

Proceedings CA²RE Conference

8 – 9 April 2017



KU LEUVEN

CA²RE

CONFERENCE FOR ARTISTIC AND ARCHITECTURAL (DOCTORAL) RESEARCH

Proceedings of the CA²RE conference at the
KU Leuven, Faculty of Architecture, Ghent

in association with

ARENA



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Work Time Balls by Alicia Velázquez, Supported by Adapt-r

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IN MEMORY OF PROF. DR. JOHAN VERBEKE



Prof. dr. Johan Verbeke suddenly passed away on August 6, 2017.
We dedicate these proceedings to him, as initiator of the CA²RE concept.

PREFACE

Preface

The CA²RE (Conference for Architectural and Artistic Research) emerged out of a long series of other events but now seems to be well in place to become one of the major events for doctoral students in Europe.

Within the collaboration between RMIT and Sint-Lucas School of Architecture, about ten years ago, first emerged the organization of GRCs (Graduate Research Conferences) at Sint-Lucas in Ghent. This was soon complemented by the 'Toonweekend'. Where the GRC mainly focused on creative practice research, the Toonweekend was more inclusive in nature.

From 2013 till 2016, the GRC became PRS (Practice Research Symposium) as part of the ADAPT-r project (Architecture, Design, Arts, Practice Training - research). The ADAPT-r project received funding under the 7th Framework of Research of the European Commission. The Toonweekend transformed into ARM (Architectural Research Moments) events. These became part of the ARENA (Architectural Research Network) and were an effort to create a platform for doctoral research in architecture, design and arts in Europe.

At the end of the ADAPT-r project, it was decided to continue the heritage of the project in Europe by organizing the CA²RE events. The events are co-branded by ARENA, EAAE (European Association for Architectural Education) and ELIA (European League of Institutes of the Arts). It makes the CA²RE event a unique event for doctoral research in the creative disciplines.

As Schools value the international CA²RE event, a three year planning emerged:

September 2017: University of Ljubljana
April 2018: Aarhus School of Architecture
Fall 2018: TU Berlin
Spring 2019: University of Lisbon
Fall 2019: KU Leuven, Campus Sint-Lucas, Ghent
Spring 2020: Glasgow School of Arts

With this planning and engagement from so many international partners, a new network seems to be emerging and the heritage of the previous experiences seems to be consolidated into an multidisciplinary and international undertaking.

I want to use the opportunity to thank the participants of the Ghent CA²RE event, the scientific committee, the staff involved in the logistics, and also everyone who contributed recently or in the past for developing the concept and structure of such a valuable event. And I look forward how it will further develop in the future, the structure should not be seen as fixed, but as a continuously evolving opportunity for improving and experimenting.

We look forward to see you in Ljubljana!

Prof. dr. Johan Verbeke

CALL FOR PAPERS

In collaboration with ARENA, EAAE and ELIA

CA²RE
Conference for Artistic and Architectural
(doctoral) Research

CONFERENCE

Intended to bring together senior staff and early-career researchers to improve research quality through intensive peer reviewing at key intermediate stages. CA²RE wishes to offer a lively, diverse and inclusive environment that brings together young researchers within a multi-disciplinary setting.



8th-9th April 2017
KU Leuven, Faculty of Architecture,
Campus Sint-Lucas, Ghent

Venue:

8th - 9th April 2017
KU Leuven, Faculty of Architecture, Campus Sint-Lucas,
Hoogstraat 51,
B-9000 Ghent.

Registration fee (including proceedings, conference dinner, lunches and drinks):

- 50 Euros for individual registration (including refreshments and lunches on both days)
- 60 Euros for registering both a PhD candidate and a senior researcher participating in the review panel from the same institution.
- Registration for the group dinner on Saturday evening (not included in the normal registration fee): 50 Euros

Contact: Marlies Vreeswijk and prof.dr. Johan Verbeke
(ca2re.architecture@kuleuven.be)

Submission of abstracts via conference website:
www.arch.kuleuven.be/ca2re

Deadlines:

Submission of abstract for peer review:
15th December 2016
Notification of acceptance: 15th January 2017
Registration: from 15th December 2016 onwards
Submission of full text for publication:
28th February 2017
Conference dates: 7th - 9th April 2017

Scientific Committee (TBC):

Johan Verbeke, Murray Fraser, Fredrik Nilsson, Johan Van Den Berghe, Arnaud Hendrickx, Claus Peder Pedersen, Kevin McCartney, Oya Atalay Franck, Roberto Cavallo, Andrea Braidt, Maarten Vanvolsem, Joao Barbosa Sequeira, Tadeja Zupancic, Eli Støa.

Keynotes: TBD

The conference connects to the 'Impact by Designing' Conference on 6th - 7th April 2017.

The proceedings of this event will be published online.



In collaboration with ARENA, EAAE and ELIA

CONFERENCE

The Architectural Research European Network Association (ARENA), the European Association for Architectural Education (EAAE) and the European League of Institutes of the Arts (ELIA) are together seeking to offer a joint platform for research in all fields of architecture, design and arts. This also includes subjects such as environmental design, sustainable development, interior design, landscape architecture, urban design/urbanism, music, performing arts, visual arts, product design, social design, interaction design, etc. One of the objectives in doing so is to support early-career researchers and PhD students in the fields of architecture and the arts to improve the quality of their research. Another objective is to show that senior researchers CARE about the work that is being done by more junior researchers.

CA²RE, the Conference for Artistic and Architectural (Doctoral) Research, proceeds from the previous ARM (Architectural Research Moments) symposia, with a flavour of the PRS (Practice Research Symposium). It will be hosted in early-April 2017 at the KU Leuven Faculty of Architecture's Sint-Lucas Campus in Ghent, in collaboration with LUCA School of Arts, ARENA, EAAE and ELIA. The aim is to create an international event at which early-career researchers, doctoral students and post-docs can present their research project to experienced researchers and have their work discussed by international panels in these diverse fields.

Following this first event in Ghent in early-April 2017, the plan then is to host further editions in other cities across Europe. Therefore, subsequent CA²RE events already are scheduled on 8th - 10th September 2017 in Ljubljana and at the Aarhus School of Architecture in 2018. We welcome further proposals for hosting the event.

CA²RE is intended to bring together senior staff and early-career researchers to improve research quality through intensive peer reviewing at key intermediate stages. It wishes to contribute to the open and diverse field that exists in architectural and artistic research, not giving any priority to any single approach. The conference will support established research methods, but especially welcomes new and emerging fields such as research by design and through artistic/creative practice. The event aims to stimulate researchers to interact mutually and benefit from participating in two-way discussions, whatever the stage of their research. Above all, CA²RE wishes to offer a lively, diverse and inclusive environment that brings together young researchers within a multi-disciplinary setting.

Format:

During this two-day event, the selected participants will present their research for 30 minutes each, which will then be discussed and peer-reviewed by an international panel (composed of senior researchers and post-docs) for another 30 minutes. The presentations can include the now traditional formats such as Powerpoint, Prezi, etc., but the organisers would particularly welcome other kinds of contributions such as exhibitions, performances, etc. Depending on the number of participants that are selected, parallel sessions will be organised if necessary. It is preferable that all participants attend the full two days as the conference is framed as a collective experience that will be important for the learning process and for networking.



TABLE OF CONTENT

Table of Content

Guess who's coming to dinner - A Performative Presentation	<i>Alicia M. Velázquez</i>	1
(Hybrid) Heroism post 9:11	<i>Benjamin Van Tourhout</i>	12
Designing from within an imaginary landscape – Ontwerpen vanuit een denkbeeldig landschap	<i>Eva Gheysen</i>	22
Development impetus through inter- and trans-disciplinary design processes within architectural design	<i>Michael Wildmann</i>	29
Thoughts and Drawings on a Landscape in Formation – The Marconi Landscape, Clifden, Galway, Ireland	<i>Riet Eeckhout</i>	34
The Maiensäss – Theses on the future of Swiss Alpine summer farms in the Canton of Grisons	<i>Anna-Lydia Capaul</i>	41
Exhibiting Experiences – A Study of the Installation ‘Tea n°2’ by Carlo Mollino and Italo Cremona	<i>Gerlinde Verhaeghe</i>	51
Setting and tweaking – The architect as improvisatory choreographer of ecologies	<i>Eric Guibert</i>	61
Notes on Creating In-Betweens – Outlines of research into the interrelations between artist, site, and artistic concept.	<i>Florian Kühnle</i>	71
The Optical Table – An Encounter Between the Real and the Fictional	<i>Thi Phuong-Trâm Nguyen</i>	78
Multiple Spatialities and Temporalities of Displacement – The Island of Imbros	<i>Sevcan Ercan</i>	87
Innovation Supporting Knowledge Work Environments	<i>Piia Markkanen</i>	95
The meaning of improvisational architecture	<i>Gitte Juul</i>	104

Urban Design and Physical Geography – Theoretical and design experiences of Italian architecture in the second half of XX century	<i>Giuseppe Tupputi</i>	110
‘Do-It-Yourself’ Product Design Development in the Albanian Market – Moving from Communism Towards Free Market Design”	<i>Erida Curraj</i>	120
From ‘domesticities of autobiography’ and ‘autobiographical urbanities’ all the way to the ‘autobiographic economy’ – Theorizing the genre of autobiography within architecture and urbanism	<i>Aristotelis Dimitrakopoulos</i>	127
Game boards and turning tables – Play and Game in transversal design	<i>Petra Marguc</i>	136
Insights on the reconfiguration of fragile industrial waterfronts defined by climate change and economic decline – The case of Coney Island Creek, New York	<i>Drs. Gitte Schreurs, Prof. Dr. Kris Scheerlinck and Dr. Erik Van Daele</i>	146
From centrewards to southwards – The Architectural Work of Rem Koolhaas/OMA in Porto: the Casa da Música	<i>Rodrigo Tavares</i>	153
Garden design and educational tools – The role of the religious and mathematical perspectives in the first public gardens of Romania	<i>Alexandru Mexi</i>	161
How can sustainable urban planning be supported by qualitative research on geothermal energy and architecture	<i>Aleksandar Jovanovic</i>	171
The Project of Archaic – Purpose and Place in the work of Peter Zumthor	<i>Joel Gomes</i>	181
Multiple narratives and boundary spaces – The transformation of collectives in the Xinyuanli neighborhood in Beijing	<i>Tianyu Zhu</i>	191
The Painting’s Edge	<i>Wayne Robinson</i>	201
Design Leap! – Developing a divergent tool through film for use within the architectural design process	<i>Matthew Hynam, Dr Rachel Sara, Jonathan Mosley and Professor Bill Gething</i>	211
State of affairs: (be)LONGING	<i>Hanne Van Reusel</i>	221

The Loaded ‘In-between’ as First Space	<i>Ana Kreč</i>	231
Strategic Goals for Physical Activity Reflected in Urban Planning Documents	<i>Alisa Korolova</i>	241
Typological and Architectural Patient's Room Design in Psychiatric Residential Care Facilities in Slovakia	<i>Gabriela Szántová and Monika Rychtáriková</i>	249
Urban Collective Spaces for Super-Diversity – Antagonism of Affinity	<i>Anthony Aelbrecht, Burak Pak and Kris Scheerlinck</i>	259
The Village Building – Consequences of a theoretical reconfiguration of settlement	<i>Britt Sørli</i>	266
PhD by Prior Published Work – A Case for Appropriation	<i>John Mc Laughlin</i>	276
Synaesthetic scape	<i>Maha Al-Ugaily</i>	286
Of Fragments: Taxonomic Landscapes: Markings of a Threefold Practice	<i>Tomas Ooms</i>	294
Learning from Tissergate – “Thinking and working on design of dense urban communities for tomorrow with a new social order and communicate this with appropriate tools to explicate the research more precisely and to experiment with own forms of discourse to open a social debate.”	<i>Frank Delmulle</i>	303
Framework for Tectonic Thinking, a Conceptual Approach	<i>Udo Garritzmann</i>	313
Publi/Cities – An interpretation of housing consumption conditions on the basis of the spirit of optimism conveyed by advertising	<i>João Almeida e Silva</i>	323
Sniffing for Culture: Learning about medieval history through churches using Go Walkeez, a child-centered engagement tool	<i>Kazz Morohashi</i>	332
The Monolith Drawing – A making present of absence	<i>Ephraim Joris</i>	344
Author index		353

Guess who's coming to dinner

A Performative Presentation

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Abstract. Performance As Laboratory. Paper As Laboratory
Interior. School. Day.

A cross-shaped white fabric on the floor, one screen on each edge. Each screen playing a real-time video of one of four recent works by artist and performative designer Alicia Velázquez. Alicia stands first introducing her presentation (4th on her practice-based PhD), then sits in the middle of the cross.

The moment holds the capacity to create. That unique moment, with those unique conditions, under which emotional affordance (Gibson, 1979) can happen. In order to transfer this knowledge, I explore here the following proposition: the need of a **simultaneous verbal articulation and experiential, embodied understanding**. Every presentation (including this paper) becomes then a platform to **creating situations where emotional emergence can happen**, and I thus treat it as a work in itself.

This paper presents the research (at this stage) through 5 acts, formed by 4 recent works as instances of practice, and presented through their connection to one main fascination line. The 4 works gravitate around a central stage or crossing point: emotions and the concept of emotional affordance.

Keywords. research methodology; performance; emotional affordance; interviewing; fascination lines.

Introduction

“At the end of a film - or a conversation, like this one - we are no longer the same person as at the beginning”, Hans Ulrich Obrist says. We are as dynamic as our memories are. Conversations and encounters create new memories, new dynamics of the self, and new understandings of what already is. Conversations and interviews protest against forgetting. “It” - truly - “has only just begun”¹.

This presentation is a meal

I understand meal as something I ideate and prepared for you to taste, experience and immerse your full senses in. I wish you to become part of this, of this table, of this set, and vice-versa. How will it change you? How will they change because of you?

My PhD's original title is “Intimacy with materials as driver of a laboratory for emotional affordance”. In the first three presentations and stages of the research, I gave different instances on the exploration of this concept, along with the cross sections through the practice invited for by Adapt-r methodology (Architecture Design Art Practice Training research), which I follow for this PhD: Case Studies, Communities of Practice and Transformative Triggers.

Fascinations are served

In Adapt-r methodology it is encouraged to look at fascinations: recurring themes, especially those one fears to look at, and persistently present.

¹ Obrist, H. U.: 2010, Interviews, Volume II, Edizioni Charta, Milano.

I serve here fascinations as **fragments, and through several writing methods**, developed through the practice mainly from between September 2015 (beginning of this research and start of my Adapt-r fellowship) and December 2016.

One of these methodologies is **interviewing**. I started interviewing works and (abstract) “presences” within the works in June 2016, and discovered by doing that it is a great way of gathering information². I treat interviews as conversations in the way Hans Ulrich Obrist understands and presents his compilation “Interviews, Volume II”: a series of working conversations, through which ideas are transformed into something concrete; “productions of reality”.

Performance as a way of entering and leaving, being and not being, looking and not looking

I have been long fascinated by the book *Ways Of Seeing* from John Berger. I devoured it in my first year living and working in New York City (1998-1999), and read it several times afterwards. I cannot point out, without looking at it again, why did it impact me so much then, or even why do I connect it to the research now. **Serendipitous encounters and unfaithful memories shape this practice** as much as conscious ideas and decisions do, and often even more. One of my roles is to allow that to happen, even embrace it.

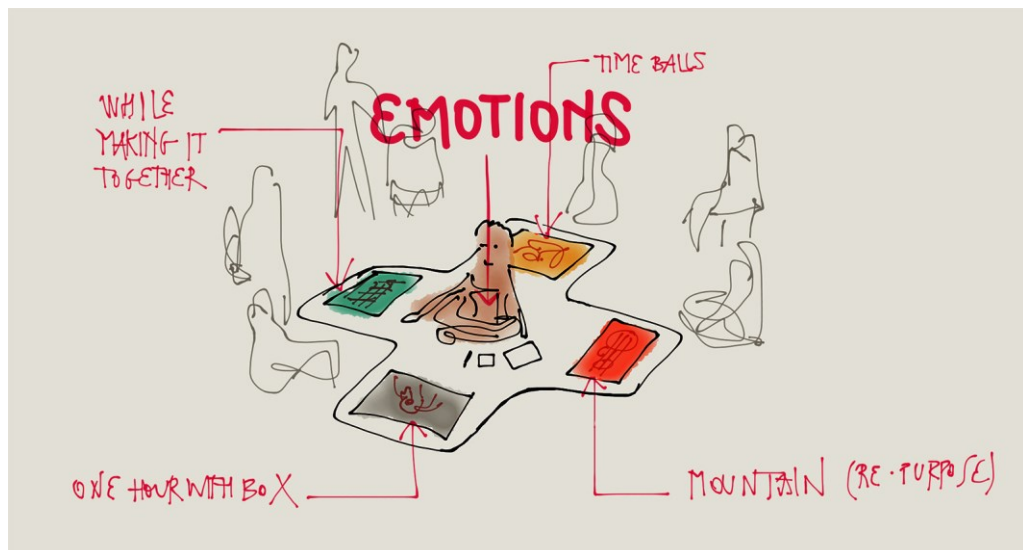


Figure 1
Vision sketch of CARE presentation.

Presentation begins. She is nervous, lacking proper preparation - or so is what she learned a presentation needs to be fully successful. What is successful, practice?

Successful is when you risk and make that which you believe is good, you can learn from it and contribute to the knowledge of others, trigger a discussion and thinking.

You mean inspiring? Yes.

² I understand information as “that which informs”: the conscious formation - mental, verbal, embodied of a particular feeling, emotion, memory or invention, happening during the process of engaging with body” as a presence, material (object, its making or unmaking) or abstract (notion, concept).

Act 1 - Home

Connecting words: Building, holder, architecture, scaffold, structure, fashion, pink, belonging, care, self.

Alicia Velázquez is a performative designer embracing the worlds of art and architecture. By producing objects and spaces in front of audiences or camera, and inviting others to do so, she searches to provoke emotional reactions. She invites to inhabit situations by creating either the environments (interiors) or objects (sculptures). As trained and experienced architect, her purpose is to create homes for stories to happen, emerging from processes she designs where a common space, between human and human, or human and thing, can be built and experienced. Scaffolds for unspoken stories, individual and shared, perhaps forgotten, that may find in this tangling their unique storage, their unique expression. A dialogue through bodies.



Figure 2
Instance from Box Me: One Hour With Box.

Preferred work: One Hour With Box, video performance. 2016. Made for Adapt-r traveling exhibition. Assignment: show my practice and research focus, next to all other Adapt-r fellows', in the given cardboard box.

I was invited by Adapt-r to meet Box. I decided to spend one hour of uninterrupted, intimate time with it, and together we investigate the concept of emotional affordance: what does Box afford, what do I afford to Box. So next to body, I am also Box.

Interviews fragments

- **Pink**³ {Interview I, 29.06.2016; Interview II, date unrecorded}
Pink: I connect with your work because I remind you of the womb. Of that primitive home.
AV: Oh, I never thought about that. It makes sense though.
Pink: Yes. Of course I am also the color of flesh, inside the body. Shared with red. I am close to blood, though I am more gentle. I am a mother for you.
AV: Really? Is that why I use you so much?
Pink: Yes. I am a mother. I am the protective mother that embraces and creates a place for you to stay, to dream, and most of all, to be yourself.
- **Fashion**⁴ {30.06.2016}
AV: Are you home?
Fashion: Why do you ask me that?
AV: Because I ask that question to all my interviewees. Are you home?
Fashion: No, I am not. I am only a tool, I can serve your home as well as you. But I can never be home.
- **AVA**⁵ {31.03.2017}
AV: Is it relevant what you are making? I mean, does it matter whether you make bread or embroidery on a feminine pad?
AVA: No, not really. The object, the production is only a means. It acts on another level. It projects other truths, other questions, other dialogues beyond the moment. It is a holder.

Act 2: Death

Connecting words: Pain, destruction, fear, blockage, demon, longing.

Alicia designs, performs, makes objects and invite others to make emotional homes, colorful scenographies for a shared theater of emotions. Whispers from and within the ordinary inviting to be... human.

³ A recurrent color in my work, one which has persistently shown, from chosen garments to be unwoven, to set background both for One Hour With Box and While Making It Together. Pink appeared first, innocently (this is a constant in all of the later persistent items in the practice, innocent as appearing with lack of knowledge or intention) as an accent over my last name (Velázquez) in my logo.

⁴ I worked as a fashion model during my architecture studies, for a period of five years. I have long been fascinated and attracted by fashion, particularly by the magical images and transformations that happen through the production of a fashion product. From the textiles, those soft presences that change the body, to the feelings that they convey both for the wearing body and to that of the viewer. There is a fashion eye, or a tendency to produce my works, particularly photographs and videos, using tools that remind of fashion products and attitudes. Many of my recent works are also wearable, mostly neckpieces.

⁵ Acronym for Alicia Velázquez Atelier. It is a recent “finding” to name this practice and its (possible) brand. I first used it and published it in my monthly email/newsletter to my group of professional and personal contacts, on March 1st 2017. AVA is the first time I understand and represent my practice as a **female presence**, an avatar, with the ability of traveling, connecting, having a personality and presence beyond myself.



Figure 3
Instances of *While Making It Together*, first epoch (9 intimate moments of making).

Preferred work: While Making It Together (WMIT), self-initiated work. 2016. A sculpture grown by the addition of different objects, brought one by one by 9 guests, who wrapped them using thread together with Alicia during intimate acts of making. In a second epoch, WMIT was part of the exhibition *Adapt-r* (London, November 2016) where it got thread-wrapped to its exhibition table during a collective making event. WMIT is the making of a moment of togetherness by means of making an object - a new body. Using existing, personal, meaningful objects - brought by them, plus a first one by me - and thread. I see WMIT as an embodied cabinet of memories: those of the objects we bring, of the moment we share, those we remember, construct, and even forget. WMIT is at the moment waiting to continue its growth by being wrapped to new objects in new locations.

Interviews fragments

- **While Making It Together** {Interview I, 15.10.2016; Interview II, 24.10.2016; Interview III, 21.10.2016}

WMIT: I am an organism. I have a life. I am born, and I die.

AV: Do you mean that you symbolize life and death?

WMIT: No, I mean I am alive, that I have been born, and that I will be dead at some point.

AV: I can't believe that. I have dreamed you, like I've done with other works to stay open ended!

WMIT: Is that important for you?

AV: Yes, it is very, highly important. Even though I am fascinated by working with death and rebirth, I cannot stand close ends. I am totally driven by the eternal growth, the eternal presence, the timeless, the soul of things, the part that survives no matter what, the part that keeps traveling even when there is no physical body to hold onto.

WMIT: It sounds like you are talking about immaterial things, energetic, mmm emotions?

AV: Emotions sounds too superficial for me at this point, to define them. Emotions have a beginning and an end, in fact, they have a pretty petty short lifespan. A soul, on the other hand, is infinite. A feeling, like love, can also be infinite, an infinite

pouring out, or in, I don't know where it pours but I can identify from where it does and when it happens.

WMIT: Where do you think I am pouring from?

AV: Desire. Of tending connections. Of drawing lines - relationships, temporary dances, bodily moments of communication, threads of discovery, of surprise, of connecting to past moments, to existing experiences, to new or invented ones, to disappointment, to awe, tending a line to catch deep fish inside, the bigger fish from the deeper waters.

AV: Maria⁶ told me that she connected you and the fact of wrapping with the work of Judith Scott. What do you think?

WMIT: Yes, totally. I have something of Art Brut. I come from the gut. I, as all the work you have done in the outskirts of design (means works that start from an inner spark that you follow and act upon, and not from a brief or a need to project a solution for something) all the work you've done in the outskirts of design, comes from a deep desire.

AV: Desire of what?

WMIT: Of speaking out, of giving a voice to the demons and angels inside.

- **Time Balls**⁷ {15.06.2016}

AV: Why tangling? Why thread?

Balls: Thread is like your thoughts. A continuous loop of stuff that is produced by your system. Ad infinitum, until the moment your body turns off forever. At that moment the stream will finally shut down, until then you have an eternal spool in you, that, whether you unravel it or not, it will unravel. You may choose to do it purposefully or let it unravel and surprise you. It may fill up your system if you do not channel it out, like making balls for example, or writing, as you are doing now.

AV: The moment I made you you were dying.

Balls: Yeap.

AV: Are you then a shrine? A tomb?

Balls: No.

AV: A representation of a death moment?

Balls: We are a home for a moment that died while we were being made. We were the tomb for that moment to die through us. But the moment is not there any more, we are now an empty shell. Like when you find the empty shell of a butterfly that is gone, or the empty shell of a shell-crab without the living creature. It is an object with more or less beauty under your eyes, and can remind you of a live that happened inside, of a change that happened inside. It held the threshold of change for a particular moment in time. And when you find it, it is empty. Is it a tomb? No. It is not holding any dead body. Does it have a feeling of funeral object? Yes, because the moment is gone. Imagine, then, that we are a collection of those empty shells. You may decide to make yourself a necklace of those empty shells. You may decide to line us up on a shelf, and admire us as objects. You may decide to throw us back to the sea, or bury us in the sand. It doesn't matter. We do not care. We are not sacred. The moment is passed. **We only hold the remembrance that that moment existed**, without actually wanting to represent it.

⁶ Maria Gil Uldemollins, artist based in Brussels and one of the 9 guests to WMIT.

⁷ Self-initiated performative work (see Act 3: Time).

Act 3: Time

Connecting words: Ritual, control, rules, father, trust, eternal, love.

Surfaces, in Alicia's work, are the holders and transmitters, bridges between the immaterial world of emotions and the material world of sculptures and objects. Skins covered with skins, layers over layers, moments by moments, an allegory of the impossibility of eternal time, of the time that we consume.



Figure 4
Instance from Time Balls.

Connecting work: Time Balls. Self-initiated performative work. One thread ball is made during each city-to-city commuting trip, and during every commute within the city - mostly Zurich and Brussels. Over one hundred balls were done between January 2016-June 2017. Rules: made from door to door, whenever public/communal transport was involved, and when hands are free (stopping for actions like security checks, eating or drinking). No ball-making during weekend traveling, unless work related. No listening to music or books while doing it. Conversations are allowed. Time is measured. Filming or sound recording is done whenever technically possible, and at times ball-making is stopped to take photos, or accidentally when ball jumps out of hands.

Interviews fragments

- **Time Balls** {15.06.2016}

AV: Why do I give you a body, and how can this body serve (me, you, us, other people, architects)?

Balls: You need it. Not us. It is your need of putting us in a physical home, so you can make sense of us, you can ask us questions, you can ask yourself questions through us, you can start a conversation because of us. The body, this container, is only a medium to help you export our being, our sense of presence, our reason to be there, our existence. It helps you export us, hold us accountable. It is the only way that you, humans, are able to recall what we may mean, or start grasping that. You can only understand and identify this kind of presence. The invisible and intangible is only possible for you to grasp when you can document, articulate, transport and transfer it. And the only way to do so is to give us shelter, a physical home.

AV: Could then your home be anything, any material, any size, anywhere?

Balls: No, we have chosen this medium and size because it is the one we need right now, and the one you need to understand us.

- **Time**⁸ {27.06.2016}

AV: Are you home (for me)?

Time: No. I am not. I cannot be anybody's home. Only physical things can be home.

AV: But you feel to me so important in all what I do.

Time: Yes indeed. I am important for everything you all humans do.

AV: Does counting you, packaging you and numbering you help me to respect you?

Time: Not really. But it is a way where you are starting to acknowledge my presence and make sense of my presence. **By counting and numbering me you give me a body.**

Act 4: Body

Connecting words: togetherness, being, belonging, forever, death, soul, presence.

Through the embodiment of imaginary personas Alicia helps architects design branded interior spaces. And through the embodiment of the things she makes while she is doing so she believes objects speak through her. She places herself as instrument for moments to happen. Alicia's textural skins sometimes hide, others transmit, others collect and hold deep desires, longing for homes, for understanding of being, of not being, of connecting, of not connecting, to world, to place, to others. They are built to surface emotions, to the surface of our skins, and through material skins. Textures are the poles to transmit, or trigger, those emotions. Design spaces have the intention of mundane, curated desires that connect with brand wishes - feeling embrace, well being, welcome. Performance and sculptural pieces wish to fish for deeper emotions: shame, fear, sadness, pain. Those emotions that all humans share regardless of the skin we are born with, or the fashion we wear fear, sadness, pain. Those emotions that all humans share regardless of the skin we are born with, or the fashion we wear.

⁸ My witness, friend and enemy. I fear it and at the same time I am totally compelled by it. It rules. In my works I either try to control it, measure it, or surrender to it.



Figure 5
Mountain, a repurposed shirt. During its destruction and final piece after its re-formation.

Connecting work: Mountain. A re-purposed and first-commissioned performative piece, coming from the petition of transforming a long-used party shirt into a neckpiece for the owner's wife. AVA's proposal was to perform the destruction/liberation of the shirt on the owner, in front of the camera. The reorganization/remaking of the "liberated" shirt happened in the solitude of the atelier. Mountain ended up becoming a scarf-like garment, and will mostly hang on the wall of the wife's bedroom.

Interviews fragments

- **While Making It Together** {Interview I, 15.10.2016; Interview II, 24.10.2016; Interview III, 21.10.2016}

AV: Are you a kind of language? A non-verbal language, which, through object, thread, body moves, synchronicity, temporary togetherness, makes explicit something implicit, unknown, unseen or unexplored?

AV: And what about emotional affordances? Why aren't they in the surface?

WMIT: No need for. There is much more than emotional affordance here. There is symbolism. Connection. Truth, and lying to each other. There are invisible threads of transformation. Many of them are emotional, yes. But not all of them. And not all of them are important neither for you, nor for others, or even myself to be emotional. As I said before, emotions come and go.

- **Myself**⁹ {Interview I, 25.10.2016; Interview II, 27.10.2016; Interview III, November 2016}
 - AV:** Is remembering the emotional affordance?
 - AV:** No, not at all. At that moment, I remember that we felt the following: the emotional affordance comes from the moment. The moment is the affordance, builds the affordance. That moment of presence while we were walking, like those moments of connection during making in *While Making It Together*.
 - AV:** Because we are present, they afford us emotion, and not only that.
 - AV:** Memories.
 - AV:** Exactly.
 - AV:** Stories.
 - AV:** Yes.
 - AV:** Feelings.

- **While Making It Together** {Interview I, 15.10.2016; Interview II, 24.10.2016; Interview III, 21.10.2016}
 - WMIT:** Are we, your creations, whether big or small, dialogues?
 - AV:** Yes, definitely. You are characters for me. I build you up as beings, as beings with whom to have a dialogue. To learn from, to have a conversation with.

 - WMIT:** We would be like a trojan horse. We would bring something and plant some seeds to grow other things while people are distracted. I would love that.
 - AV:** Ok guys, but we need to turn this into a business. How do we do this? Can we have some references to build this up? What kind of brand are we?
 - WMIT:** We are a brand that makes both commercial and artistic products. Sometimes they intermingle. It means, the product seems commercial, but it is artistic, and the other way around.
 - AV:** That sounds too confusing to me. I think we need to focus and be clear ourselves otherwise we keep going in circles.
 - WMIT:** Our brand is very much about ambiguity. Embracing ambiguity. It is about spatial experiences, skin experiences and human experiences.

- **Myself** {Interview I, 25.10.2016; Interview II, 27.10.2016; Interview III, November 2016}
 - AV:** Our work seems superficial in the surface of things, with our wish for fashion and looks, our fascination with the visual presence and colorfulness, the complexity and noise, but it is very. Very deep.
 - AV:** It always starts with one thread. Like WMIT. Do you know which is my favorite moment? When I hand out the spool to the person, holding the fresh end in the other hand. That moment is so unique, full of hope, of possibilities. That moment of rebirth, every time, is fantastic. When everything is possible, the holding breath waiting to be surprised. Like the moment right before the performance starts in the theater, when the curtains start opening and the orchestra playing.

⁹ Interviewing myself proved to be a revelatory format. It happened spontaneously, usually starting from a reflective or even descriptive writing style. During a conversation with myself alternative and even surprising information would arise. This conversation allowed different to Alicias appear: the designer, the maker, the performer, the brand creative director, the researcher, and the person, in their intimate, open, uncensored selves.

Act 5: Closing The Curtain In The Theater Of Emotions

Alicia sometimes depicts her own emotions, and others she builds structures - physical, temporal, energetic - for others' emotions to be expressed, with objects acting as the recorders and translators of those feelings. She intends to create homes, architectures, scaffolds for emotions to be unveiled, shared, with or without her, in front of a camera or of an audience. All bodies, human or inanimate, material or immaterial, are structures susceptible or recording, storing and transferring those emotions.

AV: Why making?

AVA: Why not?

AV: Why making?

AVA: Because I search for answers.

AV: Why?

AVA: Because I have many questions, which I do not know even how to articulate.

AV: Is your making how you do it? How you articulate those questions?

AVA: Yes, I believe so.

AV: Why?

AVA: Because when words are not able to tangle the questions that linger inside, the movement of the hands while making something might do the job.

AV: Why do you think that that happens?

AVA: I don't know, and honestly I do not care. I find much more relevant to talk about the fact that it happens.

AV: Yes, but, how are we, listeners and viewers, going to connect with that knowledge if we do not hear about it?

AVA: You can only experience that knowledge. Otherwise you only imagine that the knowledge exists, because I tell you so. You know, some truths are not possible to comprehend fully by the reason only. The head will hear, will nod, and will forget, even question, judge, because it has no experience of that happening. And, in that way, you can have faith on it. Believe it because I say so. I might be convincing. But I do not search to convince through words. I can only present it, conduct it, invite to it through words.

Their contribution -works, practice, research - is about **creating a bridge, between selfishness and the crowd**. From a process that is absolutely personal, about voicing out my demons inside, those coming from my long and early history, from those personal implications, stories and moments, how can my moments influence your moments. How can **the way I process my moments influence the way that you process your own moments of creation and of production**. Your own meals. Interior. School. Day.

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(Hybrid) Heroism post 9:11*

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Abstract. Fictional heroes have been considered as moral exemplars, entertaining or soothing characters. Their creators however do not work in a vacuum. Therefore, the emergence of heroic narratives is closely connected to a specific space and time context. In recent times two opposing heroic types surfaced: the franchised hero and – what I define as – the hybrid hero.

Both try, with a specific set of characteristics and moral frameworks, to provide a *jouissance* and by doing so sooth, entertain or challenge their audiences. Both focus on the reception by audiences although their means and behaviour differ on many levels.

Although the research and development of the hybrid hero is still at its initial stage, this paper will elaborate on its construction and conceptualizations as fictional character and as moral challenger in today's fiction. (Examples are (e.g. Frank Underwood, Dexter, Walter White).

The hybrid hero challenges both audience and creators on empathic, moral and narrative levels and is a contemporary symbiosis of heroic and villainous features. The text consists of two parts: a) background and contextualization, and b) a description of a personal case study (*The Borgia trilogy*, a theatre performance) to clarify the empathic and narrative features of hybrid heroes.

Keywords. Hybrid Hero; Exemplary Hero; Villain; Empathy Performing Arts.

Changing Faces

The hero is a central figure in storytelling and can be traced back to the myths in which heroic gods and half gods were believed to rule, conquer and shape the world. Notwithstanding their timeless character, it is safe to state that the creation of heroic narratives is closely connected to the space and time context in which they emerge. In a fluid pendulum heroes take different shapes and forms to, rudimentarily stated, instruct and/or entertain their audiences. These changing contexts led to an ongoing fading-in-and-out status of fictional heroes.

Both the social and cultural context plays a pivotal role in how and when heroes are created. These contexts actively steer the creation and/or destruction of heroes as we have seen in the aftermath of the tragic 9/11 attacks, when creators searched ways to process the events through narratives that soothed, entertained or glorified certain paradigms (see also: Hassler-Forest, 2011 and Moisi, 2016).

Within a few years after the attacks a conglomerate of heroic narratives with specific references to 9/11 emerged, e.g. the TV-series *24* (Surnow and Cochran) or *Homeland* (Gordon and Gansa), novels like *Extremely Loud and Incredibly Close* (Foer) or *We Can Be Heroes* (Bruton) and movies like *United 93* (Greengrass) or *World Trade Center* (Stone).

These creators tried to articulate the emotions of the audience, some even tried to draw lines between *good* and *evil*, between *them* and *us*. The need to answer drastic events with fictional narratives - in search of an explanation and/or to process the events - is a typical phenomenon when coping with changing realities.

In this light, I see a cycle in how creators respond to an event. The first hero to occur after a crisis will be most likely a classic war-hero (a heroic figure who serves and protects his community with nobleness and strength as his/her central features). This

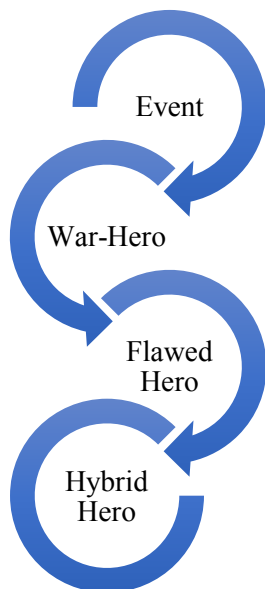
war-hero is one of the best-known heroic types and can be traced back to epic narratives as the *Iliad* or *Gilgamesh*. Contemporary examples can be found in superheroes like e.g. Superman. Such war-heroes are constructed to sooth and comfort audiences; they are responding to an emotional tension and anxiety in society.

Later, the heroic face can evolve into – what I label as - the flawed hero (I chose flawed to evade terms like anti-hero, Byronic hero etc.) Such flawed heroes still focus on serving and protecting the community but dare to use other questionable (and dirty) means. Although the focus still lies on the well-being of the community, the personal needs of the hero play a more prominent role (vanity, pride, egoism, etc.), examples can be found in Odysseus, Reynard the Fox or Dirty Harry. Flawed heroes take a step back, they choose another perspective, comment on the events, in because of that they differ from the war-hero.

After 9/11, however, a new heroic model emerged; the hybrid hero -or counter-example- a fluid symbiosis of heroic and villainous features and a contemporary interpretation of both character types and their classic concepts.

The hybrid hero is neither a hero nor a villain, he or she is a species that consists of both classic archetypes and thus has heroic features like being strong, determined, brave, courageous and villainous features like egoism, vanity, ruthlessness, non-caring/non-empathic. The hybrid hero is the sum of the classic war-hero, the flawed hero and the villain.

This combination brings us to a character that ferociously challenges the rules of heroism and its impact on audiences. This leaves creators with possibilities to lure and seduce audiences, to play with ambiguous empathy, to present a world where ethical uncertainty and/or moral confusion is exactly what creators are aiming for.



Franchised and Hybrid heroes

Mafia boss Tony Soprano paved the way for popular hybrid heroes like Dexter (a traumatized serial-killer with his personal moral code), Walter White (a teacher diagnosed with cancer who evolves into a drug baron) or Frank Underwood (a scrupulous Machiavellian

politician who becomes president).¹

In their search for empathy with audiences and their ways to make sense of a world in transformation both the hybrid and the franchised hero make use of universal features but their normative frameworks are constructed in totally different and challenging ways.¹

The Franchised heroes (often war-heroes) -examples are Spiderman, Captain America or groups as the X-Men or the Avengers- focus on exemplary behaviour as they follow the punish-versus-reward pattern conceived by Aristotle; the ultimate victory of good over bad still holds appeal in popular media as it has a soothing and affirming effect on audiences. (Aristotle, in his *Poetica*, searched ways to punish and honour as he recommended, “one should not show worthy men passing from good fortune to bad. That does not arouse fear or pity but shocks our feelings. Nor again wicked people passing from bad fortune to good”²)

¹ I choose characters from TV series, because these characters are better known and more widespread.

² Aristotle. *Poet.* 1452b.

It is fascinating that both the hybrid and franchised hero emerged simultaneously, post 9/11, and that both reach large and dedicated audiences. The recent re-emergence and major shift towards franchised and hybrid heroes must, in my opinion, be seen as an effort from creators to respond to a world in crisis; an attempt to make sense of complex unfolding events, or to propose a direction.

Although both heroic types try to entertain they have unique intentions; franchised heroes try to soothe and confirm basic concepts, while the hybrid hero does the opposite and tries to evoke questions and raise reflection. The soothing, even escapist, enjoyment that franchised heroes render is perfectly fit as a tranquilizer for today's stressed and troubled audiences, they are meant to be an entertaining sedative. The hybrid heroes, on the other hand, rub salt in the wound as they emphasize the ambiguity, the unknown, the moral responsibility (and therefore can be a guilty pleasure and challenge audiences), they are meant to be an entertaining activator.

Due to its hybrid and polarizing intentions it is unclear how long the hybrid hero will be a tool for creators to respond to audiences, just as it is uncertain to predict how long audiences will be entertained by such polarizing fiction.

Counter-examples, fallen angels or devils in disguise, evoke - perhaps surprisingly - enjoyment and empathy due to their hybrid nature. They follow wrong moralities in a good heroic way, or, they aspire good causes through wrong behaviour. The fact that hybrid heroes evoke empathy clearly sets them apart from the classic villain, who can incite enjoyment but not necessarily empathy. E.g. Shakespeare's much-loved villain, Richard III, is enjoyed by most audiences but does not necessarily evoke empathy. Shakespeare presents us with a villain who, due to its underdog-position and boldness, can attract sympathy but not empathy.³

The ambiguity of these hybrid heroes and the subsequent ambiguous reception is precisely what creators are searching for. In a provocative manner, these counter-examples play with morality and empathy and focus on the controversial reaction of and reflection by audiences. Such provocations are developed consciously, not in the least to raise awareness for the unexpected and counter-exemplary nature of these heroes and their actions.

The fact that hybrid heroes challenge common moral is one of their basic ways to attract attention; they provoke ambivalent enjoyment and because of that force the audience to reflect on the actions and morality within the narrative.

Within my work, I choose to create hybrid heroes because they - due to their counter-exemplary behaviour - raise questions on morality; it is my experience that hybrid heroes trigger moral reflection more easily than clean and exemplary heroes and since I believe that the arts can play a social, political and thus moral role I choose figures that will have as much impact as possible.

Zillman (1994) worked intensively on the involvement of audiences and stated that: "Good and liked characters may have skeletons in the closet, exhibit a tragic flaw, or simply turn ugly. Analogously, evil and resented characters may display a positive side, redeem themselves, and become liked." The reversal of disposition becomes a tool and an asset to attract ambiguous empathy: hybrid fictional actions can have as much - or perhaps even more - impact as exemplary fictional actions because of their hybrid nature and their subsequent counter-exemplary behaviour.

The ambiguous empathy stems from the conflicting emotions and thoughts one has while being confronted with the hybrid hero; the actions of the hybrid hero can at the same time feel as wrong and as *cool* or right given the context. The fact that one enjoys

³ I define Sympathy as feeling for someone, and Empathy as feeling as somebody. The difference is the standpoint; where sympathy remains an outsider perspective and empathy tries to see the world from an insider's point of view.

the hybrid nature of e.g. Dexter or Frank Underwood can be considered a guilty pleasure, an enjoyable discomfort; it brings audiences in a state where they love what they normally should (or are supposed) to hate.

The hybrid hero can inflict strong levels of ambiguous empathy and this, among other reasons, on:

- a. Ethical paradigms: Audiences can share the unethical wishes of the character – or at least wish they were as bold, strong or daring.
- b. The harmlessness of fiction: The fact that audiences know and acknowledge the fictional nature of the characters (since they are not real the characters are considered to be harmless, therefore audiences can behave morally off-guard).
- c. The form of the narrative: Since audiences are more easily charmed or blinded by wrongdoings if the hero is eloquent, elegant, ad-rem, humorous, bold, smart, etc.
- d. The context: If the fictional context is created in such a way that the character has no other option than to act badly, audiences willingly accept wrong means to justify a (wrong) end (See also: Van Tourhout, 2016).

The fact that we only need to reverse a few of Kinsella's features to develop hybrid heroes shows how thin the line between hero, villain and hybrid hero is: Moral integrity can be swapped for deceit, Honesty for dishonesty, altruism for egoism, etc.

The gap between good and bad is a narrow one and explains why audiences can develop empathy for counter-examples with attractive or emotive faces.

Trying-out Franchised and Hybrid Heroes

Due to the need for *jouissance*, as Barthes (1973) defined the orgasmic pleasure readers enjoy while reading, combined with the search for impact from creators, the latter could ask themselves what audiences *need* rather than what they *want*.

This brings us to question the function of narratives: Booth (1988) claimed that narratives have a try-out function since they “offer a both relative freedom from consequence and, in their sheer multiplicity, a rich supply of antidotes. In a month of reading, I can try-out more “lives” than I can test in a lifetime ... we then decide, in an explicit or implicit act of ethical criticism, that this new pattern is or is not an improvement over what we have previously decided to desire.”

The idea of try-out nested in my head as it not only explains, in part, the attraction of narratives but furthermore the empathy audiences can develop while they try-out the fictional exemplary or counter-exemplary propositions.⁴

From my perspective, the performing arts, the try-out concept holds special appeal as both authors and performers try-out other characters and their perspectives; we identify and even defend what we would attack in reality.

Because of the possibility to try-out lives and empathize with those created lives, heroes can be more than a vehicle for entertainment as they are able to combine gripping narratives with profound and challenging moral input. Hybrid heroes have the capacity to both entertain and inspire and because of that they can achieve more than what audiences want. They can be the result of what creators believe audiences need (the counter-example that invites reflection and enjoyment). Hybrid heroes are equipped to skilfully hide (or show) their true purpose. This allows and invites audiences to try-out opposite perspectives and by doing so hybrid heroes can inflict ambiguous empathy.

⁴ Due to the recent discovery of the so-called Mirror Neurons, it seems that audiences can mirror the emotions of performers on stage (or characters in movies and novels).

Case studies from the Theatre: Rodrigo Borgia in the Borgia Trilogy (fig.1)



Figure 1
The Borgia Trilogy, Rodrigo Borgia.

Within my theatrical work, the hybrid hero plays an important role, especially within the *Borgia Trilogy* (2007-2016). The Borgia trilogy is a professionally created performance I made with Theatre Company NUNC and partners.⁵ In order to distinguish truth from legend I undertook research, among others, in the Secret Archives of the Vatican.⁶ But instead of finding an embittered and cynical pope surrounded by a gloomy family, as the conglomerate of legends around the Borgia family indicated, I found a man who loved life and enjoyed the tactical game of plotting.

The *Borgia Trilogy* tells the story of Pope Rodrigo Borgia and his family, who lived in the Vatican from 1492 till 1503: during this period, the family committed every sin God forbade with unique gusto and boldness. Their focus was solely on gaining and holding more and more power; they even inspired Machiavelli's concept that the end justifies the means.

The Borgia weaved their web around their enemies and soon gained a reputation for their lavish parties, their sensuality but also for their ruthlessness and their determination to hold power. The Borgia family raped and murdered their way through society but seemed to be indifferent to reactions or condemnations from outsiders. Rodrigo was constantly on the lookout for opportunities and used his children as merchandise in marriages and alliances. He learned his children how to lure, seduce and finally outwit the others.

It was only when Cesare, Rodrigo's son, stood up against his father that the Borgia-empire fell apart. The Borgia became symbols of ruthless leadership and moral decay in which incest, rape and murder were considered as justified means to an end.

Rather than judging these Borgia monsters we chose to glorify them as picaresque characters. Therefore, we equipped the family with features as wit, eloquence, tactical genius, humour, sensuality etc. These features are known to attract admiration but furthermore enhance the status and appreciation of the characters.

By doing so we lured audiences into a dark but inviting web of atrocities (like bribery, adultery, murder and incest). Due to the form and context the hybrid hero was conceived.

We created a clownesque world and a context in which the Borgia felt obliged to react brutally and ruthlessly (*Fig. 2*).

⁵ For more on the Borgia trilogy: Video: <https://www.youtube.com/user/tonelgroepNUNC>
Pictures: <https://get.google.com/albumarchive/117598957067957812613>.

⁶ A.A. ARM I-XVIII, 5027: A.A. ARM I-XVIII, 5024, Archivio Segreto Vaticano (ASV), Città del Vaticano.



Figure 2
The Borgia Trilogy, the family behaves as clowns during the first two parts.

This combination of an entertaining grotesque form and a context of necessity made audiences gloat. They chose sides with the Borgia although they witnessed a series of brutal killings and a gut wrenching incestuous rape.

Because of the heroic features the villainous actions got snowed under in a twirl of gruesome and pleasurable scenes enabling audiences to share unethical and malicious pleasure in an alleged, harmless way.

This resulted in a forgiving audience that chose to neglect the consequences of their jouissance. The *Borgia Trilogy* paradoxically proved that the moral judgement theory of Raney and Brant (2002) is a tool to challenge audiences on their moral values: the Borgia context and actions persuaded and lured audiences into accepting Borgia moralities. The audience is invited into a contextualized tunnel and is therefore able to develop empathy for characters and/or values it would normally not feel empathic with.

We used different hybrid elements to deceive audiences in order to evoke empathy for characters they probably would despise in reality:

- a. the (interpersonal) context was shaped in such a way that Rodrigo and his family could invoke necessity to justify their actions,
- b. the Borgia family possessed heroic features (as being brave, courageous, determined, talented, powerful, caring),
- c. but also villainous features (as being selfish, egoistic, dishonest, deceitful, intolerant, proud)
- d. this lethal combination was poured into a toxic cocktail with attractive and humorous appearances in which the strategic virtuosity was meant to impress.

We used these elements and experienced how audiences, gradually, became morally off-guard and through their laughter encouraged the Borgia family. The perceived harmlessness of fiction, the woven context, the heroic features and the overall clownesque form made audiences unaware – or at least less attentive of the impact – of the moral choices that were made under the clownesque mask. The boldness, the jokes, the justification, etc. blurred the opinion of the audiences.

Form and content interplayed and sedated audiences just enough to keep accepting the Borgia cruelties. The Borgia family seemed too humorous, too cool to be dangerous (content) and the clowneries, the slapstick seemed too harmless to be moral (form).

The narrative hid the morality, thus audiences accepted the Borgia way of thinking without a conscious agreement, in this sense they were caught in the Borgia web. The moment one felt saturated seeing the Borgia kill and rape, it was too late as the audience had already gone along too far, the commitment and complicity of the audience took place before they realized.

When audiences, however, returned for the last part of our trilogy they immediately saw how the form had changed: a rock ‘n roll band stood in the centre of a white stage, the characters had microphones and discussed their behaviour in a journalistic, almost in a documentary fashion and academic manner. (*fig. 3 and 4*).



Figure 3
The Borgia Trilogy, performers discuss as journalists.



Figure 4
The Borgia Trilogy, in part III a rock band breaks the form of the previous two parts.

The hybrid hero, Rodrigo Borgia, turned the tables as suddenly his hybrid nature clearly emerged. The combination of heroic and villainous features: his clowneries, determination, taking care for his community, etc. versus his vanity, egoism, his self-given license to kill, etc. now were out in the open and became the focus in this last part. Breaking down the fourth wall in combination with the rock ‘n roll band was both a formal and a moral rupture – as the play was no longer about the Borgia family, but about the reactions and complicit nature of the audience that had nowhere to hide.

The *want* from the audiences (to indulge in a narrative) and our creative *need* (to wrap morality in narratives) became pivotal as audiences were in limbo: Was this another Borgia trick? Was it merely meta-theatre? Were the questions of Rovere sincere? How to respond to these questions, as audiences had indeed laughed and supported the Borgia? How to relate to the Borgia now they appeared to be unmasked? (*Fig. 5*).



Figure 5
The Borgia Trilogy, the performers address the audience.

Suddenly, audiences were harshly confronted with their empathy for the hybrid hero as their meek uncritical acceptance of the Borgia family became crystal clear. The impact of hybrid heroes was laid out for everyone in the audience: they had witnessed and

enjoyed the narrative but had failed to see they were drawn into a moral swamp. The deceptive allure of narratives had tricked them as they were lured in by so called harmless fiction and because of that had followed a hybrid hero. And rather than judging the fictional characters we questioned audiences on their behaviour, a counter-move.

The Borgia and their actions were no longer the central moral question; it was how audiences had responded to these actions. The alleged safety of witnessing others boomeranged back, this was - for most - audiences an unexpected counter-move, as most assumed a catharsis would take place in the final part of the trilogy. Audiences were morally lulled to sleep in Part I and II and, unexpectedly, woken up in Part III.

We wanted to emphasize the attraction audiences can develop for Borgia actions; doing what one wants without taking responsibility, following every impulse, seizing power without scruples because to disavow and deny their actions and their impact (as the Borgia characters did) is alluring for most members of the audience. We created a playground where all these ambiguous moral concepts could be enjoyed at its maximum in Part I and II and used Part III as the moral and reflective part. We believe that Part III had its impact because of the atmosphere in the previous Parts I and II, and therefore chose this confrontational form rather than the expected catharsis - which is, in my opinion, too clean and harmless to have moral impact and reflection in current times.

The search for counter-enjoyment and the subsequent reflection was the reason to set up this performance; we presented what we opposed to but packaged it in an attractive way, its final deconstruction inflicted morality in a paradoxical and contemporary manner. Because in current times most audiences have become allergic to moral messages in narratives, the hybrid hero is a tool to realize moral reflection while denouncing it during the narrative.

The hybrid hero is, in my opinion, the perfect vehicle to answer both the need for jouissance by Barthes and my personal search to bring morality back to the arts. The pleasure of encountering hybrid heroes with their heroic villainy and their villainous heroics gives audiences the possibility to try-out - and even identify - with their ambiguous proposals; it leads to a close rapport between hybrid hero and audience, which makes hybrid narratives a fascinating and challenging way to communicate with contemporary audiences.

Conclusion

Overtime, the status and agency of fictional heroes underwent formal and substantial changes; leading up to - what I define as - hybrid heroes. The hybrid hero is a contemporary fictional figure consisting of both heroic and villainous characteristics. Hybrid heroes are a seductive narrative tool to inflict empathy and reflection within audiences, and for creators to develop gripping narratives that challenge moral paradigms, heroism and empathy.

Since creators react to their current world the hybrid hero has its roots in today's world. As creators react to the post 9/11 society, the emergence of the poignant hybrid hero should not surprise us. Since 9/11 the world order (how symbolic or artificial it may have been) has been mixed up and has undergone drastic changes, hence the emergence of the hybrid hero.

The hybrid hero is a sign of the times and in its own - often disturbing - way renders entertainment plus morality. Due to the specific sort of actions hybrid heroes undertake, they try to make sense of a world in transformation and provide a try-out for today's audience. These try-outs are not searching to confirm good and evil, but are exactly there to question such clear-cut moral division.

The success and ever growing popularity of hybrid heroes is based on different elements; the alleged harmlessness of fiction, the shared ethical wishes from audience

and protagonist, the formal tools of narrating (contextualization, tunnel vision), the appearance and features of the hero (boldness, humour, strength, wit, ...).

The hybrid hero functions on asking questions, on disturbance, on malicious pleasures, on ambiguity and therefore searches for discussions and controversy. This in contrast to the franchised hero who lets audiences dream away, escape the daily chaos and mayhem. On a moral level the franchised hero confirms the clear-cut morality of good and evil, of (war-heroes and villains, while the hybrid hero confirms the chaos, the immorality (sometimes the amorality).

Both the franchised and the hybrid hero face challenges in the near future. At the risk of falling victim to uniformity and a one-size-fits-all treatment, numerous franchised heroic movies will see light in the years to come (over 40 DC & Marvel superheroes movies will be made between 2014 and 2019).ⁱⁱ

The commercialization of such war-heroes could result in downgrading the inspirational element of heroism, as the heroic actions and audio-visual effects mainly focus on entertainment and could leave us with empty shells that no longer evoke empathy.

The hybrid hero, is a contemporary character and it may very well be that it is only a temporary phenomenon. It is, for now, impossible to predict its expiry date due to its clear connections with reality and the need from creators.

The moment the reality changes the fictional heroes will do too, thus, the future of the hybrid hero depends on what happens in the real world. (Besides, the fact that hybrid heroes challenge the instructional function of exemplary heroes and narratives could backfire as audiences no longer trust hybrid heroes or no longer want to be confronted with moral decline.)

The hybrid hero can be defined as:

a contemporary character that combines features from both heroes and villains. The interplay between these two sets of features leads to ambiguous empathy and strong reactions from the audience since controversial and polarizing opinions are what creators of hybrid heroes search for. Hybrid heroes actively raise questions on the function and the means of narratives and bring morality back to the centre of narratives.

Future work:

This academic and artistic research on the Hybrid hero will be deepened in future artwork, therefore a new performance will be setup in 2017-2019. This performance, *Each one Alone*, will search new ways to connect audiences with hybrid heroes. The empathy and the tools to realize empathy with fictional characters that are, to say the least, ambiguous will be central in this performance.

As populism spreads arounds the globe and *uses* the fear and crises we saw similarities between now and the months before the French revolution in 1789. Therefore we will *use* historic characters as Louis XVI, Marie Antoinette, Robespierre etc. as protagonists in their search for devote followers and cannon fodder when needed.

The performance will consist of two parts: the first part consists of four monologues whereby the audience is divided into groups and only hears one voice, one opinion, the second part will be our interpretation of a debate whereby the opposing characters will have a chance to fight eachother in the hope to lure, attract audiences. The central focus thus lies on seducing audiences just as the populists do now (and did then). *Each one Alone*, will search ways to discuss populism, the tools to attract empathy, the truth as a mean to lie to audiences and will hopefully unmask the real populists. (the performance will be made in the period 2017-2019).

ⁱ Some basic (and recurring) features of heroes: a) Heroes act at a unique and specific moment in time, b) The actions of heroes are considered as special and can be admired by others, c) The hero chooses to act in search for a change in the status quo, d) The hero is willing to endure physical and/or mental pain to achieve the goal, e) The hero does exist through the attribution of others.

ⁱⁱ Source: <http://screenrant.com/dc-marvel-movie-schedule-2015-2020/>.

* For more on the hybrid hero see also: Van Tourhout, B., 2017 in *Journal of Humanistic Psychology*.

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Designing from within an imaginary landscape *Ontwerpen vanuit een denkbeeldig landschap*

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Abstract. This research project started off with taking a closer look at my architectural practice, revealing several types of representations and representational mechanisms in my design projects. The representations appeared to be dynamically interconnected with my architectural thinking. This observation raised the question which role architectural representations play in my design thinking. One of the representational tactics that occurs in my work is designing from within an imaginary landscape. When designing from within an imaginary landscape, I tactically select representations of highly sensorial environments, as for instance moonscapes, deserts, oceans... and mentally displace architecture to these landscapes. The tactic takes advantage of the mental representation of the specific conditions and experience of these environments, that forces me to think and design in terms of a specific architectural experience. Designing from within an imaginary landscape challenges me as a designer to engage in an alternative mode of reasoning and designing since preconceived ideas and conditioned thinking no longer make sense in these contexts. The paper/presentation will focus on the above mentioned representational tactic by demonstrating how it influenced my design thinking in some of my design projects.

Keywords. Representation; imagination; design thinking; conceptual relocation, imaginary sensorial landscapes.

In the process of designing, the designer imagines how the design will be part of reality, how it will work, in which context it will be situated, how people will experience it, how it will affect people, et cetera. A designer thus imagines another reality in which the design is present. In order to make this reality thinkable, the designer uses representational media like scale models, sketches, technical drawings.... These media bring the abstract idea into being and make a prefigured reality knowledgeable (Janssens, Geldof, 2017). So the design process proceeds by negotiating between imagining (making mental representations) and imaging (making material representations). The mental and material representations influence and stimulate each other, thereby developing an imaginative scenario that drives the creative process. The combination of both types of representations helps to overcome the gap between present reality and an imagined reality. This kind of imaginative prefiguring is characteristic for design thinking.

In the course of my research, I became aware that the activity of making architectural images or collages plays an important role in my thinking about architecture. Moreover, it became apparent that I tactically use image-making to enhance my architectural imagination and conceive architectural projects. This document dwells on the strategy of tactically representing architecture by commenting on a particular way to do so, namely, designing from within an imaginary landscape.

The approach is characterised by the selection of (representations of) a specific landscape. This landscape forms the point of departure of the design process. The intention of the design project, then, is to think about architecture from 'within' this landscape. I select a landscape on the basis of the climatological or topological

conditions of the landscape. I look for conditions that drastically alter my usual perception and experience of architecture.



Figure 1

I was virtually travelling the world in Google when my attention was caught by a very colourful surface seen from above Madagascar. I zoomed in to get a closer view. I discerned an intense red colour, on one side diverging into several small streams, and at the other side blending with the blue colour of the ocean. Intrigued by the beauty of this image, I looked on the internet for more information and found out that I was looking at the mouth of the Betsiboka river. Since farmers started logging the rainforest in this area, the river causes extreme erosion of the land. Heavy rains now wash the red soil from the hillsides into streams that 'bleed' into the ocean. Hence its name, 'the bleeding mouth'. Looking at this aerial picture, I spontaneously construct an image of the environment in my mind. I imagine the brutal force of the water, its unusual colour, the deep traces in the rock surface, the transportation of sand and rocks, congesting in sand banks and creating pressure on existing structures.

Based on images from my memory, photographic images, stories or other documentation, I imagine the landscape. The imaginary landscape becomes my mental design space. The mental design space is the context in which I submerge as a designer. Engaging in a mental design space is like taking a bath. When you take a bath you submerge in the specific climate of the bath (heat, humidity, steam, water...). This climate controls your comfort, your movements, your mindset. The experience is quite similar to travelling: you submerge in a culture that is different from the one you are familiar with. Gradually you accommodate to the culture's principles, laws, values and routines. After a while you start to breathe, think and act in accordance with the rhythm of the culture.

The mental design space is a space of wonder to which I conceptually displace architecture. I wonder how architecture in this landscape would be encountered, perceived, interpreted and experienced. Thinking about different ways of experiencing and perceiving space— in the desert, on the moon, in the air, under the ground, in the mountains...—helps me to imagine radically different architectural scenarios¹. Hence, the projection to a different context cultivates my architectural imagination.

I do not know the standards or rules for designing in these landscapes, I have no ready solutions to rely upon. This challenges me to step outside of established design solutions and design routines. I let the event of the landscape (snowfall, fog, storm, erosion, et cetera) determine the form and functionality of the design and take the climatological and topological conditions (humidity, visibility, surface, accessibility, temperature...) as my design parameters because their sensorial impact triggers me to think and design in terms of a particular architectural experience.



Figure 2
Photograph of Chilling Cliff, England, showing architecture in an environment that rapidly changes due to extreme erosion. This image confronts me with my assumption that architecture should represent a reliable, solid refuge, providing safety and shelter from nature. Seeing the landscape deteriorating in this picture, I wonder if we shouldn't think the other way around? Maybe architecture could move and transform in accordance with the landscape?

¹ In a similar way architect Junya Ishigami examines what architecture would be like if we abandon established ideas of scale in architecture and think of it in equal terms as landscape. He believes that if we render the role of architecture equivalent to changes in the environment, we can think of buildings as environments. With 'House of Rain', 'Windy House', 'Sunny Skies House', and other projects, Ishigami establishes a new dimension of architecture. (See exhibition and catalogue 'How small? How vast? How architecture grows', 2013, and 'Another scale of architecture', 2011).

Designing from within the landscape forces me to think about architecture from within the landscape. Thinking about architecture from within the landscape has an impact on my understanding of architecture and forces me to reinterpret architecture's conventional language. The landscape constitutes a different from everyday frame of reference and gives rise to different associations. Conceptually relocating architecture to an imaginary landscape affects architecture's logic, appearance, function... The displacement creates a tension between architecture in a context that feels natural and usual, and architecture in a context that appears to be rather unusual. The unexpected context reveals different relationships and emphasises aspects that otherwise might not be pointed out.

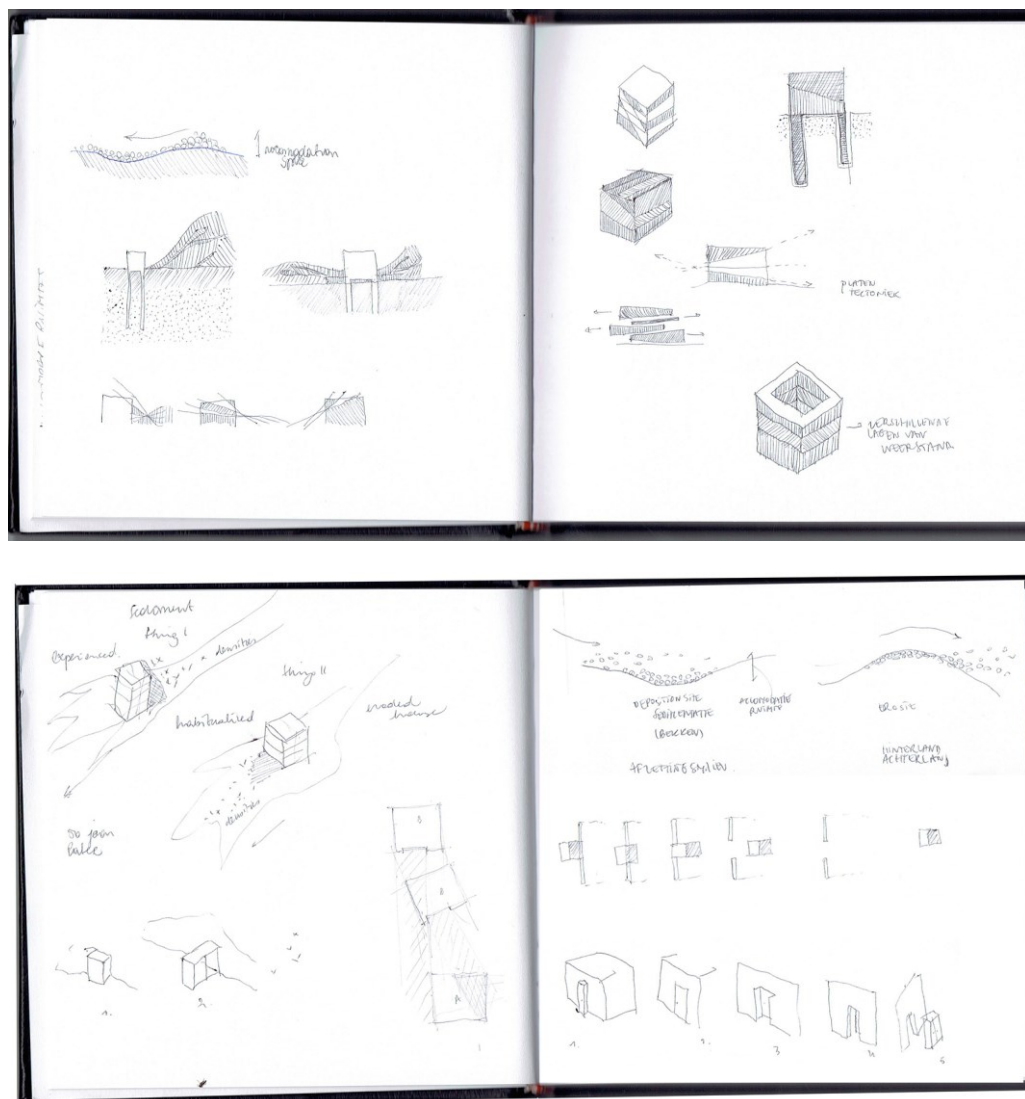


Figure 3
In drawing I prefigure how architecture, in the bleeding mouth of the Betsiboka river, would provide resistance as well as flexibility; how it would transform, move, and decay together with the eroding landscape while still providing minimal retreat.

The meaning of the architectural object transforms and becomes ambiguous. This gives rise to an uncertain understanding. At this point typically associated architectural functions and programs get pushed to the background. Rather than focussing on the

impossibility of architecture in such an environment, I am prompted to think of all the possible manifestations of architecture in this kind of landscape¹⁷.

The space of interpretation that ambiguity creates, encourages me to speculate about what the design stands for. The atmospheric qualities of the sensorial environment disrupt the internal logic of the architecture and force a critical reconsideration of what I ought to be normal, evident or obvious. My preconceptions of how architecture should operate, symbolise, and look like, come to the surface. As such, the situation provides an opportunity to reflect upon these preconceptions¹⁸.

This way of working disrupts the familiarity I have with designing. As a designer I have to revisit conventional architectural types and forms, which turns my design routine upside down. I have to come up with other forms, materialisations and techniques, and make use of other, more appropriate design approaches. The conceptual relocation obliges me to redefine the design and its context of use. The landscapes in which I dwell in my mind demand radically different ways of reasoning about space.

¹⁷In his doctoral thesis 'Substantiating Displacement', architect Arnaud Hendrickx (2012) also talks about ambiguity as a design principle. By introducing ambiguity in spatial constellations and thus weakening the functional or aesthetic rules that govern the design, it becomes a space of possibilities that enlarges the appropriation by its users, he argues. (p187-189).

¹⁸Critical designers William Gaver, Jacob Beaver and Steve Benford give an extensive account of different types of ambiguity in design and explain how ambiguity can be meaningful for designing. Gaver W., Beaver J., Benford S.: 2003, Ambiguity as a Resource for Design. *CHI 2003: New Horizons*, 5(1), pp. 233-240.

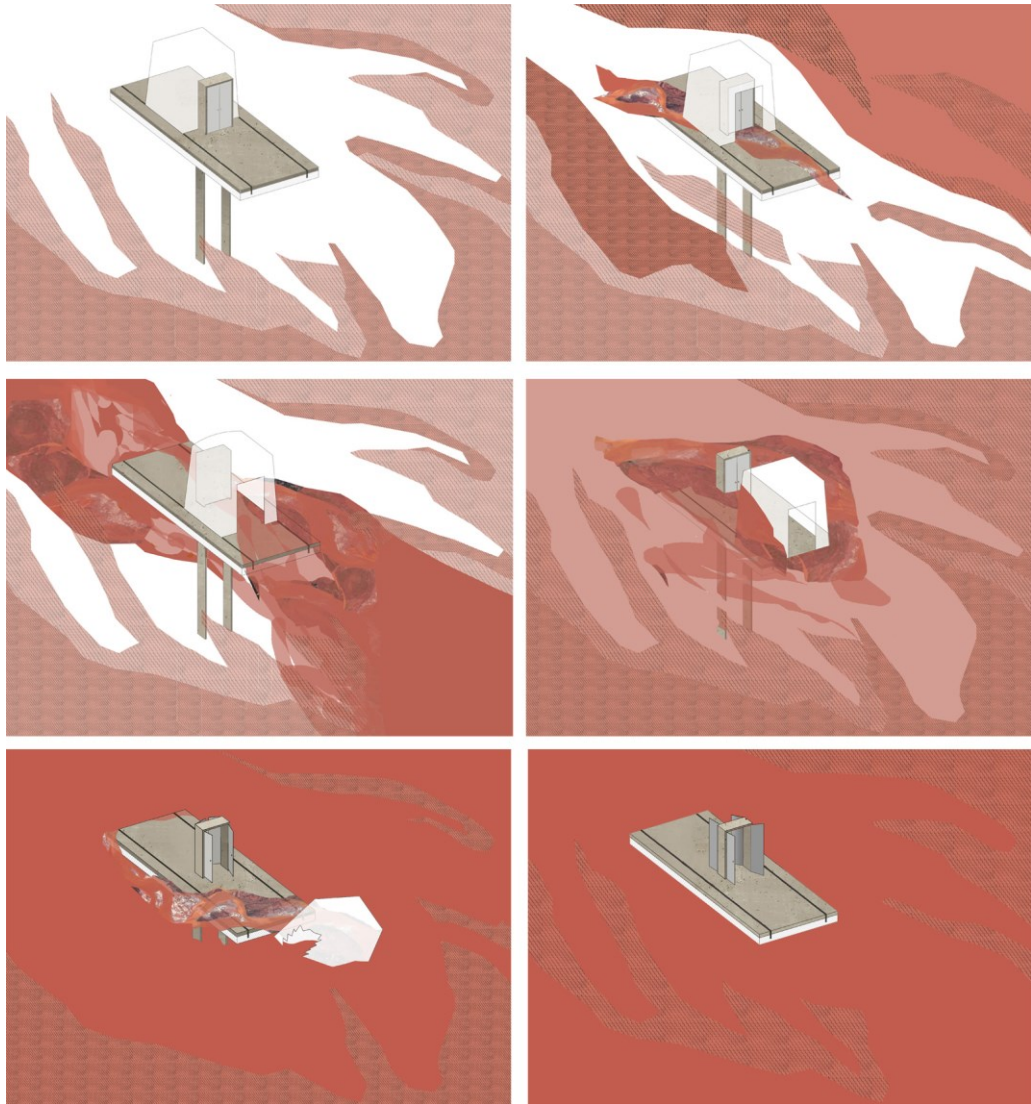


Figure 4

Graphically I construct a scenario and design for architecture in a landscape with extreme erosion: A covered outdoor pavilion expands a small cabinet space, which provides a minimal space for housing one person. The spatial relation between the cabinet space and the outdoor pavilion change over time in accordance with the erosion rates. On the longest sides of the platform a longitudinal slit is carved in the concrete. The slit allows the outdoor pavilion to slide from one side of the platform to the other when sediment or water puts pressure on the structure. Under normal conditions the outdoor pavilion is positioned behind the cabinet space. In this setup the cabinet space functions as a gate or place of arrival which leads to the pavilion. When the red water washes over the ground surface for the first time, the spatial setup slightly changes. Water and sediment streaming downwards from the hills to the mouth of the ocean quietly push the pavilion forward along the slit. In this setup the cabinet space is positioned at the core of the pavilion, generating a space in a space. An increasing flow of water and sediment generates a third spatial setup. Continuous pressure of the water pushes the pavilion further on the slit. The cabinet now touches the backside of the pavilion and makes any further movement of the pavilion impossible. However, when the pressure increases, the cotton canvas of the pavilion rips apart. The pavilion now moves forward again, leaving the cabinet space behind on its trail. At this point the outdoor pavilion no longer offers habitation and the cabinet space is the only save place of retreat for the inhabitant.

Designing from within an imaginary landscape is an exercise I give myself, in order to enhance my ability to speculate about other architectural realities. Speculating about how the world may have turned out differently (counterfactual thinking) or how it might be in the future (future hypothetical thinking) are, according to me, important abilities for a designer. When speculating about how events could have been otherwise or might be in the future, I make minimal changes to reality and generate alternative worlds. This type of imaginative thinking requires representational flexibility: my thoughts are closely related to reality, but at the same time I need to ignore what I know to be true, or what is currently present (Beck, Riggs, 2013). This ability makes it possible to compare and relate different scenarios with the actual state of affairs. By flexibly moving between different architectural scenarios and weighing their consequences, I gain insights that also contribute to my understanding of architecture in an everyday context.

Designing from within an imaginary landscape is a conceptual mode of designing (projecting and imagining architecture in a particular landscape) that goes hand in hand with a material mode of designing (representing architecture in the landscape via images and models). Whereas a material mode of designing changes the physical order of things by cutting, drawing, gluing..., a conceptual mode of designing changes the experience of things (Beckman, 2001). Svante Beckman distinguishes between two ways of conceptually designing: either you ascribe particular properties to a thing (e.g. turning a stone into a totem) or you reinterpret a thing (e.g. identifying a stone as a chunk of silicates). In the latter case you actually relocate a thing conceptually to a different context, by which its interpretation changes (e.g. you transpose the stone that you find on the ground mentally to the context of the lab, by which you now think of it as a chemical structure). When I conceptually relocate architecture to an imaginary landscape, I do not affect the material properties, I do not change the physical location, and I do not ascribe different material properties to it (bricks are still bricks). In fact, I just perceive and apprehend it through a different lens. The mental design space of the imaginary landscape acts as a viewing instrument that makes me shift lenses. By tactically representing architecture in an environment that challenges my architectural imagination, I try to become aware of and counteract my preconditioned thinking about architecture.

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Development impetus through inter- and trans-disciplinary design processes within architectural design

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Abstract. With the aim of building an energy-efficient environment, the design and planning processes of buildings and cities become more and more complex. The current planning processes are even more multidisciplinary. If these are replaced by inter- and trans-disciplinary processes, new developments are taking place. In Forensic Design Strategy the effects of the various possible approaches of the individual planners are set as a function of one another in order to get the best overall solution and not the best single solution for each department.

Keywords. Forensic Design Strategy; Green Building design; environmental design; energy; inter- and trans-disciplinary design process.

New technological achievements make it possible to conceive an energy-efficient environment. At the same time, design processes become more complex. An increasing number of professional planners are involved in the planning of cities and buildings, while at the same time, builders, owners and users have more say.

Certification programs such as LEED show concrete ways to develop sustainable buildings. These reflect the prevailing fashion in environmentally conscious thinking and are often established by laws, decrees, bureaucratic programs, etc. The proposed methods and regulations are often limited to certain climatic zones and do not adequately cover the local conditions in detail. In addition, many important aspects are neglected, such as different (micro) climate conditions, the availability of certain building materials or cultural design aspects.

Common design practices come from analogous times. The planning processes are usually multidisciplinary (Max-Neef, 2005) and the design process is based on knowledge acquired from experience. Individual (planner) planners can offer the best solutions for a job in their specific area of expertise. These solutions raise new problem areas in other areas, which in turn are solved by the responsible specialist planners. This leads to a complicated, technically elaborate solution and is removed in small steps from the actual overarching goal (simply cost-effective to build ecologically). This new challenges with more sustainable requirements needs new ways of knowledge production and decision-making. In inter- and trans-disciplinary teams one can find new solutions.

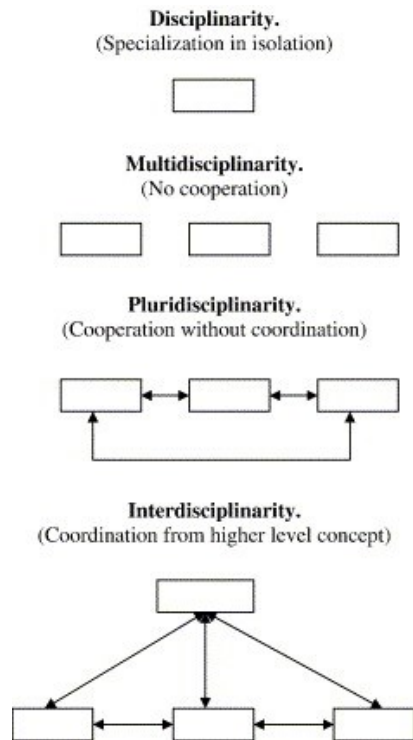


Figure 1
(Max-Neef, 2005).

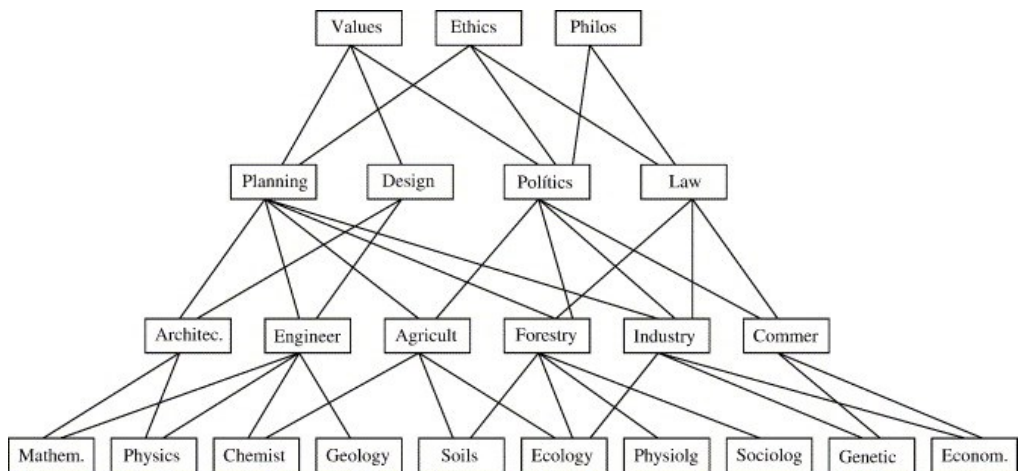


Figure 2
Transdiscipline. Reading the graph from bottom to top, the lower level refers to what exists. The second level to what we are capable of doing. The third to what we want to do. And finally, the top level refers to what we must do, or rather, how to do what we want to do. In other words, we travel from an empirical level, towards a purposive or pragmatic level, continuing to a normative level, and finishing at a value level. Any multiple vertical relations including all four levels, defines a transdisciplinary action (Max-Neef, 2005).

The long history of movement and counter-movement of styles within architecture reflects the change of society with its respective modest flows. [FIGURE 3] The change of fashion is also always shaped by the yearning for new, according to what one has not. Thus Adolf Loos, with his essay "Ornament and Crime", introduced a counter-movement to the mannerist Art Nouveau. A movement emerged, which more and more

subordinated design to the function and led to the international style. The following counter-movement, the critical regionalism, brought up the Postmodernism.

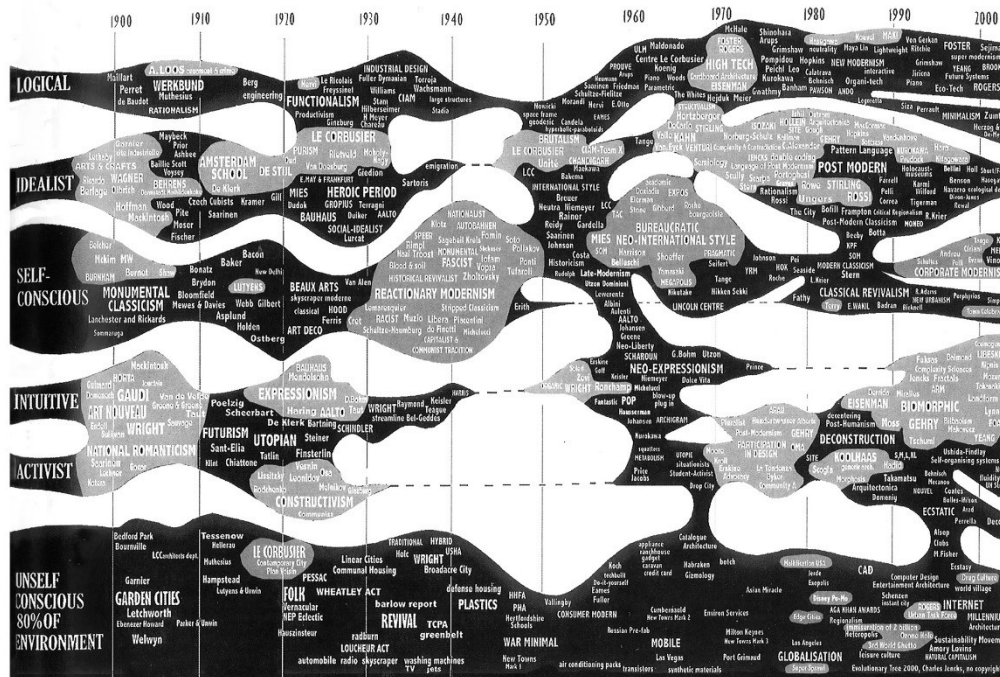


Figure 3
Jencks's 'The Century is Over, Evolutionary Tree of Twentieth-Century Architecture' with its attractor basins (Jencks, 2000).

The conflict between assigning the (planning) activity of architects between art and service has a long history and is, a consequence of the current multidisciplinary decision-making processes in the planning process, where the actual creative activity is terminated at an early stage of the process. Thus the task of the architect is transformed into an administrator of a fixed design concept. Ultimately it is about the importance of the work of the design and its assignment. The difference between architecture and art is that architecture has a function and therefore moves in the functional and technical corset of the building task. But one should assign designer activities to the field of art. The result of the design process is to delight people above all else, form identity through their uniqueness, etc, and thus form the defining characteristics of art. Buildings with which the users identify themselves have a considerably longer service life. As energy consumption decreases during the use of a building, a longer life becomes an increasingly important aspect of sustainability (does it?).

My studio, grundstein, sees the "sustainable concept" holistically, considers a building as a whole system and not as the sum of many individual parts. Blauvelt calls this designing method "relational design, obsessed with processes and systems to generate designs, which do not follow the same linear, cybernetic logic of yesteryear. (<http://designobserver.com/feature/towards-relational-design/7557>: Feb. 2017) Like Félix Guattari, the concept of "ecology" in "The Three Ecologies", where the three related ecologies of the environmental, spiritual and social worlds merge into a methodological practice (Guattari, 2000). Or Horst W. Rittel's "wicked problems," whose indissolubility is derived from his theory of complex social systems, which complicate the process of planning and design through an unmanageable set of relevant and conditional factors (Rittel, 1973). Implemented on our way of design, this means

that the process is affected by a lot of different layers and each layer contains a variety of solutions. Each solution influences the other layers. In the planning process, a decision must be made for the "best" solution for each layer.

While multidisciplinary methods are chosen for each individual layer, the best solution approach is chosen for interdisciplinary and trans-disciplinary approaches, the best solution approaches are sought depending on all layers with all their influences and dependencies. In the end, all of these individual layers must work together and form the building as a whole. They are the design, function and all technical aspects for now and the future, and they must operate with the climate, the location and all special conditions of the respective location, etc.

We call this process "Forensic Design Strategy" [origin of forensic: Latin *forēns* (is) of, from *forum*, public (see *forum*, -ensis) + *ic*] (<http://www.dictionary.com/browse/forensic>: July 2016). The term "forensic" is based on a form of political debate. "Forensics" is a word that is rooted in the classical experience of the Western world. The Greeks organized competitions for speakers who developed and recognized the skills that their society was central to democracy. These exercises acquired the title of "forensics". (<http://www.americanforensics.org/what.html>: July 2016).

In Forensic Design Strategy the effects of the various possible approaches of the individual planners are set as a function of one another in order to get the best overall solution and not the best single solution for each department. This design process in inter- and trans-disciplinary teams is process-oriented and has a common goal. Within these processes the traces of design decisions are inspired by various influences from different angles of different people from different disciplines. In the case of multidisciplinary decision-making processes, innovations are created only in the various specialist areas. Through inter- and trans-disciplinary working methods, all three types of knowledge (system knowledge, target knowledge and transformation knowledge) can be implemented in the development and design process. For Pohl and Hirsch Hadorn, furthermore, instead of being conceived of in a sequential order as in the classical technical model of problem-solving, these three forms of knowledge form a triangle reflecting the mutual dependencies [FIGURE 4] (Hirsch Hadorn, Hoffmann-Riem, Biber-Klemm, Grossenbacher-Mansuy, Joye, Pohl, 2008).

This increase in knowledge, the manifold inspirations of other disciplines, and the security provided by a coordinated approach by all relevant decision-makers lead to a development thrust for new solutions and developments through inter- and trans-disciplinary design and planning processes.

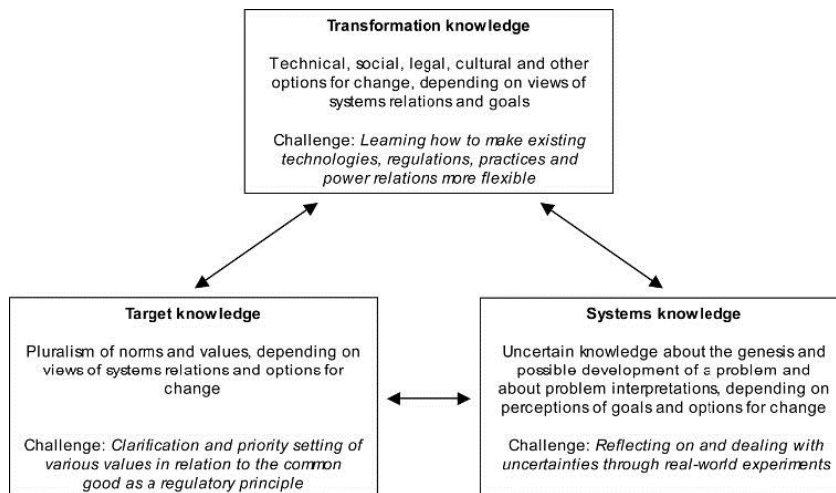


Figure 4
 Interdependencies between systems, target and transformation knowledge and their particular challenges (Pohl and Hirsch Hadorn 2007, p. 38), adapted.

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Thoughts and Drawings on a Landscape in Formation

The Marconi Landscape, Clifden, Galway, Ireland

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Abstract. In my research as an architect, I am interested in transitional moments involving the ground and the figure, - the figure/ground relationship intrinsic to the discipline of architecture. This research is driven and conducted through drawing in an attempt to trace the impact of the figure on the ground and the impact of the ground on the figure. It is the quality in this exchange of forces that defines aspects of spatial identity.

In the case of this Irish landscape, I am interested in the transitional moment of how a landscape is culturally perceived: peat land harvested by man becoming a protected cultural heritage. Transitional moments are moments of change. They release cultural information on how we handle matter and how situations are culturally conceptualized.

This paper investigates a notion of authenticity concerning the change of status of this landscape.

Keywords. Drawing; Marconi Ireland; Relative authenticity; Irish Landscape.



Figure 1

The Marconi Landscape, Clifden, Galway, Ireland.

The Notion of Trespassing

I drive up a small road towards the Marconi Site in Clifden, eager to enter this desolate Irish landscape. Winter had just passed and I'm all geared up to withstand the harsh weather in this ancient landscape. All I can see is the topography of carved peat topped with scars vegetation. As I step out of the car, I hear but the wind in my ears.

This infinite and desolate landscape with its rough weather allows for this interpersonal imagination where one enters a wild landscape; alone with nature without anyone in front or behind: the romantic idea of trespassing into natural territory to experience something basic, something authentic.

Walking in isolation surrounded by vastness, there is no one on the land, except sheep and deep carvings stretching across great distances. The markings seem to reveal a sectional history of the soil beneath my feet. This is a landscape in formation, at a slow steady pace, depositing one millimetre per year.

For every meter I see cut, I see a thousand years.

Landscape as Cultural Heritage

The origin of this thick landscape is situated thousands of years ago, aided by man, burning the land, making it impenetrable by water. The following centuries allowed for the formation of a stratified geology of deposits; a gift to the 19th century dweller harvesting the top layers called peat for them to be dried and used as burning fuel in their homes and businesses. This landscape finds in its relationship with man a balance between growth and harvest. Over past centuries, owners of the land developed this particular relationship with the land and passed on to following generations their skills to sustainably harvest the peat landscape. Now implementation of European legislation means this landscape needs to be protected and peat can in principle no longer be harvested. The owners of the land have become mute.

I am interested in transitional moments involving the ground and the figure: the figure-ground relationship intrinsic to the discipline of architecture. This research is driven and conducted through drawing in an attempt to trace the impact of the figure on the ground and the impact of the ground on the figure. It is the quality in this exchange of forces that defines aspects of spatial identity.

In the case of this Irish landscape, the transitional moment of how a landscape is culturally perceived: peat land harvested by man becoming a protected cultural heritage. Transitional moments are moments of change. They release cultural information on how we handle matter and how situations are culturally conceptualized.

My interest lays in the tension between the landscape that has been growing in horizontal layers over thousands of years and the farmer cutting land vertically. The typical carvings and tool marks present on the site reveal as much about the horizontal peat layering as it speaks about the farmer and his tools. It is this friction between the slow and steady growth of this landscape and the instant sectional consumption that resonates when considering this landscape as cultural heritage and its political policing. What shall we eradicate, the rich soil or the worker ploughing his land? EU legislators have decided where the quality of the cultural heritage resides. I am looking for the qualities embedded within the interaction between land and harvester in an attempt to understand the quality of the status of this landscape. It is this friction between the land and mankind intervening in it that made this landscape to what it is. The notion of cultural landscape is defined here by the active role mankind has had in this landscape for thousands of years.

The drawn research focuses on the information embedded in the stance of a situation, including visual information collected on site (photographs and video footage) and understanding the dialectics surrounding this landscape through drawing. The observational drawings I produce generate information much in the same way as matter can be tested for its material properties such as resistance or brittleness by putting it under pressure. The representation (photographs and film footage) is put under pressure through drawing enabling it to release underlying strata and hidden resolution beyond the representational, until it presents a figural nature. In the drawing process from the figurative to the figural, from representation to presentation, the outcome of the process

is strongly related to the author using particular methods and related to the author's enculturated standpoint. During those observed moments in the drawing process, when matter presents itself freed from political discourse, sustainable balance or narrative associated form (its figural nature), different content can be noted that is strongly related to the author's standpoint and the enculturated presence of this landscape.

The Field Drawing

My drawings are field drawings: selected tracings of visual information of what presents itself in photographs and video footage of the subject. Drawn in repetition and iteration, these figures are looked at from different points of view to extract an embedded resolution. There is a critical surrender to the situation when the visual information is projected and traced on the drawing board.

The drawing engages with the represented information to a degree that aspects of the representation come to a pivotal point where the drawing starts to perform in a speculative way. This pivotal point is a threshold moment in the drawing process very much as in Heidegger's reference to poises as a bringing-forth when something moves away from its standing as one thing to become something else



Figure 2
For every meter I see cut, I see a thousand years.

Sectional History

The ground remains mutely dominant, growing as we speak, and will outlive the figure harvesting its top layer. But for now, these grounds speak of the figure's passing. The deep carvings hold a temporal permanence, freshly split open soil exposing sectional histories spanning thousands of years.

What amazes about the concept of being able to observe a section through history is the unspeakable overview. A section dares to objectify. It makes what we see measurable. Its thickness stays in the persuasive hidden perspective of the imagination. Not even imagination maybe, just a potent swell. It is just earth that has been sitting there decomposing for a very long time. Its simplicity is seductive.

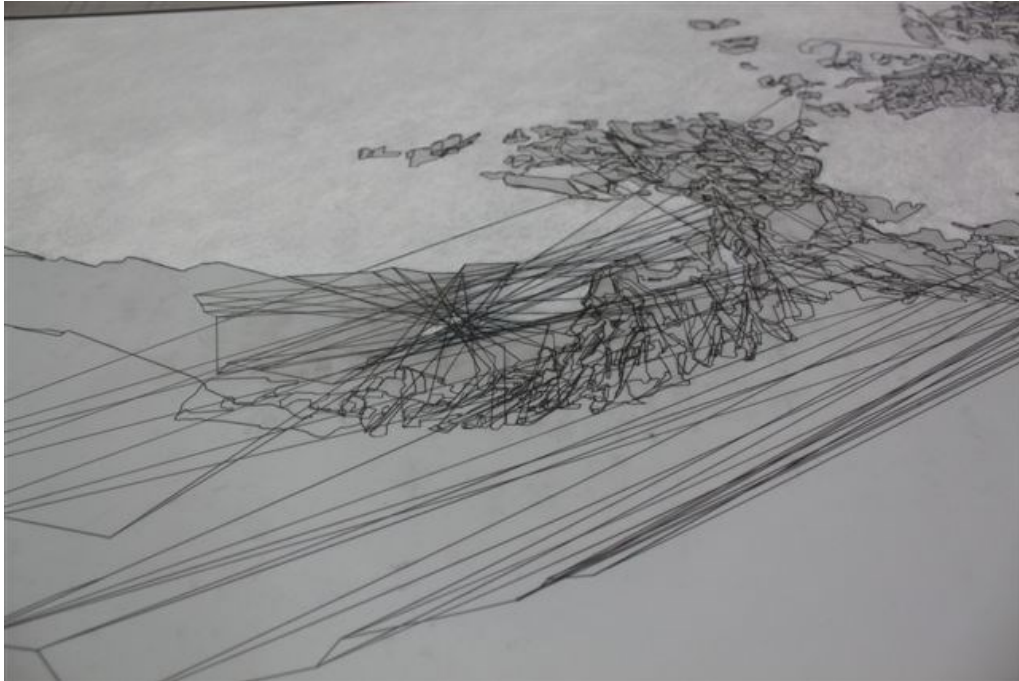


Figure 3
Marconi drawings, detail.

The drawings attempt to reach behind the representation of this piece of peat bog, behind the representation of history, left there, in principle to be kept, to be overgrown by the very process that makes up this history.

The first set of drawings trace the texture and rhythm present in the peat section in an attempt to get closer to an understanding of its visual consistency.

The type and amount of detail this landscape demands, forces a certain (drawing) slowness, seemingly in relation to its desolate and harsh character. As much as the texture of peat and its vegetation is articulated in this section, the tool marks made by harvesting the bog indicate a slow harvesting by the farmer. These traces at an acute angle to the horizontally layered peat stand witness of the resistance between the peat and the farmers harvest tools. I draw the repetitive tool marks and their geometric iterations in search of a particular relationship between man and this landscape; man intervenes and leaves his marks as the landscape continues its slow and steady growth, encroaching on these marks once again.



Figure 4
Marconi drawings, detail.

The historical section and authenticity

At a growth rate of one millimetre per year, there seems to be a measurable clarity to the section that triggers an experience of authenticity; the seductive visual simplicity as a result of the layered complex biological processes and mankind intervening.

Relative authenticity

The notion authenticity relates to how connected you are to the natural world, through actual presence and through the encultured idea of what the experience of authenticity is. Besides being a topic in philosophical debates, authenticity is also a pervasive ideal that impacts social and political thinking. It is the specificity and authentic nature of this landscape that prompted the Special Area of Conservation status. To know how we should handle the importance of this landscape, we should understand the nature of its authenticity and how we access or experience it.

Looking through a vertical section of bog, we gaze at a surface showing an historical overview, surrendering layered evidence of the complex interaction between climatic processes and human behaviour. There is a simultaneity of compressed time here for us to conceptualize as an 'object' of historical placement. Landscapes inevitably have within their modus operandi this historical continuous presence, layer after layer - in this case at a speed of one millimetre per year. But rarely do you get to see a sectional cut exposing the identity of place through the soil beneath your feet.

In today's urban environments, sited in network, the notion of place, as described by Marc Augé (1995) and Michel de Certeau (1984), has a reduced capacity to designate 'fixedness' or instigate the notion of an absolute emplacement. When we look at a site, a location or a place, we often aim to define its intrinsic character through relations of proximity connecting a network of information, such as climate, program, history and socio-political organizational strata, in order to understand and generate contextual relevance for the spaces/objects we design. Place in itself is thus inevitably relational to its surrounding (E. Joris 2011).

Up to this day, the preservation doctrine established through the Venice Charter (1964), still defines renovation practice as part of a 'positivist truth-based method'. This objective approach to renovation implies somehow the substantiation of a material fetish aiming to consolidate historical sites as valuable material objects ideally 'frozen' in a distant past; thus designating it to a particular timeframe (E. Joris 2011).

In reference to the Venice Charter (1964), historical placement is absolute. We are able to categorize matter and allocate it to a specific time period. In this landscape, when we look at the current status quo through a section of these inevitable processes, there is an awareness of duration as we are observing: Although we halt the situation and appear to be looking at a frozen state of the ground, we know there was a before and there will be an after. Any after situation of this ground will inevitably impact the before. Thus, any layer visible in this section has changed under the circumstances that came before and will come after. Man burning down the land and making it impenetrable for water impacted the biological processes and circumstances of the following thousands of years. Similarly; the weight, climatical impact and man handling its top layer over time, impacts on all previous layers of this section.

The authenticity we are looking for in this landscape is in principle not time related in the absolute sense, rather, it is a relative authenticity where within the performativity of the soil and its multiple players (the ground, the figure and ruling culture), all past time is present simultaneous in all layers: the simultaneity of history.

So what does this mean for this landscape, in the light of the notion of relative authenticity, to step out of the categorization of time-related historical value?

When we compare this shift from an absolute towards a relative authenticity in this landscape to build heritage and restoration principles.

In postmodernism, which held on to the Venice charter, we placed ourselves outside history. History was there to be observed. You could only come after what had already happened, leaving the edifice in a passive role in an attempt to freeze the maelstrom of change and transformation. It is this frozen passive role allocated to the edifice, whereby it is in principle excluded from transformative force exchange of times to come, which halts the durational development of spatial identity of place.



Figure 5
Marconi drawings, detail.

The transformation of the ground is inevitable, with or without the figure ploughing the land. The ground will always remain dominant. This maelstrom is part of bigger omni-directional non-linear development of the environment that surrounds us. When we venture into rural landscapes, and experience an authenticity that seems to be needing protection, we are not trespassing into nature, we are nature ourselves and by stepping in, we allow ourselves a proximate involvement that generates an awareness of place embedded in time. It is this awareness, given to us by the current harvested landscape, where the quality of cultural heritage rests.

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The Maiensäss

Theses on the future of Swiss Alpine summer farms in the Canton of Grisons

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Abstract. Initially the Maiensäss is an intermediate mountain pasture, situated between the Alp and the farm in the valley. Since the middle of last century the buildings increasingly become redundant for alpine farmers due to agricultural and social changes. The conversion in weekend cottages is based on the longing for idyllic places. One can observe an emotional attachment and a sense of moral responsibility to preserve the cultural heritage as places of remembrance. Whereas, the continuous approximation to modern conveniences makes, the longing for simplicity and authenticity become utopia. In past research settlements were inventoried. It lacks an exploration of the current Maiensässe and a comparison between built reality and a collective utopia to develop theses on the future of Swiss Alpine summer farms. My research consists of an inventory and image development through the lens of architectural perspective, characterized by the inductive research approach and the step-by-step approximation from large to small scale and from abstract to concrete concepts. The intention is to generate socially robust knowledge, developed in close collaboration with practice. Through this kind of knowledge production I would like to raise awareness of architectural interventions in the context of cultural heritage and illustrate new perspectives.

Keywords. alpine architecture; cultural heritage; collective utopia; rural buildings; swiss alps; future scenarios.

The Maiensäss in change

Until the middle of the 18th century, the Alps were perceived as feared space. Scientific investigations and poetical narrations as well as picturesque representations led to the discovery of the alpine farmers as noble savages, who lived a natural and simple life in an idyllic landscape (Mathieu et al., 2016; Weiss, 1992). Accordingly the Alps were perceived as beautiful from outside. However, the change did not consist of a shift from negative to positive, but from rebalancing earlier ideas (Mathieu, 2012, p. 164). This transformation of perception fostered the idealization of traditional cultural landscapes with rural buildings as identity-establishing elements (fig. 1).

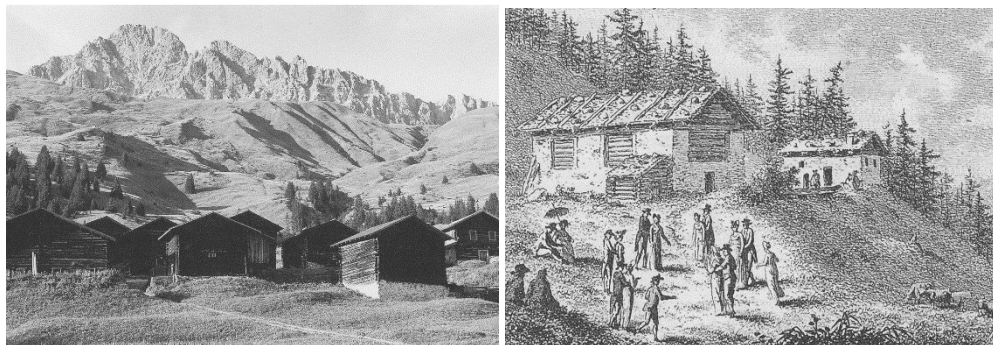


Figure 1 and 2

A traditional Maiensäss-settlement with rural buildings as identity-establishing elements of the idealized cultural landscape in the Canton of Grisons. Source (Degonda, 2003, p. 137). Maiensäss-buildings and a distinguished circle of aristocrats around 1806. Helvetian almanac for the year 1806, copper engraving. Source (Mathieu, 2003, p. 502).

The constructed image of the cultural landscape promises a simple life in pastoral scenery, which is defined by the outer world, but at the same time separated from it (Bakker, 2011). In the 18th century the Maiensäss was discovered by aristocratic circles as space of otherness to escape the urban milieu (fig. 2). They had the financial resources and felt connected to an European society, which longed for recreation from civilization and the conscious experience of nature (Mathieu, 2003). In the narrative *the spirits in the Maiensäss* (Baldino, 1858) the architectural and material furnishing of the rural buildings was described to the urban readers in detail (fig. 3). “There is no mention of a planked floor, the solidified earth forms it. [...] At the side of the door, the fireplace is made of ordinary stones, whose interspaces are pasted with clay. [...] There is no mention of a chimney. The smoke can search anywhere for a way out. [...] Only very rarely a comfort loving village magnate had a small kitchen and a little parlor made by a mountain architect, instead of a simple hut.” (1858, p. 103). Despite unmistakable romanticizing, the narrative illustrates the undemanding nature of the way of life and construction up on the Maiensäss (Mathieu, 2003, p. 500).

Due to reorganized agriculture and social change, many Maiensäss-buildings have become redundant. The buildings are empty and decayed or are used for new agricultural and commercial purposes, such as to store apparatus and machines. Since the beginning of the 1980s the buildings have been coveted objects, which are converted in weekend cottages. As a result of the growing demands on comfort, the building structure is being transformed more and more drastically (fig. 4). The traditional cultural landscape is transformed into a space in which buildings and landscape are no longer a unit, but are contrary to one another (Badilatti, 1997, p. 4). Often, the protection of rural buildings serves to grant the conversion with the argument that cultural heritage can be preserved (1997, p. 8). In order to preserve the cultural landscape, one would have to protect the traditional use (Schnell, 2016).

Nowadays, Maiensässe form temporary environments, beyond the professional-urban everyday world and fulfill the longing for constant values, privacy, recovery and protection (Weinhardt, 2013, p. 52). One distances oneself emotionally and spatially from the technicized society and celebrates crafting. Chopping wood becomes an experience, sleeping in narrow and simple beds is perceived as romantic and the warm space at the fireplace is an area of the utmost intimacy and the greatest sense of well-being (Pallasmaa, 2013; Spechtenhauser, 2013).

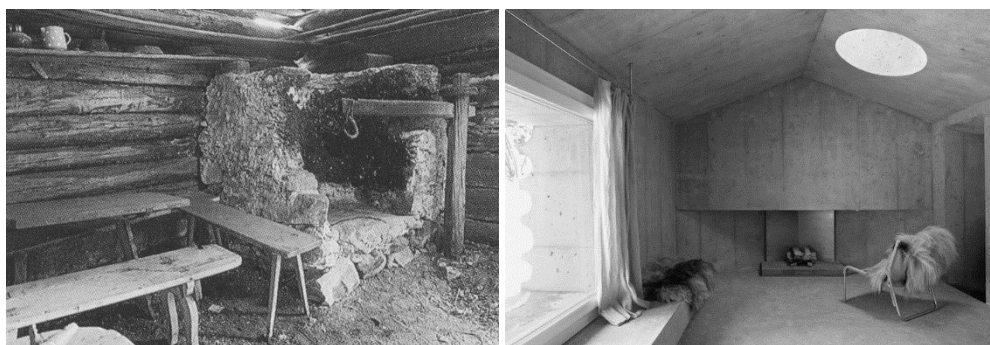


Figure 3 and 4

The interior of a traditional Maiensäss. Source (Degonda, 2003, p. 139). The interior of a replacement building of a Maiensäss in the Canton of Grisons. Source (<http://www.gaudenzdanuser.com>).

State of research

The historian Jon Mathieu describes the history of the Maiensäss-culture in Grisons as a largely unexplored field (2003, p. 502). The publications of the *Association for Cultural Research Grisons* provide an overview. The book *Alpschermen and*

Maiensässe in Graubünden by Diego Giovanoli (2003) shows an overview of the Maiensässe in Grisons before 1960. The construction and morphological phenomenon of the settlements and their allocation to typology, use levels and house forms were investigated. The cultural landscape was examined for its testimony, which limits the research to the middle of the 20th century. From 1988 to 1999, Giovanoli had already set up twenty inventories (1989-1999). He documented the original operating forms and the historical building habits of each region. The structural change was mentioned, but not further questioned. Commissioned by the *Cantonal Monument Preservation of Grisons* Peter Zumthor draw up a survey of the Maiensässe of Soglio (1971), a small village in Bregaglia. In 2010 the municipality of Bregaglia made a complete survey of their Maiensässe. The aim of the pilot project was that barns could also be converted, subject to the proviso that the buildings are dominating the landscape and are linked to a cultivation obligation. The project was rejected, by the Cantonal Office for Spatial Development, justified by the risk of access roads followed by new water and sewage constructions (Giacometti, 2016).

Martin Bösch, professor of economic and social geography, addressed the “decline of Maiensäss-culture” in the *Bündner Monatsblatt* (1992). According to Bösch, Maiensäss-buildings are in a state of upheaval, as the pressure to rationalize and increase productivity has led to better infrastructure provision of the Alps. The restructuring of the agricultural buildings and the economic routes, as well as the shift in land management, proved to influence the landscape. Agriculture focuses on the most productive sites less suitable land and facilities are no longer needed. Many buildings have become redundant with time due to the global economization and the implemented meliorations. Transports and short journeys replaced the “outstations” at the Maiensäss-level (1992). Bösch formulates the prognosis that the cultural landscape as a whole will irrevocably disappear (fig. 5-6) due to agricultural change (1992, p. 319).



Figure 5 and 6

The process of decay is usually associated with loss. Source (Degonda, 2003, p. 153). An example of the aesthetics of decay is the holiday house of Bruno Mathsson in Swedish Frösakull. The photographs by Mikael Olsson show the psychologically charged signs of decay as projection objects of personal memories and stories. Source (Olsson, 2010, p. 39).

Within the scope of diploma theses, three studies were conducted on the Maiensässe in Grisons. The first diploma thesis *from Maiensäss to vacation home* (1991) was created by the spatial planner Erwin Schmid as part of a post-diploma degree at the HTL Brugg-Windisch. Schmid mentioned that “letting go, or taking advantage of, this will probably be the decisive question” (1991, p. 14). According to Schmid, the existing building structure has barely changed since the last fifteen years. Schmid emphasizes, that the owners are willing to maintain their buildings (1991, p. 69). Linda Knab, a humangeographer at the Geographical Institute of the University of Zurich, was studying *the Maiensässe in Grisons* (2006). The diploma thesis examines the attitude of the affected population to the transformation of the cultural landscape using the

Maiensäss as landscape element. The situation, the meanings and the developments on the example of two municipalities in Grisons were recorded through thirteen guided interviews. According to Knab, extreme developments are feared for the future, the growing-in of the areas or the taking-over in vacation homes. Whereas the affected population wants to preserve Maiensässe (2006). Gian Derungs studied the effect of building regulations on the real estate market (2009) as research topic of his Bachelor thesis at the Zurich University of Applied Sciences. Derungs has developed a fictitious law that facilitates conversions on the example of the municipality of Lumnezia. According to the surveys, the law would only influence the market marginally (2009). Derungs is vice president of the *Association for Spatial Development Culture and Landscape (RAKUL)*, which was founded by Peter Tarnutzer in 2007. The association is committed to a liberal spatial planning law, extended possibilities for use and against decay. The association addresses the public by newspaper articles and readers' letters.

Raimund Rodewald, Director of the *Foundation for Landscape Protection Switzerland*, has thematized the change of Maiensäss-buildings in several articles, and formulated a thesis paper in 2011. According to Rodewald it is necessary to assume the value of landscapes rather than the value of buildings. The preserved landscapes and buildings are to be identified by a "Maiensässzone" (2011). The cantonal differences and the characteristics of the cultural landscape were recorded by the Foundation for Landscape Protection Switzerland (Rodewald, 2005; Rodewald & Schmidt, 1990; Rodewald et al., 2014).

A qualitative case study was published in the *International Journal of Heritage Studies* (Kianicka et al., 2010). The authors of the *Federal Research Institute for Forest, Snow and Landscape (WSL)* shed light on the symbolic significance of Maiensässe and the attitude towards future developments on the example of the village Alvaneu in Grisons. According to the authors, the planners' challenge is to avoid extreme developments, since Maiensässe are between the conflicting priorities of preservation and further development. The 40 interviews have shown that there is consensus on the conservation of buildings and cultivation of the landscape (2010).

Research gap and questions

It lacks a continuation of the Maiensäss research of Diego Giovanoli (2003) in the form of a comprehensive inventory of the current Maiensässe in Grisons. Richard Atzmüller, head of the *Cantonal Office for Spatial Development Grisons*, expressed the request for a qualitative analysis (2016). This can be used for developing a concept and theses, to open up new perspectives. The persistent conversion into vacation homes, as well as the expansion of equipment and infrastructure, led to a dynamism that affects the cultural landscape (Rodewald, 2016). In addition to an inventory, there is a lack of perspectives for the future development of Maiensässe. This leads to the following research questions:

Research question of my dissertation

How are current Maiensässe in the Canton of Grisons characterized and which theses can be derived from the comparison of the built reality with a collective utopia?

First part - Inventory

How is the concept "Maiensäss" characterized in the present and where are they located? What conditions and changes have led to the current development?

Second part - Utopian narratives

What are possible future developments for the Maiensässe in the Canton of Grisons?

Third part - Collective Utopia

How is a desirable future development shaped for the Maiensässe in Grisons and which theses can be derived from a comparison with the built reality?

My research perspective is characterized by the inductive approach and the step-by-step approximation. This happens from the large to the small scale and from abstract to concrete concepts. Furthermore, I believe that the construction of fictions is often overlooked by scientific activity. Architecture must not be viewed in isolation, but must be placed in the social context in the case of my dissertation. Therefore, I am dividing my research into three parts; the elaboration of an inventory, the configuration of utopian narratives and the development of a collective utopia.

An architectural perspective

In cultural studies, there was an upsurge in interpretative-understanding qualitative research. This is due to the fact that the sensitivity to the perception and the representation of social diversity and differentiation is regarded as a special opportunity. For the methodology, this means that the framework conditions are in the forefront in which perception, opinions and actions are created and expressed (Mattisek et al., 2013, p. 127). The aim of the interpretative-understanding method is to discover new and to develop empirically founded theories, rather than to verify previously formulated theories (Flick, 2011, p. 27). A fundamental idea of the theory development is the proximity of artistic and scientific work, resulting in an intensive interrelationship with the research object (Hildenbrand, 2015, p. 33). The procedure consists of three steps: collecting, coding and formulating theoretical memos (Glaser & Strauss, [1967] 2005). In theoretical sampling, on the basis of the previous analysis, it is decided which things will be included in the investigation (Merkens, 2015, p. 296). After a first phase of the data collection, hypotheses are formed, which are then tested with the aid of further data, followed by further rounds. This research process is described by Miles & Huberman as contrasting, comparing, repeating, cataloging and classifying (1994, p. 37).

Through the methodological approach, designing is not understood as a mysterious creative act, but as a development process, which is at least rationally apprehended in certain areas (Gänshirt, 2007, p. 64). Denise Scott Brown describes architecture as a scientific model based on the intuitive and tentatively provisional, surprisingly open character of the knowledge-based process (1999). The chance of architectural perspective in research is to generate socially robust knowledge. According to the sociologist Christina Schumacher, architecture can function as a model for this new kind of knowledge production, which not only meets the criteria of science. It is developed in close consultation with the practice and has to withstand their requirements. In this way, architecture would be positively positioned in the scientific landscape, rather than a rhetorically negative view of a long-overdue scientific understanding (2001, p. 27). According to the architect Christian Gänshirt, the ability of architects to create and integrate different disciplines, standards and perspectives is becoming more and more in demand in science. In this context, Gänshirt proposes the new translation of the Greek term *architekton*. The verb *archein* originally means “begin, precede, be the first”. The term *tectonics* refers to the “doctrine of the harmonic combination of individual parts to a whole”. In terms of research, it is the architect who begins to join items to a harmonically whole (2007, p. 18).

First part - Inventory

For the inventory, the existing data and documents are considered as well as interviews with informants. In the initial phase, different people, situations and documents are selected to cover a broad spectrum. In the narrative interview, conversation partners are not confronted with standardized questions but are animated for free narration. In this way, subjective meanings become visible, which are hidden by systematic queries (Mayring, 2002, p. 72). A further component of the interviews is the activation of memories through images. The concept photo elicitation means the triggering of memories and narrative abilities with visual material. The visual material can help to focus and reflect latent or vague recollections (Bischoff et al., 2014, p. 314). During the interviews, photographs of Maiensäss-buildings and settlements are shown to the informants. The centerpiece of the interviews is the sketching of mental maps (fig. 7-8). Spatially and hand-drawn, mental maps give information about how a person perceives and experiences a spatial environment. The space is not reduced to its materiality, but it is constructed as experienced arrangements and relations. This makes the socio-cultural relationship structures visible (2014, p. 243). Sketching is suitable as a tool, since the immediate proximity to the thought, the blurring and the reduction to the essential, due to the simplicity of the tool make them particularly valuable (Gänshirt, 2007). Sketches serve the exploration of reality, the testing of new ideas and the depiction of connections (2007, p. 117). The inventory is supplemented by existing empirical material, such as data on population, agriculture, mobility, tourism and melioration, from which the driving forces for the development from 1960 onwards are identified. These factors are collected and summarized in a criteria catalog during the research process.



Figure 7 and 8

Mental maps, sketched by informants during interviews, where they were asked to draw the ideal Maiensäss building. Despite my question about a building, informants mostly sketched landscapes.

The historical background, legal regulations, examples from the Alpine region, as well as material and immaterial culture, were examined as part of the inventory. At the present time, 24 interviews were conducted. The narrative interviews were recorded, transcribed and coded with the software MAXQDA. The interviews were used to derive user types, which consist of the nostalgic, the conceptualist, the farmer, the restorer and the do-it-yourselfer. Furthermore, twelve Maiensäss-settlements were visited on site and documented by photographs, sketches and protocols. Next, an approximation to the Maiensäss-concept takes place and the driving forces of the current development will be identified, by which the inventory is completed.

Second part - Utopian narratives

The scenario technique is used for the formation of utopian narratives. According to the future-researcher Rolf Hohmann a scenario is like a theatrical scenery, it is the imaging of a future setting, which represents the future abstractly or objectively (1998, p. 38). For this purpose, an influence matrix is created from the identified factors. It shows how the factors influence each other and which are the most influential factors. These are changed radically to develop utopian narratives. Further, similar developments from the practice are used for explication. To compare the effects of the scenarios on the landscape, a case study is visualized, selected according to the theoretical sampling. Possible utopian narratives are:

The wilderness – Refusal of direct payments (Agriculture)

Without the incentive system of direct payments from the federal state, the landscape is no longer cultivated. The increase of forest provides a habitat for predators and there are still some ruins. The driver is the money. The natural space spreads out and looks no longer aesthetically pleasing, but is threatening by the fear of predators.

The Swiss Maiensäss Club – Dissolution of private property (Tourism)

The hiking network in Grisons is optimized for long-distance hiking. The Maiensäss-huts of the Swiss Maiensäss Club (SMC) are used for accommodation and are now accessible to the public. The driver is climate warming, which leads to the downfall of the classic winter tourism. In return, the hiking season will be longer, which leads to the radical expansion of this offer. The result is numerous expropriations.

The sprawl – Abolition of the separation between building zone and non-building zone (Spatial planning)

The non-building zone does not exist anymore. The population can build as in the building zone. The driver is the demographic change, which urgently requires more building land.

The bricolage – Population of a counterculture (Culture)

Numerous Maiensäss-buildings are occupied. There is space for the increasing number of escapists. Because on the Maiensäss there is no pressure to perform, no consumer stress and only weak cell reception. The driving force is resistance to capitalism.

Further scenarios follow.

Third part - Collective Utopia

A collective utopia is developed from the utopian narratives. To this end, the opportunities and risks of the scenarios are analyzed and interpreted. If necessary, a Delphi survey is conducted with experts, which is still open at this time. A utopian vision of the future is appropriate because the question of the consensus can be asked in a radical way. As images of society, they show selected areas, which are described in new contexts. The critical commentary on the present and the clarification of timeless principles are the most important purposes of a utopia (Salewski, 2014). Through the development of a collective utopia an approximation to the consensus takes place with regard to a future development. It is shown what factors need to be changed in order to achieve the image of a collective utopia.

An approximation

The concept “Maiensäss” has lost its initial meaning and has shifted from the agricultural to the service sector. Consequently, there is no longer any agricultural society on the Maiensäss. The term is suitable for the real estate market because it provides feelings of nostalgia (Mathieu, 2016). From a social point of view, the function of the building was separated from land use (Rieder, 2016). Rationalization, mechanization and infrastructure provision have increasingly led to the concentration of agricultural buildings and structural changes. Many rural buildings have been dismantled or used for recreational purposes (Bundi, 2007, p. 181). Furthermore, the change from production-land into consumption-land affects the image of the landscape. Giovanoli characterizes the current landscape change with the decrease of production areas and the increase of the aesthetic value resulting in a collage of historical enclosures and macroeconomic facts of the alpine region (2003, p. 10). As early as 1835, an author wrote that it would be a “lost civilization” if the rural enjoyments of the excursions to the Maiensässe were to be decayed (Bawier, 1835, p. 56). Today, civilization threatens to convert the Maiensäss into a sort of agglomeration (Mathieu, 2003, p. 466). There is a need for action with regard to the future development of the Maiensässe. My dissertation serves as an idea for new perspectives and the sensitization in dealing with cultural heritage in rural regions. My intention is to construct heuristically valuable core theses, which can be applied in practice.

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Exhibiting Experiences

A Study of the Installation 'Tea n°2' by Carlo Mollino and Italo Cremona

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Abstract. In 1935, the society *Pro Cultura Femminile* of Turin invited a mixed group of architects and artists to make work for a thematic exhibition entitled *L'ora della merenda* [tea-time]. The young architect – painter duo Carlo Mollino and Italo Cremona made a noteworthy contribution entitled *Tea Number 2. Signs of Internal Architecture*. Rather than an afternoon-tea setting, *Tea n°2* resembled an art-installation, exhibiting experiences linked to the tea ceremony. This paper reads *Tea n°2* against contemporary developments in the surrealist avant-garde movement, with a focus on objects and installations. Italian architect and designer Carlo Mollino left a varied and distinct oeuvre characterized by a dual logic of tradition and alienation. Surrealism offers a language to perceive Carlo Mollino's work in a new way. Through a close reading of written (an exhibition text) and visual sources (two plans, four photographs), the paper revisits the installation to gain a better understanding of surrealist expressions in architecture. *Tea number 2. Signs of Internal Architecture* is perceived as a prelude to the interiors Carlo Mollino continued to create from the mid-1930s. Interiors that can be described as dreamscapes in their constellations of objects that form a scenography for surreal acts, alienated from the real world.

Keywords. Surrealism; experiential objects; installation art; internal architecture; Carlo Mollino

Tea-time at the Italian Home



Figure 1

Extract article "L'ora della merenda" nella Casa Italiana.

«Not all the participants, following the proposed theme of this exhibition, started from the same intentions and presumptions. However, almost all realized interesting compositions. The majority of them created suggestive atmospheres with realizable, realistic and practical intentions.» (*L'Architettura Italiana*, 1935)

In July 1935, the periodical *L'Architettura Italiana* reports on the exhibition «L'ora della merenda» organized by the society *Pro Cultura Femminile*¹. A mixed group of architects (Carlo Mollino, Ettore Sottsass and Emilia Tedeschi) and artists (Italo Cremona, Paola Levi Montalcini, Teonesto Deabate, and Roberto Terracini) created works around the theme 'Tea-time'. The reviewer hints at the variety of interpretations of the theme, which mostly resulted in "realizable, realistic and practical" atmospheres. *Tea n°2* by Carlo Mollino and Italo Cremona clearly formed an exception, that resembled more an art installation than an exemplary afternoon-tea setting. The reviewer, unsure how to describe the work, chose to paraphrase 'the authors' words, thereby dedicating the greater part of his article to the exception within the exhibition.

This paper looks at Mollino's and Cremona's installation from the perspective of contemporaneous development of objects and installations within the surrealist avant-garde movement. The notion of surrealism has been brought into connection with Carlo Mollino's work (e.g. Irace 1989, Brino 1989, Portoghesi 2006, Colomina 2012). Architectural historian Beatriz Colomina noted on Mollino's interiors: «The ambiguities are unambiguously surrealist, if one could say that. Is this what surrealist architecture looks like? Or in as much as it is surrealist, it is no longer architecture?» (Colomina 2012: 254). This is an intriguing question that the paper wishes to investigate further, perceiving *Tea n°2 – Signs of an Internal Architecture* as a physical surrealist work.

Surrealism: poetry, collages, paintings, objects and installations

Surrealism developed as an artistic avant-garde movement (ca. 1920-1940) that was interdisciplinary and international. Writers (Aragon, Bataille², Eluard, etc.) dominated the early years of surrealism, adhering to a literature of imagination. Methods such as automatic writing were developed to facilitate the flow of images from the subconscious and to allow glimpses of deeper levels of meaning. Some surrealist writers critiqued the development of surrealist visual arts, arguing that visual surrealism was not free of conscious control. In contrast to that, André Breton, author of the *Surrealist Manifesto* and founder of the surrealist movement, defended visual surrealism. Breton was convinced that artists directly experienced alternative realities, and left open the search method to come to internal models. From the mid-thirties, surrealism gained greater public attention through international group exhibitions by surrealist artists (including Dali, Magritte, Ernst, de Chirico, Tanguy, Carrington).³

Already in 1924, André Breton proposed the fabrication of objects that appeared in dreams while the *Bureau de Recherches Surréalistes* at that time focused on the collecting of *inexplicable objects*. One could consider the emergence of surrealist objects as a prelude to the surrealist exhibition installations of the late phase of surrealism. This physical surrealism, ambiguously moving between domestic (collector's interior or cabinet) and public exhibition space, manifested itself predominantly in the interior. The catalogue of the 1936 *Exposition Surréaliste d'Objets* at the Charles Ratton gallery in Paris grouped the objects on display from in and outside surrealism. The object categories point at the nature of the objects (e.g. *objets naturels, règne minéral*) and whether they were 'chosen' (e.g. *objets trouvés*) or 'composed'

¹ The organization Pro Cultura Femminile was founded in 1911 (the same year that the International Exhibition was held in Turin) by a small group of 'modern' teachers to enlarge the cultural horizon of woman.

² One can question if Bataille can be seen as a surrealist in regard to the notorious argument with André Breton. Bataille sees himself as 'an enemy from within', as he feels more surrealist than the surrealists..

³ For a detailed exploration of the international surrealist exhibitions in the late phase of Surrealism, see *Displaying the Marvellous. Marcel Duchamp, Salvador Dali, and Surrealist Exhibition Installations* by Lewis Kachur (2003), Cambridge, Massachusetts: The MIT Press.

objects (e.g. *ready made aidé*).⁴ The mixed collection of natural or found objects next to surrealist objects displayed in glass vitrines recall the cabinet of collected objects in Breton's apartment. The collected objects are perceived as direct, already existing embodiments of inner desires, or to use Bréton's words: «Every piece of debris within our reach should be considered a precipitate of our desire». One could argue that the surrealist collections form highly subjective representations of the unconscious. In surrealism objects take on different meanings: from ready-made (Duchamp) over object of desire (Oppenheim), to oneiric object and poem-object (Breton) or object of symbolic meaning (Dali).

It is telling that surrealists referred to objects rather than sculpture. Salvador Dali formulated it as follows: «Symbolically functioning objects leave no room for formal preoccupations. They depend only on the amorous imagination of each person and are extra-plastic.» Symbolically functioning objects constituted images comparable to those of Surrealist poetry. Symbolic meaning prevailed over sculptural qualities. Dali's *Scatalogical object functioning symbolically* (1931) described in his own words: «A woman's shoe, in which a glass of lukewarm milk has been placed, in the middle of a ductile plastic that is excremental in color. The mechanism dips the sugar cube painted with the image of a shoe, so as to observe the disintegration of the sugar cube, and as a consequence, the image of a shoe disappears in the milk.»

Early installation art

International group exhibitions such as the Paris *Exposition Internationale du Surréalisme* (1938) and the *Dream of Venus* pavilion at New York's World fair (1939), made surrealism spread around the world. Lewis Kachur (2003) has pointed out how subjective exhibition environments were created: «In each setting the participants abandoned any attempt at neutrality of presentation in favor of a subjective environment that itself embodied a statement. Indeed, these exhibitions offered startled viewers an early version of installation art, before there was a phrase for this form.» This early form of installation art is perceived at the crossing point between object and space, forming a possible stepping-stone towards a surreal interior architecture.

Tea number 2, Signs of Internal Architecture

A short exhibition text, four black and white photographs, a set of preparatory sketches, and two presentation drawings form the only remaining visual documents of the exhibition display. Today, the photographs offer a way through which we can revisit the exhibition. Looking at the photographs, we perceive the installation standing central next to a tall column in an exhibition space. The relation to the other exhibits is unclear. One picture shows a female audience, seated along the outer walls of the room, and central in the room, two ladies seemingly puzzled in contemplation of the *Tea n°2* installation.

⁴ The catalogue of the 1936 *Exposition Surréaliste d'Objets* at the Charles Ratton gallery in Paris grouped the objects on display in following categories: *objets naturels* (e.g. *règne minéral: Coll. Man Ray*), *objets naturels interprétés*, *objets naturels incorporés* (e.g. *Objet incorporé* by Max Ernst), *objets perturbés*, *objets trouvés* (e.g. by Yves Tanguy), *objets trouvés interprétés*, *objets Américaines*, *objets océannes*, *objets mathématiques*, *ready made at ready-made aide* (e.g. *Porte-bouteille* by Marcel Duchamp) and finally, *objets surrealists* (e.g. *Le veston aphrodisiace* by Salvador Dali). Source: AAAB, Association Atelier André Breton.



Figure 2

Tea n°2 presumably at the opening of the exhibition organized by Pro Cultura Femminile.

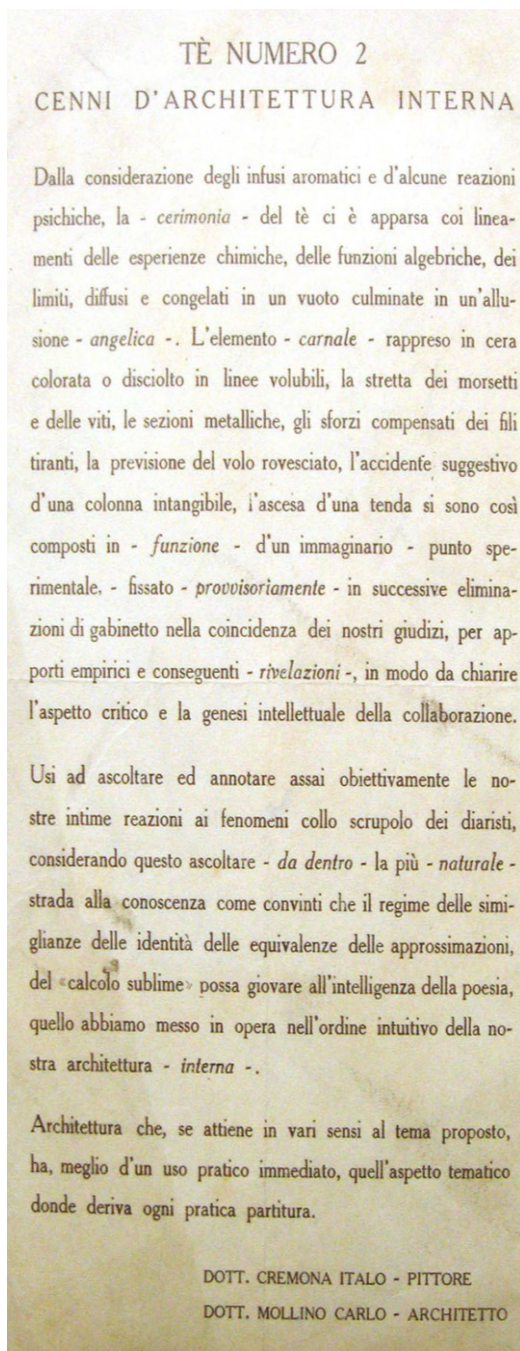


Figure 3 – 5

Different perspectives of the Tea n°2 installation.

A Poetic Manifesto?

The short exhibition text entitled *Tea Number 2. Signs of Internal Architecture* was exhibited on the 'intangible column' next to which the installation unfolds. The text has a rhythmic and lively tone hinting at the playful character of Mollino's and Cremona's intervention. In poetic words, Mollino and Cremona intend to shed light on the genesis of the installation from their collaboration. The title *Tea Number 2* seems to refer to a second kind of tea, or the experience of the tea ceremony as its double. In this respect *Signs of Internal Architecture* could be understood as interiority, or the inner experience of tea drinking and the external expression of this experience. Mollino and Cremona chose to, rather than offer 'an immediate and practical use', express an 'internal architecture' from which 'every practical score' for life derives. One can arguably speak of an architecture of experience. The conceptualization of an experienced physical reality or analogy to our imagination of that reality is translated into a work of art. Can *Tea n°2* perhaps be read as its poetic manifesto?



TEA NUMBER 2
SIGNS⁵ OF INTERNAL ARCHITECTURE

From considerations of aromatic infusions and some psychic reactions, the tea – *ceremony* - appears to us along the lines of chemical experiences, algebraic functions, of limits, diffuse and frozen in emptiness culminating in an – *angelic* - allusion. The – *carnal* - element, solidified in colorful wax or dissolved in fickle lines, the grip of the clamps and screws, the metallic sections, the balanced forces of the wires under tension, the prediction of the reverse flight, the suggestive accident of an intangible column, the rise of a curtain are here composed in – *function* – as an imaginary – experimental point, - fixed - *provisionally* - in a successive elimination process⁶ in the laboratory⁷ in the coincidence of our judgments, based on empirical contributions and derived⁸ – *revelations* -, as a manner to clarify the critical aspect and the intellectual genesis of the collaboration.

Used to listening and to taking objective notes of our intimate reactions to phenomena with the care of a diarist, considering this listening – from the *inside* – the most – *natural* – way to knowledge, we are convinced that the regime of similarities of identity, of equivalence and approximation, of similarities of identity, of equivalence and approximation, of “sublime calculation”⁹ can serve poetic understanding, all of which was part of the intuitive order of our – *internal* – architecture.

An Architecture that, if it is pertinent to the proposed theme, has, rather than an immediate and practical use, a thematic aspect from which every practical score derives.

DOTT. CREMONA ITALO – PITTORE
DOTT. MOLLINO CARLO – ARCHITETTO

Figure 6
Exhibition text Tea Number 2, Signs of Internal Architecture by Carlo Mollino and Italo Cremona.

⁵ Cenni can be translated as ‘sign’ and as ‘gesture’ made with the eyes, head or hand to communicate something without words. It is interesting to note that ‘cenni’ is used rather than ‘segnì’, possibly hinting at its double meaning, or the gestures related to the tea ceremony.

⁶ Mollino and Cremona are most likely referring to the mathematics, more specifically to the method of Gaussian elimination or row reduction.

⁷ The Italian word ‘gabinetto’ can be translated as either cabinet or laboratory. In the translation the word ‘laboratory’ is chosen in line with the opening of the manifest that refers to chemical experiences.

⁸ The Italian word ‘conseguenti’ can also be translated as ‘consequential’. ‘Derived’ is chosen for its reference to the use of the word in mathematics.

⁹ “Calcolo sublime” is a mathematical term; Isaac Newton’s ‘infinitesimal calculus’.

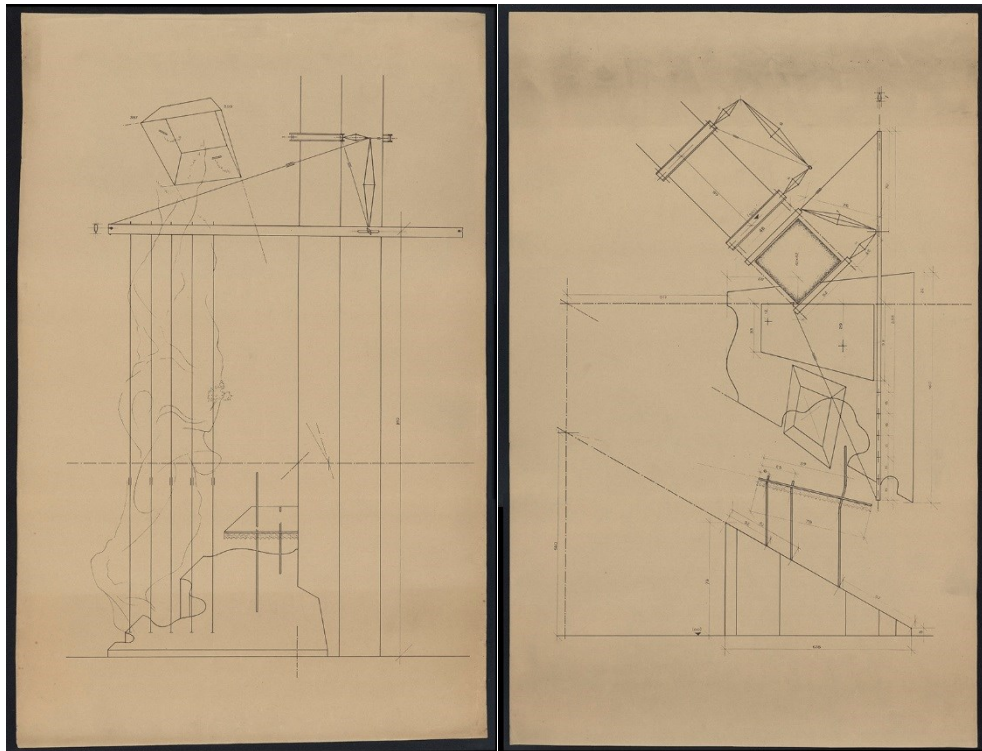


Figure 7 and 8
Frontal elevation and measured drawing of Tea Number 2.

Analytical design

Being an architect and an engineer, Mollino prepared a set of drawings with execution instructions. Thus he designed the object before its fabrication.¹⁰ The installation structure is represented in two final drawings: a frontal elevation (fig.7) and a measured drawing combining plan and elevation of the different elements (fig.8). From top to bottom we can distinguish a hollow rectangular container, a triangular structure suspended from a column, five cables in suspension between the triangular structure and a tapered base, on which in turn rests a tabletop on three thin legs. These elements make up the structure of the installation. Additionally, on the elevation, Mollino traces in fine swirling lines a mesh behind the five wires in suspension, two wings in the rectangular container and a little lace rim around the tabletop. The wax sculpture on the base of the installation, a dominant element in the installation, is not represented in the design. We can only speculate on its making (whether done by Cremona or with external help). Otherwise no remarkable differences appear between projected drawing and executed installation. The drawings have a clear line and the layout is elegantly composed with intersecting plan drawings. The forms seem not to occur from chance in the making process but are pre conceived. Although the genesis of the project may be subjective – ‘*according to an internal architecture*’ – rather than being chance assemblage, the object is meticulously planned and made.

¹⁰ Architecture historian Adrian Forty formulates the meaning of the term ‘design’ as follows: «as a verb, it describes the activity of preparing instructions for making an object or a building. As a noun it has two distinct meanings. First of all, it is those instructions themselves, particularly in the form of drawings: the word comes the Italian *disegno* (drawing) (...). Secondly, as a noun, it may also refer to the work executed from the instructions, as one may say referring to an object, ‘I like the design’.» in *Words and Buildings*, pp. 136. In this understanding, both the drawings and the executed object after them could be described as ‘design’.

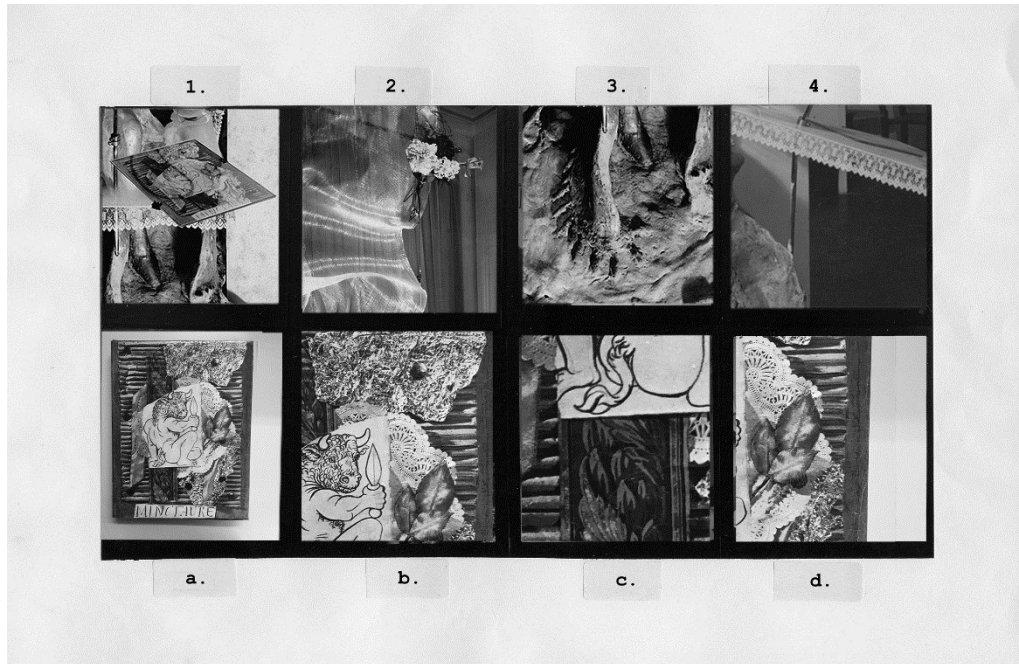


Figure 9
 Visual analysis by the author. Top (numbers): crops of vintage exhibition photographs. Bottom (letters)
 visual references.

The Inexplicable Object

When for the first time glancing over the pictures, one does not immediately make sense of them. It takes a closer look to come to an understanding of what we see. When studying the photographs closely, it becomes clear that the installation gives fragmented visual clues to the tea ceremony. Its most evident interpretation is that it is an enlargement of pouring tea into a cup, the wax representing flowing tea, the fabric representing rising vapor. The photographs are analyzed in a detective manner, studying fragments and traces against a broader context to gain an understanding of the installation that still allows for different readings.

A first clue is taken from a dense print, apparently on display on the glass table. Taking a closer look, we recognize a magazine cover block lettering *Minotaure* (images 1, a). *Minotaure*, published in Paris between 1933-1939 was a magazine, which gained wider recognition for its connection to the surrealist movement. Carlo Mollino owned the full series of *Minotaure* and clearly took inspiration from it.¹¹ This direct reference to surrealism is taken as a guideline; Cremona and Mollino identified the installation as a surrealist work. *Tea n°2* also seems to make formal reference to the *Minotaure* cover on display. It is the cover of the first published issue, composed by Pablo Picasso. It is a collage with an etching of the 'part man part bull' Minotaur, placed on a backdrop of mixed materials: paper lace, red imprinted ribbon, bits of aluminum foil, pieces of green ribbon or leaves and rib carton, all held together by thumbtacks. These different elements of Picasso's collage can be linked to the elements in the assemblage by Mollino and Cremona. The aluminum foil could be linked to the swirling metal mesh of the installation (images 2, b), the lace returns as a rim around the tapered glass table top (images 4, d), the leaves could refer to tealeaves or might be found again in the bouquet (images 2, b), the red, ornamented ribbon might be recognized in the red,

¹¹ In 1949, Carlo Mollino published his renowned work on photography *Il Messaggio dalla Camera Oscura*. In this work, Mollino makes direct reference to photographs of Man Ray published in *Minotaure*.



Figure 10
 Visual analysis by the author. Top (numbers): crops of exhibition photographs. Bottom (letters) visual references.

curtain like wax form (images 3, c). Besides the apparent formal references to the *Minotaure* cover, the installation might also derive meaning from the Minotaur as a figure from Greek mythology. The Minotaur can be seen as a metamorphosis between human and beast. Perhaps precisely this symbol of metamorphosis is key to understanding *Tea n° 2*. Salvador Dali, pointing to «the logic of free associations and reign of ambiguity», hinted at the capacity to read a single configuration of forms in several different ways.

Experiential Objects

At the base of the installation a picture is displayed, presumably representing an afternoon tea setting in a domestic environment (images 7, g). At either side of the base we recognize a woman's foot appearing under heavy fabric (images 6, f). Above the glass table, two female hands turned upwards are mounted on a laboratory-like stand (images 8, h). Apart from references to bodily performances in the ceremony, devices stemming from the chemistry lab express 'chemical experiences' symbolically: a laboratory-stand like structure holding two hands and an evaporation dish figuring as a teacup. On the lower part of the base we find a crystal ball, perhaps representing sugar crystal. The tapered base with a fluid but solidified wax sculpture recalls the pouring of tea in a frozen moment. Equally, the rising vapor is solidified in the fickle lines of a metal mesh (images 5, e). The installation can be interpreted as representation of the way the moment is experienced. The experience of these external chemical reactions cause inner reactions, or in Mollino's and Cremona's words: *'the tea ceremony – appears to us along the lines of chemical experiences, algebraic functions, of limits, diffuse and frozen in emptiness culminating in an – angelic – allusion.'* The process bares resemblance to surrealist method of *coulage* or an involuntary sculpture made by pouring a molten material into cold water. This technique is also known as *ceremony* in divination rituals, in Latin *divinare: to foresee, to be inspired by a god*, or, in other words, *'angelic allusion'*?



Figure 11

'Unpacking the Archive', installation after presentation at Ca2re conference, Sint-Lucas Ghent.

Conclusion

Tea Number 2. Signs of Internal Architecture. seems to refer to the 'double' of tea, namely the internal architecture of the tea ceremony. Experiences and emotions are taken as inspiration, and at the same time, functions to be served in architecture. *Tea n°2* explores this kind of *interior architecture* through multiple media: from poetic manifesto, to analytical design to physical object and photographic representation. In *Tea n°2* Mollino and Cremona make direct reference to surrealist methods and themes such as the surreal metamorphosis. Like a surrealist object, the single configuration of the installation has the capacity to be read in several different ways. It's understanding is in essence a subjective experience.

After *Tea n°2*, Mollino and Cremona continued their experiment with objects and narratives. Sensuous fabrics, shells, gloves, plaster hands, ever changing constellations of objects form the dreamscape of casa Miller, a scenography for surreal acts alienated from the real world, a surreal interior. In Mollino's words: «Surrealism in architecture. Spontaneous generation and entanglement of motifs, supported by technique.»

At the Ca2re conference I invited the audience to experience and explore *Tea n°2* together with me through 'unpacking the archive'. The materials unpacked constitute a 'fictional archive' in the sense that I not only recreated this archive on the base of the Mollino archive held at the Politecnico di Torino, but also added objects to it. I systematically collected these objects from different backgrounds, ranging from flea markets in Brussels and Paris to chemistry supply stores in Germany. Piece per piece, I came to a better understanding of the origins and materiality connected to the making of the installation. The objects; a multi-faceted glass ball, lace, a laboratory stand holding a volumetric flask heated by a candle, a mannequin hand and an evaporation disk, allowed me to imagine and recreate fragments of the exhibition installation. Performing the tea ritual evoked physical sensations connected to the tea ceremony.

Acknowledgements

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Image courtesy of Museo Casa Mollino: fig. 6-8.

Image courtesy of Museo Casa Mollino, photo Pedrini: fig. 1, 3-5, 9-10 crops of vintage images in visual analysis by the author.

Image courtesy of Politecnico di Torino, Sezione Archivi biblioteca Roberto Gabetti, Fondo Carlo Mollino: fig. 2.

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Setting and tweaking

The architect as improvisatory choreographer of ecologies

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Abstract. This research investigates the relationship between architecture and natures; a nature is defined as an ecology that emerges according to its nature. It has developed ways of designing architectures with these unpredictable processes. By supporting their agency, places develop their resilience and diversity. Processes of growth as well as decay are expressed. It has been investigated through reflecting on three series of work in my practice that combine buildings and landscapes.

The tools used are open patterns that fall into two categories: spatial instruments and rituals. They are developed in dialogue with the ecosystems within which I am working, especially with the users. These patterns set situations and tweak the dynamic processes over time. They choreograph the elements of architecture - the void, the climate, the resources and the living.

In this practice, architecture is the improvisatory choreography of the elements' rhythms; the role of the designer is dual: to design a setting and rituals that will guide its polyphonic performance and simultaneously develop a language of patterns for use elsewhere.

Instruments and ritual patterns grow together to support the existing ecological processes dialogically. The designer does not control, (s)he guides ecologies as an improvisatory choreographer.

Keywords. architecture; landscape; pattern language; nature; ecology.

Introduction

The drive behind this research is a fascination for life and its relationship to architecture; of our relationship with the life that surrounds us. What attracts me in life is its unpredictability, the ephemeral quality of growth and decay, its diversity, fluidity, its agency. I enjoy letting it develop and yet help it to do so, and make the processes visible, like an ecological gardener. An ecosystem that has agency, that can develop according to its own nature I call a nature. Note that this is not the nature as an absolute of what is non-human; it describes an ecosystem where humans have not entirely controlled its development. Industrial farming, as well as large swathes of the contemporary city are not natures as their high level of control limits the diversity found there. Traditional forms of agriculture, and areas of cities that are growing organically are.

I practice in, and react to, a context of neo liberalism where dominates virtually identical top down approaches to those used by the public sector in the welfare state; these have transferred to the increasingly large property developer in the private sector. In London where I am based, large developments where owners have little if any right to adjust their environments dominate all production. Inhabitants are increasingly seen purely as consumers. Our countryside just as much as our cities are increasingly monocultural. There has been some improvement through the legislations for sustainable development but here again the result is an increasingly uniform result, not in terms of style, but in terms of use and capacity to change.

My drive towards supporting agency and diversity is more than aesthetic; behind this fascination is a belief in the importance of human and non human agency and diversity

in all its forms – biodiversity just as much as that of human activity. Freedom and diversity are simultaneously seen as beautiful qualities and ethical values; they are perceived in action, in time and through all our senses. They are two sides of the same coin; giving agency to an ecosystem is allowing it to develop its own diversity and thus its resilience; a diverse environment affords agency.

This ecological approach is unlike most sustainable practices that recreate or are inspired by specific biological processes applied through control from the top down. My approach, as those of a small number of architects and artists who inspire me, works with the ecosystem that is already there and from the processes already present. It trusts that an ecosystem is able to develop ecologically from the bottom up with guidance, not control.

The research method is by reflecting on my practice which exists in four interrelated fields; I am an architect, a gardener of landscapes, an entrepreneur and a teacher. I work small, in an embedded and embodied way, from within, like a gardener. Three series of work have been selected as objects of study. They use the media of buildings and landscapes, of built and grown environments.

The paper will follow the development of the PhD. The first part is the first half, it will look at the three series of work and their respective focus, which have allowed me to define the main fascination. Each series has its own evolving community of practice.

In all of these projects two main modes are used: setting and tweaking. Setting is creating a set, and setting processes in motion, so that they can develop with a high level of agency; it is mostly composed of spatial instruments, buildings or biotopes with specific climatic and spatial qualities; it can also include objects and living beings. Tweaking is adjusting the processes, primarily through rituals. It is the openness of these patterns that allows for the agency of the place to develop. These patterns have grown iteratively and serendipitously through the practice from project to project.

The second part is the middle of the PhD and moment of shift, this is when I realised that the patterns' role is to choreograph the rhythms of what I call the elements, in an improvisatory way, to define affordances. Architecture is generally seen as the art of objects and permanence – on the contrary mine is an art of impermanence, an improvisatory art of choreographing flows: weather, plant growths, human activities, financial movements, resources... This is not to be confused with an immaterial quality to the buildings - matter is needed to guide flows. One of these choreographies shapes the financial flows and this is a key force that affords the practice overall. As an architect I am an improvisatory choreographer both of the elements within projects and of the practice.

In the second half of the research, two case studies show that patterns grow in a dialogue with situations where my voice is of course present but only one of many. Patterns are thus a collective endeavour building on existing ones, merging them; they can only grow effectively through this dialogue. This demonstrates further the role of the architect as improvisatory choreographer both of the architecture and its design process. The setting and tweaking modes are used both within these two orders of design. These projects also show a new degree of mastery in my practice, both in terms of developing setting and tweaking patterns consciously together and using those in the design process with a higher degree of openness in the dialogue.



Figure 1
The Roots Pavilion.

As an architect I work with the flows of life in the places I find myself in. There are close parallels with Taoist and Zen philosophies. Setting and tweaking are similar to the concepts of non-action, of working the most with and the least against the nature of the world. I do this both within the projects, as a design process, and at the scale of the practice and whole research.

It is a humble practice so the gestures are small yet they may have effects beyond that of the projects and their direct surroundings by inspiring others to act in similar ways. I see my role not as producing masterful objects but as four combined aspects: first to make places more diverse and resilient through supporting the agency of life, second to develop vernacular patterns and test them, third to clarify and expand on the dialogical design processes that create them, fourth to develop a practice model that sustains the other three.

Three series and a language of open patterns that grows dialogically

Defining three series as object of the research

The first insight of the PhD was to realise that the artefacts produced can be classified in three series of work. Each series is working on the relationship between us human and other living elements.

Open vernacular is a series of houses, which look at the question of our relation with others, the landscape and climate. The typologies created have demonstrated that in the mild climate of Western Europe, our relationship with the landscape varies according to seasons and these typologies offer a variety of conditions, from dynamic spaces that are very close to external conditions to more protected spaces. This also defines possibilities of being with others as well as retreat from them. The aim is to encourage ecological behaviour by providing a diverse environmental landscape, a layering of patterns that provide choice for defining in action varied relationships with what surrounds us.

Landscape gestures is a series of landscape art works with a performative dimension that look at our relationship with an ecosystem, a landscape as emergent. The relationship is embodied through rituals; we become the landscape as it becomes us. And these rituals bring a community together as much as they are contemplative acts. The enjoyment is that of acts and processes as much as that of a place to experience. It

supports, is made by and expresses the ecological processes and the diversity that results.

Ruinations focuses on the relation between buildings and processes of growth. It brings these elements so close together that their respective beings are in conflict; growth accelerates decay. It shows that growing together is not only idyllic, there is a friction, a negotiation, a dialogue between different beings and an inevitable imperfection results of this interaction.

Looking at the people who have inspired me, both virtually and those that I have practiced with, I have noticed that each series has its community of practice and that this community of practice evolves overtime. Open Vernacular can be seen as an integration of the universal flexibility of Cedric Price (2003) or Lacaton Vassal (De Maziere, 2009) into the current vernacular language, a system best described by Christopher Alexander (1977, 1979), the arts and craft movement, and more recently Bow Wow (Esher, 2013). Landscape Gestures merge the works of ecological gardeners and landscape artists. It is more “formal” than Gilles Clement (1991) and more acting on the vegetal than Louis Leroy (Boukema, 2002) and other landscape artists. Ruinations brings plants and buildings closer than architects do but in a less tense and controlling manner than Giuseppe Penone (Busine, 2012).

What links these otherwise disparate series is an interest in the relationship between life and architecture, life understood as emergent, as an ecosystem.

A language of open patterns that grow dialogically

All the series use open patterns that fall under two main categories: spatial instruments and rituals of care. These patterns combine multiple dimensions of affordance in a holistic fashion: human behaviour - social and personal, climate, void, resources... all of which interact. The projects are the combination of patterns, both spatial instrument and rituals of care. They are like the set and potential patterns of action of an improvisatory play where the actors are the inhabitants.

A pattern type is prevalent in each series as a tool, yet the other type is also present: spatial instrument is the main tool to design open vernacular yet it is through thinking of the rituals that are present, that could be tweaked, and those that could exist that they are investigated – spatial instruments define potential rituals. Similarly, in landscape gestures, the biotope is chosen and guided by the rituals. In the ruinations, although it is principally shaped by defining the biotope, the evolution will be guided with some degree of care, although it may be almost non-existent.

These patterns grow, evolve, over the duration of the practice through projects as a discussion, between me and their inhabitation. It is essential for the patterns to develop that they are made and inhabited. Only through experiencing this inhabitation can lessons be learned of how they work and how to improve them.

“Doing the most with and the least against”

Another insight of this first stage of the PhD has been the definition of a shift around 2008. This happened when we sold our first property and bought another two, one in London and another in France where most of the *Landscape Gestures* have taken place. During this period, the improvisatory method practiced on a landscape creates a loosening of control in my building projects, a form of subconscious transfer of method between disciplines. This led to a new set of references in architecture and eventually the creation of our Design Studio 9 with Camilla Wilkinson at the University of Westminster. We will see later how this shift occurred in more details.

It is from this point that I work increasingly “the most with and the least against” this phrase from the book by Gilles Clement (1991) is the essence of his concept of *garden in movement*, the first, and main, concept which we have followed on this land.

Gilles Clement refers to the parallels between his practice and Taoist and Zen philosophy and the principle of non-action.

The writings of Freya Matthews on the relations between Taoist philosophy and ecological design help to clarify this method. Her concept of nature as a situation where “everything unfolds or behaves in accordance with its intrinsic dispositions or an innate conatus”, with their nature, corresponds to my own understanding of natures not being an idealized absolute but an emergent process that we are part of. These natures are for her in contrast to “abstractness”, “a state of affairs in which the dispositions of things are diverted by agents to produce end-states which match those agents’ abstract ideals or imagined scenarios”, are controlled. (Mathews, 2004).

She analyses the Taoist concept of wu wei, which encourages us to work with the flow of the world rather than against it, with its nature. The metaphor of a river is often used; “Flowing into whatever spaces are available, finding a way around obstacles rather than contending them, insisting on nothing, but nevertheless, by dint of continuous adaptation to whatever presents, unwaveringly achieving its end”. The main concept here to my mind is this idea that through continuous engagement, dialogue, one can reach its destination, develop its own conativity and yet what surrounds you also does so.

She defines multiple ways of doing this. There is a “passive form” where you only let yourself flow and there is a “constructive form” where you set a situation in such a way that it leads towards a desired outcome. This parallels the tweaking (rituals) and setting (instruments) methods in my practice described above. There are nonetheless a few distinctions. The first is that tweaking is not just going with the flow, it is not passive, it is guiding the flow as it happens towards one of the potential directions with minimum effort, and adjusting the ritual following reactions. The second difference is that the two categories are not working separately; they function together. Defining the setting guides the rituals and defining the rituals shapes the setting.

She describes a range of ecological positions, of “degrees of sustainability” from the lower “letting be”, the passive and constructive forms of wu wei, the mutualistic form, where “the benefit [derived] is reciprocated” and the synergetic mode where an “agent’s conativity is adapted to the conativity of others”, where one learns to want what the ecosystem needs.

Synergy can happen causally, through natural selection, or intentionally when “adaption to the conativity of others takes place either as a result of deliberation or, [...], as a result of communicative encounter or exchange” (Mathews, 2011, pp. 15-19). We will see in part three how the combined processes of dialogue and deliberation happens in my practice.

It is also worth pointing out that setting and tweaking, instruments and rituals, are similar tools to those used in improvisatory arts such as theatre or performance. Similarly, improvisation requires a language of patterns, of elements that can be used according to circumstances (Smith, 1997).

After defining the open pattern language that is used to design with the agency of places, we will look at what the patterns do and the type of practice that supports such method.

The architect as improvisatory choreographer of the rhythms of the elements

Patterns choreograph the rhythms of elements

Realising the number and variety of timelines in my sketchbooks, it became clear that time was an essential dimension in my work so I decided to redraw them. I realized that what the patterns do is to choreograph the rhythms of what I now call the elements of

architecture: climate, the living, money, resources and the void. It is this that defines the affordance of the architecture.

It uses various tuning modes such as diverse levels of tempering climatic rhythms, switching between property rhythms, resetting the rhythms of ecological succession, conflating periods of history... As designer I am an improvisatory choreographer working with the rhythms of elements. Rhythm is understood here in the sense defined by Henry Lefebvre, of a pattern of repetition in time that is not recurring identically, that can adapt (Lefebvre, 2013).

Being a free-agent to create time and space for dialogical investigation

The most complex of the timelines was looking at the financial rhythms in relation to a number of small property development projects as well as commissions and other types of practice. Gradually, as the self-generated work expanded, my practice increasingly worked on projects in smaller phases, as a gardener does, doing something, seeing what happens, adjusting in next phase. This was not only the case on self-generated work where there is more control but also on commissions as clients wished to phase the work due to the difficulties and risks of borrowing since the beginning of the recession in 2008. From then, almost all projects develop incrementally. The patterns gradually open at the same time as the design processes become increasingly dialogical.

It is worthwhile putting this in parallel with a number of architects who have been working incrementally or iteratively. Lucien Kroll developed engaged consultation and co-design processes that were then procured using a standard procurement system. Christopher Alexander showed through his practice the frictions between what he calls “system B” – the top down contemporary procurement system – and “System A” a co-design incremental procurement more akin to the processes of the past (Alexander, 2012).

On many projects, I have been using both systems in tandem, projects are segmented in phases that are delivered mostly using system B. This permits the benefits in terms of efficiency of system B whilst giving some of the adaptive quality of system A. I am using system B to produce and create financial return in order to support system A.

The closest contemporary practice that I often refer to is the collaborative group Assemble in London. They also work incrementally in unusual procurement and funding situations. The difference is that I work using a combination of property development and gardening, whereas Assemble works mostly with temporary venues and craft. They have a workshop, I have a shed and a landscape.

This small entrepreneurial approach allows the dialogical testing of patterns through inhabitation, but it is limiting in terms of scale, it takes time to grow.

The architect is an improvisatory choreographer of the rhythms of the elements. The practice has been increasingly working iteratively/incrementally. In a society that is focused on objects more than flows, a practice needs to create a space and time for dialogue; this is done through self-generated work combined with entrepreneurship that exists in the interstices of contemporary building procurement in a manner similar to Guattari’s process of “chaosmosis” (Bourriaud, 2001).

Growing rituals and instruments together dialogically within a project

The second half of the PhD followed three parallel lines of enquiry. One line aimed to merge the building and landscape practices further. The second focussed on a strategic use of patterns in order to understand them better, in particular of using the two types, rituals and instruments, together consciously. Thirdly, the awareness of their dialogical process of creation led me to try to set more open design processes, to loosen my hand

further in order to understand the essence of what I do. This was researched through zooming into the process of three ongoing case studies.

Roots Pavilion – growing a pattern without a site and shaping the practice through a pattern

This project has seen an unusual use of patterns in my practice; it was set up as a site-less self-generated project that aimed to investigate further the Ruinations series but with a less frictional relationship between build and grown material and a reduction of the build part to a minimum. It shifted into a new series, which I call *Growths*.

This pattern, which can be both seen as a landscape or a building, is primarily a spatial instrument that guides the growth of a piece of forest through shaping the ground to create a vault made of earth and roots– the ritual of care is minimum, the trees will be mostly left to their own devices.

The absence of site has led me to develop other ways of creating dialogues with other beings. Firstly, through growing models using live plants to test the inhabitation at a different scale. Secondly with a number of “gate keepers” who know potential patrons for such work and thus, however distantly, give a sense of their mindset. The project evolved through this dialogue, once removed from reality.

The other dimension of this pattern is that its creation, virtual existence and communication has an effect on my communities of practice – the landscape gardening and building sides have started to interact. I have brought people together in the design process and I have spoken at an event that looked at both. A workshop based on this design process was organized at KU Leuven and I am now working on growing it as a Design Studio at the University of Westminster.

The dialogue that is creating the pattern and may lead to its realization is a way of defining the boundaries of the field I will practice in.

The Repository of Stories: an instrument and a ritual combine in one pattern that develops dialogically

At the beginning of this refurbishment of the existing building of a literacy charity in South London, I decided that it was a perfect situation to design a building primarily through rituals as the budget and existing buildings meant that it would be primarily an interior design project. I aimed to think of this building in the same way as I think of a landscape, a meadow for example. The briefing and design processes were set up to create the maximum possibility for dialogue by using facilitated workshops and regular meetings where we discussed a sketchbook of open drawings. I aimed to have the lightest hand possible.

This dialogical process was in three stages. Firstly, finding rituals and patterns already on the site by looking and listening to those living there – illustrators drawing on a wall, the way people come to greet you when you arrive, a climber growing through the tarmac. Secondly, bringing other patterns from elsewhere that resonate with these, some from grand libraries from the past, some works of artists such as Laure Prouvost installation *Swallow* (<http://www.whitechapelgallery.org/exhibitions/max-mara-laure-prouvost/>). Thirdly, merge and shape them gradually through regular conversations with the client. The main result is this library (figure 2) that will be continually renewed by wallpapering every year a new scheme from a different illustrator. An existing ritual is given a larger instrument to play in and is tweaked by increasing the drawing scale through scanning and digital printing. The ritual and the spatial instrument grow together. This dialogical process increases the likelihood that the rituals are likely to happen overtime.



Figure 2
Library of the Repository of Stories.

The result is doubly ecological. Firstly, it strengthens the relations with publishers and illustrators, increasing the connectivity, including financial, and thus resilience of the centre. Secondly the aesthetic is an expression of the life processes within the centre, the story telling; the centre is constantly alive. These are allowed to develop according to their own agency. The frame enables this process. Without it and the ritual, illustrators may not feel allowed, or able, to work at that scale. Similarly, it allows for constant change with a degree of order to maintain a sense of coherence and identity.

The ritual is given a carefully defined spatial instruments that is tight and loose enough. The flat colonnade is just wide enough to give enough flexibility for the illustrators' schemes. The relation is not causal; other rituals could happen in this space; the pattern is an invitation.

Designing this place is guiding an emergent ecosystem. It is working with what is already present in the same way as the meadow; my role is as facilitator of the growth of an existing process by transforming the ritual and giving a form to a new instrument.

I perceive the creation of patterns as a collective enterprise similar to the constructivist notion of knowledge creation. Patterns support ecological processes thanks to their openness and this openness is defined through the dialogue. Openness functions at different scales, that of a pattern's flexibility, that of a variety of patterns to choose from combined in a place, that of the language's adaptability and capacity for addition.

Lo(o)sing control

There are a number of lessons I have learned through these case studies. You need to remove your ego in such a process, or keep it at bay. For the dialogical growth to occur, you need openness to what is already there and what happens, you can't start with a preconception of what it ought to be. You design with the situation and thus are not the sole creator. This means having empathy and being able to trust that the ecosystem knows important elements and that it can do it for itself.

This does not mean that your hand is invisible but that it expresses itself through your presence, what you perceive, how your acts overtime shape a situation. It is not

out of ego, it is through your character, the library of patterns for both project and the design process.

It is through this dialogue that synergies develop. Gradually, all involved, through empathy and pragmatism, adjust what they want for the benefit of the others, realize opportunities where they were not expected. It requires from the designer a capacity to facilitate openness from all, including him/herself. This conversation is continuous, it has started before the designer arrives and carries on afterwards.

The main difference to Schön's description of how architects work is that this conversation happens for me primarily with the entire ecosystem (2011); even when I design alone, the dialogue is not with myself but with the situation through empathy, with the inhabitant or client. This has much in common with what Schön's advice to practitioners is on how to engage with the world.

Conclusion

In order to design with the agency of life, my practice uses a language of open patterns composed of spatial instruments and rituals. They have developed through my career iteratively through projects.

These patterns choreograph the rhythms of the architectural elements. In order to develop these patterns increasingly dialogically, an entrepreneurial method has been essential to partially detach the practice from "system B". This method has itself appeared gradually over time in response to circumstances.

As I have become conscious of the patterns and the dialogical method, I have started to use them not only within projects but also in the design processes and the shaping of the practice through a site-less pattern. I also started communicating these patterns. Both of these acts have supported an increased merging of plants and buildings and their respective communities of practice.

Looking at the growth of a pattern closer, I have realized that rituals and instruments, although not directly connected, grow together. This growth develops through a dialogue with multiple voices where already existing patterns come together. And through a dialogue with the client and others involved in the project, an adjustment occurs that leads to a strengthening of relations, of resilience of place, and likelihood of the patterns to work.

This practice exemplifies the wu wei method – the concept of non-action. But it is not as such non action, it is action that goes with the flow, yet the designer, as well as others, do act. This principle is based on trust that those already present can design and make. The designer's hand is clearly present but (s)he does not control. Doing the most with and the least against, is not being invisible but being visible with the others visibility by creating a synergy. All adjust their wants through empathy to what others want. This is only possible through dialogue, as it is there that the adjustment occurs through empathy – through this process all become the situation and the situation becomes all – I want what the situation wants and vice versa.

The five categories of my practice function as a system: the focus on designing with the ecosystem dynamic means that the architect is an improvisatory choreographer of the elements rhythms. A language of open patterns is necessary for this improvisation and it develops through the dialogical method. Lastly the way I work as free-agent allows me to avoid using the system of total control which is dominant today. I work like an ecological gardener, serendipitously, with what is there. This practice could not happen primarily in the office or academia, it needs to be engaged and embodied.

The architect as gardener, working dialogically with the ecological forces is different to Koolhaas' metaphor of the surfer riding the neoliberal waves. The surfer is the let-live strategy, making the most for oneself of the situation, from above, without

damaging but without giving anything back. The ecological gardener acts small, from within, gets dirty, and works to increase the resilience of a place.

Lastly, what has been striking in the last months is that the last two case studies can be described as a new series called growths. They both have a system of renewal, one is the forest, the other the renewal of the illustrated wallpaper skin. Surprisingly for such a focus on a conceptualisation of method during the PhD, the resulting language has become increasingly light, it has become an oneiric realism.

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Notes on Creating In-Betweens

Outlines of research into the interrelations between artist, site, and artistic concept

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Abstract. This paper looks into the artistic practice of combining site-specific art with media art. It discusses two site-specific media artworks which combine a particular actual location, or site, with an (augmenting) layer of video image and sound, which is then completed by the interpretational and associative contributions of every visitor. In the artworks, all these layers are complexly intertwined and dynamically changing, resulting in an 'in-between' experience that is always in flux. This notion of in-between is then related to a selection of theoretical concepts dealing with experience and place. Subsequently, the paper shifts the view over to outlining another research focus, which looks into the relations and processes that take place between artist, site, and resulting artistic idea or concept; and how this research focus could be approached.

Keywords. Site-Specific Art; Media Art; Place; Space; Artistic Process.

Context

There is a rich and comprehensive artistic and designerly outcome that combines practices of media art, as for example using moving image or sound, with spatial practice, in the meaning that the media artwork is intended to be presented and experienced in an actual, physical setting, with the possibility for the visitor to freely choose his position, as is the case in general with installation art. In a wider scope, such combinations of place and media can take very different forms and areas of application. As examples can be mentioned video installations which distribute several video screens in a dark exhibition space, as Bill Viola's 'Tiny Deaths' (1990) or Julian Rosefeldt's recent 'Manifesto' (2016); video or film content which is projected onto architecture or landscapes, as for example recently for the opening ceremony of Hamburg's Elbphilharmonie (2017); sound installations in indoor or outdoor spaces such as Max Neuhaus' 'Drive-In Music' (1967) or Joanna Dudley's 'Tom's Song' (2006); video or sound walks as Janet Cardiff and George Bures Miller's 'Alter Bahnhof Video Walk' (2012) or Christina Kubisch's 'Electrical Walks' (since 2004); stage scenography using projections as Klaus Obermaier's 'Apparition' (2004); but also museum exhibits, fair booths or expo pavillions that use sound and moving image for an immersive experience such as Le Corbusier's Philips Pavilion (1958) or 'Magic Box' (2010) by Tamschick Media and Space.

Two site-specific artworks

This paper focuses on two works of art that both combine a place and usage of media in a certain way. The first one is Janet Cardiff and George Bures Miller's 'Ghost Machine' (2005), an audio-visual videowalk created for and taking place in the building of Berlin's Hebbel Am Ufer theater (HAU). A visitor of the work is given a handheld videocamera with a pair of headphones. After starting the prerecorded tape in the videocamera, the visitor starts to follow the path through the theatre's backstage areas, as it is presented to him through the video and accompanying soundtrack and voiceover on the videocamera's screen. What the visitor sees on the screen and with the naked eye

just in front of himself is mostly identical - the buildings architecture, the movements of the camera, the transitions from one room to another, other visitors taking the video-walk. But in the narrative he witnesses on screen and headphones, there are ever again differences to what is 'really' in front of the visitor - small scenes with actors, additional sounds, visual triggers, associations evoked by the artist's voiceover commentary. While watching the audiovisual narrative on the tiny screen, the visitor follows the path through the building as if he was walking through the leftover scenography of the play he sees onscreen.

The second work, Rafael Lozano-Hemmer's 'Sandbox' (2010), was created for a part of the Santa Monica beach. It consists of a small sandbox, where people's hands, when they reach into it, are filmed by videocameras. These images are projected very largely on the sandy underground of the beach right next the small sandbox, where the hands appear in giant scale on the sand. The area where the projections are can be entered by visitors as well, turning them into dwarves among the projected, giant hands. That area is in turn recorded by videocameras, and the video image is projected back onto the small sandbox, so that the visitors in the large-scale sandbox reappear miniaturised in the small sandbox.

Site-specific?

What both works have in common is that they create an in-between of realities. Using audiovisual media, the artists create an overlaying narrative that is inseparably connected to the actual reality of site.

In which ways artworks can be understood to be specific to sites, and what can be considered a site, has been discussed precisely by Miwon Kwon (2002). Both works mentioned here fall into several of the different paradigms of site-specificity Kwon mentions. Both are inseparably tied to the site and its topographical particularities as their place of presentation and experience, which are respectively the Hebbel theatre's backstage area and a patch of Santa Monica beach; an understanding of site that Kwon calls phenomenological. In both cases the artists also introduce external discourses into their works, satisfying what Kwon calls the 'discursive paradigm' of site specificity. Cardiff and Bures Millers narrative addresses issues of presence, memory and imagination, of affection and love, and of fiction and reality. Lozano-Hemmer's installation addresses topics of scale, of power distribution and asymmetric relations, of surveillance and observation.

Focus points

Kwon's analysis of the development and possible ways of understanding site-specificity is a rich and challenging resource when inquiring (so-called) site-specific artworks, but not the main focus here. The interest of this paper is to sketch out two other, possibly interrelated focus points.

The first is the mentioned notion that site-specific media artworks such as 'Ghost Machine' and 'Sandbox' create so-called 'in-betweens', or put differently, that a visitor's experience of these artworks is an in-between of the actual location, a superimposed layer of media creating a (different) narrative, and the visitor's personal, internal contributions through memory, association, and interpretation. This notion can be related to theoretical considerations about place and attachment to place.

The other focus point is placed on the artistic process of artists that work at the intersection of media art and site-specific practice. As a point of origin for questions, an anecdote told by Marianne Wagner, Co-Curator of Münster Sculpture project, during a conference on site specificity, can be used: according to her, the team of curators would sometimes wander around the city streets of Münster with invited artists, as long as until at some point they would come across a location where the artist would state 'I would

like to do something here!' (Wagner 2016). From a practitioners point-of-view, I would like to look into relations and dynamics that take place between an artist, the site she or he is working on, and the formation of the respective artistic concept or idea.

In-between experience

I first would like to gather observations that might support discussing the notion that site-specific media artworks can create an in-between of a location's or site's actual reality, an augmenting layer added by means of audiovisual media, and a layer of interpretation that each visitor contributes.

Speaking about how "virtual spaces, objects, or bodies are projected into performance spaces", Steve Dixon (2007, 410) states that elements of an actual space and digitally created media elements can very well be used "not to differentiate the two realities but to combine them; using the doubling of space synergetically to demarcate a new, unified 'mixed reality' space." An important point here is that a visitor exactly finds himself in one place that is two-fold, and not in either or of two places that have little or no relation to each other. Orientation and bodily movement can rely, as usual, on clues from the actual place and the objects distributed around it, but closely intertwined with place and objects are virtual elements of media as video or sound.

Particular in the two example artworks is how complex these layers are woven into each other. In 'Ghost Machine', there are numerous moments where it becomes unclear to the visitor where visual and auditory clues are coming from - actual surroundings or prerecorded video tape. Walking down a backstage corridor, he can hear footsteps behind himself. Turning around, the visitor finds out there is nobody there, the footsteps were part of the soundtrack heard on the headphones. Some minutes later, in another corridor, it's different. Again turning around to check the origin of footsteps heard, he sees another visitor of the installation, himself carrying a videocamera and headphones, who started some seconds later and is following the same path some meters behind. This works so exceptionally well because the video and sound recordings on the tape have been recorded exactly in the very location that they are also watched and heard in when replaying the tape. Because of this, the acoustic and visual qualities of the media replay match completely to those of the direct impression.

When entering into the quite big area of sandy beach that is being projected onto in Lozano-Hemmer's 'Sandbox', the experience also constitutes from such an intertwining of layers. The sand a visitor walks on and in which his feet slightly sink into is the very beach sand that stretches out for several hundred meters left and right along the coast. Every visitor has rich experience of this already - sand is soft when falling into it but at the same time rough on the skin, it's more difficult to run on it than on solid ground, it maybe still radiates some heat which it absorbed during the day. But in the area where the video images coming from the small sandbox are projected on, there in addition, and very different from the normal experience of this beach, are giant hands playing with the visitors, giant keychains or other objects are visible which people placed in the small sandbox. Visitors in both the small and the large sandbox start to interact with one another across scale.

Common to both artworks is also that they allow, if not require, the visitor to take an active role in the experience of the work. This is the common case in interactive artworks and in installation art in general, as Julie Reiss summarizes: "There is always a reciprocal relationship of some kind between the viewer and the work, the work and the space, and the space and the viewer", and the "spectator is in some way regarded as integral to the completion of the work" (Reiss 1999, xiii).

The active presence of the viewer and the possibility for him to approach the work in different ways also introduces a temporal aspect into the work. In the case of artworks that combine means of media art into site-specific practice, the temporal nature of the

artwork is further intensified by the fact that sound and moving image are themselves time-based and not static. The variation over time is thus not only dependant on the viewer's own behavior, but he is at the same time subjected to a temporal progression of the work that he can't control - in the case of 'Ghost Machine' the linear progression of the prerecorded videotape, in the case of 'Sandbox' the actions of other visitors interacting with the work and each other at a given moment.

At this point it makes sense to relink the above observations to another one that very accurately paraphrases them. Reflecting on his own artistic process, installation artist John Coleman (2000, 158) writes: "We are wrapped among a simultaneity of physical experiences: our perceptions of sound, light, temperature, touch: our responses to the threat of danger, or the expression of a desire become memory: entering into a shifting fabric of what we have known. The specificity of a particular site/location is, I believe, a woven container of associations... a fluid mix of the physical, emotional, personal, social and political. This fabric is nonlinear; extending inward, and out."

Interestingly, when speaking about the concept of place attachment, Low and Altman (1992, 4) in a comparable way state that attachment to place is also driven by a network of factors: "affect, emotion and feeling are central" to it, but these "emotional qualities are often accompanied by cognition (thought, knowledge and belief) and practice (action and behavior)." Both authors address how a person and a place are related to each other, and mention the emotional (threat, desire, affect, feeling), the cognitive (what we have known, thought, knowledge) and activity (inward and out, action and behavior).

Related to what Coleman calls 'wrapped among a simultaneity of physical experiences' is also what architect Juhani Pallasmaa (1999, 331) demands - that architecture should focus less on visibility, since "the experience of architectural reality depends fundamentally on peripheral and anticipated vision." The terms 'peripheral' and 'anticipated' point directly to how audio-visual, spatial artworks are experienced. The visitor is immersed within them, there is always something there in his peripheral vision; and there is always something that he will know about only through the progression of time, something to be anticipated.

Summarizing, artworks as the two mentioned here create complex networks and relations between an actual site, an augmenting layer of media, and the visitor. The works use the site as a point of departure, on one hand because phenomenological aspects of the site determine formal aspects of the work, on the other hand because the site itself becomes a protagonist or essential element within the augmenting layer. Additional discourses are added to these two layers, which are often external but with a relation to the site. Finally, the site itself becomes the location of presentation of the work. These works create in-betweens of closely and complexly interrelated layers in a certain location or site. They augment the site, they point beyond the site, they integrate the visitor into the site, and they also are still closely tied to the actual site.

Maybe this goes in a direction which Kwon proposes to be an issue for contemporary site-oriented practice: to address "the differences of adjacencies and distances *between* one thing, one person, one place, one thought, one fragment *next* to another, rather than invoking equivalencies via one thing *after* another." (Kwon 2000, 58).

In-between artist, site and artwork

Moving away from a visitor's experience of an artwork, the second area of focus is on what kind of processes and dynamics are taking place between the artist, the site she or he is working on or for, and the artistic concept or idea that results from this activity - the artwork.

This area is the one where it might be harder to find material for analysis, since it is recommendable to base the analysis and reflection on as much first-hand observation as

possible. One way to gather such first hand observation might lie in undertaking, from an artist's perspective, practice-based research into the field of interest, including the typically required critical reflection of the practice. Reviewing the critical reflection texts of fourteen research fellows of the Norwegian Artistic Research Programme, Eirik Vassenden comes to a relevant statement. He sees the reflection texts as "practical answers to three central questions [...]: 1) the relationship between [artist's] own artistic practice and the surrounding field, 2) the relationship between [artist's] own artistic practice and the problem of articulation, and 3) the relationship between [artist's] own artistic practice and their personal experience of theoretical work and reflection work." (<http://artistic-research.no/wp-content/uploads/2012/09/What-is-critical-reflection.pdf>: Feb 2014). Maybe through practice, reflection and juxtaposition of practical and theoretical work, relevant insights into the relations between artist, site and idea can be achieved.

What kind of sites, what kind of ideas?

Without further first-hand observation as outlined above, it is only possible to collect some fragments of answers to the question of what processes and relations take place between artist, site and artistic idea. Regarding 'Ghost Machine', curator Lilienthal describes that he "suggested two possibilities to Janet Cardiff and George Bures Miller – a good one and a dumb one" with the first being a private apartment and the second one being the HAU theatre. "Janet replied that she didn't like the good idea and preferred the dumb alternative." This is not very different from the anecdote of Marianne Wagner mentioned earlier, and as well from my own experience of working with students. While looking at several possible sites for developing an installation, a group of eight students quite unanimously shrugged their shoulders on one site, but burst into excitement about doing something there on another.

When working site-specifically, artists often spend a considerable amount of time on the site in one or another way. According to 'Ghost Machine's' curator Matthias Lilienthal the artists attended performances in the HAU theatre for several months before realizing the piece (http://www.cardiffmiller.com/press/texts/ghostmachine_en.pdf: 2005). In my own practice, and while working with students on site-specific installations, a lot of the development of the idea ("what to do") takes place in a form of practical dialogue with the site, which requires time 'on-site': letting it 'sink in', mapping it, measuring dimensions, creating a 3D-Model of it, constructing temporary structures to try out concepts early on, moving back and forth between the actual features and quickly scribbled sketches on paper, walking around the site with video projectors or cameras in hand to estimate the feasibility of a certain idea, speaking to landlords or janitors about what's possible or not. This process of an artist developing and realizing an artwork on and related to a site could be seen to resonate with what Edward Relph (1976, 44) proposed to be required to understand places as phenomena: "an approach and attendant set of concepts that respond to the unity of 'place, person and act' and stress the links rather than the division between specific and general features of places of places."

Given that they are open to the idea that someone looks over their shoulder so closely, it would also be possible to apply the same process of observation and reflection to other artists' processes. Methods for this could be to retrace the process of an artwork's coming into being through interviews and conversations with the artists, to look into notes, sketches or models that were created during the planning process, to speak with curators and collaborators, or to look into artist statements in catalogues or publications.

The actual site of 'Ghost Machine' is an Art Nouveau Theatre, or more precisely its backstage rooms, stairs, corridors, foyer and stage. Visitors so move between public areas and areas which they typically don't have access to, restricted or 'forbidden' areas.

A theatre is in itself a place of fiction and illusion, where one usually witnesses drama and disaster from a safe seat in the dark auditorium. But walking along backstage corridors with camera in hand, the visitor is like an explorer in an unknown landscape, tense but with his imagination racing about what he'll encounter. The themes of the multi-layered narrative that evolves over time address as well performance, thriller and suspense, questions of identity, location, presence and absence, appearance and disappearance, being inside and outside. Appearance and disappearance happen continuously in a theatre, actors enter or leave the stage, visitors come and go, backstage personnel works invisibly in the dark. The voices heard in the walk's soundtrack shift continuously between inner monologue and direct address of the person wearing the headphones - in theatre the means of directly addressing the audience is called 'breaking the fourth wall'. Shifting perspective, playing with whether one is part of the audience or part of the play, is the thread that goes through the whole walk.

In contrast, the site of 'Sandbox' is the Santa Monica beach, a public outdoor area. It offers no trees or buildings, in that sense no hidden areas or possibilities to hide from view. A beach is an area that could be associated with superficiality, with 'seeing and being seen', but also with innocence of childhood and building sand castles. From a distance, everything looks the same, flat and sandy with few 'landmarks'. Relating to a distanced, egalitarian overview, the work "uses ominous infrared surveillance equipment" (<http://www.lozano-hemmer.com/sandbox.php>: 2010), and a perspective of looking down from above, which relates to the fact that the beach is a flat, open and public area. The visitors using the installation play with each other across scale, they try to evade the projected giant hands while appearing as anonymous dwarves to the people around the small sandbox. But as the artist states in the documentation video on his webpage, this relates to puppetry and play just as much as to surveillance; and tries to work against the tendency that people in public areas are much less entering into social exchange than they maybe should.

Conclusion

This brief analysis of sites and topics of the two artworks shows that both of them use a combination of a specific site and an augmenting media layer to revolve around a subject matter. They create a dense fabric of experiences, of interpretation and association, that in a positive sense never allows the visitor to attach to a single aspect for very long. A detail of the location points at a detail in the media narrative, which points at another detail in the visitors memory, which points again at another feature of the location. In this sense, such artworks can create in-betweens of site, artwork and visitor. Such an in-between can offer very remarkable experiences in a given space, an "experience in the active sense [which] requires that one venture forth into the unfamiliar and experiment with the elusive and the uncertain (Yi-Fu Tuan, 1977, 9).

To venture forth into the processes and dynamics that take place in-between an artist, a site and the creation of an artwork might be just as interesting and rewarding.

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The Optical Table

An Encounter Between the Real and the Fictional

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Abstract. This visual essay presents 2 projects: *Cycle_01 The Imprint and the Hand* and *Cycle_02 The Promise of the Real*. The *Cycles* are part of triptych based on my research on anamorphosis. The projects are considered as cycles because of the iterative process of the practice of making. Anamorphic images are a type of representation whose depiction does not consist of a perpendicular plane in front of the viewer but a diagonal cut in the cone of vision, allowing the body to enter the space of perception.

Both projects are developed around a physical table forming a stage for the deployment of the original image. The stage is the physical space for viewing, for perception. It allows the expansion of the relationship between the original image and the distorted image. In conjunction with the physical model, I project film onto that physical space to provoke an interplay between moving images and the object in place. I also use film as a medium to record and understand the temporality of the encounter between the fictional image and the real. Together the model and the film construct in time the space of discovery of a physical visual experience, between the imagined and the actual.

Keywords. Film; Movement; Projection; Space; Fiction.

Cycle_01 The Imprint and the Hand

The film *Cycle_01 The Imprint and the Hand* is about a series of gestures which produce events in constant transformation [FIGURES 1,2 and 3]. The different images in the film are the result of the various configuration, superposition of object, images and light source on the optical table. The table acts as a physical stage, it allows me to construct the space of perception open by the experience of an anamorphic image. Through the mise-en-scène of the bond between movement, vision and desire, I expand on our relationship with the unknown.

In my filming process, I use the understanding of the development of anamorphic image as a method to explore a world beyond the appearances. Its transformation is produced by the transfer from one primary surface to another surface of projection. Through that movement, the first appearance of the image is shattered in space, and the apparition of another image happen on the second surface. While filming, I was interested in the projection of moving images and their superposition on physical elements and how a change in position provoke a change in perception.

Cycle_01 represent a cinematic answer to my imagined encounter with the site of the corridor in the convent of Santa Trinità dei Monti, in Rome. In that corridor, an anamorphic mural painting depicts the miracles of St. Francis de Paola. The image is recalling significant events in St. Francis' life, but at the same time, because it needs the movement of the observer to be activated, it becomes an event in itself. It is a latent story-in-waiting within the realm of the appearances as Natalia Subotincic would describe it in *Anaesthetic Induction: An Excursion into the World of Visual Indifference*.

Through the cinematic eye, the story expands on the pose of the hands of St. Francis in time. Their movement exemplifies our desire for making. In the essay *The Gesture of Making*, Vilém Flusser (2014) remarks that the configuration of our hands mirroring each other condemn us to search for wholeness through making. But he also warns us

that, that same configuration also forbids us to reach it, because the hands never come to a full agreement. Therefore, wholeness is present only in the gesture of making itself - in the dialogue between the two hands – the dialogue between the realm of ideas and the material realm.

The film is searching for the traces the hand leaves on the material as traces of its desire to seize the unknown. The nature of the images in *Cycle_01* attempt to express the space of encounter between the present and the projected through the idea of the imprint. An imprint can be seen as a trace of one surface on another, but also as an impression, a feeling, a sense of something else.

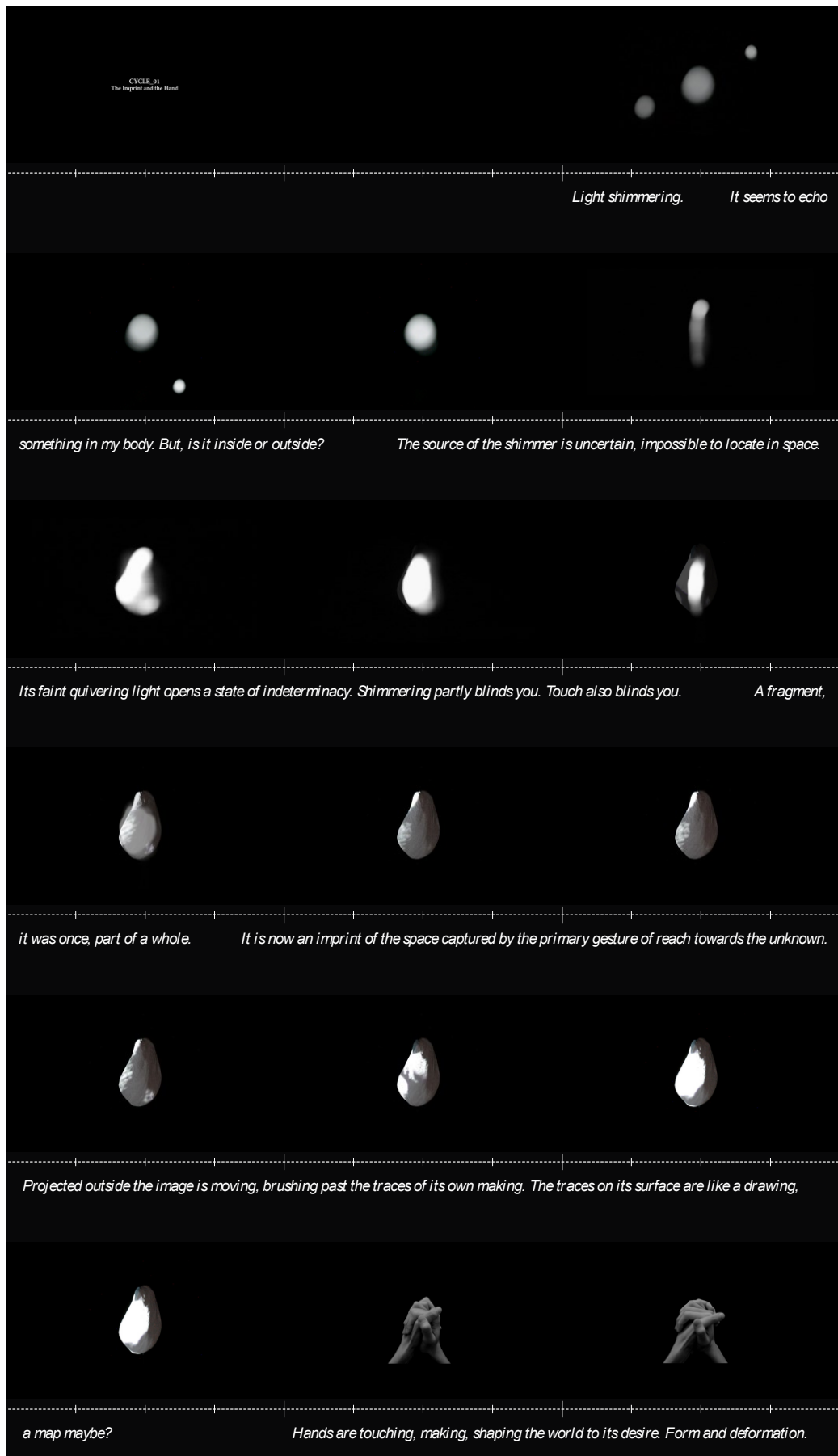


Figure 1
The Imprint and the Hand, stills for the film, 3:30 minutes, 2017.

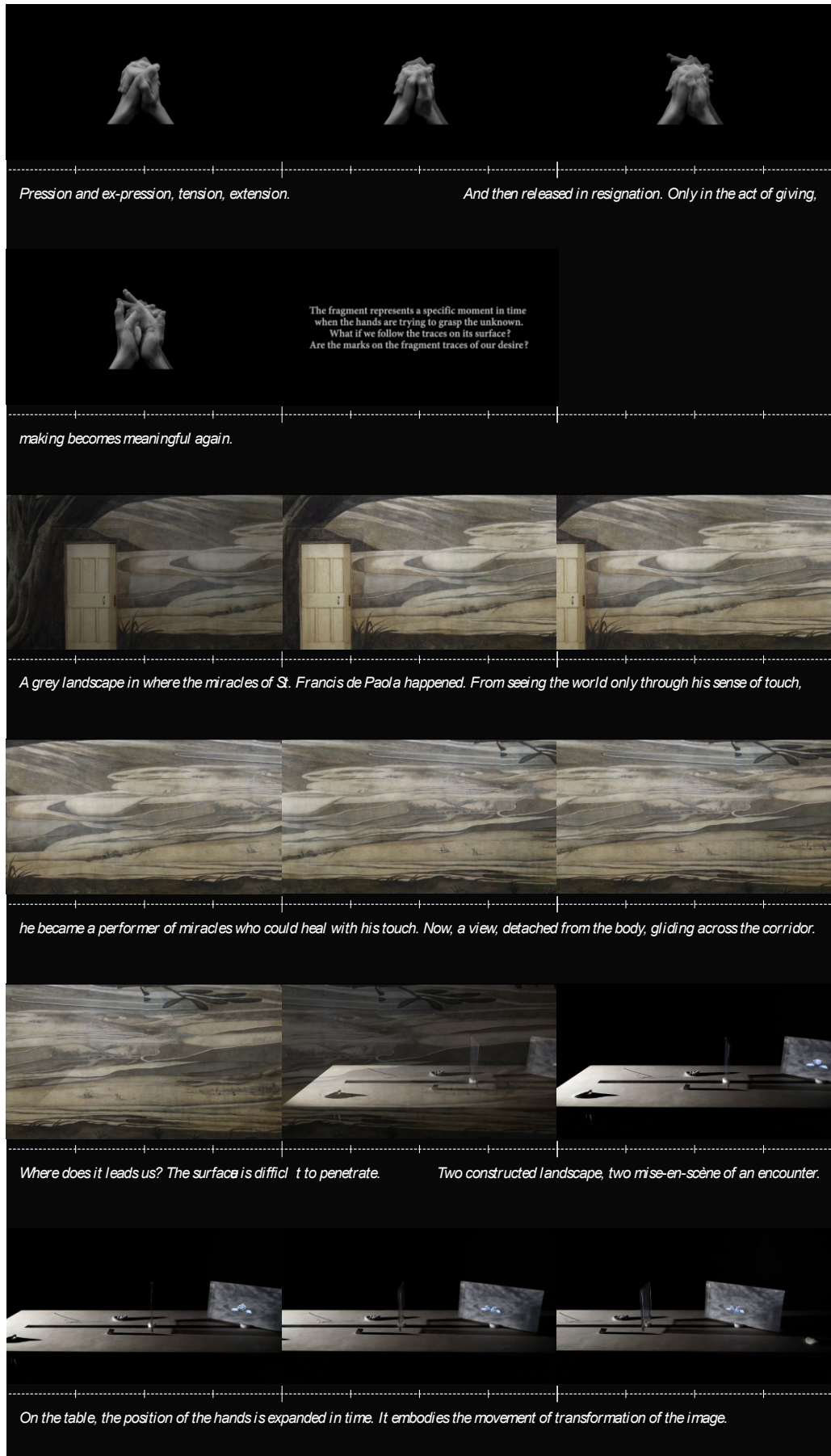


Figure 2
The Imprint and the Hand, stills for the film, 3:30 minutes, 2017.

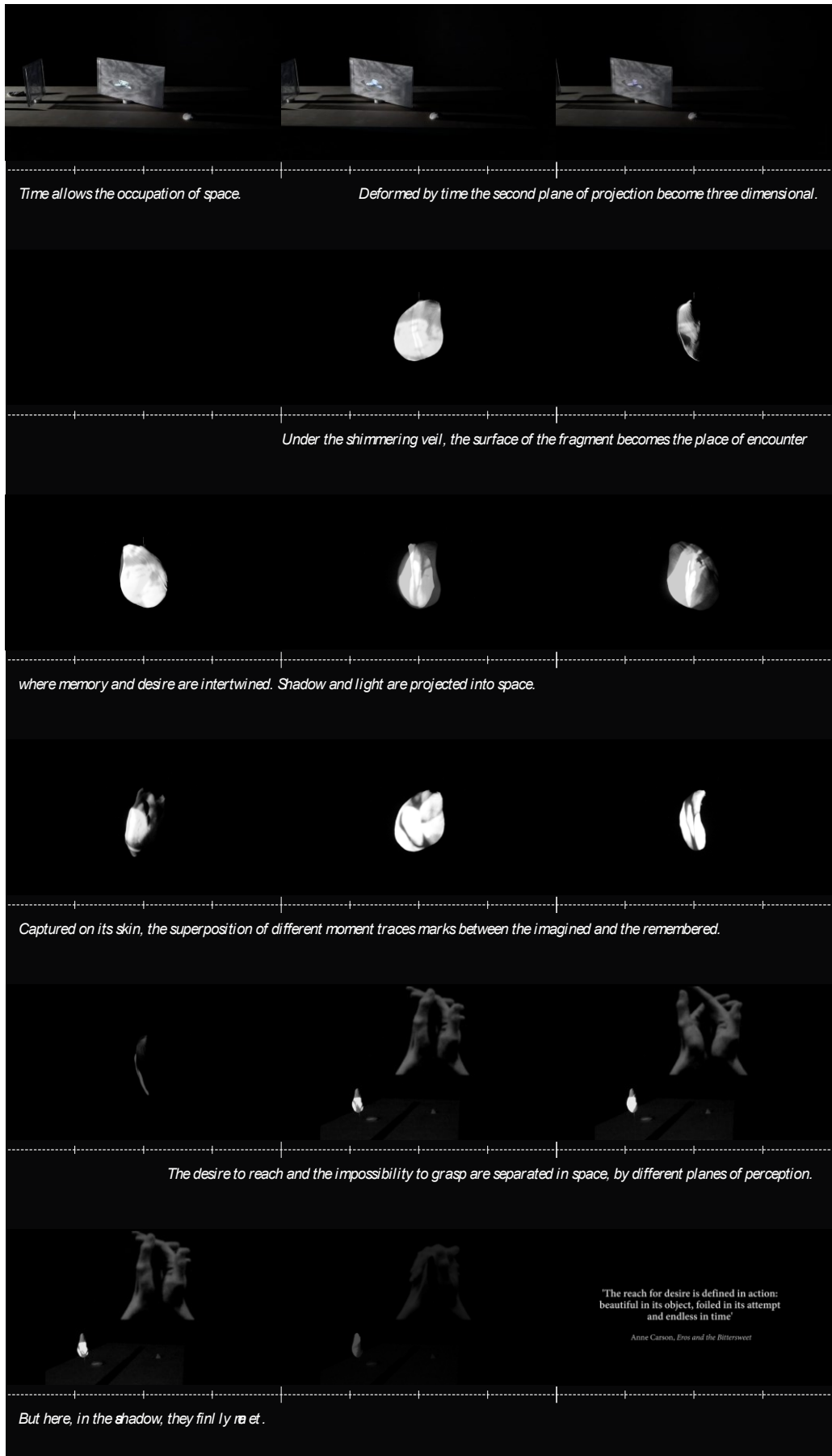


Figure 3
The Imprint and the Hand, stills from the film, 3:30 minutes, 2017.

Cycle_02 The Promise of the Real

The second project address the encounter with the real, by trying to bring back the experience of the anamorphic mural in Santa-Trinita dei Monti. But also, it expresses the impossibility to seize the complete embodied experience. Within the intertwining of memory and expectation involve in the actual experience, I wanted to play with the impossibility to locate the position of the body, the body making, the absent body, my body. [FIGURES 4 and 5]

The projection unfolding into the wall is divided in two section:

1. The upper part is a film of the table in plan view with the cast shadow of the different elements on the table.
2. The lower section is a projection of a light, casting shadow of the actual objects of the table.

Shadow casting were often address in anamorphic treatises and as Perez-Gomez and Pelletier note in *The Perspective Hinge* “shadow appeared to raise similar ambiguity about the borders between reality and the projected world” (1997). The film express the successive stage of transformation as the light source moves around the table. Because anamorphic images is concerned about the necessity and experience of an embodied focal point, the film accentuate the dislocation between the observer and the absent body in the film. It aims at generating another understanding of the body.

When discussing about the phenomenology of cinema, Vivian Sobchack (1991), said that “cinema is not an illusion, but an extension of the viewer’s embodied experience.” By projecting the plan as well as the actual elevation, I wanted to create a dialogue between the present table, the observer and the absent body in the unfolded picture plane.

Cycle_02 is still in progress and for the next stage, I would like to animate the shadows in the unfolded plane and add a sonic perspective to offer to the viewer a physical response to the projected narrative.



Figure 4
Shadow Projection, stills from the dialogue between the actual table and a film showing the transformation of its own projected shadows, 4:00 minutes, 2017.



Figure 5
Shadow Projection, stills from the dialogue between the actual table and a film showing the transformation of its own projected shadows, 4:00 minutes, 2017.

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Multiple Spatialities and Temporalities of Displacement

The Island of Imbros

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Abstract. This research addresses age-long discussions on the disappearance of ‘minorities’ under the sovereignty of the Republic of Turkey, and investigates the wider implications of spatial, temporal and political aspects of displacement within the island of Imbros and its diasporic locales.

Located in the Aegean Archipelago, Imbros has a Rum population (Anatolian Greek) who have faced different means of displacement; initiated by the compulsory exchange of populations in 1923 between Greece and Turkey, and intensifying with the policies targeting minorities during the 1960s and the 1970s. The period in question resulted in a poignant erasure of original communities, their modes of production, and the reconstruction of Turkey’s overall pattern of urban and rural settlements. However, Rums of two islands, Imbros and Tenedos, and Istanbul, were excluded from the 1923 compulsory exchange and survived the ‘first wave’ of displacements.

Following a site-specific methodology that is organized by, and operates through different scales of inquiry, varying from region scale to building scale, this research explores multiple spatialities and temporalities of displacement through Imbros, expressed and examined through the different names given to the island – Imroz, Imbros and Gokceada. The act of naming and renaming reveals a unique set of conditions, that can be also identified with different interest groups involved in Imbros’ transformation. Each name offers a distinct experience and alternative understanding of the island, together with questions concerning identity, territory and transnationalism. This paper in particular looks at the island’s ancient name ‘Imbros’. Representing conceptual spaces ‘Imbros’ is closely related to the concepts of diaspora, archive and ‘islandness’.

Keywords. Displacement; island; Aegean archipelago; archive; Rums.

Introduction: Displacement and The Island of Imbros

In this paper I describe my doctoral research on the island of Imbros and try to demonstrate how full investigation of a remote and sparsely populated island offers distinct spatial and historical experiences. My research investigates the wider implications of spatial, temporal and political aspects of displacement within the island of Imbros and its diasporic locales, while in a wider context it also addresses age-long discussions on the disappearance of ‘minorities’ under the sovereignty of the Republic of Turkey. Some of the resulting benefits are methodological, relating to the aim of reconciling the gap between anthropological and historical materials, while others relate to the architectural history itself and include the documentation of a contested heritage site.

The island of Imbros

Located in the Aegean Archipelago, the island of Imbros has a *Rum* population (Anatolian Greek) who have faced different means of displacement; initiated by the compulsory exchange of populations in 1923 between Greece and Turkey, and intensifying with the policies targeting minorities during the 1960s and the 1970s. *Rum* is a generic term used to define an ethno-cultural community –minority– whom declared

their belonging to Ecumenical Patriarchate, often speak Greek and have Orthodox Christian religion (Alexandris, 1980; Hirschon, 2003). The word is believed to derive from the Greek word Ρωμαίοί, meaning Roman, and refers to East Roman Empire/ Byzantine Empire (Alexandris, 1980). Many historians claim that by considering the Byzantine Empire as their ancestors the Greek minority of Ottoman Empire uses the word Rum to describe themselves and their community (Alexandris, 1980).

The period the research questions resulted in a poignant erasure of original communities, their modes of production, and the reconstruction of Turkey's overall pattern of urban and rural settlements. However, Rums of two islands, Imbros and Tenedos, and Istanbul, were excluded from the 1923 compulsory exchange and survived the 'first wave' of displacements. As Giorgos Tsimouris (2014), an anthropologist working extensively on the minorities of Turkey and Greece, puts it, "The nation-building processes in Turkey and Greece over the twentieth century resulted in the simultaneous enforcement of discriminatory measures against the minorities, which were exempted from the exchange of populations." Thus, several state strategies and tactics with the aim of getting rid of these unwanted people were applied one after another.

The most destructive incident for Imbros was probably the establishment of a semi-open agricultural prison for penal criminals in 1965 that not only eliminated the safety of the islanders but also caused them to lose their agricultural land due to the nationalization of their lands for the use of the prison. In 1988 the Turkish president at the time, Ozal, accepted the violation of the Lausanne Treaty, meaning that the Imbros Rums gained the right to demand their former properties (The 12592 Act by Supreme Court, 1988; Kavukcuoglu, 2013; Tansug, 2013). The process nevertheless was not simple, stipulating a series of conditions including the fulfillment of compulsory military service. Consequently, many Imbrians' requests were rejected with unjustifiable reasons. Imbros entered the 1990s very much as Rums had left it in the 70s, but the abandoned Rum settlements had been the target of vandalism and homeless occupation. In 1992 the island was classified as a protected area by the law concerning the protection of cultural and natural heritage. Then in 1995 the island was declared to be a 'First Rank Development-Priority Region' (Municipality Records, 2015).

However, by then the (Turkish) republic already invented its national past, emphasizing the Ottoman history and folkloric themes by (re-)fabricating the definitions such as traditional Turkish/Ottoman, 19th century Anatolian etc. As Tsimouris (2014) also explains, "The transformation of a turbulent past from a contested political arena into a folkloric spectacle suitable for the tourist gaze is almost the rule among tourist accounts about contested places." Likewise, from the 1990s onwards the island has taken a new turn in parallel with the tourist industry, eventually followed by the return attempts of Imbros diaspora.

Through historical research and the negotiation and narration of the built environment, this research proposes a re-thinking of displacement as a spatial, historical and materially bound practice operating through complex relational processes, including emplacement, replacement and diasporic practices.



Figure 1
Abandoned Rum Houses of Shinudi Village/ Derekoj (2016).



Figure 2
Abandoned Rum Shops of Shinudi Village/ Derekoj (2016).

On Names

My doctoral study explores multiple spatialities and temporalities of displacement through Imbros, expressed and examined through the different names given to the island - Imroz (differs according to its use today and in the past), Imbros and Gokceada. The act of naming and renaming reveals a unique set of conditions, that can be also identified

with different interest groups involved in Imbros' transformation under displacement practices. Due to the nature of experience or knowledge, each interest group having engaged with Imbros in a different manner have developed a different understanding/experience of the island. Following Yi-fu Tan's (2001) simple but instrumental approach to experience in his book *Space and Place* that "Experience can be direct and intimate, or it can be indirect and conceptual, mediated by symbols," it is obvious that the knowledge/experiences of Rums displaced from Imbros at an early age are different than longtime residents of Imbros or members of the Turkish community whom settled in Imbros within the last three decades. Thus, I argue that each name offers a distinct experience and alternative understanding of the island, together with questions concerning identity, territory and transnationalism. Moreover, being all in use today these three names conceptualize the afterlives and the effects of processes, experiences and perceptions.

In order to respond to the linguistic and spatio-temporal dimensions of the study, I follow a site-specific methodology that is organized by, and operates through different scales of inquiry, varying from regional scale to building scale. Investigating the wide range of scales, this study is inspired by the idea that built environments like communities/individuals are neither static nor passive things. Rather, as Eyal Wiseman (2014) puts it, "built environments are composite assemblies of structures, spaces, infrastructure, services, and technologies with the capacity to act and interact with their surroundings and shape events around it." In a broader sense of this definition, the continuous transformation of built environment can be followed through inquiries moving from material deformations of historic buildings through the regional context of the Aegean Sea, both of which may represent a different type of evidence.

Through three names (Imroz, Gokceada, Imbros) different narratives and negotiations regarding both history and built environment unfold as follows. As being widely used in everyday life since 19th century, the name 'Imroz' represents the transnational and bilingual features of the Aegean region of which the island itself is also a part. In a broader scale, Imroz is about the relation between territory and transnationalism with a focus on geography and natural boundaries, and also represents the processes of urbanization and erection of nation states in the first half of the 20th century. In 1970 the island's name was changed into 'Gokceada' in order to eliminate the island's multinational character in parallel with the simultaneous enforcement of discriminatory measures against Rums. The name 'Gokceada' therefore proposes an exploration of contested space and spaces of insecurity (or high security). It narrates the replacement of the historic settlements and the emplacement of Turkish citizens into the state-built villages with the policies and practices of expropriation. Lastly, the name 'Imbros' –island's ancient name– is connected with the island's long-standing history dated back to the antiquity. Although it does not have any everyday use in the island, it is the name used for Imbros Unions worldwide and Imbros studies. Thus, it is closely related to the concepts of exile and unions on diasporic locales, and on myths and mythical places in the island.

This paper indeed provides a more detailed account of certain temporal and spatial aspects of displacement related to its ancient name 'Imbros'. The focus of this paper is twofold. In the first instance, I will look at the Imbros diaspora in Athens through the Imbros Union. Analyzing their diasporic practices offers an alternative reading of how to (re)produce space physically and symbolically. Secondly, I will turn to the perception and experience of islands within the field of island studies. I aim to bring insights gained from the analysis and theories of island and islanders back to the case of Imbros.

ΙΜΒΡΟΣ – ΙΜΒΡΟΣ (ΙΜΒΡΟΣ): Name 3

Imbros is the ancient name of the island, reflecting a sort of conceptual space. It is the name used for the union, the archive and the association. The name ‘Imbros’ is therefore associated with the concepts of exile, diaspora and ‘islandness’.

ΙΜΒΡΟΣ Imbros Union of Athens: The Making of an Archive (Building Scale)

Longing for the motherland, Imbrian diaspora first founded their union in 1945 in the Attiki region of Athens (Greece). Imbros Union in Athens, similar to other immigrant associations in Greece and Turkey, was the result of the negotiation of a mix of forcefully displaced or immigrated people at certain periods due to eruptions of bitter national and ethnic conflicts. Then in the 2000s the construction of their union building, which was exclusively designed and built for/by Imbrians (Imbros Rums) and, in a sense, functions as a conceptual island within the immigrant quarter of Athens (Nea Smyrni), was completed. An archive was also established together with Imbros and Tenedos Association (Thessaloniki), generating a situation in which archival research and fieldwork merged in terms of my research.

Evidence-based knowledge production highlights archives as knowledge-producing institutions yet not as part of memory. As Jacques Derrida (1995) states: “There is no political power without control of the archive, if not of memory. Effective democratization can always be measured by this essential criterion: the participation in and the access to the archive, its constitution, and its interpretation.” In fact, as Marlene Manoff (2004) also explains, the structure of the archive shaped by social, political and technological forces determines what can be archived, how information is preserved and organised, and for whom it is made accessible. Therefore, the nature of archival inference is contingent not only due to the multiplicity of interpretations of archival material but also due to the methods for ‘archivization’ –for transmitting information– that constitute an archive. Indeed, displacement stories are often buried and omitted from the glorious official version of the past.

I would like to argue first, that the archive of the Imbrian diaspora –non-institutional by its nature and mostly shaped by human elements and the dynamic participation of individuals– works as a tool for producing/reproducing narratives; secondly, that the narratives Imbrians construct are in themselves a counter-displacement practice that operates between spaces of the archive, the union and the island; thirdly, individuals may come into contact with memories and traces of displacement through the archival space which also allows the displaced to discover an alternative way to inhabit the spaces from which they were removed (Ercan, 2016).

Hence, Imbros, along with the collective narrative of displacement, is embodied within the archive (in particular in the union building but perhaps also in the immigrant quarter) physically and conceptually both through the everyday praxis of union members and through the archivization of memories, photographs, documents and other ethnographic materials.

Moreover, the Union building itself subsequently introduced new spatial and temporal features into this diasporic practice. The original intention of the Union, as its members often stated during my interviews in May 2016, is to bring together people from different generations whom feel belonging to the island in one way or another. The fulfillment of this simple ambition depended mostly upon the program and use of the union building being able to offer something for everyone and also, if possible, substitute the island itself with its spatial and architectural features. In some ways, the planning of the building was pragmatic: the reception and the cafeteria are located in the ground floor; a meeting hall on the first floor; offices and a small library on the third floor; another meeting hall to sublet for external organizations on the fourth; and a small office-like room with a big terrace on the top floor. Yet the architect, who is also an

Imbros Rum left the island when she was a child, had the ambition that having an union building for solely their use was not enough and that she wanted to make this 4-storey concrete building have some features look similar to ‘the home’. In practice, though, these features she added to her design –such as the arched gateway, triangular pediments and the Imbros-shaped metal ornament on the top floor– did not really prove their symbolic value that the design was broadly similar to other adjacent buildings.

To conclude, Imbros Rums’ wish to create a ‘home’ away from home has generally been achieved. While participating in the making of the archive and the construction of the building, they felt it necessary to find some way of expressing and experiencing their displacement stories and emotions. The union and the archive therefore represent a dual-temporality and a multifaceted spatiality.



Figure 3
The Imbros Union building in Athens (2016).



Figure 4
The Imbros Union in Athens (2016).

IMBROS The Concept of Island and Islanders (Island Scale)

Fieldwork in Imbros concerns the manifestations of past and present in a defined geographical area, in relation to particular historical, socio-cultural and environmental circumstances. As part of this, I first turned to the literature on island studies, in particular the work of Gilles Deleuze on Desert Islands. In this, Deleuze (2004) argues that, “The elan that draws humans toward islands extends the double movement that produces islands in themselves. Dreaming of islands ... is dreaming of pulling away, of being already separate, far from any continent, of being lost and alone—or it is dreaming of starting from scratch, recreating, beginning anew.” Certainly, this statement touches upon wider issues in island-mainland binary (as well as sea-earth binary). In terms of differentiated and segregated dwellers of Imbros it also explains the possible tensions experienced by people brought to the island by the Turkish government in order to replace the Rum community.

Furthermore Deleuze (2004) adds that, “The movement of the imagination that makes the deserted island a model, a prototype of the collective soul. First, it is true that from the deserted island it is not creation but re-creation, not the beginning but a re-beginning that takes place. The deserted island is the origin, but a second origin. From it everything begins anew.” As always with Deleuze, the island is something selected and classified, and thus provisionally isolated –or deserted– (Conley, 2005).

This act of isolation in turn constitutes an instance of recreation and beginning a new. In other words, either inhabited or not inhabited by people an island promises a re-beginning and re-creation, which may also apply to the Imbros case. Islands in fact alter the way people engage with spaces and places in it. To take an example of this process, we can consider the returnees of Imbros diaspora. Since the 2000s, following the promise of a new beginning, many Imbros Rums have returned to the island. Although many of them had not even lived in the island before, they followed the stories of their parents or grandparents and came to the island to re-begin their lives.

The complex nature and multiple effects of displacement make it difficult to deal with. The number of cases and people affected by are many, and even the smallest scale displacement can prove to be very complicated to analyze. So, instead of discussing every aspect of displacement within the island of Imbros in this paper, I have focused on two aspects of displacement, with each developing one theme, which, I believe, are crucial to my doctoral studies. As the Mediterranean Sea continues to be a site of displacements today – and we are also witnessing nations' desires to secure their borders and separate themselves off–, the current situation is indeed a difficult but important context. Thus, my research is intended to provide an interesting lens through which to examine issues of nationhood and displacement.

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Innovation Supporting Knowledge Work Environments

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Abstract. The innovation and organizational knowledge creation are highly important and valued for building a sustainably successful company. Even though the persons habituating the knowledge work environment are in the heart of innovation and creativity, the space and the atmosphere may support and accelerate innovation and knowledge creation processes to give organizations and enterprises the competitive edge. In this project we study innovation supporting knowledge work environments in local startup companies in Northern Finland. Through interventionist approach and piloting the design concepts in the premises of local startup companies, we aim to understand key features in work environments that support innovation processes and collaborative working in shared work environments. Furthermore, our pilots are small scale adaptations of contemporarily prevalent knowledge work environments. In this paper, I will discuss the research methods and processes of my doctoral thesis study, which is part of our ongoing research project, InnoStaVa.

Keywords. Knowledge work environment; innovation; startup; research-by-design; participatory design.

Introduction

Knowledge work organizations recognize creativity and innovation as critical enablers for sustainable success. Therefore, the current paradigm in knowledge work environment design emphasizes communication and tacit knowledge sharing (Heerwagen et al., 2004). Multifunctional environment for collaborative knowledge work should support both individual work and teamwork (Boutellier et al., 1998; Heerwagen et al., 2004), and also, the use of new digital and virtual technologies.

Knowledge creation model, SECI, can be perceived as one of the theoretical backgrounds that have been used to link organizational structure, knowledge transfer processes and architecture of knowledge work environments. This model divides the knowledge transformation cycle between tacit and explicit knowledge into four phases of socialization, externalization, combination and internalization (Nonaka and Takeuchi, 1995; Nonaka and Konno, 1998). Socialization phase emphasizes face-to-face interactions and the encounters during which tacit knowledge is shared between individuals. In office context, these encounters often occur in teamwork areas and break areas. When tacit knowledge is converted into explicit knowledge, it can be shared in different forms of information on peer-to-peer level in spaces such as meeting rooms. Combination of knowledge occurs when information is shared on organizational level. Internalization phase is another important phase in knowledge transformation cycle: When explicit knowledge is internalized through the form of data, charts, reports, and other forms of information, it is transformed into tacit knowledge, into expertise (Nonaka and Konno, 1998). This often requires concentration and knowledge worker may benefit from silent working environment. Interestingly, while knowledge is created within individuals, during meetings and encounters, even on virtual level (Nonaka and Konno, 1998; Tyagi et al., 2015), the knowledge work environment still remains an important knowledge sharing and creation medium.

The physical boundaries of work environment vanished upon development of mobile information technologies. The phenomenon enabled both time- and location

independent working, blended working (Van Yperen et al., 2014), but also enabled flexibility inside one's own work environment (Appel-Meulenbroek et al., 2011). Number of ongoing research project are aiming to understand how activity-based flexible offices affect working and sense of comfort in work environments. The contemporary knowledge work environments provide interesting opportunities for their users' but also, particularly in shared spaces, the typology may increase distraction and decrease the sense of comfort (Wohlers and Hertel, 2016).

The physical settings of the space influence how the space is used: Room for silent work may carry an unspoken message of silence whereas other facilities should encourage exploration, collaboration and discussion (Turner et al., 2013). Creativity and innovation are innately linked with well-being and sense of comfort in working environments. The environment can positively affect its users through providing a distraction free environment and helping the users conserve their attention and energy for their tasks. Individual's personal environment is comprised of and affected by both social and physical environment. Furthermore, increased sense of control towards individual's personal environment promotes creativity and knowledge sharing through decreased territoriality (Jaakkola, 1998; Vischer, 2008; Vischer and Wifi, 2017).

Our ongoing research project research aims to find tools to support creativity and innovation. The very nature of creative ideas and innovation is intangible and although they can be seen as the outcome of the knowledge work, their number is hard to measure. Furthermore, the performance of knowledge workers is also affected by management and organization in addition to workplace design (Davenport et al. 2002). In knowledge work, everyday creativity is expressed through construction of personal knowledge, understanding new information and problem solving. The innovations can be seen as forms of eminent creativity that occur with low frequency. However, the processes that support idea production and problem solving are the same processes that lead to eminent innovations. One of the most valued and significant features of innovation supporting processes is communication (Hennessey and Amabile, 2010; Zhou and Hoever, 2014).

In this project, we aim to generate new knowledge of design process for knowledge work environments through holistic understanding how studied environments are used and experienced. We will also design and test concepts to improve architectural qualities of studied spaces and aim to support creativity and innovation of its users. Whilst being mindful about the complexity that is generated by different requirements of activities and personal preferences from users of the knowledge work environments, we aim to improve environment of the startup companies to support both communication and concentration requiring activities in shared spaces. Rather than creating another large-scale typology of an improved knowledge work environment, such as multi-space, we aim to generate small-scale concepts that can be applied regardless the size of the organization. This project is a research-by-design project, which can be very practice-led projects with user-centric approach to design processes (Sevaldson, 2010). To reach the true user-centric approach, the in-depth understanding of site-specific settings is important. Thus, we apply methods that take inspiration from ethnographic fieldwork, such as cultural probes (Groat and Wang, 2013; Gaver et al., 1999). The aim of this paper is to describe the process and methodological framework. The process is reflected through our first case study built in February 2017. The full design and results are published elsewhere.

Objectives and process of the project

The research for my doctoral thesis is done within project 'Innovation supporting work environments in startup-companies', or InnoStaVa. Oulu region in Northern Finland has a very active startup community, which evolved during the past decade when

numerous experts working in the field of information and communications technology moved working for major enterprises, such as Nokia and Microsoft, into startup companies, either as entrepreneurs or employees. Over 300 startups, which were founded since 2010, employ now over 900 people. The number of employees per company range from single entrepreneurs to over 100 people in the fastest growing companies. (www.talouselama.fi/uutiset/nokia-katastrofista-uuteen-nousuun-nain-oulusta-kuoriutui-suomen-piilaakso-6611559: Feb 2017].

The participants of this study were recruited through an info event in a local business incubator. Our object is to elucidate the connection between the space, innovation and collaborative knowledge creation processes. We will aim to understand how architectural features of space and different work-related situations effect production of new ideas and promote problem solving, thus creating prospects for new innovations (Figure 1).

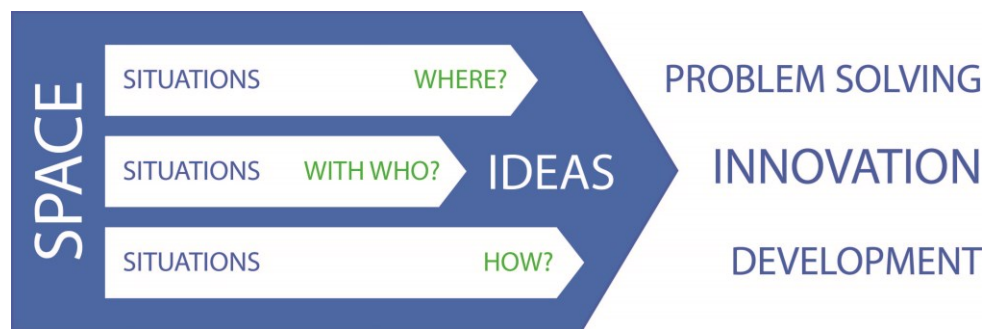


Figure 1
Objective of this study is to elucidate the important connections between the space and innovation processes.

This project consists of three case studies in which the designed concepts are implemented and tested in real-world office environments in local knowledge work startup companies. Overall, the project design is cyclic and iterative. The methodological framework of the project was designed to function and evolve through three separate case studies. The phases of the each case study are *Observation*, *Design*, *Intervention* and *Evaluation* (Figure 2). Through repeating these phases, we will develop a valuable tool to design and improve knowledge work environments and gather new knowledge on innovation supporting work environments.

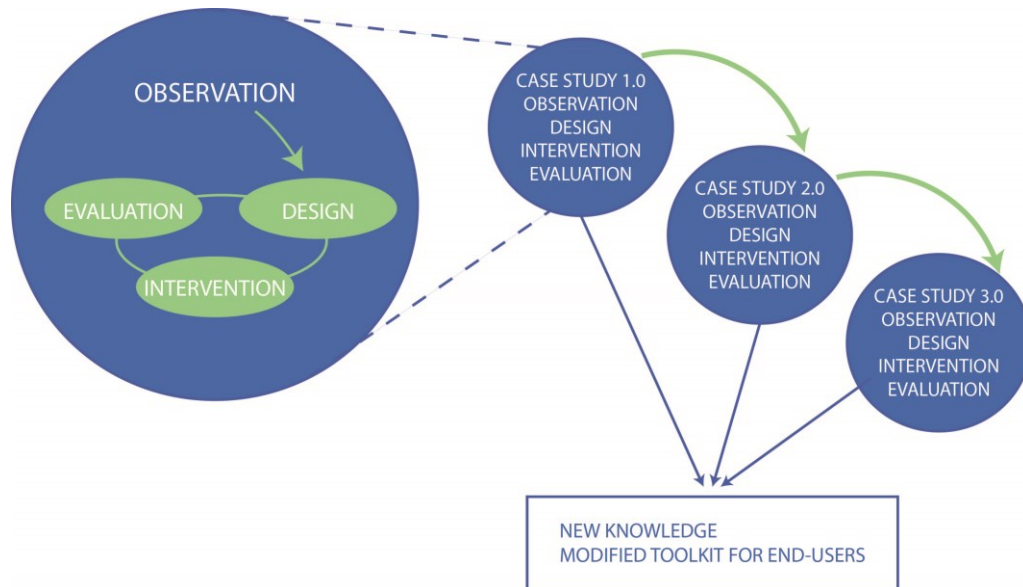


Figure 2
Four phases of each case study ground on observation methods. Through iterative cycle of research, new knowledge and end-user toolkit are produced.

Observation

In the first phase of the study, the *Observation* phase, we apply qualitative research methods, such as semi-structured interviews and participatory design workshops, in order to gain holistic understanding of everyday setting and activities in the company. This enables us to identify the most important task-related situations and activities and describe their requirements for subsequent design goals (Bratteteig et al., 2013).

In our first case study, the *Observation* phase was conducted when the company employed 4-7 individuals, including the three co-founders. However, that participation to interviews and workshop was voluntary, thus not all participants were involved in the *Observation* phase. Direct observation in a small-scale company was considered too obtrusive. Instead, we conducted a semi-structured interview (number of participants 5), which elaborated the daily settings and values of work in a startup company. Methods are subject to change in different case studies due to different scales of the companies. In future, especially in larger scale startup companies (in Oulu region the largest startup companies have over 100 employees), we will employ methods that are scalable to larger number of participants, such as cultural probe or questionnaires. Cultural probe is a method originally introduced by Gaver et al. (1999) with the intention to create a dialogue between the designer and the user and many different forms of probes have been used since its first appearance to promote user-centric design but to also give users tool to inspire designers (Mattelmäki, 1999). Also, during the *Observation* phase our first case study startup, we organized a participatory design workshop (number of participants 3). In this workshop we aimed to elucidate participants' values of ideal work and work environment.

Design

The *Design* process is an integral part of our methodological framework that supports the action research and interventionist approach. Design goals contain the user-generated design challenges, which are task or situation generated. Based on literature and state-of-the-art knowledge, certain factors, such as adaptive lighting and acoustics,

are also studied in this project independent whether they arise from the empiric findings of the *Observation* phase.

The design process is an integral part of our methodological framework that supports the action research and interventionist approach. Through different combinations of spatial architecture, visual and acoustic privacy, intensity of lighting, acoustics, communication landscape, furniture comfort and architectural aesthetics, that are deemed important to work environments (Vischer, 2008), we design and test the user-centrally developed design concepts in the third phase of each case study.

Analysis of observation phase revealed 13 different situations that arise recurrently in daily settings in the first case study company. These situations included different individual and team work events, such as problem solving and communication with clients. Also, in the participatory design workshop, the participants were asked to design three situation concepts of their daily work and to ideate their surroundings. These concepts proved to be inspirational and gave important information on the ideology of what the office should be like in terms of experience and visual aspects.

To complement traditional visual architectural design methods, the design goals were first addressed through narrative tools to study various affordances and atmosphere (Rosson and Carroll, 2002; applied in adaptive lighting in retail environments in Markkanen, 2013; Pihlajaniemi et al., 2014). As well as addressing the emerging problems, the holistic study of everyday settings generated additional design inspiration. These were applied, for example, in the *Design* phase to support behavioral scripting methods applied in the *Intervention* phase. During the *Design* process we created user-centrally developed design concepts to be tested in the *Intervention* phase.

The typological features of multi-space offices (Boutellier et al., 2008) and activity-based offices (Appel-Meulenbroek, et al., 2011) were studied prior the design process. Such environments provide variety of open, half-open and enclosed workstations that support different activities. They are aimed to promote different ways of working, such as individual tasks that require high concentration or teamwork that requires collaboration and communication (Heerwagen et al., 2004). The building and existing office layout set physical limits to the design in the first case study. The office occupies 65 m² of rented office space. Therefore, typically to small offices and organizations, such full activity-based environments as described by Boutellier (2008) and Appel-Meulenbroek (2011) were not applicable. However, this created an interesting and valuable design challenge of creating an environment that supports both high intensity concentration work, collaborative work and communication work (such as phone meetings with clients), in a shared working environment of 4-6 individuals. The designed solution included a small informal meeting area supplemented with visual problem solving tools, and two shared work areas with different degrees of privacy (Markkanen et al., unpublished results).

Other design challenges included improved acoustics and acoustic privacy (Markkanen et al., unpublished results), well-being promoting adaptive lighting with user-control (Markkanen and Pihlajaniemi, unpublished results) and implementation of behavioral scripting methods into knowledge work environment through tools that aid knowledge sharing and visual problem solving (Markkanen and Mykkänen, unpublished results).

Intervention

The concepts of the design phase were developed into design drawings for the purpose of the pilot construction in the *Intervention* phase. In the first case study we decided to make a complete makeover of the office. In later pilot studies, we are likely to focus on

more specific issues in each environment, or alternatively, implement the changes only in certain part of the office.

Intervention in a full operating company requires careful planning of the implemented changes to happen with minimal possible intrusion into the daily activities of the employees. In practice, the implemented changes that involved construction, such as installing acoustic elements, lighting and painting, was completed during evenings and weekends. Scheduling of the *Evaluation* phase should take into account the late deliveries of furniture and other elements. In our first case study, the *Evaluation* phase was initiated a week after the pilot started to minimize the effects of such changes.

In addition to intervening the architectural settings, the individual and group activities are guided during the pilot study, in order to create different situations concerning individual activities and group activities, such as problem solving situations. We address a novel approach in knowledge work environment research for engaging group members into a collaborative activity through interactive scripts used in educational sciences (Dillenbourg, 1999; Dillenbourg and Hong, 2008).

Evaluation

Finally, we evaluate how implemented changes effect the perceived satisfaction and use of the space through evaluation probes (Luusua et al., 2015) and experience sampling method (Hektner et al., 2007; van Berkel et al., 2016), which enables us to link the use of space, situation and experience together. Altogether, the user-centric approach of knowledge work environment design should explore ways to make the environment responsive to the users' needs in a manner that supports both concentration and communication intense activities.

The *Evaluation* phase is likely to generate rich data on designed concepts and implemented changes in the pilot study. To apply the generated knowledge, we will address the possibility to do a follow-up pilot study in the same startup-company. Also, a longitudinal study following the development of the pilot companies selected for this study will generate interesting information on how growth-orientated startups adapt and evolve.

Conclusions and discussion

Our novel approach combines ethnographic (Bratteteig et al., 2013), research-by-design (Sevaldson, 2010) and behavior scripting methods (Dillenbourg, 1999), which are used to design newly formed concepts of knowledge work environments and test them in real work environments of local startup-companies. Through spatial and functional design approach, we challenge the multi-dimensional problem field of designing collaborative knowledge work environments.

The facilities-related challenges of growing startups became evident during this study for us – monthly encounters with the participants of our first case study revealed an increasing number employees and apparent need to expand the office space. However, building a sustainably successful enterprise quite often requires targeting available resources into product- and management-related issues.

Innovations and organizational creativity are important for sustainable success of different organizations and enterprises (Johannessen and Olsen, 2010). Through supporting innovation processes, knowledge sharing, ideation and problem-solving, in the physical environment we aim to give tools for small-scale growth-oriented companies to improve their environment. Our aim is to study these processes in different companies of different sizes in order to understand the various knowledge work related needs in different scales, and also, to understand the growth of knowledge work companies in architectural perspective.

Because the case studies will be conducted in limited number of organizations of different sizes, we do not expect general results applicable to all environments. Rather, we aim to find means to understand how different environments can support knowledge workers.

The growing number of employees presents one important limitation to our study: Out of the 10 participants in the Intervention and Evaluation phase, only 5 had participated in either semi-structured interview or participatory workshop. Finally, only one participant partook in all four phases of the study. It will be interesting to see how being participant in earlier phases of the study will effect evaluation results.

Figure 3 presents the main elements of this study. By operating in real world context, we design and construct spaces in which the situations and processes where knowledge workers innovate, solve problems and ideate, are studied. Through triangulation with different evaluation methods, we will be able to assess the effectiveness of implemented changes in innovation related processes.

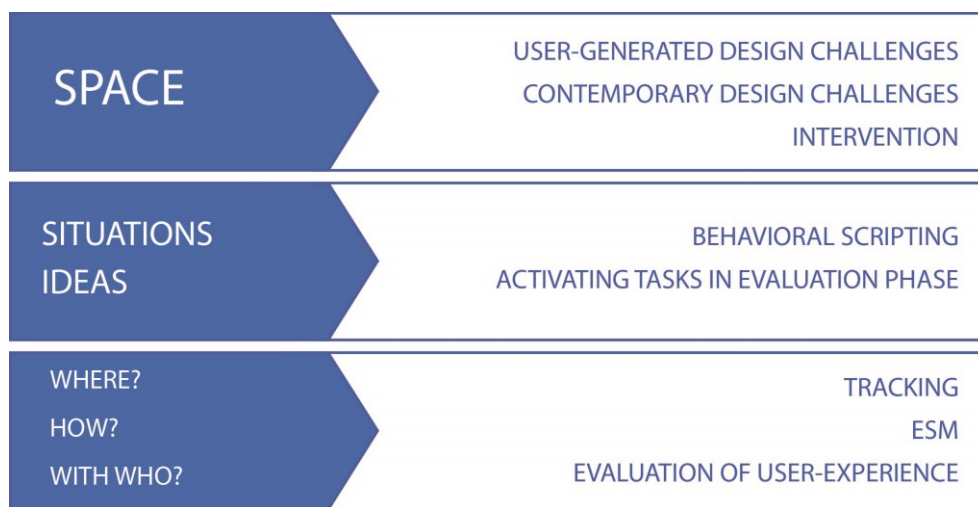


Figure 3
We create situations and support ideation processes in a real world pilot through behavior scripting in order to analyze innovation supporting elements and processes in a real world pilot study.

Dissemination of gained knowledge for startup community

Even though startups do not generally have excessive resources to invest in their facilities, they do however, often have a low hierarchy and shared environment which provides opportunities for the management to respond to daily needs. Both management and employees benefit from understanding their task-related needs and personal preferences in the work environment. Participants' and knowledge workers' understanding of their own needs provides the first tool to use the work environment in a manner that it supports different tasks. When, for example, acoustic privacy is concerned, providing a space that promotes acoustic privacy is only functional and promotes overall acoustic privacy, when it is used. Therefore, implementing changes into knowledge work environment requires training to make changes into organizational habits.

Publishing the results of this research through academic or architectural venues is highly unlikely to reach the starting entrepreneurs. Rather, informing startups through the local startup community is likely to be more effective. Through exploring different protocols to disseminate information, such as a DIY-toolkit for the use of startup companies with self-observation phase, participatory design phase (in a workshop), DIY intervention phase, may give rise to interesting research and evaluation opportunities.

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The meaning of improvisational architecture

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Abstract. This paper focusses on issues and concerns that is traditionally not regarded significant by 'professional' architecture. The paper is searching for apparently insignificant knowledge about ways of living that hasn't been integrated in the architectural language. It looks for things and situations that are not built from technical drawings, specifications and building permits and therefore not visible on any map. Provisional, improvisational building that are approaching a spontaneous order unrestrictedly, breaking the 'professional' procedures in its making. The paper focusses on an intervention, created in care of society. Without a request to act, it tapped into the everyday life of the street of Kolkata to reveal and express relations between different human practices. The paper discovers ways of transmitting new meaning from the intervention by tying together relations between material and immaterial forces through architectural drawing and installation. The architects' traditional media – maps and technical drawings – are reconsidered in order to expose and communicate the invisible in the drawing process. The drawing and the installation can be seen as a kind of plastic re-representation of a public situation that can help create a new sensibility and awareness of places and situations with their relations and underlying narratives.

Keywords. Public realm; building 1:1; improvisational architecture; re-presentation.



Figure 01

'St. Jerome in his study', Antonello da Messina, 1475.

Caring

To act in care of culture means not to be indifferent to the development of society. Art critics Jan Verwoert (2005) argues that acting usually is mobilized through our own

powers, but the power to care comes to us from somewhere else. Caring is a respond to a need, even though it might not be articulated, or known. Verwoert raises the questions what we can offer, what need we are responding to and how we can avoid to reduce giving and receiving care to an economical transaction.

Care is invisible and not tied to visuals, but in the paintings of saints, Verwoert finds images to express care. The image of 'Saint Gerome in his Study' tells the story of a translator working in a space partly inside and outside with a door open to the public. A lion comes in with a thorn in its paw and Jerome is dealing with it without a mandate to act, since he is not a veterinarian, but a translator.

The contact to the public creates potential situations of care and possibilities for sharing the same space. The reading of 'Saint Gerome in his Study' raises questions about what it means to act, what need to react upon and what proposals to make. Care can begin from a request or from inspiration to act and action can be taken with or without mandate. But the translator could also leave her desk and walk outside and act in public with a proactive and self-initiated involvement.

Building

Architecture can support authorized as well as unauthorized activities by creating situations directly in public space, built in 1:1, face to face. It can choose to focus on maintenance, culture and urban realities, rather than innovation, global growth and urban visions. Every city needs to maintain its culture - which is not necessarily about innovation and growth - and any city needs to know and understand its resources and realities before creating great visions.

Architecture doesn't need to be complete, but can provide a hypothetical form as a condition for different kinds of events to take place. The most important thing is not to create new spaces or new objects, but to use the built form to frame and understand relationships in new ways. This can be done by articulating, engaging, supporting, encountering, exchanging, encouraging, endorsing, framing, maintaining and caring for culture and everyday life.

Paying attention to makeshift orders and the incomplete, can offer systems that are flexible and tolerant of improvisation. Improvisational building is driven by inspiration rather than intention and it endorses, exercises and realizes skills, found in public.



Figure 02
 'Streetkitchen_Kolkata', 2013.

'Streetkitchen Kolkata' is a 1:1 built situation at the pavement in Kolkata in dialogue with street vendors and a permanent sweetshop. In Kolkata, the authorities look at the many provisional food stalls and shelters as mess and disorder, disturbing the image they want to create of the city. They talk about the pavement as a conflict zone, where formal shop owners and street vendors fight over the right to the pavement. The reality is that 70 % of the people working in the city eat their lunch at street food stalls in Kolkata. I was curious to get beyond the propagandized conflict of the pavement. Without mandate and no clear need of the act, I travelled to India to interact with the different practices on the streets of Kolkata.

In order to discover new ways of transmitting meaning from makeshift and improvisational building, I have started a laboratory as an exchange between building and drawing. With inspiration from Bruno Latour, (Ingold, T. Latour, B. & Weibel, P. 2005) invisible things are turned into something visible through exercises that blur the boundaries between what is inside and what is outside. By going out to collect information and then returning to the laboratory to translate it.

Drawing and installing

To make the invisible visible and include the messy and the make-shift, the laboratory explicitly brings forward the overlooked and apparently insignificant by reflecting and translating the 1:1 built situations through drawings and installations. It describes movements, lines and traces of the actions, in order to give examples of a particular reading. This may help inform and propose a critical reading of the practice, since it becomes a retrospective interpretation of how the 1:1 built situations came into being.

The drawings and installations want to demonstrate that there can be instants of intensity and significance in apparently insignificant places and that structures of intensity and

significance can be fragile in character. That they don't need to be monumental and finalized in order to create places of identity, but can be temporary, immaterial and built of minor constructions. Temporary, minor constructions are usually never built on the basis of building permits and technical specifications - and thus never identified and therefore not to be found on any maps.

Traditional maps are digitalized, based on functions and geometry and divided into many different layers of information that can be selected on or off, freely. Outlines of buildings, cadastral boundaries, roads and supply routes. Zooming in on an area expands the amount of information, which - in principle is infinite. The problem is that the complexity of the map is impossible to comprehend because of the necessity to scroll over the map due to the size of the computer screen. If printed out, all you get is just a fragment of the map.

To obtain a building permit, several drawings are needed. Site plan, drainage plan, plan/elevations and sections of the proposed building, construction details, and specifications about constructions, materials and installations. But places are more than just functions; they are full of overlooked structures and relations.

Architectural drawing can articulate the relations between things, instead of proposing determined solutions, as traditional technical drawings, specifications and building permits require. The laboratory proposes a way to visualize site, supply lines and details and to specify construction, materials and installations in a reflective manner. It recognizes and articulates minimal actions and customs, blurs the boundaries of exterior and interior and investigates the relation between public and private space. It explores the potential of experiencing the past, the present and the future all in one place and all at one time.

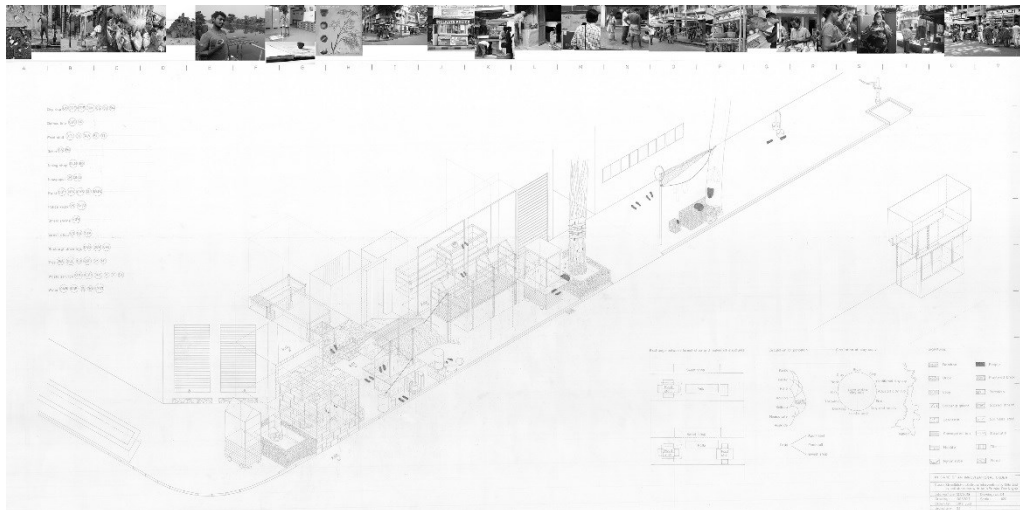


Figure 03
'In care of an improvisational order', 2017

'In care of an improvisational order' is a 1 x 2,2 m pencil drawing on paper that frames the practices on the pavements of Kolkata and visualizes and communicates how they are connected to history, customs, materiality and everyday life for the majority of people in Kolkata. It identifies the place by the things that are invisible on traditional maps, - specified by material signatures, references to photographs of 1:1 built situation, imprinted human activities and unfolded details with their connection

to ideas and culture. The static buildings only appear as very thin lines, since focus is on the things relating to human activity.



Figure 04
'East West River', 2016.
Photo: Lars Arnfred Fynboe.



Figure 05
'East West River', 2016.
Photo: Lars Arnfred Fynboe.

'East West River' is a 11m long installation in a museum that deals with the history of the workers. The installation is made of wood, clay cups and a video of the potter's workshop. It is a tea stall/pavement/gutter and city map at the same time, built to bring the hum of living into the white cube.

Potters in Kolkata send thousands of clay cups out to street vendors every day, in order for the citizen to participate in the ritual of drinking chai many times every day.

The cups are made of clay – excavated from the bottom of the river – and turned into cups, dried in the sun. For generations, chai wallahs have sold their chai in the little clay cup, which are thrown to the ground as soon as the chai has been drunken. The potters belong to the Kumhar caste - in rank with untouchables - and the street vendors are illegal. Their workshops and tea stalls are invisible on the city map and therefore the installation has no marks on its surface, which is covered with crushed clay cups.

The re-presented public situation through drawing and installation show how things are connected to resources, place of origin and to neighborhoods with their habits, customs, daily life and infrastructures. By bringing provisional building and everyday rituals into the white cube and architectural language of drawing, it may remind architecture of the importance of an improvisational order and demonstrate that it can be documentary and propositional as well as performative and productive as architecture.

'Street Kitchen', 2013: Three-week intervention in Kolkata by Gitte Juul in collaboration with Indian photographer, Dev Nayak, Indian potter, Surindar Prijapaty, Danish visual artist Anja Franke and citizens of Kolkata ([www.http://gittejuul.dk/gadekokken_kolkata/](http://gittejuul.dk/gadekokken_kolkata/)).

'East West River', 2016: Installation at The Workers Museum in Copenhagen by Gitte Juul in collaboration with Indian photographer, Dev Nayak and Indian potter, Surindar Prijapaty ([www.http://gittejuul.dk/east-west-river-2/](http://gittejuul.dk/east-west-river-2/)).

'Inhabitation', 2016: 6 weeks building and drawing workshop by Gitte Juul in collaboration with 180 students of architecture and teachers at KADK, Copenhagen. ([www.http://gittejuul.dk/bosaetning/](http://gittejuul.dk/bosaetning/)).

'In care of an improvisational order', 2017: Drawing by Gitte Juul, exhibited at Works+Words Biennale at KADK, Denmark. ([www.https://kadk.dk/workswords](https://kadk.dk/workswords)).

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Urban Design and Physical Geography

Theoretical and design experiences of Italian architecture in the second half of XX century

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Abstract. The current large-scale expansion of modern cities and their progressive dispersion over a large territory reveal a critical moment in the relationship between natural and human environments.

This crisis could also provide a chance to ponder, and modern cities could benefit from the challenges brought by its structural, dimensional and spatial implications. For this reason, the relationship between urban design and physical geography is the central core of the problems assumed by the research.

This paper analyses the work of some emblematic figures of Italian architectural culture in the late XX century; it is possible to spot a common denominator that brings together the different experiences of that period. They try to define the syntax of urban construction in relation to the orographic conformation.

The aim of the paper is to pinpoint the methods employed by these projects through the analysis of some case studies, in order to understand if they can be of use in contemporary urban projects.

Keywords. Urban design; physical geography; urban form; topography.

New territorial conditions: crisis and potentialities

"Before turning the support into column, the roof into gables, before putting stone upon stone, humans laid the stone on the ground to recognize the place in the middle of the unknown universe to measure it and transform it".
Vittorio Gregotti (1982).

The relationship between urban forms and geography has its roots in ancient times.

Rivers, bays, capes, hills, and lakes are geographic elements that always had a key role in defining urban rapports: from the site's foundation, to the structuring process of the urban form, and to the construction of the individual parts of the city.

Many settlements in the Mediterranean basin were born and developed due to the formal and spatial qualities inherent to the orographic conformation of the region.

The cities of Magna Grecia, in southern Italy, the medieval villages perched on the Apennine ridges and the renaissance cities of central Italy are a few examples of this blissful alliance between nature and architecture (Moccia, 2015). In these examples, the orographic configuration has an etymological significance in the forms of the city, because it plays an important part in defining urban elements and spaces, their usage, size and function.

The beauty of these settlements lies in the ancient dialogue between nature and culture, expressed by forms, human signs on the ground, and by the presence of natural elements. The more this dialogue is harmonious, the more the landscape is loaded with aesthetic value.

This relationship has clearly changed over the last century and so have our territories.

Human settlements are expanded on larger geographical scales, and continue to do so often without real planning, in random patterns, "scattered" on territory (Arís, 2005).

This condition reveals a critical moment in the relationship between natural and human environments.

The word "crisis" may indicate a disturbance, the emergence of a state of alteration, but if it is understood in the etymological sense (*krino*: to separate, to discern, to evaluate), indicates a state of reflection, discernment, judgment. In this case, it implies the need to decipher new relationships and the rules of a new language that stimulates the dialogue between cities and territories, to search for a new harmony between anthropic and natural environments.

One of the main phenomena that characterize this crisis is the large size reached by contemporary settlements.

Additionally, more sudden shifts have occurred at structural level. The *city-territory*, in its discontinuous expansion, has embedded spaces of nature and it is now configured as a polycentric network of autonomous settlements, linked at the same time to an extensive territorial network.

The old "historical centre" has lost its ability to orient the expansion processes. Having lost the traditional continuity and subordination to the consolidated city, each part is now called to face the specificities of each territory more independently.

In this condition it is also possible to define a new dialogue between the continuum of the natural substrate and the urban fragments. The un-built voids assume a syntactic value, the value of the break in the composition: the interstices of nature (un-built spaces, edge-urban areas, fields, and voids produced by demolitions) become able to confer identity and autonomy to the individual parts, through defining them in their finiteness.

In addition to providing the background that makes it possible to configure the relations between the parties, these "empty" spaces naturally prone to appear in certain locations and to enter as active elements in the field of urban relations: mountains, hills, creeks, forests, rivers, natural elements with own shapes and characters. They make up the city like squares, roads, fabrics and monuments, and therefore lend themselves to be operable material for urban design (Gregotti, 1972).

The relationship with the territory: the discipline of urban design

At the beginning of the second half of the Twentieth Century, Italy was the birthplace of a theory of urban facts. Some categories and analytical-interpretive instruments were produced by this thought, which enables us to investigate the complex phenomenon of the city and to deal with its transformations thanks to the discipline of urban design.

These studies led to the birth of the Italian school of urban morphology and building typology, which was the core of a fervent debate involving urban questions.

The historical city was the main object of these analytical studies: the building typology, its repetition to conform the parts of the city, its variations and its stratifications allowed to identify some general rules of its construction.

At the end of the 60s, however, these theories turned out to be partially ineffectual if related to the destinies of the cities, which began to expand rapidly and to change their structural configuration. The cohesion between the most important figures of the Italian architectural debate became weaker and a deep crisis interrupted the continuity of these studies.

In Italy, in those years, the passage from the condition of the *European historical city* to the contemporary *city-territory* was beginning to be tangible.

In the twenty years following the crisis of the 60s, a new generation tried to draw close to the studies conducted by the discipline of urban design. Among these, in particular, the group that grew up around Aldo Rossi, Giorgio Grassi, Antonio Monestiroli, Agostino Renna and around the themes of the Architecture of the City.

The hypothesis of the research is that there is an important *leitmotiv*, never explored in depth, which binds the design experience of these two generations. This is based on the notion that both generations seem to recognize, although within a very complex and articulated framework, the theme of the relationship between the shapes of the ground and the shapes of the city as an essential element for urban planning.

Through the project's exercise, these architects tried to define the syntax of the city's construction in relation to the shapes of the orography by recognizing and enhancing the "features" and the topological characters of the natural substrate.

After acknowledging the paradigm shift that has transformed the structural meaning of the contemporary city, the aim of the research is to investigate the crisis and endurance of tools and categories developed by the type-morphological thought, with a view to find a new application within the urban and territorial conditions.

Re-drawing and interpretation of recognized paradigms: objectives and methods

The principal aim of the research is to investigate, through analytical drawings, the methods used by the authors in order to achieve the interpretative process of territories, and define the projects. In particular, the research focuses on some specific potential qualities inherent to the relationship between urban and territorial shapes, such as:

- The “conformity rapport“ between territorial and urban structures; i.e. the generative value natural forms acquire in relation to urban structures. In other words, the purpose is to investigate, within the design process, the interpretative methods through the settlement patterns for new urban interventions are defined, starting from the recognition of the spatial possibilities contained into the orographic structure (the formal relations between the elements of physical geography). Through interpretative drawings, it is possible to clarify the relationship between topography and arrangements, guidelines, shapes and dimensions of urban elements. The aim is to point out that, after the recognition of specific spatial qualities within the morphological structure of territory, it is possible to define the settlement principles in order to set the formal structure of the project. The “correspondence relationship” between geographical and urban elements and, within this rapport, the way through which building typologies can be renovated in relation to the shape of the ground, succeeding in creating different types of spaces. The aim is to point out that, after the recognition of the specific formal qualities of the elements of the physical geography, it is possible to define urban elements, which are able to modify their own spatial characters and their own typological structure in relation with the shape of the ground.

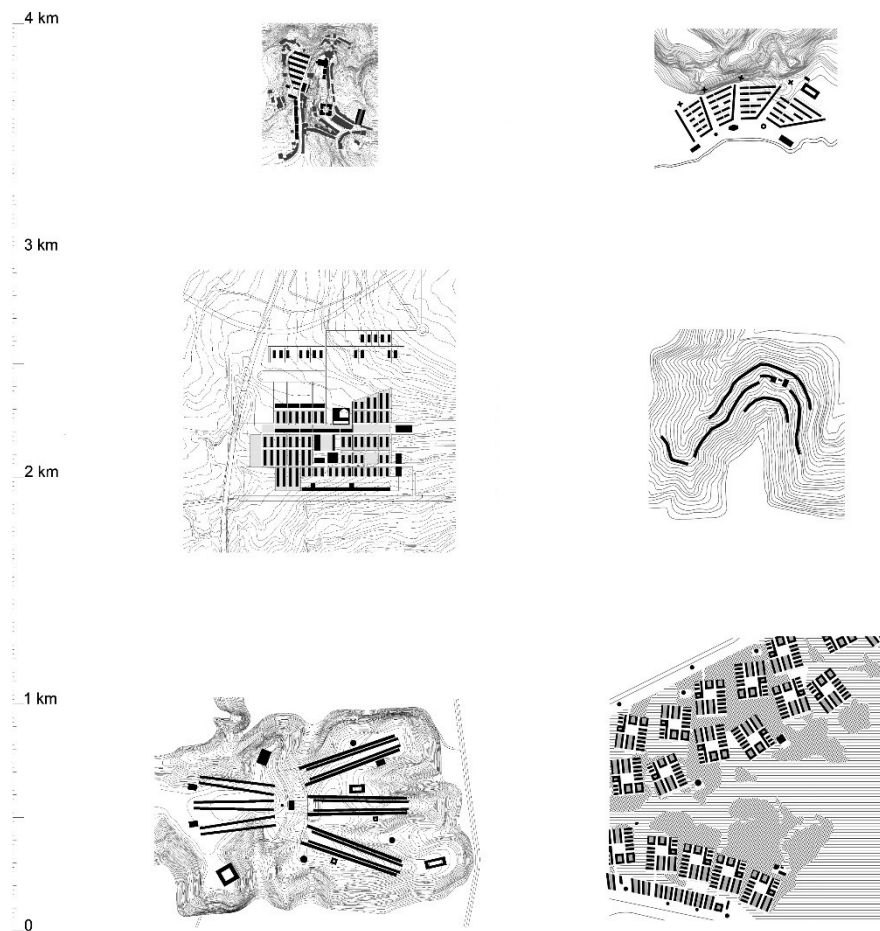


Figure 1
 Dimensional comparison _ From the top, on the left, the projects for Teora and Monteruscello (A. Renna) and one of the projects for Magliana II (S. Muratori); on the right, Magliana I (S. Muratori), Forte Quezzi (L. C. Daneri) and Barene di San Giuliano, Estuario I (S. Muratori).

Saverio Muratori

Projects for Ina-Casa quarter, Magliana II. Rome

Saverio Muratori's 1957 projects for the expansion of the Ina-Casa Magliana district acquire a special relevance to this subject, both for the extreme precision with which he structures the relationship between the new borough and the territory of the Magliana hills, and for the experimental nature that the experience takes on: the wide range of versions developed during the design process clarifies the adopted method, the choice of the settlement principles, the definition of the measures, and the syntactical bonds between the elements.

In the hilly system that characterizes the project intervention area, we can recognize four distinct elements: the plateau at Northeast, the system of the three ridges at Southwest, the saddle between them, and the system of the "punctual" highland.

The composition of the urban structure in relation to the topography is the result of an interpretive process and, for this reason, there is not a univocal solution.

In all the project versions, Saverio Muratori uses the elongated shape of the three ridges to build long perspective roads through a process of “geometrisation” of the territorial shapes.

The part of the borough developed on the Northeast plateau is built through the identification of another geometric system that sometimes mirrors the first.

Muratori arranges the collective spaces, representative of public life and of the identity of the entire community, in substantial areas of the territory (the saddle between the hills and the “punctual” rounded uplands), because of their formal qualities, which are recognised as suitable for this purpose.



Figure 2
“Conformity rapports” between territorial and urban structures _ Projects for Ina-Casa quarter,
Magliana II, Rome, 1957.

The saddle is the point of convergence of the streets positioned on the ridges, the focal point of the settlement. For this reason, according to the design assumptions, it becomes a public park or a large urban square.

The circular uplands, on the other hand, present themselves as relevant points of the territory, because of their “punctual” nature and of their height. Muratori chooses them as sites for isolated public buildings, because they are easily identifiable at great distances and in turn provide panoramic views.

In some cases, Muratori builds the system of public buildings by identifying key positions in the formal structure of the hill system, in addition to uplands. In these points, he breaks the tissue and inserts gathering spaces and public buildings.

In addition to searching for structural bonds, Muratori articulates and shapes each of the individual urban elements (street, square, monument, urban fabric) in correlation with the geographic elements that constitute the topography of the site (hill ridge, plateau, uplands, hill saddle, valley, slope).

Within this dialectic, the elongated shape of the ridges corresponds to the long perspective roads that make the vast landscape of the Tiber river valley visible from inside the settlement (Palmieri, 2013). The saddle between the hills corresponds to a symmetrical semi-circular space (marked by an obelisk in its centre) in some drawings, while in others it is characterized by an upward trend (marked by the presence of public buildings in the highest point of the saddle). And, again, the slopes of the ridges correspond to the comb systems built by the repetition of courtyard buildings, which are orthogonal to the axis of the ridge and define their dimension in order to follow the shape of the contour lines.

The courtyard buildings are in some cases open and overlook the valleys, and in others they are closed and develop a strong inner character. The variation of the typologies has the purpose of exploring the different spatial qualities of residential buildings, which are defined in connection with the surrounding landscape.

Some other variations can be observed within the relationship between urban morphology and building typology. In some projects, the courtyard buildings are placed on basements and establish their relationship with the surrounding nature through the definition of a vantage watching point of the landscape, as a place for “looking at the nature”. Other times, the buildings rest directly on the ground, and allow not only a visual, but also a deliberately spatial continuity. In this case, the space of the courtyard between the buildings is connoted by the presence of the vegetation, as a place for “walking in the nature”.

Agostino Renna

Project for the recuperation of the historical center of Teora, with G. Grassi, Avellino, 1981

Teora is a small town castled on a rugged ridge in Irpinia, near the Ofanto river valley. An earthquake in 1980 completely destroyed the village, which had always been characterised by a compact form.

In an essay in Lotus Documents, Giorgio Grassi (1988) wrote: “After the earthquake and especially the demolition work and partial clearance of the rubble of the ancient centre, the ground was laid bare in what we might call its “natural” state, revealing just how close a correspondence existed between the buildings and the contours of the land, the extreme naturalness with which the one was adapted to the other [...]”

The choice to rebuild Teora on the original site, which was allowed by the confirmations obtained from the map of seismic micro zoning and by geomorphological inspections, represents also the will to provide the future of the settlement with deep roots.

However, a third of the old town could not be rebuilt since the seismic hazard indexes exceeded the allowed threshold. Rebuilding Teora would have therefore required dividing it in distinct parts.

In this way, the old dialectic between the monuments and the connective residential fabric ends. While the latter becomes an emerging element, the role of the connective element is assigned to the continuous presence of the natural soil that defines the contours of urban figures.

The formal structure of the Teora territory reveals the ridge, consisting of plateaus interspersed by cliffs, the hillside and a “spur” that overlooks a long and narrow valley.

On the ridge, the project undertakes to rebuild the “Corso”, the principal path of the town, which played an important role in defining the identity of the local community, the mother church, and the “Castle”. Before the earthquake this building was already used as a residential building and its original position change in order to adapt to the arrangement of the new “Corso”.

Down below, along the hillside, the project develops a residential area composed of six blocks. They are arranged in a comb system and placed orthogonally to the trend of the contour lines. Here again, as in Muratori’ projects, the shape of the ground defines the dimension of the residential buildings.

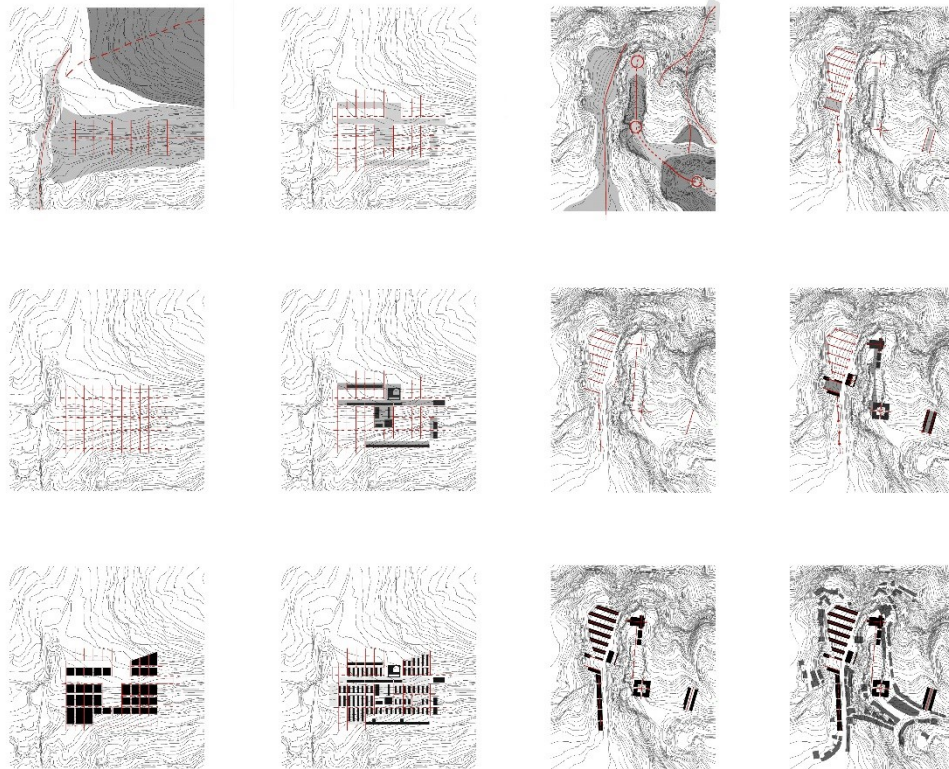


Figure 3
“Conformity rapports” between territorial and urban structures _ on the left, the project for the new town of Monteruscello, 1983; on the right, the project for the recuperation of the historical centre of Teora, 1981.

On the same hillside, Grassi and Renna recognize a prominence, and build a small square that opens up to the surrounding landscape.

A second residential unit is developed on the other side of the hillside, on the “spur”. This unit is composed of two long residential buildings that define a common square oriented towards the valley.

These spaces are two further examples of public places in which it is possible to contemplate nature.

Project for the new settlement of Monteruscello, Pozzuoli, 1983

The construction of Monteruscello, which unlike Teora is a brand new town, was necessary because of the bradiseismic crisis that struck the city of Pozzuoli in 1983.

As well as having to deal with the great civic engagement related to the state of emergency and with the complex issues raised by the need to transfer a significant part of a seaside town in the inland countryside, Pozzuoli also had to address the questions concerning its transformation into a linear conurbation of small towns from the sea to the inland countryside.

The new town spreads on the narrow and steep slopes of the craters of Campi Flegrei, opening up to the interior plains of Caserta. The settlement is divided into three distinct morphological units. The role of keeping together these three parts is assigned to the system of public buildings.

The top of the slope is the central core of the village. Further down on the valley floor, the commercial area is developed because this place is easily connected to the infrastructure system. Finally, the University district and the industrial zone lie on the other side of the railway.

The central core represents the identity of the new settlement. For this reason, Renna defines the design of this area in greater detail, while he defines only the volumetric composition of the other parts. The project of this part, called the “old town”, often resorts to analogy. The urban structure closely resembles Priene, the inhabited wall that contains the high schools and defines the boundary of the borough, somewhat reminiscent of Schinkel's projects (Pagano, 2012).

Even in this case, analysing and interpreting the territory is essential to defining the new urban structure and the new characters of each urban element.

Because the new borough is located on a slope, the chosen solution was to build a grid of rectangular terraced *insulae*, whose shape makes it possible to catch a glimpse of the high part of the city even from its lowest point. For this reason, the depth of the terraces regularly decreases moving upwards.

Moreover, Renna explores new possibilities for the open or closed courtyard buildings, which derive from the Neapolitan tradition, through the variation of the relationship between the building and the ground. The relationship between urban morphology and building typology is further enriched by its relationship with the forms of the ground.

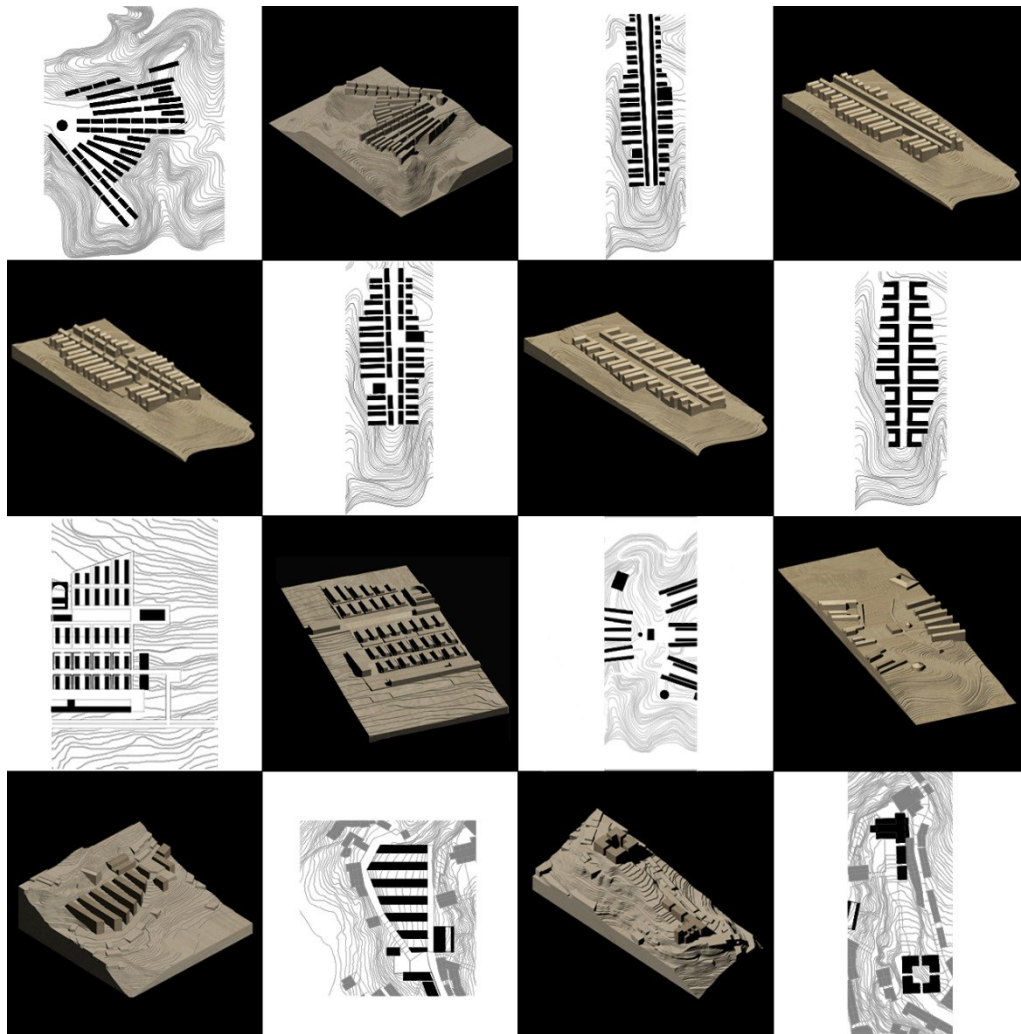


Figure 4
 “Correspondence relationship” between geographical and urban elements _ Projects for Ina-Casa quarter, Magliana II, Rome, 1957; project for the new town of Monteruscello, 1983; project for the recuperation of the historical centre of Teora, 1981.

New paradigms of the city-nature

These theoretical and design research, together with other Italian experiences of that period, and also together with the later experiences of the '80s conducted by Vittorio Gregotti and Franco Purini (even if they dealt with this issue in a different way), have traced some guidelines that offer many suggestions for contemporary urban project and for the management of anthropic territories.

In the light of the above considerations about the structural and dimensional urban transformation, and considering the need to relate cities to the territories in order to give a new meaning to the urban structure, it is necessary to hope for a closer dialogue between the disciplines of urban project and physical geography.

In addition to these projects analysed as case studies, it is possible to identify a large number of experiences, developed in the same cultural environment, or at least in continuity with it, which recognize the need to restore the relationship with the physical geography.

Their beauty is based on several insights, which build the new paradigm of "city-nature":

The *city-territory*, composed of fragments, of distinct quarters, can build its own structure in relation to the forms of the physical geography.

The individual parts of the city can develop their autonomy through the dialectic between their finite nature and the continuity of the natural soil. In this way, the different quarters could participate in urban relationships and contribute to determine the pluralistic identity of the city.

The dimension of urban spaces can be defined in relation with the “measures” of the natural elements; and this means that it is possible to find a deep harmony between human scale and territorial scale.

New urban spaces can be enhanced through the dialogue with the natural elements, and the type-morphological characters that distinguish them can be defined in relation to the shape of the ground.

Starting from these insights, and adopting the idea of a strong relationship between architecture and geography, these projects developed different strategies in order to give new settlements a strong identity and a suggestive character. They uncover a clear formal vocation already contained in the geomorphology and, in this way, they conform new quarters that can enhance the original character of the place. They are extraordinary examples of “city-nature” (Moccia, 2015).

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‘Do-It-Yourself’ Product Design Development in the Albanian Market Moving from Communism Towards Free Market Design”

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Abstract. The process of product design, development and production is intertwined with the human factors such as emotional and cognitive as well as with contextual factors such as social, cultural and economic in a particular market. In this sense, the dynamics of the Albanian market in lieu of the multifaceted transformations following the collapse of the communist regime and moving towards the accession processes in the European Union as well as the demographics of the Albanian society as a whole, deeply impact the ways in which products are designed, development and produced. This paper is interested in exploring the development of the ‘Do-it-yourself’ (D-I-Y) market in Albania. This constitutes an under researched area in Albanian scholarship given that the ‘D-I-Y’ market is recently established and currently attempting to catch-up with the regional and international advancements and respond to the Albanian customers’ needs, interests and demands.

Keywords. ‘D-I-Y’, ‘D-I-Y Product design, mass production, product development.

Introduction

The dynamics of the Albanian market in lieu of the multifaceted transformations following the collapse of the communist regime and moving towards the accession processes in the European Union as well as the demographics of the Albanian society as a whole, deeply impact the ways in which products are designed, development and produced.

The paper investigated the interrelations between product design and contexts, whereby ‘contexts’ referred to human factors such as emotional and cognitive, lifestyles and attitudes as well as social, cultural, and economic conditions. In this light, the ‘D-I-Y’ product design is a function of the contexts in which the product itself will be introduced, but at the same time contexts, i.e. lifestyles and attitudes, are affected by the introduction and usability of ‘D-I-Y’ products.

This paper brought the behavior of Albanian consumers how they face a globalized design of home furniture.

This paper is highly relevant to the context of Albania in two main ways: First, the survey of the literature demonstrates that there is limited research in Albania regarding the development of ‘D-I-Y’ market per se and the ‘D-I-Y’ product design. As such the paper will contribute to enrich the existing body of knowledge in Albania with systematic research on ‘D-I-Y’ product design. This is highly significant for the design industry at large in Albania, which will incorporate the ‘D-I-Y’ product design at academic and practical level. Secondly, the paper will provide useful insights and serve as a baseline for the business actors intending to invest in the ‘D-I-Y’ market in the future in Albania.

The paper analyzed firstly what is ‘D-I-Y’s process, concept, and phenomena, followed with synthetic introduction of the ways in which the social, cultural and economic context in Albania impact the development of ‘D-I-Y’ product design and ‘D-I-Y’ product design affects individual lifestyles and attitudes. After a synthetic analyze what is ‘D-I-Y’stands for Albania Market followed by a short story of Albania market described ‘D-I-Y’products with focus on furniture.

Do It Yourself dimensions

'D-I-Y' includes various activities and has been principally associated with the self-assembly products, i.e. a consumer assembles a product designed by a company (Khalid, 2000: p. 766). However, the concept has evolved to include more creative activities than self-assembly. A more practical and evidence-based definition of 'D-I-Y' comes from Intel, the market research company, 'repairs or additions to the home or garden, including installing a new bathroom or kitchen, central heating, putting up shelves, fixing a fence, building a barbecue etc.' (Mintel, 2010). Scholars (Atkinson, 2006; Green, 2000) argue that given the various types of activities included in the 'D-I-Y' (handicrafts, home maintenance, interior decorating and design, garden, vehicle maintenance, home decorations, self-build homes etc.), it is difficult to set clear boundaries on what constitutes 'D-I-Y' and when it actually began. 'D-I-Y' comprises different types of creative design input and motivations including personal satisfaction, financial and style. For instance in some cases 'D-I-Y' activities overlap or are embedded in contradictory elements such as needs vs. desire and creativity vs. assemblage (Atkinson, 2006: p. 3). 'D-I-Y' can simultaneously appear as leisure and work, as consumption of materials and tools and as production such as home decoration, gardening and furniture (Watson & Shove, 2005).

Through 'Do-It-Yourself' ('D-I-Y') products and services, we have an opportunity to combine both values: functionality and usage as well as satisfaction and creativity. In a sense, when we knit a scarf, build a chair, or even just cook dinner, we exercise our creativity and invest meaning in an activity. At the same time in this way we also have something to keep us warm, a place to sit and food to eat and so on. As the customers' demands increase and with the contemporary social and cultural changes, the variety of products has been growing over the last few decades so that the challenges for designers and manufacturers to enhance their design and manufacturing capabilities, responsively and cost-effectively are greater than ever. 'D-I-Y' products and retailers have become an important element of the market. In 2013, the do-it-yourself ('D-I-Y') and home improvement market has reached approximately €399 billion worldwide ('D-I-Y' Week, 2014). The statistics and trends provide a reflection on the changing lifestyle choices of consumers in different places in the world and 'D-I-Y' is no longer undertaken only as a way to save money, but rather 'D-I-Y' tasks are performed for personal satisfaction, pride of ownership and fulfilling esteem needs (Williams, 2004).

One major dimension of 'D-I-Y' market is that of home furniture, which became very popular since the 1950s in UK and USA and with the mass media and digital technologies has also expanded worldwide, although with a variety of implementation forms depending on the context (Williams, 2004). 'D-I-Y' for home furniture implies the accomplishment of home maintenance and improvement by householders without professional help. It is an analytically complex phenomenon. It can simultaneously figure as leisure and work, and as consumption (of materials and tools) and production (of changes to the home). Mintel defined 'D-I-Y' as "repairs or additions to the home or garden, including installing a new bathroom or kitchen, central heating, putting up shelves, fixing a fence, building a barbecue etc.", which was treated together with the separate category of 'decorating' - "internal and external painting, staining or wallpapering" (Mintel 2005). While it is evident that the 'D-I-Y' market is growing worldwide and reaching saturation, in Albania it is still an emerging market, which was introduced for the first time with the company Megatek in 2009.

What does 'D-I-Y' stand for Albania

Albania is a developing country where the labor cost is low. Though local factories produce some good furniture with relative normal quality and low price, the middle class customers want to buy new trendy furniture with high quality and low price,

which 'D-I-Y' products meet the demands. And with the lower labor cost, like in China, Albania developed a market of Do It For Me where the construction company sell the houses concrete shells thus house owner have to make home improvement by them self. The house owners are engaged more on the process of purchasing and construction.

In Albania, 1990, after collapsing of communism, the building construction business reached its blooming until year 2005, consequently house improvement. First, many different products from construction material to furnishing and decoration were imported. Second, the demography were enormous changing. Third, Albania GDP were increasing, all these reasons increased the demands on house improvement products.

In the beginning of 90's new houses where ready from the construction companies, but house owner mostly of the times, made changes inside or sometimes even outside the house. That's why construction companies on years 2000's build the houses in the concrete shell and gave to the costumers more options for the tiles, windows bathroom equipment's or some other facilities. The construction companies had the agreement with different building material wholesalers and the house owner has to choose the options already arranged from the construction companies. Even though the options where limited still the house owner chose by their self how to improve their house, more options where on place if the house owner will add extra fee if they chose something more expensive. But at that time Albania has the lack of well-trained specialist, like plumbers, and people with high skills in electrical installation , flooring and painting the house but in the other side the costumers demands where increasing and rising the quality demands this brought a big gap between the costumers towards technical skills contractors. In this light many house owner started to employ by themselves contractors, searching in the market whom could be the best and meet their interest.

They were following the purchasing with the team of contractors, and sometimes needed to follow the construction in its self because the faith and being reliable on the quality control is still a weak point between these parties.

The history of 'D-I-Y' in Albania

After the Second World War there were an emerge increasing of housing, consequently brought bigger furnishing business. Many furniture's factories, textile's factories, decoration and table ware factories were established from years 50's and in 60's they reach the level of standardization of mass production which mean different aspects in design and construction of a component or of the furniture/product in itself respect the ergonomic, sustainability information design, safety, production until to the transportation network. But the transportation was offer until to the shops and costumers had to do the other part by themselves, they needed to transport the furniture home and a specialized person to assemble the furniture. Mostly of the cases where done by neighbors or colleagues helping each other on assembled new product.

After 80's in Albania furniture started to be produced all assembled for the reason of cost and safety in transportation thanks to the screw joining system. In that years Albania was importing screw which helped to replace the old none/ assemble system. In this light many linked factories started to establish like paper and cartoon factories and reaching the standardization. Albania during these years has been seen as a potential production market. From row material until to the final production. From chip board, veneer, until to chairs and bedrooms. Export helped exchanging experience on production due to many quality control engineers that followed the production closely. On the other hand Albania Government sent engineers to Czech Republic, Russia and China to take training, and bring back new technology and equipment on the production.

But after 90's Albania was running to reach style life of Europe. The dynamics of the Albanian market in lieu of the multifaceted transformations following the collapse of the communist regime and moving towards the accession processes in the European

Union as well as the demographics of the Albanian society as a whole, deeply impact the ways in which products are designed, development and produced.

Even though the emerging of the housing were increasing, Albania production power were almost reached the level zero, many factories were destroyed or stopped working due to the migration, or more cheap importing products, with ahead technology but low cost were leading the imported items. After maturing the market with all kinds of low cost. But until years 2000's this market was maturing comparing years 90's and costumers needed more higher quality, many migrated Albanian were back home and their knowledge good taste and new fashion were obviously showed on furnishing as well.

Samples of furniture changing from communist time to modern 'D-I-Y' style

The market were enrich with designs, quality, and price and costumers could buy what they could like and especially afford in contrast what happened in communism regime, controlling the production, design cost, numbers consequently the way of living and thinking. Every wood factories has to produce a limit portfolio of designs which were planned from the Centre Planning Department of the Government. The production was planned on the strategic government platform not on the costume demands, and the aim was to fulfil the plans per each warehouse in different cities of Albania, that's why it was called the planning of production on warehouses demands that's why even when some furniture where not profitable or didn't match with the costumer affordable prices they were still continuing to be produced.

The solid wood chairs of communism time is a sample of this situation , after the collapse of the regime it was not produce anymore, at least not for the mass production. Two first models were the most uneconomic chair produced in our country , the third one is more strait shape and the coming chairs were more similar to the third one, in more square shape.

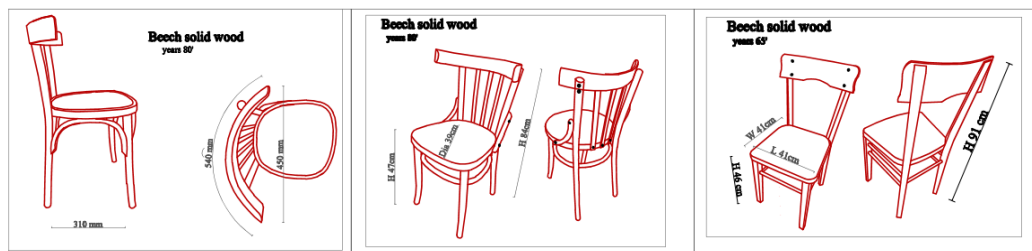


Figure 1
Chairs produced in communism time. Source: Author.

The chair was called “curved chair”, 20% efficiency on production used 20% yield of total wood , this kind of chair now days with this efficiency on production are classified the expensive products. Normally must be around 60% to be more economical and mass production item the shape were going more to square shapes. As it happened later after the communist regime, due to the high cost on the row material, many different material replaced the wood, like metal, plastic or variable of plastic consequently in Albania shape and designs of the furniture were enrich and their quality as well. The competitiveness were increasing, customers demand were with higher quality products, which also need to be extremely price sensitive. In this environment arrive the ‘D-I-Y’ (Fig. 2).







Solid wood Chair		Metal frame Chair		Similar design Chair	
					
low cost	middle cost	low cost	middle cost	low cost	middle cost

Figure 2
Chairs produced in 'D-I-Y' stores. Source Author.

More inclusive furniture is Sofa , a furniture that analyze in more detail Albanian stylife is the Sofa, In comunism time it was grouped in the “relaxing” category. Indeed the quality was not matching too much with the name of the category where sofas where apart. Straw filling was not only not comfortable but as well not very hygenic.

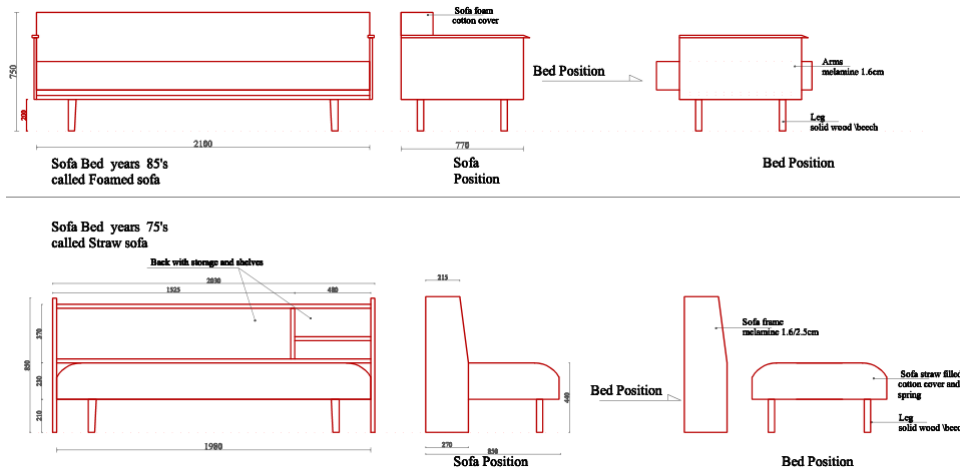


Figure 3
Sofa produced in Communism time. Source Author.

The first model were more expensive and not everybody could afforded. But the common thing as well as today sofas in Albania are Sofa Bed , firstly because the houses were small and members of the family leaving in one house mostly of the time needed to use the living room as bed room. Secondly, the albanina tradition to invite visitors were too strong and still keeping it, in this sense you don't have to wonder that mostly of the sofas designed, produced sold in our local market are Sofa bed and less just Sofa. Even after the 'D-I-Y' stores entered in Albania Sofa keep going its design in the best sold items with the particular demands of Sofa bed. Even though the housing average square meters per person has been increased, still consumers need more furnishings and storage, so that's why this furniture keep sustainable its concept design as Sofa bed but with the storage (See fig.4).



Figure 4
Sofa produced in the domestic market by 'D-I-Y' Company. Source Author.

We can describe what has happened in Albanian market after the 'D-I-Stores arrive in a synthetic summary.

ALBANIA	
Before D-I-Y store	After D-I-Y store
small stores	big store
different products different stores	different products one stop
limited qualities and designs but not in proportion with higher prices	value in proportion with prices
costumer care almost inconsiderable	costume service important
tools expensive and not easy to be found	easy to be found individual use and professional use
no environment friendly policy	no environment friendly policy
	flat-pack furniture which consumers have to assemble themselves

Table 1 Comparison before after 'D-I-Y'.

Is very important to bring in light the reason why the 'D-I-Y' activity was more developed due to the 'D-I-Y' store cause the tools where more easy to be found for different level of users , in the other hand flat-pack funritures were more and more produced even from the domestic furniture enterprices. As a big purchasing potential 'D-I-Y' store, directed even the production in the domestic market.

Conclusions

'Do-It-Yourself' Product Design has a long history and its own feature in Albania.

During the communist time the Albanians had to do 'D-I-Y' because of lack of options and poor service making people no choices. In modern Albania, the country developed stronger economy, people get richer and want better European style life, and on the accession processes in the European Union as well as the demographics of the Albanian society as a whole, the reality deeply impact the ways in which products are designed, development and produced thus reflected in 'D-I-Y' products as well .

Besides social and economic changes, human factors such as emotional and cognitive, lifestyles and attitudes also influence the 'D-I-Y' product design. The upgrading dwelling standard of modern Albanian family, the better production use ratio, the concept of inclusive and sustainable design all these shape the 'Do-It-Yourself' Product Design in nowadays Albania.

After the communist regime, due to the high cost on the raw material, many different material replaced the wood, like metal, plastic or variable of plastic consequently in Albania shape and designs of the furniture were enrich and their quality as well. The literature demonstrates that there *is limited research in Albania regarding the development of 'D-I-Y' market per se and the 'D-I-Y' product design*. As such the findings of this research project will contribute to enrich the existing body of knowledge in Albania with systematic research on 'D-I-Y' product design.

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From ‘domesticities of autobiography’ and ‘autobiographical urbanities’ all the way to the ‘autobiographic economy’

Theorizing the genre of autobiography within architecture and urbanism

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Abstract. The ceaselessly shifting theoretical frameworks of architecture may be re-iterated as records of an incessant confrontation with the autobiographic. My research attempts to unveil these frontiers and to possibly schematize a scaled series of nascent manifestos for *architectures of autobiography*. First, in what may be tentatively termed as *domesticities of autobiography*, master and *domus* – or inhabitants and their home – are inexplicably bound to a reciprocally autobiographical affair. The master-builder’s tectonic monologues or, rather, dialogues with a *split ego* and its tangible synecdoche, the *house*, unveil as self-narrating records; as other iterations of architecture *parlante*. Secondly, at the dimension of the city, the introduced notion of *autobiographical urbanities* examines narratives of urban design conceived as self-referential pursuits; as the ceaseless re-genesis of self-initiated resemblances conceptually ‘arrogating’ the city to him/herself. Then, at yet another scalar leap, if autobiography is interpreted as the archiving and compilation of *experiences* into coherent records, we may even re-iterate Fredric Jameson’s terminology for “experience economy” as the *economy of the autobiographic*. Circumventing Jameson’s almost one-directional construal and focusing instead on the evidently emerging zeal – or a psychopathologically driven desire – of individuals for developing, exercising and broadcasting private agendas of experience, we may arrive at the recent transmutation of late(st) capitalism into what is termed as *social media*.

Keywords. Autobiography; urbanism; social media; literature; houses.

Domesticities of autobiography

Countless amateurs have designed and built their private retreats, assuming the role of the architect and simultaneously becoming their own clients. Under this uncanny convergence of otherwise intersecting roles – of the commissioner and the commissioning – many such self-proclaimed designers have often found themselves engaged in ontological short-circuits of contortion, regression or restraint in the face of self-exposure, stumbling through the psychological challenges of such an autobiographical encounter. Antithetically, others confronted to this convergence react to the very challenge with ostensible confidence: enlightened by the call to define an entire ‘habitat’, they progressively find themselves immersed into milieus of narcissism or escalating exhibitionism; into hedonist design quests of obstinate self-experimentation. The significance of autobiography as – this time – an architectural genre is thus professed via diverting paths: through its embodiment and acknowledgment, or through its exhortation and even negation – in a denial oftentimes rather short-lived.

Numerous trained ‘professionals’ have inevitably acted alike, opting to – or eventually having to – undertake the ‘grandiose project’ of their own house design: they impel processes seemingly inexhaustible in efforts oftentimes self-torturous, alluding to almost Sisyphean deeds. Genitors, siblings and offspring have also acted as surrogate ‘thresholds’ to self-referential design endeavors, while numerous male designers have actually ventured onto practice with the nascent commission of their mother’s house, thus intersecting oedipal environs.

In what may be tentatively termed as *domesticities of autobiography*, master and *domus* – or inhabitants and their home – are inexplicably bound to a reciprocally autobiographical affair. If autobiographical design denotes an act upon one’s self, tentatively named *autocratic* – as in homes inhabited by their very ‘*author*’ – then its transitive iteration – as in commissioning a kin’s residence – may be identified as *metonymical* design, alluding to design approaches that often mask autobiographical plots under others’ identities. Indeed, architecture is frequently ‘accused’ for conveying inter-subjective reflections; for forcefully reverberating the designer’s self-induced agendas upon the occupants’ existence; and for the hegemonic imposition of a supposed guardian’s (architect’s) experimentation stratagems upon the patron’s (client’s) obliviousness.

Yet the notion of autobiography – a genre originally deriving from literature – is challenged with claims that it entails and ultimately represents pseudo-factual or fictional, highly manicured, publicity-gearred self-editions rather than veritable confessions. The indispensable position of a home or ‘hearth’ as *axis mundi* may overturn analogous arguments, inescapably revealing tested agendas of intimacy rather than post-constructed identities for the media vitrine.

Toward a 'homebound' theory of autobiography

This provocation is further reaffirmed by Adolf Loos: “Your home is *engendered* with you, and yourselves *engender* with your homes.” (Loos, 2008, p. 36; my translation). The original reads: “Euer Heim wird mit euch, und ihr werdet mit euerem Heime” (Das Andere, 1903). Here the use of *werden* (verb) diverges from contemporary German; its meaning may be only latently approximated by terms such as *fashion, shape, form, make, machine, become, engender*, etc. Loos’s chaste aphorism explicates what may be tentatively termed as *domesticities of autobiography* and conveys that master and *domus* are inexplicably bound to a reciprocally *autobiographical* affair.

Exemplifying such an assertion, Carl Gustav Jung offers his triptych of roles as simultaneously an architect, his client and the psychiatrist to both. Being perhaps the sole major psychoanalyst who has pursued architecture empirically, he actually designed, supervised, physically built and perpetually re-constructed his own residence in lake Zurich as a life-long endeavor and a pivotal constituent of his self-experimental psychiatric research. He writes: “(...) I had to make a confession of faith in stone. That was the beginning of the ‘Tower,’ the house which I built for myself at Bollingen. (...) It gave me a feeling as if I were reborn in stone. It is thus a concretization of the individuation process, a memorial *aere perennius*, (...) a symbol of psychic wholeness” (Jung, 1989 p. 223).

While apparently more doctors and analysts than architectural scholars have pondered on the luscious ramifications and predicaments of mastering one’s own house-design, contemporary theory and criticism explored thus far psychoanalysis only partially as a vehicle for architectural thought, by prioritizing foremost Freudian agendas and secondly Lacanian approaches and resulting primarily to a widely celebrated fascination with psychoanalytic metaphors or conceptual interpretations alike, frequently linked to post-structuralist schemata. The Jungian school of thought – clearly escaping a narrower Freudian focus and instead elaborating on rather distinct sets of concepts such as *individuation*, the *symbolic*, the *metaphysical*, or the *alchemical* – has remained largely dormant within the context of architectural discourse, in deep contrast to the wide attention devoted to Jungian analyses in literature and the arts. Resurfacing the Jungian frontier as a potent research interface and recalling the infamous Lacanian quote “the analyst hystorizes only from himself: a patent fact” (Lacan, 1981, VIII) or sampling on book-titles such as *Fragment of a Great Confession: A Psychoanalytic Autobiography* by Theodor Reik (1949), and Sigmund Freud’s *An*

Autobiographical Study (1925) the permutations of autobiography and psychiatry emerge manifestly.

Intensifying this emotional frontier, we may impinge upon harsher agendas examining psychosomatic complicacies and even fatalities over autobiographical design pursuits in the context of literature. Such psychological escalation is indeed exemplified ultimately by Thomas Bernhard's novel *Korrektur* (1975), that fictionally re-works Wittgenstein's turbulent design tales – referenced earlier. The subversive plot centers here upon the hero's architectural obsessions of constructing a cone-shaped house, destined supposedly for his dear sister yet negating his own existential voids. Dramatically, upon completion, the very nature of the building kills its destined owner, his sibling. For its author, the architect, this 'murder by design' elicits further labyrinthine processes of self-reflection, or self-abolishment and self-nullification; leading eventually to his own suicide.

Tragedy, fate and mutinous iterations of the architecturally autobiographic are actively intertwined or rather, entangled in vicious plots. Via this lineage of thought, architecture encroaches upon psychical contexts of angst, distress or sorrow, hence unveiling inexorable metaphysical dimensions. Lacanian arguments infringe thus upon our thresholds of design:

Isn't it true that the living being who has no possibility of escape suggests in its very form the presence of what one might call petrified pain? (...) isn't there in architecture itself a kind of actualization of pain? (Lacan, 1976, p.74).

An evident case for the inevitability of this notion of *actualized pain* is Malaparte's own assumption of 'voluntary imprisonment' in architecture. In *Capo Massullo* he authored his own tectonic self-portrait, his house, a "*ritratto di pietra*" or "portrait in stone" in his own words (Talamona, 1996, pp. 48, 85). Various biographic sources illustrate that Curzio Malaparte had suffered tremendously – psychologically, mentally and physically – over extended periods of detention and custody. A literary writer and active journalist, he had already spent almost half a decade under house-arrest in Lipari, an Aeolian island north-west of Sicily, in political exile, and was subsequently imprisoned at times, even during the construction of his solitary refuge. Malaparte elucidates the substratum of his private refuge in the introduction of his book *Escape into Prison* (1943) stressing the sensuous locution *immagine della mia nostalgia*:

Today I live on an island, in a house that is sad, hard, severe, that I built for myself, solitary on a sheer rock over the sea: a house that is the spectre, the secret image of prison. The image of my nostalgia. Maybe I never desired, not even then, to escape from jail. Man is not meant to live freely in freedom, but to be free inside a prison (Malaparte, 2007, p. VII).

Nostalgia, a relatively recent English composite of ancient Hellenic terms dating from the Homeric era, precisely addresses the torturous yearning for a *return home*. Instead, Malaparte spontaneously admits here an uncanny homesickness, to prison that is. "Jail" is indeed restored as a locus of relief. Captivity or confinement are reincarnated as notions bearing unexpected hope, invested on an otherwise frightening situation.

Autobiographical urbanities, or city-making as therapy

As a prelude to numerous urban design endeavors in the spirit of modernity, the architect's thinking on the city may be tentatively conveyed as a ceaseless re-genesis of self-initiated games that conceptually 'arrogate' the city to the *self*.

Such claims may hint at familiar design agendas, ranging from the almost perverted gaming software obsessions may formulate entire urban enclaves – as in experimental offices such as MVRDV, to *kit of parts* schemes envisioning the city as compulsively systematized assemblages – such as the utopian studies produced over the Archigram ‘era’ and legacy – amongst others. Le Corbusier himself emphasized the urge to scrap (erase) and sky-scrape our cities; dreamt of restarting urbanity from scratch, as just another game session with rules of his own invention. He is self-proclaimed as the city’s sole master, seizing and presuming every aspect of its creation. And yet, arguments for this eisegesis may derive not from references of our *trade*.

Beyond architectural works, in literary pieces and memoirs, as an expression of some internal need, or even of psychotherapeutic urgency, the city is presented as belonging to the self, as annexed to the psyche. The bilateral act of reflecting the persona upon the city and vice versa, reveals games of self-assurance; tentative scenarios for catharsis. The self is occupied by the city, then occupies the city, becomes the founder, representative, usurper and spirit of the city. Architectural praxis solely flows along. Conceptualizing and even modelling imaginary cities is not entirely uncommon to *famous amateurs*.

The short story *La casa de Asterión* (1947) by Jorge Louis Borges, is a striking re-edition of the Minoan myth of the labyrinth as an autobiographical confession by Minotaur himself. The writer narrates his interminable wonderings in a ‘home’ sized as an entire *polis* of resemblances *ad infinitum*. He transposes the beast’s incessant torture as a self-destructive game testing the boundaries of detention within an infinite city and at once a house; the labyrinth. Here, unlike Malaparte’s *casa*, imprisonment entails no perceivable confines yet remains claustrophobic even if scale-less. Delirium and despair are casual apparatuses for the abandoned beast’s routine. Asterion casually raves mad, running amok in the ceaseless and mute confine. As if racing on eternal runways, he eventually throws himself onto walls, off roofs, until dropping unconscious; until bleeding cruelly:

Another ridiculous falsehood has it that I, Asterion, am a prisoner. Shall I repeat that there are no locked doors, shall I add that there are no locks? (...) But of all the games, I prefer the one about the other Asterion. I pretend that he comes to visit me and that I show him my house (Borges, 1964, p. 138-140).

Extending this lineage, Italo Calvino’s Marco Polo in *Città Invisibili* (1972) forms uncanny autobiographical reflections of distant cities recounted for the attentive emperor Khan. Metonymically then, Polo ascribes subjective accounts of such surreal urbanities to their supposed citizens, in a game of resemblances.

Reversing such a narrative by undoing all intermediate personages, Curzio Malaparte in his short story *Città Come Me* (1940) unveils his own active passion for constructing, personally and entirely, a true city that personifies himself. If Borges simulated autobiography by appropriating the ‘pen’ of the Minotaur and Italo Calvino similarly wrote his prose bearing the supposed autobiographical mask of Marco Polo, then Malaparte, in authoring his *City like himself*, uses the first person with no further complications. He is at once a narrator, builder, designer and citizen, the governor, soul and embodiment of the city; its *alter ego*.

Primary characteristic of this ‘city’ account is that he does not identify it by specific visual attributes. Instead he recognizes his *Città* foremost by its constituting entirely a product of his own labour. In other words, we do not observe administrative or authoritarian obsessions towards the possession of any city; it is rather the author’s ‘genetic’ dependency, his own physical involvement and the experiential values which are here the primary and central issues:

I would like to build it all with my own hands: stone on stone, brick on brick, a city like me. I would become architect, bricklayer, labourer, carpenter, plasterer; I would do all the jobs in order for the city to be mine, just mine, the way I want it from the cellars to the rooftops. A city that would resemble me, that would be at the same time my portrait and my biography. (...) The plaster on the walls, the shutters, the steps... I would like them to be the best part of me, the lineaments of my face and my spirit, the basic elements of the architecture and history of my life (Malaparte, 2007, p. 37).

In his own autobiography the psychiatrist Carl Gustav Jung states precisely that the creation of fantastic cities was for himself an act of self-therapy. In phases of psychological crisis, he would devote a few hours every day to an intricate activity that he formulates as a game of building cities, physically constructing models with natural materials collected from the banks of Lake Zurich, around his self-built residence. Jung shares his impressive pursuits, resurfacing the unusually elaborate and extensive “building games” of his childhood; of the times when he used to physically model fictional cities with unique dedication. At a mature age, and as a practicing psychiatrist, Jung recovered the practices of his adolescence and started to physically engage himself into city-building acts, this time re-introducing these as ‘self-healing tools’ helping him to overcome periods of mental or psychic tension. We witness thus unique paradigm of urban design as a form of therapy:

I began accumulating suitable stones, gathering them partly from the lake shore and partly from the water. And I started building: cottages, a castle, a whole village. (...) I went on with my building game after the noon meal every day, whenever the weather permitted. '...' I began playing, and continued to do so until the patients arrived; and if I was finished with my work early enough in the evening, I went back to building. In the course of this activity my thoughts clarified, and I was able to grasp the fantasies whose presence in myself I dimly felt. '...' and asked myself, "Now, really, what are you about? You are building a small town, and doing it as if it were a rite!" (Jung, 1989, pp. 174-175).

Autobiographic economy

Fredric Jameson’s notion of “experience economy” (1992) may be re-theorized through the genre of autobiography, arriving thus at the term autobiographic economy. Autobiography may be viewed as the archiving and compilation of *experiences* into a coherent record, a kind of personal historiography, allowing thus to rethink Jameson’s terminology through another iteration, that of an *economy of the autobiographic*. Jameson in his book *The Cultural Logic of Late Capitalism*, conceived primarily of a well-oiled post-modern industry that fed ready-made and inert experience to passive crowds of unawares. The autobiographic approach circumvents this almost one-directional construal and instead focuses on the evidently emerging zeal – or a psychopathologically driven desire – of individuals for developing, exercising and broadcasting their own agendas of experience in what is known as social media. Such a private urge and personally-led passion has grown into a collective pursuit – or rather into a case of mass hysteria – that may be coined as autobiography economy. As key attributes of late(st) capitalism, such phenomena are reflected in the expanding appeal of social – or autobiographic – media.

Constituting innate human expression, the seeds of passion for the autobiographical are ever-present. Its attributes are re-iterated today in multiple ways; are manifest over manifold scales. It is no secret that contemporary life is characteristically overrun by the principle of the quasi-autobiographical, i.e. the so-called lifestyle. As a notion, lifestyle even spearheads unassumed sub-movements in the fields of design. Largely

representing consumerist approaches that operate by aligning architecture to the markets of the excessive, lifestyle promotes living patterns emphasizing the abundant and the luxurious, recycled through media exposure; by way of insisting publicity. Lifestyle turns architecture into mere spectacle through strategies prioritizing the seductive and the hedonist in high spirits of extravagant exhibitionism. Indeed, lifestyle leads the outward seeking of supposed identity in contexts of pseudo-individualism compensated by popular fashion and marketed trends.

The very term *life-style* – Latin *stylus*, Hellenic *στήλη* and even *stylos* (στόλος, translating into column, pillar or alignment) – stands as the readily consumable life-line, a commonplace alignment, a substitute of the autobiographical for those unwilling or incapable of grafting their own private curricula. Lifestyle re-introduces thus the architectural question of the generic and its banalities – specifically exposing ‘generic super-styling’ versus the commonly anticipated generic non-design, thus bridging opposites that, together, confront a lack of specificity; an absence of individual character, announcing thus a negation of the idiosyncratic.

The insistence on lifestyle within contexts of design precisely exiles the significance of the autobiographical in architecture and, broadly, the importance of the biomatic element in the man-made environment. The invented neologism biomatic (Hellenic βιωματικός, from *bios*, βίος, or life) could be viewed as merging the terms *bioma* (βίωμα) or embedded memory and auto-matic. The *biomatic* acts thus as *automated remembrance* and connotes an automaton of self-narration, or the ‘empirical’ operating mechanically.

The very rise – or even hegemony – of today’s so-called ‘social media’ and their various sub-species, may be considered as another palpable record for such an overwhelming and spontaneous emphasis on the autobiographic; their broad appeal being a potent indicator of an expanding zeal for what can be iterated here as social autobiography. Rephrasing, the escalating fervor for individual – yet ultimately collective – participation to the voluntary ‘offering’ of one’s recollections or re-editions of personal experience, translates to joining the open-ended communal project of broadcast autobiography.

In these strata of social media, autobiography actually emerges as the vital driving force, as an instinct toward self-organization; as a prompt-line or key command that triggers networking, patterning and positioning acts. Indeed, user profiles may actually be rethought here as current cases of ongoing autobiography that is projected and communicated instantly. Whereas the very term profile is, in itself, a direct reference to one’s most characteristic facial depiction; a face-book becomes an archive and a network of such interlinked facial profiles; of autobiographic records. The literary critic Francis R. Hart indeed insists that “autobiography is self-portraiture” (Hart, 1970 p. 486), therefore also *selfies* - photographic portraits shot by oneself - are surely instant self-portraits and therefore autobiographic artifacts at once. Instagram, on the other hand, a composite of *instance* and *gramma* (Hellenic γράμμα, for letter or writing, signifying notation broadly), is an invented title signifying a commercially successful ‘social platform’. Yet *insta-gram* simultaneously arises as another term connoting autobiography: it refers to instantly noting the instance, or to documenting the moment; it may also be paraphrased as directly recording a timeline.

Such kinds of interactive autobiography become today the vehicles for an urbanization of data – personal data foremost that is. Indeed, social media directly link the strata of private experience to the commons; the shared realm of the urban, of the mutually accessible and the publicized; of the virtual – if not also the material – city scale; of the *civitas*. This may even sound self-explanatory: such media are autobiographical even though renamed as social. The previously only literary genre of autobiography is therefore re-thought here at the scale of the collective rather than the otherwise obvious scale of the singular personage. We may thus recognize the

representation of such practiced notions of community as visualized iterations of collective autobiography.

As such notions of personable collectivity deal with the projection of autobiography onto the communal, a series of discursive frontiers emerge, addressing foremost the collective – or actually the obscurely centralized – sculpting of tools for the pursuit of such autobiography. This refers tentatively to online platforms and broadly to means of representation, to immaterial – yet also material – sites, to content architectures and eventually to tangible architectures, to places and urban entities enabling the formation of individual biographical records by visitors, users, customers, ‘netizens,’ or broadly, citizens. As experience needs to be recorded, sorted, re-conveyed and transferred, it also needs to evolve into visual media of all sorts – photographs, illustrations, texts, videos, signs or sites: experience has to eventually become physical, perceivable. The very attributes of visualized autobiography trigger further theoretical questions on representation – considering representation a nodal frontier for architectural criticism. And indeed, in that scope, the private house can be recognized as the primordial scene for such attempts on visualized autobiography; for memories turned into matter. This transforms the house into another memorial; into another iteration of what we commonly perceive by the notion of the memorial.

In conjuring social media as autobiographic domains, we may be criticized for possibly sympathizing with debauched iterations of extroverted self-portrayals as opposed to intimate and profound memoirs. Social media may indeed be reckoned as embodying acute commercial strategies that engross, exhaust or even pervert deeper psychical initiatives toward self-representation. Reflecting on such lucrative business schemes that capitalize on the autobiographic, social media do hijack, divert, and streamline or ultimately consume a recognized, integral tendency of human nature. Inspecting its synergizing parties, the members or users, an exercised fervor for autobiographic hedonism is inevitably unveiled within such milieus; a narcissist zeal.

Yet, a bipolar between exhibitionism and voyeurism may be applied here only partially and metaphorically as an exegesis for the irresistible impulse or the tantalizing urge to ceaselessly update and transmit self-describing chronicles.

Whereas many are those who insistently question or contest such mainstream practices of the autobiographic as reflecting superficial consumerist accounts or as fictional and manicured self-editions geared toward media exposure, the broad objectives of autobiography remain constant and tangible, even under such allegations. Eventually acquiring a self-analytic character or adopting a psycho-analytic scope, the central quest for projected identity pertains here: the ambition is to lend order to an otherwise schizoid universe of non-identity; to undo the generic and to settle in domesticated environs.

Such self-detective agendas announce autobiography as teleological means. This aligns with Fredric Jameson’s view of schizophrenia as a natural condition of post-modernity; as nodal attribute of a culture that “replicates and reproduces – reinforces – the logic of consumer capitalism,” (1992, p. 125) and as an essential strategy in cultural states where disparate signifiers, images and experiential input fail to arrive at a coherent whole. Therefore, defense and task of such novel kinds of virtual and immediate autobiography – as pursued through social media – seems, at least at first glance, to be precisely the promotion of a communicative whole; a constant re-edition and forging of wholeness. Autobiography declares a project for the tentative reversal of evaporated identity, of the lost ‘self,’ of virtual disparity and loss of locality, a tentative undoing of what is already summed as the schizophrenia of the postmodern. This re-constitution of an eluding unity, spanning metaphysical, religious, as much as philosophical and theoretical frontiers, seems to sum up an unceasing quest for completion and closure; it brings – via differing routes – the psychiatric dimension of autobiography at large.

These – deceiving or not – quests toward self-fulfillment, have ultimately grown into a collective enterprise, a kind of social struggle toward the question of individual positioning; of locus, or otherwise, locality. A parallel discursive frontier arises if the discussed notions of collectivity are here emphatically linked to this emergence of locality. We may thus acknowledge local identity as a record of communal identity; as collective ‘biography’ that is then assigned abstractly to place rather than to the actual groups of people who have actively defined it; as attached to the notion of community. Thus, narratives of ‘place’ dissolve into their fundamental constituents and that is, the records of participants; or, in other words, autobiographical data. We therefore transfer from a discussion on place, to a discussion on people; we move from the geographical to the emotive.

To illustrate this in simple terms, we may recall an obvious and familiar figure from the opening web page of facebook. The featured graphic there depicts characteristically this unforced transition: An ellipse as the globe that, in place of cities, features generic ‘portraits’ – connoting user profiles – linked to one another through curved axes, as dotted lines conveying communication networks. Re-iterating this, that graphic announces a globe urbanized not by towns or capitals – inorganic urban entities, but by autobiographical data that is self-organized and broadcast. Metropolises are thus succeeded by ‘portraits’, cities give their place to individuals, to networks of personal data, to intertwined autobiographical records.

The associated debate from the previous decades, in the contexts of urbanism, emphasized bipolar relations between a so-called global and a local, relying on axiomatic definitions of the exercised terms; on rigid theorems. These may be re-examined hereby. If currently the overall antithesis can be simplified as *generic (global)* against *special (local)*, the intention here is to re-iterate the discussion as contrasting the *impersonal (generic)* to the *personal (special)*. As the *impersonal* is differentiated from the *personal* precisely through one’s *experiences*, addressing and emphasizing the very notion of *experience* becomes inevitable – exactly as Fredric Jameson already suggests in his appraisals of recent day capitalism. Yet, we may re-iterate here experience as processes of constructing biographical input. When the fabrication of such biographical data is individually led – by the experiencing person per se – such processes may be possibly thought of as autobiographical. The global vs. local diptych is therefore transcribed through the analogy of the *non-autobiographic (as global)* to the *autobiographic (as local)*.

The observed novel instances towards the genre of autobiography and related commercial trends, as much as the spontaneously emerging and collective trends, may lead to a re-edition of Jameson’s past terminology for the *experience economy* to that of an *economy of the autobiographic*, thus broadly emphasizing the significance of the biographical element. Rather than describing a one-way model for a commercial world feeding prefabricated and fixed ‘experience’ to the pacified masses, *autobiographic economy* recognizes a second generation of customizable and interactive agendas towards experience. Rephrasing this, the broadly set issue of abstract experience is recast here as personally-controlled agendas towards experience, demonstrating a kind of psychological need for the emergence of autobiography; for the forging and broadcasting of an intimate biographic profile; for interactive memoirs; of transitive biographies.

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Game boards and turning tables

Play and Game in transversal design

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Abstract. The urban game TabulaRosa was developed by Polimorph as support structure to stimulate the invention of possible futures together with a variety of actors towards the transformation of our living environment. Looking back at seven productions of the urban game either as cultural event or within urban planning and architectural design projects, this presentation will explicate why distinguishing play and game is relevant for transversal design and what opportunities and risks do occur when applied to participative design processes. What kind of transformative power do play and game have on our living environment? What is the impact of the gaming environment on pleasure, for socially robust knowledge and abuse of power? How do player mechanics anchor visions in a place and stimulate the imagination of new worlds? Play and game as a framework for collaborative design processes raise questions about collective decision taking and the empowerment of stakeholders who are usually further away from decision taking and action. Game boards frame the conditions for how to play. Can they become turning tables to alter the relationship between the players, to create a better equilibrium between the powerful and the powerless?

Keywords. urban games; play and game; storytelling; knowledge; participation.

Interaction games for the city

In autumn 2016, I attended a European workshop on games for cities. I was among some thirty researchers (game designers, urban planners, architects, philosophers, policy-makers and political actors...), exploring the potential of games to make Amsterdam a circular city, a more systemic, more sustainable city with more performative exchange. The idea is that the more we appeal to the crowd, that is to say to each one, to contribute to feeding the system, with time, data, and ideas, the more we facilitate exchange, the more we increase the performativity of the system. The game can be an incentive for that.

I discovered a joyous field. I also discovered on this occasion that after several years of producing games in the city, I have acquired some implicit skills. In fact, my professional practice as an architect, urban designer and teacher has already evolved as a result of these experiences of urban games. Today many things go without saying for me. For instance, (1) mixing different parties around a support system that puts them at equal distances to the field, regardless of their initial status, regardless of their backgrounds and their opposite desires, despite the fact that they do not have the same power, expertise or legitimacy; (2) intertwining the real and the play by injecting play when transforming the real world and anchoring games in the real world when conceiving a framework for play; (3) restoring the "outcomes of the game" as one possible interpretation of many to all players, in order to transpose them out of the play and to enable collective deliberation.

To play or to be played

Moreover I have found that in the emerging field of City Games, background issues such as "are we going to play or are we being played" or the goal of the game remain

entirely open for debate. The purpose of urban games and the position of players, for example, is not self-evident: Is it a game of leisure, a game to collect data, an educational game, a negotiation game, a teambuilding game, a game for invention, a strategic game or a game of power? Between getting a person playfully to behave in a certain way, or stimulate a person's imagination through playfulness, encouraging exploration without serious damage, without imposing loss of credibility or legitimacy, in short, allowing the drift despite an uncertain outcome, there, it is not the same type of game at play.

The game for city making or the city as playground

Beyond game designers who use the city as a playground, there are urban cultures, often artistic or borderline, which use the city as a playground, exploring by seemingly off the wall forms of practice our daily relationship to the living environment (www.polau.org). There are entire cities for thousands of people emerging literally out of the desert for the time of a fest, like Black Rock City during the Burning Man Festival in the Nevada desert. There are projects that slide into the very process of urban production, and playfully shift the relationship between the making, the form and the actors, such as the project Trans 305 by Stephan Shankland (www.trans305.org). The Giants spectacular by Royal de Luxe in Nantes transform the entire city into a stage of spectacle inhabited by characters as large as five-story buildings, who live and move in town just as we do, we humans become Lilliputian servants to the Giants (www.royal-de-luxe.com/fr/les-creations/saga-des-geants).

Personally I am fascinated by the relationship between territory, things and people. Everybody practices space, hence everybody has some implicit knowledge about space. As an architect and urban designer, I am fascinated by the embodied know-how that already exists in a territory, and about building within that knowledge. Perceiving and conceiving the relationship between things, people and their environment is at the very foundation of my professional practice called Polimorph. If a configuration of people leads to the production of an object, can the creation of an object lead to a reconfiguration between people? The material territory would be the anchor and common ground of both. This interest in exploring relations is reflected in the three strands of Polimorph activities: (1) developing support structures, instruments and approaches for an integrative design processes, (2) applying those in spatial design projects and (3) sharing these experiences publicly.

In order to explore the nature of the knowledge acquired, I chose to revisit one single project, the urban game TabulaRosa, which Polimorph produced seven times in six years. TabulaRosa, which is also the first project that Polimorph produced, aroused much interest and reactions and it is also the project that has been most widely published.

"Play" and "Game", between futile and utile

What is the potential of Play and Game in the design process, what is the transformative power of urban games on our environment, between enchanting individual and collective imaginary on one side and ethical risks and abuse of power on the other side? What is the place of the player between game boards and turning tables? At present I'll retain three definitions of play which provide a different angle to look at space and time in design processes.

"Play" can refer to:

- the choreography of movements, for example between people on a stage in a theater play, or the play that refers to a performance, of a musician for example.
- the space between two parts that ensures a possible adjustment under tension, in the field of mechanics or the expansion joint in construction.

the safety margin in being ahead; Having a reserve of time or money makes it easier to take risks, take a different path, test a different configuration, to see what would happen if I'd do something new or differently than usual.

Although dictionary definitions are close, transposing “game” and “play” between French, English and German is not entirely possible, because the concepts refer to distinguished cultural contexts. In English, the distinction between the two terms "play" and "game" enunciates two opposite concepts of playing. "Play", rather refers to a playful activity, with no precise goal, strolling, such as a child's play, being carried away by what happens, aspired by the instant, playing freely from one moment to the next. “Game”, on the other end of the spectrum, refers to an activity with a goal, an objective to be reached, according to rules, in a constrained space. Sometimes there is a mixture of the two. This distinction can also be found in game theories. “In his expansions of Johan Huizinga’s game theories (1956) the French ludologist Roger Caillois postulates an essential differentiation between play (*paidia*) and game (*ludus*) (cf. Caillois 2001/1958 in Mitgutsch K., 2008: Digital Play-Based Learning, Human IT 9.3, p.28)

Whether it is a game with a specific goal, or whether it is playing in "stroller" mode, what is common to both is that in "player" mode, we do things differently, we take cross-roads, explore new relationships, put on other perspectives than usually. Another characteristic of “playing” is the uncertainty about the outcome. For a design process, it is the quality of drifting, drifting with others, which interests me, being receptive towards the uncertainty of the outcome of the game, as well as the capacity to make new configurations apparent. However, when meandering playfully or playing target oriented games, when playing in the city, the stakes may not be the same, what is played can be more or less serious.

Examining the different configurations in which TabulaRosa was produced, I will lay down the relationships between participants, instruments and territories, see how the game environment and player mechanics impact the ability to play, and in reverse what could motivate the use of play and game for transforming a territory. I will also look at the enjoyment aspect, I am intrigued about. How come that after playing TabulaRosa, the majority of participants describe the pleasure they experienced? For the first productions this feedback was received in informal conversations, then we recalled more consciously the players’ experiences in form of sound or video recordings and questionnaires. The concepts of Game and Play to which I would add Joy are useful filters to understand the dynamics happening through TabulaRosa.

This work is part of my research by design PhD on "Middle Margins, the art of generating a dynamic balance in transversal design". I have previously treated the subject of transversal design processes and the catalytic role of action protocols and relational objects to set them in motion. I have also spoken about the lure of considering the material world as an objective reality, for depending on our angle of view we don't see the same thing, the same thing does not have the same meaning depending on who is looking (“Middle Margins Matter, Protocols of action and relational objects to nurture shared presentations and to move forward in transversal design”, ADAPTr Practice Research Symposium London, November 2016; “Transversal design processes, Potentials and challenges”, ADAPTr Practice Research Symposium Ghent, April 2016). As an architect, in charge to transform the material world, it is therefore a challenge to put a socially shared “truth” together.

TabulaRosa, an urban game in the context of seven productions

Between 1998 and 2002, I have been experimenting scenario game techniques with Raoul Bunschoten and Tak Hoshino in Chora and with our students at the Architectural Association in London. I wanted to take these explorations out of an academic

environment and confront them within a professional practice on the ground and see how that would evolve.

TabulaRosa began there. With my colleagues at Polimorph, we worked on the game environment, simplified rules, improved the user experience, worked on a more explicit and shareable restitution of the game's outcomes.

Since 2004 we have produced TabulaRosa seven times: three times as a cultural commission on public space and the city (Festival des Architectures Vives, Festival Rayon Frais, Printemps de la Démocratie), two productions were in view of large scale urban renewal projects (Pari Passu Paris, PLU/PADD Tours), another two TabulaRosa were produced within architectural and urban design commissions (Medico-Social Center Saint Martin for Mentally Disabled People, l'écohomeau du Champ Foulon). Although the game environment, the preparations and postproductions differ depending on the type of command, the structure of the game remains the same.

TabulaRosa is played around a game board. The goal is to redesign a situation, the city, a territory, by four people together and to see what emerges from this interaction. Let us suppose that ideas pre-exist among the people within a territory. The interactive structure of the game provides the framework to bring out the peculiarities that already exist and to weave them into a common vision, a vision that remains palpable and rooted, because imagined with elements from reality and by real people. Ideas, desires, needs are brought on the table and played out in form of a polyphonic narrative. Sometimes these scenarios generate unexpected configurations and project ideas.



Figure 1
TabulaRosa produced PLU/PADD 2009 Tours.



Figure 2
Game environments production FAV 2004 Paris.

What does one do when playing? Between game, play and pleasure dynamics

Decrypting what one does when playing TabulaRosa, using the distinction between game, play and joy, one can identify four levels of play in which the participants evolve and interact. These four levels coexist as game boards and projection screens at the same time.

Real territory: the first level is the real territory that one wants to put into play. There are real stakes, interests and needs that are often opposed, "real plays of actors". We know that there are games, and at the same time we often do not know what is being played and according to which rules.

Frame of the game: the second level is a map, a representation of this territory, augmented by a few extra elements to transform it into a game board. The real territory is hoisted within the framework of the game: then we know that this is a game with shared implicit or explicit rules. Around the game board, four people of different backgrounds (resident, professional, decision-maker, politician, artist, etc.)

and an animator begin to play. The animator can be part of the four players (for beginners) or can animate the player group from the outside (for more confirmed players). He or she is a stirring character with some expertise of the real stakes at play, he can be a member from the community of stakeholders, a member of Polimorph or an invited external person. Starting from a real situation within this perimeter, and according to some simple rules, the players construct a story together, similar to the game of consequences, a magic story written by a group. The first player adds a sentence to the observed situation by stating "who is doing what where". He draws the sentence on the game board. By adding one sentence to another, the group constructs a story. After a few rounds, the players receive a stake that they must integrate into their stories. (example). Progressively the initial situation evolves towards a fiction written by several voices.

Scenarios: The third level is the reconfiguration of the territory as played out in the polyphonic narratives. It is in this fictitious narratives that the group provokes transformations of the territory and in which are negotiated postures and ideas of the players, but via the avatars they place in the story. A kind of real utopia, in the sense that it is a fiction, based on the reconfiguration of real elements brought into play by real players. Bonds to the territory are maintained via the game board. These stories have to do with a kind of automatic writing: although the animator invites each player to introduce the will of his avatars and to bring about changes in the territory via the game, no player can control alone by himself the thread of the story, as in reality. The interest of the story lies in its double bound, being fictitious and anchored at a time: the players put their actions in the thread of the narrative and imagine situations of cause and effect between their words; by drawing the action on the game board players exemplify each act. This avoids generalizing expressions and urges each participant to transpose an experience that came from elsewhere into the narrative of a shared context within a territory at stake.

Imaginary landscapes: The fourth level reveals fragments of ideas, objects, situations, that emerge from the interaction during the scenario. All of a sudden we see things we have not seen before. Often these figures are perceived as sudden illuminations, like momentary resolutions of forces. These figures carry in them the desires, the constraints, the fears, the dreams of the avatar characters created by the players.

How to enter the game? Game environment

For the first commissions at festivals, the production of the games was of the order of an event. We felt it necessary to create a gaming environment that gives people a desire to participate, which provides satisfaction and gives meaning after the event. We have designed a spatial setting that exposed all the stages of the game, including possible outcomes, in order to help imagining what a participation in the game TabulaRosa could lead to. The more embedded the framework in which the game is produced, the less it is necessary to set up a gaming environment.

For the Medico-social Center Saint-Martin or for the extension of a village in the Vexin, participants were motivated to play because TabulaRosa was part of the overall project development and they wanted to test via this technique several development hypotheses of a project in progress: What if the village of one hundred houses would expand by another fifty houses, how would village life evolve? What if the Medico-social Center Saint-Martin would replace some single rooms by apartments for couples with mental disabilities, and what if babies were born into the institution as a consequence?

These are substantial issues that can often lead to dead ends between stakeholders on the ground. Opposite worldviews may seem irreconcilable, the stakes seem so important for each party that there is little room for other solutions to emerge. Stakeholders often do not dare to advance on unfamiliar ground, to allow speculation that may prove meaningless. Superimposing a game framework on a real situation changes the modes of exchange between actors. From one level of play to another, relationships can relax, thought and expression free.

It is the producers of the game who have the responsibility to contextualize the game and create an environment that puts the players at ease. In the upcoming stages of my research I will explore what kind of public behaviour can be used to overpass professional jargon, create desire and nurture constituting inter subjectivity, what techniques of communication including multisensorial experiences foster shared language among actors.

Why juggling multiple identities is constructive? Player mechanics

The game takes on its full meaning when one plays with several players and when one plays with real actors. These are two key aspects that make for strong links between reality and fiction. The more players come from different backgrounds, with different interests, different views on the issues that occupy the territory, the more relevant the interacting play. I observed this aspect for the first time when we moved with the development of scenario game techniques from an academic environment playing with students only to a real territory with real stakes and playing with real actors. This first observation grew gradually into insights when evolving with TabulaRosa productions from cultural events to productions within design commissions. The fact that playing with real actors becomes more pertinent, may seem obvious, yet even in projects guided by a willingness to collaborate on the part of the clients, we often have to negotiate with the powerful actors so that the people representing different sectors and legitimacies mix with each other. To play can be fearful, as it means forgetting for a time the real role of each actor, to overthrow for a time, as during carnival periods, the relations of power that prevail in reality.

To play, we start from a real territory with real actors. From the moment he or she decides to participate in the game and sits down at the gaming table, the actor becomes a player. The rule of the game of saying a phrase in turn to construct a scenario with several voices makes him become a narrator. The player is not supposed to play his or her own role in the story, but to project a character, an avatar. Each participant is therefore several identities in one: a field actor, a player, a narrator and an avatar.

These player mechanics represent a double interest: the structure of the game loosens the actor from his representations, the speech becomes freer. The mayor, for example, is no longer obliged to speak as mayor. Through his avatar he can make express a character of father for example or criminal or anyone else. The narrator has the freedom to grant his character powers and capacities different from those in reality. At the same time, I observed that while taking the freedom to choose characters, participants draw on their real experiences, their skills and their knowledge of the territories and the problems that arise. Implicitly, the fiction remains anchored in the real territory, through the participation of the real actors.

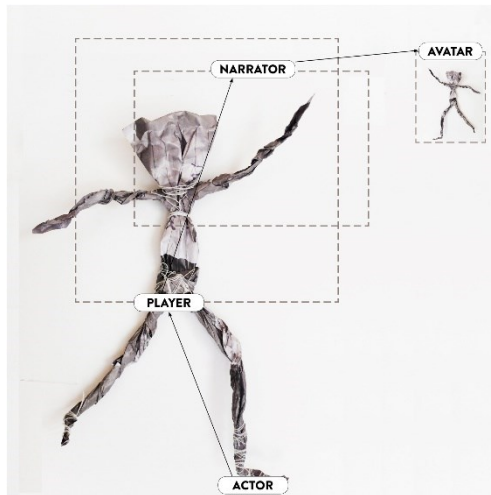


Figure 3
Player mechanics.

How to exit the game? Reconnecting game and play to urban dynamics

To get into the game and stimulate the group of actors to think the unthinkable, to go beyond the "reasonable", (which can be of the order of feasibility, self-censorship, representation), there are facilitating elements described before, such as the game environment and the animator. What about the reverse path? How to exit the game and reconnect the experience back with real territory and everyday life? Where is the benefit of the game for the urban fabric, for the participants, for the future project, for the professionals?

The figures (fragments of ideas, objects, situations) that appear from the interaction during the scenario on the level of imaginary landscapes, are interpreted, edited and transposed back into the field by programmatic, strategic and social spin-offs, design principles, project partnerships. They are presented publically for debate and deliberation by a procedure of gradual stepping out of the game and stepping back into the real territory. According to returns on the seven productions, playing TabulaRosa has an impact on the participants as a type of collective learning anew, it is utile for crowdsourcing and testing design reconfigurations, it provides joy. It also proved valid for preparing multiple actors for collective deliberation, to evaluate projects and choose directions for further development. Each time a range of project proposals resulting from the playful interaction was presented for debate, the public choose design priorities which were in coherence with the experts positions. However, a direct transposal of the imagined projects coming out of a collaborative interaction towards their realization within the conventional construction framework meets obstacles. The restructuring of a housing pavilion, which resulted out of the study for the Center for the mentally handicapped people, where we have used game techniques such as TabulaRosa, stopped after an obtained building permit and tender. Gilles Brougère remarks that "as long as we remain in the confrontation of contents and finalities, one has to note the tension that opposes them and the dead end we find ourselves wanting to reconcile them." (translation from Delory-Momberger, Ch.: 2006, G.Brougère, Jouer/Apprendre, L'orientation scolaire et professionnelle, 35(3), pp.479-481). Still, what aspects can be assessed for this form of design would need further explicitation. Can we assess the process, the result of a process, or something else? How can we translate all the objects which are produced in the process, which are in a way a testimony of the actions that were involved in a process like playing games in a real territory? How to collect these materials?

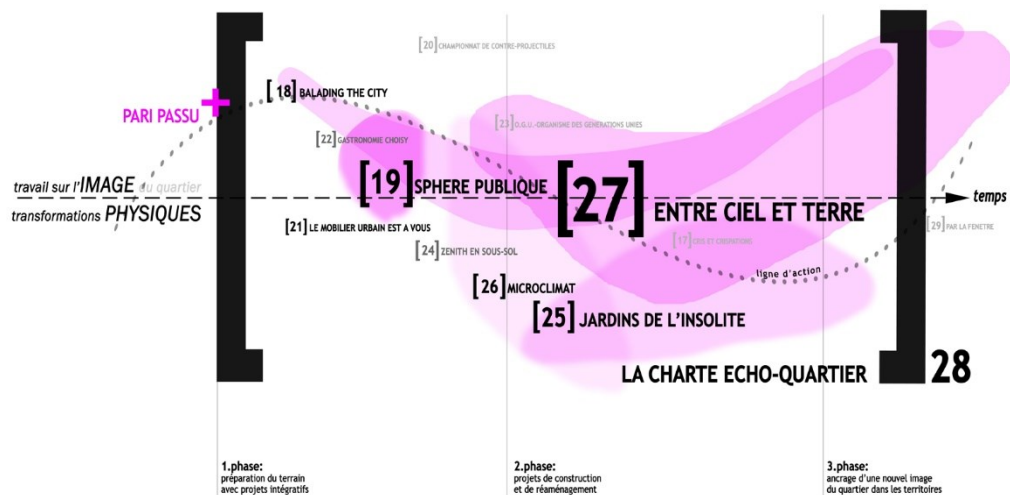


Figure 4
Development strategy orchestrating urban prototypes in time, Villa d'Este, Place de Vénétie, Paris, 2006.

Informal learning anew

Including a variety of actors in playing out development hypothesis together is not a question of replacing the expert knowledge with the knowledge of the field, but of crossing the knowledge of the professionals and enriching it with the know-how practices produced by users on a daily basis and by stirring outsiders. Based on the feedback we receive, the participants testify to their unexpected learning, in spite of the non-professional aspect that some can lend to the game and despite the fact that it takes a little time to 'play well'. Often participants ask to play a second time. According to Gilles Brougère, "the game refers both to a singular individual experience and a form of collective participation, to a culture. The second degree in relation to the same activities of ordinary life is sought. (I know this is a game). The game itself has educational potential as it transforms external elements by giving them new meanings, and as a process that affects a change in knowledge and received ideas. Play is not a matter of objective characteristics of the activity that are not specific, but of how this activity takes on meaning for an individual or in the communication between two or more individuals."(translation from Delory-Momberger, Ch.: 2006, G.Brougère, *Jouer/Apprendre, L'orientation scolaire et professionnelle*, 35(3), pp.479-481, URL :<http://osp.rvue.org/1033>). The framework of the game provides modalities to think the present and to test hypotheses of future development, re-learning can be done in situations that are not intentionally built for.

When to play games in design processes

This form of interaction is not useful for all projects. It is of interest for projects looking for innovation, going beyond the beaten track, and for project situations with a certain complexity, or a conflict as a starting point. There are commissioners who deliberately ask for new ways of project development, like the village extension project which was intended by the client as a pilot-project transforming territorial development. There all the partners are entirely supporting such a design approach. For example, for the extension of the village of Saint-Cyr-en-Arthies, the games inspired a project that reconciled two opposed postures between expanding the village considerably in order to sustain and revitalize it and not widening the village too brutally so as not to disturb the environmental and social ecosystem of the place. The common denominator became to turn the wastewater treatment in a project driver which shapes the urban form and

creates a win-win situation for existing and future inhabitants and the milieu. From the question of building apartments for handicapped couples and accepting that babies are born in the institution, emerged a project that would be opening up the enclosed 35 hectare domain of the Medico-social Center towards the city and projecting public services and facilities on its territory. Both of the development strategies emerged as an in-between of crossing initial visions of the actors. There might be commissioner who demand such a working method, but it turns out they use it for legitimacy as they don't take any risk to make their own position evolve, like for the railway station project.

There are increasingly projects where no expert could say in beforehand which would be precisely the way to move forward, projects where people desire innovation, territories with strong oppositions amongst actors and stakeholders. Reflecting upon the dynamics generated during the urban games we produced, it became evident that playing opens up momentary space for participants being able to take a risk without serious damage and project another vision which unthinkable otherwise.

Combining material and knowledge economy

The motivation for experimenting with game and play in the design process, was not for turning top-down working procedures into bottom-up participatory projects. It was rather the question of how to reveal knowledge that exists in a territory and add it to expert knowledge. After a certain amount of productions Polimorph's work was considered 'innovative participation'. To my understanding, it is more about participation as a transformative means increasing knowledge and reflexivity rather than about grassroots democratic events. For assessing the outcomes of playing games in design processes, we might have to look at a combination of material and knowledge creation.

The role of the architect in face of polyphonic interaction

Projecting in action with the ground and among people, incorporating multiple voices in a design process is a consequence of the fact that with present digital technologies permanent interaction already happens. We all can immediately feedback on TV, through the social media. This communication revolution is comparable to the paradigmatic shift which happened in the beginning of the 20th century when with radio and mass diffusion, all of a sudden a message could be sent out disconnected from the territory and from time, and a message could also be repeated endlessly. This technological invention of being able to commercially and cheaply defuse the message changed 20th century. At the turn of 21 century, there is a new component to it, which is that the receiver can immediately respond and become a messenger as well, in a minimal time laps which is nearly perceived as zero. We are already experiencing an interaction where everybody can exchange with everybody, however this does not mean that communication and reciprocal understanding is better. Learning about how to distinguish noise and to make sense out multiple expressions, for that an intensified exchange does contribute to a territory and create benefit in a situation becomes a stake for everyone. There I think linking knowledge that exists amongst many and mine, opening up a public space between stimulation and response, presents a challenge to explore.

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Insights on the reconfiguration of fragile industrial waterfronts defined by climate change and economic decline

The case of Coney Island Creek, New York

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Abstract. Responding to the growing impact of changing environmental conditions and the requirement it generates for cities to respond in a resilient way, together with a changing economic climate on a global and local level, the research aims to gain critical insights on the reconfiguration of fragile industrial waterfronts.

The objective is to provide insights on the spatial, economic and environmental aspects of transformation of fragile industrial waterfronts. The project wants to study its transformation process through analyzing the property structure, the territorial configuration and appropriation of its collective spaces, the economic cycles of industrial production and contrast these with the growing environmental threats (storm surges, rising sea level) and a changing economic context (decreasing investments, rising unemployment etc). The research focuses on the constant reconfiguration of the waterfront's constituent collective spaces that are both strongly and simultaneously defined by natural and urban transformation processes.

This research paper deals with the case study of the Coney Island Creek (New York, USA); part of an intriguing urban peninsula with a complex coexistence between industrial, recreational and residential waterfront conditions and the constant threat for urban floods by the Creek, compounded by political neglect. This political abandonment and lack of individual capital of the small entrepreneurs leaves little space for alternative commercial and urban processes to assure the resilience of the industrial waterfront.

Keywords. Waterfronts; urban floods; resilience; industrial development; collective structures.

Introduction

Doctoral Research

The hypothesis of this doctoral research in general is that, by gaining critical insights on the everyday operation of industrial waterfronts and the territorial configuration, property structure and appropriation of collective areas that are interwoven within industrial constructions, the resilience of these built environments can be understood and indemnified. By applying the methodology to areas that are delimited by waterfront conditions that reach a critical stage of urban flood risk, the research will have the capacity to contribute to a paradigm shift in traditional strategies of architecture and urban design by applying a broad spectrum of novel methods and approaches.

The direct relation with fragile waterfronts makes this research particularly urgent due to the changing environmental conditions and the commonly recurring approach that applies problem solving instead of preventing. A major theoretical and experimental rethinking of current architectural and urban planning, together with flood management policies and practices on different spatial and temporal scales is required to reverse the trend of the increasing impacts of urban floods. The research aims to provide integral insights for a trans-disciplinary approach to adapt the way of intervening in these critical

areas with resilient strategies that are able to reconstruct industrial waterfronts that deal with urban flood risk.

The case of Coney Island creek

This paper will focus on the Coney Island Creek area as an exemplary case, where industrial, recreational and residential areas are struggling to coexist with one another, while dealing with uncertain future perspectives and occasional events of severe water threat.

The objective of this paper is to indicate the elements that cause the Coney Island waterfront to be fragile and in decline, but yet demonstrate the many potentials and qualities this neighborhood holds considering the developments on an industrial and commercial level. The methods of this research contained, on one hand, analyzing and working on site during occasional site visits, participation in workshops throughout several years and abundant communication and participation with many inhabitants, visitors and stakeholders. On the other hand, the research was partly a research by design, where mapping, drawing and designing in function of the local economy resulted in critical insights on the existing qualities and future needs for the industrial development of the area. Finally, I participated in an onsite interactive exhibition where inhabitants were invited to look at research and design proposals concerning their area and provide feedback and opinions.

Context: Coney Island creek, New York

Introduction

Coney Island is an urban peninsula, located in the Atlantic Ocean on the most Southern part of the borough of Brooklyn in New York, USA (Fig.1). The island has dimensions of approximately 6 km by 0.8 km and was originally part of the Outer Barrier islands of New York. However, built up landfill on the Northern side attached Coney to the rest of Brooklyn, turning it into a peninsula (Fig.2). The island is divided into four zones; going from West to East we can differentiate Sea Gate (a gated community), Coney Island proper (adjacent to the Coney Island Creek), Brighton Beach (an area dominated by Russian inhabitants), and Manhattan Beach on the Eastern side.

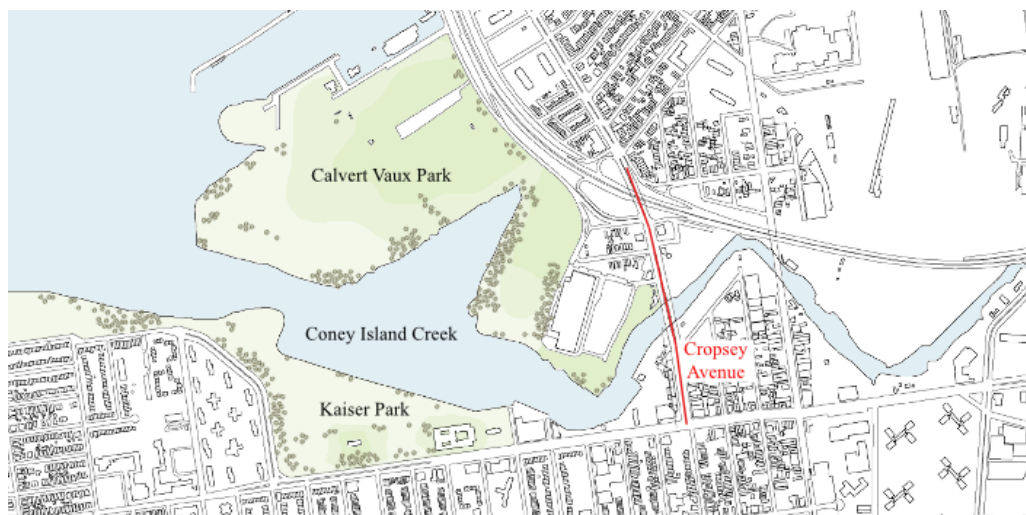


Figure 1
Map of the Coney Island Creek and Cropsy Avenue.

Despite its reputation of providing a sanctuary for people of the upper city and a finish line for a weekly exodus; Coney Island is more than merely amusement and leisure. Although the amusement park is the largest source of income and employment at the island, it is simultaneously one of the main reasons for the decline of its residential area and small entrepreneurships, which are living in the shadows of these commercial developments. Corporate political agendas focus almost merely on the rezoning and improvement of commercial and leisure activities in the direct environment of the amusement park, while ignoring the real potentials of the island. The residential and industrial side of Coney Island has a rich cultural heritage and contains a coexistence of many different communities who struggle with rather uncertain future scenarios, due to the rising sea level, storm surges, the aftermath of the financial crisis, political neglect and changing immigration waves.

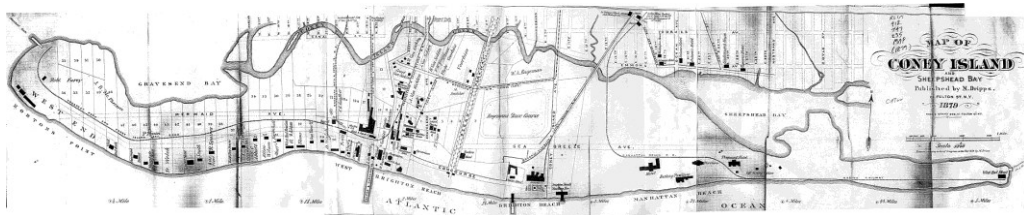


Figure 2
Map of Coney Island in 1879, still fully surrounded by water.

Industrial Development

The average income on a yearly basis for inhabitants of Coney Island contains barely 60% in comparison to Brooklyn and solely 30% when compared to the average income in Manhattan (statistics for 2010). Despite low income and high unemployment rates on the island, there is an occurring trend of small-scale industrial entrepreneurships visible on the waterfront within sectors of, for instance, the car industry, warehousing and rentable storage spaces.

A large advantage for the industrial development on the creek's waterfront is Cropsey Avenue, which provides a profitable connection of Coney Island with Belt Parkway; the most important highway connecting Brooklyn to Manhattan. Because of its peninsular nature, the Coney Island proper region is disconnected from the rest of Brooklyn by water, allowing only two roads to cross over the creek; Stillwell Avenue and Cropsey Avenue. Cropsey Avenue has the huge benefit of simultaneously functioning as an exit from Belt Parkway only 300 meters North of the crossing to the island, providing a lucrative connection by car. This results in very perceptible ventures and developments of small- and intermediate-scale enterprises related to the car industry. This development is most intense on Cropsey Avenue itself, resulting in a linear expansion of vehicle-related companies such as car repair shops, car washes and fuel stations with clientele from all over Brooklyn and surroundings.

Also because of its originally vertical shaped nature, Coney Island offers a remarkable advantage for industrial development on its Northern seaside. The peninsula remains almost fully surrounded by water; and while Manhattan and parts of Brooklyn start to upgrade and sell their waterfronts for unaffordable prices, the North of Coney Island remains, until this day, a productive landscape. Despite the elongated shape of the island (6km x 0.8km) the organization of the urban environment is designed by using the typical American grid, causing dead end streets adjacent to the waterfront of the Creek at the end of several of the axes. Manufacturers and entrepreneurs benefit from this system of urban planning and the absence of passage in this part of the streets for

strategically locating their businesses or warehouses, creating the possibility to appropriate the streets for industrial usage (Fig.3). The small industries can extend the structure of their property towards the public space and therefore create a new territorial dimension [4]. The public streets will be privatized by use.

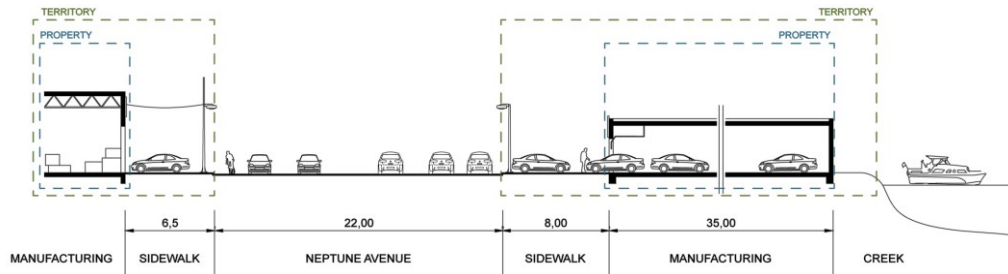


Figure 3
Section of Neptune Avenue between 21st and 22nd street. Appropriation of the street and extension of the territory outside of the legal property.

This extension of territory does not only occur at the extremities of the axes or dead end streets, but also in the main avenues and streets. Neptune Avenue is the most Northern Avenue, which cuts through the entire length of the island and has a profile of approximately 36 meters width, going from property to property. Once more, we can distinguish many enterprises located on this avenue, using its sidewalks (with an average width of 6m each) for commercial or personal use, extending their territory and creating a sense of privatization (Fig.4).



Figure 4
Appropriation of sidewalk on Neptune Avenue.

Industrial decline and water threat

When manufacturing areas are zoned as mixed commercial, manufacturing and residential use, the manufacturers are often out priced by the residential activities. The investments for manufacturers in terms of equipment, production processes and labor costs are very high, leaving little budget to rent a proper space or land to perform their activities. Neptune Avenue and the east side of Cropsey Avenue are zoned as mixed-use areas, forming a threat in terms of affordability for small entrepreneurs to maintain

or expand their activities. They are urged to work with an average of 3 or less employees due to little working space, creating many small-scale businesses and a high amount of concurrence. Throughout New York City, this zoning is causing industrial activities to be crowd out or prevented from proper development.

“The shortage of stable and affordable industrial space severely constrains the retention and expansion of established manufacturing firms in New York City (...) These types of firms need affordable, suitable and well-located space (Friedman, Byron, Becker, 2015).

Though the Coney Island Creek contains profitable features for small-scale industrial development, the area is simultaneously struggling on a variety of levels. For starters, the neighborhood shows a conflict between the residential or recreational areas and the development of small- and intermediate-scale industries. In combination with a relatively high crime rate, this creates a complex coexistence between the different functions. Cropsey Avenue might be beneficial for the car industry due to its location, physical connections and combination of many vehicle related programs; in the end, this remains a least attractive gathering of functions for a residential neighborhood, causing a decrease within the existing living standards and property values. Because of the challenging location on the edge of the island and the lower general value of the neighborhood, we can see a trend of political negligence on different levels, such as the provision of proper public transportation and the maintenance and cleaning of the public waterfronts. Moreover, the aftermath of the financial crisis creates a lot of pressure for the small entrepreneurs, working counterproductive for the commercial development of the Coney Island proper area.

One of the bigger contributors to the fragility of the waterfront is the water of the creek itself. Due to historical industrial activities and sewage outlets, the water of the creek has a high grade of pollution, posing possible medical threats when swimming or fishing. The shape of the creek makes it impossible for the water to run towards the sea, causing any form of pollution or waste disposal to accumulate locally.

Other constant threats of the water are the ongoing rising sea level, flashfloods for up to six times per year and growing storm surges, such as Hurricane Katrina and Super Storm Sandy. These events are a main cause of decay, not only for the waterfronts, but also for the inner island. Coney Island is located almost entirely below sea level, with only the outer edges of the island as a barrier to keep the water from flooding the entire neighborhood. Since Coney Island remains almost fully surrounded by water until this day, it has several kilometers of waterfronts with a vulnerability to the imminent consequences of the water. The Coney Island proper area lies adjacent to the rather problematic Coney Island Creek. During Super Storm Sandy, flooding of the Creek filled the entire neighborhood with up to 2 meters of water, causing electricity to fail, a scarcity of food and drinkable water and impaired accessibility, obstructing emergency services to reach or inhabitants to leave the island. Even though this disaster created, until this day, uncertainty for their future and remains of the damage are still visible; the destructive storm Sandy put Coney Island back on the map in terms of public discussions on how to reconstruct the area's infrastructure, facilities and housing.

Conclusions

Coney Island is a complex but intriguing peninsula, where industrial facilities around the waterfront struggle to develop properly, deal with imminent threats of the water and coexist with its residential and recreational surroundings (Fig.5+6+7). Based on the case study of the Coney Island Creek area, a first list of factors that can determine fragile industrial waterfronts in this particular context was created:

The imminent threat and occasional damage and necessity to recover and reinvest as the result of (flash-) floods and storms.
 The pollution and illegal disposal of waste in and around the water.
 Insufficient accessibility due to the location and insufficiently developed system of public transportation.
Zoning of the land and therefore out pricing of rental costs by residential facilities.
 A fragile economy due to the financial crisis and inability by entrepreneurs to invest or expand commercial activities.
 Several vacant plots or buildings in the neighborhood.
 Only few people on the streets, causing little social control in the neighborhood
Political negligence for financial support and maintenance of the area.



Figure 5
 Part of photo reportage 'the essentials of Coney Island': Cropsey Avenue and its car related developments.



Figure 6
 Part of photo reportage 'the essentials of Coney Island': Cropsey Avenue + Neptune Avenue intersection and its car related developments.



Figure 7

Part of photo reportage 'the essentials of Coney Island': Coney Island waterfront (left) + Calvert Vaux Park waterfront (right), separated by water.

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From centrewards to southwards

The Architectural Work of Rem Koolhaas/OMA in Porto: the Casa da Música

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Abstract. This paper aims at analysing and accounting the architectural specificity and performance of the Office for Metropolitan Architecture architectural work in Porto; by investigating the design process, the controversies, structure, and agencies of the Casa da Música through a cross-theoretical approach. Often perceived as a meteor that just landed in the major north city of Portugal, too different and too far to relate to its built environment in an orthodox viewpoint, the Casa da Música can be read from different perspectives, not only from its ruptures into the Porto architectural culture. Therefore, this paper seeks to portray a coherence behind this project through also understanding the processes of continuity of the Quasi-circulation concept. This is an operative approach to characterise the evolution of architectural thinking and design practice of Rem Koolhaas/OMA. Despite focusing on a single case, this implies an itinerary that highlights a set of architectural cultures in which cross-cultural conditions drive architectural development and the designers' performance remain unexplored. Furthermore, this research can help to expand the architectural theory body of knowledge, probing into the current theoretical positions and the complexities and ambiguities of the practices of designers.

Keywords. cross-theoretical approach; diverse architectural cultures; cross-cultural conditions; office for metropolitan architecture.

Preamble

The academic research on the work of Rem Koolhaas and the Office for Metropolitan Architecture – OMA – can be notably classified into object-oriented and process-oriented focuses, in which four schools of thought are present: formal, ideological, sociological, and historiographical approach.

The architectural work of Rem Koolhaas/OMA is usually discussed within the paradoxes of his architectural thinking and OMA design practice, being influenced by diverse cultural contexts and resulting in the coexistence of seemingly opposites approaches, such as strategies of differentiation and standardization, and diagrammatic processes and radical eclecticism through collage techniques. Furthermore, a formal reading takes significant position on this postmodern viewpoint, bringing up the reflections of consumerism, the banality of the contemporary city and the metropolitan condition in contemporary architecture and urban culture, especially in Koolhaas theoretical work (Figueira, 2005, 2014; Jencks, 2002, 2005; Johnson and Wigley, 1988; Lefavre, 1989; Muschamp, 1984, 2004).

The debate of critical theory and projective practice, moreover, places OMA work in the centre of general themes of architectural culture. Through this understanding, Koolhaas theoretical oeuvre in relation with socioeconomic reflections and how OMA architecture is constantly expressing a projective practice and conquering new freedoms within the discipline of architecture. However, within the most representative reactions to post-criticism, as Figueira (2011, 189) put it, “Koolhaas emerges [...] as being part of the critical equation, when others place him in the ‘projective’ category” (Figueira, 2011; Ibelings, 1995, 1997, 1998, 2014; Grande, 2014; Kipnis, 1996; Jameson, 1992; Zaera-Polo, 1996; Foster, 2002).

The process-oriented investigation relates OMA architectural production to the general intellectual thought of the late nineteen-sixties and beginning of the twenty-first century: structuralism, postmodern and post-critical theories. In addition, the zeitgeist condition is usually present on this debate, exposing the innovative aspects of Koolhaas designs. Another thread on this perspective links Koolhaas biographical history to OMA approach to architecture, relating it to the Dutch culture of the nineteen-sixties in general and to the situationist group. However, a new approach within this school of knowledge expanded the academic investigations over the work of OMA to a diverse study realm through a sociological reading. Their methodology of developing knowledge through research and design, revealing as central part in their architectural production by engaging OMA design process in an ethnologic analysis (Yaneva, 2009a, 2009b, 2009c; Porto Filho, 2014; Lootsma, 2000; Gargiani, 2009).

Most of the historiographical researches on Rem Koolhaas/OMA work regard the genealogy of concepts and ideas of their architectural design, often in an in-depth analysis of individual case study using proximity comparators to other architects and architectural expressions (Kipnis, 1996; Böck, 2015; Veras, 2015; Foster, 2002).

Continuity, Collage, and Encyclopedic completeness

It can be argued that the architectural work of Rem Koolhaas/OMA has a sense of coherence embedded in the incoherence and randomness of their last decades' architecture practice (Ibelings, 2014). Moreover, his designs are driven by a collectiveness approach that manipulates different ideas, concepts, materials, spaces, as a result of a strategy of collage managed through a diagrammatic process. In this context, it is evident that the role of that architecture collection changes into a generic degree in which everything is an element of architecture – also almost turned into data –, and it will be used guiltlessly within Koolhaas's process-oriented design (Figueira, 2014).

Although Koolhaas is consciously searching for new ways – in practice and theory – through the full control of elements of architecture, comparable to Michel Haneke way of filmmaking, his mechanism of collage reaches to a strategy of subversion, in which is impossible to conceive the presence of great themes, great feelings, therefore “the end of the Big Story...” (Koolhaas and Mau, 1995; 508). Between extreme poles of newness and revisited concepts, Koolhaas's design approach is still essentially postmodern (Ibelings, 1995; Figueira, 2014).

Navigating in-between, Koolhaas's buildings dismantle but don't disappear in the air. If most of his designs aspires a status of a building that is “decomposed into incompatible fractals of uniqueness [...] a paroxysm of fragmentation that turns the particular into a system” (Figueira, 2014; 81) it can be said that the local architectural culture is decomposed and absorbed into his “systematic-encyclopedic enterprise” (Ibelings, 2014; 169) – as if the modernity process was happening backwards in which modernity is absorbing architecture –, and intertwined with revisited canonical concepts of architecture.

Revisiting elements in Casa da Música: on Quasi-circulation

To begin with, it's inevitable to address the question of circulation on Koolhaas's buildings without concerning Le Corbusier's concept of *promenade architecturale* (Böck, 2015), since the absorption of metropolitan congestions into the building frequently uses the architectural promenade as a device of continuous urban public space. Moreover, the transformation of the architectural promenade into “a curving topology that traverses the structure” (Böck, 2015; 208) can be understood as a trajectory gesture because of its circulatory attributes similarly to an urban open block, but instead with a final point. Although this may be true, to get a closer notion of what

the circulation of Casa da Música is, it is necessary to take in consideration that the intelligence behind the project might be, in fact, a result of a patchwork of programmatic hybridizations, proximities, frictions, overlaps, superpositions, to paraphrase Koolhaas's own words.

Hence, what I argue is, what can be orthodoxly considered as circulation – place where aggregates people's motion and flux within the building (Koolhaas, 2014) – is better understood in the case of Casa da Música as *Quasi-circulation*. But, this kind of circulatory system is not unique of Casa da Música, it is notably identified on Koolhaas's previous designs, such as the Kunsthal, in Rotterdam (1987-92) and the competition entry for the Jussieu Libraries in Paris (1993).

So marked by the use of ramps, the Kunsthal and the Jussieu Libraries are a tentative of liberating the floors from their notion of separated levels by destroying their individuality. Although the Loop-Trick (1987) strategy applied to the Kunsthal provides a clash of space typologies, intersecting different ramps and leading the visitor from the bottom up to the roof over the street that split the building, and is, in fact, a mechanism to reinvent the architectural promenade, the circulation system of the Kunsthal is a vital space component in its program (Koolhaas et al, 2004).

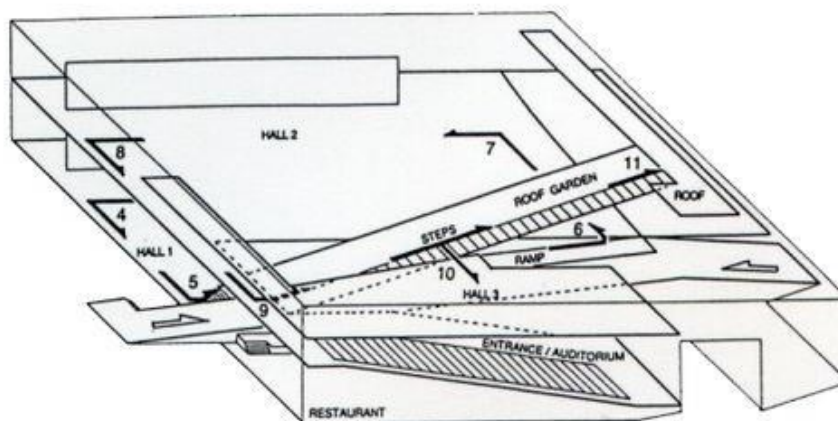


Figure 1
Kunsthal ramp system diagram.

The overlapping aspect of its uses and functions tend to expand the notion of mere ramp, mere corridor. It is not only an architectural element to organize space, neither it is just a continuous trajectory. Rather, it is a social space in-between spaces where meeting and exchange point has equally importance as the guidance of motion through the building. Yet the quasi-circulation system in the Kunsthal may not fulfil in reality its whole conceptual capacity as a multifunctional space.

If it can be argued that the spatial hybridization of the Kunsthal is a reflexion of the city of Rotterdam, or in other words, a narrative built within a specific scenario, in the case of the project for the Jussieu Libraries in Paris the absorptive aspect between building and city is blunt. Koolhaas's intention is clear and straightforward to "generate vertical interior boulevard that exposes and relates all programs in a single sequence" (Koolhaas et al, 2004; 79).

Once again, the tentative of transforming the circulation something more than a utilitarian element of architecture is expressively central on the conceptual organization of his design. The "Inside-out city" (1993) idea is the main experimentation behind the Jussieu Libraries project and, here, it is understood as a continuation and expansion of the knowledge gained by the "Loop-Trick" of the Kunsthal (Koolhaas et al, 2004).

Important to realize the collage approach in the Jussieu project, especially the use of a collection of architectural – and urban – elements that expand the idea of public space motion. According to Koolhaas, “[...] elements such as plazas, parks, monumental staircases, cafés, shops, elevators, and short circuits that equally support movement and circulation similar to public space outside” (Böck, 2015; 210).

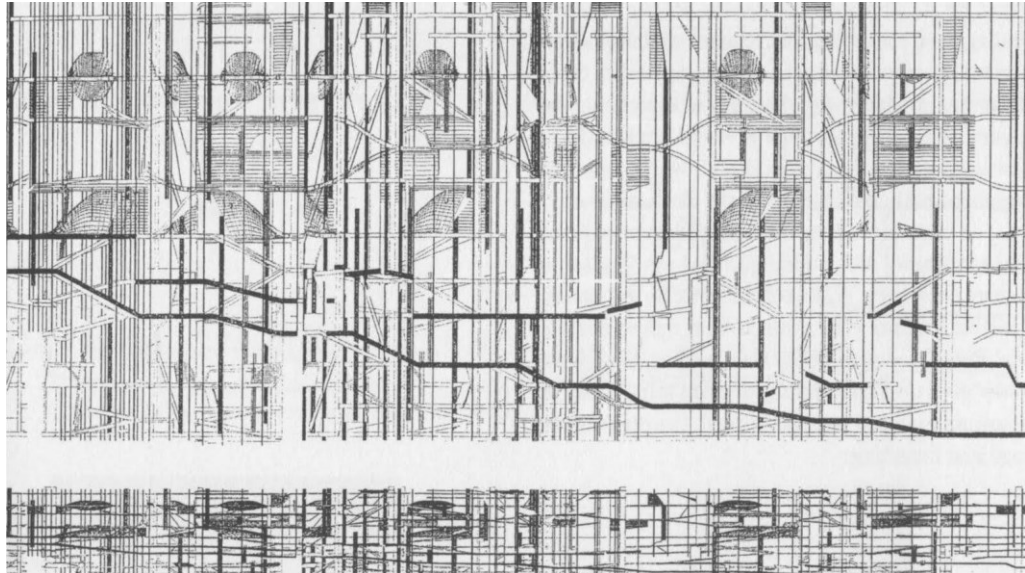


Figure 2
Jussieu Libraries ramp system diagram.

While Mies van der Rohe’s National Gallery – in Berlin – way to express the difference between the city space and the space for art into its program, gives us a hint of the Kunsthal’s vocation for modernist model’s synthesis, the design for the Jussieu Libraries tries to grasp the sense of a generic modern European metropolis (Kipnis, 1996). The seamless result of a montage of architectural elements is common for both cases, although the Quasi-circulation is in fact a coalition of frictions, surely it is an ode to the oblique plane.

Furthermore, the design for the Dutch Embassy in Berlin is another example of the manipulation of different elements in the circulation, in this case transforming it into a multifunctional circulation that resembles the fourteenth-century European corridor, as an outer space of the main program of the embassy, yet connecting the building to the city in a two-way voyeuristic approach (Koolhaas, 2014). In like manner, the curved ascending trajectory is more than a path, in the sense that “Koolhaas’s design of the Dutch Embassy proposes a narrative composed of sequence of architectural elements, which are not inside the building but dispersed all over the city.” (Böck, 2015; 215).

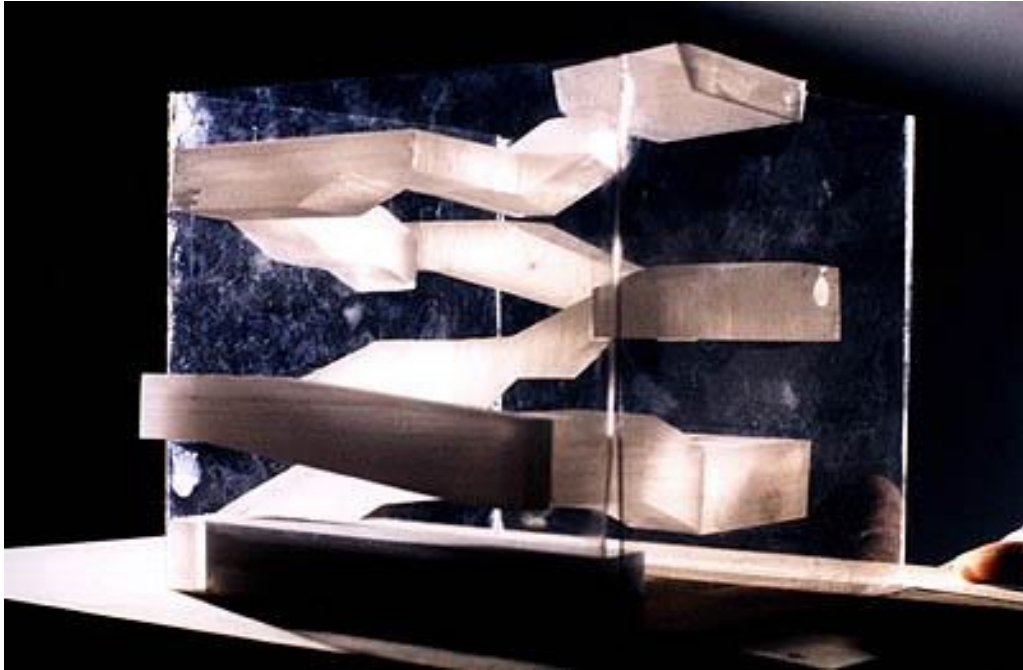


Figure 3
The Dutch Embassy circulation diagram model.

He tried, albeit without success. Because of strict regulation of security within the functionality of an embassy, what it was once a space of meeting, encounter, walking and contemplation, fades its whole capacity as a space. Assuming that “the ramp is a speculative spring board, constantly pulled down by realities” (Koolhaas, 2014; 283), in the case of the Dutch Embassy in Berlin, the quasi-circulation got to be the victim of reality.

Likewise, the design for the Casa da Música is a catalogue of ideas, concepts and elements put together. Originally designed to be an extension of Porto public space, the space designated to conduct and lead the flux of people to the main concert halls and secondary program rooms, works as a horizontal loop around the shoe-box shaped concert hall. Notably, the quasi-circulation concept is constructed with a variation following the experiences obtained on the previous experimentations. If in the Kunsthall and in the design for the Jussieu Libraries Koolhaas explores the destruction of the sense of separated levels, in Porto he liberates the architecture of that notion by combining this approach to the one applied to the Dutch Embassy in Berlin; in Casa da Música there is no sense of individual floors when it comes to circulation.

To walk within the Casa da Música is to constantly be reminded of Porto streets. Space-wise, the building’s quasi-circulation simulates the narrow and labyrinth aspects of Porto’s old urban structure, intercalated by unexpected squares that generate different speeds of motion while one walks around in and out the Casa da Música. Additionally, the approach of absorption applied to this building involves the literal application of Portuguese architectural elements as a mechanism of semiotics, in order to create a narrative and strength the Inside-Out City concept (Figueira, 2014).

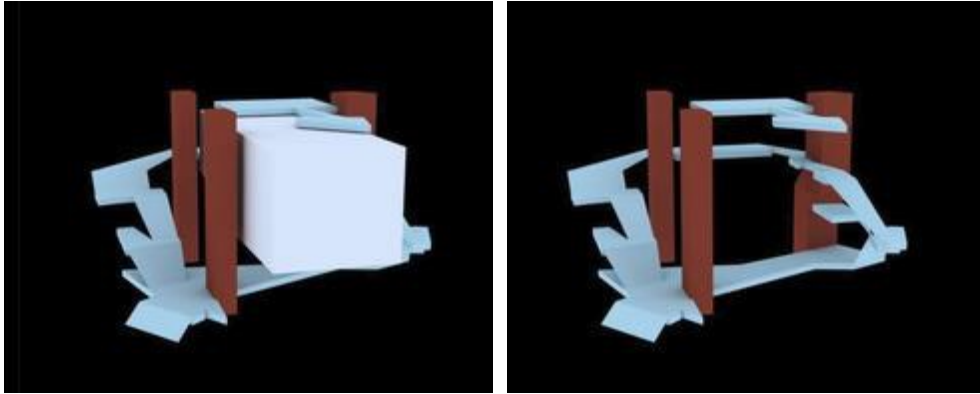


Figure 4
Casa da Música circulation system diagram.



Figure 5
Casa da Música interior tiles.

The freedom of walking around in the building, as it supposed to happen, faces difficult realities within a system of commercialized tourism and security issues. The multiple collection of staircases, escalators, ramps, and elevators, is barely perceived on the scarcely public allowed spaces, and the guided visits that dictates a single trajectory inhibiting the various possibilities of ambulation.

Similarly, as in the Dutch Embassy in Berlin, to walk within the Casa da Música is to constantly capture and look to the City and to be contrasted to exterior solid

aspects of the building. But on the other hand, the main program on Casa da Música has a better access to the outer skin of the building, as a result of subtractions, or creation of voids, of volumes that originated the main concert halls and the complementary music rooms; strategy also present in the project for the Trés Grande Bibliothèque, in Paris.



Figure 6
Casa da Música interior view to Porto city.

Afterthoughts

Within this context, the tentative of finding coherence through the exercise of finding processes of continuity on the work of Rem Koolhaas, taking as a case study the Casa da Música, brings to the surface different conclusions and it opens new perspectives of understanding this building in specific.

Through this analysis is perceptible the existence of different continuities, one related to the strategies developed through the design experimentation in previous projects, for instance the question of quasi-circulation as a compiled and multifunctional space applied to the Kunsthal in Rotterdam, the Jussieu Libraries in Paris, and the Dutch Embassy in Berlin.

What is argued here is that these processes of continuity not only exist but those concepts are carried on within a systematic process-oriented practice as elements of architecture, assuming roles of equal importance. In an extend, that condition guarantees a guiltless use of any idea of concept – elements – on the conception of a building.

In specific case, the Casa da Música can reveal the presence of both processes. Although this design approach may push further the search of new ways to do architecture within the contemporary condition of the metropolitan city, it has its own flaws and conflicts in the long run of reality. After all, the Casa da Música design perhaps is facing the same destiny as the ramp; a victim of realities.

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Garden design and educational tools

The role of the religious and mathematical perspectives in the first public gardens of Romania

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Abstract. Since the Early European Modernity, gardens were designed and used for countless purposes, but some of the most famous were created as political, cultural and economic statements and, sometimes, even as instruments for modernizing and civilizing societies (first created by/for a privileged few, and later, for the general public). If such gardens were built in Western Europe for a relatively long period of time, the first similar examples were created in Romania only since the mid 19th century. However, the Romanian society was not used to the European types of gardens, and the Romanians had had a very different opinion over what a garden is or what it should suppose to represent. To this end, the first foreign gardeners and landscape architects that designed private, but most importantly, public parks in Romania had to resort to a series of artifices through which to implement Western European garden design principles in some typical Romanian gardens and public spaces. One of the most interesting such artifices was to mix religious aspects and religious celebrations with wide mathematical views and architectural perspectives.

To this end, this paper will focus on how the first foreign landscape architects created new local garden design techniques in which they mixed arts, architecture and religion in order to create cultural spaces, urban sanitation ‘devices’, created ‘educational’ tools and also helped change local paradigmes.

Keywords. garden history; religion; perspectives; educational instruments; Romanian gardens.

European gardens and the process of civilization

Especially since the Age of the Renaissance, gardens began to occupy an important role in the cultural history of mankind. The curiosity of understanding and controlling nature became a goal for humanists, architects, most patrons of the arts and many more. They all tried to replicate, study and control nature and the gardens provided them the perfect tools. Moreover, by cultivating gardens and by trying to find means of understanding and taming the environment, people started cultivating and educating themselves¹. Thus, from the private villas and the *orto botanico* (botanical gardens) built in the 15th and 16th centuries in the Italian peninsula², to the magnificent 17th century baroque gardens outside Paris and to the ‘natural’ parks created on the British Isles in the 18th and early 19th centuries, they all helped not just to understand and tame the savage nature, but they also helped to cultivate and educate people (first the upper classes and then the general public).

If until the 19th century, most of the parks and gardens created all around Europe were on private properties, during the 19th century, public parks and gardens were

¹ See chapter I, Attlee, 2006.

² Referring to the Italian gardens, Helena Attlee points out the formality of planting patterns over “the refining effects of civilisation upon man” (Attlee, 2006, p. 69), or in case of some particular examples such as the Villa Lante, she underlines that some particular garden features invite to “intense cultivation, becoming a vivid expression of human civilization”(Attlee, 2006, p. 64-66). Thus, the garden becomes, in the 15th, 16th and early 17th century, an allegorical and cultural statement of civilization.

opened and/or designed for all people to be able to use them. By these means, apart from becoming a means of urban sanitation and of political-urban design strategies, by offering people the chance to experience another type of public space (a space that once belonged only to a privileged few!) than the ones they were already used to, garden design had become an instrument for educating and civilizing societies. Once opened, people would have to restrain themselves and learn how to behave accordingly, more or less accepting a certain code of manners and behaviours while using them.

By first educating a privileged few, and afterwards the general public, modern gardens might be considered instruments for educating and civilizing societies. However, the differences between Eastern and Western European cultures meant that the same principles and concepts of garden making would not easily be applied in all corners of the continent, and a certain strategy would have had to be applied for each particular case and each particular society.

Old habits die hard – an Eastern society with different views

As we have very briefly seen and summarized in the first chapter of this paper, Western Europe had experienced a cultural process of garden making since the Early Renaissance; but when it comes to Eastern Europe, and in this particular case, to the former south and east Romanian provinces - Wallachia and Moldavia - the society had different cultural values³ and when it came to gardens, they had a completely different meaning. For the Romanians, any natural or planted space was seen as a garden. Wherever trees (particularly fruit trees) were growing, wherever there was shade and also wherever there was drinkable water (lakes, ponds, rivers, wells, fountains etc.), that place, regardless if it was designed or not, was seen, perceived and used as a garden. Moreover, Romanians considered the designed planted spaces and the natural surroundings to be the very embodiments of the heavenly gardens of Paradise⁴.

As far as the studies show; for the Romanians, the gardens of Eden were not perceived neither as a cultural or an architectural concept, but rather a natural surrounding that people could not build, but could grow and use for their wellbeing⁵ (Toma, 2001; El-Shamali, 2011; Vintilă-Ghițulescu, 2015).

These ‘gardens’, even if they were private⁶ spaces, they were often opened to all the people to use after the Sunday services and after the most important religious celebrations⁷. Although opening private estates to the general public was more a political strategy by which the aristocracy came physically and symbolically closer to the people, it also created the impression that a garden is a work of God created for people to enjoy (see Toma, 2001). To this end, this particularity contributed to the way gardens were perceived as places of divine origin. This phenomena gave any planted

³ For example: “[...] the processes by which the French, German or English cultures of civility and politeness pass [throughout the centuries] do not face a similar course in the Romanian society” (personal translation - Vintilă-Ghițulescu, 2015, p. 162).

⁴ “fresh water is found in the Romanian view of Paradise [...] Not by chance the church, the garden and the well were next to each other, both real and imaginary, in the heavenly space given by God” (Toma, 2001, p. 34, translation from Mexi and El-Shamali, 2015).

⁵ “[...] here [in Romania], the esthetics and the garden architecture were not of great importance: important was the existence of natural vegetation, good water [drinkable] and the ludic and sacred type of use; only later to become a place for resting” (personal translation –Toma, 2001, p. 12).

⁶ “The favorite place where the aristocracy is celebrating is the vineyard, where nature blends with civilization [...] the civilized society prefers *parties on grass* [nn picnics]” (personal translation - Vintilă-Ghițulescu, 2015, p. 368).

⁷ “Mavrogheni makes garden[s], brings water, he builds a church on the same spot, not just for himself, but for others. There were not personal property, but gifts from God, and making them available to all is an act of a princely act of mercy.” (personal translation, Toma, 2001, p. 28).

space the possibility to be considered a garden and any such 'garden' became a place of "immersion and sacred conviviality" (Toma, 2001, p. 28), rather than a place of culture and contemplation as it was the case for most European gardens.

These aspects that describe not the shape, but the use of gardens are very important because, as we shall see, only when the architects and landscape designers that were commissioned to create private, but more importantly, public gardens, understood and accepted them, were they able to create good quality designs and were able to also use their creations as instruments for educating and civilizing the Romanian society according to the European status and concepts.

The first public gardens.

The story of public gardens in Romania starts in the early 1830s. During the Russian occupancy of Wallachia and Moldavia, the Romanians witnessed the creation of what may be called the first Constitution - the *Regulamentele Organice* (the Organic Regulations). Besides many changes that these regulations imposed, they opened the path towards the creation of the first public gardens in Romania (apud. Iliescu, 2014, p. 287).

The first one (1843-47) will be designed by the Austrian landscape architect Karl Friedrich Wilhelm Meyer right outside Bucharest's city perimeter. His project will be composed of two gardens separated by a major road that lead from the city center to one of the princely residences (the Mogoșoaia palace) which was built outside the city. The garden (*Jardin National; Grădina de la Șosea* - The Road Garden and nowadays, the Kiseleff garden) will be designed in a romantic-gardenesque style, according to the early 19th century fashion in landscape architecture (apud. Iliescu, 2014).

After the garden was opened to the public, Meyer had a big surprise as he saw that the Romanians mostly used the old road that divided the garden in half while rarely using the other parts of the garden (Toma, 2001; El-Shamali, 2011). Moreover, he saw that people used it 'improperly': they did not use its paths for contemplative walks (they did not even stay on the paths, but crossed in every direction), they used its lawns for picnics, its ornamental fruit trees for food and its lake and fountains for washing and drinking (El-Shamali, 2011). As we have already seen, they were used to a different type of 'garden' - they were immersing rather than walking and they were using the garden's components instead of contemplating the ensemble. Moreover, another reason for which the citizens of Bucharest preferred using the road instead of the garden was that "traditionally, Romanians do not meet [met!] in squares, but on the streets" (Cina, 2010, p. 81).

Another aspect that Meyer realized and then had a very big impact on his future works, was that people used the road that lead to the princely residence for some kinds of spectacles. People would gather around and stare at the carriages passing-by and they would even take part in some peculiar traditional Spring flower-fights that took place every year on that road⁸.

⁸ See chapter XII - Parkinson, 2014.



Figure 1
The Kiseleff garden (former Jardin National and Grădina de la Șosea). Source: ANIC, Fond Planuri, Jud. Ilfov.

From some certain points of view, Meyer's first public garden may be seen as a fiasco, but shortly after opening it to the public, he will be commissioned with a project for a new public garden in Bucharest, and this time he will create a Western garden adapted to the Romanian society; and his project will also become one of the first large scale projects for civilizing the local population according to the European status.

The garden-church

The site for Mayer's second project for a public garden will now be inside the city's perimeter and very close to its center⁹. However, the site that was chosen for the creation of a new public garden, namely the Cișmigiu garden (1845-52), was an urban swamp that was frequently flooded by the Dâmbovița river and the reasons why this site was chosen was firstly for the need for urban sanitation and secondly for recreational purposes (apud. Pănoiu, 2011).

After the site had begun to be cleaned, Meyer proposed a garden that would become an integrated part of the city's urban structure and circulations - the first of its kind in Romania. To this end, Meyer will design several round-points in order to have carriages bring people inside the garden¹⁰. By creating these types of links between the urban layout and the garden, the Austrian landscape architect opened the it to all types of public: both for the poor and for the wealthy. This aspect is very important because, as we have seen, if until then, the upper classes opened their 'gardens' for the public to enjoy themselves during some important religious celebrations, it was the first time in the history of Bucharest and of Romania when a designed planted space became neutral and was opened to all types of public without any special occasions and regardless of their status: the poor came by foot and the wealthy by carriage. These round-points are similar to the ones on the old road from the Kiseleff garden, only that the ones in

⁹ "La site rare de ce jardin public au centre de la Capitale [...] dont la position au centre de la ville le classifie aux raretés de l'Europe. (K.F.W. Meyer - Boucarest le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1850).

¹⁰ "[...] Celle avenue terminant avec un grand rond-point pour l'arrêt des voitures, - parce qu'on ne passera qu'à pied dans le jardin même, pour éviter la bout et la poussière qui gênerait entièrement l'agrément de la promenade, [...]" (K.F.W. Meyer - Boucarest le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1850).

Cișmigiu invite people into the garden and do not serve as places to turn around (from the garden!) and get back to the city.

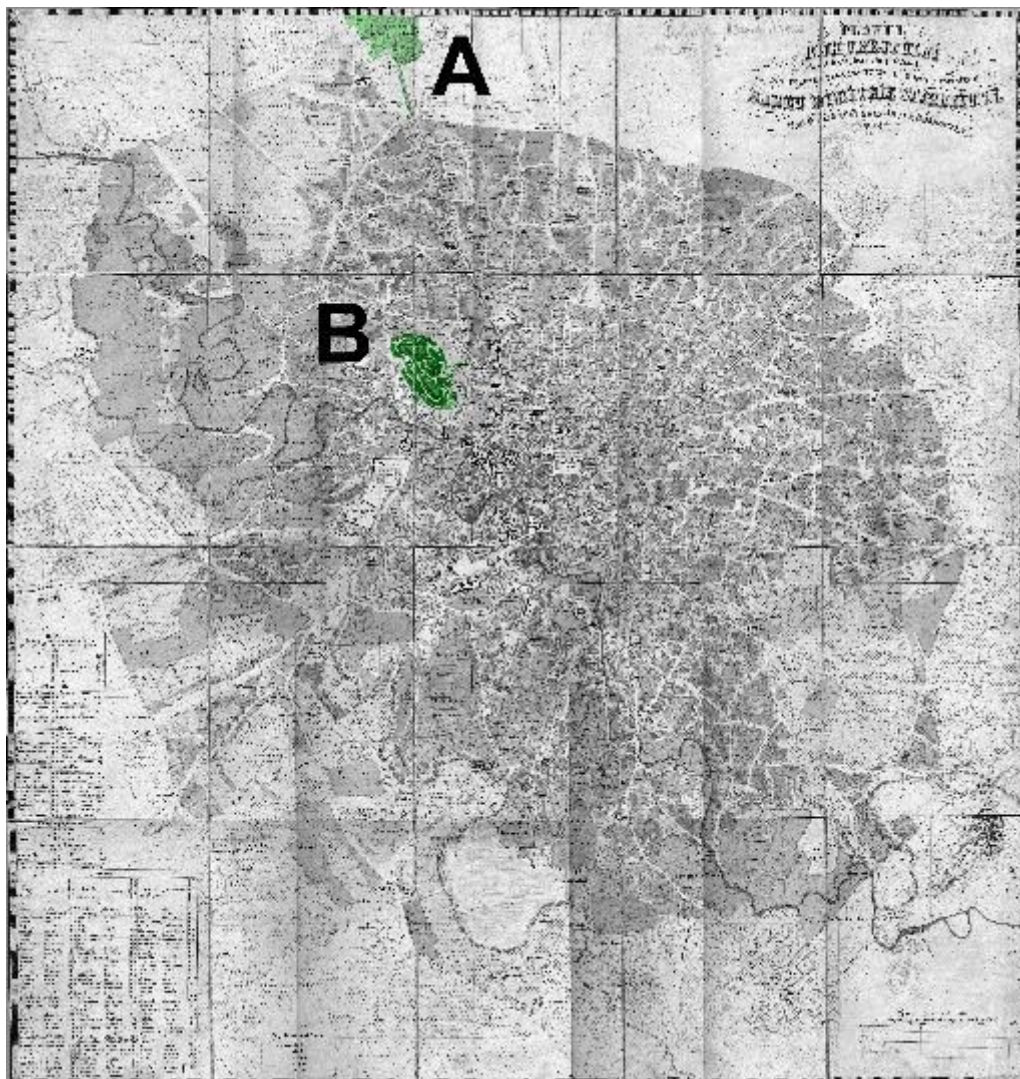


Figure 2
Bucharest in 1852 with the first public gardens: A-Kiseleff and B-Cișmigiu. Source: ANIC, Fond Planuri, Jud. Ilfov, 338.



Figure 3

The Cișmigiu garden and the Schitu Măgureanu (Skitu Măgur) church in 1852 (note: in between the Cișmigiu garden and the church is a private property, itself a garden, that will become part of Cișmigiu in the early 20th century). Source: ANIC, Fond Planuri, Jud. Ilfov, 338 (detail).

Another very interesting similarity between the Kiseleff and the Cișmigiu gardens is the main axis. If the main axis from Kiseleff is represented by an old road that lead to an important (relatively far away) princely residence, the one from Cișmigiu lead from an entrance (a round-point entrance!) into the garden to an old church built upon a small hill, namely the Schitu Măgureanu church. It was the first time in the history of Romania when a church was, by means of designed perspectives, both physically and symbolically connected to a public garden, thus allegorically making Cișmigiu to really be perceived as a heavenly garden.

However, the main axis in Cișmigiu was far more than a road towards a church - it most probably was also a copy of the road from Kiseleff as it was itself divided in three parallel alleys planted with double rows of tall trees (nn. *Ulmus minor*): the central alley being used for walking and the ones on the sides for resting. By this means, Meyer recreated the Kiseleff road inside his new garden and offered a thick shade for the public and also the possibility for the people resting on the benches situated on the side alleys to witness a spectacle offered by the multicultural and multi ethnical passers-by¹¹.

¹¹ “permettre à la fois la vue de plusieurs milliers de personnes [...] pendant que l’autre personnes se foulent des allées larges symétriques ornés du luxe des milliers de focettes [vêtements?] élégantes qui s’y rencontrent aux soirées plus brillantes.” (K.F.W. Meyer - Boucares le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1850).



Figure 4
The main axis and the Schitu Măgureanu church in Cișmigiu. Source: Arch. M. Ghigeanu personal library.

But the main axis from Cișmigiu was not just an alley towards a church nor a road for public entertainment, but a more complex garden feature that was most probably designed to bring together the European concepts of garden making and the Romanians' view over what a garden should be. In order to achieve these goals, Meyer created an allegorical and symbolic structure which one might find that transformed this part of the garden into what may be called an opened-air garden-church. There are several arguments in favor of these claims and we will try to summarize the most important ones in the following paragraphs:

Cișmigiu and the Metropolitan Church. In 1832, the alley that lead to the Metropolitan Church in Bucharest was planted with chestnuts (nn. *Aesculus hippocastanum*) and it became the first urban promenade of the capital-city of Romania. This church too is situated, alike the Schitu Măgureanu church next to Cișmigiu, upon a hill. It is most probably that Meyer drew inspiration from the Metropolitan Church and tried to mimic its design in Cișmigiu in order to create a recognizable landscape for Romanians - an image with which they were already accustomed to.



Figure 5
The Metropolitan church and the hill in the early 20th century. Source: Arch. M. Ghigeanu personal library

Perspectives towards the church. It was the first time in history when a church became a focal point for a newly designed perspective because up until then, churches were “always isolated, according to the Orthodox tradition and were never junction points in the urban fabric” (Cina, 2010, p. 56). Also, the concept of built perspectives was relatively new for the Romanians and one can only imagine the importance and the impact of Meyer’s design upon the people.

Shade and cathedral domes. As we have stated before, to be acknowledged by the Romanians as a heavenly garden, Cișmigiu had to have luxurious and edible vegetation, drinkable water and shade. In what concerns the later, by using double elm tree alignments for the main axis, Meyer did not just offered shade, but also created a cathedral dome-like structure out of vegetation, thus emphasizing the spiritual aura of the garden.

Music. After studying the behaviour and the way of life of the citizens of Bucharest, Karl Meyer understood that the Romanians are fond of music and of dancing. To this end, along the main axis he placed a music pavilion (a gazebo) and designed a grotto for musicians to play in. Moreover, the landscape architect proposed a semicircular pavilion to be built at the end of the main axis and just below the church. This second pavilion would have, as Meyer himself explains, also been used for music¹². Although this second pavilion is now long gone and the music grotto was never finished, Meyer’s intentions would have been most appropriate and would have certainly helped shape a mystical aura for the garden.

Mirroring. Karl Friedrich Wilhelm Meyer created a medium-sized lake in order to gather the water from the swamp and create an interesting garden feature which could be used for different types of social, cultural and sport activities such as swimming, rowing or ice skating¹³. However, the shape of the lake interrupted the main axis right before the semicircular pavilion, creating a large water mirror in which both the church, the pavilion and the sky would reflect, thus creating a very interesting and also very typically local type of link between all this elements.

The profane symbols. However, despite all these characteristics that were most probably designed by Meyer in order to create a garden framework around the abstract and religious beliefs of the Romanians, the architect placed numerous profane symbols throughout the garden¹⁴. This physical and also allegorical shape which captured the very essence of Romanian beliefs was altered by a series of garden features that were very common in Western Europe. Referring to the main axis, one could easily observed the statue of the pagan goddess representing Diana with a deer on the island that was built close to the church and the semicircular music pavilion¹⁵. However, this statue was not meant to disrupt the coherence of the entire ensemble, but it was rather placed there in order to show that the former swamp was symbolically transformed into a heavenly garden by means of natural and manmade forces - Diana was thus a symbol of taming nature; a symbol so often used in Western European gardens.

For the other areas of the garden that were not part of the main axis, Meyer chose to use fashionable garden features, planting patterns and flower designs with

¹² “Au saisons plus fraîches le pavillon mi-circulaire le réunion avec buffet et orchestre se prêtera bien [...] L’intérieur du bâtiment formera une promenade en genre de bazar, garni de glaces, de draperies, [...]” (K.F.W. Meyer - Boucares le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1850).

¹³ “[...] les passage des bars charges de personnes reflétant dans les ondes” (K.F.W. Meyer - Boucares le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1950).

¹⁴ Statues of Flora, Apollo, Diana with a deer etc. (K.F.W. Meyer - Boucares le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1850).

¹⁵ “[...] l’affaire d’achat et d’expectation d’une statue en fonte pour l’île du Jardin Tismidjou [Cișmigiu] représentant Diane avec le chevreuil [...]”(K.F.W. Meyer - Boucares le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 45/1850).

which the Romanians were not really accustomed to, but which were often used in most of the public and private gardens that were built all around Europe in the 19th century. They were part of the European components of Cișmigiu and by using them, Meyer not only created a link between the first public gardens in Romania and the ones in Central and Western Europe, but indirectly imposed the Romanians to relate to them and start perceiving and using them as a Western European would have did - forcing him to restrain himself and control his actions and behaviours. We will not describe all these particular elements, but we should at least enumerate some of the most important such structures, garden features and *follies*: wharfs, statues of pagan gods, *gardenesque* formal multispecies flower beds, small groves of trees, pergolas, a mineral water pavilion, an artificial hill with a grotto, *rocailles* etc.

In order to be sure that people would use this new garden ‘properly’, and not use it as they used the Kiseleff garden, Karl Meyer will also write some regulations for the use of the Cișmigiu garden (apud. El-Shamali, 2011). They become a second instrument by which the Cișmigiu garden will become an instrument for educating and civilizing the Romanian society.

By using all these artifices, Meyer was able to create both a church-like environment, but also a very complex socio-cultural structure. By these means, everyone had the chance to enjoy himself the way he pleased by using different components of the garden¹⁶, but this also meant that people now had to relate differently to this new environment, imposing themselves or being imposed with a certain type of conduct and behaviour restrictions (!). To this end, the Romanians were now experiencing a byproduct of garden architecture that was often used throughout the history in Western Europe as a means of educating people and societies.

Conclusions

After better studying the Romanian society, Karl Friedrich Wilhelm Meyer understood why did his first public garden did not functioned as he thought it would have and when he was commissioned with a project for another public planted space, he resorted to a series of artifices that would allow him to create a European garden but with a very profound Romanian atmosphere. By creating symbolic and physical links between Cișmigiu and different churches, the urban layout, history and mythology etc., Meyer has succeeded to bring the European garden fashion inside and into the urban, social, cultural and religious life of the citizens of Bucharest. Moreover and very important, by giving a physical form to a series of conceptual and religious visions and beliefs, the Austrian architect was able to indirectly impose a particular attitude towards the use of opened public spaces, forcing the people to accept the use of a certain behaviour besides public gardens - or, in other words, Meyer managed to educate and civilize the residents of Bucharest (and not only!) by the use of a particular type of garden design. The cultural and modernizing process he had started in the mid 19th century would be continued long after his death and although most of his work has disappeared over time, he remains a pioneer in what concerns the first attempts of educating the Romanian people according to European concepts.

Aknowledgements

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¹⁶ apud. K.F.W. Meyer - Boucares le 18 Jullien 1850, No. 95 - ANIC, Fond R.E.A.Z., folder 38/1850.

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How can sustainable urban planning be supported by qualitative research on geothermal energy and architecture

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Abstract. In this paper, an overview of Utica's urban planning and its historical context is given, along with a possibility of Utica to engage in more elaborate geothermal utilization. The special emphasis is to understand the circumstances of its planning and to explain how geothermal can play a role in a city's transformation in its pursue of sustainable communities' goals. Utica has set this plans in the development agenda in the years to come. Firstly, it was important to determine the aspects that lead to sustainable communities, in general. Further, the literature reviews quoted serve their purpose as a reference to what has been done in the field of geothermal utilization and cites so far, worldwide. Finally, by using the expert interview method and historical analysis of the city of Utica and considering some general urban planning theories on American and diverse cities (Jacobs, Geddes, Giovannoni), a discourse on geothermal energy is made. Can geothermal energy utilization influence urban planning of a city like Utica in the future? In conclusion, a synergy of various stakeholders, understanding the benefits of geothermal utilization in cities, is crucial and is the first step to go for. Also, in terms of urban planning of a city in the U.S., the understanding of its cultural history and renewable energy utilizations 'context is important. Finally, geothermal utilization's connection to densities and theories of urbanists is mentioned and some topics for further research on the concepts of architecture and its possible connection to geothermal utilization, were suggested.

Key words. architecture, geothermal energy, urban sprawl, sustainable planning, urban density, re-thinking, American City

Introduction

This paper's topic was initiated for the lack of interest for the topic in the academic urban planning environment and in its connection to practical implementation. Also, most of the research topics in architecture focuses on different ways how to approach aesthetics, physical form or a specific problem in design. The socio-cultural context of technology is left far behind these topics. This vary aspect is however important, because it was one of the biggest contributors to the evolution of architecture and should be studied with greater detail than it is the case now. Therefore, geothermal (as an "alien") was put into focus of architecture, to try and challenge its response to it and see what can a discourse in contemporary urban planning be made of, in terms of geothermal utilization and planning in cities. Finally, it is very hard to gain knowledge in an emerging field such as geothermal utilization in cities and urban planning in a short time. Usually, technological achievements are happening too fast, for this knowledge to be consolidated and used. On the other hand, the expansion and further technological use of this knowledge is needed.

On cities and their importance for the future

Urbanization today is the main driver of climate change, and various possibilities are offered to put a hold on this process or, at least, to make it less of a problem for the built and general environment. As recently mentioned in journal *Science*, (Nicholas S. Wigginton, 2016), pg. 905, its process is happening at a rapid scale. It is affecting the environment silently but surely. What once used to be just a minor percentage of cities

in comparison to rural habitats of humans, nowadays it has risen to more than a half of world's population living in them. Unfortunately, this urbanization costs us a lot. Earth surface is losing more and more its farmland and wildlands. This adds to climate change problem, which affects our environment as we speak. Furthermore, this trend is going to continue in the future. The cities will continue to grow, and rural places will die off. Ecological footprint of cities will also grow. More and more expectations on living standard of the global population lead to overburdening the environment outside the city boundaries and will eventually have to be re-thought. The global population have more and more expectations on living standards. This issue leads to the overburdened environment outside the city boundaries. As a matter of fact, it will eventually have to be re-thought for the sake of the cities and, more importantly, Earth and its natural cycles. There are positive aspects of this change, and the most important one is the opportunity to make cities more livable and to foster better sustainable future for generations that will live in urban environments. Achieving these sustainable urban environments can be made by using renewable and local resources, such as geothermal energy.

On geothermal energy

The geothermal energy resource results from the stored thermal energy in the earth's crust. It is considered as a renewable source, since its potential is large enough to cover needs of the human kind for centuries, without seriously endangering the environment, unlike fossil fuels' exploitation. It is the clean energy and, together with solar, wind, water and biomass, it leads to substantial environmental benefits for the city. Geothermal energy can be divided into two big categories: shallow and deep geothermal.¹ Depending on the characteristics of the soil and different factors, such as the amount of solar irradiation on the Earth's surface, volcanic activities in the area, the city may be predetermined to use deep geothermal or shallow, or both. Very shallow geothermal systems to about 200 m or less depth typically use heat pumps to enhance the thermal characteristics of the lower temperatures encountered. In deeper regions, heated water or steam is sometime found in hydrothermal rock formations that can be extracted and utilized directly in district heating systems. When rock temperatures are high enough to be useful but water is not naturally present enhanced geothermal systems (EGS) technologies can be applied. Their use is in some cases necessary, if one aims at the high enthalpy² geothermal energy. It also may be contested since enhanced geothermal systems have the potential to induce seismicity. One example specifically seen as problematic in U.S. cities is fracking, used as a process for stimulating EGS reservoirs³.

It is an important question how to approach geothermal energy planning in an urban environment. And how this can be integrated into sustainable communities 'urban planning strategies.

The components of any sustainable community (SC) can be listed as follows: Energy, food, transportation, water, buildings, urban design, urban and economic development, governance and communication and waste. (Tim Weber, 2013) Research in energy as an important element of the sustainable city is on the rise worldwide. Especially, easily

¹ Shallow geothermal energy (low enthalpy resources) refers to the fluid acquired from the depth of ground zero to 400 m in depth, as well as to its potentials in thermal energy that can be used for heating and cooling. Deep geothermal energy is usually at depths larger than that.

² High enthalpy- with higher temperatures (usually present with deep geothermal energy).

³ EGS (Enhanced Geothermal System) is applied by making fractures in the rock at higher depths in the soil, that allow the artificial fluid to heated and used for different purposes. The use of fracking as a tool and its real effects on the environment is contested.

accessible energy that is affordable and locally available, possibly integrated into smart grids and which allows for high level of energy conservation (Tim Weber, 2013), is important. Geothermal energy, available almost everywhere⁴ can help communities to reach SC goals. After the preliminary results of an interview with urban planning experts in Iceland, geothermal does not seem to be integrated in planning at all. (Reykjavik, 2016) What actions are necessary for geothermal utilization to be understood and implemented more in planning of cities and why is this important?

On architecture and how it relates (can relate) to the energy issues

Building cities and its buildings, neighbourhoods and infrastructures means a lot of open questions: how to use technology and how technology can be used in wider sustainable concept. By the very distinction of (energy) technology and planning, precedent is made, which historically may have not always been the case. In the Renaissance, people were referred to as “uomo universale”⁵, rather than just specialists in a field. This segregation of roles may have a direct connection to architecture and urbanism. It is not the goal of this contribution to question the importance of any methodological approaches mentioned above as wrong or misleading. The goals are to suggest the interconnection of data and use with user response and expert opinions. Rethinking the way of perceiving architecture and cities, not as just physical environment connected to infrastructure and its inhabitants, but rather as cities being one system of interactions (between each other) seems valuable nowadays. For example: geothermal utilization influences the environment, the environment in return influences the planning focus, the focus influences structures and structures the utilization. In general population, architecture was and still is thought to be an artistic profession, not capable of tackling the engineering issues to full extent. On the contrary, it is probably the only (engineering) profession that gathers a lot of knowledge within different fields and can only be aware of the consequences such as environmental outcome of planning and building houses, that other engineering branches do not necessarily have in their curricula. Its connection to all energy issues and geothermal use in cities, is therefore, important. Moreover, because it analysis socio-cultural factors in its everyday curriculum, thinking on architecture by architects and other experts (usually from humanities) has created substantial number of theories that support the basics of serious systems ‘thinking about cities.’⁶

For example, as mentioned by many authors such as Ivan Illich (Illich, 1978) or André Gorz (Gorz, 1999), the terms of political ecology are important aspects of the society in which we are living. Also, experiences from the past planning outcomes are valuable as they emphasize the need of the human kind to start reacting to what is happening with its cities- globalization, population growth, urban sprawl and economic and environmental changes and challenges. (Jacobs, 1961) The real proof of this process going on are the numerous catastrophic urban environments, lack of interest for the ecology of a city and most importantly, not understanding that any new technology and the different modalities of its use can damage or make cities better for a long time. Finally, diversity and density of a city are re-examined and low densities seriously questioned in this discourse, especially by Jacobs. Early in the late 19th and early 20th century Geddes and Giovannoni had challenged urban planning’s’ bias towards abstraction, physical form, design and organization over human needs, context and changing societal conditions that they felt ought to be shaping and influencing the

⁴ Shallow geothermal energy is available everywhere on Earth.

⁵ Leonardo Da Vinci was a man of not just one but different skills (School, 2014).

⁶ System’s thinking of the “fourth wave” which is focussing on unity, complexity& simplicity, cognition, is very similar to concepts of a city preferred by Jacobs (Cornell University, 2016).

evolution of cities and communities. They had advocated for “not treating parts of the cities as museums,” and instead recognizing each city as a place with advantages, shortcomings, challenges and defects that ought to be continuously critically evaluated, changed and adapted to meet its changing needs, context and ideals.

The contemporary overview of planning with renewable energy considerations can help us to get an insight into current trends in planning and its relation to geothermal energy and it was shown in the next chapter.

Case studies done so far on geothermal energy’s use in cities

In a recent publication by (K. Schiel, 2016), the study was made on geothermal energy’s connection to urban settings. The article examines shallow geothermal energy and its possible use for space heating and hot water in Ludwigsburg in Germany. The methods used comprise calculation of heat demand of the city parts, heat extraction potentials. They also comprise calculation to what extent there is demand for energy covered with geothermal on an individual object’s scale as well as benefits for the environment of such actions. It also presents the Smart City Energy Platform⁷ for each parcel within the city, showing geothermal boreholes at the parcel (mostly borehole heat exchangers were applied, with distances between boreholes and edges of parcel taken into consideration). This example shows how heat potentials can be determined and urban form of the settlement can be made accordingly to this, by using simple methods of calculation and visualization of the results. Optimal urban forms in the case study presented were the once with less densities. Urban setting of lower densities, such as one family housing, detached housing and low rise structures that dominate the urban landscape. Shallow geothermal makes more sense in a less dense urban setting for space heating and production of hot water, per study. In conclusion, the article emphasizes, that various stakeholders must be analysed to come to a good outcome of the projects, when using this model or methodology. This is where qualitative research can find its use in the future research on geothermal use in urban environments. In respect to refurbishments, as most of the cities in Europe and the U.S. would have to undergo this, parallel to the application of geothermal energy, a few innovative studies add to the knowledge database. Another study from 2014 (A. Mastrucci, 2014) has focused on the development of a tool for energy demand and supply calculations in the city of Rotterdam, with 300,000 dwellings. The greatest success of this study is that it develops a tool for the energy analysis applicable to other cities. Another aspect is that the outcomes of the analysis of an urban setting give grounds for decision making within the urban planning policies. Especially in terms of urban heating networks and diffuse renewable energy utilization within the city parts. Local renewable sources are therefore supported at the policy and governing level when dealing with energy dependence issues. Some improved modelling of energy scenarios is suggested for the future applications in cities. This relates to other cities worldwide as a possibility for their refurbishment models.

In a manuscript on the importance of energy planning at a community level (Peteresen, 2016), a view is shared and explained in terms of why energy planning should go hand-in-hand with urban planning. It puts emphasis on self-sufficient heat and electric power supply of communities, with locally available renewable energy. It also emphasises that this transition toward energy efficient communities does not have to be costly and with system’s thinking. This article, however, puts more focus on general renewable energy integrative approach with refurbishments. It does not go into much detail on geothermal potentials within the city as an incubator for city’s developments. It seems that case study methods and their conclusions are beneficial as they add to the knowledge on

⁷www.themusicproject.eu.

different energy potentials within different communities. It can help determine tools for approaches in cities. They are also beneficial as the results from different cities allow for a more comprehensive analysis. Forming models based on different settings and conditions is more viable in creating tools for rehabilitation of cities. However, the scientist is aiming a developing so called “magical tools” for refurbishments and redevelopments of cities and their neighborhoods. Too much emphasis is put on this, even though, this universal tool does not seem to exist at all. Therefore, the focus in further chapters of this paper will be to show that each case study done in detail is far better than developing universal tools applicable to many cities. This points-out to the problem of city refurbishment from a perspective different to the current globally accepted trend: sustainability per se and even pushing sustainability into confined boundaries while not understanding the essence of each city and its experts’ opinions, historical development and even not dealing with the available statistical facts about energy use nor actual state and importance of buildings in a city and its neighborhoods.

Motivation, aims, methods and sampling

The methodology is to use a couple of experts in different fields and put them into discourse of geothermal use in cities. Quantitative assessment in form of a wide survey among experts could deliver enough scientific material but no details. That is why a qualitative analysis, in terms of contemporary use of geothermal in cities with experts’ interviews, was performed. One city was selected for the analysis and focus of the research in this paper - Utica, NY. While conducting expert interviews in the U.S., a couple of experts coming from different fields were examined. Two of the interviews were made in the city of Utica, one with its urban and economic development expert, the second with an engineer working at the engineering department. A member of the academia was interviewed, to gather opinions on Utica and development of geothermal in the U.S. Finally, one of the samples was acquired by a workshop or by a special class with a geothermal expert. Couple of interviews included the firms that have installed geothermal and will be partly presented here as well. Contribution of the qualitative method like this is that it can supplement the quantifying methods usually used in planning (GIS, numbers, figures and statistical representations).⁸ It was the case, that it opened-up new questions for the researcher.

Utica- overview of the city’s history and urban morphology with a reference to the planning circumstances of an American city

Utica, NYS is a city of some 60,000 people in Upstate New York in the United States. It was first mentioned as a settlement of the early settlers coming from New England in the search for land and resources. (Donald F. White, 1998) Its development as a large industrial city occurred throughout the 19th century, after the industrial revolution which allowed the expansion of industry and city growth and its urban population in most of the American cities. One of the greatest generators of development was the establishment of the Erie Canal.⁹ This expansion of Utica lasted to up after the WW2¹⁰, when first signs of decline were noted and Utica started facing years of steady fall. In

⁸ GIS is referred to as Geographical Information System, used in various representations of urban potentials of specific areas. One good example is Vienna, where the thermal maps are used to show geothermal potentials within environmental benefits (City of Vienna, 2017).

⁹ Erie Canal construction had was completed in 1825, and these 580 km- long water channel once connected the Hudson River (East Coast) and Lake Erie (North of the U.S.) and was important factor for the past development of cities in NYS like Utica.

¹⁰ WW2 is referred to as the World War 2.

comparison to nowadays¹¹, the city had some 100,000 people at the peak of its development in the first half of the 20th century. The decline in demographic statistics is not the only decline Utica was facing. Lack of jobs led to migration towards other cities, especially of the intellectuals. The population had no critical mass of intellectuals who would be employed and earn more money, adding to the number of significant tax payers and tax money that the municipality can count on. Poor population remained in the city core, whereas the remaining richer population moved towards the suburbs. Urban sprawl refers to a phenomenon where city is growing by spreading in all directions from the city core and this was the case in Utica. This process continued as new suburbs arose, giving way to the process of urban expansion with neglect of the old core and its potentials. Parallel to this, it seems that the policies of urban planning after WW2 were internationally aiming at giving way to car transportation and consumer culture in the U.S. It is unfortunate that many U.S. cities are lagging their European counterparts, where strategies for sustainability seem to be already integrated in the planning processes.

On the other hand, the potentials of these old industrial cities in the U.S. are enormous, especially the potentials in energy reconstructions and use of architectural heritage buildings and sites. In the case of Utica, many parks left from the era prior to WW2 with many different concepts defined by famous offices in the U.S. These park concepts are interesting since the city structure can be best seen within these pioneering solutions which are aimed at wellbeing and comfort of an individual and the whole community. The emphasis is put on urban connections, green infrastructure, recreation and integration of parks into city tissue. The benefits of parks on wellbeing has been examined in a recent study published in PLOS ONE (L. Larson, 2016) where it was suggested that this relationship is important also for urban management and planning. Therefore, this element should be considered along with geothermal and other renewable energy utilization concepts in Utica, as in any city worldwide. This park situation and concepts from the past alone have a lot of potentials nowadays. New standards for sustainable redevelopment of neighbourhood, such as LEED-ND, support green infrastructure in the auditing process. This in return enables a comparative approach in future planning and states what needs to be taken care of in the city. The integration of sustainable technologies within these processes of urban transformations, with addition of parks and more compact developments in the future, supports the idea of sustainability. This finally, adds to social stability and emphasizes the importance of the place and its urban amenities, and makes the city more liveable and worth saving. The sustainable communities' project at Cornell University has been dealing with urban transformations of Utica for several years. (A. George, 2016) The project focussed on solar, shallow geothermal energy utilization and possibilities for district heating system with shallow geothermal. It puts emphasis on the benefits of solar and geothermal use and some of district heating and it is a good presentation on how different parts of Utica can be imagined with geothermal district heating in the future. The project is valuable as it also examines the benefits of landscape architecture as an element of urban redevelopment and shows its connection to technology, in this case ground source heat pumps.

¹¹Current population of Utica is around 60,000 people. Decline in population numbers was heavily influenced by industry job losses and migrations of population to other cities. The settlement of refugee population at the end of the 20th century in Utica gave birth to hope for its re-development, especially of the city core, as this population is diverse and is more prone to changes, in comparison to an average American city population that dislikes any change in their urban environment.

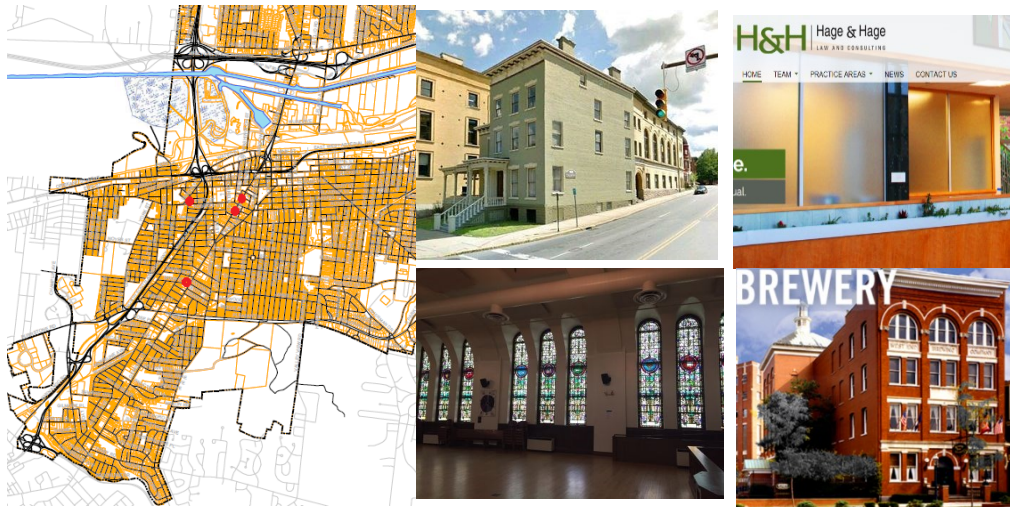


Figure 1-5 (from left to right):
 City of Utica, general map showing waterways, main arteries and current geothermal locations¹², New century building¹³, Hage & Hage law firm, Old Synagogue (RCIL)¹⁴; Matt Brewery, which uses geothermal for cooling.¹⁵

Geothermal energy utilization in Utica- current situation

Geothermal utilization is neglected in the U.S. in terms of use for heating and cooling in cities. It is therefore challenging, to convince the consumer, private or public, to invest in a geothermal system, despite these benefits that exist. There are three initial utilization cases in Utica. One of them is the law firm Hage and Hage¹⁶, which was the first private company to invest in an old building in the city downtown, and the first to settle its businesses there. (Mohawk Valley Regional Economic Development Council, 2016). By making net zero energy building while doing the project, the company's know-how was a success, in terms of advocacy for innovative technology and legal counselling which they offer on sustainable project. Another example is the Matt Brewery in Utica, which has made one of its storage buildings to a successful geothermal heat pump project in the old factory parcel. The third example is its use in the RCIL building in Utica, where an old Synagogue was transformed into a public NGO building for job seeking citizens, where geothermal system covers heat loads for administrative purposes and some common rooms. These initial steps were important for Utica, in terms of future geothermal energy utilization. In an interview with an expert from the city hall, the person mentioned that "people easily buy something if they can see it first". Having geothermal pilot projects in the city helps greatly. Unfortunately, deep geothermal was not something commonly seen in NYS¹⁷, therefore it can be hard to try to advocate this in the current cultural setting in the city.

¹² Source: www.cityofutica.org, geothermal drillings 'presentation by the author of the paper.

¹³ http://photos1.zillow.com/p_d/ISxfrm7ouken0131000000000.jpg, R2G project building.

¹⁴ interior, now Resource center for Independent Living (RCIL).

¹⁵ source: <https://www.saranac.com/>.

¹⁶ <http://www.hagelaw.com/>, <http://www.receptionhalls.com/media/NY/11889/homepic.jpg>.

¹⁷ NYS is referred to as New York State, one state of the U.S.A. where Utica is located.

The results of the expert interviews (sample analyzed)

There is a greater context that should be explained, and it covers the State policies on geothermal as well as city planning institutions, which are thought to be responsible for allowing for geothermal to be exploited at a scale larger than individual use in buildings. A district heating option is discussed and analysed as well as other important renewable energy concepts, which can find its use in Utica, at a city or neighbourhood level. Also, geothermal energy utilization's connection to those options is important for the analysis and should be determined during the interviews.

It was very hard to convince other departments to give expert interviews on planning and sustainable options in Utica at the City Hall. The reason lies probably in the fact that there are few projects in the city and in the fact that planners and decision makers felt uncomfortable to be questioned about the topic. Fortunately, couple of interviewees were found, willing to share their views on city's infrastructure, planning, policies, buildings and finally on geothermal projects in Utica. The greatest question which should be answered by this and similar researches is how people involved in planning can push the message of renewable energy use in the cities and what key stakeholders or strategies are possible at urban planning level. Also, one of the interviewees said he thinks one needs "to see something (or touch it), before he or she believes it is possible", when asked about geothermal energy use for the future in Utica. (JS, 2016). The interviewee referred to several wind mills that are seen in Utica from the neighbouring cities and areas and that people, despite their disbelief in them and what they can do, started eventually accepting them, although there are different controversies. Therefore, the initial geothermal projects in Utica made so far are important and future investments in public and housing utilization of geothermal. A master plan should be made by the city hall experts and externs. The greatest problem seems to be, how to convince people to think green and accept geothermal. Even among the suggested interviewees in the City Hall, certain dose of scepticism to giving opinions on geothermal was noticed, as only a few agreed to be part of the investigative approach presented in this paper. This is an obstacle, since they are disseminators of any innovative applications in the City of Utica. The above-mentioned term fracking is well known in the U.S. and has a negative connotation. However, shallow-geothermal applications are possible without having this process.

Probably the best way to overcome the "scepticism" in the future is to conduct workshops, invite lecturers and help disseminate the knowledge among the engineering and planning departments. Since Utica is member of the so-called Climate Smart Communities Pledge, (New York State, Department of Environmental Conservation, 2017) it has committed itself in pursuing these goals. An important factor contributing to Utica's development with renewable sources and sustainable planning is the younger entrepreneurial population, aimed at better business climate with local resources and climate change awareness. Understanding of Geothermal potentials and its utilizations in different commercial and housing sector can be supported by this growing population. There is a need for both qualitative and quantitative assessment of the geothermal energy. Based upon the research being done already with R2G programme at Cornell University, a more thorough analysis of the urban planning process for the future seems to be possible. (A. George, 2016)

An important aspect of geothermal utilization for architecture and urbanism is its connection to density. In Utica, having mostly low-rise objects in its urban plan, except for a few public buildings form the second half of the 20th century, it was unclear, whether a geothermal district heating applications can be thought of in the future. An expert in geothermal utilization was confronted with the question to see if urban density affects geothermal utilizations at all. The result within the special workshop (Thorkleikur, 2016) shows that economic use of geothermal is possible both with low

and high densities, based on experiences of the expert firm. Also, the expert pointed within his lecture that the utilization of geothermal is economically most acceptable with new built city areas (the “built from scratch” Chinese cities are good example of this) whereas installing geothermal district heating in poorly insulated buildings is challenging. (Cornell University, 2016).

Conclusion /summary

What can be done in the future is to make a quantitative assessment or a model of Utica’s urban development and to try to make geothermal a regular component in urban planning there. In other words, a local resource can play a greater role. How to do that is a big question mark. Based on the interviews, change of demographic numbers and more interest among young entrepreneurs in Utica for green architecture, can support geothermal utilization and can become a synergy with other initiatives leading to sustainability of the city, such as Microgrids, energy storage, urban parks etc. The use of geothermal in planning has less counter-arguments than positive ones in Utica and in the U.S. For once, because it is hardly used in planning at this moment. Secondly, tis renewable source is considered an emerging technology that affects the environment and the city and therefore its context in architecture seems interesting for further theories and analysis, beyond Utica and it terms of regional planning in the U.S.

Cities are our future. And this is what architectural research should be aiming for as well in the future. Especially because of the lost role of an architect in today’s society. The radical approaches of the past movements described in the first chapters of this paper could be further researched. The specific role of geothermal technology seems to be worth considering for the future of our cities ‘planning process. For once, because so far, it has been left out of the planning process. And because its planned use can serve the city itself. It must be possible to interest and slip the role of an architect into the realm of sustainable planning swiftly and with a more focused research on the topics such as geothermal utilization. Next thing is to find out, if a diverse and dense city supports geothermal and how planning can play a role here.

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The Project of Archaic

Purpose and Place in the work of Peter Zumthor

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Abstract. What are the original connections between the human's primal being and man's act of making? Would it be possible to be drawn in a study between the archaic and architecture? The proposed dissertation pursues these questions in order to discuss the position of Peter Zumthor and his relevance within the wide contemporary architectural practice. The dissertation will argue that the unitary character of smaller works such as the chapels Sogn Benedetg and Brüder Klaus expand the specific contents of their programme while, simultaneously, condensate the broad surroundings of their site. Moreover, the chapels will be taken as a 'comparative case' that shape the thematic production of an architectural practice that refuses to fit into any categorical style. Instead, one should be talking about concepts and ideas. The main one deals with the construction of atmospheres, a well-established claim by the Swiss architect. The curiosity is now placed in what precedes that formulation. Hanging on the start – "I love beginnings", is supposed to have been said by Louis Kahn –, an attempt is made as The Project of Archaic. Supporting the main frame, the drift of the discourse will range between Purpose and Place in the work of Peter Zumthor.

Keywords. Archaic Architecture; Atmospheric Purposes; Poetic Places; Peter Zumthor

Truth is in Things Themselves.

<<Truth lies in things themselves>> was expressed in a lecture written for the Symposium Piran in Slovenia, on December 1991, and later integrated as the second section of the publication *Thinking Architecture* [Zumthor, 2015], with the title "The Hard Core of Beauty". Conveys the confidence of the author, Peter Zumthor, in believing its own intuition¹ to survey reality in order to store some kind of authenticity. The complete sentence alludes the work of an Austrian poet: "Peter Handke writes of his endeavours to make texts and descriptions part of the environment they relate to. If I understand him correctly, I am confronted here not only by the all-too-familiar awareness of the difficulty of eliminating artificiality in things created in an artificial act and of making them part of the world of ordinary and natural things, but also by the belief that truth lies in the things themselves." [Zumthor, 2015, 32].

This is a concern with the beauty that is lost with the disregard towards the natural grown things that in turn carry signs or messages, as Zumthor sees them. The link is made right at the start of the chapter to another writer, an American poet: "Two weeks ago I happened to hear a radio program on the American poet William Carlos Williams. The program was entitled 'The Hard Core of Beauty'. This phrase caught my attention. I like the idea that beauty has a hard core, and when I think of architecture this association of beauty and a hard core has a certain familiarity.

¹ "<<There is no idea except in things>>". Zumthor inherits the motto of William Carlos Williams and applies it to architecture. Needless to say, he is not a materialist who polishes things within the framework of custom and experience, nor an architect intent on developing new materials to surprise. [...] Zumthor relies on his intuition. Of course, intuition is not simply the exercise of subjectivity. It is proficiency in an earnest and logical approach to things, a kind of impersonal logic. [...] Proficiency in intuition and 'fidelity to things' (Peter Handke)." [Nakao, 1998, 220].

“The machine is a thing that has no superfluous parts”, Williams is supposed to have said.” [Zumthor, 2015, 29].

The conviction is now about the emotional charge that is carried in the laconic work that captures the essences of things to appropriate them. That is an attitude not installing or stirring emotions but rather expecting them to emerge. This perception translates the architect’s measurement for the right amount of interplay: “Williams’s work [...] have such a strong emotional impact. | What I heard appeals to me: not to wish to stir up emotions with buildings, I think to myself, but to allow emotions to emerge, to be. And: to remain close to the thing itself, close to the essence of the thing I have to shape, confident that if the building is conceived accurately enough for its place and its function, it will develop its own strength, with no need for artistic additions. The hard core of beauty: concentrated substance.” [Zumthor, 2015, 29-30].

The answer is given to what is at the centre of the subject. ‘Truth’ lastly leads to ‘Beauty’ and to seek ‘Truth’ means to concentrate in the suitability of ‘Place’ and ‘Function’ in an architectural project. Still, ‘Function’ does not seem appropriate to capture the essence that is being presented and Zumthor shifts, near the end of the chapter, to conclude: “[...] one final time: where do I find the reality on which I must concentrate my powers of imagination when attempting to design a building for a particular place and purpose? One key to the answer lies, I believe, in the words “place” and “purpose” themselves.” [Zumthor, 2015, 36].

‘Purpose’ alongside ‘Place’ is, thus, elected. Both are meant to withdraw directly from reality a self-evident explanation for the architectural practice of Zumthor, likewise the same logic of the raw poetry of Williams and Handke. Arriving to this association is done with even more associations, a referential course gathering Wallace Stevens, Italo Calvino, Edward Hopper and where Zumthor discredits the idea of Invention for Discovery, which complies with the objective of raising emotions: “Wallace Stevens [...] accepted the challenge of looking long, patiently, and exactly and of discovering and understanding things. His poems are not a protest or a complaint against a lost law and order, nor are they the expression of any sort of consternation, but they seek a harmony which is possible all the same and which – in his case – can only be that of the poem. (Calvino goes a step further along this line of thought in an attempt to define his literary work when he says that he has only one defense against the loss of form that he sees all around him: an idea of literature.) Reality was the goal to which Stevens aspired. Surrealism, it appears, did not impress him, for it invents without discovering. He pointed out that to portray a shell playing an accordion is to invent, not discover. And so it crops up once again, this fundamental thought that I seem to find in Williams and Handke, and that I also sense in the paintings of Edward Hopper: it is only between the reality of things and the imagination that the spark of the work of art is kindled.” [Zumthor, 2015, 34-36].

Reality embodies what has been said reportedly to poetry, literature and painting in other authors. Reality is also considered towards architecture by Peter Zumthor in the very last paragraph of the chapter. There, he reinstates precisely the idea that triggered these comments: “The reality of architecture is the concrete body in which forms, volumes, and spaces come into being. There are no ideas except in things.” [Zumthor, 2015, 37].

Theme and Track.

What are the original connections between the human’s primal being and man’s act of making? Would it be possible to be drawn in a study between the archaic and architecture? The proposed dissertation pursues these questions in order to discuss the position of Peter Zumthor and his relevance within the wide contemporary architectural practice. The study of the life and work of the Swiss architect shall present the necessary background to guide the examination of his major projects or buildings. The dissertation will argue that the unitary character of smaller works such as the chapels Sogn Benedetg in Sumvitg, Switzerland, and Brüder Klaus in Mechernich, Germany, expand the specific contents of their programme while, simultaneously, condensate the broad surroundings of their site. Moreover, the chapels are both presented as elementary constructions that recreate two distinctive habitats that report from an ancient human

living, a cabin and a cavern. Although the reading of primitive structures could also be extended to other works of Peter Zumthor, the chapels will be taken as a 'comparative case' that shape the thematic production of an architectural practice that refuses to fit into any categorical style. Instead, one should be talking about concepts, ideas, themes. A clarification is required and, for that, the proceedings will guide by the sense of condensation instead of extrapolation.² The main one deals with 'the construction of atmospheres', recognized already as a well-established claim by the Swiss architect. The curiosity is now placed in what precedes that formulation. Hanging on the start – "I love beginnings", is supposed to have been said by Louis Kahn –, an attempt is made as 'the project of archaic'. Supporting the main frame, the discourse will drift between the 'purpose and place in the work of Peter Zumthor'.

Created from a Process of Making.³

Arnold Böcklin's *Isle of the Dead* [Figure 01] was subject of five variations between 1880 and 1886, concerned with something that could also be found in Samuel Beckett's "Ever tried. Ever failed. No matter. Try again. Fail again. Fail better", expressed a century later, in 1983. We could wonder about the difficulty of finding the right way to portray a mundane act, death, in a special location, isle. Simultaneously, the repetition with variation attests a persistent search precision, felt by its author. The painting depicts what is described in the caption. A full landscape of an island appears at the centre of the composition with its limits contained by the immensity of an ocean that goes beyond the limits of the frame. It is the place where someone is going and is almost arriving, coming from somewhere else, also outside of the limits of the frame. The boat in which he or she is travelling even emphasizes the idea of being foreign to that landscape and, so, coming there for a particular reason, with a purpose. The island is the place where the dead dwell.

The image of this painting figures alongside the preface of the book *Atmospheres*. The mood that it conveys suits the words of Brigitte Labs-Ehlert in establishing a shared relation of the architecture of Peter Zumthor and the world where it exist: "[Conversing with Beauty] There is an exchange, a give-and-take, between Peter Zumthor's building and their surroundings. An attentiveness. An enrichment. [...] Reading a place, becoming involved with it, working out the purpose, meaning and goal of a brief, drafting, planning and designing a piece of architecture is therefore a convoluted process that does not follow a straightforward, linear path." [Zumthor, 2006, 7].

The non-linearity of architecture explains the difficulty in finding the core of the question about any architect but certainly more considering the position of Peter

² "The interpretation assumes the sensory experience of the work of art, and uses it as a starting point. Today it cannot be taken for granted. Just think of the mere multiplication of works of art available to each of us, to which must be joined the tastes, odors and contrasting views of the urban environment that bombard our senses. Our culture is based on overproduction; the result is a gradual loss of sharpness of our sensory experience. [...] What is important today is to recover our senses. We must learn to see more, to hear more, to feel more. Our task is not to discover in a work of art the maximum of content, and even less to squeeze more content from a work than the one that is already there. Our task is to reduce the content so that we can actually see what is there. The aim of any commentary on art should in our day be to make works of art - and by analogy, our own experience - more, not less, real to us. The function of criticism should be to show what it is, or even what it is, instead of showing what it means." [Sontag, 2004, 32].

³ "Peter Zumthor's architectural thinking gains meaning not in <<beautiful>> drawings but buildings. [...] By building I mean the materiality of architecture, which can only be experienced in actual buildings and which is of a technical nature, that is to say it is created from a process of making. Thus, it is logical that Peter Zumthor shows in his drawings are actually <<made>>. Inherent to these drawings is the concept of <<téchnè>>, which, according to Aristotles' definition, combines <<fine arts>> with arts and crafts. For me, this word captures the essence of Peter Zumthor's buildings. [Steinmann, 1989, 53].

Zumthor. The diversity of his thematic exploration challenges the conclusive answer that encloses all the mystery of its *raison d'être*.⁴ On one side, there is an impossible struggle in the creative work as within inexact sciences, constantly dealing with the signification of everything. Questioned about the way he deals with this problem in order to communicate his own ideas to others, Peter Zumthor relies on relatable stances: “AA: How do your students come to grips with such subjective values? How do you instil in them a sense for the atmospheric? PZ: It’s easier to deal with codified precision, though it is hardly worth knowing. We have already discussed what effect patient, subjective work can, in itself, have on universals. There are so many architectural schools where one learns to talk eloquently about designs. Naturally, this so-called conceptual thought and discussion about architecture stems from the need to build something. Only that doesn’t necessarily lead to good architecture; words, which fit together well can result in a good dissertation, but not necessarily in a good house.” [Widder, Confurius, 1998. 98-99].

On the other, there is a desired uncertainty in the creative work as there is within exact sciences, commonly searching for new grounds in the unknown. Peter Zumthor finds some guidance and comfort in the “vagueness, openness and indeterminacy” of Giacomo Leopardi, since “the poet of the vague can only be the poet of precision!” [Zumthor, 2006, 30] as told by Italo Calvino. And the path for precision requires a balanced objectivity: “It is hard to be objective about Peter Zumthor’s work. His buildings demand the visitor’s empathy. Unconditionally. Just as they came into being so should they be understood. Ad once this thought is posed, the viewer is shocked at first. Because building is an archaic medium reflecting time, i.e. present, past and future. Zumthor designs ‘according to problems’. He reacts to the material and cultural resources of the site with the greatest possible objectivity. Zumthor’s SSSs (by heart): site-specific architecture without knowledge of the world is uninteresting; world architecture without site-specific knowledge is too.” [Achleitner, 1998, 206].

The empathy that Friedrich Achleitner mentions clearly reminds the concept of *Einführung*, of Robert Visser [Mallgrave, Ikonomou, 1994], vital to experience the *Stimmung* or “atmosphere”. The proper concept that best captures the origin of this interplay and that is at the base of the interaction of architecture and the world is yet to be found. Object and site balance so that the first could fit and the second accept. The process of reciprocity adheres to the inevitability of transformation but promotes the possibility of contamination. Anchoring while adapting. This requires time to build and, perhaps, is reflected on the archaic.

Methods and Materials.

Conducted within the field of the theory of architecture, this dissertation is about the presence of the archaic in architecture. In order to justify this claim, a range of matters will be reviewed and considered. While mostly extracted within the specific of architecture, several references will be gathered from general areas, namely, artistic and scientific. Despite their diversity, they imply general subjects that should be enunciated for the contextualization of this particular purpose and place. In other words, to ‘project the archaic’.

In the first part there is a prior need to set the context about the archaic and architecture. Finding the possible correspondences between them should validate the premise that is being pointed. The course of proceedings will meander through discovered facts and selected deductions, and balance the tone at times evident and other intuitive. The scope of disciplines surveyed will range from anthropology to archaeology, geometry, philosophy, phenomenology, poetry, among other with less

⁴ “The drawings describe with precision the poetry of these buildings. They are poems, dedicated to work, the form owes its very existence to work. I do not mean that work is necessary to create from – that is always the case; I mean that the form has its *raison d'être* in a work process and the drawings show this. But work is for Peter Zumthor more than just a means to an end. It is an end in itself. [Steinmann, 1989, 53].

impact to the study. All should support the main line of thought in the proper measure and quantity, aiming to correspond the archaic and architecture.

In the second part it will be addressed the position of Peter Zumthor. Primary and secondary sources shall serve as main constituents to support a critical judgement over his work, in both levels of his production that has been made in theoretical and practical frames. Equal value will be put in the consideration of the relatively shorter amount of written material, when compared to his mostly larger building collection. Treasured even more, if regarded as ‘ciphers’ to unlock several theoretical concepts underlying the nature of his practice, but also the perspective of being reflections that were produced as conclusions from personal and professional experiences, resulting in their outcomes. Between several contributions, two exclusively authorial publications have to be mentioned, as they appear in a later phase of his career: *Thinking Architecture* and *Atmospheres*. Complementarily, will be contemplated oral communications under the form of lectures and conferences, recorded and available online. In fact, these fonts are crucial since they, precisely, compose the structure of the first book: *Thinking Architecture* is a continuously growing publication that transcribes the live performances, as proves the current third expanded edition. Its relatively autonomous composition, made of added chapters from dispersed contexts, is the foundation for the more organized second book: *Atmospheres* is a kind of encyclopaedia that conceptualizes nine themes and three appendixes, providing an insight to the head of Peter Zumthor. Other bibliographic and digital sources will include his participation but provided by other authors, in many books and articles, dialogues and interviews that analyse his work method and building achievements. Besides consultation of published material, interviews will be attempted, namely, with Peter Zumthor, Thomas Durish and Philip Ursprung.

In the third part the focus on a comparative case will surround the chapels of Sogn Benedetg in Sumvitg, Switzerland and Brüder Klaus in Mechernich, Germany. A special attention will be kept towards the material related with the two cases studies. Three degrees of approach towards those: casting what has been published and is available in the public realm, visiting and experiencing the locations and the buildings; and consulting the architectural studio to access original documentation that permit to retreat from the final state through each phase until an initial point, hence, allowing a proper reconstitution of the chapels’ biography.

An essential element that justifies the contact with the architect’s studio is the drawings. Since the Peter Zumthor is alive and active, all the documentation will still be at the archive in his house and studio in Haldenstein, Chur, in the region of Graubünden, Switzerland. The premise of the study, invoking the developments that lead to the concretization of buildings, require an archaeological search for initial and intermediate levels of project development. As a unique tool that characterizes the job of an architect, the working drawing acquire relevance from the point of view of a detective interested in retracing the steps from project to construction, and also from the point of view of a craftsman interested in the technicality or technè of the procedure. The analysis of the drawings has, yet, an interesting third point of view in revealing the skeleton that forms the body of architecture: “Working drawings are like anatomical drawings. They reveal something of the secret inner tension that the finished architectural body is reluctant to divulge: the art of joining, hidden geometry, the friction of materials, the inner forces of bearing and holding, the human work that is inherent in man-made things.” [Zumthor, 2015, 18-19].

Deconstruction as a process of investigation, acting whilst dissection⁵. Since it is not reasonable to act truly accordingly to the underlying idea, observing working drawings

⁵ “Dissection as method of investigation.” [Tavares, 2016, 325].

is the closest one can get to actually uncover architecture.⁶ Ultimately, the will is to discover what architecture is made of.⁷

A Certain Sureness of Intuition.⁸

There is a usual feeling of perfection⁹ that the labour of Peter Zumthor consistently demonstrates in each project or building, coherent and expressive but not monotonous or reductive. The inherent success seems to cause some doubts and consequently raise suspicions from the most critical. In the welcoming acceptance, they look for breaches that could allow a glimpse into defects and failures. These mistakes cannot be found in the technical development of any works and most certainly not on the construction management of any building, proofs of the true art of construction, *die baukunst*. Perhaps, the errors might be found in the method of the project that Zumthor insists in adopting and remaining each time the question is made. That is the way he wishes to work and, more than that, only this way he conceives being possible to work. Among the skeptics, K. Michael Hays manifested his apprehension about Zumthor's work, as he immediately admits, based only on observation of photographs and images, while making the introduction to Philip Ursprung's lecture "Shifting Ground: Peter Zumthor and the Urbanization of the Alps: "When I see photographs of Peter Zumthor's work I am deeply ambivalent because there is a certain rigor, for sure, and maybe a profundity, but they seem so out of time. For me it's a kind of condition where, it's not going backwards – I don't want to say romantic or nostalgic – it's rather going forward, if it's possible, to a pre-urban condition or anti-urban condition that makes me uncomfortable. [...] This, I think, is a radical conservatism. I know what it is: it's both the buildings and the music fulfill archaic human needs precisely at a time when we shouldn't have those needs!" [Ursprung, 2010, 00:10>02:00].

Later, it will be Philip Ursprung himself that recounts his experience of visiting Sogn Benedetg chapel, having previously feared the same kind of doubts about Zumthor, recognizing the difference that the visit made for his own perception, crucially changing his opinion: "I took some time to realize this. Until a few years ago I had the same image as Michael [Hays] has: a very clear, yet, narrow image of his [Zumthor] architecture. [...] My image of his work was mainly influenced by photographs. [...] Then in early 2004 I went to see the hamlet of Sogn Benedetg, up above Sumvitg [...] And I immediately had to revise the images in my head, my views of Zumthor and Danuser. Instead of finding a desolate edifice tucked away in the Alps, merging with the landscape, I came face to face with one of the most elegant, fragile structures I had ever seen. [...] I could no longer reduce the building to a mere image. I now perceived it as a narrative structure almost like a movie. [...] Moreover Zumthor's chapel was not, as I had feared, simply self-referential. On the contrary it changed the way I perceived the surroundings and seemed to imbue the whole valley with a sense of movement. It was not about autonomy and isolation. Far from it - this design was about associations and precision." [Ursprung, 2010, 15:10>18:45].

The reassuring principle that it is still possible to regard the archaic not exclusively or strictly negative is pacified by Jacques Lucan's belief when, giving his *Leçon*

⁶ "Only when one analyses the substance of the walls, strips them of their plaster, and examines their joints do these old buildings reveal their complex genesis." [Zumthor, 2015, 57].

⁷ "The body of architecture, in the primary stages, is construction, anatomy: putting things together in a logical fashion." [Zumthor, 2006, 69-71].

⁸ "In the final analysis "gut-feeling" is always what counts. How comforting to know that the old division between intuition and intellect is still alive and well and that in the end it is our feelings which decide, for all the intellectual gymnastics. But feelings cover a wide area – experience, imagination, how we use our senses, it is a trained sensory package, and it is the ability to sense moods; it is a certain sureness of intuition. For is it not true that "architecture must succeed" and touch people's sense. More than this, it must please them." [Sack, 1997, 76].

⁹ "Our usual feeling of imperfection." [Seixas Lopes, 2014, 27].

d'Honneur at the EPFL Lausanne entitled “L’archaïque et le sublime”, borrowing the title of chapter eight of his recently published book *Précisions sur une état present de l’architecture*, he analyses the evolution of recent architecture that seems attracted to non-canonical geometries, being now able to easily accept the most irregular shapes: “Une conception de l’architecture qui regarde l’archaïsme” –, wondering about the possibility of it being a way out of the globalised consumerism – “sortir de l’iconisme?”, recovering the possibility of an elemental architecture – “retour aux elements [de l’architecture]” – whose objective would in turn become the search of *le sublime* – but also *le beau*.¹⁰ [Lucan, 2015.04.13].

From the criticism of K. Michael Hays’s argument to the acknowledgement of Jacques Lucan’s reflection there is a wide scope that will be considered and explored in the framework of the current research, gathering the contribution of authors from other disciplines, such as philosophy. Hays’s words match the analysis that Bruno Latour does on one of Modernism’s consequences¹¹ and, in turn, Lucan’s words match the reference that Peter Sloterdijk does to Walter Benjamin’s ‘Arcades Project’¹².

The richness of atmospheres is at the centre of the work of Peter Zumthor and its relevance is well structured in the book *Atmospheres: Architectural Environments, Surrounding Objects*. Its importance has to be recognized in the fact that the entire publication is dedicated to a single lecture under the same title, given in the occasion of *Wege durch das Land*, a Festival of Literature and Music in the Wendlinghausen castle, Germany, on June 1, 2003. Instead of joining the collection of lectures compiled in *Thinking Architecture*, its autonomic status sets the theme remarkably apart from all the other conceptual formulations that comprehend the architect’s thoughts. Furthermore, this concept magnetizes previous formulations, dragging ideas from the lectures “The Body of Architecture” and “The Magic of the Real”, for instance, and inscribing them among others to sequence the nine chapters and three appendixes. In a way, this rethinking of concepts might constitute a synthesis that Peter Zumthor made about the development and evolution of his own work. As a synthesis under the form of several ingredients, it has the potentiality to be regarded as a recipe: “The young generation of Swiss architects is wary of following such recipes, and is making even more radical demands for an architecture 'beyond the signs'. Philippe Rahm, an architect from the French-speaking cantons, emphasised in his manifesto *Meteorological Architecture*: ‘The tools of architecture must become invisible and light, producing [...] different kinds of meteorology; [...] between the neurological and the meteorological, between the physiological and the atmospheric. [...] It is no longer a case of building images and functions, but of opening climates and interpretations; working on space, on the air and its movements, on the phenomena of conduction, perspiration and convection as transitory and fluctuating meteorological

¹⁰ “[...] about beauty, naturally occurs that we should compare it with the sublime, and a striking contrast emerges from this comparison. Since sublime objects are vast in their dimension and the beautiful comparatively small, beauty must be smooth and polished, whereas the grandiose should be rough and careless. Beauty must avoid the straight line, but straying from it insensibly. The grandiose, in many cases, appreciates the straight line, but when it is deviated from it, often the deviation is considerable. Beauty should not be obscure; Grandiose must be dark and gloomy. Beauty must be light and delicate; Grandiose must be solid and even massive. They are, in fact, ideas of a very different nature, one founded on pain, the other on pleasure.” [Burke, 2013, 149-150].

¹¹ “[...] at the moment when what is needed is a theory of the artificial construction, maintenance, and development of carefully designed space, we are being drawn back to another utopia [...] of a mythical past in which nature and society lived happily together (“in equilibrium,” as they say, in “small face-to-face communities” without any need for artificial design).” [Latour, 2010].

¹² “Benjamin [...] starts from the anthropological assumption that people in all epochs dedicate themselves to creating interiors, and at the same time he seeks to emancipate this motif from its apparent timelessness. He therefore asks the question: How does capitalist man in the nineteenth century express his need for an interior? The answer is: He uses the most cutting-edge need for an interior? The answer is: He uses the most cutting-edge technology in order to orchestrate the most archaic of all needs, the need to immunize existence by constructing protective islands.” [Sloterdijk, 2010].

conditions that become the new paradigms of contemporary architecture.’ [...] In the diffuse sphere of atmospheric space, ecological abstinence blends with hedonism.” [Moravánszky, 2010, 21-22].

Pursuing the hermeneutics of “atmosphere” could lead to a different understanding of the concept defended by Peter Zumthor. Somehow, the contemporary concern around ecology, from climate change to environmental erosion, just recovers the same orientation that guided several “customisable protective” utopian projects from “an era of cold war anxiety”, as most of the projects of Buckminster Fuller, as reviewed by Ákos Moravánszky. Only, now, under the new label that is “atmospheres”, giving a new boost to the matter. As it happens with all things driven by external forces, atmospheres might regain its autonomy. In the meanwhile, its misuse has certainly contributed to increase even more suspicion over the idea, fuelling the skeptics with reason to suspect about it, as seen with K. Michael Hays. His particular stance is also portrayed in this observation by João Paulo Providência: “If we consider the atmospheric surroundings of his work, [...] Zumthor’s work seems to be increasingly centered on a bodily perception of space, which focuses on ideas of comfort, thermal control, light and texture, proportion and scale, etc. [...] focusing on the construction of an environment for the body, and this perfect environment generates an atmosphere that is also the product of ‘physis’ – the hour of the day, the season of the year, the altitude, latitude and longitude. But might this not be the centrality of the egotistical sphere, a limitation in the relationship with the outside world? That is to say, might it not fall prey to those various multiple demands of the body, preventing the rationality that architecture always brings? There is, thus, the danger of an absolute regression to the first perfect sphere, the place of perfect thermal comfort, where there is acoustic attenuation amniotic fluid and the perfect filtering of outside light, but where also lurks the danger of involution, which inexorably leads to death.” [Providência, 2016, 69-70].

The return in absolute to the first perfect sphere will put us in contact with the primeval state of man, futurizing back to the beginning. Maybe, we never left that state to which we are umbilically connected, since we retain the way we come to the world and that is ingrained in our biology. Paradoxically, the desired highest comfort for man to dwell in this world would also mean the undesired involution of the species. Perhaps the archaic is not the state that precedes the atmospheres at all. On the contrary, perhaps what follows it is the archaic.

Structure and Synthesis.

The logic of this thesis is purposively sequenced, from general ideas to particular instances. While presenting facts and theories, the text is intentionally conceived as a narrative. Contents are organized in three main sections, ordered chronologically. The first part will provide the necessary frame for the development and definition of the second and third parts. The conduction will progress from theme [Archaic and Architecture] to character [Peter Zumthor] and to examples [Sogn Benedetg and Brüder Klaus]. The later is objectively indebted to the former subjectivity, defining the core of this study. The ‘theme’ centres on the Archaic and looks for the possible ways it is related with Architecture, spanning from antiquity to contemporaneity but hovering greatly on the German aesthetic theories of the eighteenth and nineteenth centuries. The ‘character’ posits Peter Zumthor as a paradigmatic and enigmatic figure amongst the Swiss architects, discussing the ideology and fundamentals of his work. The ultimate section is dual but intended to be perceived as singular, a ‘comparative case’. In the impossibility to agree with the selection of a single building that would synthesize all the essence of the work of Peter Zumthor, the choice was then for the two built chapels: a mountain chapel, Sogn Benedetg, and a field chapel, Brüder Klaus. They best suit the purpose of presenting the balance of matter and time. Although both are chapels, thus, similar in the programmatic premise, they differ in function and use. Although both are erected as single and small volumes, their constructive principles are quite different. In time, they distance about thirty years. Sogn Benedetg [1985-1988] was one of the first achievements, prompting the architect to international recognition, while Brüder Klaus

[2001-2007] was one of the last accomplishments preceding the attribution of the most important international award in architecture, the Pritzker Prize in 2009. Although the title of the thesis could suggest the preference for ‘projects’ instead of ‘buildings’, the choice falls onto the latter as they fulfil all states of an architectural work, validating concepts in a concrete realm.¹³ Due to the intangibility – at least, in its timelessness –, having more than a single case study will certainly benefit and balance the search for an harmonious consensus of archaic in architecture.

Figures



Figure 1
Isle of the Dead [Die Toteninsel], Arnold Böcklin, May 1880 [first of five versions], Oil on Canvas, 111 x 155cm, Öffentliche Kunstsammlung Kunstmuseum Basel, as published on P. Zumthor, Atmospheres: Architectural Environments, Surrounding Objects, Birkhäuser, Basel, pp. 6.

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¹³ “The completed building is your best argument, a client once said to me.” [Zumthor, 2014, 11].

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Multiple narratives and boundary spaces

The transformation of collectives in the Xinyuanli neighborhood in Beijing

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Abstract. Urbanist research encounters the discord between the solidity of the physical environment and the fluidity of social boundaries, especially when interpreting activities at community boundaries. The concept of "boundary space" is employed to overcome the defects of the conventional concept of community boundary when confronting dynamic, ambiguous and contingent urban situations. To investigate how the two boundaries interact and mutually create experienced realities, Paul Ricoeur's theory of narrative is applied explaining the function of interpretation of actions in space creating and reality construction. The theory is also used to examine the effect of multiple narratives on the interactions of the two boundaries and to discuss the formation and transformation of collectives in this process. This is followed by a case study in the *Xinyuanli* neighborhood in Beijing. Narratives connect physical and social boundaries in the present and history. While performative actions at physical boundaries enter multiple narratives in which social identities and their boundaries are created and presented, the situation in the emerging boundary space aligns the personages and intrigues as one collectively experienced event. In this way individual and collective identities are mutually created and transformed.

Keywords. Narratives; boundary space; identities; collective; urban Beijing.

Introduction

Boundaries are created under the mutual influences of both social identification and physical signification. On the one hand, social boundaries, borders or thresholds of communities are dynamic and contingent in relation to collective identity; class, ethnicity and gender; professions, knowledge and science or communities (Lamont, 2002). On the other hand, physical boundaries of communities such as walls, fences, or a series of spaces are static and durable as reification of certain social ideologies from certain time periods. Discord often takes place when researchers in urban spaces ignore the distinction between the two dimensions and try to interpret one with interventions on the other.

The effort of combining the two dimensions in urban research is spent on places where a mixture of social identities appears, such as ephemeral or in-between spaces (Grimaldi and Sulis, 2009), and places of encountering otherness and penetrating social thresholds (Stavrides, 2010). Such effort emphasizes the meaning emergence which enhances social identities in spatial situations. Yet the wide variety of places in their case studies implies that these spaces where social thresholds appear only as fragments in time. How are such temporal spaces connected to the continuous, durable, diachronic physical environment? Or are these just rare moments when social boundaries and physical spaces interact?

Though Lefebvre (1991) has already described the connection between social relations and physical and conceived spaces, theoretical tools are still needed in analyzing social-spatial transformations of specific events at specific locations. The application of Paul Ricoeur's (1984) narrative theory can be seen as an attempt at this approach. Analyzing Heidegger's concepts of "concern" (Sorge) and "thrownness" (Geworfenheit), Ricoeur (1980) introduces narratives to the individual's everyday activities and endows it with the importance of influencing social and material order in

constructing knowledge of the lived world, thus connecting humans and things in time. "Narrative space" is discussed in fields related to performance, such as stage design, the design of film scenes (Tumolo, 2016), and even design of games (Arnott, 2017). The story telling of performances requires the environment to serve its corresponding narrative, and promotes a representation of social relations in spaces on the stage.

Urban spaces are always simultaneously stages. "A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged" (Brook, 1968/1996, p. 7). While the theater theory has already described the meaning emergence and spatiality between actors and audience during a performance, the relational understanding of space also understands architectonic spaces as situations of emergence (Wolfrum, 2015). The analog of urban spaces to stages opens the possibility of applying narrative theory to analyzing performative actions interweaving social and physical boundaries in urban spaces.

This article explores how emerging spaces and realities are jointly produced by narratives of performative actions, how social and physical boundaries of communities are connected through multiple narratives, and what effect such narrative connection can bring to collectives, followed by a two-fold discourse (diachronic and synchronic) of such happenings in the *Xinyuanli* neighborhood in Beijing.

Emerging space and narrative reality

Physical spaces alone do not form a reality. Our perception of architectural reality is "far beyond its objective or visual features" (Wolfrum, 2015, p. 13). We experience architectural reality with all our senses, knowledge, and interpretations of other human beings, objects and their relations are involved. In performative theory, space is a co-production of the movements of the "actor" and the perception of the "spectator", and it emerges when the actions take place (ibid.). While the actor interacts with physical forms with her body, the spectator completes space making with her perception. "... [P]erformative constitutes a situation in which articulation itself generates a new reality" (ibid, p. 6). Being seen and heard not only by others but also by ourselves already constructs reality (Arendt, 1998) which is constructed, when the situation is endowed with meanings by spectators.

Narrative is the way we give meanings to emerging spaces and actions. When perceiving an action, we interpret it based on our own knowledge and experiences. Ricoeur (1984) calls such process "emplotment". When we organize fragments of happenings into a story that make sense, we are creating intrigues, where agents of actions enter the plot as personages. Emplotment connects individuals present in spaces to the experiences of each other in the spatial situation, and our narratives, as human experience itself (ibid.), constructs our realities (Bruner, 1991).

An architectural reality is ephemeral and transitory, it changes according to humans, objects and relations perceived in the process, and it ceases to exist when the action or perception stops. Therefore, such reality can be only experienced live. However, narratives concatenate events into meaningful, successive stories and offer an opportunity to represent past events in the present as knowledges, habits, norms, and memories. Hence the events depart from their original contexts and entre current ones (Scholes et al., 2006), and realities constructed in narratives gain expansions in time.

In contrast to scientific fact, narrative realities are created through the processing of minds. "Narratives, then, are a version of reality whose acceptability is governed by convention and 'narrative necessity' rather than by empirical verification and logical requiredness..." (Bruner, 1991, p. 4). The narrative necessity is the way an event is chronically recorded. "[S]o natural is the impulse to narrate, so inevitable is the form of narrative for any report of the way things really happened ..." (White, 1980, p. 5). Therefore, the diachronicity of architectural reality lies on the dependence of feelings

and memories on specific individuals' narratives. The reality is the present in which history assembles and which will be brought into the "future present", thus "[a] narrative is an account of events occurring over time" (Bruner, 1991, p. 6).

Boundary spaces and multiple narratives

"... [H]uman action is an open work, the meaning of which is 'in suspense', it is because it 'opens up' new references and receives fresh relevance from them, that human deeds are also waiting for fresh interpretations that decide their meaning. ... Human action, too, is opened to anybody who can read" (Ricoeur, 1986/1991, p. 155).

Boundaries indicate a transition between territories (Janson & Tigges, 2014), but they are ambiguous themselves during this transition. At boundaries people are "still here but already there" (Wolfrum & Janson, 2016, p. 87), where there is a co-existence and suspension of social norms of both territories. Therefore, the norms are always made and presented temporally in the interaction of people and objects present. As Kafka's parable "Before the Law" (<http://www.kafka-online.info/before-the-law.html>: Apr 2017) implies, a human constructs laws for herself, and only through the violation of them, she can see them. Let's move the case to a neighborhood: in front of an open gate to a neighborhood, an outsider hesitates to enter. If someone sits there and watches her, she probably even not dares to try. A community member does not hesitate and goes in directly. If this action is seen by the outsider, she might think she is allowed as well. In different situations, the outsider makes different laws for herself, and they are different from those made by the "insider" for himself. At the transition of the physical environment, a tension appears between the gate, the outsider, the seated and the insider, which connects them in the event. Such tension brings a boundary space of emergence into being.

Our perception of a boundary already concerns narratives of boundary spaces. Our relations to things describe our temporality, which is dependent on our description of things in our concern (Ricoeur, 1980). In other words, physical boundaries are perceived only when we recognize them as boundaries in our perceptions. The open gate is not a boundary of accessibility for the insider, but it brings hesitations to the outsider. Both can recognize the gate as a signifier of division and a path between territories. However in this specific situation, "[n]arratives take as their ostensive reference particular happenings" (Bruner, 1991, p. 6). The division of accessibility of this gate is not in the concern of the insider, but both of the two possibilities, i.e. a division and a path, are in that of the outsider, which result in her hesitation.

Narratives draw on performative actions as materials. The outsider perceives the gate more as a barrier than a bridge due to the seated person. Yet the actions of the insider lead to a different judgement on the function of the gate. Finally the decisive event for the accessibility of the gate for the outsider is the action that she takes and its consequences. The action consolidates her reality of the gate constructed in her narrative.

The creation and transformation of the perceived boundaries are recorded in narratives in its diachronicity. Space is always under construction. It is a "realm of the configuration of potentially dissonant (or concordant) narratives" (Massey, 2005, p. 71), as well as "simultaneity of stories-so-far" (ibid., p. 9). In different situations at the gate, the outsider changes her understandings of it, which are recorded in her spatial experience. Our perception of boundaries instructs our actions, which in return reform our narratives on the boundaries.

In the spatial situations above, different assemblages of humans, objects and relations are made under different concerns to define different boundaries, and different narrative realities of the emerging spaces are created. To make laws for themselves, both the outsider and the insider give identities to themselves. The difference in the

boundaries perceived define the social boundary between them, and are presented in their actions, which finally constructs the single boundary space with multiple narratives.

The interconnection of multiple narratives and the boundary space can be seen from two perspectives. From a divergent perspective, the boundary space stimulates the presentation of different identities, which makes multiple interpretations of the space in multiple narratives. From a convergent perspective, the boundary space overlaps multiple narratives onto one emerging space, and interweaves different personages and intrigues in one situation. The interconnection of single boundary space and multiple narratives represent in one spatial temporality different historical contexts. This opens infinite possibilities in the experienced realities.

Transformation of collectives and identities

In emerging spaces, an agent of an action enters other people's narratives as personages and hence is connected with the identities given. On the one hand, perceiving other people's observation makes a person self-conscious about her corporal movements. Boundaries add to this perception a sense of otherness. In front of a mixed audience, actions define the space while actors play to build their identities. On the other hand, appearing in the same space interweaves all personages and stories together. Through performative actions, people affect each other's movements and enter each other's narratives. In the mutual perception and interpretation, people's life experiences are connected.

To enter a narrative means one's actions are understood, which requires the actor to reflect on the "validation" (Ricoeur, 1992, p.161) of his behaviors. "The identity of the character is comprehensible through the transfer to the character of the operation of an emplotment, first applied to the action recounted; characters ... are themselves plots" (ibid., p. 143). Between the specificity of the presenting body and the incorporation into existing patterns of knowing, the actor is in a "liminal stage" (Genep, 1960/2004, p. 168), where the execution of her actions becomes a presentation and transformation of both these patterns of knowing and her identity in a plot.

The emplotment process interprets identities, making them understandable in a particular social context, which makes a personage a "representative" of a certain collective. The process should not be understood as an induction of a whole from the parts or a deduction of a part from the whole. The relation between the whole and the parts was illuminated by Friedrich Ast in 1808 in the "hermeneutic circle". He describes, "[t]he foundational law of all understanding and knowledge" as the attempt "to find the spirit of the whole through the individual, and through the whole to grasp the individual" (<https://plato.stanford.edu/entries/hermeneutics/>: Feb 2017). Giorgio Agamben (2009) explains the relation further using arguments on paradigms. A paradigm, he writes, is "not a function as a part with respect to the whole, nor as a whole with respect to the part, but as a part with respect to the part" (ibid., p. 19)¹. The collective perceived through the observation of individuals is not a general but another particular result of our categorization, through which the parts, the whole and the rules between them are created simultaneous. Bruno Latour (2005) points out that a social group does not exist until observers on individuals assign them to a group and thereby create its feature, i.e. a mutual construction of individual identities and collectives in narratives.

The otherness encountered by individuals at boundaries makes room for different assumptions for individual i.e. collective identities. "... [O]therness, understood as a relative term rather than as an essence, is actually the result of a distinguishing comparison, which is shown to prosper in periods in which collective habits are destroyed or suspended" (Stavrides, 2010, p. 19). Every time identities are assigned to

¹ Here Agamben translated the *Propt Analytics* from Aristotle.

individuals in the boundary space as a result of the comparison, collectives are constructed in spatial temporality. Thus the same “collectives” in former narratives are brought to life in the “re-cognition” of them and transformed, and their histories are extended.

Labov and Waletzky (in Bruner, 1991) point out the two components of narrative structure -what happened and why it is worth telling. The "worth telling" presupposes the existence of a norm (Bruner, 1991). If a happening is merely a repeating of canonicity, it cannot become an event that draws attention. Only the action that breaches norms generates a new reality. Events make history because they challenge presuppositions and require new narratives, which process we turn to with the example of the *Xinyuanli* neighborhood.

The transformation of collectives in the *Xinyuanli* neighborhood

Xinyuanli is a typical "neighborhood unit" in urban Beijing. The typology was introduced to Northeast China from the West by Japanese colonists in the early 1930s. The general construction of neighborhood units in China took place in the 1940s, when the concept entered Chinese social discourse in response to the urgent need for housing in the post-war reconstruction (Lu, 2006).

The construction of *Xinyuanli* started in about 1965 and was not completed until the late 1970s. The neighborhood consists of linear multi-floor buildings with several staircases providing access to individual section of the buildings (Figure 1), and the units were distributed to different *danweis*².

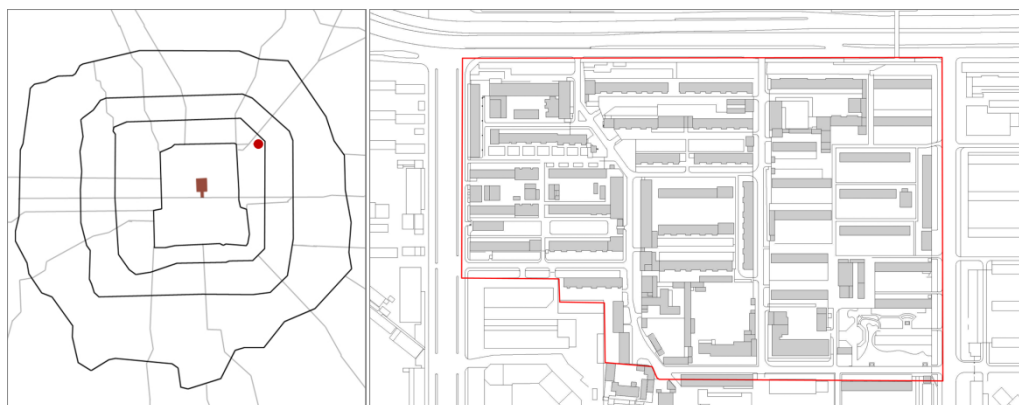


Figure 1
The location of the *Xinyuanli* neighborhood in Beijing and the studied area.

After the economic reform of 1978³, *Xinyuanli* went through many changes. The government initiated extension projects in 1980s and 1990s and extended some linear buildings to provide more living units. The façade renovation started in the late 2000s increased the depth of the buildings and improved insulations. In 2004, the green areas were renovated, and new parks were built in the neighborhood (Wang, 2004). Before

² After the P.R.China was founded, there was a period when the population was organized and divided into work units. Workers were attached to their *danwei* for life, and each *danwei* managed its own housing, pension, insurance, child care, schools, clinics, shops, post offices, etc. The ‘*danwei* compound’ (or work-unit compound) was the urban form.

³ After the economic reform, apartments gradually entered the free market when *danweis* sold them to the residents or rent them to other tenants, and the residents were allowed to sell and rent them in the free market. The *Resident* Committee, a quasi-autonomous organization as the lowest level of government, replaced the *danwei* as a method of social organization.

the 2008 Olympic Games in Beijing, metal bars over the windows facing the airport highway were renovated to create a unitary look. In addition to the formal construction, residents build extensions to the ground floor apartments from time to time.

The analysis in the following is based on my experience in *Xinyuanli* between 2011 and 2013. Data was also collected for my dissertation in July 2013, February and September 2014, and April 2016, and includes photos, interviews, and participatory observations.

Diachronic narratives

This section discusses how collectives are transformed in narratives representing different developing period of the neighborhood. The discussions are over three issues at the *Xinyuanli*: fences and gates, informal extensions, and parking spaces.

The construction of fences in *Xinyuanli* started in the period of the Planned Economy, when each *danwei* managed its residential units separately. Residents in a yard are neighbors and colleagues with strong social bonds, the level of which could not be reached in neighborhood communities nowadays. Identities were given to an individual based on personal familiarity to her. It should be legitimate to say, the physical and the social boundaries of a community overlaps. More fences were built after the economy reform. “The mental sense of security based on familiarity and egalitarianism in the past unit space has now been replaced by the physical sense of security built on walls, gatekeepers and gated system” (Che, 2013, p. 373). The yards were guarded strictly, and the action of entering a yard already presented an identity. As the collectives bonded by *danwei* dissolved further, the financing and management of guards became difficult. Most of the gates became merely cosmetic, the gatehouses were turned residential or commercial, and the yards turned open. However, because of the use of the gatehouse, new collectives are formed at the gates. People in the small gatehouses spend most of the time outdoors. They offer seats and attract residents who are not necessarily from the yard. While members are welcomed, strangers are watched, and the seated residents can confuse a total stranger. The performative actions that unveil identities have changed from passing through to staying at the gate. New social boundaries appear with the physical boundary at the center of the collective. Several yards are still gated now, which cannot be recognized from the physical environment at the gates. Such incoherence requires new interpretations at every gate and every time the emerging events change the perceived collectives in narratives (Figure 2).



Figure 2

The gates to two yards in *Xinyuanli*: left, an open gate; right, a guarded gate.

Informal extensions to the ground floor apartments are common in *Xinyuanli*. In the *danwei* period, open spaces in front of buildings⁴ were used as shared space for community gatherings, such as reading out policies or notices, organizing entertaining events and festivals, etc. The spaces behind buildings were shared green areas. Social interactions took place even in staircases, and boundaries between domestic and social lives were at apartment doors. In the collectives bonded by *danwei*, people recognize each other with personal identities. With the demand and the unit price in the housing market rising, residents in the ground floor built extensions fenced or open gardens, which gradually privatized the shared spaces. The physical boundaries between homes and collective spaces were pushed to the streets in the yards. Personal relations are presented in the privatized open spaces while social boundaries among neighbors are reified as the dividing fences. As the collective of *danwei* dissolved, identities in a yard are neither personal (between members) nor unitary (to an outsider). Accessibility to private gardens becomes performative and makes visible the identities of small collectives. Even when a space in front of a building is empty, people hesitate to endow themselves with an identity able to enter; instead they feel more comfortable to gather at the gate where physical boundaries of the collective are not clearly defined. Daring strangers and children may enter and stay in empty spaces, since the physical forms do not suggest social boundaries in their narratives.

The assignment of parking spaces in *Xinyuanli* is an issue full of conflicts. The neighborhood was built before the popularity of private cars in China, the arrangement of parking spaces afterwards become stimuli of new physical and social boundaries. Some green areas, space along streets and some spaces in front of buildings are changed to parking spaces. Now three systems of management coexist in the neighborhood. The local government manages most of the parking spaces. They are painted with plate numbers, watched by hired guards and rented to residents as well as outsiders. The painted lines are clear and concrete boundaries that are hardly interpreted differently even by strangers. Meanwhile, some residents opposing to government's benefiting from collectively share spaces arrange their own parking spaces by occupying them with private objects, such as flowerpots, furniture or even professional parking locks. To a stranger the spaces have no difference to a chaotic and lively front garden, yet to the residents they are symbols following a strict order, which is achieved through troublesome negotiations. In the process collectives with unity against the government as well as rule-breakers and conflicts among themselves were founded. While the residents do not intend to forbid pedestrians, the objects can be read as declarations of boundaries, which actually appear only in certain situations, such as when someone moves the objects. Many drivers from outside who do not know the implication of the objects try to make spaces for temporary parking. A watching resident will stop them immediately. There are collective-managed parking spaces as well. Residents from some yards neither want to be charged by the government, nor can they endure the chaos and inefficient arrangement through individual occupation. They recovered the guarding at the gate and manage their own parking spaces. Without signs these spaces and the boundary at the gate are invisible, and a stranger perceives it only when she breaks it. Parking in these yards promotes a return to the correspondence of social and physical boundaries before (Figure 3).

⁴ It is a habit in the Chinese language to call the side where entrances to staircases are the front side of a building and the other the back.



Figure 3
 Different uses of spaces in front of buildings: left, a front garden; right, occupying a park space.

Synchronic narratives

This section analyzes the transformations of collectives through multiple narratives of the same spaces in *Xinyuanli* today. The narratives are connected in one spatial reality and influencing each other's definition of identities. The discussions are over two issues at the *Xinyuanli* - basement entrances and the retail street.

In some yards in *Xinyuanli*, underground civil defense spaces are changed into dormitories and rented to workers, who come to the city for short employment normally on yearly bases. Their social class, age structures and living habits differ from the residents above the ground, who like to call themselves "Old Beijingers"⁵. The workers neither form their own collectives nor are accepted by collectives of other residents. The physical boundaries of living places - the staircases to the basement - signify the social boundary as well. Residents above the ground are compelled to share open spaces in the yard, as well as facilities such as poles for hanging clothes, green areas, etc. with those living underground, who spread their living activities above the ground, such as washing and hanging clothes, dining, and making living spaces by abandoned sofas, chairs, and other furniture. Although residents above the ground carry out few activities in the yard as a refusal of sharing, they have strong self-reflection and identity consciousness. They pay attention to collective norms and general morals, and blame "the outside workers" for violations to them, such as putting others' hanging clothing aside to make room for their own, theft of private objects in the yard, making noise in the night, etc. However, the underground residents neither reflect much on their behaviors, nor consciously construct their identities. The contrast between the residents who have senses of a collective but do not present them in performances, and those who do not make identities consciously but perform them all the time keeps bring up narratives redefining collective boundaries perceived in the emerging boundary spaces.

Along a busy street in *Xinyuanli*, a single floor building accommodates a mixture of retailers. Some retailers⁶ put their tables, stools, armchairs or trailers out in front of their doors. The pedestrian road is used as their living rooms, and all their everyday activities are presented in the street. Other retailers complain about their actions. "The pedestrian road is 'public' space that should not be used privately. These people are outsiders who only think about themselves, not like our Beijingers. Pedestrians now walk among cars. It is dangerous, especially for the students" - a retailer said so. She keeps the space at her door clear, and cleans it voluntarily every morning. For her, the uses of the spaces are

⁵ Old Beijinger is a name for the citizens with Beijing origin, who are very proud of this identity. In *Xinyuanli*, original residents were employees of companies in Beijing, they are either Beijing origins, or lived in the city for decades. Both like to call themselves Old Beijingers referring to different criteria.

⁶ Retailers may live in the inner rooms behind their shops.

already an identity declaration. Pedestrians complain about the traffic as well, but they do not blame the owners - the road is designed too small for the traffic, and nobody can walk so near to the shop facades and doors. Students from the two schools in the street, however, enjoy activities in the street at breaks. They spread in and outside the shops, the pedestrian roads and the car lanes, and walk, gather, shop and play. The collectives and their needs are constructed only so in the narrative of the Beijing retailer and others shall construct them differently (Figure 4).



Figure 4
The yard with staircases to underground apartments and activities in the retail street.

Conclusion

This article has examined the interrelationship between social boundaries and physical boundaries in communities through investigating multiple narratives that construct realities and identities for collectives in emerging boundary spaces.

In relational understandings, architectonic spaces are situations of emergence. The perception of actions in such spaces, with reference to the social and cultural backgrounds of the spectators, is necessary in the construction of an architectonic reality. Narratives open a dimension over time in spatial temporality, in which the realities constructed are recorded and overcome the temporality of spatial situations.

Our perceptions of boundaries already imply narratives, which are the bases, mediators and records of the perceived boundaries. Social difference reinforced or created by physical boundaries leads to performativity of actions and multiple narratives on one spatial situation. The physical and social boundaries of communities, hence, interact in the interweaving narratives, constructing the realities experienced.

Narratives assemble humans, objects and relations by plotting an event as an intrigue, through which agents of actions gain their identities. The endowment of an identity to an individual at the same time creates a collective and its boundaries. In this way histories of all individuals present participate in collective creation, i.e. the transformation of the collective identities in its history.

The case study of the *Xinyuanli* neighborhood in Beijing as a narrative itself shows how collectives are transformed in the interaction of the two boundaries. The diachronic narratives shows, with changing social conditions in China, the relation of social and physical boundaries changed from overlapping to a pattern that the social boundaries appear at the physical one, and the latter has become the stimuli and center of the former. Yet nowadays relations from different periods in the history coexist in the neighborhood. The incoherence of the relations results in multiple narratives in which new identities are created according to the actions in spatial temporality. The synchronic narratives overlap different interpretations onto the same emerging space, in which social identities are performed and interpreted at physical boundaries and realities are created differently setting narrators' own social boundaries.

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The Painting's Edge

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Abstract. Painting's internal space acts as a means of engaging with the externality of the world in which we live. The delimited form of painting sets out to contain the otherwise boundless, externality of the world, offering security to the spectator (Berger). The peripheral edge of a painting is an area of uncertainty, a place where one's experience may become heightened, a space we encounter in an adjusted mode. "Causal vicinity" (Gell) instigates and enhances sensual interactions in these liminal areas. The external edges of the picture plane, understood in terms of the *Parergon* (Derrida) and heterotopian spaces (Foucault) share common characteristics centred on uncertainty, betweenness and unpredictability. The mnemonic nature of human memory and its interrelationship with the act of painting, may be prompted by the signs contained within the material of the picture plane, such as pre-semiotic, semiotic and supra-semiotic information. This includes and extends to objects placed on and around the borders, where outer edges can support and promote other less certain forms of signification through complex, cross dialogues and inter connections. This paper considers how 'trigger objects' placed within these liminal areas; the edges and borders of paintings, affect the reading of the picture plane.

Keywords. Painting; liminality; *Parergon*; heterotopian-space; betweenness.

Introduction

This paper will explore the communicative potential of the peripheral edge of the painted picture plane. The edge of a painting can be a vague and uncertain space that allows an uncertain reading of signifiers, marks, gestures and additional material or objects. Liminality and agency effect this space and cause interactions that can lead to dialogue between object and subject. The notion of internality and externality, John Berger (1993) posits, forms the fundamental dialectic of painting and it is apparent that the peripheral area around the picture plane is a place where this dialectic may be most strongly encountered, a zone where the intimacy of the internal space comes together with the external vastness of the rest of the universe. As a process, painting primarily establishes a one to one discourse between maker and viewer. How we are 'touched' by an image and how that image communicates with us depends on the image and our proximity to it. The normative mode of viewing paintings is in a highly controlled gallery environment that adds to the power of the painted image and encourages a 'heightened' relationship between the image and the viewer. It is in this environment that the peripheral areas around the edges of paintings, can prove to be areas of uncertainty, places where one's encounter may possibly become heightened or experienced in an adjusted, less certain, fluctuating mode.

The mnemonic nature of the human mind and its interrelationship with the act of painting, may be prompted by the signs contained within the material of the picture plane, such as sub-semiotic information. This extends to objects placed on and around the borders of paintings, whereby outer edges can support and promote a less certain form of signification encouraging subtle, cross dialogues and otherwise unconsidered inter connections. Alison Gingeras, writing about painting and its relationship to memory, in the introductory essay to 'The Triumph of Painting' exhibition at The Saatchi Gallery in 2011, states

Painted images [...] can more easily trigger a free play of association or become a catalyst for a web of connections that relate to the viewer's own memory bank. [...] the painstaking, artisanal nature of a painting's own making metaphorically relates to the mental intensity and time required by the act of reminiscence (Gingeras, 2011, 1)

The edges and periphery of the painted picture plane provide a liminal space that is often overlooked in publishing, given the necessity of mechanically reproducing images for commercial ends. For example promotional and publicity material and exhibition catalogue images, are often cropped and compressed and are often exposed by their lack of consideration of the edge and its relational importance. Not only are the materiality, scale and sense of presence omitted, but also the subtle effect of the liminal edge. It has long been accepted that the edited presentation of paintings in published form, denies the audience the 'complete' viewing experience afforded by seeing the painting 'for real', moreover the viewer is relentlessly bombarded by this 'misrepresentation' of manipulated, images of paintings.

Historically paintings have been contained by a frame that acts as a mediator between the viewer and the painting, a transitional guide from the physical location of the painting into the realm of the artist's intentions. Modernist painting however, demands a more puritanical attitude to the treatment of the edge. A bare edge suggests honesty to materials, an acceptance that this painting 'object' is a 'coming together' of materials and nothing more. Thus the gallery wall becomes the frame and the painting is defined and presented by the space it occupies. In contemporary painting practice, the unframed painting with its material edges exposed has become the preferred mode of presentation. With the 'removal' of the frame, the materiality and facture of the painting is revealed to expose the edge as a more dominant concern. The frameless painting stands proud against the wall enjoying an elevated status. Painting is therefore no longer 'contained' by such restrictive structures so that Rosalind Krauss' argument in 'Sculpture in the Expanded Field' (1979), applies as much to painting today as to sculptural practices. Painting has broken out of its internalised, framed form into the externalised, architectural space of its surroundings, as demonstrated by the now established practices of Katherine Grosse and Fabian Marcaccio. However the problematic edge, a zone of uncertainty between where the work exists and ceases to exist, remains.

Agency and 'trigger' objects

According to Alfred Gell (1998), social relationships are not solely the premise of subjects. In his theory, he posits that the immediate 'other' in a social relationship does not have to be another 'human being'. In fact, Gell's whole theory of 'agency' depends on this not being the case. Gell places primary importance on the social relationship between objects and their 'users'. Gell's definition of agency still causes apprehension in academic circles today, as elucidated by Chua and Elliott:

This definition of agency applies equally to persons and things; indeed, [...] if art objects can be defined by their status as social agents, then 'anything whatsoever could, conceivably, be an art object from the anthropological point of view, including living persons' (Gell, 1998, 7). Persons can be things and things can be persons, because the focus here is not on essences (what entities 'are') but on agency – what they 'do in relation' to each other (Chua and Elliott, 2013, 5).

Daniel Miller writes that Gell's theory is "one of natural anthropomorphism" and that his book 'Art and Agency' is a perfect example of social, causal effect occurring.

In effect the creative products of a person or people become their 'distributed mind' which turns their agency into their effects, as influences on the minds of others (Miller, 2005, 13).

Gell sadly died before the publication of 'Art and Agency' (1998) and as a consequence the book, with its status as an artefact, remains in the world to function as an attributed example of his 'distributed mind' in action. The materiality of the picture plane similarly establishes a form of implicit communication between otherwise disparate formal 'elements' and the success or failure of this intentionality is dependent upon the artist's 'distributed mind'.

Jacques Ranciere proposes that 'pensive images' as well as containing deliberate thought, can also contain a more passive form of thinking which he calls 'unthought thought, a thought that can not be attributed to the intention of the person who produces it and which has an effect on the person who views it' (Ranciere, 2008, 107). A similar proposition is put forward by Haneke Grootenboer, (2007) who considers the process of painting as a kind of 'manifestation of thought' and promotes the potential of a physically 'inert' substance such as oil paint as capable of holding emotion and knowledge. The materiality of the painted surface 'holds' elements of intended thought and 'unthought thought' in its facture and material composition.

In 'An Outline of Psychoanalysis' (1940) Sigmund Freud explains iconic signifiers as being 'symbolic condensations' that establish meaning in a 'specific and material form'. The notion of 'iconic consciousness' suggests that meaning can be held iconically and made visible by aesthetic objects that are beautiful, ugly or even banal and quotidian. As Jeffrey Alexander explains 'The surface, or form, of a material object is a magnet, a vacuum cleaner that sucks the feeling viewer into meaning' (Alexander, 2008, 783). Contact with an aesthetic surface 'wether by sight, smell, taste or touch provides a sensual experience that translates meaning' (Alexander, 2008, 783). To be affected by iconic consciousness is about experiencing something somatically and physically, not through a formalised mode of communication, a feeling felt purely through the body, circumnavigating the mind.

Internality and externality

In his 1993 essay 'The Place of Painting', John Berger writes of how painting invites the audience into the space of the painted image to view and experience the 'outside' world. The illusional space inside the frame is recognised by Berger as the index having been made by the artist. Questioning the space beyond and surrounding the painted image he asks 'With what kind of space does a painting surround the 'presence' it depicts? [...] Something happens to space within and around a painted image prior to any perspective system' (Berger, 1993, 212). He also suggests that the delimited, geometric form of painting sets out to contain the otherwise boundless, externality of the world, thereby offering a form of security to the spectator, positing that painting is a paradox that 'invites' and draws the audience into its internal space to describe the larger external world beyond. This he suggests forms the 'fundamental dialectic' of painting, the duality of internal and external space. Berger sees painting as a means of defence against boundless space and suggests that it serves the important function of safeguarding memory.

Liminality, heterotopian space and the *parergon*

The etymology of the word liminal, stems from the Latin term '*a limen*' meaning a threshold, at a beginning of a state or action, outset or opening. In 1906, ethnographer Arnold Van Gennep applied the term to the rites of passage that allow young men to progress through initiation rituals and ceremonies into manhood. The initiate would

undergo three stages of ritual that included *separation* from the social group and a *liminal* period followed by *assimilation* back into the group with a changed status. The concept was expanded upon and developed by Victor Turner who explained the term to describe states of inbetweenness, transitionality and becomingness (Turner, 1964).

The term was not applied to a broader cultural context until the 1960s when ‘liminality’ became a focus in philosophy and the creative arts. In liminal space a subject can be locked in between a departed stage and a not yet arrived at stage, reliant on both, but *in* neither. In this case the subject may be considered as being ‘betwixt and between’ recognised structural classification. An example of this might be the classification of false limbs to an amputee, whereby with time the ‘additions’ may be viewed and experienced as liminal phenomena that operate somewhere between subjecthood and objecthood.

Liminality has a particular resonance with today’s technological, virtual media and digital developments whereby a space between the digital and analogue can open out. Slavoj Žižek describes ‘virtual reality’ as “pure becoming without being” which is “always forthcoming an already past” but is never present or corporeal. Žižek sees the liminal as existing as a large, broad expanse of space, a “thick, unpredictable zone of contact – more borderland than border line.” (Žižek, 2003,10).

With regard to liminality and its relationship to artistic practice through ritualistic, predetermined behaviour, the performative act of preparing the studio prior to work, repositioning and placing equipment or going through pre-work routines prior to a creative act, could be construed as liminal activity. For the painter and viewer of a painting, the trancelike, contemplative state of mind sometimes experienced after looking long and hard at a piece of work could also be construed as an activity that leads to a liminal experience.

Michel Foucault (1984) writes of *heterotopian* spaces being places of uncertainty, spaces of otherness and spaces that are neither here nor there. Within the scope of this term Foucault classifies locations such as fairgrounds, cemeteries and motel rooms as *heterotopian* spaces, however he considers the classic form of *heterotopia* to be the ship or boat, that is a space that exists and functions between and betwixt normative social conventions, surrounded by water and separated from the land

[...] the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea [...]. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates (Foucault,1984, 9).

Jacques Derrida (1987) suggests the *parergon* brings nothing to the main body of the work and writes of it being ‘something extra to the work’, the ‘embellishment’ or ‘ornamentation’ of objects, like a frame on a painting or the ‘colonnades of palaces’. He states as an example, the ‘clothes on statues would thus be ornaments: *parerga*’. He goes on to posit that the *parergon* exists as an external factor that is additional and a supplement to. More interestingly though, in the context of my practice, Derrida goes on to question where the *parergon* begins and ends. He raises the important point that the *parergon* opens up a space that is ‘at the limit between work and the absence of work’ (Derrida, 1987, 64). This suggests a spatial ‘gap’ lying between states of ‘internality and externality’, rich in uncertainty and in between states. This threshold site provides a zone of practical, investigative potential, and this forms a key element of my own practical research.

My research practice

My current practice places the agency of selected objects of personal significance to the fore. These mementos take the form of photographs or items that in some way hold a resonance with a particular personal, historical time and place. The period that holds my focus is the time of my parent's marriage, between 1958 and their divorce in 1972. This work may take the bipartisan form of a photographic print combined with a painting as depicted in 'Untitled' (Fig.1).



Figure 1
Wayne Robinson. 'Untitled'. 2016. Oil on canvas and photograph, 30 x 36cms.

The iconographic reading of a memento such as a photographic print, allows the viewer to interpret autobiographical histories and expose hidden or suppressed narratives relating to their own experiences. Via collective memory, the audience can identify new readings through the application of retroactivity and hindsight to re-open and re-

confront their own issues. Through acts of recollection, remembrance and association, the audience can share and compare experience.

A selected object and a painted surface, as seen in 'Orange Truck' (Fig.2), are employed to interrogate and question the relationship between the selected memento and the picture plane. This compression sets out to establish a mutual dependency thereby promoting a new, poetic relationship. In the liminal space of the painting's edge, these objects can be read in a flexible manner, sometimes preferable to a more static, 'certain' mode and more in keeping with the fluctuating mnemonic processes of the human mind.



Figure 2
Wayne Robinson. 'Orange Truck'. 2016. Oil on canvas, cotton thread and die cast toy, 40 x 42cms.

In some of my more recent works, plaster casts taken from objects are combined with a painted surface (Fig.3) to present a 'solidified' memory 'form' taken directly from selected objects to 'materialise' an indexical trace to form a memory trigger. This

is intended to promote a relationship between object, picture plane and viewer, that engages with the sensuous nature of the presented materials.



Figure 3
Wayne Robinson. 'Untitled'. 2016. Oil on canvas and plaster cast, 30 x 36cms.

All modes of my practice rely on the agency and the causal effect of the chosen objects to establish a dialogue with the painted picture plane and ultimately the audience. As mnemonic devices, objects of personal interest, artefacts and photographs are well placed to 'trigger' subliminal, embedded dialogue and 'reach out' to and commune with the viewer. The placement of objects around and on the periphery of the picture plane instigates a viewing relationship that draws upon memory and materiality, promoting a sensuous, metaphorical relationship between otherwise disparate elements. Personal memory is supported or challenged by the presence of an object or printed photographic image that encourages comparisons between the frozen time of the photograph and the fluid, multi-layered time held within the matter of the painted surface. The employment

of agential objects is intended to reinstate and confront memory, which is in turn, further developed and complimented by the causal effect of the painted surfaces.

In these works placed objects such as photographic prints, are often underpinned by a trace mark extending from the surface of the picture plane and ‘supporting’ their position on the image edge (Fig.4).



Figure 4

Wayne Robinson. 'Kings Dyke 2'. 2016. Oil on canvas and photograph, 30 x 36cms.

This ‘footprint’ or ‘scarified’ mark relates and ‘bonds’ the photograph to the painted surface. Within their materiality, these objects hold something of the embedded, personal biographies of myself and members of my family and through their carefully considered placement on and around the edge of the image, the viewer is drawn into the picture plane. The small scale of these ‘trigger’ objects lead the viewer into the liminal space at the edge of the picture plane, where the viewing experience ‘becomes’ a limbic, more physically ‘felt’ experience. Sub-semiotic surface indexes are ‘processed’ through

physical, somatic vision promoting uncertainty and eliciting a reading that is filtered through the viewer's memory and personal experience, enriched by the materiality of the objects confronting them.

Conclusion

The uncertainty of the *liminal*, the 'spatial gap' of the *parergon* and the betweenness of *heterotopian* spaces provide ideal locations in which to situate objects that 'trigger' mnemonic activity. Liminality allows an ambiguous state to be adopted where uncertainty and 'statelessness' can dominate, thereby providing a suitable environment for objects that promote memory. It is maybe worth mentioning here that liminal activity is always expected to transform and move the recipient on.

Derrida implies that the *parergon* opens up a space that is 'at the limit between work and the absence of work' (Derrida, 1987, 64). This suggests a spatial 'gap' in which to practice, rich in uncertainty and full of visual, investigative potential. Placing objects around the periphery of the picture plane extends its range, creating a dialogue between the material of the painted surface and selected objects, thereby challenging the beholder to reassess their own relationships with similar objects, triggering memories and 'revisit' past experiences. The enticement of the viewer into an uncertain mode of viewing creates visual uncertainty, instigating a reassessment of what was previously considered a 'known' subject. This promotes a reviewed and adjusted interpretation of the relationship between the internality and externality of the picture plane and the paintings edge.

Foucault's concept of the ship as a perfect *heterotopian* phenomenon, correlates with the position of a painting and its periphery, at the threshold between the image and the gallery wall. Derrida's description of the *parergon* "existing at the limit between work and the absence of work" highlights the potential of such an uncertain terrain. Any object placed here may assume a *heterotopian* state of otherness and uncertainty. It is in these 'betwixt and between' spaces at the painting's edge that a tension exists, between what was, what is and what may be. It is here that internality and externality, agency and liminal space prompt the viewer to consider and reconsider personal experience and aid the assimilation of embedded knowledge into a shared realm.

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Design Leap!

Developing a divergent tool through film for use within the architectural design process

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Abstract. This paper and accompanying short films (www.designleap.org/478/) have been produced to inform the development of a wider design research based PhD. The aim of the PhD is to develop a divergent tool to help designers be more creative within the early stages of the architectural design process. The paper and films are a snapshot of the tool's development to date and comprise the examination of a series of design process tests by the researcher, who is an architect and architectural students from the University of the West of England. The selection of testers for this stage of the research was based on availability sampling.

The paper is structured into four distinct sections, which emerged whilst analysing the short films. These sections are fixate, diverge, leap and verify and are mapped onto Wallas' 4 stage creativity model (1926).

The analysis of the films identifies the importance of divergent activities in supporting *emergence* (as opposed to a singular 'creative leap'), in which new, previously unrecognised properties become apparent through the design process. The research has highlighted the importance of a balance between divergent and convergent activities within successful creative processes and has developed a filmic framework for exploring the architectural design process. This is particularly pertinent at a time when the architecture industry, driven by efficiency, is moving towards convergent step-by-step processes and away from divergent processes and creative possibilities.

Keywords. Divergent; Tool; Film; Creativity; Practice.



Figure 1
Filmic still from divergent tool test, *Film 2*, by Julia Arska.

Introduction

A key part of generating creative ideas is through the use of divergent thinking, which allows designers to explore multiple solutions to design problems. Divergent thinking and its opposite convergent thinking were terms coined by the psychologist J.P. Guilford in ‘The Nature of Human Intelligence’ (1967). Divergent thinking sees a designer start with a question and then use multiple approaches to explore multiple answers, and can be seen in contrast to convergent thinking, which sees a designer take an initial question and then use logical steps to come to an answer. It is the careful balance between divergent thinking and convergent thinking that characterises a successful architectural design process (Lawson, B. 2006). However, current architectural design tools are found to be increasingly good at promoting a convergent approach within the design process, at the possible expense of divergent thinking. In particular the introduction of Building Information Modelling (BIM) software has led to designers working in an increasingly linear fashion in a single software environment to develop a project (Pitcher, G. 2012; Park, H. 2008; Gu, N. & London, K. 2010).

In order to tackle this imbalance, designers need to embrace change and actively look for opportunities to assert a creative direction (Garber, R. 2014 p.222). Creativity is a key part of the design process and fundamental to developing innovative design solutions. (Goldschmidt, G. & Smolkov, M. 2006). Within creativity divergent thinking is a core component and essential to a designer’s ability to test and challenge multiple solutions (Lawson, B. 2006). This paper and the accompanying films present a snapshot in the development of a divergent tool to help designers be more creative within the early stages of the architectural design process.

The paper is structured into four distinct sections, which present the key themes that emerged from the analysis of the short films (found at the following link: www.designleap.org/478/). These section themes are fixate, diverge, leap and verify, which are all understood as aspects of the design process. These sections are mapped onto the Wallas’ 4 stage creativity model (1926). Whilst this model has been criticised for its linear nature and lack of switching back and forth between stages it still provides a useful framework from which to discuss creative processes (Lawson, B. 2006) (Cross, N. 2006).

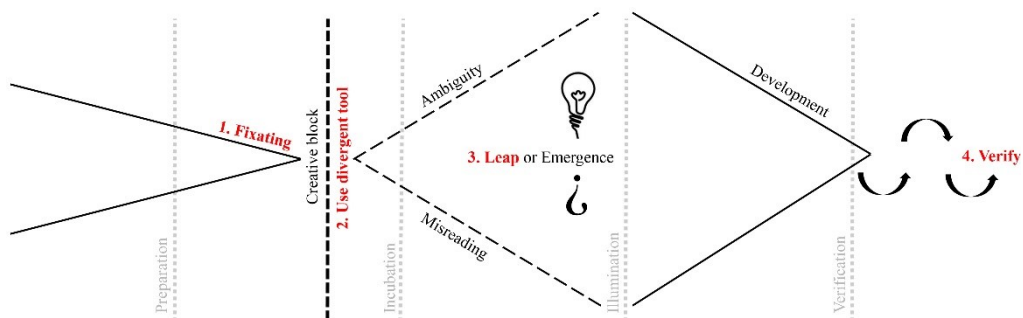


Figure 2
Paper sections mapped onto Wallas’ 4 stage creativity model.

The mapping of the divergent tool sections onto the Wallas’ model shows how testers switch between convergent and divergent thinking as they move through the design process. This mapping will be refined and developed parallel to the tool’s development which is discussed in this paper.

Research Methods

The development of the divergent tool has been undertaken through an iterative design research process where the researcher has switched between testing and developing the tool with students in the design process. Films were used as the principle way of recording, presenting and analysing the use of the tool in action. This is a form of visual ethnography (Pink, S. 2007) through which we endeavour to understand the relationships between the designers, the design process and the divergent tool. The films comprise the examination of a series of design process tests undertaken by the researcher, who is an architect, and by architectural students from the University of the West of England. The current iteration of the tool has seen 10 designers test the cards on a variety of architectural processes resulting in 15 short films. The films were recorded using digital cameras mounted either on a tripod or the user in order to follow the design process. Testers were provided with simple instructions on how to structure a short film. The selection of testers for this stage of the research was based on availability sampling and involved 31 university students and 6 professionals.

The current iteration of the divergent tool takes the form of a deck of cards containing short prompts which designers are asked to pull at random and perform when faced with a creative block in the design process. The idea for the cards comes from Brian Eno and Peter Schmidt's *Oblique Strategies* (1975), which contain prompts that help musicians and artist overcome creative blocks (Taylor, G. 1997). The divergent deck is currently made up of 50 prompts which have been developed through previous design research, carried out by the author and other designers: www.designleap.org (Hynam, M. 2016). The prompts fall into one of six categories in figure 3.

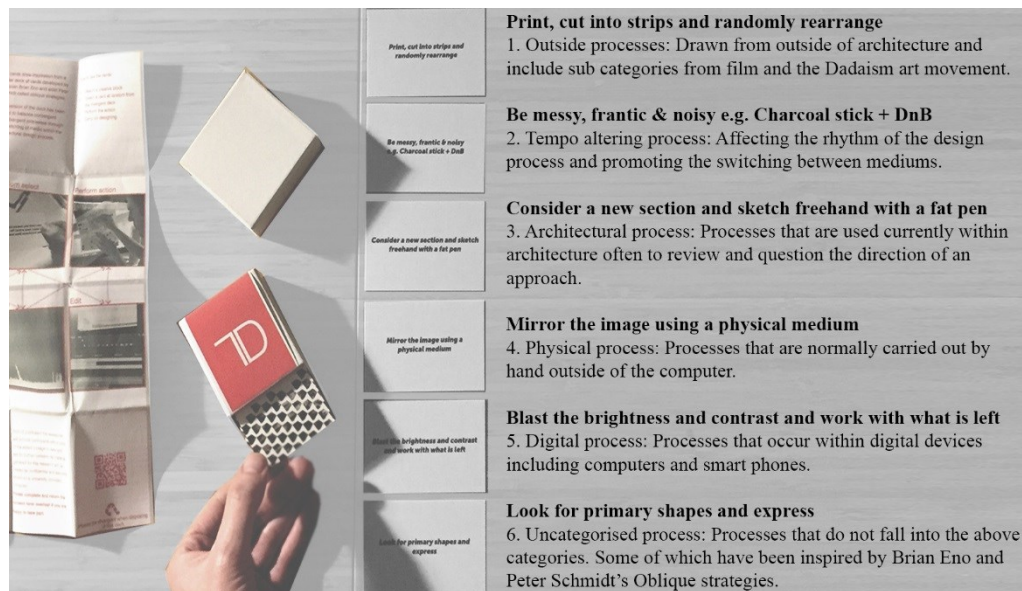


Figure 3
Categories divergent deck..

The following analysis focuses on 4 of the 15 films made to date for the divergent deck. Each of these films involves a tester working on a design process related to their own work. Films 2 and 4 see final year undergraduate university students test it on their projects. Film 1 sees the researcher test the cards on a postgraduate project he has set his Master of Architecture Students. In film 3 a year out student tests the cards on a real project for refurbishing a university building.

Film analysis

The 4 short films (figure 4) within this analysis characterise the varying degrees of success found by testers whilst using the divergent deck. The process of analysing the films saw the researcher watch back the films and start to extract key moments and stills. This analysis will now be discussed within the context of the sections; fixate, diverge, leap and verify.



Figure 4
Diagram showing analysed films.

Fixate

The instructions given to the testers for making films started by asking them to describe how they were creatively blocked and why they were about to use the divergent deck. Creative blocks within this research are the point at which a designer is unable to think past a problem. The reason for asking designers to describe this was to better understand the type of problem they were facing.

Within film 1 the tester is blocked by the amount of information and is struggling to develop an idea to go forward. The tester talks about the problem within his project being whether to develop the pier, the island or both. In film 2 the tester is similarly unable to move forward but more carefully frames the problem as a question “*How to make the site more engaging / interactive for its users?*” In film 3 it is unclear what the creative block is and the tester seems to be using the cards to look for new meaning within their project. In film 4 the tester is blocked but seems to have predetermined the output suggesting that the “*...long and narrow teaching space which has been arrived at is not ideal but could be improved by introducing a squarer format*”.

The block within films 1,2 and 4 could be more accurately described as a moment of fixation where the designer fixates on an initial idea and keeps producing the same information failing to get past this and generate new concepts (Jansson & Smith, 1991). Fixation has been linked by Jansson and Smith to designers being presented with too much information. In a group based study of how designers tackle simple design brief problems they found that groups provided with additional illustrative information on existing solutions became fixated with this material. The result of this was that they generated less novel concepts than the groups without illustrations (Jansson & Smith, 1991). Within film 3 where there is no apparent block the tester appears to be attempting to extract further information rather than overcome a specific problem. Interestingly this is similar to the way that the writer William Burrough’s used the cut-up technique as a means to decode existing material and discover its true meaning (Judkins, R. 2015).

In films 1 and 2 a key move beyond the fixation phase is the tester’s ability to carefully articulate and frame the problem. The ability to set out a problem is seen as a key component within Schon’s reflective practice where “*Problem setting is a process in which, interactively, we name the things to which we will attend and frame the context in which we will attend to them*” (Schon 1983 p.39-40). Within the analysis presented

here, framing the problem is a step to moving onto the next stage of using the cards and diverging.

Diverge

The divergent deck was designed to introduce a random prompt into a designer's workflow in order to help them explore alternative options. In developing the prompts careful consideration of the balance between convergent and divergent thinking was taken into account. In earlier tests the researcher used Brian Eno's and Peter Schmidt's Oblique strategies within the design process, however, it was found that the card prompts were often too vague and unspecific for them to be translated (figure 5) (Hynam, M. 2016). In order to overcome this within the divergent deck, verbs commonly used within the design process were used to help testers connect the prompt to their design process. Examples include; sketching, modelling, mirroring, tracing, overlaying and detailing.

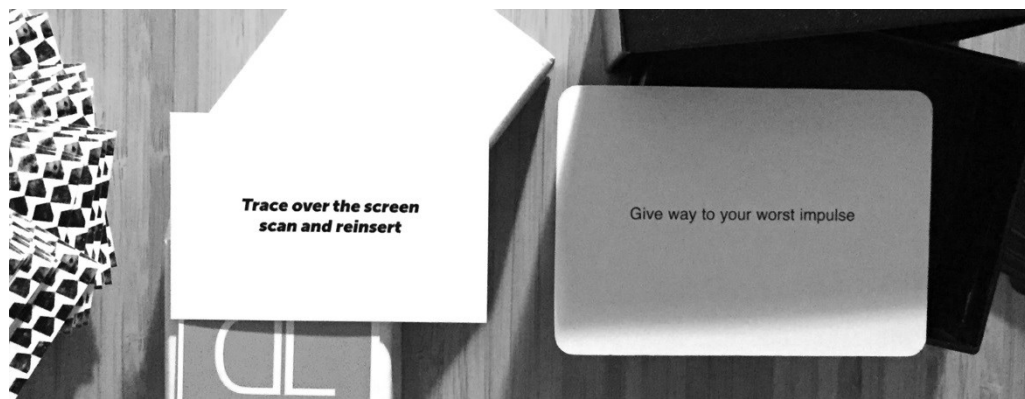


Figure 5
Example of Divergent Deck next to example of Oblique Strategies.

The prompts also looked to promote switching between digital and physical mediums, altering the tempo of the design process and shifting drawing scales all of which had been found to aid the exploration of new ideas within the design process (Banks, J. 2014) (Pressman, A. 2012). The prompts also aimed to maintain a level of ambiguity where the designer could connect with elements of the prompt but also allow for a degree of interpretation. Within the four short films this ambiguity leads to the testers performing actions beyond the prompt as they interpret them within their own processes.

Within film 1 the tester initially struggles to understand the relevance of the prompt 'Trace over the screen scan and reinsert.' By re-reading the example within the deck's instructions the tester latches onto the verb 'mirror' (figure 6).

"For instance a card that contains the word mirror may see you horizontally flip an object. However you can be more divergent in your translation and perhaps look into a mirror whilst designing".

Whilst not specific to this card, the term mirror helps start a chain of moves that sees the tester place a laptop on an overhead projector and trace the projected image off of the wall. Within the example, divergence seems to be aided by both the ambiguity of the prompt and then the additional action of mirroring.

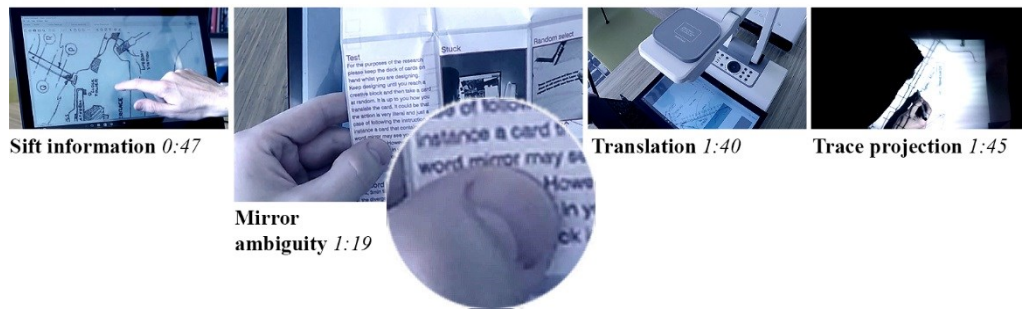


Figure 6
 Film 1, *Mirroring sequence*, by Matthew Hynam.

Reflecting back on the process the inclusion of the additional action can be seen as an element of misreading where a process set out as an example becomes part of the prompt. The misreading in this instance is critical to the translation of the prompt and leads to a period of the tester getting lost and abandoning logical steps before a breakthrough is made.

Within film 2 the tester quickly decides on how to carry out the prompt through the insertion of Gustav Klimt's 'The Kiss' into their site strategy. However once again ambiguity over what is important within the prompt emerges. Rather than block hatching the site forms, as proposed in the card, the tester plays with blending the painting with the site through Photoshop trying to find an interesting juxtaposition between the two mediums. Out of nowhere the tester then inverts the image changing the gold leaf to a midnight blue. Instead of hatching, the tester floods the context with the painting through digital image manipulation and generating multiple versions. Following this the new composite drawings are mined, by tracing over the screen and then overlaying the tracing paper to find new forms. The tracing is something that does not appear within the card description and at first could be seen as the tester contaminating the process with the prompt from another card. Talking to the tester after seeing the video it transpires to be a process within their regular repertoire.



Figure 7
 Film 2, *Image manipulation and ambiguity*, by Julia Arska.

Within film 3 the tester states that the process of writing the narratives helps them make design decisions regarding circulation and view paths. The act of cutting up the narratives makes the tester less precious about their project. However it is not clear what the tester found, as they do not read the new narrative aloud within the film.

Film 4 sees the tester explore a CAD floor layout for a university building by taking a screenshot and playing in Photoshop by pixelating the image. By shifting the scale of the pixels the tester is able to generate different outputs. However unlike films 1&2 the tester does not introduce anything beyond the card's prompt and there is no ambiguity or misreading. Similar to film 3, the tester does not introduce anything beyond the card's prompt.

Within films 1&2 ambiguity in translation and misreading are important steps in adapting the prompt for use within the testers specific design process. They also play a significant role in how the translation of the prompt unfolds. In films 3&4 the testers directly translate the cards with little to no ambiguity. This could potentially be down to the testers not being able to bridge between the prompt and their unique design process. In order to understand whether this is the case further analysis of the films needs to be undertaken potentially with the tester reflecting back on this.

Leap

The divergent deck testers were asked within the instructions to film the process of interpreting the prompt until complete, whether it was a success or not (success being where they managed to overcome the creative block and move forward). The analysis of the films starts to reveal a pattern of emergence rather than sudden illumination and a ‘creative leap’. Emergence is the process by which new, previously unrecognised properties are perceived as lying within an existing design. (Cross, N. (2006 p.76)

The creative process within film 2 has the characteristics of emergence where the idea starts to develop as the tester examines traces created by combining Gustav Klimt’s ‘The Kiss’ and their site information. Through a process of re-ordering these layers the tester perceives that combining layer 3 with layer 1 produces a composition that appear to show solids, voids with and movement between them. The process of emergence completes at this point when the tester recognises this information and is able to move forward.



Figure 8
Film 2, Tracing and emergence, by Julia Arska.

Within film 1, which examines a project for renovating a dilapidated pier structure which leads to an island, the process of emergence is more complex. It starts with the tester tracing prominent information from an overhead projector onto a wall before becoming increasingly confused. The tester makes a breakthrough (figure 9) when going to adjust the trace and pulls it away from the wall and the projected lines start to array the information.

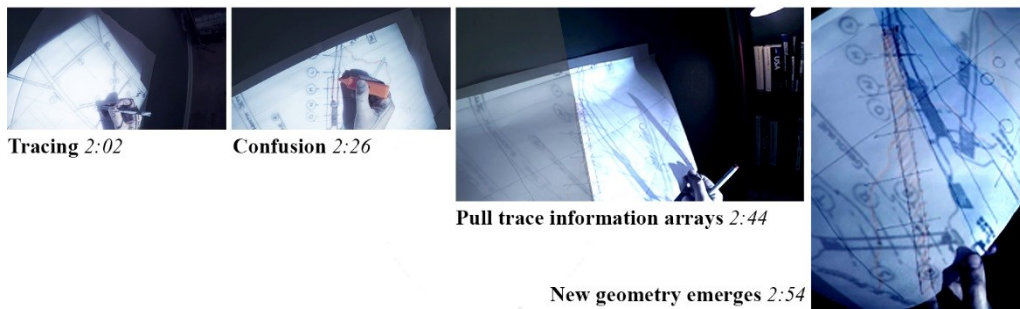


Figure 9
 Film 1, *Breakthrough arraying projection*, by Matthew Hynam..

This emerging pattern can be interpreted as conceptual bridging where a user makes a connection between two areas of a project that have not been previously linked before. Nigel Cross describes how bridging can involve a subtle articulation of an idea which allows previously partial information to be joined together Cross, N. (2006 p.78). From this point forward the tester develops the concept into a new approach for a North Jetty from which ferries can moor and drop off passengers at all tide levels. The North Jetty had been a prominent feature in the past but had been destroyed by a storm surge. Carrying out the prompt triggered the tester to reconsider this previously discarded information as a viable means of getting people to and from the island.

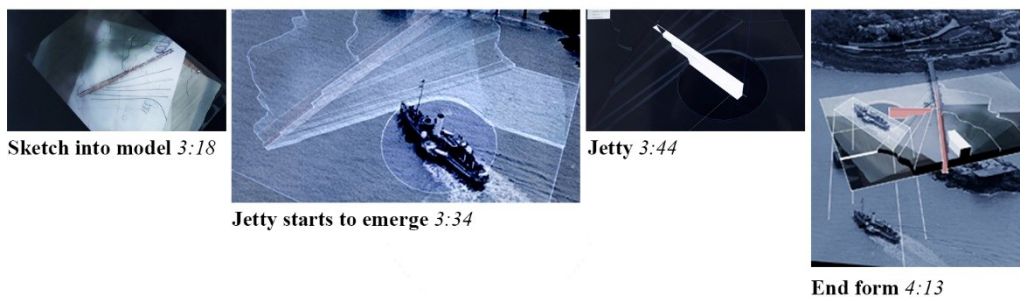


Figure 10
 Film 1, *North Jetty sequence*, by Matthew Hynam.

Within Film 3 the tester does not think that the order of the cutup technique was useful stating that “...my preconceived notion of it delivering an outcome was not applicable.” The result confirms that as identified earlier the tester was trying to search for a particular answer for the output of the process and was therefore less willing to diverge.

Film 4 saw the tester state that no creative leap had occurred whilst performing the prompt. However after watching back the film with the researcher and pausing it during the pixilation a dialogue occurs where the paused images are discussed and interpreted as potential openings within the floor, which could create a new layout with double height spaces.

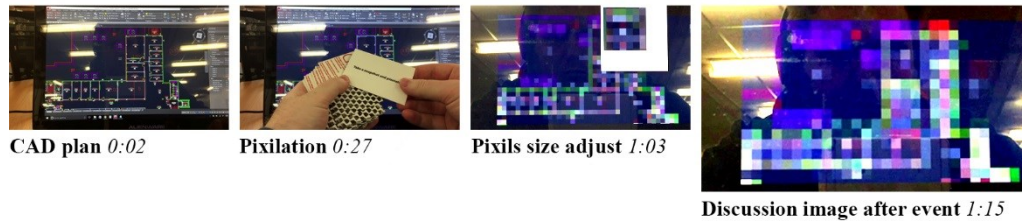


Figure 11
 Film 4, *Pixilation alternative reading*, by James Gray.

The analysis of this small sample of films has shown that where a creative breakthrough is made there are patterns of emergence and conceptual bridging rather than creative leaps and sudden illumination as described by Graham Wallas. This appears to be due to the testers having to develop and interpret the prompt into their own particular process. Where the prompts fail to produce a creative leap, films 3 & 4, the issue can be linked back to the fixation and diverge sections. Following fixation, the ability to frame and reflect on the problem is critical to utilizing the divergent prompt and consequently successfully overcoming the block. Factors beyond the current research scope of developing a divergent tool, such as the natural design aptitude of the tester and even their attitude towards the process will no doubt play a significant role in the success of the prompts. What is also not known from analysing the films is the long-term impact of the prompts on the testers design process, which will be discussed in the following section.

Verify

Within Graham Wallas' 1926 four stage model the final stage verification sees the creative idea repeatedly tested and developed into its final form. Within the architectural design process this might see an idea reviewed and refined in collaboration with others and then at the end of the process reflected upon as a key moment.

At present the films within the research conclude with the testers immediately reflecting on the usefulness of the divergent deck. This was for practical reasons of limiting the length of the test and the amount of work for the testers so that the researcher could quickly gather data. The limitation of this approach however is that the longer-term impact of the prompts on the testers design process is unknown. This means that it is not possible to identify whether the creative idea becomes a key part of the testers design process and is continually iterated, or whether it simply acted as a means to overcome fixation and move forward at a single point in the design process.

Verifying the longer-term impact of the divergent deck could be achieved by creating a second edit of the tester's films with a new narrative that focuses of the leap within the context of the completed design process. Depending upon the scale of the process this could be undertaken weeks, months or even years after the initial recording. The act of deliberate reflection is supported by many theorists and seen as a way of gaining a deeper understanding of a practice (Schon, D.A. 1982) (Kolb, D.A. 1984) (Gibbs, P. 2015). In this instance such reflection could yield new data on the longer-term implications of the divergent tool and gain insight into how it might be developed further.

Conclusion

The filmic analysis of the divergent deck within this paper has produced a number of interesting findings. The first being that the stages of fixate, diverge, leap and verify, which emerged from analysing the films, align well with the established 4 stage creativity model proposed by Graham Wallas. Within these stages themes emerged,

specific to the divergent deck, concerning how testers developed the prompts. Problem framing, ambiguity / misreading and conceptual bridging were found to be key to successful tests of the deck. The key finding overarching these themes was that the creative moment could be more accurately described as emergence rather than sudden illumination or a creative leap.

This analysis has progressed the research beyond the development of a divergent tool and has started to provide a filmic framework and syntax for exploring, reflecting on and critiquing the early stages of the architectural design process. This opens up the opportunity for the wider PhD to become a divergent tool supported by a filmic web based repository for designers to turn to when creatively blocked.

The study will continue to develop the current divergent deck and also look to reflect back on the previous tests and verify their longer term impact. This will help develop future iterations of the cards which could see a smaller number tested based on a sub category such as architectural processes see fig 2 or a cross section of the categories where successful cards are brought together.

The tests to date have primarily used architectural students working on individual projects which has limitations. One of these limitations being that the tests do not necessarily reflect the same issues that are being faced in practice. In practice there is an increasing need to use convergent tools and processes, such as BIM, in order to improve efficiencies. The next iteration of the cards will look to include architectural practices with the researcher embedding himself as both a designer and documentary film maker within the collaborative process. This will see the divergent deck tested and iterated further and give a better understanding of current architectural design processes.

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State of affairs: (be)LONGING

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Abstract. This paper takes you along on an exploratory journey; a metaphor used to define the messy and engaged performative urban design practice that is developing through academic research. Together we cross four main key concepts of this journey; being ‘we’, ‘longing’, ‘belonging’ and the ‘performative’. The concrete example of the imagination, exploration and construction of the ‘Maison des Possibles’ will help us to unfold a reading of the map that gives expression to the exploratory journey. In addition, a vocabulary of travel metaphors aims defines some of the characteristics of the performative urban design practice. The journey is still on-going and uncertain; it is leaving a lot of questions open.

Keywords. Performative urban design, we / participatory design, (be)longing, Maison des Possibles.

Dear reader,

I would like to take you along in “an exploratory journey”. A travelling metaphor that will give expression to the highly engaging yet flou performative urban design practice (Gadanhó, 2007; Herrero Delicado & José Marcos, 2011; Gadanhó, 2011; Wolfrum & Brandis, 2015; Cambridge Dictionary, 2017) that develops around notions and experiences of participatory design (Björgvinsson, et al., 2012; Saad-Sulonen, 2013; Van Reusel, et al., 2015; Doucet, 2015; Smith, et al., 2016; Agger Erikson, 2016), commoning (An Architektur, 2010; De Moor, 2012; De Pauw, et al., 2013; Ferguson, 2014; Commons Josaphat, 2015; Kip, et al., 2015; IASC, 2015; Van Reusel, et al., 2015), performative urban design, and belonging in the urban context of Brussels. The performative design practice is developing in the context of a doctoral research implementing action research (Swann, 2002; Kemmis & Retallick, 2004; Herr & Anderson, 2005) and research by design (Verbeke, 2013) methods.

Our travel will be guided by a map (see figure 01), that is aimed to grasp the tacit knowledge, enliven experiences and creative outcomes that have been developed within this research. It offers a roadmap in-between various reflections and often still wandering / wondering thoughts.

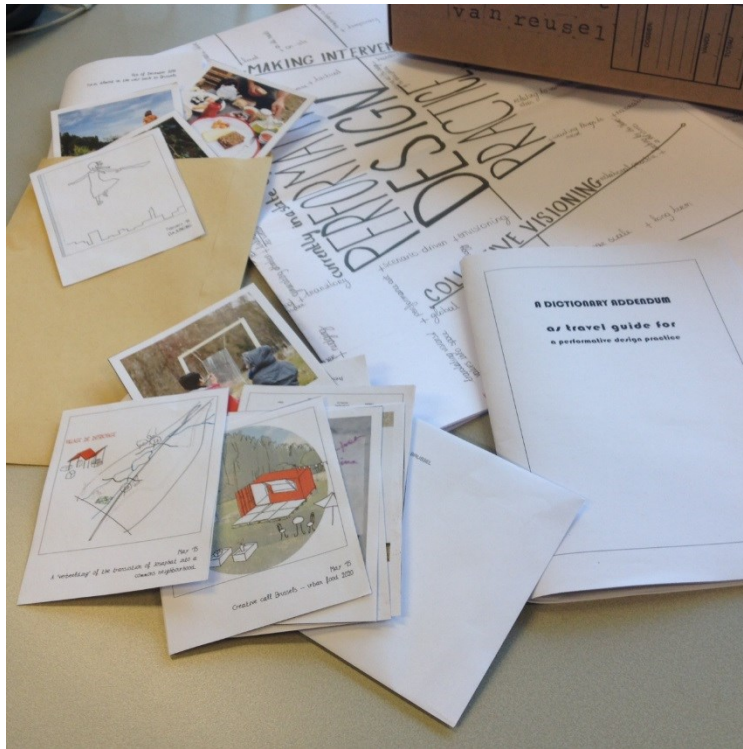


Figure 2
The souvenir box contains the map, letters, a dictionary addendum etc.

In this paper, I would like to show one way to unfold and retrace the journey. Please, join and let yourself be guided while I walk you through four key concepts; being ‘we’, ‘longing’, ‘belonging’ and the ‘performative’. Our collective and on-going design process to realize a ‘Maison des Possibles’ will illustrate some of the facets that come with such an exploratory journey.

We

From now on we will travel together. This journey, its related research and design practice have a first person plural as subject. A division between me, you and all the other people that cross our road is blurry. We walk side-by-side. This is a collective endeavor.

The we’s that we consist of entail different identities in which we take part or that we feel we represent. We, Brussels citizens. We, commoners. We, architects. We, part of a generation that is losing faith. We, dreamers. We, who temporary use waiting spaces.

We, who have been forming different collectives on and around the Josaphat site. We, who have different motivations to do so. We, who believe we can make a difference. We, who envision a more resilient future for the sustainable neighborhood that is planned to be developed at Josaphat.

One of the letters that come with the souvenir box and which accompanies the map, gives expression to these different ‘us’ (see figure 03):

We, Commons Josaphat (see figure 03, left polaroid) as a collective looking to bring the principles of the commons into practice within the future development of the Josaphat land. We, the Recup’Kitchen team (see figure 03, 2nd polaroid from the left) that co-created a mobile kitchen bringing people together around a healthy and sustainable plate to meet and discuss in and on public space. We, who love to garden

(see figure 03, 3rd polaroid from the left) and reconnect to nature and neighbors. We wildlife.



Figure 3
The letter and linked polaroid pictures that give expression to ‘us’.

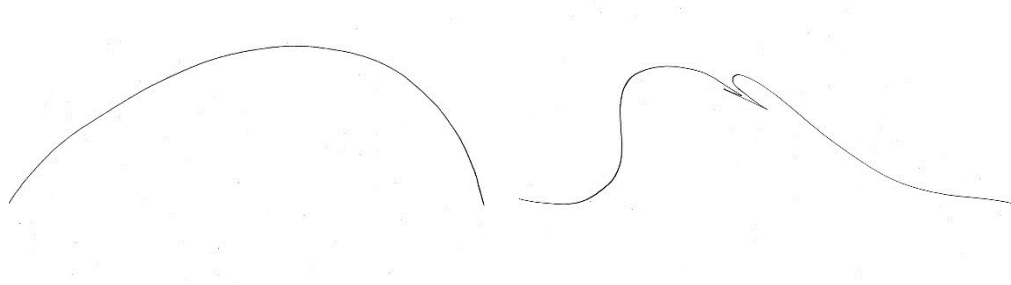
We, who are building the ‘Maison des Possibles’ (see figure 04). A ‘we’ that has merged different aspirations, projects and ambitions into a collective venture. We, who want to build a collective house to shelter our community-initiatives and nurture debate and collective decision-making. We, who are looking for a place to host intergenerational workshops on-site and be there to provide info. We, who look to build a minimal house that can be constructed by one person with no aid of electrical tools using recuperated resources. We, who want to become autonomous citizens. We, who need a greenhouse to grow and develop plants and social bounds. We, who see the possibilities in all these interventions. We, who dream this house to be the pilot for the development of a new neighborhood. We, who look for another way to develop our urban environment.



Figure 4
An image of what the Maison des Possibles could become.

The we's are vague, not very specified. Sometimes they are in conflict, always very entangled. Who does the I—as individual- end up to be in all of this we—the collective? Would it still be possible to travel alone? Would this be still desirable? What is left of 'the architect' in all of this we?

In travelling we are a lot in-between places. Often in-between places which we call home, where we feel we belong. We stand on one side with one foot, while having the other foot still on the other side. We bridge (see figure 05). You see the connections. Sometimes you feel entirely out of place. More often the in-between seems the most interesting place to bring together different aspirations identities and priorities.



BRIDGE

"You have one foot in this group (local place-making activities) and one in the other (collective visioning). You are positioned in-between both."¹

You see a world that is awaiting you at the horizon and you are very aware of the place you are finding yourself in now. You reach and you mainly want to connect, to get there. You are in-between without really being in place and without really letting go of the familiar.

¹ Description of my role in the code generator ordered to the 2014/15, given by Maria Loui Skoufias in 30/06/2016.

FIND DIRECTION

compass

// an instrument used for navigation and orientation that shows direction¹

// something that helps a person makes choices about what is right, effective²

An open framework of our envisioned values underpins the journey. It offers a sense of certainty, gives grip, even though still being very loose. It drafts the outline of a direction, yet does not tell you which pathway to follow. You can still get off the road.

¹ Wikipedia, 2016. Compass. [Online]. Available at: <https://en.wikipedia.org/wiki/Compass>

² Merriam Webster, 2016. Compass. [Online]. Available at: <http://www.merriam-webster.com/dictionary/compass>

Figure 5 & 6

An extract from the dictionary addendum, defining 'bridge' and 'find direction'.

We, as travelers that long for a place of belonging.

Longing

So together, we head along an exploratory journey from which we do not know ourselves where exactly it is taking us. The destination is in the traveling. We keep going on, as a wanderlust is pushing us forward. A longing.

We feel a driving force in us. An intuitive eagerness to continue and explore where we can get.

One of the letters accompanying our map reflects on this longing as "*driven by the need / desire for a sense of belonging and for creating places where people can belong.*" A longing that binds us. A longing that has an activist streak in the interventions and visioning processes we undertake. A longing that goes beyond what we act upon at our local everyday environment. A longing that reaches beyond the city, beyond Europe.

It goes beyond the here and now, yet is acted upon. "*A longing that is reinforced by the displacement that diverse crises have been (and are) causing. An ambition to set up something constructive, to dream, to aspire.*"

In the on-going creation process of the Maison des Possibles, we do not know what the result will be yet (see figure 07 and 08). We, each of us, do know –or rather feel– what we are aiming for. We travel all in a certain direction, yet not seeing the destination. There is a horizon, but blurry. Many voices and aspirations blend; long term ambitions get an ad hoc execution and vice versa.

overlap, ambitions mount beyond what we can achieve. It is important to take the time to stand still once in a while. Both feet on the ground. To be in the moment (see figure 09). If we cannot belong at the place where we are now, if we cannot see its beauty, how will we ever appreciate our destination? Maybe it is this in-between, being in the journey, that is the place where we belong the most? Maybe the utopian image is already acted out right now?

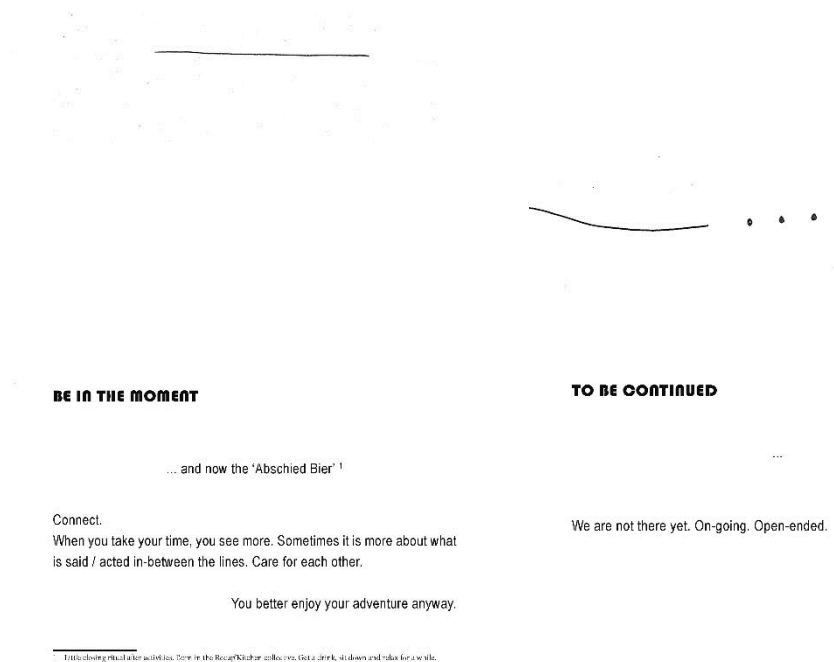


Figure 9 & 10
An extract from the dictionary addendum, defining 'be in the moment' and 'to be continued'.

So how can we make our journey enliven our longed for destination? We have a clue of the direction to go ahead, we stand still to reorient. We long for a different place, a place where we can end up. How can we fulfill our aspirations? How can we transform a site like Josaphat to a place that houses our community-oriented values? How do we get on to that place of belonging?

We, as travelers that long for a place of belonging.

Performative

In our exploratory journey, we have been experimenting different ways to continue our road. We have been working to outline a direction. It remains vague and open, yet we know that within this framework we can remain together throughout our on-going journey. Each of us acts upon our values, we work toward our place of belonging. It demands action, hands-on, physical action. It needs debate and visioning to keep an overview, to see beyond the next step to make.

We need both, if we want to reach further. We need to act while envisioning a future in order to impact. In the letter written to those who wonder –that comes with the souvenir box-, we give expression to this process:

“So we imagine, wildly what we see as possibilities right now and in twenty years. We visualize, dream, envision, discuss, agree upon, question...”

“So we explore how we can make things happen We lobby, we rebel, we wonder, we re-imagine...”

“So we construct, whatever we manage to set up within the time that is given to us (the temporary in-between).”

Our journey is a performative statement. Every step forward on our path has been an act to imagine, explore and construct toward our destination. As we walk, we perform, *“manifesting our desires in the reality”* (Herrero Delicado & José Marcos, 2011). By acting on our imaginations, possibilities manifest. We make it happen as we speak.

PERFORMATIVE is described in the Cambridge Dictionary (2017) as *“involving an artistic or acting performance”* and as *“specialized (language) having the effect of performing action”*.

The Maison des Possible, in our wildest imaginations, becomes a pilot for the transition of Josaphat into a new neighborhood based on principle of commoning (Commons Josaphat, 2015). As we are building on, no matter how small our house, we believe we impact. We experience, we learn. We manoeuvre our way through, cleverly getting around the complex landscape that reality offers us. We might never reach our destination; the dreamt place of belonging. But we are driven to head for it, longing as we are. We build on, bit by bit, discussion by discussion, screw by screw. At least within the current unfinished structure of the Maison des Possible, we can perform our manifest (see figure 07).

This is an exploratory journey. It as an architectural design process we are not so familiar with. We get lost from time to time, make detours as we sometimes travel too fast, too undirected. We stand still, be in the moment and look back, reposition and re-find the road to continue (see figure 10).

We still wonder about the scale we can impact on, the amount of change we trigger.

We, as travelers that long for a place of belonging

“Nous sommes propositions en marche / nous sommes confrontation et dialogue / nous sommes expériences / création de mille possibles / espérances / constructions de mondes communs / nous sommes l’exubérance et la joie »

Introduction 2016 Zinneke Parade in Brussels, theme fragil

Acknowledgements

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The Loaded 'In-between' as First Space

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Abstract. This paper explores the production of SVET VMES architectural practice from Ljubljana, Slovenia, which has been, from 2010 onwards, engaged in exploration of left over, 'in-between' spaces within educational and public buildings. By shifting between observation and action, SVET VMES analyses the existing dilapidated interior and exterior 'in-between' areas, to locate the sore points and to remediate, heal and transform them into places of events, potential, comfort, interaction, negotiation, delight and seclusion - what we call '*the loaded nooks*'. The importance of SVET VMES' *continuous act of loading* into the sore 'in-between', within longer renovation processes, is explored through the analysis of existing "Instructions for Building Elementary Schools" in Slovenia, where architectural design is overly controlled by the 'A+B+C' formula, allowing little design experimentation and delight. Our schools, designed as cost efficient, durable and sustainable machines, are put under scrutiny. A notion of *loaded 'in-between'* is introduced as a consequence of the continuous act of loading, where the *society of various loaded nooks* gradually transforms the sore left-over into a healthy and active informal First Space in educational buildings.

Keywords. Educational buildings; loaded in-between; the loaded nook; first space; delight.

Introduction

Within my doctoral research¹ I am investigating the past and current production of our architectural practice SVET VMES² based in Ljubljana, Slovenia, where we are exposing and exploring the potential of sore, left-over, 'in-between' space within the context of existing public and educational buildings. The fascination with the 'in-between' started a while ago, even before completing my Master Thesis³.

In 2008, still as a student I, together with my colleague, took part in an architectural competition for the Two Elementary Schools in Kamnik, Slovenia, for which we were awarded 2nd equal prize and a partial commission. I took part in this competition because I had just returned from my studies in Denmark, mesmerized by the contemporary architectural production of 3XN, PLOT and Dorte Mandrup (*Figure 1*). Especially the Ørestad Gymnasium (3XN, 2007) which was built as a case study that would support and launch the new educational visions and the secondary school reform's requirements for varied teaching methods (Martinussen, 2010, p. 37). I can still recall the effect of that grand open main entrance foyer on my body and all my senses. That was a different kind of school, its own universe of knowledge. It felt inviting, encouraging and most intriguing.

¹ Title: RETHINKING THE 'IN-BETWEEN' Designing Collective Spaces for Social Change.

² Meaning: 'SVET' – 'world', is our chosen Slovene synonym (an old Slovenian word for a site, plot or your land) for your 'place' and it means a very personal, private, intimate world with familiar identity or perhaps a far more imaginative place - a place within your own thoughts (associations). 'VMES' – 'in between' means either unstable, undefined, ambiguous state, where things can fall either way, or a physical thing, being among the two built things, empty space, public space, a void.

³ Title: Invitation to learn and play: Transformation of Tomo Brejc Primary School in Kamnik, Slovenia, (Kreč, 2009).

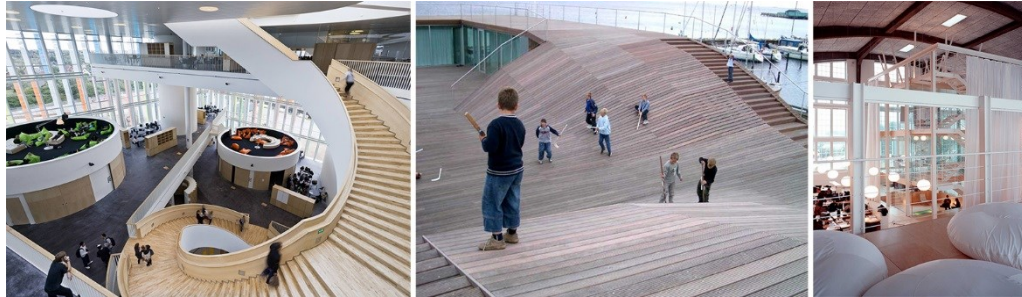


Figure 6

From left to right: Ørestad Gymnasium, Copenhagen, 3XN, 2007

(<http://www.3xn.com/#/architecture/by-year/78-ørestad-college>: Feb 2017).

Maritime Youth House, Copenhagen, PLOT, 2004

(http://www.earchitecture.co.uk/images/jpgs/copenhagen/maritime_youth_house_photo_julienesmedt_6.jpg: Mar 2017).

H53 Seaplane Hangar, Copenhagen, Dorte Mandrup, 2001

(<http://www.dortemandrup.dk/work/seaplane-hangar-h53>: Mar 2017).

I returned home full of enthusiasm, not knowing how much this experience will influence my Master Thesis and my future work. The ‘Two Schools Competition’ was, despite the award, a disturbing view into the rigid “Instructions for Building Elementary Schools” in Republic of Slovenia, prepared by the Ministry of Education in 2007. In order, not to be completely excluded from the jury review, we had to find innovative design solutions within the rigid tripartite equation that functionally divides the elementary school building into three parts:

- A - spaces for teaching = 52 – 53 %
- B - other spaces = 25 - 26 %
- C - connecting spaces = approx. 22 %

(http://www.mss.gov.si/fileadmin/mss.gov.si/pageuploads/razpisi/investicije/prijava_investicij_navodila_OS_8_6_07.pdf: Feb 2017).

This ‘A+B+C formula’ seems to have its ideological roots in Modernism where form followed function – ‘the name of the room’. In my opinion, architects, after reading these “Instructions”, become too influenced by the ‘A+B+C formula’ which gives rise to continuously repeating patterns and dull spatial solutions, supporting the spatial hierarchy of 1st, 2nd and 3rd space where:

- A = 1st space = rooms for the primary activity = teaching
- B = 2nd space = rooms that support the primary activity = service areas
- C = 3rd space = connecting primary and secondary activity = in-between

Here I would like to note that I am not referring to First, Second or Third Space as it is interpreted/recognized by Henri Lefebvre⁴, Edward W. Soja⁵ nor American urban

⁴ Henri Lefebvre in his book *The Production of Space* introduces First space as conceived, Second space as perceived, Third space as a social-lived space (Lefebvre, 1991).

⁵ Edward W. Soja in his book *Thirdspace: Journeys to Los Angeles and other real-and-imagined places* builds on the theory of H. Lefebvre where First space represents the physical, built space, Second space

sociologist Ray Oldenburg⁶. Nor this paper and neither my research, aim to position themselves among their existing theories within the field of Sociology, even though studying them was extremely valuable to better understand what First, Second and Third Space could be/mean within our design practice.

In 2009, a year after the ‘Two Schools Competition’, the Slovene Ministry of Education organized an OECD⁷ Conference on Sustainable School Buildings: ‘From concept to reality’, where they, among various topics, exposed the problems of school corridors. In a survey research that also commemorated the revolutionary corridor-free schools of Slovene architect Emil Navinšek⁸ the Ministry of Education asked architects, pupils, teachers and parents to assess the corridors (the ‘C’ spaces) within their educational buildings. To quote just a few comments made by Slovene architects, many of them recipients of Plečnik Award for their educational architecture:

- Rok Benda, architect
»We should put more effort into increasing the normative part of the surface intended for informal education (socialization) – communication is part of the building in which pupils spend approx. 25-30% of the school time. «
- Mitja Zorc, architect and assist. prof. at the Faculty of Architecture, Ljubljana
»We would wish for more spacious common and communication rooms – to encourage informal socialization and learning. «
- Robert Potokar, architect:
»Above all, we would have changed the Regulations: limiting the quadrature caused the corridors to be narrowed to an utmost minimum. Nowadays, despite the Regulations, we would make wider corridors to make more space for the children. We would also enlarge our school dining room and separate it from the multipurpose room. «
- Vesna Košir Vozlič in Matej Vozlič, architects:
»We would also consider rooms without a pre-set function – big, well lit, shaded, unfurnished, with water, electricity and phone. «

(Bregar Golobič & Barši, 2017, p. 1)

(http://www.mizs.gov.si/si/delovna_podrocja/sluzba_za_mednarodno_sodelovanje_in_evropske_zadeve/arhiv/konferenca_oecd/#c17322: Feb 2017).

Today, 8 years later, not much has changed and therefore SVET VMES, as the above-mentioned architects, shares similar ideas and visions when it comes to common or transition spaces within our educational buildings that are governed by the rigid ‘A+B+C formula’.

Thinking about this system that is actually going beyond the problematics of educational buildings in Slovenia since we can find similar ‘A+B+C formula’ in almost every competition program brief for public buildings in Slovenia, makes me think of old Vitruvius’ notion “firmitas, utilitas, venustas” - firmness, commodity and beauty or

as imagined and representational, and Third space as fully lived space, simultaneously real and imagined (Soja, 1996).

⁶ Ray Oldenburg understands First space as home, Second space as work, and Third place as informal spaces like bars, post office, shop, ... (Oldenburg, 1999).

⁷ Organization for Economic Co-operation and Development. Its mission is to promote policies that will improve the economic and social well-being of people around the world. (<http://www.oecd.org/about>: Feb 2017).

⁸ Emil Navinšek (1904 – 1991), architect of numerous corridor-free schools in Slovenia and a book author: The Revolutionary New Corridor-free Systems in Architecture from 1969.

instead of beauty rather **delight** - an interpretation/translation first used by Sir Henry Wotton in his book *The Elements of Architecture* from 1624:

“Well building hath three conditions: Commoditie, Firmernes, and Delight”.
(<https://archive.org/details/architectureelem00wott>: Mar 2017).

The word delight has its origins in Latin: ‘delectare’ which means to charm. Contemporary synonyms are: pleasure, happiness, joy, joyfulness, thrill, captivation, excitement, amusement, enchantment, to take someone's breath away, etc. According to Ranulph Glanville⁹ delight represents the central act of design, often left out from scientific research due to its unquantifiable nature. He writes:

“The significance of delight in design finds expression in another aspect. Design is about doing more than simply satisfying the necessary (being well built and fit-for-purpose). Consider this statement attributed to the architect Sir Denys Lasdun who held: Our job is to give the client not what he wanted but what he never knew he wanted till he saw it. This statement insists the architect/designer should strive to do more than satisfy requirements, give more than the necessary. This is an act of generosity. The concept of generosity sits well with delight: it is delightful, as giving delight is generous.” (Glanville, 2009, p. 178).

Here the question arises: **where is delight in our schools? How can we incorporate delight within our existing ‘A+B+C formula’? Should there even be a formula?**

It is obvious that the Instructions for Building Elementary Schools follow another set of criteria, designed to meet the investors’ requirements, in this case the Ministry of Education, Science and Sport. Above all they promote durability, cost efficiency and sustainability. With this said, I need to consider that things got worse due to the economic crisis which simultaneously hit Slovenia in 2010. The lack of funds in the public sector meant even bigger demands in cost efficiency. At the same time the sustainability frenzy with the newest energy conservation standards made buildings increasingly ‘fatter’. Triple glazing facades, thicker insulations, recuperation, artificial ventilation, etc. are relocating significant parts of the budget into the MEP¹⁰ and HVAC¹¹ systems which leaves an ever-decreasing budget for innovative, inspiring architecture and evocative furniture design in educational (and public) buildings.

In my opinion we should rethink the ‘A+B+C formula’ – the program briefs for educational and public buildings – entirely, giving designers/architects enough space to experiment and interpret delight in their own way. Perhaps a new formula (should it be a formula?) is to be proposed that would build on defined and non-defined spaces which would leave enough room for design experimentation and delight, for example:

((AB) defined spaces + C non-defined / ‘in-between’ spaces) * D places of delight

The question is how much of these *non-defined, ‘in-between’* spaces should there be? And an even tougher question, what are *places of delight* and how many should there be?

Dutch architect, Herman Hertzberger writes beautifully about the importance of these small, generous, delightful, informal places in one of his books¹². He makes his case on

⁹ Ranulph Glanville (13 June 1946 – 20 December 2014) was a cybernetician and a design researcher, theorist, educator, (https://en.wikipedia.org/wiki/Ranulph_Glanville: Mar 2017).

¹⁰ Meaning: MEP = Mechanical, electrical, and plumbing systems

¹¹ Meaning: HVAC = Heating, ventilation and air conditioning systems

¹² *Lessons for Students in Architecture 01*, (Hertzberger, 1997).

the home for elderly (*Figure 2*), where people usually sit in front of their apartments and observe other tenants passing by. For them, the corridor in front of their homes is as important as the public street that is out of reach for some due to health issues. The corridor is a semi-public space where they meet and talk to their neighbours. Therefore, Hertzberger designed a small threshold – a veranda in front of the two apartment entrances. This is a generous gesture from the architect and a delightful place that belongs to neither the public nor the private realm. It can be appropriated by the two tenants who basically extend their home into the public domain and use it according to their needs. The architect writes:

“It is extremely difficult to reserve the few square meters that are needed for such a purpose within the endless network of regulations and norms concerning minimum and maximum dimensions which govern every conceivable aspect of architectural design” (Hertzberger, 1997, p. 40).

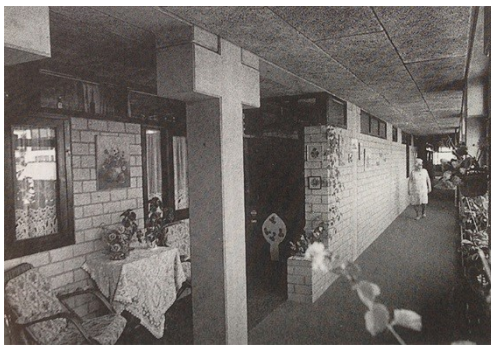


Figure 2

Main entrance threshold space in a home for elderly, (Hertzberger, 1997, p. 40).

Here the architect puts in extra energy (act of generosity) to convince the client to invest in a larger corridor. The investor (like our Ministry of Education) is interested above all in the size of the apartments – ‘A spaces’ (spaces for primary activity) and useful area they can sell on the market. Therefore, the idea of having smaller apartments on the account of a larger, “delightful corridor” is not going to be accepted lightly.

An example that tries to quantify the non-defined and defined spaces in architectural design comes from the Japanese architects Kazuhiro Kojima + Kazuko Akamatsu (CA+) who rather design the activity instead of the room. According to them a new building is designed out of black and white spaces (*Figure 3*):

- Black spaces: places where the use and the space correspond one to one.
- White spaces: places that adopt different designations to the way they are used.



Figure 3

The proposal for the Guggenheim in Helsinki, (Kojima, Kazuhiro; Akamatsu, Kazuko, 2016, p. 24).

According to CA, the amount of ‘white space’ (non-defined space) should take up to 50 % of the total building volume. They stated: “*the freedom for discovering and developing activities within the architectural space may be secured, without falling into the situation where the architecture enforces a certain kind of activity*” (Kojima, Kazuhiro; Akamatsu, Kazuko, 2016, p. 23).

In our current ‘A+B+C formula’ for Elementary Schools I found only approx. 30 % of such ‘white spaces’ or ‘in-between’ spaces, according to our understanding, summed up from A, B and C, that is if we include the entirety of communication areas:

- common space for 1st triad (found in group A) = 1,31 % of the whole building
- multipurpose hall & eating area (found in group B) = 6,6% (semi white space)
- connecting spaces = approx. 22 %

(http://www.mss.gov.si/fileadmin/mss.gov.si/pageuploads/razpisi/investicije/prijava_investicij_navodila_OS_8_6_07.pdf: Feb 2017).

30 % of ‘white space’ seems like a fair portion, but only as long as we do not notice the included 22% of communication space which is usually the absolute minimum a public building can be designed with. Taking this into consideration one can start to argue that this number is quite low. In addition, the architects are encouraged to further reduce this ratio by joining the multipurpose hall with the eating area – another defined space (B – service areas), which hosts the activity of eating during the whole day and every day. Consequently, the multipurpose hall very rarely becomes a large communal space that allows for various appropriations to happen. Therefore, the percentage of ‘white space’ or non-defined, ‘in-between’ space in our schools is even smaller and should be put under scrutiny.

The Loaded ‘In-between’

Taking all the above into account, learning from the observations we have made, there came an urge to act and to find a way to incorporate delight (‘D’) within the existing ‘A+B+C’ educational buildings with narrow corridor typology. Working on new schools through architectural competitions within existing “Instructions and regulations” would not help the abundance of existing schools that had to adjust to new, more holistic teaching methods that usually instigate new spatial requirements.

In 2010, at the beginning of our practice, there were no architectural competitions, almost no construction sites due to the economic crisis. Architectural production was small or was shrunk down to interior design production. What bigger, established architectural offices experienced as a setback, we found as a great opportunity to act. Repairing the existing instead of building more (building new additions or extensions, enlarging area A, B or C) was a conscious decision that led SVET VMES to inventing its own way of **loading delight** into the existing educational or public buildings. We discovered that we do not need competitions to have an impact on the society, architecture of educational buildings, ‘A+B+C formula’, pedagogy, pupils, teachers, staff, etc.

By loading relatively small, well designed, strategically and precisely positioned interior or exterior spatial intervention - **the loaded nook** (*Figure 4*)- we can, over longer time span, repair the school building from the inside out. A nook is a comfortable, usually soft corner, a niche offering seclusion, protection and essentially makes us feel good. **A loaded nook is a comfortable niche, a precisely positioned nest, loaded with new, evocative, intriguing form, designed especially for that forgotten, sore ‘in-**

between' space, instigating various events, appropriations to happen, encouraging interaction, negotiation among pupils, offering comfort and delight.

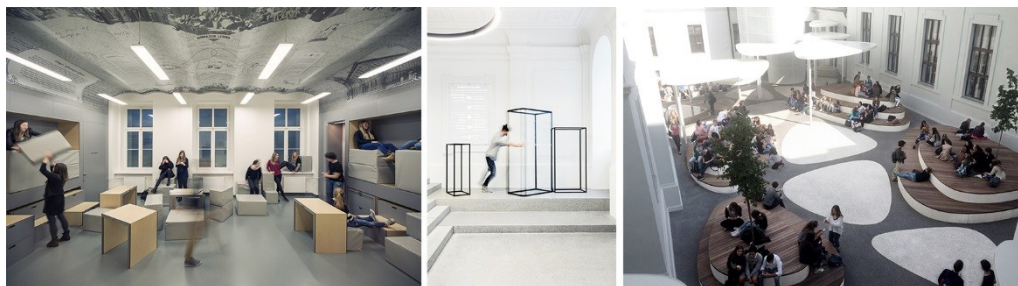


Figure 4

Loaded nooks: Loggia, 9 Frames, Pebble Atrium (SVET VMES, 2014, 2015, 2016).

Photos: Matevž Paternoster & SVET VMES archive.

One might find it surprising how many sore or left over 'in-betweens' ('C' spaces), can be found in schools. For example: there is almost always a small area underneath the main central school staircase formed with three landings (Figure 5) that is usually deserted, in best cases it hosts a temporary art installation or a wooden sitting bench. In our case the area was transformed into a semi-public learning area for four pupils called 'Under The Big Lamp' that gives light to a dark corner, offers protection underneath the lamp and gives reflection on the outer surface which reflects and entertains pupils and staff walking up and down the staircase.



Figure 5

Under The Big Lamp, Ledina Grammar School. (SVET VMES, 2016), Photo: Ana Kreč.

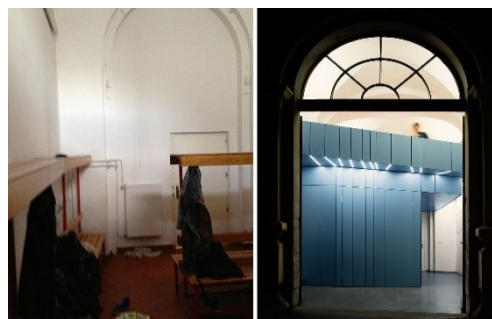


Figure 6

Blue Gallery, Ledina Grammar School.

(SVET VMES, 2013), Photo: Matevž Paternoster.

Another example – 'Blue Gallery' (Figure 6) is exploiting the left over, double height space which used to be a changing room and is now a storage space with dressing room gallery on top, overlooking the courtyard through a large window that brings light to the elevated surface. This gallery is offering privacy from the various passers-by in the ground floor and is at the same time designed in such an open way on the top floor that can instigate various appropriations to happen.

'Idea Street' (Figure 7) shows a transformation of a 50-centimetre gap, a niche for lockers or entry doors for classrooms, on a typical 2.90-meter-wide corridor that connects the stacked classrooms positioned on both sides. A hard and boring wooden sitting bench, that repeats itself every few meters, has become a niche with an angulated wooden belt and soft cubes of various colors in front of classrooms, which can be positioned in numerous spatial configurations.



Figure 7
Idea Street, Phase 2, Koseze Primary School, Ljubljana, Slovenia.
(SVET VMES, 2011), Photo: Ana Kreč.

Last example (*Figure 8*) is showing a transformation of the unused secondary school entry into a ‘School Landscape’ – an angulated green surface with soft cushions for resting, reading, chatting, watching movies, etc. while remaining a fire escape exit. Sometimes, the less formal classes like psychology or philosophy or extracurricular activities and meetings are held here, since the space has a projector and sliding doors that can close the nook off from the nearby, busy corridor.

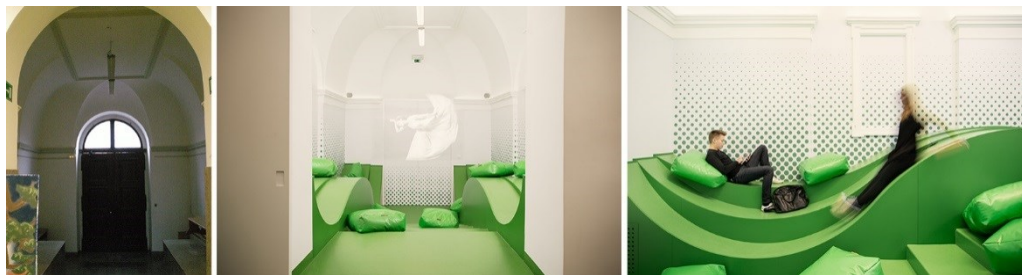


Figure 8
School Landscape, Renovation of the unused secondary school entry, Ledina Grammar School.
(SVET VMES, 2013), Photo: Ana Kreč, Matevž Paternoster.

By loading ‘D’ (delight) into the sore or left over, ‘in-between’ area ‘C’ we are instigating new ‘in-between’ behaviours and activities among students and staff members. The school becomes denser, even more efficient, because the ‘in-between’ - category ‘C’, shrinks by the amount of precisely positioned society of loaded nooks (*Figure 9*), creating a vibrant, healthy, delightful **‘loaded in-between’** that can over longer period (one loaded nook after another, when the resources are available), rejuvenate and renovate the school building, reforming its ‘in-between’ spatial identity, with a relatively small financial input.

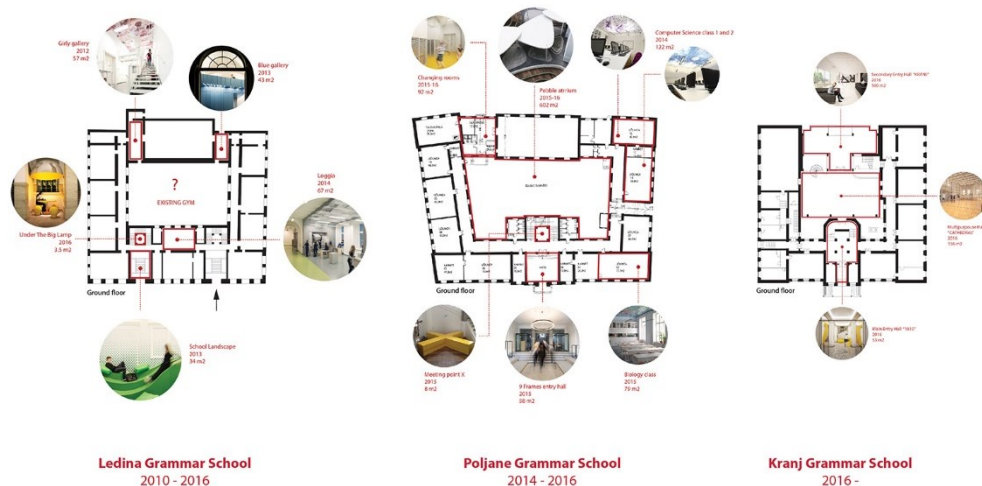


Figure 9
Society of Loaded nooks at Ledina, Poljane and Kranj Grammar School, (SVET VMES, 2010 – 2017)

Therefore, our continuous act of loading in to the sore ‘in-between’ we started to transform the existing ‘A+B+C formula’ into: $A+B+(C-D)*D$. I argue that by loading delight ‘D’ into the sore ‘C’, the value of the existing building increases by the number greater than the deducted surface area ‘C’, that has been transformed. It is more than mere replacement and can have an effect much greater than the space in which it is positioned. The loaded nook can ‘vibrate’ beyond its physical margins.

Conclusion

Personal experience from the ‘Two Schools competition’ led to my first observations about the “Instructions for Building Elementary Schools” in Republic of Slovenia from 2007. In turn, these initiated fascinations about the sore, left over ‘in-between’ space and its potential in educational buildings. The knowledge gained from the ‘Two Schools competition’, implemented in my Master Thesis became a tool for our first action – physical intervention in a form of the loaded nook. Without knowing that one nook will instigate another, we found ourselves in a continuous, self-referential, loading activity, where we were taking space from the left-over, sore ‘in-between’, replacing it by a vibrating, healthy, active, delightful and precisely positioned loaded nook. The ongoing, repetitive loading act, summarized in a formula: $A+B+(C-D)*D$ stretched over several years, allowing us to learn from one intervention before moving to the next. **The continuous intervening changed the existing ‘in-between’, which was merely a transition, into Loaded ‘in-between’ – a new kind of place, that is in our view as important as the 1st space for primary activity of teaching. Healing nooks are spaces of delight. Spaces of delight should be First Space. Therefore, the informal Loaded ‘in between’, like spaces for teaching, forms First Space in educational buildings.**

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Strategic Goals for Physical Activity Reflected in Urban Planning Documents

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Abstract. Different European countries have objectives developed at the national and local strategic levels, describing general aims of physical activity promotion and general requirements for urban environment to encourage active lifestyle. However, there is a gap between strategies and specific urban planning and design solutions, as objectives described in different strategic documents often do not appear in any planning and design guidelines, making those objectives quite difficult to achieve.

This article demonstrates research on 10 European countries' national strategic documents, and capitals' strategic and urban planning and development documents, which address urban planning and design to promote physical activity. Having active living or physical activity strategic objectives at the national level, only some of the analysed countries have national cycling plans. Furthermore, only few capitals showed physical activity strategic objectives integrated in urban planning and design guidelines at the regional level. Based on the chosen case studies, interconnections between types of cycling related planning documents and physical activity levels is analysed.

Keywords. Active living; physical activity; urban planning; national strategies; cycling plans.

Introduction

According to World Health Organization research data, physical activity plays a crucial role in reduction of obesity and other related health problems. In addition, tools and guidelines used for promotion of a more active lifestyle contribute to development of more sustainable and nature friendly environment. There are the Global Recommendations on Physical Activity for Health for both adults and children (World Health Organization, 2010). According to these recommendations, children require at least 60 minutes of moderate to vigorous-intensity physical activity daily, in turn adults and seniors (aged 65>) require at least 150 minutes of the moderate-intensity aerobic activity weekly. Unfortunately, the national research data shows that approximately one third of Europeans do not meet the recommended physical activity level. There are various factors influencing the increase in sedentary lifestyles. So, for example, rapid urbanization, urban sprawl, increasing use of motorized vehicles, as well as changes in leisure time habits result in insufficient physical activity among both children and adults (Cerin et al., 2016). According to World Health Organization reports and previous research, urban built environment can encourage or discourage people's physical activity. Relating to this data, various design guidelines and practical advice has been developed (NSW Department of Local Government, 2006; UKACTIVE'S Blueprint For an Active Britain, 1991–2015). Different European countries have objectives developed at national and local strategic levels, describing general aims to promote physical activity and fields of improvement.

Methodology

Based on factsheets on health-enhancing physical activity in European Union member states of the WHO European region, countries with national strategies on physical activity were selected. In order to check the current situation in EU countries and in

particular in their capitals with different population density, population number, area, geographical characteristics and climate, countries from different regions of Europe were chosen. Based on previous research data, which shows the importance of cycling infrastructure in relation to active lifestyles, in addition to Physical Activity action plans, also an availability of National Cycling plans was checked. Then it was investigated whether the physical activity promotion objectives appear in the capitals' cycling infrastructure planning guidelines.

National strategies

In recent years more and more attention is paid to the importance of physical activity for people's health and well-being, and to urban environment determinants of active lifestyle. The World Health Organisation has developed certain recommendations on minimum physical activity required for adults, including seniors, to ensure healthy lifestyles (http://www.who.int/dietphysicalactivity/factsheet_adults/en/: Nov 2016). Based on these recommendations, the level of inhabitants' physical activity in European Union member states of the WHO European region has been measured. In order to encourage work on active lifestyle promotion and to ensure that member states are moving in the right direction, as well as to collect data on strategies and tools implemented to promote physical activity, factsheets have been developed (<http://www.who.int/dietphysicalactivity/pa/en/>: Dec 2016). The factsheet data shows the prevalence of physical activity on everyday basis in adults, in addition providing information on national strategies to promote active living (Figure 1.).

Country	Adults (aged 18+) meeting WHO recommended physical activity levels (2010)	
	Males (%)	Females (%)
Austria	78,9	68,7
Germany	79,9	73,5
Spain	68,7	64,2
Czech Republic	75,9	71,8
UK	67	55
Netherlands	84	80,3
Latvia	80,7	72,7
Sweden	73,7	64,2
Slovenia	60,6	56,9
Poland	85,6	74

Figure 1
WHO recommended physical activity levels.

Different EU member states were chosen to ensure the analysed capital cities' geographical, economic and demographical diversity. Regardless of population, territory size or geographical circumstances, the problem of insufficient physical activity remains the same. As the analysis of national strategic documents shows, also solutions to promote physical activity are similar in different EU countries. Taking into account that physical inactivity is one of the causes of cancer, diabetes and ischaemic heart disease (Martinez-Gomez et al., 2010), the countries try to integrate promotion of physical activity in national strategic documents, by including objectives focused on active living into general health promotion strategic documents or even developing independent documents, such as *National Action Plan Physical Activity in Austria* or *Action plan to promote physical activity in the Czech Republic for the years 2016—2020* in the Czech Republic (http://www.bmgf.gv.at/home/Nationaler_Aktionsplan_

Bewegung: Jan 2017; http://ec.europa.eu/assets/eac/sport/library/factsheets/czech-rep-factsheet_en.pdf; Dec 2016). All ten of the chosen countries have physical activity promoting objectives integrated into other national strategies or as independent documents, which proves the understanding of importance of this issue (Figure 2).

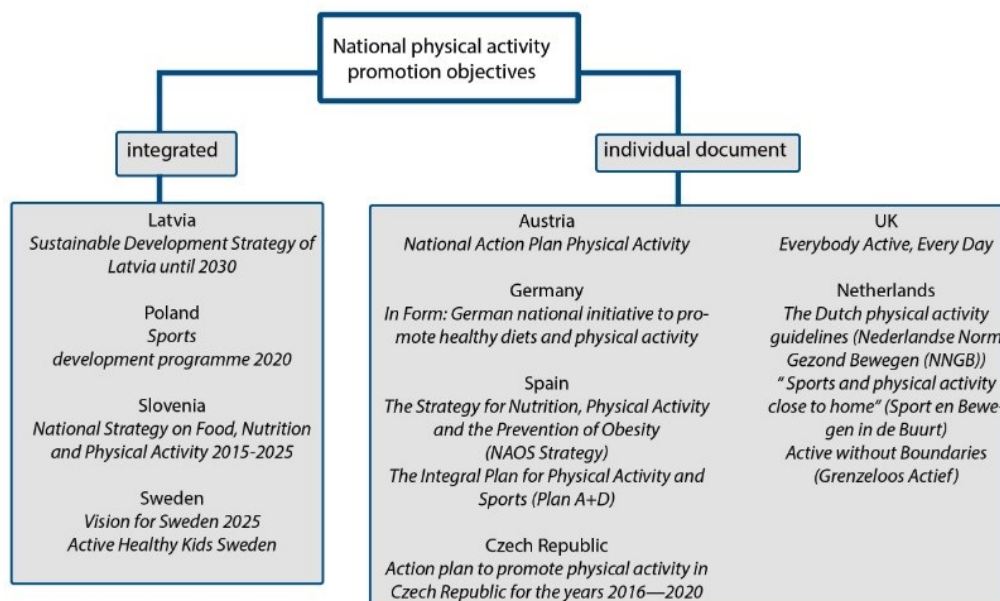


Figure 2
National strategies on Physical Activity.

According to R. K. Dishmann, J. F. Sallis and D. R. Orenstein (1985) there are various determinants of physical activity and exercise. Personal characteristics, environmental characteristics and activity characteristics can all influence people’s choice to be physically active. As a result there is also a wide range of physical activity promotion objectives. Analysis of national strategies on physical activity shows four main directions in promotion of active living:

- Awareness raising / advertising;
- Education;
- Involvement of public health services;
- Transport, environment, urban planning and space organization.

As show analysis of national strategic documents, further these main directions may include:

- Distribution of information about various types of physical activity and their influence on people’s health;
- Promotion of physical activity events and introduction of „physical activity” days;
- Advertisement of active living;
- Involvement of public health services in active information on advantages of physical activity;
- Creation of a network to support cooperation of various institutions in promotion of physical activity;
- Provision of financial support;
- Support of communities and nongovernmental organisations;
- Development of new physical activity supportive programmes;

- Introduction of physical activity promoting guidelines into planning documents;
- Urban design to promote active living etc.

According to this data in relation to promotion of physical activity more attention is paid on society's awareness raising and education, than on environment transformations.

Descriptions of physical activity promotion objectives often appear to be general, focusing on the description of importance of physical activity, avoiding description of specific improvement fields. However, in certain cases, such objectives are more specific and can be more easily transferred from non-binding action strategies to regional or local binding planning guidelines. As, for example, Austria's *National Action Plan for Physical Activity* has specific points dedicated to urban environment, urban design and transport in relation to physical activity. Description of cycling and walking promoting environment includes general characteristics, such as road length, urban density, connectivity of different points of interest and green spaces, and road safety. Such points can be developed into more detailed guidelines. Yet, in other cases, physical activity promotion aims included in national health action plans as chapters or even subchapters, are often too generalized.

Based on previous research data, recreational cycling and cycling for travel appears to be one of the most common moderate intensity activity types. That is why, national cycling strategies, focused on more specific active living promotion targets, can prove more effective. According to the analysed data, 6 out of the 10 chosen countries have national cycling plans. Spain and the United Kingdom don't have national cycling plans, however each country of the UK has its own national strategies, and Andalusia (autonomous region of Spain) has also developed its own *Cycling plan of Andalusia* (https://ws147.juntadeandalucia.es/obraspublicasyvivienda/publicaciones/10%20TRANSPORTES/PAB_2014_2020/PAB_2014_2020_english.pdf: Jan 2017). In case of United Kingdom absence of national cycling strategy appears to be reasonable, taking into account geographical and regulatory differences.

Cycling infrastructure planning guidelines in capital cities

In order to ensure strategic goals are achievable, they need to be linked to city plans. General objectives described in strategic documents should be transformed into more specific guidelines, describing desirable characteristics of urban environment, like density, interconnection, road width, diversity etc. Cycling is one of the ways to reach recommended physical activity levels and so cycling strategies, plans, programmes and policies can play an important role in active lifestyle promotion (Downward & Rasciute, 2015).

Nr.	Country	Capital city	Name of the analysed cycling related document
1	Austria	Vienna	<i>Cycling Master Plan</i>
2	Germany	Berlin	<i>New Cycling Strategy fo Berlin Verkehrssicherheitsprogramm Berlin 2020</i>
3	Latvia	Riga	<i>Mobility Thematic Plan – a supplementary document for City Territory Plan 2018-2030</i>
4	Sweden	Stockholm	<i>Cykelplan Urban Mobility Strategy</i>
5	Czech Republic	Prague	<i>Certain regulations integrated in Czech Law Act No. 361/2000 Coll (Road Traffic Act)</i>
6	Slovenia	Ljubljana	<i>Mobility Management Plan</i>
7	Spain	Madrid	<i>Bicycle Mobility Master Plan</i>
8	Poland	Warsaw	<i>Warsaw's standarts for design of cycling systems</i>
9	UK	London	<i>Bicycle Master Plan</i>
10	Netherlands	Amsterdam	<i>Long-Term Bicycle Plan 2012-2016</i>

Table 1
Cycling related documents of selected capital cities.

Following objectives set up on a national level, certain capitals adapt cycling master plans, as well as integrate certain guidelines in other transport and urban planning related documents. So for example, Vienna, in its Cycling Master plan has specific characteristics of cycling friendly environment. Also Austrian Road Traffic regulations have included permission of shared road space development. Introduction of legal statements promoted creation of new shared spaces, so creating more cycling and walking friendly environment and promoting physical activity.

Non-binding cycling related plans

Mobility management or master plans with detailed guidelines can have a positive effect on promotion of cycling, even remaining a non-binding document. Mobility Management Plan of Ljubljana, being non-binding document, in turn provides specific tools to reach described objectives. So for example, promotion of walking and cycling aimed to be reached by overall calming of the traffic, overall improvement of traffic regimes respecting cyclists, improvement of the conditions for cycling and walking (file:///C:/Users/Alice/Downloads/Mobility+management+plan+for+the+city+of+Ljubljana%20(3).pdf: Oct 2016). Those general objectives are further complemented with specific guidelines, like: diminishing of most dangerous obstacles for cyclists (with detailed obstacle description), improvement of pavement quality (with specific pavement examples), introduction of „side corridors” (with overall description of desirable places for „side corridors”) etc.

Ordinance Mobility in the City of Madrid has cyclists’ travel behaviour regulations, describing necessary bike equipment, speed, movement direction using general roads etc. Bicycle Mobility Master Plan aims introduction of cycling as a common travel mode in Madrid (<http://www.madrid.es/UnidadesDescentralizadas/RelacionesInternacionales/Publicaciones/CatalogoBuenasPracticasIngles/MobilityTransport/6.Plan%20Director%20Movilidad%20Ciclista%2014%20ENG.pdf>: Jan 2017). Being non-binding document, this Bicycle Mobility Master Plan can yet be considered as one of the best examples of general goals’ transformation into specific guidelines. Bicycle Mobility Master Plan offers detailed description of cycling friendly environment components and even exemplar street section drawings, showing desirable lane width and organisation for various transport types. As a result, this plan already

promoted development of cycling infrastructure, promotion of cycling mobility and integration of new regulations for cyclists in the *Ordinance Mobility in the City of Madrid*.

The Bicycle master plan of London is similar to the Madrid's Bicycle Mobility master plan having detailed cycling infrastructure development and cycling promotion guidelines (<https://www.london.ca/city-hall/master-plans-reports/master-plans/Documents/Bicycle-Master-Plan.pdf>; Dec 2016). The master plan includes guidance on cycling facility design, infrastructure planning, timing and prioritization of bicycle route signage etc. Also having supplementary materials with street section exemplary drawings, and checklist of more important road characteristics determine use of bicycles for travel or recreation, this document works as a full guidebook for cycling/walking friendly environment creation.

Amsterdam as a city with long cycling history and a capital of the country with highest physical activity levels among the selected ten states. Amsterdam has a *Long-Term Bicycle Plan 2012-2016 (Meerjarenplan fiets 2012-2016)* and a cycling policy integrated in *Amsterdam Mobility Policy* (<http://urbantransform.eu/wp-content/uploads/sites/2/2014/09/PlanAmsterdam-Cycling-policy-and-design-PDF-2MB.pdf>; Jan 2016). Cycling policy includes detailed guidelines on road safety, infrastructure, parking, insuring development of sustainable friendly environment for everyone.

Legally binding cycling related documents

Further to previously described non-binding mobility plans, cycling related guidelines in some countries appear also in legally binding planning documents. The Berlin Cycling Strategy is an integral part of the city's transport development plan for sustainable mobility (http://www.stadtentwicklung.berlin.de/verkehr/politik_planung/rad/strategie/download/radverkehrsstrategie_senatsbeschluss_en.pdf; Jan 2017). This strategic document includes general objectives on cycling, pointing out fields of activity and measures. Having separate Traffic and Road Safety Programmes, also separate Cycling crossing creation regulations, which are all binding documents, results development of a safer road environment (http://www.stadtentwicklung.berlin.de/verkehr/politik_planung/sicherheit/download/verkehrssicherheitsbericht2016.pdf; Jan 2016). As according to various questionnaires and strategic objectives, safety appears to be one of the leading factors when choosing traffic mode and directly influences our decisions to be physically active, these binding programmes play crucial role in active lifestyle promotion.

Concerning the growing interest in cycling in terms of the new Riga Territory Plan 2018-2030 development, special attention was paid for cycling infrastructure further development and integration into existing road infrastructure (<http://www.rdpad.lv/rtp/izstrades-stadija/tematiskie-planojumi/>; Jan 2016). The Road Traffic department has integrated specific road signs and traffic regulations concerning cycling, however there is still lack of urban design binding regulations, which would help to create cycling-friendly, qualitative environment. Road and street development standards, which is a binding document, include only couple of sentences concerning necessity of including information on cycling lanes in the project, in case these are planned. At the moment, a lack of more detailed cycling program results chaotic bike parking allocation and in some cases insufficient lighting and signage on cycling roads. However, development of cycling infrastructure, integration of cycling road signs and strategic objectives is a step forward the more cycling-friendly environment and so promotion of active lifestyles.

Prague doesn't have a separate document on cycling infrastructure development and cycling related regulations, however certain regulation related to basic condition for

road traffic participants and specific regulations on cyclists' behaviour on the cycling lane are set up in *Czech Law Act No. 361/2000 Coll (Road Traffic Act)*. Urban design and planning regulations in relation to cycling infrastructure are also introduced in Warsaw's standards for design of cycling systems (Standardy Projektowe i Wykonawcze dla Systemu Rowerowego W.M.ST. Warszawie). This is a binding document including regulations on road classification, road width, side border high, road pavement etc. Integration of binding document can be considered as one of the reasons of active bicycle use, introduction of cycling activities, and connection into national and international cycling routes. As can be concluded from this example, investment in binding cycling infrastructure development regulations positively effects not only physical activity, but also promotes international cooperation and tourism.

Conclusion

Considering variety of physical activity types and modes, promotion of active lifestyle can be incorporated in different sectors. Urban environment is one of the leading factors influencing people's decisions to be physically active outdoors. Safety, road quality, urban density and interconnection, provision and quality of green infrastructure and other urban environment characteristics are considered to play a crucial role in promotion of walking and cycling.

As showed the study of ten European Union member states of the WHO European region, all of the analysed countries have physical activity promotion objectives. However, only six of ten countries have national cycling strategies. Research showed that on the national level, promotion of physical activity is more likely connected to educational and social promoting objectives, rather than urban environment supportive goals. Integration of sport programs and physical education support appears to be one of the most common objectives in the analysed strategic documents.

Yet, some countries have specific physical activity promotion objectives reflected in urban environment characteristics. So the Austrian *National Action Plan Physical Activity* incorporates specific objectives on promotion of walking- and cycling-friendly urban environment.

Comparison of the type of cycling related plans and the level of physical activity showed that there is no direct relation between existence of legally binding cycling promoting guidelines and physical activity degrees.

Focusing on cycling strategies, plans and programmes, showed that lack of national cycling programmes doesn't have an expressed negative effect on regional cycling policies. Research showed that only three of ten analysed capital cities have legally binding cycling infrastructure development documents. However, study on the other non-binding plans and mobility strategies showed that in certain cases level of detailed elaboration promotes effective use of guidelines even being not legally binding.

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Typological and Architectural Patient's Room Design in Psychiatric Residential Care Facilities in Slovakia

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Abstract. This article analyses existing building interior conditions in specialized psychiatric facilities in Slovakia, with special attention on patient's room. The main aim is to understand, to what extent can architectural design help in creation of more pleasant interior environment that would support the process of treating of depression and seasonal affective disorder (SAD). Objective functional parameters of existing architectural conditions are obtained from the building plans and documentations, verified by visits form, were the basis of the architectural design principles of the most common patient rooms of psychiatric facilities in Slovakia. They were created two basic proposals patient rooms in the monitored hospitals, under the recommended values (if available) found in Slovak literature and inspired by British standards and U.S. mental health design guide. The identified problems of carried analysis were eliminated as much as possible without affecting any structural floor plan and significant changes.

Keywords. Psychiatric hospital; patient's room; design; architecture; depression.

Introduction

The number of people suffering from mental health problems in nowadays world is growing. Social pressure, unhappy life stories or genetic predispositions may contribute to mental illnesses and disorders.

Mood disorders are alarmingly widespread. It is estimated, that more than 330 million people worldwide suffer from severe depression - a condition characterized by ungovernable grief and loss of enjoyment of daily activities. It is assumed, that in 20 years, depression will be the second most common disease, after cardiovascular illnesses. The mentioned group of diagnoses belongs to the four most prevalent reason for hospitalization in psychiatric facilities in Slovakia.

Optimization and proper design of interior environment for people with mental disorders is therefore very important task with high number of complexity. Depression and seasonal affective disorder (SAD) are psychiatric diagnosis, which evolution and treatment, directly and indirectly affects the internal environment of hospital on high level. While studying literature, legislation and existing standards (see the reference list), it has been found that despite the importance and complexity of medical buildings, in Slovakia there is still no standard, directive or typological scheme, which merges requirements for the suitable design of such spaces.

The connection between theoretical knowledge, experimental data (based on results from interviews with specialists in psychiatry and psychology) and objective typological parameters, form the basis of the architectural design principles of the most common patient rooms of psychiatric facilities in Slovakia.

Case studies

Five (5) facilities in specialized residential health care centra for adults were investigated (Psychiatric Hospital Sučany, Michalovce, Pezinok, Plešivec and Veľké Zálužie). Based on the principles of qualitative method so called "grounded theory", research was based on personal consultations with specialists in psychiatry and

psychology. Along with the qualitative research also quasi-quantitative research was performed by means of questionnaires. Forty eight (48) respondents participated on interviews. Results of the sociological survey were compared with objective architectural features in the chosen health centra, based on architectural documentation such as drawings and plans of buildings and visits of the places. In each of the clinics major departments were observed, where patients with depression and seasonal affective disorder (SAD) are threatened, such as open wards with stable patients (mixed wards).

Based on 48 completed questionnaires, more than 60% of respondents identified private patients spaces (patient rooms), as those that have the most important impact on the treatment of depression and SAD and so measurements were focused on patient rooms in mentioned hospitals.

Observed results were compared with the Slovak legislation and standards (STN) and British standards (HBN). Table 1 summarizes information about patient's room in chosen psychiatric facilities, in particular the number of beds, floor area per 1 bed [m²/b], room area [m²], clear room height [m], room depth [m] window area [m²], the daylight factor [%], the orientation of the space to four cardinal directions, colour of the wall surfaces and room equipment. These characteristics were selected on the basis of their significant impact on human health. Rooms, where patients with diagnoses of depression and SAD are threatened, also called "typical" rooms were evaluated.

Observed Parameter of the Average Room of the Hospital Ward	Mental Health Facility					Standard Values	
	Psychiatric Hospital Sučany A	Psychiatric Hospital Michalovce B	Psychiatric Hospital of P. Pintel Pezinok C	Psychiatric Hospital Plešivec D	Psychiatric Hospital Veľké Zálužie E	Slovak Legislation and Standards	HBN
Number of beds	5/4/1-4	3/4/1-4	4/4/1-4	3/4/1-4	4/4/1-4	Max 4beds	1or 4
Area per bed [m ² /b]	5,9/7/13,3	7,3/7/13,3	5,2/7/13,3	5/7/13,3	4,5/7/13,3	7 m ² /b	13,3m ² /b
Area [m ²]	29,4/35/66,5	21,9/21/39,9	20,9/28/53,2	15/21/39,9	18/28/53,2	7 m ² /b	13,3m ² /b
Ground clearance [m]	2,6/2,5/-	2,6/2,5/-	3/2,5/-	3,2/2,5/-	2,6/2,5/-	Min 3m (2,5 m)	-
Depth [m]	4,2/-/-	6,4/-/-	6,5/-/-	5,1/-/-	6/-/-	-	-
Window area [m ²]	4,1/4,9/5,9	3,2/3,6/4,3	5/3/3,6	2,1/2,5/3	3,1/3/3,6	1/6-1/5 of Area	20-30% of Area
Evaluation - Daylight Factor	Not Comply	Not Comply	Comply	Not Comply	Not Comply	In text	-
Orientation	E-W	E-W	E-W	E-W	E-W	E-S	E-S
Colour	White	White	White	White	Formica-Wood look	Light green, blue, white	Light colours
Equipment	Bed-5x Bedside t.-5x Table-1x Chair-2x Coat rack-1x Shelf-1x Washbasin-1x	Bed-3x Bedside t.-3x Table-1x Chair-2x Closet-3x Coat rack-1x Washbasin-1x	Bed-4x Bedside t.-4x Closet-3x Coat rack-1x	Bed-3x Bedside t.-3x Closet-3x Shelf-3x	Bed-4x Bedside t.-4x Table-1x Chair-2x Shelf-1x	On 1 person: Bed Bedside t. In the room: Washbasin	On 1 person: Fig. 2A Fig. 2B



Unsatisfactory parameters according to Slovak legislation and Standards

Table 1

Results of observed parameters in typical patient room, where diagnosis of depression and SAD are threatened, compared with existing Slovak legislation and technical standards (STN) and English standard values – Health Buildings Notes (HBN). STN values – green color, HBN values – blue color.

Results have shown, that rooms of patients in psychiatric institutional healthcare facilities in Slovakia have typological and spatial problems. Two major quantitative problems were found, a number of bed per room and insufficient daylight conditions. Qualitative and aesthetic conditions are also in poor state and have to be largely covered. It is thus clear, that the existing situation is unsatisfactory and does not follow existing Slovak legislations and Standards and patient's room environment, can't be therefore considered as an appropriate space for successful treatment and positive impact on patients.

There are three (3) main reasons that can explain the mentioned situation. The first reason is the poor economic situation of hospitals resulting in insufficient funds for the renewal and humanization of rooms. Another one is the fact, that only two out of all investigated hospitals were initially built as a medical facility (Plešivec, Michalovce). The rest of them are located in different types of buildings (castle, former residences of aristocracy, hostels or in barrack buildings). So even their complete typological scheme and spatial division of functions in the building is often wrong and therefore can't satisfy the requirements for proper hospital environment. The third reason is a lack of knowledge of engineers, designers and architects about this issue and missing design principles for these facilities. The design process should be based also on the basic knowledge of diagnoses and needs of patients, methods of treatment, interactions between patients and staff and patient's daily routine. It is therefore very important to be in rather constant contact with specialists from psychiatry and psychology, while designing in order to comprise the needs of treatment with other general issues such as acoustic, daylight and thermal comfort.

The aim of the research work presented in this paper is to propose solutions without drastically changes in building structure and significant floor plan changes.

Results and discussion

Based on hospital visits and documentation floor plans of the current situation has been drawn. The above-mentioned analysis helped to identify the biggest issues that need to be improved in order to make rooms first of all suitable according to the Slovak standards and legislation, which exist. As previously mentioned, only little information, guidelines and requirements can be found in this legislation and therefore this step led only to slight changes in patient's rooms. Therefore we tried to follow at least partly HBN 2013 and U.S. Mental health facilities Design Guide 2010 (U.S. MHFG) to create the patient's room space which is more comfortable, offers more convenience, privacy and this pleasant room conditions also can participate on treating process.

A - phase – floor plan drawing and the current conditions of furniture placement.

B - phase – changes under Slovak legislation, STN and HBN

Necessary changes (under STN 73 0580-2 (2000), the Health Ministry Decree of Slovak Republic 533 (2007), Health Ministry Bulletin of Slovak Republic (2006 and 2008)).

- reducing the number of beds
- supplement the missing washbasins

Changes inspired by questionnaires (fulfilled by specialists in psychiatry and psychology), HBN and U.S. MHFG:

- creation of three (3) separate zones based on the usage of room space: rest/sleeping zone, the active zone and the private zone (hygiene, dressing up)
- reducing the number of beds (approaching HBN)
- the location of each zone (furniture and beds) in such a way that the area where the patient spends most of the time, were the most exposed zones to the direct sunlight (it was not possible to interfere with the size of transparent structures and those enlarge daylight factor, which was according to analysis concluded as inadequate)
- essential change design, material and colours of furniture and structure finishes

usage of safety features and materials conforming to particular pieces of furniture and structures

C - phase - final room design of each observed patient's room.

Optimized patient's room design of psychiatric facilities in Slovakia

There are three (3) kinds of figures (A, B, C - 3 phases of patient's room design), each of them is described in methodology and adapted for each of the monitored hospitals. The following image output documents the entire design process.

Psychiatric hospital Sučany

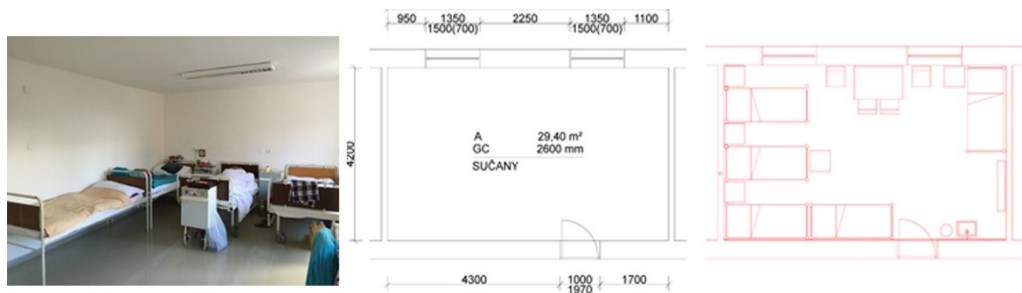


Figure 1

A - phase – current conditions. Picture of typical patient's room in Sučany hospital. Measured floor plan (black color), furnished floor plan (red color).

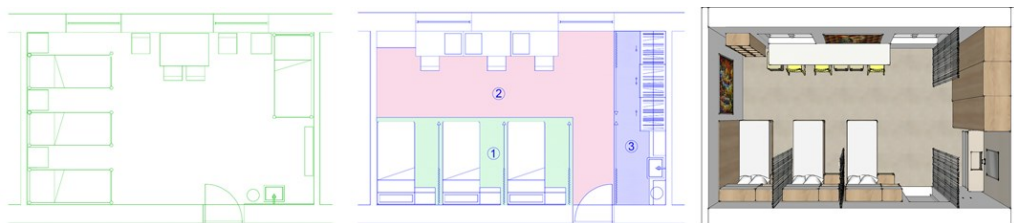


Figure 2

B - phase – changes under the STN and HBN. New floor plan under the STN (green color), new floor plan inspired by HBN and U.S. MHFDG (blue color) with three (3) zones (1-rest/sleeping zone, 2-active zone, 3-private zone) and 3D floor plan (HBN and U.S. MHFDG) with used range of color and materials.



Figure 3
C - phase – Final room design of observed patient's room. Four 3D views.

Psychiatric hospital Michalovce

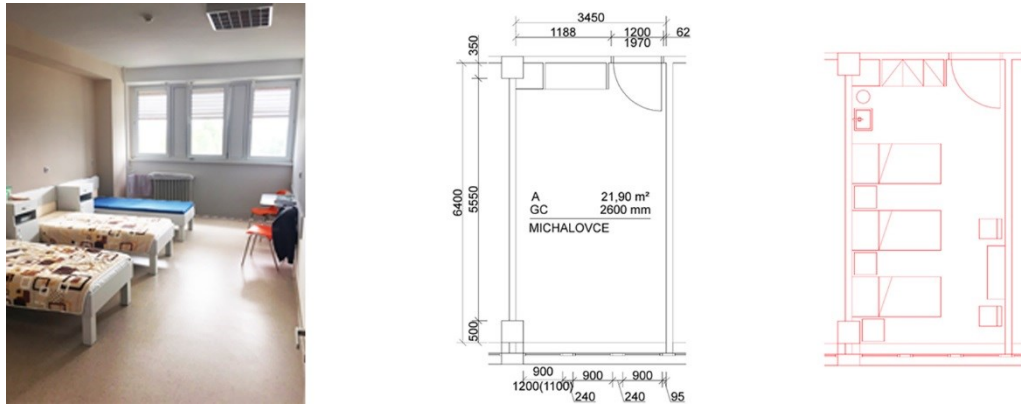


Figure 4
A - phase – current conditions. Picture of typical patient's room in Michalovce hospital. Measured floor plan (black color), furnished floor plan (red color).

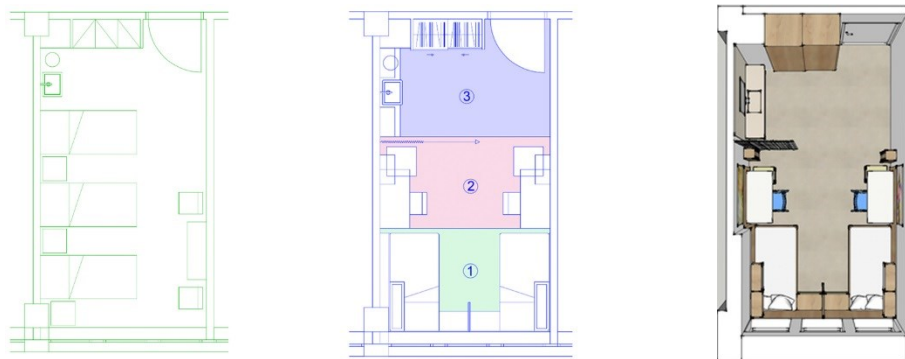


Figure 5
B - phase – changes under the STN and HBN. New floor plan under the STN (green color), new floor plan inspired by HBN and U.S. MHFDG: (blue color) with three (3) zones (1-rest/sleeping zone, 2-active zone, 3-private zone) and 3D floor plan (HBN and U.S. MHFDG) with used range of color and materials.



Figure 6
C - phase – Final room design of observed patient's room. Four 3D views.

Psychiatric hospital of P. Pinel in Pezinok

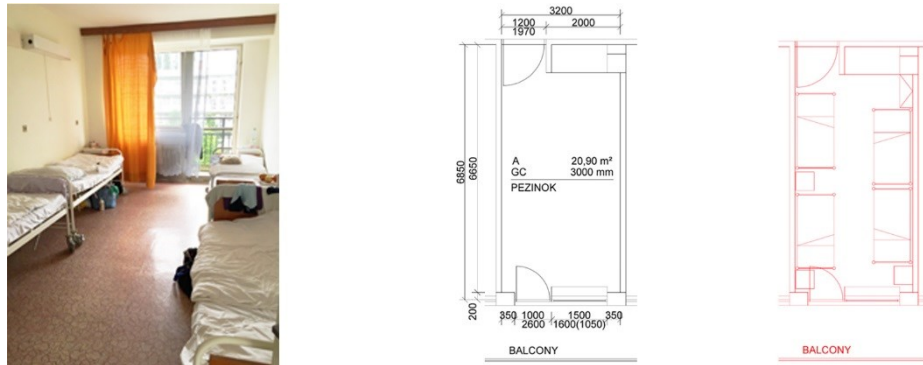


Figure 7
A - phase – current conditions. Picture of typical patient's room in Pezinok hospital. Measured floor plan (black color), furnished floor plan (red color).



Figure 8
B - phase – changes under the STN and HBN. New floor plan under the STN (green color), new floor plan inspired by HBN and U.S. MHFDG: (blue color) with three (3) zones (1-rest/sleeping zone, 2-active zone, 3-private zone) and 3D floor plan (HBN and U.S. MHFDG) with used range of color and materials.



Figure 9
C - phase – Final room design of observed patient's room. Four 3D views.

Psychiatric hospital Plešivec

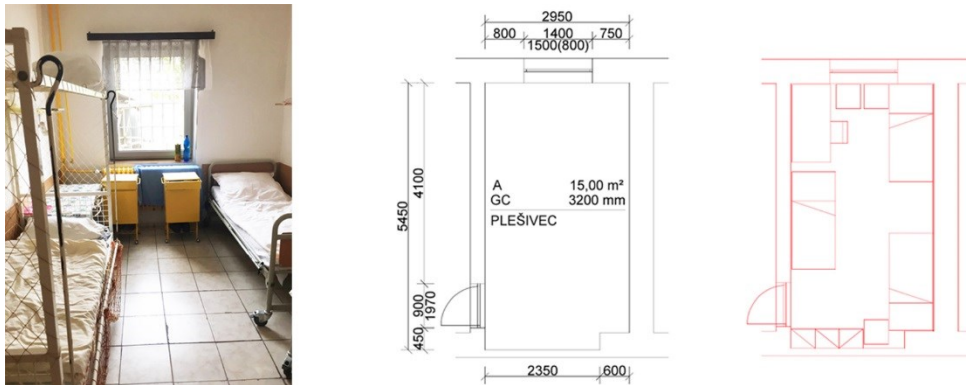


Figure 10
A - phase – current conditions. Picture of typical patient's room in Plešivec hospital. Measured floor plan (black color), furnished floor plan (red color).

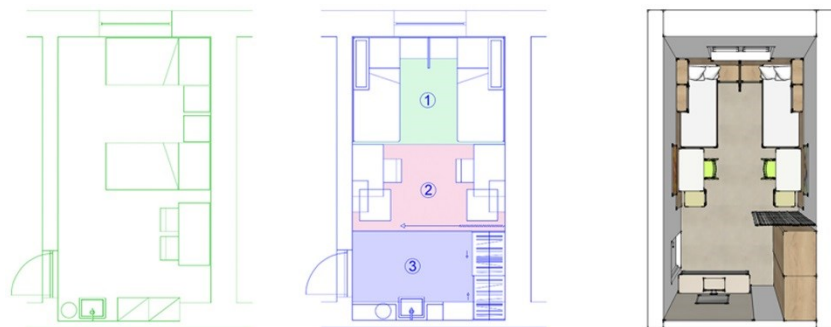


Figure 11
B - phase – changes under the STN and HBN. New floor plan under the STN (green color), new floor plan inspired by HBN and U.S. MHFDG: (blue color) with three (3) zones (1-rest/sleeping zone, 2-active zone, 3-private zone) and 3D floor plan (HBN and U.S. MHFDG) with used range of color and materials.



Figure 12
C - phase – Final room design of observed patient's room. Four 3D views.

Psychiatric hospital Velké Zálužie

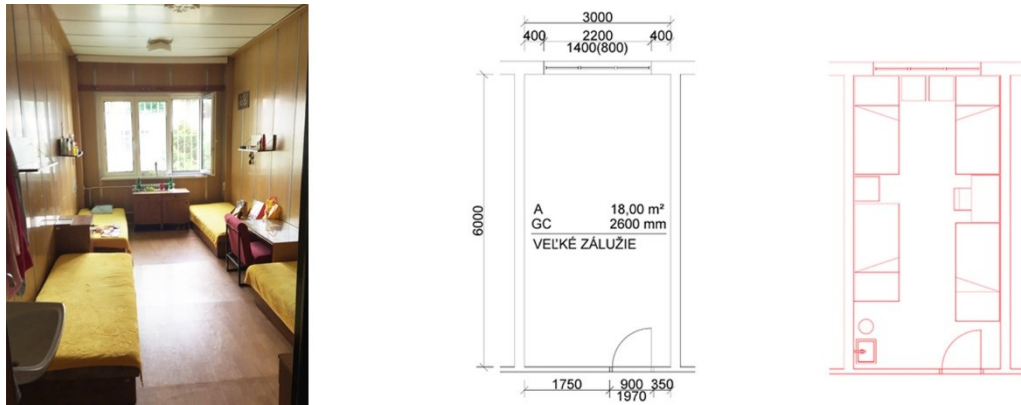


Figure 13
A - phase – current conditions. Picture of typical patient's room in Velké Zálužie hospital. Measured floor plan (black color), furnished floor plan (red color).

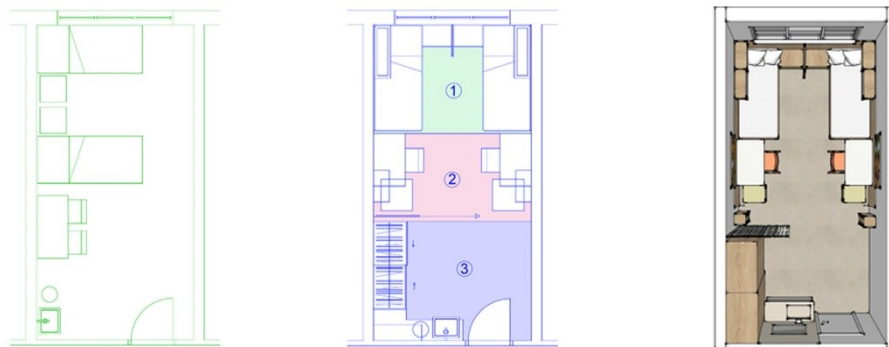


Figure 14
B - phase – changes under the STN and HBN. New floor plan under the STN (green color), new floor plan inspired by HBN and U.S. MHFDG: (blue color) with three (3) zones (1-rest/sleeping zone, 2-active zone, 3-private zone) and 3D floor plan (HBN and U.S. MHFDG) with used range of color and materials.



Figure 15
C - phase – Final room design of observed patient's room. Four 3D views.

Conclusions

Proposals for improvements in patient's rooms were inspired by HBN and U.S. MHFG. The aim was to adopt the spaces in such way that it would evoke a feeling of home, comfort, privacy and thus would help the healing process.

Changing typology of rooms

With the number of beds reduction ensure the fulfilment of basic need from 7 to 10 m² per person (hygiene, operational aspect and patient comfort). It helped by the reorganization of the operation room structure and its zoning. It was possible to maximize the exposure of patients to the direct sunlight (very positive and helpful treatment factor of depression and SAD). By creating three zones in the room (rest/sleep, activity and private zone), which are not intersected, the possibility has aroused of dividing the visual areas (thus also increase privacy) with semi-transparent fabric partitions (kept in the ceiling and floor boards because of safety). Zoning provides efficient use of space with the respect to the activity, which is carried out.

Design, material and colours change of furniture and structure finishes

Minimal changes in structures (doors and sinks position) allowed for proper arrangement of room zones.

Using the cast floors - safe, hygienic, easy to clean surface with a choice of color shades, patterns and structures. Important are also washable finishes of ceilings and walls. Application of the artificial (technical) stone as a tile material or for sinks and sanity components - hygienic, easy to clean and safe surfaces. Its main advantage is the possibility of direct casting of the component as required (rounded edges, integrated sinks etc.) and wide range of colour hues, patterns and structures. By means of built-in furniture with wood décor feelings of safety has been enhanced. The room equipment is appropriate to complement with the mobile furniture with more colourful hues (recover space, colour accent).

Usage of safety features and materials conforming to particular pieces of furniture and structures

Safety is very important, specially in such as these types of hospitals, because patients sometimes want to harm themselves. It is desirable to use the rounded edges on each possible part of equipment, acrylic glassing, lighting and mirrors, built-in furniture, lighting and mirrors, mobile furniture from soft and lightweight materials and safety handles, door and wall hooks (anchor points).

Proposals for patient rooms in the monitored hospitals were made that reflect the knowledge from the literature, study of architectural plans, visits of hospitals and survey performed in situ.

Acknowledgement

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Urban Collective Spaces for Super-Diversity

Antagonism of Affinity

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Oxford Dictionary Definitions

urban adjective
/'eɪb(ə)n/

1 connected with a town or city

collective adjective
/kə'lektɪv/

1 done or shared by all members of a group of people; involving a whole group or society

2 used to refer to all members of a group

collective noun
/kə'lektɪv/

1 a group of people who own a business or a farm and run it together; the business that they run

space noun
/speɪs/

1 [uncountable] an amount of an area or of a place that is empty or that is available for use

2 [countable] an area or a place that is empty

3 [uncountable] the quality of being large and empty, allowing you to move freely

4 [countable, uncountable] a large area of land that has no buildings on it

5 [countable] a place, especially a room or a building, that can be used for a particular purpose

6 (also ,outer 'space) [uncountable] the area outside the earth's atmosphere where all the other planets and stars are

7 [countable, usually singular] a period of time

8 [uncountable, countable] the part of a line, page or document that is empty

9 [uncountable] the freedom and the time to think or do what you want to

10 [uncountable] the whole area in which all things exist and move

space *verb*
/'speɪs/

- 1 [often passive] space something (+ adv./prep.) to arrange things so that they have regular space between them

for *preposition*
/fɔː/

- 1 In support of or in favour of (a person or policy)
2 Affecting, with regard to, or in respect of

super *adjective*
/'suːpə/

- 1 (informal, becoming old-fashioned) extremely good

super *adverb*
/'suːpə/

- 1 (informal) especially; particularly

super *noun*
/'suːpə/

- 1 (British English, informal) a superintendent in the police
2 (North American English) a superintendent of a building

super- *combining form*
/'suːpə/

- 1 (in adjectives, adverbs and nouns) extremely; more or better than normal
2 (in nouns and verbs) above; over

diversity *noun*
/daɪ'veɪsɪti/

- 1 [uncountable, countable, usually singular] a range of many people or things that are very different from each other
2 [uncountable] the quality or fact of including a range of many people or things

>
Processed Definitions

[REDACTED]
[REDACTED]

[REDACTED]

[REDACTED]
[REDACTED]

[REDACTED] shared by all [REDACTED]

[REDACTED]

[REDACTED]
[REDACTED]

[REDACTED] who own [REDACTED] or [REDACTED] run
it together [REDACTED]

[REDACTED]
[REDACTED]

[REDACTED] available for use

[REDACTED] that is empty

[REDACTED]
allowing [REDACTED] to move freely

[REDACTED]
[REDACTED]

[REDACTED] a place [REDACTED]

[REDACTED]
[REDACTED]

[REDACTED]

[REDACTED]
[REDACTED]

[REDACTED] the freedom and the time to think or do
what you want to

[REDACTED] the [REDACTED] area in which all things exist
[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] in favour of [REDACTED]

[REDACTED] with regard to [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] especially; particularly [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] people [REDACTED] that are very different from each other

[REDACTED] the quality [REDACTED] of including [REDACTED]

[REDACTED] many [REDACTED]

Keywords. Collectiveness; super-diversity; social and spatial borders; productive city; inclusiveness.

Breaking constructed perspectives.

Urban Collectiveness and Super-Diversity are both of great importance in today's city. This fact alone would be a sufficient reason for this thesis, but the additional fact that these are often part of a global movement called internationalization confirms its representativeness. Within this context the term and concept 'super-diversity', often said to have been coined by sociologist Steven Vertovec, was introduced into society. In contrast to Vertovec, I hereby argue that everyone is different, and in that way, everyone is the same. Collectiveness, as an at long last countermovement towards Brussels fragmented and raptured cityscape which was mainly created by the illusion of control over the evolution of the city through top-down planning. Hence the cruciality of bottom-up initiatives and developments and the recognition of differences in perspective and scale.

"Co-operation rules the world. The community rules the individual."

Parallel to these matters is Sint-Joost-Ten-Node, by statistics, the densest municipality of Brussels; surface area **1,1 km²** / population **27.332** / nationalities **153**. The voyeurs perspective (observation at a distance) seen as a periphery neighborhood that includes the ever so appreciated Botanical Garden. Walker's perspective presents the opposite: infrastructure equals public space as if lost in a grey urban jungle of row houses and urban fractals.

'How many will define an unknown individual as a citizen of its host country?'

A lack of space and place in the context of the municipality and foremost the sense of both are, in my honest opinion, inadmissible. Has one a paradise to cherish? The idea of 'paradise' as a reward, was more than an abstract vision of future bliss; illustrated as 'enclosed' space that you have to enter, where you shall dwell in. For the first time, situated 6th century before Christ, the idea of paradise coincided with the image of a garden. Gardens territory are always behind a wall. On the outside is the desert, representing the harsh reality of life. Within the wall are flowers, shade, water, and life. While they are real and tangible, the contrast with what is outside the wall is so striking as to make the interior a veritable paradise on earth. In order to have society attain the ultimate purpose of creation, which is happiness.

Most people concerned with architecture feel some sort of disillusion and dismay. None of the early utopian ideals of the twentieth century has materialized, none of its social aims has succeeded. Blurred by reality, the ideals have turned into redevelopment nightmares and the aims into bureau cratic policies. I wonder, if it's surreal to call this thesis real? I hereby argue:

To state a problem or need, is to generate a public image, which can no longer be ignored by politics or voyeurs. By fracturing the social and/or spatial boundaries that occur in our daily life, we create an open conversation from one to another without any pre judgement or fear of rejection. A public creation were we can pride ourselves on a large and remarkable scale that could solidly be anchored in people consciences and cultures. To break open today's accepted views and ideas on what there is to be perceived and illustrate what Edward T. Hall said: 'perception of a space is dynamic because it is related to action - what can be done in a given space - rather than what is seen by passive viewing'. To create new ways of inter-relation and -action between the build layers. How to design new spaces or construct collectiveness within a dense build environment? In Belgium, people want to sever themselves from others, can we de ne or shape a 'point zero'?

“How to be specific? It’s not a matter of opening or not opening the door, not a matter of ‘leaving the key in the door’. The problem isn’t whether or not there are keys: if there wasn’t a door, there wouldn’t be a key.”

squat verb /skwɔt/

- 1 to settle on or occupy property, especially otherwise unoccupied property, without any title, right, or payment of rent
- 2 to settle on public land under government regulation, in order to acquire title

squat noun /skwɔt/

- 1 the act or fact of squatting
- 2 a place occupied by squatters

The Gesu site is situated East of the Botanique and its botanical garden, in the heart of St-Josse’s municipality, and consists out of a church, a courtyard, and a monastery. The squatting, started mid-January 2010 consisted of 160 people of which 60 were children - from babies born during the occupation up to teenagers. By book, this was an illegal occupation since the building is classified as private property. The Gesu site which once belonged to the Jesuit order was sold to a consortium of Swiss banks as a project to transform the site into a luxury hotel with a service and brewery complex located in the former church. This project got supported by the mayor because of its economic and local inhabitants engagement possibilities. However, the grandiose project had provoked a wave of disapproval by environmental organizations and locals who felt wronged. The actions resulted in a judgment of the State Council to reject and to freeze the proposition, reasoned it didn’t include enough housing. Meanwhile, the owner realised that it was better that the buildings was temporarily occupied by homeless people and artists, supervised by social services, rather than risk being vandalised without the ability to control the phenomenon.

The occupants are organized into two groups: **1** homeless people framed by activists who themselves have a roof, but invested in the struggle for housing Brussels (and in an anti-capitalist political projects in general); and **2** a small group of artists “alternatives” wishing to organize protest events but that also invest in activities with the children (trampoline, drawing workshops, excursions, making short films, etc). This cohabitation between people in extreme hardship and committed artists was THE specific city of the Gesu squat. Unfortunately, the number of these artists and their impact on the occupation gradually disappeared, which had a negative impact on the dynamism of the whole structure. The group is very diverse: in addition to the Belgians, it includes many French, some Brazilians, an Indian, a Norwegian, a Swiss, but the two subgroups the most important are firstly that of North Africans (Moroccans, Algerians but also and Tunisians) and the other, the families from the Eastern countries (Armenians, Bulgarians, but especially Slovaks and in this case, all composed of Roma who have fled their country because they were persecuted).

This former convent has 5 floors of rooms or apartments (the old Jesuit dorms) and common areas on all floors (libraries, kitchens, wc, showers). There are also apartments in the building including the church. The whole forms a sort of square built around a garden. Inside, with outings, including garages, two other nearby streets. The church is a huge building already been used before the occupation by squatters, ex: to organize “events” including exhibitions in partnership with the cultural center Botanical. The building also housed, before the arrival of the squatters, some rented artist studios by the owner. The entire area forms a very lively and charming enclave, the majority of

habitat consisting of single-family homes or small buildings spread around the square formed by the Gesu. Within Gesu, a group militants took advantage of the lack of social workers to convene a general meeting and create a real lynching of the young artist. Social workers then challenged the legitimacy of this meeting and were propelled as new goats emissaries accused of fostering tensions between different ethnic groups.

Finally, the militant group has decided to retire. But it sparked panic among families without papers announcing that the squat would not survive its departure and that the group would be expelled forcibly. They took away a lot of the material collected at the service of squatters - closing down and defining prohibited / no trespassing place.

The closest possibility to open a space for a different type of “seeing” - for a different ‘music’ to be heard. The stone upon one can build. One must develop a capacity to shift their organization so that all can sense and articulate emerging futures, both individually and collectively, Gesu should be the canvas. The power of inviting the residents to become co-creators.

Let’s move from movement to society, dissolve the distinction between in- and outside the movement and promote a social movement that produces new commons at different scales of social action. Let’s reproduce our lives in new ways and at the same time set a limit to capital accumulation.

I DON’T LIKE HOTELS, DO YOU?

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The Village Building

Consequences of a theoretical reconfiguration of settlement

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Abstract. A concept for a new typology was developed as an entry to an architectural competition in 2006; the *Village Building*. This compact development strategy for the Norwegian countryside constitutes a three dimensional framework of public infrastructure within a cube of 130 by 120 by 100 meters. It is a multifunctional community for 5000 inhabitants. A public square sandwich, a scaled up country courtyard, with a public street revolving around it upwards, defines an urban and civic space within the cube. The *Village Building* is a decentralization strategy on a national level, but a limited centralization strategy on a local level, challenging sprawl.

The *Village Building* is the starting point for this research, where the goal is to find some of the social and environmental consequences of this experimental project, and to make a contribution to the research field of *sustainable settlement*. As an *iconographic diagram*, the *Village Building* is not a fully designed project, but a flexible framework that can be interpreted and developed differently.

Different interpretations of the *diagram* create the basis in a process of identifying social and environmental aspects, where issues of compactness, technology, infrastructure and the borders between public and private space are essential.

Keywords. Settlement pattern; land use, sustainability; public space; infrastructure, compact living; megastructure; hybrid; social condenser.

ECOBOX 130x120x100

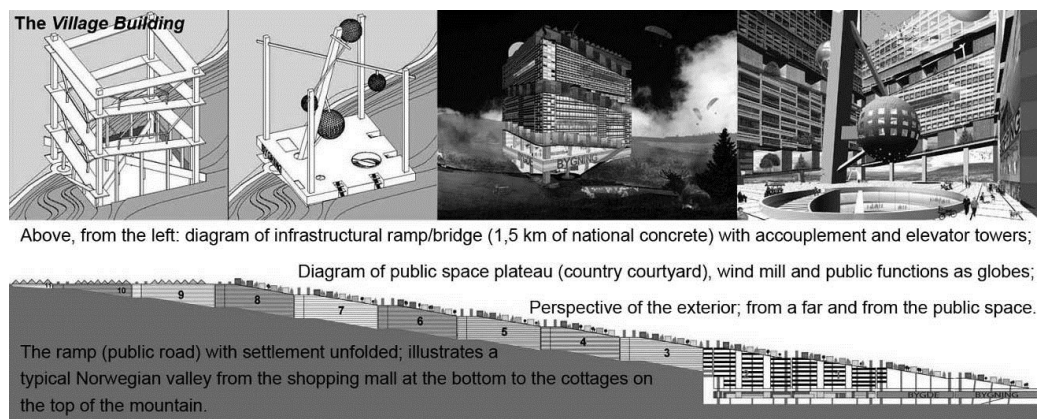


Figure 1

Illustrations from the competition entry.

The *Village Building* is a project developed as a competition entry in an open architectural competition in 2006, with the motto *ECOBOX 130x120x100* (Harang and Sørli, 2007). The project was awarded a joint second prize, and later published in *Arkitektur N* (Almaas, 2007) in relation to the Oslo Triennale: *Culture of Risk*. In 2008 the project became the starting point for this research.

The *Village Building* is a *reconfiguration* of a small Norwegian community. A typical settlement is *twisted* to an urban melting pot, with sustainable potential, challenging sprawl. A main infrastructural ramp revolves around a public space, creating a framework where different buildings are organized on top of each other to a height of over hundred meters. The *Village Building* is inspired by a farm layout, it is multifunctional, and the location determines its program. The proposition combines rural and urban qualities in an *iconographic diagram*, in a compact form for about 5000 inhabitants within a cube of 130 x 120 x 100 meters. The intention of the competition proposal was to promote an alternative development strategy, which could give new life to remote places in Norway. It also discusses Norwegian residential ideals, without being dependent on a specific location. The idea that limitations can lead to inner growth relates to the social responsibility to manage natural resources in a justifiable way for the future. In this way, the *Village Building* suggests that change is necessary to maintain a culture or tradition.

At the base of the *Village Building*, a plateau consisting of three stories and a public square on top is located about 20 meters above ground. The ramp starts at the ground where it connects to existing infrastructure, and where a bus station, taxi rank, gas station and entrance to parking areas and areas for the farming industry is located. A tilted elevator runs from the entrance area, through the plateau and further inside the cube, and all the way up to the top where it ends with a windmill. Four spherical buildings that contain public or common functions connect to this elevator at different heights, and as contrasting forms to the defined frame of the cube. The space inside the cube defines the urban public space, where the biggest area is the public square. From the spiral-road on the inside of the ramp, there is always a visual contact with the square and the spherical buildings inside the public space.

The ramp is 15 metres wide, where 5 metres on the inside is defined as a public road, and where 10 metres on the outside is defined as sites for detached houses in four stories, with gardens. The remaining volume defined by the ramp, creates several vertical sites for buildings and blocks with different functions depending on where they are in this framework. Vertical communication lines are located in all four corners of the cube. Sites for hotels, cabins and camping are located on the upper part of the ramp.

The *Village Building* contains a hierarchy of public and private space as in an ordinary city, where the ramp creates a three dimensional framework comparable to an urban grid. The *Village Building* is an idea manifested in a *diagram*, not a fully designed project, and constitutes both vertical and horizontal sites that can be filled with a broad variety of spatial organizations and architectural styles. The width of the ramp potentially provides for building units to get light and views from two sides; one facing nature and cultivated landscapes, and one facing the urban life of the inside of the cube and the public square; a combination of views you get in a city and the countryside. The name of the project, the *Village Building*, suggests that it can be perceived both as a building and as a village, or as a combination. It is a *hybrid* between a plan and a building.

Field of research and research goal

The jury of the competition emphasised that the *Village Building* addresses an international discussion about how we choose to exploit the natural resources around us. Nationally, it indicates that the countryside in Norway should improve when society demand new growing conditions. Essential issues addressed in *ECOBIX 130x120x100* are the use of resources related to settlement patterns, and social aspects related to compact structures. *Sustainable settlement* is the research field of this research, addressing both environmental and social aspects on an overall level. Connections between settlement patterns, compact structures and living ideals are here essential, as

the research field is approached through investigations of the *Village Building*. The goal of this research is to find some of the social and environmental consequences of this project if realized, and to make a contribution to the research field of *sustainable settlement*.

The *Village Building* as an object of research

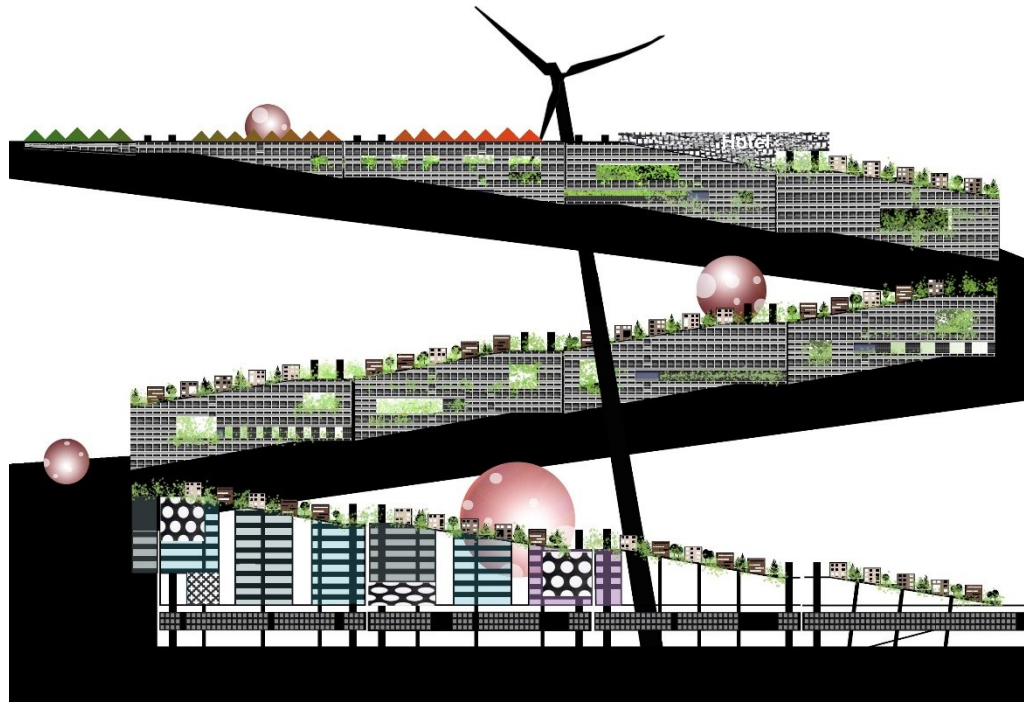


Figure 2

The iconography of the Village Building; unfolded it can be read as a settlement of a typical Norwegian valley from the bottom to the top of the mountain.

In the competition entry, the *Village Building* was described as an *iconographic diagram*. The term *diagram* is frequently used in architectural representation, defined as a plan, sketch, drawing, or outline designed to demonstrate or explain how something works or to clarify the relationship between the parts of a whole. It can be understood as a description of potential relationships among elements; not only an abstract model of the way things behave in the world, but a map of possible worlds (Allan, 2009). The *diagram* of the *Village Building* represents a three-dimensional framework which conceptually structures the organization of settlement and constitutes the basis for different interpretations of further development.

A more precise definition of the *diagram* is established, because this is the starting point for further investigations. This is done through an analysis of the text and illustrations from the competition entry, where this material is placed in four categories:

1) the analysis behind the proposal, and the story of how life would be in the *Village Building*; 2) fixed parameters of the proposal – the *diagram*; 3) how the *Village Building* can or should be developed further; 4) the performance of the *Village Building*.

The four categories play different roles in the research. The first and fourth category creates the backdrop and initiative to investigate the *Village Building* further. The second category defines the *diagram*, and includes the public square sandwich at the bottom, the tilted elevator with spherical buildings, the ramp, the main vertical corridors in the corners of the cube, and a mixed-use program. The third category is one possible

version of the *Village Building* based on one interpretation of the *diagram*, which is a framework with a large degree of flexibility.

The *iconography* or image referred to is reviled when the *Village Building* unfolds as a settlement in a typical Norwegian valley from the bottom to the top of the mountain (ill. above). The meaning of the project is emphasised through this *iconography*, in a way that can easily be communicated.

Research question

From a political and social point of view, the *Village Building* shakes up common conceptions of life in the countryside, and presupposes new ways of thinking. This aspect of the proposal was emphasized in the ingress of the publication *B-sides*, where the following question was raised by the editors of the magazine: **“Is the Village Building the horror vision of the countryside or a real possibility for a political experiment in the districts?”** Whether the *Village Building* is a possible horror vision, addresses social and cultural aspects; which is related to what we already know something about (tradition), contra the unknown. The question might be rooted in challenges related to its size and density, which is the opposite of the familiar visual and social condition in the countryside of Norway and where new or different technological solutions are required.

To find some of the social and environmental consequences of the *Village Building* can be understood as a process of identification of potential implications of the *Village Building*. Issues of compactness, technology, infrastructure and the borders between public and private space are essential.

An overall research question is formulated on the basis of this:

Which social and environmental opportunities and limitations can be identified in the *Village Building*?

The question is further sub divided into three parts:

The *diagram* of the *Village Building* can be interpreted as a compact city-structure, a big building, and as a big machine. Which social and environmental opportunities and limitations can be identified through investigations of related examples in these three categories?

Two versions of the *Village Building* are developed through a design course and an exhibition. Which social and environmental opportunities and limitations can be identified from the process and result of these versions?

The *Village Building* is interpreted by four groups of people, based on how it was presented in the competition entry, as part of a design course, and through the exhibition. Which social and environmental opportunities and limitations can be identified through interpretations made by these four groups?

Methodology and theory

In this research, an interpretive or constructivist perspective is adopted as the overall system of inquiry. The ontological premise is that multiple, socially constructed realities is the nature of reality (Gubrium and Holstein, 1997), and that knowledge production in this research represents one of these realities.

Architecture and planning touches society and nature on many levels, and there is a tradition of using several methods in architectural research (Groat and Wang, 2002), often borrowed from other disciplines. In *After Method*, John Law (2004) points to the

limitations with some of the scientific methods in social science, the humanities and natural sciences. He argues that method is not a more or less successful set of procedures to report on a given reality, but that method is doing and helping to produce realities. He describes method as *a bundled hinterland*, a landscape consistent of several realities, of manifested absence and differentness, resonances and patterns of this or that type, which already takes place and cannot be ignored. At the same time Law describes this *hinterland* as creative, where new versions of the world are made.

A multi method approach

The methodological approach in this research is to construct a *whole* through a composition of parts with different character, where different qualitative methods are used. This includes design processes in the making of some of the research material. The epistemological position is that it is valuable and necessary to have an interactive dynamic between the researcher and the setting being studied (Groat and Wang, 2002). In this case it is an inevitable relationship, as I was one of the architects behind the competition entry before the research started, and had a central position in developing a design course in 2011 and exhibition in 2012, all part of the research material. My personal knowledge or *tacit knowledge* (Polanyi 1958) is an important factor in this research, not only due to my profession but due to my specific knowledge of the *Village Building*.

The investigations of the *Village Building* are divided in three parts, each addressing one of the three sub-questions presented above. All parts seek to identify social and environmental aspects of the *Village Building* based on different interpretations:

In part 1 this is done in a theoretical manner through investigations of historical and contemporary examples, organized in the categories of cities, buildings and machines; three extremes of how the *Village Building* as a *diagram* can be interpreted.

In part 2 this is done with a practical *introvert* approach where two interpretations of the *Village Building* are developed into two versions. The investigations are based on the process and result of these versions, where architectural design is an essential part of the process. The design process is here understood as *introvert*.

In part 3 this is done with a practical *extrovert* approach where investigations are based on different analysis, thoughts and statements from four groups of people: 1) the jury of the original competition, and editors of Arkitektur N; 2) Master students at NTNU; 3) exhibition visitors, including interviews from a small group of employees in the municipality of Hol; 4) writers of two readers' letters in the local newspaper. The process of mediating the *Village Building* and collecting external thoughts and statements is here understood as *extrovert*.

Theoretical frame of reference

Sustainability infiltrates all aspects of this research on an overall level, and different definitions of the term is part of the theoretical frame of reference. First it is treated in general, then in relation to architecture and planning, and last in relation to the *Village Building*. In relation to the *Village Building sustainable* aspects are discussed through a theoretical comparison of the scattered settlement of Hol, a municipality in Norway with 5000 inhabitants. With a focus on sprawl contra density, social infrastructure, and the distance between them are discussed in a pragmatic way, before measurements of land-use (footprint of infrastructure and buildings) and energy-demand highlights the potential of protection of natural resources for food production, natural habitats and landscapes in a more energy-efficient way.

A vocabulary is established to be used as an analytical tool in the process of identifying social and environmental aspects of the *Village Building*, in all parts of the research. First this vocabulary is linked to essential components within the *Village*

Building: buildings, infrastructure and the space in-between buildings and infrastructure. How these components relate to each other, and what they contain, is important to how the *Village Building* potentially can work as a community. Socially this is linked to mobility, accessibility, meeting places, work opportunities, size of living units etc. Environmentally, it is linked to bioclimatic strategies, energy consumption, energy production, amount of building material etc.

Secondly, this vocabulary includes specific phenomenon, which is linked to possible interpretations of the *Village Building* as a whole; *hybrids* and *social condensers*.

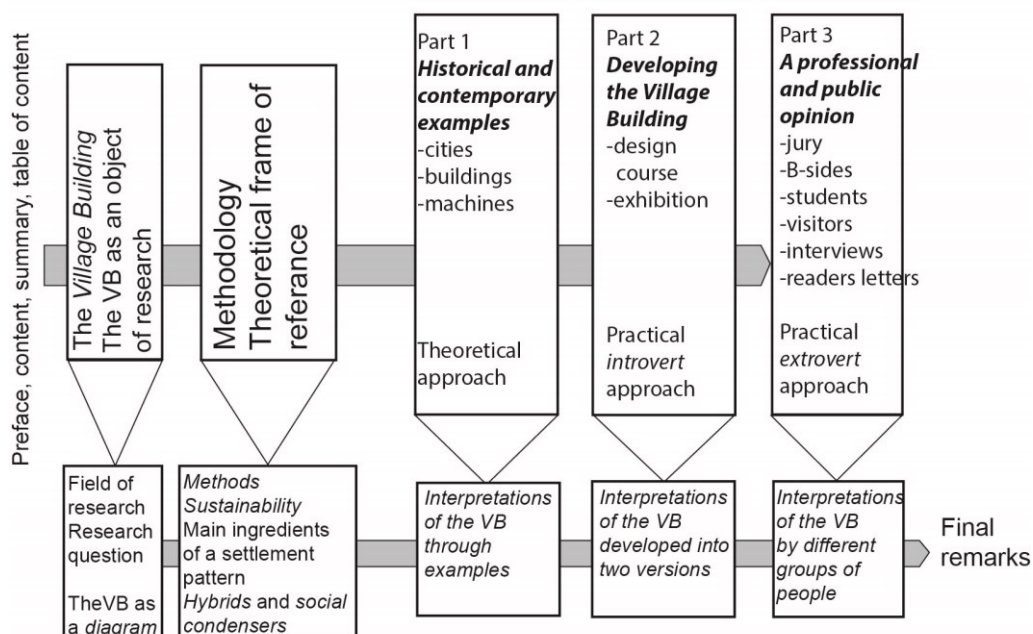


Figure 3
Research design.

Part 1 – historical and contemporary examples

Historical and contemporary examples in the categories of cities, buildings and machines are in this part explored theoretically, and compared to the *Village Building*. Visions and examples in each category are first tied to the *modern movement* in architecture; a starting point that refers to the competition entry of the *Village Building*, where the collective-house *Unité d’Habitation* was used as a reference. Secondly the categories of cities, buildings and machines are tied to examples envisioned by the *megastructure movement* who criticized the separation of functions presented by the modernists. The *Village Building* was by the jury associated with these visions. Last, and linked to the *Village Building* as an ECOBOX, visions and examples that more explicitly are tied to ecological or *sustainable* approaches are put forward.

The rapid societal, economic and technological changes after the industrial revolution and the following urbanisation enforced new ideas and ideologies in the development of cities. The ideas of the *modern movement* represent a radical shift in theories of urban development. Their proposed separation of functions was however criticised, and the projects of the *megastructure movement* and the *metabolists* from the 1960-ties proposed mixed-use strategies within growing complex structures with changeable elements and modules. The belief in technology was strong, as it was for Buckminster Fuller who proposed an ecological approach to solve the housing problem, anticipating population growth and energy consumption to be the main dangers of the future of human kind. The *New Urbanism movement* established in the 1990ties also

criticises the ideals of the *modern movement*, proposing dense communities based on traditional architectural style and scale, opposed to the high-tech structures of the *megastructuralists*. A current high-tech approach is *Masdar City*, a new town with a zero emission goal; reliant on new technology.

As strategies for urban development, these ideas or lines of thought are manifested in or linked to building projects. *Unité d'Habitation* by Corbusier, directly used in the competition entry, represents the modern movement as a *social condenser*. *Habitat 67* by Moshe Safdie and the *Capsule Tower* by Kurokawa are both buildings with changeable units or capsules which represents the ideas of the *megastructure movement* and the *metabolists*. A new generation of *hybrids* some labelled eco-towers represents a contemporary focus on sustainable buildings, enforcing new visions of the city block and the skyscraper; which can be linked to the shape and mixed-use program of the *Village Building*.

In *Vers une architecture*, the modernist Le Corbusier uses machines, represented by the ocean liner, the airplane and the car, as an inspiration for a new emerging architecture. In *Style and Epoch*, the constructivist Moisei Ginzburg uses the battleship, the airplane and the locomotive as examples of industrial and engineering structures, which he claimed to be the leading outposts of modern form. Today, the ocean liner has been outmoded by air traffic, and replaced by the cruise industry. Planes have grown larger in size since innovation, becoming a mean of transportation for the masses; such as Airbus A380 which can carry 800 passengers. One of the biggest cruise ships ever constructed, *Oasis of the Seas*, can take over 8000 passengers and now uses the city as imagery for its internal organisation. This cruise ship is a small autonomous community that can inhabit more people than the *Village Building*. The *megastructure movement* recognised oil platforms as living proof of the emergence of their proposed structural frames for cities. Their new visions of cities were never realized though, but offshore platforms evolved. A Norwegian *megastructure* from the 1990ties, the *Troll A* platform, is currently the largest manmade structure ever moved by man on the face of the earth; a machine that houses a working community. Technical knowledge and skills developed through the Norwegian oil and gas industry, was by the jury seen as a possible advantage and transferable to the *Village Building* as a *megastructure* on land. The current focus on *sustainability* has resulted in off-shore proposals that combine functions of energy production from renewable energy sources with small communities; and less land intensive visions of food production through *roof-top* or *vertical farming* in cities.

A possible further development of the *Village Building* rely on whether it is perceived as a small city, a large building or a machine; where social and environmental opportunities and limitations can be linked to historical and contemporary ideologies or examples within these categories.

Part 2 – Further development of the *Village Building*

In 2011, the *diagram* of the *Village Building* was the starting point for a design course in *Sustainable Architecture* at the Faculty of Architecture and Design, NTNU. Together with the program of the course, a model (scale 1:100) of the geometrical part of the *diagram* was constructed before the semester, so that the students were introduced to this framework the first day of the course. The *Village Building* was also given a site connected to a train station in the mountains in the municipality of Hol (at Huagastøl). In general, the program resembled the *Village Building* as it was presented in the competition; as a three dimensional public framework, where developers can shape their neighborhoods and buildings independently at a given site, following planning regulations as in a city. Eleven *flat vertical* spaces defined by the *diagram* were given to groups of two or three students, as sites for neighborhoods programmed for about 500 people.



Figure 4 and 5

Left: the model of the diagram filled with some of the neighbourhoods designed by the students. Right: The exhibition of the *Village Building* at Geilo.

The *diagram* provides a relative big-meshed system of overall infrastructures and routes of circulation, and the intention was to keep this mesh-size in order to give the students as much freedom as possible, without too many predefined elements.

The result of the eleven student projects can be put in four main categories: 1) neighborhoods solved as several buildings with separate internal circulation; 2) neighborhoods solved as one building, with one continuous envelope with internal circulation; 3) neighborhoods solved as one building as in category 2, plus integrated external paths or roads that are connected to the ramp; 4) neighborhoods solved as several buildings within a secondary grid of paths and roads connected to the ramp.

Overall, the projects created a diverse and city-like outcome for the *Village Building*, in the sense that every neighborhood is solved differently and with their own identity and design criteria, but the lack of cooperation between the neighborhoods reduces the potential of common systems within the *Village Building* as a whole.

Exhibition at Geilo

In 2012 the *Village Building* was developed further for an exhibition that was held in the municipality of Hol, at Geilo. The model of the *diagram* from the design course was the starting point; but this time the design process and focus of the outcome was different. Instead of several teams developing their own neighbourhoods, this development was created by one team, including myself, with a more overall approach. The volumes defining the neighbourhoods was now created in a more abstract way, following the same principals, close to how they were presented in the competition. This was a way to simplify the mediation of the idea of the *Village Building* within a limited timeframe, and to be able to focus on the *urban* atmosphere of the inside of the cube in contrast to its surroundings. New elements that were introduced though were continuous walkways, from top to bottom, cut into the neighbourhoods on the outer side of the cube to create alternative routes for flow of people in addition to the framework of the *diagram*. As for the student course, this version of the *Village Building* was also developed as a city, in the sense that the square and ramp was defined as outdoor public space. Different was the approach to the planning and design process, related to division and number of actors involved. This version has a potential of common solution where advantages of stacking neighborhoods on top of each other can be explored, but gives less room for individual and deviating projects.

In the analyses of the two versions described above, parallels to *social condensers* and *hybrids* are drawn, and the composition of infrastructure and buildings creates a basis to identify social and environmental opportunities and limitations.

Part 3 – A public and professional opinion

From the competition entry was handed in to the exhibition at Geilo, reflections, interpretations and comments on the *diagram* of the *Village Building* was registered and collected as part of the research material. This is material from four groups of people, where the first two groups reflected and interpreted the material from the competition entry, and where the last two groups commented and reflected on the material related to the exhibition. The first group is represented by the jury of the original competition, and editors of Arkitektur N; the second group consists of Master students at NTNU; the third group are exhibition visitors, including a small group of employees in the municipality of Hol who were interviewed; and the fourth group are writers of two readers' letters that were published in the local newspaper during the exhibition.

The expressed social and environmental consequences of the *Village Building* by individuals within the groups are based on their interpretations of the *diagram*. In which context the *Village Building* is reflected upon is here an important factor; as a professional participant in a jury, as a student that is given an assignment, or as an inhabitant in the municipality of Hol etc. The context also includes whether the *Village Building* is seen as part of a bigger settlement pattern, or the focus is narrowed down to the *Village Building* exclusively; if it is perceived as a city, building or machine; if the focus is on technological solutions or community, and so on. In this part of the research it is important to illuminate this context, to be able to analyze the material.

Final remarks

The identification of social and environmental opportunities and limitations within the *Village Building* focuses on the competition entry ECOBOX 130x120x100, but consequences of relationships between infrastructure, buildings and public and private space as investigated in this research, is also relevant to planning and place making in general. These parameters are in particular fundamental for mobility and accessibility, and to possible bio-climatic strategies and energy solutions.

On a national level, the population in Norway increases, where most of this growth occurs in and around cities. To take some of the pressure from Oslo, currently expanding with more than 5000 people each year, new strategies of development are proposed and discussed. Densification of the city centre, expansions of the city borders, development of current protected forests around the city, and development of brown-fields and neighbouring cities are strategies that are discussed and developed. To meet new requirements in society, new development strategies are necessary to ensure a sustainable development. The *Village Building* might be seen as an additional contribution in this discussion, as a national experiment for the development and strengthening of the countryside. But it is also an initiative to see the settlement pattern of cities, towns and countryside as a whole, and not as separate systems.

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PhD by Prior Published Work – A Case for Appropriation

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Abstract. Since the publication of *The Unthinkable Doctorate* in 2006, there has been considerable progress in the implementation of doctoral activity outside the conventional PhD framework. One such route that merits more attention in the fields of architecture, design and art is the PhD by Prior Published Work - a pathway that recognises a substantial body of research work completed before the PhD enrolment. A coherent subset of the prior output is selected as the basis of the PhD and is presented as a series of cognate published pieces drawn together by a substantial introduction and conclusion. The model is a general one, and the published research is required to meet the norms of the discipline.

This paper will identify a series of different outputs: previously published academic papers; book chapters; exhibitions; and built works, that form the basis of a proposed PhD by Prior Published Work in Architecture at University College Cork (UCC).

In bringing this proposal to CA2RE it is hoped that the process of peer-review will help to improve the quality of the emerging doctorate and to sharpen the focus of the selection of outputs and artefacts.

Keywords. Explicit knowledge; Tacit knowledge; *Cognate pieces*.

PART 1: The question of a doctorate in architecture

In 2005 the School of Architecture Sint-Lucas Brussels and NETHCA (Network for Theory and History of Architecture) hosted a conference titled *The Unthinkable Doctorate* examining the question of the doctorate in architecture, and particularly the more specific question of what might be a doctorate for architects who practice? The call for contributions stated that – “The question may be formulated in at least two parts:

Under what conditions might the design work of an architect, formalized and formatted by him- or herself, be recognized as a doctorate?

How might doctoral work be configured so as to help ground and further the architectural work of the author?” (1)

The responses to this call were multiple and varied. The colloquium proceedings were published in book form in 2006 and many of the papers were subsequently further developed by their authors into other publications (2). In the history of the development of doctoral research in architecture the colloquium and the associated publication were significant landmarks, and the questions raised have been elaborated on in a number of publications since then.

One of the invited keynote papers from the Sint Lucas colloquium was titled *The ‘thinkable’ and the ‘unthinkable’ Doctorates - Three perspectives on Doctoral Scholarship in Architecture*, by Halina Dunin-Woyseth, of the Oslo School of Architecture. She established an overview and academic background to the question and opened up issues that are still pertinent today. Looking back, she charted the origins of the doctorate in the University of Bologna in the middle ages, and its development as the standard of research excellence in the University of Berlin in the nineteenth century, and the gradual adoption of this standard across the English speaking world through the late nineteenth and twentieth centuries. She noted that doctorates in Architecture have a considerably shorter history than in other disciplines, beginning in the 1960s in both the USA and the UK with certain differences between the models – “the new generation

of doctoral programmes were called ‘History, Theory and Criticism’ (which often go under the acronym HTC), thus creating a specific field of architectural reflection” (in Dunin-Woyseth 2006).

She then went on to adumbrate the development of doctoral research in “practical aesthetic fields” in Australia since the late 1980s, notably the contribution of Malcolm Gillies, a professor of music at The University of Queensland - “Gillies formulated three types of attitudes to the relationship between research and creative practice in practical-aesthetic professions. The **conservative** attitude is expressed by the short sentence “research is research”. It is not possible to conduct research in the practical aesthetic fields as research means to objectively investigate ‘problems’. This research is critical, analytical and historical in its character. Its results have to be published in a written, well documented form. These demands are most often contrary to the character of the practical-aesthetic fields. The **pragmatic** attitude, Gillies less elegantly termed “that awkward half-way house”. Here the definition of research has been extended to include reflection and comments on aesthetic practice, often on the researcher’s own production. That practice and its results are here being recognized as part of research process. This type of research needs, nevertheless, a substantial, textual work in a form that is similar to traditional academic research. The **liberal** attitude is based on the stance that creative practice and its products are recognized per se as research and they should be appropriately recognised as such” (in Dunin-Woyseth 2006). The distinction between these three approaches is a useful one to bear in mind in considering current models of doctorates in architecture.

Of the many new doctoral approaches that have emerged since the Sint Lucas colloquium, the recent PhD by practice developed by the Royal Melbourne Institute of Technology (RMIT) has received much attention especially due to its adoption by a number of European universities under the ADAPT-r programme. The methodology and approach is described in Richard Blythe’s and Leon Von Shaik’s essay *What if Design Practice Matters?* and elsewhere in a series of books by Von Shaik. The approach is essentially the liberal one outlined by Dunin-Woyseth above, and locates the knowledge in the work itself - Research is conducted through designing and the process of designing as a means of increasing knowledge. Candidates are supported and engaged in communities of practice where learning is fundamentally a social phenomenon; where knowledge is integrated in the life of these communities that share interests, ideas, discourses, ways of doing things and exploring the boundaries of design thinking.

Towards an integrated paradigm

At the heart of the Sint-Lucas conference proceedings was a core question about the practice of Architecture and the discipline of Architecture. The evolution of the field of architecture from a practice to a discipline had been the subject of an earlier conference in the University of Minnesota and the proceedings of this conference were published in book form as *The Discipline of Architecture* edited by Andrzej Piotrowski and Julia Williams Robinson. In an essay titled *Form and Structure of Architectural Knowledge*, Robinson charted a history of architectural training moving from apprenticeship to a master practitioner to formal professional degrees in universities. She noted that architecture is “an emerging discipline that involves professional practice, research, and teaching.” She continues, “The character and effects of its products—disciplinary knowledge, the forms of disciplinary practices, architectural artefacts—are the responsibility of those within the field. Academics, researchers, and professional practitioners are thus jointly responsible to society and each other” (Robinson, 2001).

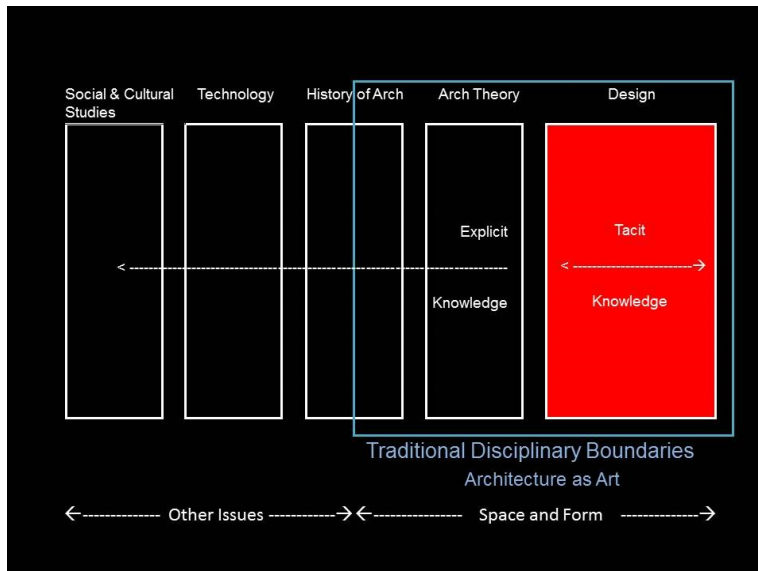


Figure 1
The Traditional boundaries (Robinson, 2001).

Following Perez-Gomez (8), she traced a split in thinking back to the French split between a scientific approach derived from engineering and the traditional approach. (Robinson, 2001). She distinguishes the two types of knowledge as – “..(1) the intellectual or explicit knowledge disseminated primarily in academia, and (2) the knowing embedded in the process of making architecture that is essential to design, what Poliani calls tacit knowledge that is learned by doing and that cannot be critical.. a conception of knowledge as a way of doing something.” Teasing out the tensions between these two different conceptions, she went on to posit an “*Integrated Paradigm*” where the two approaches would be synthesised to their mutual benefit. Robinson went on to argue for an approach that was more grounded in the social and technical realities in which it operates citing the infamous destruction of the Pruitt-Igoe social housing project in St Louis, Missouri in 1972 – “The critical questions that Pruitt-Igoe raised about the discipline of architecture could have served to expand its boundaries to include the social, economic, and political issue of understanding the needs of the poor. Instead, the discipline’s boundaries remain the same, with such problems defined as outside its primary domain.” (Robinson, 2001).

The integrated paradigm that Robinson proposed is further explored by Murray Fraser in his essay “A two-fold movement: Design research as dialectical critical practice” where he argues “..design research in architecture has to form its operations around a dialectical engagement between ideas and practices.....a very real task for design research is to act as a mechanism for a wider critique of architecture itself.”(Fraser, 2013).

PhD by Prior Published Work – the case for Appropriation

The current interest in the RMIT PhD by Practice model demonstrates, despite its critical shortcomings, the need for a doctoral approach that can accommodate tacit knowledge alongside the explicit knowledge that universities traditionally recognise. An opportunity to do this already exists within most university doctoral programmes in the PhD by Prior Published Work. While the rules for this type of doctorate vary between different institutions, the principle remains that universities can recognise contributions to knowledge made through prior publications, where the work has already been completed and published prior to the registration period. It is presented in a format similar to existing publication-based thesis – i.e. a series of cognate published

pieces drawn together by a substantial introduction/conclusion, and the normal criteria still apply:

- 1: It must meet the normal admissions requirements (higher degree, language etc).
- 2: It must include a substantial body of published research output (as per disciplinary norms).
- 3: It must present a coherent sub-set of output that will form the basis of the PhD thesis.

The assumption is usually that the prior publications will be academic papers published in peer-reviewed journals however it is generally acknowledged that these are not the norm in the discipline of architecture, since they remain limited to the History, Theory and Criticism (HTC) sub-disciplines and do not engage with architecture as a whole. There also exist extensive publications of architectural projects in professional journals, books, exhibitions and catalogues and these are the most widespread ways of disseminating and recognising tacit knowledge in architecture, however the rigours of peer review don't always apply. A number of rigorous publications of architectural projects that have won peer-reviewed design awards do exist, and some of these even contain the jury's comments on the value of the work published. It is entirely reasonable to consider these as published research output since that form of review is normal to the discipline of architecture. Johan Verbeke articulated this in an essay titled "This is Research by Design" where he said – "What is common between research by design and scientific research is that their assessment is based on inter-subjective standards which are shared within a specific field; it is precisely this plane of reference that is established through the discourse of peers. And peer review has long since established itself within the field of architecture through the evaluation of design competitions, award juries, etc." (Verbeke, 2013). The unrealised potential of the Prior Published work route is the opportunity that it presents to incorporate designed artefacts and texts as "a dialectical critical practice" and so to construct the "integrated paradigm" identified by Robinson.

PART 2: Cognate Published Works:

Open House - McLaughlin House Glasthule 2006-13

This house was designed as a wooden framework for the life of my family. It was at the time that my children were born and was intended to be an adaptable structure that could change to meet the needs of our family as they grew. I was interested in the domestic architecture of Pierre de Koenig and Richard Neutra. A fundamental technical question was how to deploy the case-study language of architecture into the Irish climate where cold-bridges are punished by condensation. The solution was to use a timber structural frame with timber fenestration and cladding which allowed me to compensate for the heat loss through the windows by super-insulating the opaque panels. A solid stone floor with underfloor heating stabilises the thermal environment so that there is barely any temperature variation through the year. I also sought to give a temporal aspect through the treatment of the materials informed by Moshen Mostafavi and David Leatherbarrow's essay – *On Weathering*. This was captured in Ros Kavanagh's Photographs of the lived spaces which were commissioned a few years after the house had been occupied.

The design was recognised by an Architectural Association of Ireland Award for design excellence in 2015. The jury for the award was - Critic: Oliver Wainwright, Distinguished Non-architect: Amelia Stein (photographer), Foreign Assessor: Kevin Carmody, Returning Downes Medal Winner & Irish Assessor: Alastair Hall, Irish Assessor: Sarah Cremin.



Figure 2
 McLaughlin House, Glasthule, Dublin. Photo by Ros Kavanagh.

The design was recognised by a high commendation in the Royal Institute of Architects in Ireland (RIAI) Awards for the best house in 2014. The jury for the award was: Des McMahon (Chair) Architect; Denis Byrne Architect; Emma Curley Architect; Emma Geoghegan Architect; Máire Henry, Head of Department of Architecture WIT; Stephen Best, Senior Lecturer at DIT.

The project was published in- O’Flaherty, M. (2015). *Belief and Bravery in Glasthule*, in, O’Connell, S. (ed),(2015). *Irish Architecture Volume 5, 2014/15*. Royal Institute of Architects in Ireland. Isbn: 978—0-9567493-4-5, and in -
 McLaughlin, J. (2016). *Open House*, in Hayes, M. (ed) (2016): *Irish Architecture 2015*. Dublin. Architectural Association of Ireland. Isbn: 978-0-902345-02-7.

Seeing Yourself Seeing: Above Ground Gas Installation 2010 (with Martin Richman)

I designed this project while I was working as principal architect with Dublin Docklands Development Authority. The development of an area of the docklands required a pressure reducing station for the gas network, to lower the pressure from the 19 bar pressure of the national network to the 4 bar pressure of an area network. The reduction is achieved through a series of valves that are taken above ground to disperse the small amount of gas that leaks out in the process. Since the gas is highly explosive this must take place in a ventilated concrete pillbox whose roof flies off in the event of combustion. The only possible location was in a linear park along the side of the river Liffey where it would be very conspicuous. As a response to this I made a design to dematerialise the pavilion. To do this I wrapped the pillbox with a layer of glass 600mm outside the concrete structure. The glass panels are held off the concrete structure by a

steel frame and a gap at the bottom allows air to pass into the space between the wrapper and the pillbox and to ventilate the pillbox through the slots in the concrete.



Figure 3
Bord Gais A.G.I. North Wall Quay, Dublin. Photo by Ros Kavanagh.

I invited the artist Martin Richman to collaborate with me on the treatment of the glass. In discussion we discovered a mutual interest in the work of Olafur Eliasson, particularly a piece called “Seeing yourself seeing” (Eliasson, 2002) which consisted of a sheet of glass with alternate strips of mirrored and transparency which created an effect of indeterminacy. Following our discussion, we decided to line the glass with alternating strips of dichroic and opal film and to cover the pillbox with small mirrored sequins that move in the flow of air causing the surface to shift like water. The visual effect is surprising and creates an effect of uncertain depth behind the glass visually dematerialising the pillbox. In this way the viewer is confronted with a situation where they have to heighten their own judgement and become more self-aware.

The design was recognised by an Architectural Association of Ireland Award for design excellence in 2011. The jury for the award was – Prof William JR Curtis, critic; Jo Taillieu, architect, De Vylder Vinck Taillieu Architects; Tony Fretton, architect; Merrit Bucholz, Bucholz McEvoy Architects; Prof of Architecture U.L.; Senator Ivana Bacik, distinguished non-architect.

It was also recognised by a commendation in the Royal Institute of Architects in Ireland (RIAI) Awards in 2010.

The project was published in-
Mc Laughlin J And Richman, M.(2011) *Bord Gais Above Ground Installation*, in O'Regan, J. (ed) (2011): *New Irish Architecture 26 – Kinsale*. Gandon Editions, ISBN: 978-0948037-870.
Wallpaper, (2014): *Wallpaper* City Guide Dublin 2014*. London. Phiadon Press, ISBN: 978-071486643.

Shifting Ground: Pavilion of Ireland, Venice Architecture Biennale 2012 (with Heneghan Peng)

In 2011 I entered a competition to represent Ireland at the 13th Venice Architecture Biennale as curator of the national pavilion. The call for proposals asked that they address three issues:

- A theme that is significant in an international context
- A theme that is both inspiring and analytical in the current culture in Ireland in the context of global circumstances.
- Current architectural thinking and issues relating to the built environment in Ireland.

My proposal was selected from a field of 25. It was originally titled “*Beyond National Architecture*” and addressed the consequences of global digital networks on the specificity of national architectural culture. The pavilion in Venice was titled *Shifting Ground* and embodied the instability of a globalised condition through an interactive installation referencing the work of Kazys Varnelis, Johnathan Hill, and Marc Augé. It also tacitly referenced the work of the Venetian architect Carlo Scarpa at the Palazzo Quirenale Stampalia. I invited Roisin Heneghan and Shih-Fu Peng to collaborate with me on the design of the pavilion and they developed the interlocking multi-pivot see-saw bench that was the centrepiece. Joe Swann, a young graduate developed a triptych of massive wall drawings digitally generated by a script.



Figure 4
Pavilion of Ireland, Venice Architecture Biennale 2012. Photo by Marie-Louise Halpenny.

The pavilion was well received by the architectural press and was singled out by Peter Cook in his review of the Biennale in the *Architectural Review*, amongst others. It was visited by 178,000 people and was published in –

McLaughlin, J. (2012) *Shifting Ground – Beyond National Architecture* in Chipperfield, D. (ed) (2012). *Common Ground, Catalogue of the 14th Venice International Architecture Biennale 2012*. Venice. Fondazione la Biennale di Venezia. Isbn 978-88-317-1366.

And in McLaughlin, J. (ed). (2013): *Shifting Ground – Catalogue of the Irish Pavilion at the 13th Venice Architecture Biennale*. Dublin. Ireland at Venice Architecture Biennale. Isbn 978-0-9574843-0-6.

Infra-Eireann: Pavilion of Ireland, Venice Architecture Biennale 2014 (with Gary A. Boyd)

In 2013 I entered a competition to represent Ireland at the 14th Venice Architecture Biennale as co-curator of the national pavilion with Dr Gary A. Boyd. The call for proposals asked that we address the theme of “Absorbing Modernity 1914-2014” selected by Rem Koolhaas, the director of the Biennale. Koolhaas went on to say that national cultures had absorbed modernity “as a boxer absorbs a blow” (Koolhaas, 2014) and he asked that national pavilions look at the “flattening of cultures” under modernity. Our proposal challenged this interpretation as being a fundamentally colonial position and proposed that we research the ways that Ireland had used modern infrastructures to remake its national identity after independence. We drew on the social history of Ireland by Terence Browne as well as the sociology of technology posited by Bruno Latour and Paul Edwards. We were selected for the Irish pavilion in 2014.

The development of the project involved extensive archival research and we invited a team of eight academics to join us, each researching a different infrastructure over a period of four months. The material generated was then curated into a matrix of ten times four images corresponding to the ten infrastructures spanning the century. The design of the pavilion was tacitly informed by the architecture represented most particularly by the school at Birr by Peter and Mary Doyle from 1979. On our return from Venice we were asked by the Arts Council of Ireland to develop the exhibition to serve as a part of their celebration of the centenary of the 1916 rising in 2016.



Figure 5
Pavilion of Ireland, Venice Architecture Biennale 2014. Photo by Ros Kavanagh

The project was well received in Venice and by the architectural press. It was singled out by Sarah Williams Goldhagen in her review of the Biennale in the *Architectural Record*, amongst others.

It was published in - Boyd, G.A. and McLaughlin, J. (2014): *Infra-Éireann – Making Ireland Modern*, in Koolhaas, R. (ed) (2014): *Fundamentals, Catalogue of the 14th*

Venice International Architecture Biennale 2014. Venice: Fondazione la Biennale di Venezia. Isbn 978-88-317-1869-1, And-

Boyd, G.A. and McLaughlin, J. (eds.) (2016): *No Fixed Form* – Catalogue of the Irish Pavilion at the 14th Venice Architecture Biennale. Dublin. Ireland at Venice Architecture Biennale. Isbn 978-0-9574843-1-3.

Socialising Technology: Infrastructure and the Architectures of Modernity in Ireland 1916-2016 (with Gary A. Boyd) published by Ashgate/Routledge in 2015

In the light of the research undertaken for the Irish Pavilion for Venice in 2014, Gary Boyd and I decided to edit a book of history following the ways that the emerging Irish state had used modern infrastructures as a way to make Ireland modern over the course of a hundred years. We saw this history as an opportunity to recover a lost tradition of modernity in Irish architecture, and to articulate a certain position regarding modernity and technology.

It seemed to us that the architectural discourse in Ireland over the previous decades had been dominated by architectural form and an idealised idea of craft informed by the romanticism of John Ruskin and William Morris (13). We countered this tendency by arguing for the sociological dimensions of modern technology. We drew on the work of Bruno Latour, particularly his essay *Why has Critique Run Out of Steam? – From Matters of Fact to Matters of Concern*.

At the formation of the new Republic of Ireland, the construction of new infrastructures was seen as an essential element in the building of the new nation, just as the adoption of international style modernism in architecture was perceived as a way to escape the colonial past. Accordingly, infrastructure became the physical manifestation, the concrete identity of these objectives and architecture formed an integral part of this narrative. Moving between scales and from artefact to context, *Infrastructure and the Architectures of Modernity in Ireland 1916-2016* provides critical insights and narratives on what is a complex and hitherto overlooked landscape, one which is often as much international as it is Irish. In doing so, it explores the interaction between the universalising and globalising tendencies of modernisation on one hand and the textures of local architectures on the other.

The book shows how the nature of technology and infrastructure is inherently cosmopolitan. Beginning with the building of the heroic Shannon hydro-electric facility at Ardnacrusha by the German firm of Siemens-Schuckert in the first decade of independence, Ireland became a point of varying types of intersection between imported international expertise and local need. Meanwhile, at the other end of the century, by the year 2000, Ireland had become one of the most globalized countries in the world, site of the European headquarters of multinationals such as Google and Microsoft. Climatically and economically expedient to the storing and harvesting of data, Ireland has subsequently become a repository of digital information farmed in large, single-storey sheds absorbed into anonymous suburbs. In 2013, it became the preferred site for Intel to design and develop its new microprocessor chip: the Galileo.

The story of the decades in between, of shifts made manifest in architecture and infrastructure from the policies of economic protectionism, to the opening up of the country to direct foreign investment and the embracing of the EU, is one of the influx of technologies and cultural references into a small country on the edges of Europe as Ireland became both a launch-pad and testing ground for a series of aspects of designed modernity.

Our book was very favourably reviewed. Adrian Forty wrote: “This is fresh research, and the book is a valuable new addition to the now growing number of alternative narratives of modernity” (Forty, 2015).

CONCLUSION: Pavilions and Positions

This paper is an exploration of the question of a doctorate in architecture and the conclusion is to propose that a series of cognate research outputs could form the basis of a PhD by Prior Published Work. The intention is that these publications would include examples of tacit architectural knowledge in the form of buildings, and examples of explicit architectural knowledge in the form of texts, as well as designed pavilions that are a form of articulated critical knowledge where the architectural intentions are explicitly manifested through the pavilion designs. Writing in *The Pavilion and the Expanded Possibilities of Architecture*, Barry Bergdoll notes –“Born of fetes, festivals and balls, the pavilion has always been a space for the imagination: a space for architectural designers, for clients, and for visitors..... Lack of permanence has often been a trampoline for invention. It might thus be possible to trace a history of architecture’s leaps into new tasks, new experiences, and new formal, spatial, and structural experiments, by following a meandering path of pavilions, much like the journeys of experience pavilions and follies staged in eighteenth and nineteenth century landscape gardens” (Bergdoll, 2009).

In titling this conclusion *Pavilions and Positions* I mean both words in their wider senses - pavilions as structures in physical landscapes, and as representations of a country in cultural landscapes at biennales and arts festivals. This second sense of the word allows them to function as embodied manifestoes – a designed form of critical practice. Finally, this paper itself is intended as a position in the disciplinary landscape of architectural knowledge. In bringing this proposal to the Conference for Artistic and Architectural (Doctoral) Research (CA2RE) it is hoped that it will benefit from peer review in the manner of a Practice Research Symposium. If this approach is successful, then I would hope to bring the subsequent phases of development to the following CA2RE conferences in Ljubljana and Aarhus.

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Synaesthetic scape

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Abstract

This research project is an interdisciplinary venture which introduces the term 'synaesthetic scape'. It explores the combination of 'synaesthesia' with virtual spatial environments or 'scapes'. Synaesthesia describes cross-sensations; for example, it denotes the rare capacity to hear colours or taste shapes.

The research combines synaesthesia as a cross-sensory model with the use of virtual scapes in architectural design practice, where users' sensory associations, perceptions and emotions are blended. It thus explores possibilities for how architects might design in a synaesthetic way.

The aim is to contribute to the design palette of architecture by developing the expressive values of design tools. The findings will be relevant to the design of virtual scapes and the design process in architecture more generally.

The project is organized into two areas of research:

The first area is theoretical and it explores synaesthesia and architecture to set the context in which synaesthetic scape will have relevance and meaning within architectural practice.

The second area is practical and involves repeated experiments, starting with a pilot study to test a previous work ("Sound Space": animated work 2002). This study involved both quantitative and qualitative methods. The results and insights of the pilot study have informed the design process of the current 'synaesthetic scape' (PhD. project).

Keywords. architecture; emotions; sensory perception; synaesthesia; virtual scape.

Introduction

Synaesthesia, in simple terms, means "the union of the senses"; (Greek 'syn' = union/together + 'anaesthesia' = sensation/perception). The term was first used in medical literature in 1860 (Cytowic 2002). In clinical terms, synaesthesia is a neurological condition in which stimulation of one sense produces experiences in a totally different sense.

People with synaesthesia are called synaesthetes (www.npr.org/sections/thesalt/2013/03/12/174132392/synesthetes-really-can-taste-the-rainbow).

In addition, it is also defined as "crossing of the senses". It occurs through the associations of two or more physical senses and other sense modalities (Frascardi 2003). For centuries this phenomenon has inspired artists and musicians to recreate sensations through the combination of sounds, scents, colours and shapes.

The experience of architecture is more of a sensation in which our body interacts with its surroundings rather than a reaction to an image of a design. In so doing, it builds our memory of space and time. We are synaesthetes by instinct but we tend to lose this ability with time.

However, contemporary architecture seems to favour the visual aesthetics of spaces rather than deploying all the senses in the spatial experience. Thus, this research is a call to revive abandoned senses in architecture and to explore the possibilities of creating a 'synaesthetic scape'.

The research explores the notion of this synaesthetic scape as a territory in which virtual perceptions are merged with other sensory associations, perceptions and emotions.

Here I would like to emphasise that synaesthesia represents a condition of cross-modality of the senses, which differs from multi-modality (a multi-channel communication concept).

The sensory perception in synaesthesia happens in an emotional state of affairs, as Marco Frascari mentioned in his paper *Architectural synaesthesia: A hypothesis on the makeup of Scarpa's modernist architectural drawings*, 2003.

Multi-modality suggests the use of more than one channel of communication to introduce an artefact, and these channels can be studied and detected separately.

In distinction to this, the proposed synaesthetic scape intends to explore the spatial experience within an understanding of synaesthesia as a 'cross-modality' of the senses.

The etymology of my proposed term of synaesthetic scape is explained in Figure 1.

The suffix *-scape* has often been used in other words familiar to architectural design practice like *landscape*, *soundscape* and *virtual scape*, often to describe a type of scenery.

The combination thus suggests a cross-sensory spatial exploration.

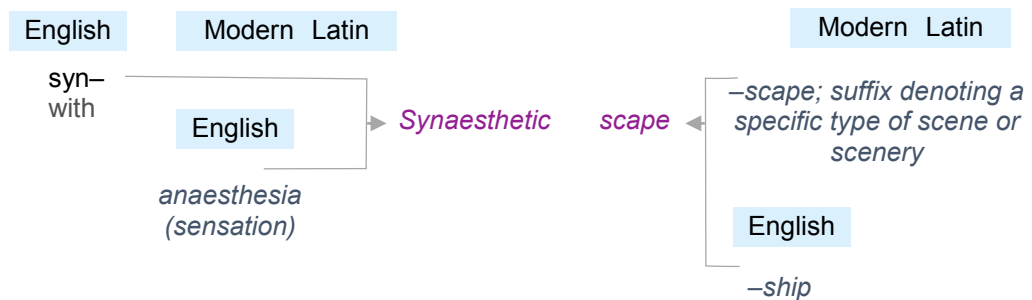


Figure 1
Proposed synaesthetic scape etymology, designed by the researcher.

Synaesthesia and architectural space

“The passage of time; light, shadow and transparency; colour phenomena, texture, material and detail all participate in the complete experience of architecture” said Steven Holl (Malnar 2004).

The research was guided by two key research questions: What is the relation between synaesthesia and architectural space? How can architects design in a synaesthetic way? Synaesthetic experience in architecture is presented in terms of how a space is experienced and how by being in a space, multiple senses come into play. The multi-sensory experience of architecture makes architecture a complete human experience through time.

The aim of the explorations are also to understand and appreciate the possibilities for the sensory intentions of the architecture to be addressed throughout the design process.

The blend of sensory experiences and information received from the context frames the synaesthetic experience of architectural thinking. The proposition is that this should take place during the planning stages of designing a building, and when actually experiencing the building after it has been constructed.

Architectural drawings are only one stage of experiencing a building or environment. An architect imagines the possible experiences and expresses them through drawings. The textures, sounds, smells, colours etc. are experienced first in the imagination and again when the architecture is constructed. The architecture continues to be experienced in multiple sensory ways, but also differently by many different users. Contemporary architecture uses different kinds of media for representation in addition to original drawing methods. Virtual design is one of the new technologies used as a design tool. Its potential to express how it might feel to be inside the designed scape before it is built is one of the areas of exploration of this project.

Here I would like to emphasise that Frascari, in his 2003 work on synaesthesia and architecture, was talking about the synaesthetic layers in Carlo Scarpa's drawings. His intention was to investigate how students of architecture could learn from Scarpa's different methods of architectural drawing. I have built on Frascari's understanding but am proposing a new method that uses the contemporary virtual reality technology to design in a synaesthetic way.

Architecture has been defined in terms of many trends or styles, presented for example by the "cosmic rule" of proportions and geometry within classical architecture, or as vernacular architecture, which responds to the climate, social forms and daily traditions.

The former, often considered "great" architecture; is associated with the architecture of temples, cathedrals, civic buildings and palaces. This architecture often dominates the surroundings and the individual who experiences it. It triggers different senses and emotions including those of awe when walking through or experienced such architecture.

The latter, is rooted in daily reality. Vernacular architecture is understood as concerned with the textures, and the meeting of materials and the senses. It does not tend to be neither dominating nor intimidating for the visitor. It also triggers certain senses but in a more subtle way.

An example of a sensory experience in vernacular setting is suq Al Safafeer in Baghdad. This suq ('market') could be understood as highly synaesthetic architecture. Whenever you say 'suq Al Safafeer', it conjures an image of a long street full of shiny copper houseware, where the vibration of sound waves is felt in the air. It is a street full of sights, smells, emotions and sounds. The sound of banging on copper sheets especially is what gives this market its synaesthetic character, which the locals in Baghdad used to describe as a "banging on copper symphony".

This project starts from the assumption that the essence of architecture cannot be completely understood and appreciated by only looking at it. You need to feel it, hear it, smell it and touch it. You simply need to experience it.

The majority of modern contemporary architecture has tended to focus on visual stimulation. The uniqueness that comes from enhancing the sensory details in the architectural experience has thus been neglected. Such visually oriented designs, as Pallasmaa has noted, "attempt to conquer the foreground instead of creating a supportive background for human activities and perceptions" (Pallasmaa 2000).

Although such contemporary often called 'iconic' designs promote a bold visual contribution to their contexts, there is also the possibility that once you visit them they just turn into empty shells. They might therefore be considered an "inappropriate noun in the narrative of the street scape" (Budarick 2011).

My proposed synaesthetic scape can be considered as a call to reinvest in the potential of multi-sensory design and to test it in a virtual environment to be able to study its impact on architectural design practice.

Synaesthetic scape is a virtual envelope or environment where sensations, perceptions and emotions are all blended into a new synaesthetic experience in architectural space. As Christopher Day observed:

“We need to wake up our senses, the gateway between reality and our feelings. The senses tell us what is important in our surroundings; mostly we experience things through our outer senses: sight, smell, taste, sound and touch” (Day 1990).

Synaesthetic scape experiments

The aim of the experiments in my research project was to explore ‘synaesthetic scapes’. I have investigated the use of virtual reality technology to enhance the sensory experience of the synaesthetic scape.

The ambition is to reveal the sensory experience of synaesthesia and also its potential in designing with architectural tools in a synaesthetic way.

There are two phases of research the pilot study and the created ‘synaesthetic scape’ that will be further developed over the course of my PhD research.

The pilot study

The pilot study tested a previous work of mine, “Sound Space”: four animated works from 2002 as an early example of a synaesthetic scape. The pilot study consisted of two cumulative stages, which differed in terms of the methods used:

Stage one: the quantitative method

Emotion as a Service from Affectiva: emotion recognition technology (<http://www.affectiva.com/technology/>) was used to detect emotions from facial expressions.

TimeStamp(msec)	angerct_emotion	attentionct_u	au01ct_linear	au02ct_nonlinear	au04ct_nonlinear	au09ct_linear_cai	au10ct_linear_ca	au15ct_linear_cau
0	0.00468622521	98.6196518	1.05828643	0.0690648109	0.00171960983	0.00450356631	0.00553352106	0.000592968834
71.4285736	0.00472830003	98.6852036	0.999735355	0.0649187043	0.00329321297	0.00454092957	0.00362603646	0.00152507098
142.857147	0.00475018751	98.5888596	1.17846727	0.0756969005	0.00604805816	0.0030355202	0.00337910419	0.00270185224
214.285721	0.00474529667	98.5906754	1.53991365	0.0819433481	0.0102025289	0.00395967253	0.00324276625	0.00335744023
285.714294	0.00475111417	98.516571	1.9756335	0.0922861919	0.0126793822	0.0040999013	0.00261972379	0.00365565345
357.142853	0.00474735256	98.690918	2.0633986	0.0850818753	0.0157473832	0.00316832354	0.00259625819	0.00413082354
428.571442	0.00474235322	98.7073746	2.0989418	0.0742011368	0.0175942387	0.00464760326	0.00294370158	0.0027452535
500	0.00475220988	98.633812	1.9408803	0.071747914	0.0176803544	0.00558160897	0.00312222214	0.0027004627
571.428589	0.00474391272	98.5016479	2.05222225	0.0701288134	0.0183979347	0.00357476622	0.00333795766	0.00279384293
642.857117	0.00474555371	98.5291672	2.10622001	0.069057785	0.0196945667	0.00252713775	0.00325023825	0.00229877746
714.285706	0.00477311667	98.5589828	1.90073156	0.0634146482	0.0220843088	0.00248452555	0.00318309152	0.00209183339
785.714294	0.00481270207	98.4271927	1.65690112	0.0594197661	0.0233397707	0.00370725244	0.00325796334	0.00221761758
857.142883	0.0048288051	98.3196182	1.61153746	0.0627619475	0.0231024139	0.00379317719	0.00317612523	0.00219958485
928.571411	0.00480855443	98.6448364	1.56864774	0.0681726038	0.0225412473	0.00417458033	0.00305591081	0.00196888228

Figure 2
A sample of the raw data provided by Affectiva (Emotion as a Service).

Videos of seven participants’ facial expressions were recorded while they were watching the animated work mentioned earlier.

I sent these videos to Affectiva to be processed and then they sent me back the raw data in the form of a table like the one shown in Figure 2.

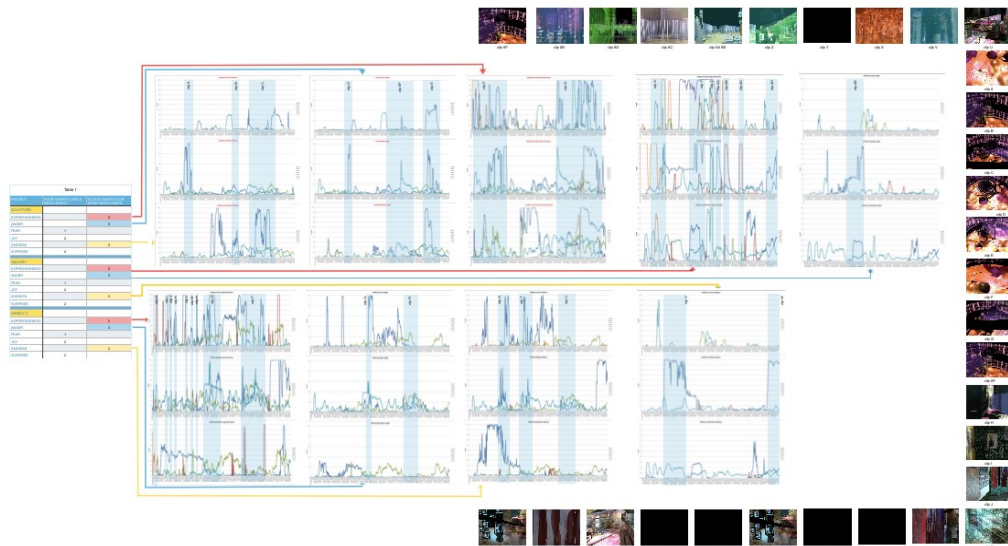


Figure.3
Results ready to discuss at the focus group (designed by the researcher).

I put this raw data into an Excel sheet and translated the data into diagrams expressing the detected emotions of each participant. I linked each diagram to its clips and arranged them in a way which enables the participants to compare their results to others in the next stage (see Figure 3).

Stage two: the qualitative method

Focus group followed by individual semi-structured interviews with the same participants.

Proposal for the focus group

Location: A room (preferably a dark room) with a projector and a computer. (This focus group was video recorded).

Presentation on the animated works followed by a group discussion which involved the group comparing their individual data from stage one.

Participants were asked to talk about their ideas and emotional impressions of the work and to compare them with the ideas and reactions of others and to listen to their expectations of the work.

Qualitative analysis for all data gained from stage two was conducted.

Results from this pilot study was used not only to evaluate the animated work but also to give insights to inform the design process of a new synaesthetic scape.

The focus group objectives

1. Validate the quantitative data gained by the Affectiva service (detecting emotions from facial expressions) used.
2. Analyse the animated works in terms of the participants' emotional states detected from the previous stage.
3. Evaluate the expressive values of the design tools, which are Texture, Colour and Lighting, in regard to the emotional state detected previously.
4. Gain insights and recommendations for a new design of a synaesthetic scape.

Pilot study insights and recommendations

Regarding the experiment context and methodology

A virtual reality camera will be used to create the animation; therefore, it will be necessary for participants to use the oculus VR kit in future experiments.

The quantitative part of the experiment will be replaced with another tool; not facial expression detection this time since half of the participants' faces will be covered by the oculus VR kit. I will use the Empatica wristband instead (<https://www.empatica.com/e4-wristband>).

Regarding movie making techniques

Camera movement needs to stay as consistent as possible because a jumping sense causes confusion to the participants in terms of orientation and understanding the space.

Dissolved effects and filters as transitions between clips should be avoided since they cause confusion in regard to applying the correct perspective cues to the animation.

The clips of every piece of work should include:

1. A clip which presents a general idea of how the space is shaped (does not have to be at eye level).
2. Clips showing the movement path of the participant inside the space (eye level) to help the participant identify his location.

Regarding design tools

Texture: use the general theme of moderate textures (not too rough, not too smooth) with a focus on one or two different textures, and the scale of the used materials should be considered in detail.

Lighting: a general lighting theme should be applied with spotlights directed towards important objects or details to give a good effect of shadows to build the dramatic narrative of the space.

The colours: depend on the concept of the synaesthetic scape.

Regarding how to build a narrative

Give the users clues throughout the movie to help them create their own narrative.

Do not interrupt the perception process of the synaesthetic scape by overcomplicating the visual elements and clues because users tend to lose communication with the work if it is too complicated to understand.

Insights from this pilot study informed the next phase of creating the synaesthetic scape virtual environment.

The created 'synaesthetic scape'

In this phase of the research another experiment will take place to develop this synaesthetic scape experience. The experiment consists of two parts;

Part one

Participants who do not suffer from motion sickness will take the virtual reality experiment.

Here, participants will be exposed to a virtual environment by wearing the Oculus VR kit for around five minutes. During that time they will be asked to listen to music and take a journey through the virtual environment while being connected to physiological sensors that record and measure their physiological emotional reactions.

The sensors are completely non-invasive and the participants will wear the sensors on their wrists as a wristband on their non-dominant hand.

Afterwards participants will be interviewed for around 30 minutes to discuss the emotional experience they had, and to listen to their own narrative of the journey regarding the diagrams produced as a result of the sensors they wore. (The interview will be audio recorded).

Part two

Participants who do suffer from motion sickness will take the widescreen experiment.

Here, participants will be shown the same virtual environment mentioned above but on a widescreen monitor.

Participants will be asked to take a journey through that environment for around five minutes. During that time they will listen to the same music mentioned above while being connected to physiological sensors that record and measure their physiological emotional reactions. The sensors are completely non-invasive and the participants will wear the sensors on their fingertips or on their wrists as a wristband on their non-dominant hand.

Afterwards participants will be interviewed for around 30 minutes to discuss the emotional experience they had, listen to their own narrative of the journey regarding the diagrams produced as a result of the sensors they wore. (The interview will be audio recorded). Quantitative and qualitative analysis of all the data will be conducted.

The results from this test will be used not only to evaluate the virtual work but also insights from this study will be used to inform the design process of this virtual space (Ph.D. project).

This experiment will be repeated and amended all the way through the year in response to insights obtained from the participants in order to develop the synthetic scape experience.

Concluding remarks

This research project is attempting to develop the concept of 'synaesthetic scape' that combine the cross-sensory of synaesthesia with the spatial experience in architecture by the use of the recent technology of virtual reality.

It is hoped that the results will enhance the architectural design palette and contribute to an understanding of the possibilities for how architects might benefit from the sensational experience of synaesthesia in reviving the abandoned senses in architecture today.

This research project is a call to stand against the dominance of the visual sense over the other human senses in shaping the architectural spatial experience.

Acknowledgements

I would like to thank Dr. Renata Tyszczyk for her expert advice and encouragement throughout this project, as well as Dr. Stephen Walker for his brilliant input as a second supervisor.

I would like also to thank my sponsor, Al-Nahrain University and the Ministry of Higher Education in Iraq.

I cannot forget the help and support of my PhD colleagues and beloved family members.

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Of Fragments: Taxonomic Landscapes: Markings of a Threefold Practice

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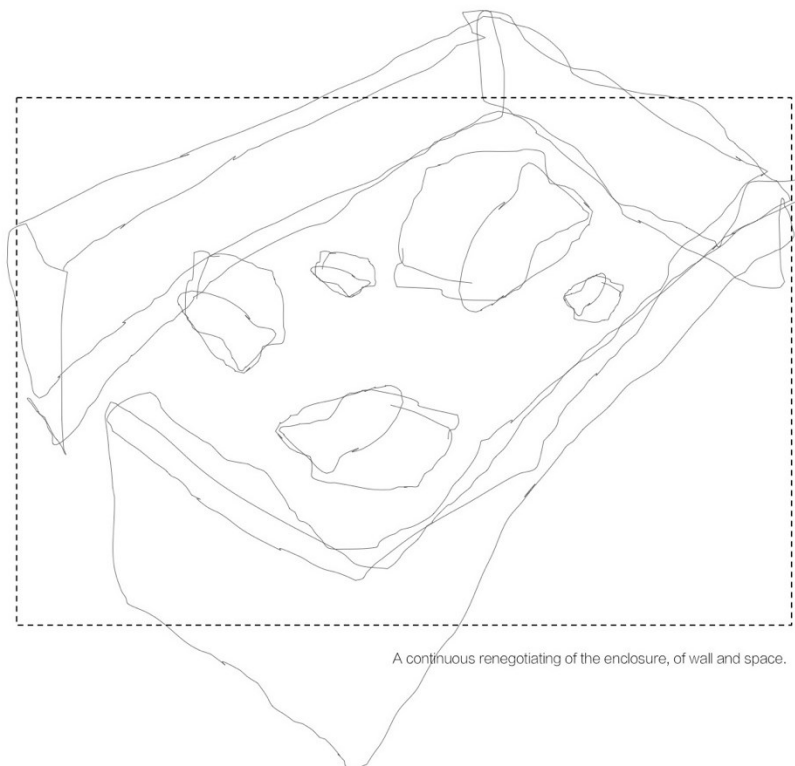
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Abstract. Of Fragments: Taxonomic Landscapes: Markings of a Threefold Practice is an exhibition-installation created for the CA²RE conference. Taxonomic Landscapes are developed as a method of reflection and giving an account of the ‘Yard and World: to draw a distinction: an architectural inquiry (into the liminal)’ PhD research. Since the Taxonomic Landscapes are partially created in situ, this paper cannot give an account of the actual Taxonomic Landscapes that will be on display during the CA²RE event. The paper will briefly contextualise the Taxonomic Landscapes within the PhD and show a selection images from previous installations of Taxonomic Landscapes as a ‘contrapuntus’ to the theme of the text.

Keywords. Practice Based Research; Fold; Fragment; Taxonomic Landscapes; Markings.

01. Prelude to Taxonomic Landscapes



A continuous renegotiating of the enclosure, of wall and space.

Figure 1

A continuous renegotiating of the enclosure, of wall and space: markings of a threefold practice.

Of Fragments: Taxonomic Landscapes: Markings of a Threefold Practice is an exhibition-installation during the CA²RE conference. Taxonomic Landscapes are

developed as a method of reflection and giving an account of the ‘Yard and World: to draw a distinction: an architectural inquiry (into the liminal)’ PhD research.

The installation exists out of a set of Taxonomic Landscapes. These Taxonomic Landscapes are composed out of fragments taken from my threefold practice and organised on tables positioned in a space. Taxonomic Landscapes are operative and active agents in the research process. Hence, they are not conclusions but serve to elicit further development of the (research) practice and at times produce conclusions. The Taxonomic Landscapes are created to reflect on, and within, the threefold practice. They are also to be studied in themselves as a way of contributing to the research process and progress.

Since the Taxonomic Landscapes are partially created in situ this paper cannot give an account of the actual Taxonomic Landscapes that will be on display during the CA²RE event. The paper will briefly contextualise the Taxonomic Landscapes within the PhD, show a selection images of a previous installation of Taxonomic Landscapes. In two CODAS sections a brief history of the Taxonomic Landscapes will be evoked as well as some first observations of the possible ways in which Taxonomic Landscapes ‘work’.

A note on the figures: The figures are to be considered as atmospheric and illustrative indices and are located throughout the text. The images form a kind of ‘contrapuntus’ to the theme of the body text.

02. Between a ‘Yard’ and a ‘World’

The proposed installation is an act of research and not the presentation of a conclusion. It is closer to a research performance: hence a reflective paper can in principle only be written after the event. It is however important to sketch the research context. Taxonomic Landscapes are being developed as a method of reflection and giving an account of the Yard and World: to draw a distinction PhD research.

‘Yard and World’ is a framework. It represents this double ambiguous situation of being distinct but with overlap. Of being a ‘yard’ distinct from the ‘world’ but overlooking the ‘world’ and being part of the ‘world’, a ‘world’ composed out of ‘yards’, a kind of ‘Monadic Inter’. This describes a specific kind of relation. It is the architectural expression of that type of relation that is explored and is developed in a threefold practice: that of the faculty studio, the office studio and the research studio.

In this threefold practice architecture is explored as a form of creating distinctions with the right kind of overlap. The goal is of continuously exploring architectural interventions that showcase and reflect on this concept of distinction and overlap. As a designer, I have the ambition to create spaces that are grounded and at the same time boundless. Spaces that are distinct but have an overlap. ‘Yard and World’ is a continuous shifting and renegotiating of the enclosure, the distinction between wall and space, between wall and gate. Between this sphere and that realm, between ‘Yard and World’. ‘Between U and I’.



Figure 2
 Project-space: collection of fragments: try-out for a new 'Yard and World' Taxonomic Landscape at Studio Tuin en Wereld. Micro Public Gallery.

03. On the formation of Taxonomic Landscapes

Taxonomic Landscapes are composed out of fragments taken from the threefold practice and organises them in the 'enclosed' space of a table top. Brought together, they aim to create a new practice. Because the Taxonomic Landscapes are in a sense 'enclosed spaces' they become a kind of 'monad'. They are multi-layered 'miniatures', small 'Yards' from which to look at the 'World'. Taxonomic Landscapes are time-documents and samples of the current threefold practice. Not unlike a multi-exposed photograph. Within the Taxonomic Landscapes the fragments are as 'marks on a piece of paper'; generating a focus on their interrelationships and the relations they have with the world beyond the Taxonomic Landscape, beyond the 'enclosure'. Taxonomic Landscapes take the following position in the research protocol: Practice > Fold > Fragment > Taxonomic Landscape > Markings > Practice > Da Capo

04. Knowledge generating engines?

Through participating in this CA2RE conference I hope to test the relevance and effectiveness of this method of presenting/giving an account on the ongoing practice based research and to explore the Taxonomic Landscapes as knowledge generating engines. Deliberating with peers and reviewers hopefully also leads to finding out

whether the name ‘Taxonomic Landscape’ is relevant and to the point, to explore whether these Taxonomic Landscapes are really ‘Monads’. Other questions to be addressed are: what is the mechanism for selecting fragments? What are my specific roles in the threefold practice? How is the reflecting done?

Participating and debating the exhibition-installation should serve to move the threefold practice a step further and to work on the tightly stitching of the three practices. The fragments, the Taxonomic Landscapes, the ‘Yard and World’ framework are all referring to the ‘laws’ of the ‘design paradigm’ that govern them: the ambivalence of being distinct yet overlapping, being grounded yet free or boundless.

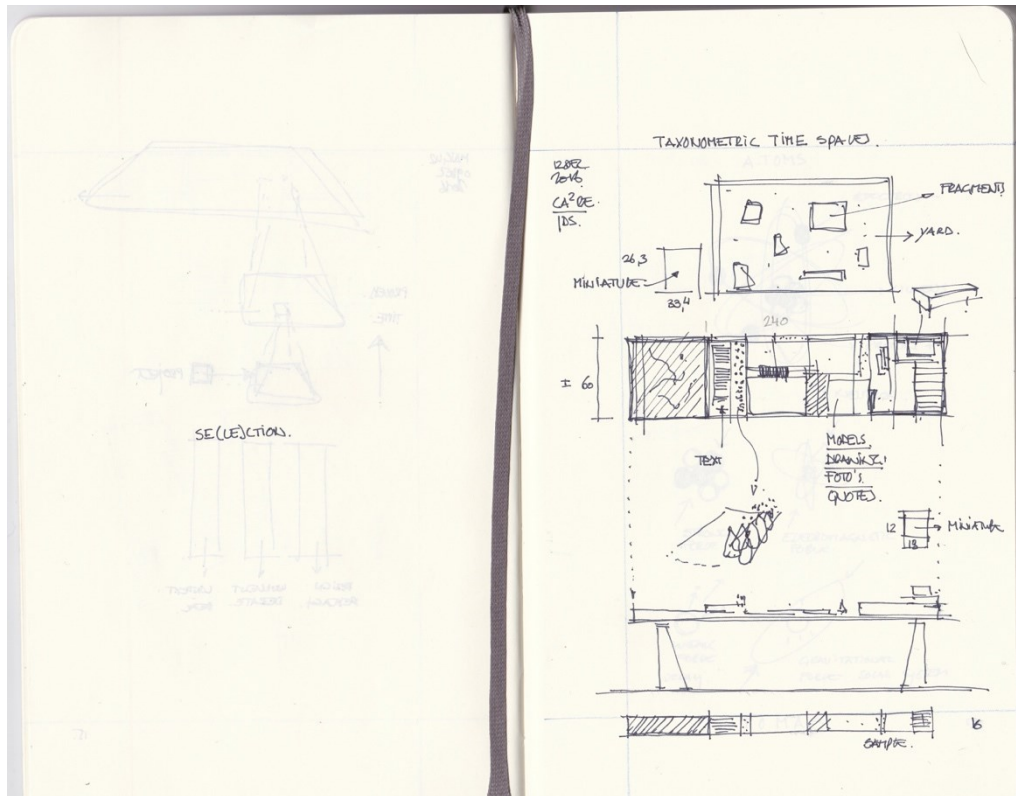


Figure 3
Se(lection): preparatory sketch for a Taxonomic Landscape.

05. On previous Taxonomic Landscapes

Up until today several Taxonomic Landscapes have been created. Some as try-outs other more elaborate. What follows are some first observations and reflections based on these experiences. The observations will be mentioned without elaborating them. For two reasons: first it is too soon to develop them as conclusions and second, they will be further addressed in the installation for the CA²RE conference. These first observations are:

Taxonomic Landscapes can be thematic of general reflective of the research practice.

The intelligibility and readability of the Taxonomic Landscapes seems to ask for a decipher-work, a key-work, the introduction and a portal to the work and a portal through the work.

It is important to contextualise the Taxonomic landscapes within the PhD work.

This could for instance happen through a deliberate introduction, framing and

stitching of the exhibited fragments and the body of work, the process and the progress.

The creation of Taxonomic Landscapes happens partially in situ in two different ways: some parts of the Taxonomic Landscapes are prepared in advance, some are developed on location. There are some predisposed elements and fixed elements that are pre-set and priority fixed. (Figure 2) Making in place is definitely an important factor. And secondly: the spatial environment in which the Taxonomic landscapes are 'drawn' play an important role in the atmosphere overall and specific setting. There is a definite interaction between the Taxonomic Landscapes and the surrounding in which they are created.

These observations will be further addressed during the preparation for the CA²RE conference as well as during the event.

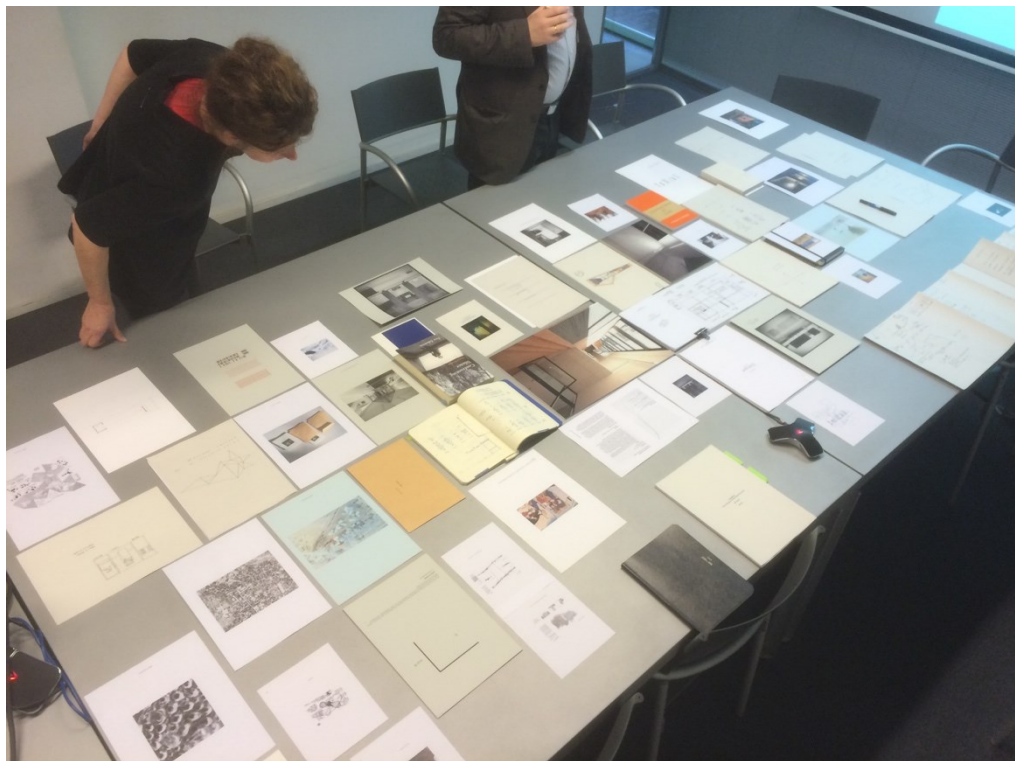


Figure 4
First Taxonomic Landscape produced in for the first PhD presentation at the Faculty of Architecture KU Leuven February 2016.

06. First coda: a very brief history of Taxonomic Landscapes

The Taxonomic Landscapes are a recent development in the Yard and World research. I'm only starting to experiment and to get acquainted with what they can do (and what not). In the following paragraph, I will sketch the development of the Taxonomic Landscapes. This happened parallel in the threefold practice.

Both in the office studio and the faculty studio I felt that the slideshow presentation was not performing optimally as a means of communicating and representing a project. I aim for a cooperative and transparent dialogue with all stakeholders and noticed that the slideshow was not as performative as we would have liked it to be. For numerous reasons that is. To name but a few: unilateral, linear narrative, image oriented, lacking simultaneity of information ...

In that context, I started to explore with encouraging students, myself and the rest of the office studio to start putting the things on the table... As is 'I put my cards on the table'. This turned out to be a fruitful, powerful and useful way of communicating a projects intention and in evoking a transparent dialogue. Currently we are experimenting with this in the office studio to do workshops and 'presentations' to our clients... Simultaneously I started to do the same for the PhD research.



Figure 5

13 High: Evoking A Transparent Dialogue: Table Setting for an official project presentation.

Up to date several of those table settings have been implemented in the design studios (faculty and office). Within the PhD the Taxonomic Landscapes emerged out this experience. So far two Taxonomic Landscapes have been produced. The first one as the base for the first PhD presentation and the second as part of the Joint Doctoral Seminar, an exhibition in the Sint-Lukas Galerie in Brussels, brining artist and architect researchers together.



Figure 6
'Le Jardin du Paradis' as hypercube: Taxonomic landscape (2): markings of a threefold practice. RAAK seminar 01/2017 – detail of the installation – facing the wall.

Next to these more elaborate Taxonomic Landscapes there are different try-outs. As part of the PhD research I made a segment of my studio space distinct and created a micro public gallery on the edge of public realm and the private space. Different try-outs of the Taxonomic Landscapes are regularly showcased in this Studio Tuin en Wereld micro public gallery in Antwerp.

07. Second coda: agencies of the Taxonomic Landscapes

Although there is a correlation and parallel between the table settings in the design studio's and the Taxonomic Landscapes of the PhD there is an important difference: The Taxonomic Landscapes serve more purposes than the table settings in the studio's. A first reflection on the role and position of the Taxonomic Landscapes in the PhD research reveals that they work in at least three ways: as showcase, as filter and sieve and as a Ductus.

That they act as a showcase is the first and obvious characteristic of the Taxonomic Landscapes. Fragments of the threefold practice are exhibited to an audience. Secondly, Taxonomic Landscapes also act as filter and sieve in the sense that in the method of Practice > Fold > Fragment > Taxonomic Landscape > Markings > Practice (see above) not all fragments of the threefold practice that are incorporated in Taxonomic

Landscapes proof to be relevant for the PhD research. Some of those fragments proof to be crucial and will return in future Taxonomic Landscapes (let's call them Revenants) and some will disappear. Nevertheless, they probably will be helpful in positioning the relevance of other fragments.

The third level on with the Taxonomic Landscape seems to work is related to the concept of the Ductus. Mary Carruthers explores the meaning of the Ductus in the paper 'The concept of Ductus: Or journeying through a work of art'. "Ductus" she writes "is the way by which a work leads someone through itself: that quality in a work's formal patterns which engages an audience and then sets a viewer or auditor or performer in motion within its structures, an experience more like travelling through stages along a route than like perceiving a whole object." And further on: "One is said to travel through a composition, whether of words or other materials, led on by the stylistic qualities of its parts and their formally arranged relationships."

It seems that the concept of Ductus is highly related to the position, ambitions and goals that the Taxonomic Landscapes have in the Yard and World PhD research. As Mary Carruthers describes it: "Ductus is the way(s) that a composition, realising the plan(s) set within its arrangements, guides a person to its various goals, both in its parts and overall."

These three workings obvious need further reflection but I consider it relevant to at least mention them in the context of this installation.



Figure 7

'Le Jardin du Paradis' as hypercube: Taxonomic landscape (2): markings of a threefold practice. RAAK seminar 01/2017 – detail of the installation facing the courtyard.

08. Prologue from 1463: Of praiseworthy planning...

In 'Les douze dames de réthorique', a treatise on rhetoric from 1463, the eleventh dame, called 'Deduccion loable' says: "To speak of my offices / I undertake to sort the essentials, / the diverse, simple things, / into an integrated work /And there [within the framework, as just described] I arrange my ornaments / my flowers, my colours, my green lawns / in order to attain by hard labours / the goal encompassed in my intention [corage]." As quoted in *The Concept of Ductus* (M.Carruthers, 2010).

What better way, for now, to describe the Taxonomic Landscapes that are created in the context of the Yard and World as a method of reflection and giving an account of the research by design. And in doing so 'Of Fragments: Taxonomic Landscapes' creates and unfolds relationships that become 'Markings of a Practice'.

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Learning from Tissergate

“Thinking and working on design of dense urban communities for tomorrow with a new social order and communicate this with appropriate tools to explicate the research more precisely and to experiment with own forms of discourse to open a social debate.”

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Abstract. How can we provide quality space, in a world evolving towards a man-centered planet (the Anthropocene), for 9 – 12 billion people by 2050? Can architecture play an important role in this necessary evolution? This issue has been relevant for a long time and is increasingly gaining importance because of the growing world population.

Alternative residential communities, based on the concept of the ksour and participatory democracy, can be a solution to deal with the growing and aging population.

A discourse concerning such concepts, can work out an evolution from our present passive treatment facilities, where elderly become consumption objects hidden in society, to structures that improve the quality of living. We want to explore this social issue through architectural and planning parameters based on several projects.

With reference to the research model, Ksar Tissergate, a historic village located in southern Morocco, we look at a number of contemporary projects by Delmulle Delmulle Architects which incorporate the intrinsic qualities of the Ksar by creating new strategies for future projects. These projects are a prospectivism for the future and must be an effort to optimize the available space in a physical and human context.

From a holistic research through an academic architecture terminology, evolve to an architecture that aims to optimize the available space and to sublimate the physical and human context, by means of pragmatic created total spaces. Axonometric drawings are therefore used as ‘interfaces’ clarifying the relationship between man and space through a simplification of complexity.

Keywords. Prospectivism; social capital; human context; materiality; experience

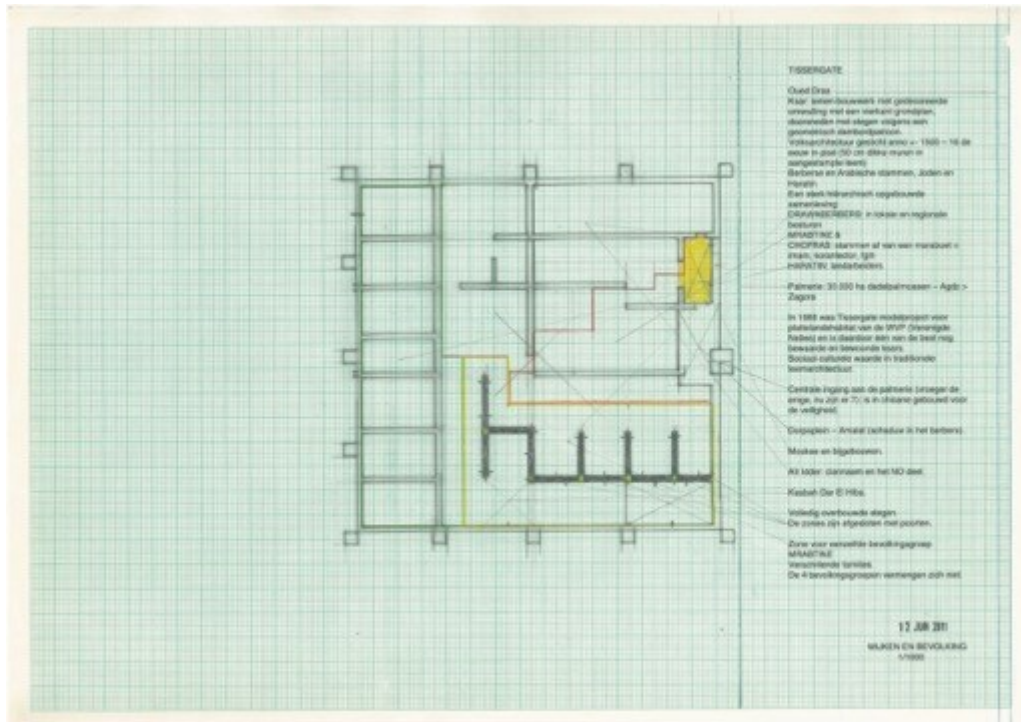
Tissergate

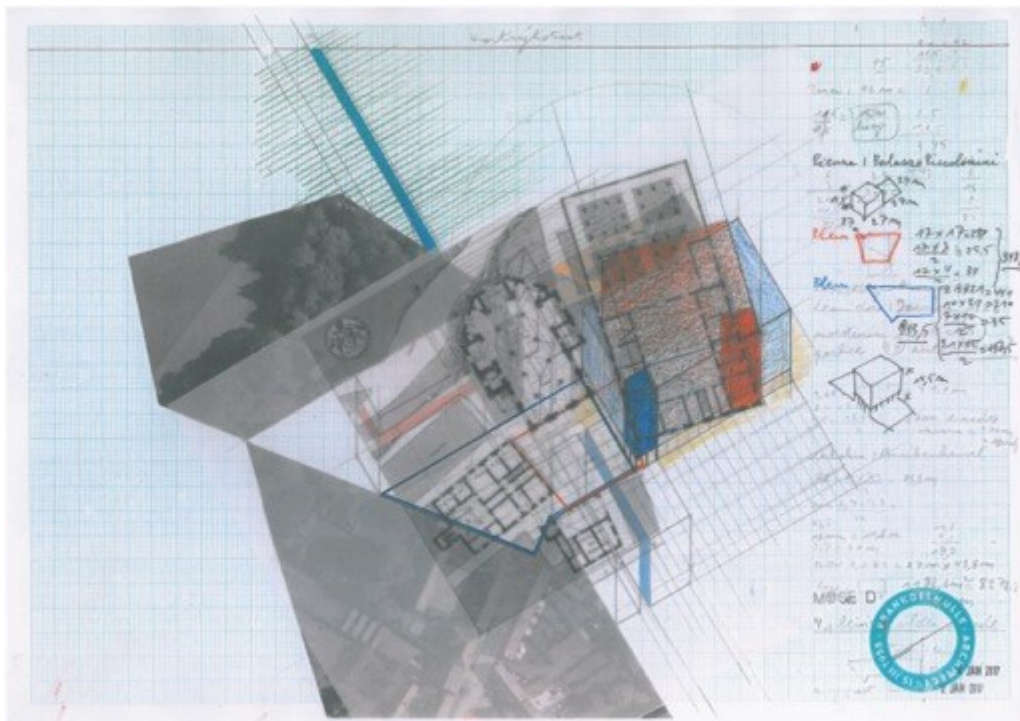
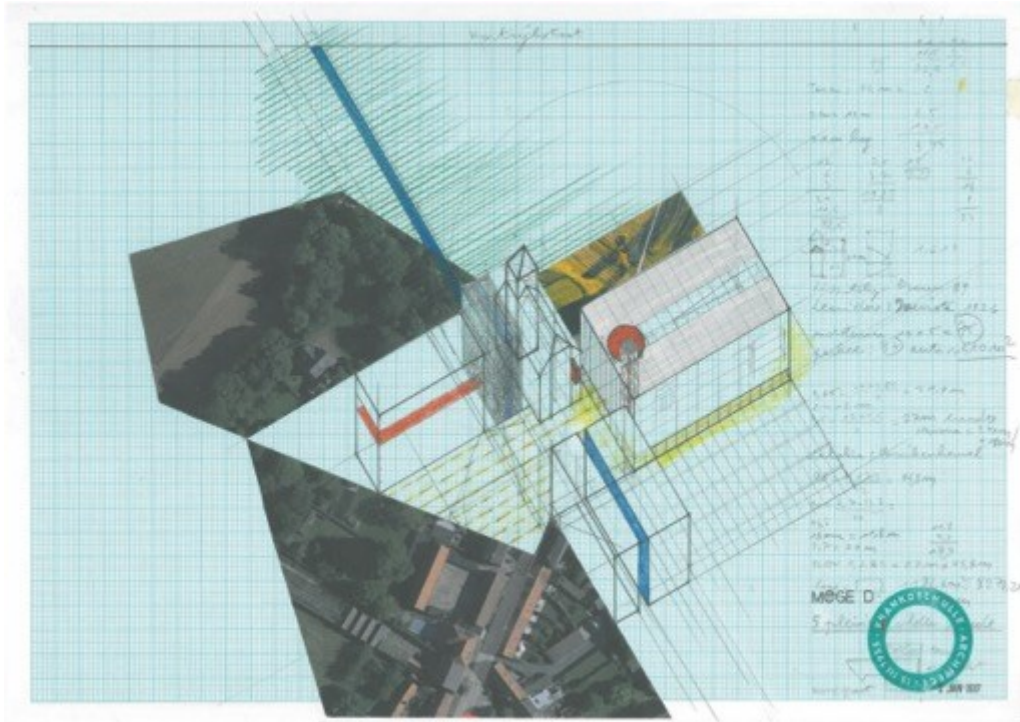
In the south of Morocco, on the edge of the desert, are along the entire length of the Draa river fortified villages or "ksour" built. These are impressive structures created in pisé (50 cm thick walls of rammed dried clay) with decorated walls. The villages are built according to a geometric pattern that intersect with narrow alleys that are covered for protection from the heat and to generate privacy.

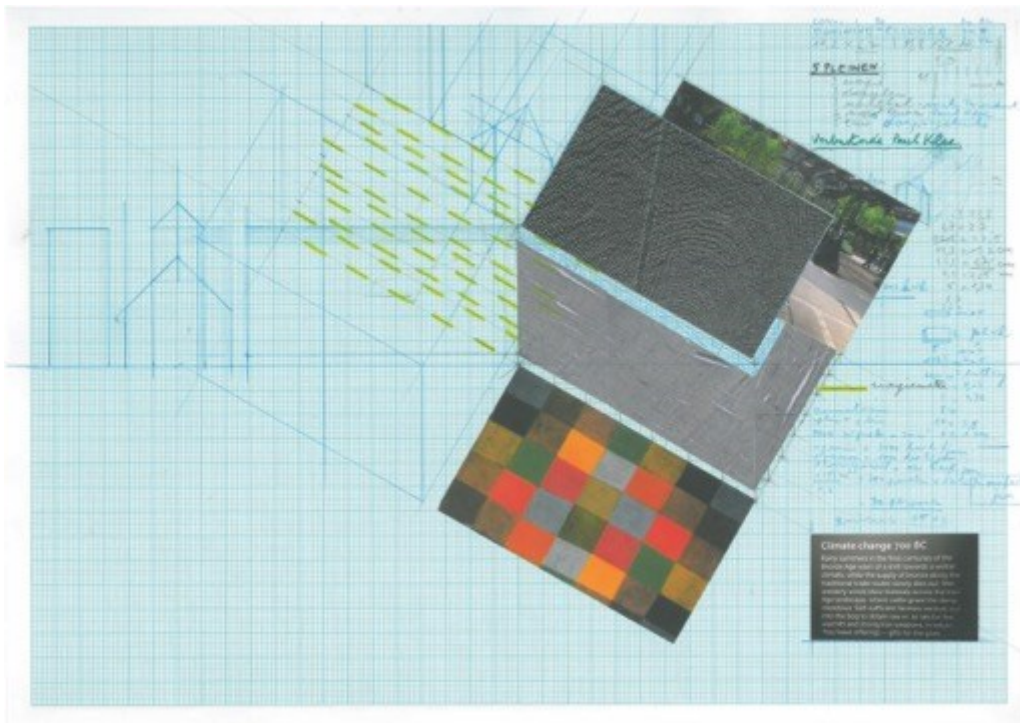
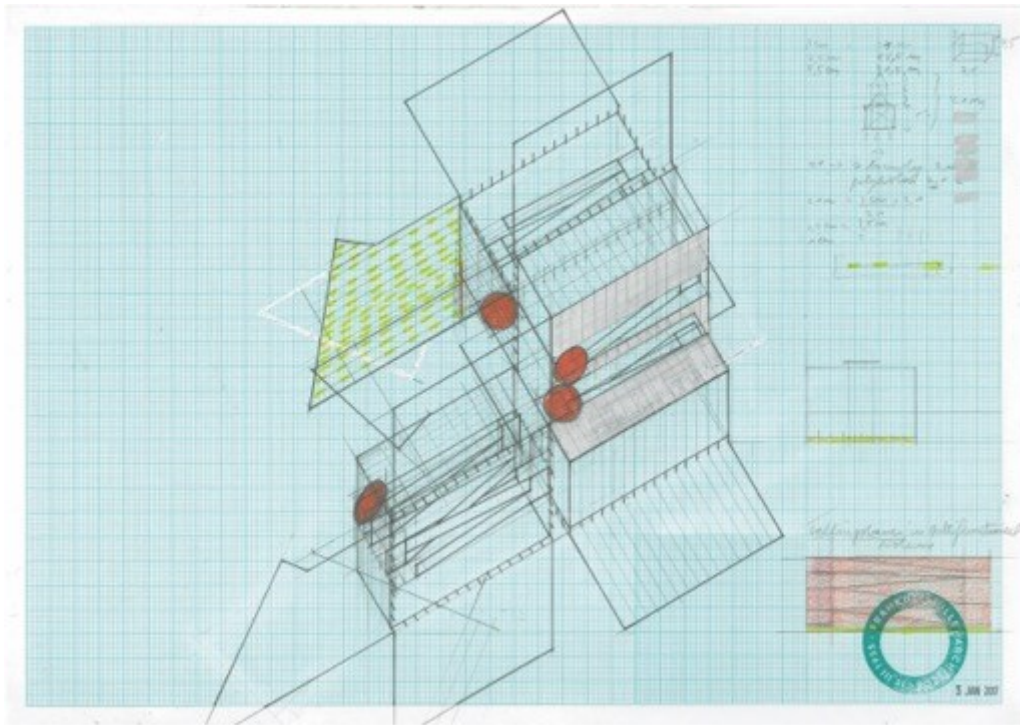
The village consists of terraced houses with shared facilities like grain houses, shops, baths and mosques, and constitutes a social, economic and political unity.

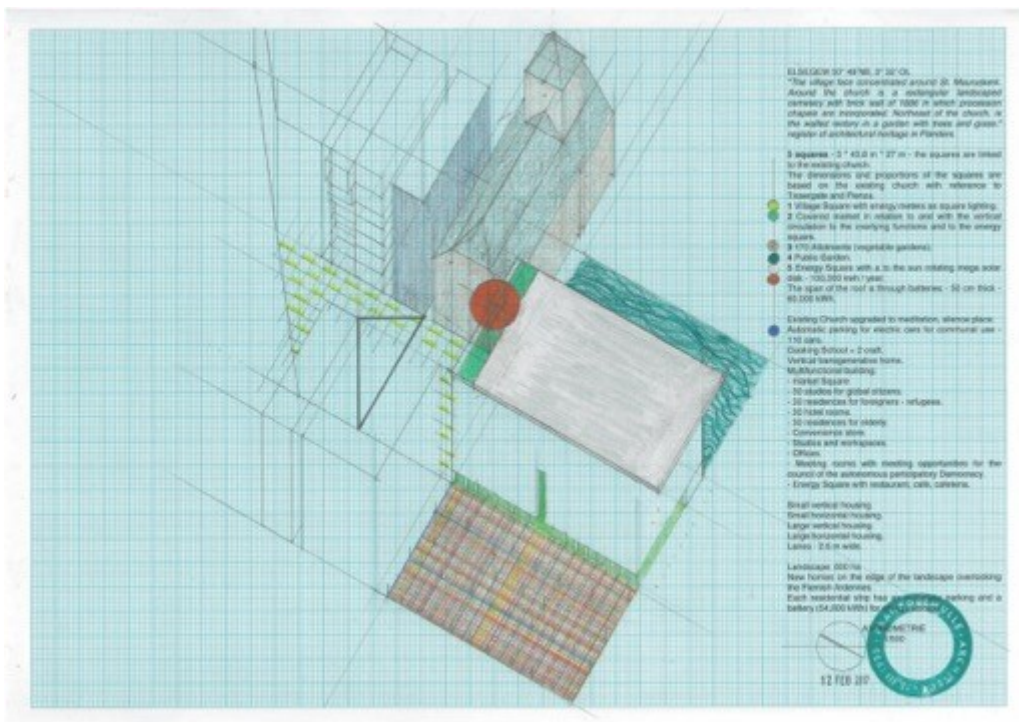
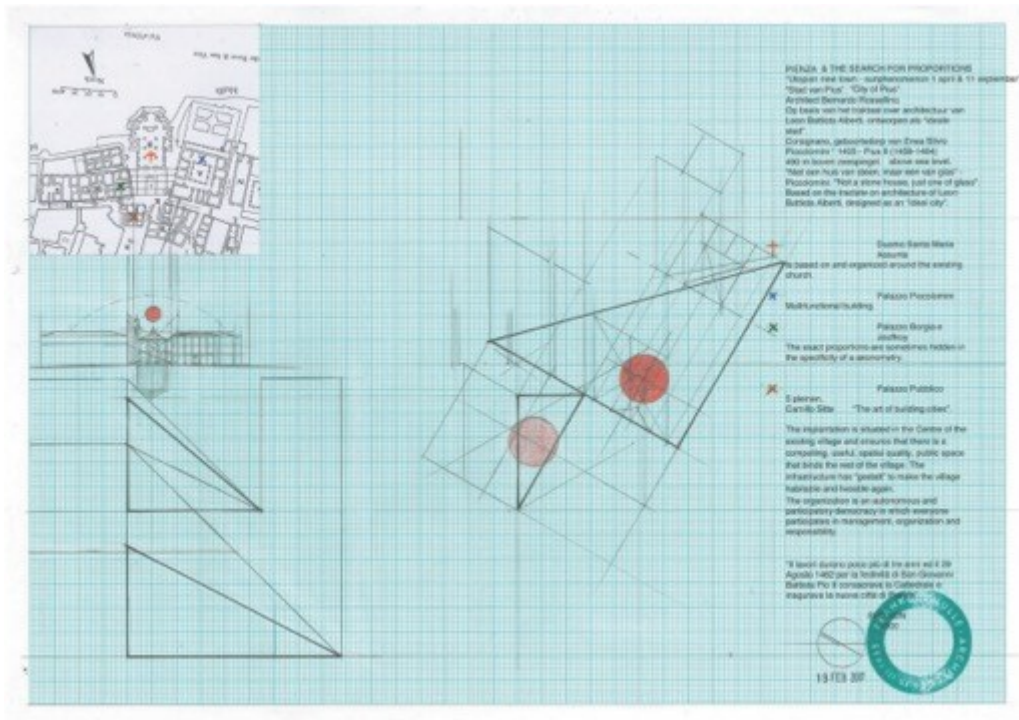
The culture of the Berbers in the Ksar is a remarkable synergy and harmony of residents; It's a world of people who have an unprecedented social capital.

In these communities, there is no segregation, there are large and small units, low budget and high-level units that are built together, based on transgenerative society models. This example of historic architecture and urban planning can be a powerful touchstone for our contemporary society and for the current architectural practice, for an evolution to modern, sustainable, contemporary communities: an open environment









Interfaces

Since 1970 I was already using more than 500 axonometrys, three-dimensional drawings without perspective on green graph paper, as **interfaces** for research and communication of designs with stakeholders. It is an appropriate tool to search for the identity of the discipline. What is the uniqueness and specificity of a discipline exactly? And of education? And what and how can we deal with specific forms of communication, specific to a discipline as Architecture.

Interface: through a kind of simplification, the drawing clarifies the relationship between humans and spaces. It is a search for new forms of communication that are specific to the discipline.

Interface: a tool that works and proves its effectiveness over the years and in a diversity of topics, again and again.

Interface: as an opportunity to explicate (our) research accurately, differently and better than through doctoral text and the classic thesis. In this way architecture can generate own insights, can use appropriate forms of knowledge and can experiment with own forms of discourse.

We also refer to a URL of the website.

(<http://delmuledelmulle.be/theory>)

Agencement

Deleuze and Guattari had invented a specific phenomena for a new world: “**agencement**”. Gilles Deleuze was a French philosopher (he died a few years ago) so it is a French world.

In English the word doesn't exist, it must be something like “**arrangement**” This is collecting a huge amount of information in different cultures, that is brought together in different combinations, resulting in a totally new appreciation of architecture and urban design, that is connected with time and space and results in a new qualitative unity.

Possibility of a village

It is important to think about how we should organize our societies in order to keep them viable today and in the future. We need to develop new concepts linked to new architectural and urban planning strategies. 54% of the world's population lives in cities already. In 1900 it was 13%. In 2050 it will be 2.5 billion people. Flanders is already one big city, a city with sprawl and after sprawl. Many villages in Flanders have their own identity and are definitely an alternative to mitigate congestion and pollution in cities. However, villages suffer with depopulation and ultimately become desolated ghost towns. Human and social capital are an important factor in the exodus. The "active" population is looking for career in our capitalist "hurry" society, and are therefore forced to live in cities. The inactive population remains behind in the villages. How can architecture and urban design fulfill an important role in this necessary evolution?

The physical context: The implantation is situated in the existing village and ensures that there is a compelling, useful, spatial qualitative, public space that binds the rest of the village. The infrastructure has a small footprint and a minimal ecological footprint. It has “gestalt” to make the village habitable and liveable again.

The human context: Bringing together seemingly not reconcilable elements is the frame for the design. The design is an interface between designer and stakeholders. The axonometry is a communication tool that allows the design to be the engine to stimulate dynamism and enthusiasm and to frame the project in a social context. So we develop a design methodology for sustainable, open, transgenerative communities. The study project and research model Ksar Tissergate is hereby a touchstone for the complex human context. The organization of such a village is an autonomous and participatory democracy

in which everyone participates in management and organization and responsibility. Architecture and urban design contributes to proper functioning.

Spaciousness: The translation into spaciousness is a difficult task for an architect, but that's in fact his know-how. Besides the physical and human context, the challenge is modeling physical and tangible qualitative space. It is a syncretic unity of social and cultural networks, mobility, communications, education, health, work, relaxation, without segregation between old and young, male and female, race, religion, language, ancestry,...

Discourse: Axonometries of the design for the transgenerative villages will be, as in the normal operation of our office, further developed digital together with our staff to building applications. The building applications will be refused. We will then launch an appeals procedure up to the Flemish government.

Thus, the public debate will be boosted at all levels.

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Framework for Tectonic Thinking, a Conceptual Approach

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Abstract. This research paper is a contribution to the field of architectural design theory in the area of tectonics. From the designer's point of view, it will develop an overarching conceptual framework for tectonic thinking (FTT), which will serve as a tool for the comparative analysis and interpretation of a wide range of tectonic motifs and design positions. The understanding of tectonics will be broadened and differentiated. The conceptual framework will be developed in writing and in hand-drawn mappings. This comparative method assumes not one single, supposedly right, meaning of tectonics, but several different meanings. The conceptual framework will employ the following oppositional poles as distinguishing criteria: *loadbearing construction* versus *non-loadbearing construction*, *solid construction* versus *filigree construction*, and *tectonic expression* versus *a-tectonic expression*. It does not assume a value judgement beforehand about any of these positions. Also a-tectonic design positions will be regarded as valid positions within this framework.

Keywords. Architectural design theory; practical aesthetics; tectonics; a-tectonics; *venustas et firmitas*.

Contextualization

This paper is a contribution to the field of architectural design theory in the area of tectonics. It proposes a conceptual framework for tectonic thinking (FTT) that broadens and differentiates the term tectonics. It suggests to distinguish different types of tectonics to foster a self-conscious employment of the term in architectural design practice and in academia.

The term tectonics was introduced in architectural theory not until the middle of the 19th century especially in the German architectural debate (Bötticher, 1844-52; Semper, 1860-63), to more or less disappear from it again with the rise of the modern movement. From the 1980ies onwards –only preceded by Sekler (1965, 1967)– the term has gained renewed critical attention (Gregotti, 1983; Frascari, 1984; Frampton, 1983, 1990; Vallhonrat, 1988; Kollhoff, 1993; Hartoonian, 1994), most prominently with Kenneth Frampton's magnum opus *Studies in Tectonic Culture* (1995). The book serves as a great inspirational source for architects interested in the topic; and also for academics, who use it as a reference work to assess tectonic theories of the 19th century (Beim, 2004). The success of *Studies in Tectonic Culture* can be explained by its effort to contemporize this earlier body of architectural thought, as well as showing a way to make tectonic thinking operative in architectural design practice.

Inspired by Bötticher and Semper, Frampton introduces the two related terms *ontological* and *representational aspects* of constructional form. Herein construction is primarily understood as the loadbearing structure of a building. The ontological aspect may be taken as a synonym for the actual loadbearing structure, while the representational aspect can refer to the real loadbearing structure, if it is hidden for reasons of fire protection or otherwise. Frampton's favourite motif to express it becomes *the frame and its infill*.

While Frampton's recapitulation of these earlier tectonic theories with reference to the loadbearing structure works well for a tectonic position that evolves from Bötticher's theory, it underexposes the possibility of other tectonic positions that Semper's more encompassing theory suggests.

At an earlier occasion I have proposed to term tectonic positions deriving from Bötticher as *tectonics of loadbearing* and those deriving from Semper's theory of dressing as *tectonics of dressing* (Garritzmann 2013, 2016). In this paper I will continue these reflections by identifying additional tectonic positions.

To propose more tectonic positions, differing from the loadbearing one, does not mean that they should be seen in opposition to it. Instead they should be viewed as a broadening of tectonic thinking that considers for each of the positions the dual notions *construction* and *form of appearance*, *technique* and *aesthetics*, or *firmitas* and *venustas* (to use two terms of the Vitruvian triad) as complementary.¹

Research question + research method

'How can we broaden and differentiate the understanding of tectonics in architecture?' then is the research question of this paper.

To answer the research question, this paper suggests an overarching conceptual framework or theory for tectonic thinking (FTT),² which will serve as a tool for the comparative analysis and interpretation of a wide range of tectonic motifs and design positions. This comparative method assumes not one single, supposedly right, meaning of tectonics, but several different meanings. The conceptual framework has been developed in parallel in hand-drawn mappings and in writing.

Is it OK to talk about more than one tectonics?

Etymological accounts of the term tectonics explain that the word tectonics originates in Old Greek and is associated with making. It first referred to carpentry, then to the building crafts employing hard materials (besides metal), and then to all crafts involved in the building trade. Sometimes even arts that do not belong to the building trade or the applied arts would be discussed in terms of tectonics (Borbein, 1982, 75).

German architectural thought adopted the term from archaeology, where K.O. Müller had introduced it in his handbook to discuss the products of the applied arts in Greek antiquity (1830). It was Karl Bötticher who published with his *Die Tektonik der Hellenen* (1844-52) a first fully developed architectural theory focusing on the term.

Semper took only full notice of Bötticher's *Tektonik* a decade after its first publication, when he was already working on *Der Stil* for years. Only since then he himself started to use the term tectonics. But Semper did not just by adopt Bötticher's approach, instead he engaged in his own considerations about what the term should mean (Hermann, 1984, 139-152).³

Initially Semper distinguished between a *general tectonics* which included all primordial applied arts, and a *tectonics in the narrower sense* which he reserved for carpentry and used as a synonym for it. Unfortunately, Semper does not elaborate on this distinction in *Der Stil*, but the complete title of the book *Der Stil in den technischen und tektonischen Künsten, oder, Praktische Aesthetik: ein Handbuch für Techniker, Künstler und Kunstfreunde* refers to '*tektonische Künste*' (*tectonic arts*) in the plural implying that Semper considers at least more than one of the applied arts as tectonic.

Considering the encompassing use of the term tectonics in Old Greek, the reflections of Semper and other authors in the 19th century, as well as more recent efforts to embrace the term and eventually charge it with new meanings, it makes sense to broaden the

¹ Freely adopted from Hans Kollhoff (1993, 15).

² I am well aware that the words '*overarching*' and '*framework*' used here in a theoretical sense also have a meaning in the field that the theory addresses. It has been noted before that the language of philosophy is soaked with a vocabulary originating in architecture.

³ Surprisingly Semper did not engage in etymological reflections about the term as he did with the roots of words relating to the textile arts in German.

scope of tectonics outside the loadbearing realm. We will identify different kinds of tectonics with a differentiated terminology to be able to communicate about them in a meaningful way.

Framework for Tectonic Thinking: loadbearing **construction** and type of **construction**

Basically we are looking for distinguishing categories to establish a classificatory scheme for the differentiation of tectonic motifs. To arrive at such a scheme, two questions have to be answered. Firstly, which categories should it employ? And secondly, how should the categories be related to each other?

The category that directly comes to mind is of course the *loadbearing construction*; we have touched upon it in our introduction already. The poles of this category range from *loadbearing construction* to its opposite *non-loadbearing construction*.

The other category that we are going to consider is the *type of construction* with *solid construction* and *filigree construction* as its archetypal forms. Wieser and Deplazes refer to Frampton, and through Frampton to Viollet-le-Duc and Semper, when they distinguish between these two construction types in their introductory essay to the brilliant handbook *Constructing Architecture* (2013). Solid construction refers to the craft of *stonecutting*, while filigree construction refers to *carpentry* and the *textile arts*. According to the two authors all forms of building construction have derived from these two archetypal techniques, but today there mainly exist hybrid combinations of the two.

Each of the previous two categories separately –the *loadbearing construction* and the *type of construction*– is useful by itself in distinguishing a range of tectonic motifs. But on a conceptual level the loadbearing criterion is not able to capture the difference between *stonecutting* and *carpentry*, while the type of construction criterion is not able to capture the difference between *carpentry* and *textile*. If we combine the two categories we can tackle these shortcomings.

The FTT will thus employ the following oppositional poles as distinguishing parameters: *loadbearing construction* versus *non-loadbearing construction* and *solid construction* versus *filigree construction*. In the first category the emphasis is laid on the *structural* meaning of construction; in the second category the meaning of *conjoining*, the ‘con’ in construction is stressed.

We propose now to combine the two categories in an orthogonal axial system in which the vertical represents the category *loadbearing construction* and the horizontal the category *type of construction*. With the two axes we can construct a four-field matrix, in which each field represents a particular tectonic position with two according constructional parameters.

It does not come as a surprise that each of the four primordial applied arts –each with a corresponding repertoire of formal motifs– can be associated with one of the four positions in the matrix. The applied arts do not constitute the distinguishing criteria, but they sponsor the names for the tectonic positions: *Tectonics of Textile*, *Tectonics of Ceramics*, *Tectonics of Carpentry*, *Tectonics of Stonecutting*.

It was one of Semper’s main points in *Der Stil* to demonstrate that architecture had received its entire formal repertoire from the applied arts.⁴ Semper anticipated this insight in his essay *Die vier Elemente der Baukunst* (The Four Elements of Architecture) where he already associated each of the four elements with a primordial applied art

⁴ Please note that we do not follow Semper’s idea that the aspect of *use* or *purpose* should be regarded as separate from the aspect that considers *materials*, *tools* and *procedures* in the becoming of artistic or tectonic form. This distinction made Semper to analyse each of the primordial applied arts in two chapters. The first describing general-formal aspects of artistic form which he considered timeless, the second describing the technical-historical aspects of artistic form which could change or evolve with geographic place and historic time. Semper was criticized for this distinction for it could not be sustained properly. He actually seems to have agreed with this criticism.

(1951). The table Fig.1 shows how the categories *loadbearing construction* and *type of construction* relate to *The Four Elements of Architecture* and to the primordial applied arts / the four basic tectonic positions.

Loadbearing Construction	Type of Construction	The Four Elements of Architecture	Applied Art > Tectonics of ...
Non-loadbearing	Filigree	Enclosure	Textile
Non-loadbearing	Solid	Fireplace	Ceramics
Loadbearing	Filigree	Roof + supports	Carpentry
Loadbearing	Solid	Earthworks	Stonecutting

Figure 1

Table showing four tectonic positions in relation to the categories loadbearing construction and type of construction, and to Semper's Four Elements of Architecture.

Buildings usually employ each of the four elements, but as Semper asserts, one of the four elements can be more dominant and suppress the others. Likewise, this counts for the tectonic positions; they can be combined, but also one of them can dominate the appearance of a building.

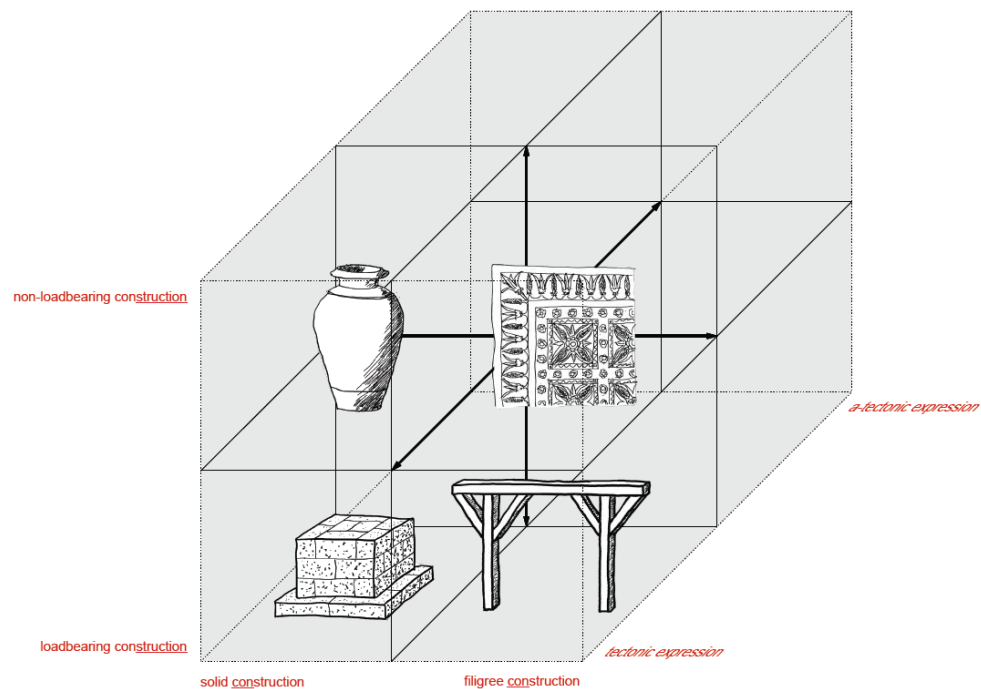


Figure 2

Conceptual Framework for Tectonic Thinking (FTT) depicting the side of tectonic expression. The vertical axis of loadbearing construction (loadbearing vs. non-loadbearing) and the horizontal axis of type of construction (solid vs. filigree) create four fields into which the primordial applied arts can be arranged. The tectonic positions are named after them accordingly.

Framework for Tectonic Thinking broadened: tectonic versus a-tectonic expression

The architectural historian and educator Eduard Sekler anticipated the revitalisation of the term tectonics in the 1980ies by 20 years. In his essay *Structure, Construction, and Tectonics* he argues that tectonics is one of the most autonomous aspects of architecture and that it should be included in architectural analysis and criticism (1965).

In first instance Sekler seems to be an advocator of *tectonic expression*, but then he also suggests the idea of its opposite *atectonic expression*. “The tectonic expression may be deliberately unclear, leaving a beholder marveling at vast expanses of matter hovering apparently without effort over a void, as in so many Byzantine churches. There may be a *tectonic negation* created with the aid of *atectonic forms* which tend to disturb the viewer, as in Mannerist architecture; [...]” (1965, 94, my emphasis). Surprising about this passage is that Sekler does not dismiss the idea of *atectonic expression*, as one might first expect.

Two years later Sekler develops the concept of atectonic expression further in his perceptive essay on Palais Stoclet by Joseph Hoffmann:

“At the corners or any other places of juncture where two or more of these parallel moldings come together, the effect tends towards a negation of the solidity of the built volumes. A feeling persists as if the walls had not been built up in a heavy construction but consisted of large sheets of thin material, joined at the corners with metal bands to protect the edges. [...] The visual result is very striking and atectonic in the extreme. ‘Atectonic’ is used here to describe a manner in which the expressive interaction of load and support in architecture is visually negated or obscured. [...] There are many other atectonic details in the Stoclet House. Heavy piers have nothing of an adequate visual weight to support but carry a thin, flat roof as at the entrance and over the loggia on the roof terrace. [...] In this connection it is equally significant that windows are set flush into the façade, even slightly protruding, not in recess which would betray the thickness of the wall, and that they are cut into the tops of the cornice-less façades.” (1967, 230-231).

Frampton is well aware of Sekler’s concept of *atectonics*. He also quotes the previous passage in *Tectonic Culture*; he even adds the AEG turbine factory by Peter Behrens as another example of it (1995, 20-21). But in the continuing chapters of his book Frampton does not include *atectonic expression* as a possible option within the field of tectonics.

We propose to take Sekler’s idea of atectonic expression serious and include it as a genuine position in our conceptual framework for tectonic thinking. A third axis distinguishes then the poles *tectonic expression* and *a-tectonic expression* turning our initial two by two matrix into a 3-dimensional cube. The positions associated with the applied arts are situated at the of tectonic side of the cube. At the other side we find their atectonic opposites: *Atectonics of Textile*, *Atectonics of Ceramics*, *Atectonics of Carpentry*, *Atectonics of Stonecutting*.

We understand each of our now eight positions as technically and aesthetically equally engaged, only the type and degree of their tectonic expression differs.

Atectonic expressions

Other than on the tectonic side of the cube, the forms of atectonic expression do not have their predecessors in the applied arts. Therefore, in fig.3 we chose the following architectural examples to illustrate the atectonic positions:

Atectonics of Textile – the Farnsworth House, Mies van der Rohe. *Maison Cartier* by Jean Nouvel is a more recent example. While in *Tectonics of Textile* the conjoining to bigger wholes of otherwise separate material entities inevitably creates patterns, in the *Atectonics of Textile* the materiality of the enclosure disappears. Its purest expression would be the air-curtain.

Atectonics of Ceramics – *Room Vehicle*, Greg Lynn. In contrast to the *Tectonics of Ceramics*, which articulates the contrast between parts that are formally motivated by different aspects of use (within a homogeneous material), the *Atectonics of Ceramics* smoothens the differences between parts into one continuous form that can be bended, folded, or plied.

Atectonics of Carpentry – Serpentine Pavillion, Sou Fujimoto. The Tectonics of Carpentry articulates the roof and its supports, the frame, the post and the lintel, the distinct parts that form the whole. The Atectonics of Carpentry dissolves the difference between post and lintel or of any composing structural element. In the case of Fujimoto’s Serpentine Pavillion the structural frame dissolves into an abstract though atmospheric cloud grid without clear beginning or end; no difference between top or bottom, post and lintel is articulated.

Atectonics of Stonecutting – Maison à Bordeaux, OMA/Rem Koolhaas. The Tectonics of Stonecutting in its pure expression is the seemingly seamless joined solid stone construction constituting the foundation of a building. The Atectonics of Stonecutting lets solid volumes float in space. At the Maison à Bordeaux the travertine wall that is related to the earthwork and creates the house’s basement level is also treated in an atectonic way. Its solidity is subverted by the disk shaped door, which makes the travertine appear like wall paper.

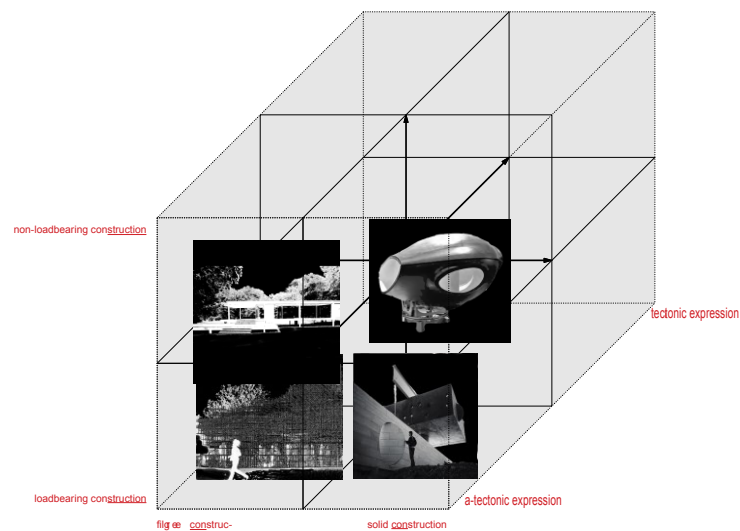


Figure 3

FTT depicting the side of atectonic expression. For the four positions the examples are: Atectonics of Textile – Farnsworth House, Mies van der Rohe. Atectonics of Ceramics – Room Vehicle, Greg Lynn. Atectonics of Carpentry – Serpentine Pavillion, Sou Fujimoto. Atectonics of Stonecutting – Maison à Bordeaux, OMA/Rem Koolhaas.

Framework for Tectonic Thinking differentiated: pure and hybrid positions

Many tectonic motifs appear to bear characteristics that cannot easily be assigned to one of four position that we distinguished above at the tectonic expression side of the cube, because they have a hybrid appearance incorporating motifs of more than one tectonic position.

To make room for hybrid positions we can further differentiate the four main positions on the tectonic side of the cube by inserting the quartering distinction of the *loadbearing construction* and *type of construction*. This results in a 4 x 4 subdivision shifting the four tectonic positions that we distinguished above to the corner positions. They constitute pure tectonic positions with a field of hybrid positions in between them. See Fig. 3.

Within each main quadrant we get besides the pure position three hybrid positions in which the main tectonic position adopts each time motifs of one of the other three tectonic positions. E.g. within the quadrant *Tectonics of Stonecutting* we can distinguish besides the form also three hybrid forms *ceramic Tectonics of Stonecutting*, *textile Tectonics of Stonecutting* and *wood Tectonics of Stonecutting* (due to the non-existent adjective form of carpentry we use here the prefix 'wood').

The motifs in Fig.4 depict per position only one of many possible actualizations. In this drawing most of the examples are taken from Semper's *Der Stil* and stem from different historic periods. We have chosen them because of their clarity for each position. Shifting from one pure position to another, along the edges or along the diagonals, the step by step transformation are illuminative for the particularity of each distinct position.

Also along the axis of tectonic expression we can differentiate more positions. Shifting from the tectonic pole of expression towards the a-tectonic pole, the motifs get weaker, then abstracted, and then turn into an a-tectonic expression.

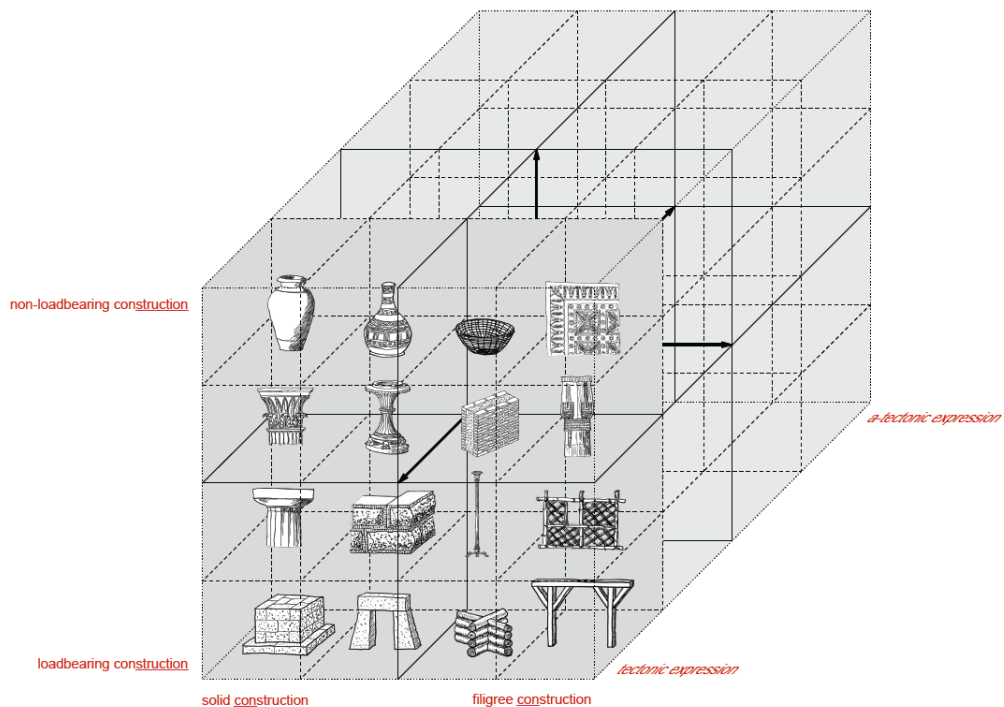


Figure 4

Framework for Tectonic Thinking depicting the side of tectonic expression. The distinguishing categories loadbearing construction and type of construction are reinserted into the main quadrants creating a 4 x 4 field with pure positions in the corners and hybrid positions in between.

Framework for Tectonic Thinking versus Semper's tectonic classification

Our conceptual scheme for tectonic thinking brings us close to Semper's *Der Stil*, but the two theoretical frameworks do actually differ from each other. Obviously Semper did not conceive of an atectonic expression. We concentrate in this paragraph on the tectonic side of FTT.

Semper explicates the theoretical framework of *Der Stil* in the first chapter where he distinguishes between the *general-formal* aspects and the *technical-historical* aspects of style. The *general-formal* aspects, which he conceives as timeless, investigates artistic form considering its material service or original use, actual or symbolic. The *technical-historical* aspects, which he conceives as changing with geographic place and

historic time, investigates artistic form considering “the *material* used to produce it, as well as the *tools* and *procedures* applied. “

The *general-formal* investigation discloses the Urforms of an applied art that according to Semper came into being when this particular applied art itself emerged at a distant historic moment. The *technical-historical* aspects explain how the Urforms are transformed under the influence of *material*, *tools* and *procedures*. Semper examines each of the four primordial accordingly with two chapters.

The Urforms can be actualized also in other materials than they originally emerged in. For this phenomenon Semper uses the German word *Stoffwechsel*, which usually translates as metabolism, but it means in the context of Semper’s theory *change of material* or *material transformation*. Semper thought of *Der Stil* as an evolutionary theory of artistic forms, explaining their original coming into being and then their formal evolution caused by the change of *materials*, *tools* and *procedures*. But Joseph Rykwert asserts that *Der Stil* should not be considered as an evolutionary theory but rather as a classificatory scheme (1976).

Der Stil has been criticized because in the analysis of artistic form the distinction between the two categories, the *general-formal* aspects and the *technical-historical* aspects, cannot really be maintained. Semper actually agreed with the criticism. The Urforms already needed *material*, *tools* and *procedures* in their original becoming. Also the material transformation of artistic motifs causes trouble when we have to decide about which applied art a transformed motif should be filed with. Should e.g. a textile motif that is realized in stonecutting be dealt with in the technical-historic chapter of the textile arts or of stonecutting?

Our conceptual framework offers an alternative to Semper’s classification of tectonic motifs. If the tectonic motifs dealt with in *Der Stil* would be rearranged according to the categories that we consider here, it would also facilitate their understanding.

The pure tectonic positions of FTT are associated with the *general-formal* chapters of *Der Stil*. The hybrid positions offer possibilities to distinguish tectonic motifs that have been formed through a process of material transformation, Semper’s *Stoffwechsel*. But we would like to suggest that it is not so much the change of one tectonic motif into another *material* (with its according *tools* and *procedures*) that matters here, it rather is the combination of two tectonic motifs that originally have emerged in different applied arts.

Such a combination of two tectonic motifs can be categorized within each main quadrant of the two original motifs. Which of the two is the right to choose depends on which constructional characteristic, in both the structural and the conjoining sense, is more expressed.

Let us take the hybrid of ceramics and textile as an example. If the containing form with textile motifs is in its expression closer to the character of a solid material and made without joining, then it should be classified in the ceramic quadrant as *textile tectonics of ceramics*. If the containing form with textile motifs expresses that it has been **constructed** from elements that were separate before, then it should be classified as *ceramic tectonics of dressing*. Examples for the respective hybrid positions are a ceramic vase with textile imprints and a bowl woven from grass fibres.

From classification of tectonics to exploration of tectonics

The FTT is not an instant classificatory system. The pure tectonic positions seem quite clear, but the hybrid positions are not as clear-cut and need to be debated about. The classification of hybrid motifs also depends on a beholder’s tectonic perception and is not always completely objectifiable. The advantage of the FTT is that it offers a background for discussion.

The FTT is also not a normative classification system. The categories rather must be seen as vectors that define a space of tectonic possibilities.

We consider FTT to be useful in the reading of architectural works from the past. Imagine our FTT travelling through historic time to different geographic places, buildings or architectural design positions. At each instance other positions in the cube will be populated with newly configured tectonic motifs. The point is not to render the architectonic forms as solely being determined or co-determined by the parameters of our classificatory system.⁵ The point rather is to render intelligible the parameters themselves that might have spurred tectonic thinking and that are operative in the becoming of architectonic form.

From reading works of the past we feel inspired to look at the works of the present and explore the future of tectonics. We may imagine what new materials and/or new construction technologies mean for different tectonic positions.

Tectonic forms are not influenced by material and technological aspects alone. They are also the result of a design choice. Working on a design the architect choses a tectonic position as well as the kind and degree of its expression. By defining a space of tectonic positions with three constructive categories our FTT offers a way to make such a choice consciously. But it should also be considered as a space of tectonic possibilities that is waiting to be explored.

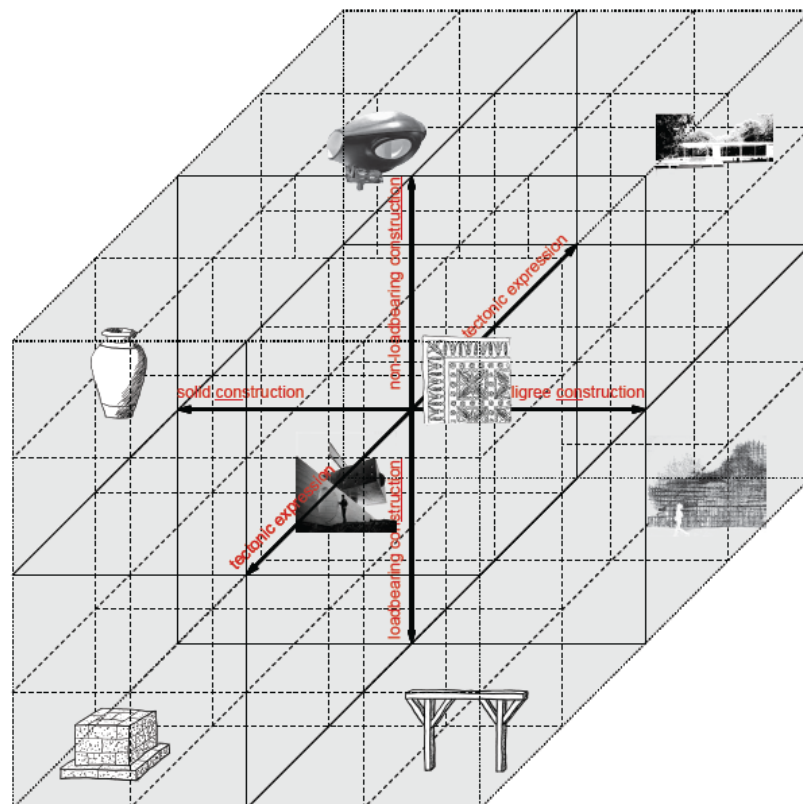


Figure 5

The FTT with the categories loadbearing construction (loadbearing versus non-loadbearing), type of construction (solid versus filigree) and tectonic expression (tectonic versus atectonic).

⁵ Needless to say that countless other factors that exert an influence on architectonic form can be conceived of.

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Publi/Cities

An interpretation of housing consumption conditions on the basis of the spirit of optimism conveyed by advertising

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Abstract. Between the 1940s and the 1980s Portugal's housing stock underwent major expansion. During this period, large-scale housing construction aimed to overcome Portugal's major housing shortages, through extensive building of mid-rise buildings and the beginning of major real-estate developments on the outskirts of the largest cities. This phenomenon was not only a decisive factor in definition of urban expansion, it also contributed to the emergence of a rising middle class, whose increased purchasing power changed the relationship patterns between houses and modes of habitation (and ultimately also with the city itself).

Advertisements – specifically those published in Portuguese specialist architecture magazines – now offer us the possibility of reinterpreting this phenomenon in the light of one of advertising's intrinsic characteristics: the use of an optimistic narrative, that aims to stimulate the desire for a specific product while changing the parameters of that which is considered to be "desirable". This desire played a decisive role in the consumer-user's acceptance of the proposed housing typologies and urban models.

Using a selection of advertisements published between 1946 and 1988 in the magazines, *Arquitectura* and *Binário*, we will provide an overview of advertising – from construction to consumption – and the manner in which advertising has accompanied the urbanisation process. We will analyse images of urban and domestic life that have embodied and shaped this process and which in turn have been shaped by advertising, seeking out the proposed models and the underlying lifestyles. On the one hand, we will demonstrate that the housing complexes revealed via advertising observe a logic intended to create desire in the consumer-user, by systematic recourse to a narrative anchored in the promise of "unpostponable happiness". On the other hand, we will see that, for this reason, such advertisements have assumed a unique role in the dissemination of several key goals that have defined urban growth, in particular in terms of interpretation of the taste and aspirations of the population as a whole.

Keywords. City; housing estates; habitation; dissemination of taste; consumption; advertising.

Introduction

Advertising in architectural magazines occupies a significant proportion¹ of the total number of pages of each edition. Due to the impact of such advertising on the way that the reader receives and interprets the editorial discourse produced in these magazines, it therefore constitutes an important part of the overall message conveyed. By virtue of its intrinsic characteristics, advertising often acts as a specific form of reproduction of images (Berger, 1972), that aims to make "public" a specific product, brand or object. Assuming that this principle, when applied to architecture (Colomina, 1988), allows us to understand advertising - an advertisement - as a way of making public, at a large-scale, a specific architectural work, we can verify that, through seduction of the

¹ According to the data retrieved, on average the published advertisements filled 25% of the available editorial space, and in some cases this proportion was as high as 40%.

consumer towards its own specific questions, advertising mythology has its own discourse (Barthes, 1957), susceptible to a complementary reading in relation to the rest of the magazine (McLuhan, 1964).

This article is based on the advertisements published in the magazines, *Arquitectura* and *Binário*, between 1957 and 1988², that oscillate between tangible and intangible aspects, i.e. between advertising that can be referenced as a reflection of reality and advertising as a symbolic or purely textual reference. In the analysis provided herein, we will solely focus on the first³, i.e. advertisements which advertise construction (buildings, the materials used and their representatives and craftsmen) and advertisements which disseminate housing-related consumption (objects that reflect the manner in which this has accompanied the urbanisation process). Through analysis of the evolution of images of the city, the article will aim to prove that the approaches used to advertise housing - i.e. the elements which constitute and shape such advertising - have also changed, giving rise to new residential models related to new consumption habits.

Cities: From mid-rise buildings to large-scale real-estate developments

From the 1940s onwards, as a result of the proliferation of mid-rise buildings (whose architecture, no longer reflecting the nationalist bent of previous decades, absorbed some of the principles of modernity), there was also proliferation of architecture-related advertisements, often based on the image of architecture itself (specifically that which has already been referred to, published in specialist magazines), which used architecture as a factor of differentiation. These advertisements essentially aimed to emphasize and accentuate the message, as demonstrated by the advertisement of insulation products by H. Vaultier & C.^a [Fig.1], based on the image of the *Bloco das Águas Livres* by Nuno Teotónio Pereira and Bartolomeu Costa Cabral. We encounter advertisements based on images of built works which serves to associate - in this case a specific building material - to the (recognised) prestige of the builder, supplier, or draughtsman, by "gluing" the brand-name to the building in question [Fig.2], which of course are thereby presumed to be "excellent". Such advertisements don't publicise real-estate properties *per se*. Instead most of them refer to mid-rise buildings built in Lisbon since WWII, which constitute, in their own right, a system of dissemination of models of architecture⁴, located in fairly central zones and destined for a (specific) segment of the middle class that was emerging at that time.

² In 1946, the magazine *Arquitectura* was acquired by the group, *ICAT-Iniciativas Culturais Arte e Técnica*. This new generation of architects, which included Keil do Amaral, gained visibility especially following the first National Congress of Architecture in 1948, and restructured the contents of this magazine, one year after the start of the second series, in order to substantially improve its quality. After affirmation of the principles of modernity, the magazine *Arquitectura* began its third series (1957) and reinvented itself, assuming a self-declared "critical" position. In 1985, the editors of the magazine in disagreement with Casa Viva (the magazine's owner), acquired another magazine, that was available at that time, *Arquitectura Portuguesa* (of which four series had been published, between 1908 and 1958). This magazine slightly altered its editorial line, in a more "postmodern" sense, it may be said, however. When it ended publication in 1988, it was ultimately the magazine *Arquitectura* that concluded its publication.

In 1958, the magazine, *Binário*, began to be published, whose name was an editorial programme in its own right, focused on the duality and complementarity between architecture and construction. The magazine was published on a regular basis until 1977, the year in which it had its final issue, after publishing 216 issues.

³ During the period analysed in this article, the consumer boom began in the 1950s, with the consequent consolidation of an advertising market in the 1960s. The 1970s foreshadowed significant changes, beginning with the regime change in 1974 and Portugal's entry into the EEC in 1986, which consolidated the opening of the Portuguese market abroad, both of which were decisive factors in the growth of advertising investment.

⁴ Models often outdated, reflecting a certain anachronism that is also often present in the advertisement.



Fig.1 – 3
H. Vaultier & C.ª. Arquitectura, #65, Lisboa: 1959; Sintoplaste. Arquitectura, #79, Lisboa: 1963; Lusalite. Arquitectura, #94, Lisboa: 1966.

As a result, on the basis of the images used, these advertisements primarily publicise the construction qualities of such models (in terms of their rigour, robustness and innovation [Fig.3]). This advertising typology extends throughout the following decade, with changes that only influence the disseminated models / buildings, in a phenomenon that indicates constant urban growth, based on limited demand, in view of the purchasing power constraints experienced by the majority of Portuguese people at the time.

It was only from the 1970s onwards that investment in housing construction started to occupy a significant proportion of all the published advertisements. This phenomenon, demonstrated by advertisements by building contractors that explicitly specify the places and real-estate developments in which they were working (or had worked), reveals the growing dimension of the volume of housing construction in these years. Advertising was thus evolving towards promoting the construction of high-rise buildings (essentially associated to the advertisement of *Comportel* lifts [Fig.4]) and housing developments (associated to the construction and real estate companies, *Batiponte* [Fig. 5], *J. Pimenta* [Fig.6], among others).



Figure 4 – 6
Comportel. Arquitectura, #148, Lisboa: 1983; Batiponte. Arquitectura, #129, Lisboa: 1974; J.Pimenta, SARL. Arquitectura, #125, Lisboa: 1972.

This coincided with major investment in (rapid) construction, that was evident in *Lusalite's* advertisement [Fig.7], which traces evolution "from our materials to

construction of the country”⁵. In relation to the "speed" that such advertisements "proposed", emphasis was placed on prefabricated building materials and techniques. In relation to the “new country” referred to in the advertisement, it is important to note the vast number of works in progress, with or without indication of the architects’ names (e.g. in António Simões da Silva's advertisements [Fig. 8], which publicise works in progress designed by Lucínio Cruz, Silva Dias or Nuno Portas and Nuno Teotónio Pereira). If we exclude social housing buildings from this analysis, because they don't fit inside the consumer logic analysed herein, this concerns construction of a housing stock aimed at an emerging middle class whose purchasing power was increasing, thus engendering "new needs", which to a certain extent are also publicised by these advertisements.

dos nossos materiais

à construção do país

Uma casa. Duas casas. Cinco casas. Um bairro. Nós estamos ao lado das autarquias locais, das câmaras que, em ligação directa com o povo, pretendem solucionar o problema da habitação. Os nossos materiais (coberturas, revestimentos, paredes, tectos, saneamento, reservatórios, ventilação) que os técnicos competentes conhecem, estão na linha da auto-construção para a construção do país. Consulte-nos.

LUSALITE
Sociedade Portuguesa de Fibro-Cimento, SARL R. S. Nicolau, 123 - Telef. 322091 - LISBOA
AGENTES EM TODO O PAÍS

empresa especializada em construção de edifícios com cofragem-túnel



ANTÓNIO SIMÕES DA SILVA

CONSTRUÇÕES CIVIS E INDUSTRIAIS
OBRAS PÚBLICAS PROJECTOS

OBRAS EM CURSO

1. OBRA SOCIAL DO MINISTERIO DA COORDENACAO INTERTERITORIAL — Projecto do Architecto Lucínio Cruz 321 Fogos
2. OBRA SOCIAL DA CAMARA MUNICIPAL DE LISBOA (EPIL — EMPRESA PUBLICA DE URBANIZACAO DE LISBOA), junto à Av. General Spínola — a Suspendere — Projecto do Architecto Silva Dias ... 134 Fogos
3. Idem, no BISTELO — R. Gaspare Vello Cabral — Projecto dos Arquitectos Nuno Portas e Teotónio Pereira ... 114 Fogos
4. FUNDO DE FOMENTO DA HABITACAO CONJUNTO HABITACIONAL DO FESO DA REGUA — Projecto do Arq.º Arnaldo Barbosa 48 Fogos
5. FUNDO DE FOMENTO DA HABITACAO CONJUNTO HABITACIONAL DE CASAS DOS MONTES DE CHAVES — Projecto do Arq.º Alvaro Mateiros ... 56 Fogos
6. EM FERRENO DA EMPRESA EM TOMAR Casa apartada do desenvolvimento (em estudo) — Projecto do Arq.º Lucínio Cruz ... 49 Fogos

ESTA EMPRESA ORGULHA-SE DE SER A PIONEIRA DA CONSTRUÇÃO TÚNEL EM PORTUGAL

RUA AUGUSTO MACHADO, 15 1.º D TEL. 719854, 719857, 719509 LISBOA
RUA DR. MANUEL RODRIGUES, 1 2.º SALA D TEL. 27356 COIMBRA

Figure 7 – 8

Lusalite. Binário, #205-206, Lisboa: 1976; António Simões da Silva. Binário, #205-206, Lisboa: 1976.

Publicities: From construction advertisements to housing consumption

The two "cities" identified in the previous overview - mid-rise buildings and large-scale real estate developments – correspond to evolution of the conditions and forms of consumption that influence the bases of taste formation, which is often one of the key goals of advertisements. In fact, whereas such advertisements initially valorised functional aspects (during this period, in the limit, a certain type of "building comfort" was publicised [Fig. 9]), we see increasing evolution towards a more sophisticated version of "desirable" housing. As the consumer-user conquered essential goods, advertising became more inventive and persuasive, sometimes advertising other (new) products [Fig. 10] or showing the "new qualities" of existing products [Fig.11].

⁵ See *Binário*, #205-206, Lisbon: 1976, p.14.

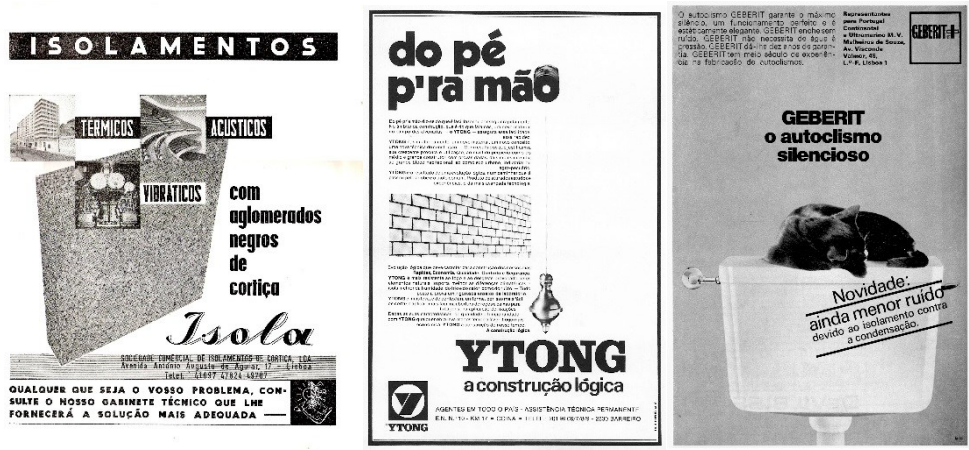


Figure 9 – 11
 Isola. Binário, #61, Lisboa: 1963; Ytong. Arquitectura, #148, Lisboa: 1983; Geberit. Arquitectura, #102, Lisboa: 1968.

Strictly speaking, this is not primarily an advertisement of the house itself, but rather of its elementary constituents (and agents). It is therefore fair to consider that, at the time, this would have been considered by many people to be "only" a rare essential commodity. This fact can be underlined by the scarcity and consequent difficulty in access to the acquisition of such housing. It was only in the early 1970s (with continuity and further affirmation in the following decade) that, in parallel with advertisements of materials and equipment, the first advertisements specifically aimed at acquisition of private housing began to appear, exemplified by the advertisements from the Caixa Geral de Depósitos [Fig. 12] which proposed that "whether you want to design the house you'd like to live in, or prefer to buy an apartment designed by professionals", the bank "can guarantee you the necessary financing.⁶ It was at this point that housing advertisements also highlighted the added value associated to the eventual associated "social status". Whether in terms of its geographical area or typology, the house was shown as a means of encouraging social relations, as demonstrated by Siurbe's advertisement of *Tower 2 in Alferragide* (sic) [Fig. 13] which poses the following question to the reader, "how often has your property benefited your social life? ", and then provides the provocative answer, "more than a just a property - a privileged way of life".⁷

⁶ See *Arquitectura*, #134, Lisbon: 1979, p.7.
⁷ See *Arquitectura*, #127-128, Lisbon: 1973, p. XXII.

Quer você goste de desenhar a casa onde deseja viver

Quer prefira comprar um andar projectado por profissionais...



...a Caixa Geral de Depósitos pode assegurar-lhe o financiamento necessário!

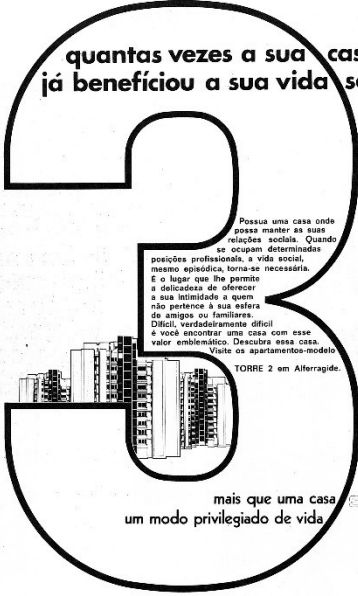
São também concedidos empréstimos para quaisquer obras de beneficiação ou ampliação da sua casa.

Consulte a Dependência da Caixa Geral de Depósitos mais próxima.

CAIXA GERAL DE DEPÓSITOS



quantas vezes a sua casa já beneficiou a sua vida social?



Possua uma casa onde possa manter as suas relações sociais. Quando se ocupam determinadas posições profissionais, a vida social, mesmo episódica, torna-se necessária. É o lugar que lhe permite a delicadeza de oferecer a sua intimidade a quem não pertence à sua esfera de amigos ou familiares. Difícil, verdadeiramente difícil é você encontrar uma casa com esse valor emblemático. Descubra essa casa. Visite os apartamentos-modelo TORRE 2 em Alfragide.

mais que uma casa um modo privilegiado de vida



Figure 12 – 13

Caixa Geral de Depósitos. *Arquitetura*, #134, Lisboa: 1979; *Siurbe. Arquitetura*, #127-128, Lisboa: 1973.

We are at a time when the house, having already attained the status of an acquired good, was the "basis" for "something else on top", capable of personalization and consequent individualization. For this reason, advertisements for home gadgets began to appear, such as the video intercom, *Vide-o-line* [Fig. 14], the *Sotarco* air conditioner [Fig. 15], and *Valadares* sanitary ware with "floral motifs" [Fig. 16], among others.



não lhe diz a cor dos olhos... mas diz-lhe quem é!

VIDEO LINE
televisor de porta

IBERÓNICA
UNIDADE DE COMERCIO E LECTRONICA S.A.

O FRIO CHEGOU

... à Avenida da Republica

SOTARCO

FABRICA CERÂMICA DE VALADARES, S.A. R.L.
APARTADO 3 - 4810 VALADARES CODEX - TELEF: 2442 - FAX: 2442 - TELEF: 7186671171

Figure 14 – 16

Iberónica. Arquitetura, #129, Lisboa: 1974; *Sotarco. Arquitetura*, #146, Lisboa: 1982; *Fábrica Cerâmica de Valadares, SARL. Arquitetura*, #151, Lisboa: 1983.

In the 1980s, an environmental theme began to emerge, with growing valorisation of advertising aimed at energy equipment [Fig. 17]. There was also advertising for financing methods to acquire [Fig. 18], not only housing, but also the respective "extras": e.g. the two-door garage (*Pornorma* [Fig.19]), which presupposed space for the "luxury" of owning a second car; or the country house kitchen (*Osnofa* [Fig.20]), which advertised "the well-deserved quality" (i.e. not only the good life, but a better and *well deserved* step-up in the world). The main provocation of this period is highlighted therein: housing is not only an essential good, it now constitutes a personalisable object

that can be understood as a well-deserved object of consumption, which confers individuality.



Figure 17- 20
 Falconer. *Arquitectura*, #141, Lisboa: 1981; Caixa Geral de Depósitos. *Arquitectura*, #141, Lisboa: 1981; Pornorma. *Arquitectura*, #151, Lisboa: 1983; Osnofa. *Arquitectura*, #151, Lisboa: 1983.

In addition to the specific discursiveness of each advertisement, the selected advertisements help demonstrate that the housing complexes publicised therein observe a logic of creating desire in the consumer-user through systematic use of a narrative anchored in the promise of a future filled with optimism (Baudrillard, 1970; Lipovetsky, 2006). This narrative, which accompanies economic growth and culminates in dissemination of an unshakable belief in economic growth *ad infinitum* (also justified by Portugal's accession to the EEC in 1986), corresponds to the general population's desire to increase its levels of well-being and quality of life [Fig. 21]. It is probably for this reason that the advertisements began to take on a singular role in dissemination of the goals that guided these constructions - especially in regard to interpretation of the taste and aspirations of an entire population [Fig.22].



Figure 21 – 22
 Pavimenta. *Arquitectura*, #143, Lisbon: 1981; Soprem. *Arquitectura*, #142, Lisbon: 1981.

Publi/cities: Living between reality and desire

If we can associate advertising of mid-rise buildings to an idea of the home as an essential asset, we can assign another form of advertising to large-scale real estate developments, whose concept lies close to the idea of a consumption object. The advertisements analysed in this article focus on the mechanisms of creation and dissemination of advertising mythology, in its interaction with urban growth and its relationship with disseminated modes of habitation (and of housing consumption) [Fig. 23]. In order to analyse the advertising discourse it was therefore necessary to understand each advertisement, and its overall context, as a text, laden with multiple meanings (Barthes, 1964). Considering that the Portuguese specialist architecture magazines played a fundamental role in the debate concerning the housing problem in the second half of the twentieth century, we can safely infer that the respective advertisements, specifically those published therein, played a decisive role in intermediation between the ideas and ideals of those who designed them (the architects) and the tastes of those who commissioned them (the clients), steered by the advertisers (and sometimes also by the magazines' editors⁸).

Today, these advertisements offer us a possibility of reinterpreting the evolution of the idea of housing, and its transformation into a consumer object, in the light of one of advertising's intrinsic characteristics: the awakening of a desire about a given product and the consequent definition of the parameters of that which is considered to be "desirable" (Williamson, 1994). This transformation is a decisive factor in acceptance by the general public (the consumer-user and, in this specific case, the recipient of advertising in architectural magazines, who was also sometimes a prescriber), of the housing typologies and urban models that were being proposed.

In order to be able to discuss these models we need to understand urban growth strategies, wherein urban growth can partly be attributed to consolidation of the middle class and its increased purchasing power (which also contributed to more widespread access to housing). For this reason, it's possible to observe, through the construction of mid-rise buildings, growth that was destined for a restricted urban middle class; and, via the housing complexes, a commitment to widening to the urban periphery, that observed a logic of mass housing, for a greater number of families, thus implying new strategies for the dissemination of housing consumption. Hence, as the city expands, housing becomes a consumer good, reflecting the paradigm shift in the relationship between the *user* and the *object used*, moving from a strictly functional relationship (reality) to an emotional relationship (desire) – to a certain extent compensating the user's movement from the urban centre to the periphery, which was proposed during this period, with the "offer" of an exclusive object that would usher in an optimistic future [Fig. 24]. Curiously, and as additional evidence of this argument, this new way of seeing the house, as an object of consumption (after overcoming the lack of housing) coincided with the construction of the first shopping centres [Fig. 25], which expanded the city through the construction of "towers" and housing complexes, i.e. the creation of new centralities that suggest a segmentation of lifestyles, associated to a wide variety of consumption patterns and forms of habitation.

By interpreting and representing what was thought to be the aspirations of an emerging middle class, that had acquired purchasing power and thereby secured the possibility of acquisition beyond that which was strictly necessary, advertising revealed a paradigm shift in the way housing was understood - from an essential good (reality)

⁸ Whereas, for example, *Arquitectura* clearly assumed a distance between the editorial content and the advertisements (according to an interview with Carlos S. Duarte, collaborator and director of the magazine during this period, between 1957 and 1988, granted to the author of this article on 4/4/2014), the magazine *Binário* assumed its merger and cross-breeding, and was even assisted by an advertising agency in the "construction" of the magazine's editorial project (See *Binário*, #1, Lisbon: 1958).

to a consumption good (desire). In the wake of this change, a new model for advertising and publicizing housing emerged, that associated it, definitively and irreversibly, to consumption, as demonstrated by the advertisements presented in this article.



Figure 23 – 25

Portnorma. Arquitectura, #142, Lisboa: 1981; Crédito Predial Português. Arquitectura, #142, Lisbon: 1981; Imaviz. Arquitectura, #142, Lisbon: 1981.

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Sniffing for Culture: Learning about medieval history through churches using Go Walkeez, a child-centered engagement tool

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Abstract. Whilst buildings of historical significance form part of our urban landscape, there is broad agreement that much of their heritage value remains under-explored, especially by children. The city of Norwich, for example, boasts the largest concentration of medieval churches north of the Alps (Medieval Churches of Norwich Project). While the churches are well integrated into the city's cultural fabric, there are currently few child-focused schemes to inform children about their significance. This paper presents an applied design approach to cultural engagement employing Go Walkeez—a cultural engagement system and tool that involves children walking a special toy dog and using a mobile app to photograph their experience—and investigates its use as an educational tool through a collaborative project with University of East Anglia's Medieval Churches of Norwich Project (MCNP) team. MCNP is a research project investigating the history of medieval churches in Norwich. Together, our objective was to establish a link between cultural engagement and cultural learning. A detailed outline of our pilot project—a children's medieval churches walking trail—and user feedback in addition to thoughts for future design considerations are also given.

Keywords. Cultural engagement; cultural education; child-centred design; heritage in built environment, interdisciplinary collaboration

Introduction

'Heritage provides the roots to our identities and enriches our lives' (Heritage Lottery Fund). It is 'an aspect of the worth or importance attached by people to qualities of places, categorised as aesthetic, evidential, communal or historical value.' (English Heritage, 2008). In essence, it is an asset that fosters meaningful connections to inform people of their community's past and present. This applies to architectural heritage. Whilst buildings of historical significance form part of our urban landscape, there is broad agreement that much of their heritage value remains under-explored, especially by children. The city of Norwich, for example, boasts the largest concentration of medieval churches north of the Alps (Medieval Churches of Norwich Project). Yet, there are currently only a few child-focused approaches to inform children about their significance. This paper presents an applied design approach to cultural engagement employing a system called Go Walkeez and its use as an educational tool through a collaborative project with the University of East Anglia's Medieval Churches of Norwich Project (MCNP) team. Go Walkeez is a child-focused cultural engagement system and tool that involves children walking a special toy dog and using a mobile app to photograph their experience. MCNP is a research project investigating the history of medieval churches in Norwich. Together, our objective was to establish a link between cultural engagement and cultural learning by using medieval churches as the focus.

Go Walkeez



Figure 1

Go Walkeez promotes children to actively look for and learn about culture through interactive play.

Go Walkeez is a system developed for children to encourage playful participatory engagement with culture and heritage. The design is a working prototype. The ongoing research involving toy dogs and a mobile app investigates Go Walkeez's usability and adaptability to work in different cultural contexts, such as museums, historic environments and cultural settings. As part of a practice-based research project, the iterative design process investigates designing meaningfulness for both children and cultural institutions, who are interested in working with children and family audiences.

As the key ingredient to produce meaningfulness, the design centres around play. Play is a powerful driver of interest and motivation. The Dutch historian Johan Huizinga argues that play provides space that is distinct from “ordinary” life that is “not serious” but at the same time absorbs the player ‘intensely and utterly.’ (Huizinga, 1949 (1980): 13). Play allows physical spaces to be perceived as familiar yet extraordinary, where new ideas can emerge and creative connections can be tested (Tsuji, 2002). By designing a platform that situates the children as the ‘player’ to perform the part of a ‘dog walker’, and cultural sites as the absorbing extraordinary space, the children engage in play to experience and discover the cultural significance of the space they inhabit. Educational psychologist Doris Bergen describes high-quality play—especially pretend play—as a ‘facilitator of perspective taking and later abstract thought’ and highlights that there is a clear link between pretend play and the development of academic skills (Bergen, 2002: 4).

‘Culture’ and ‘heritage’ are abstract multi-discursive terms used as a closely aligned idea in our modern everyday life (Bennett, 2005, Hartley, 2002). In the context of the present paper, culture and heritage are perhaps best defined using Raymond Williams’s description of entities that embody ‘intellectual, spiritual and aesthetic development’, ‘a particular way of life’, and ‘works and practices of intellectual and artistic creativity’ (Williams, 1985: 90) with ‘heritage’ pointing to embodiments of tradition as defined by Tony Bennett (Bennett). The British Department for Culture, Media and Sports describes culture and heritage as the ‘accumulated influence of creativity... upon all our

lives' that contributes to shaping 'vibrant, healthy communities across the country' (DCMS, 2016: 15). Culture and heritage, therefore, are arguably not only historic assets but also an active agent to bring about social change.

At the policy level, positive social change is nurtured through high-quality access to cultural engagement. Engagement with culture for children is advocated as an essential part of children's development (DCMS; ACE; Sorrell, 2014). The government's recent Culture White Paper states that culture 'creates inspiration, enriches lives and improves our outlook on life', 'improves educational attainment and helps people to be healthier', and contributes to 'economic growth and job-creation' (DCMS: 17). To evidence this claim, social impact case studies are produced by cultural organizations to demonstrate success.

On a practical level, however, developing social impact studies in an effective and efficient way has received much less attention (Bayley, 2016; Bain, 2017). Conversations with museum staff show that at some museums, audience research was managed separately from audience engagement, with the former being managed by the marketing department and the latter by the education department.¹ In terms of cultural engagement offerings aimed at children available to family visitors, a study of both regional and urban museums indicates a preference for paper-based materials (e.g. activity sheets) and discovery kits (e.g. backpacks containing a paper-based guide, writing tools, a magnifying glass, etc.). Bookable events and/or organised tours are also on limited offer. Activity sheets or explorer kits are often chosen because they are economical and practical means of engaging young visitors. However, they are treated as distinctly different from evaluation tools and thus content that could be regarded as meaningful feedback from children (for example, drawings or written words generated by children on the activity sheet) is not actively collected.² Instead, museums gather audience responses using other means (e.g. identifying attendance numbers, the number of school group visits, etc.) to frame their social impact.

The affordance of technology has improved cultural institutions' ability to effectively deliver cultural engagement and capture audience feedback. Social media, hashtag usage and web analytics offer institutions with a tool to quantify and qualify their visitors' response in addition to connecting them with their visitors. High-end technology, such as bespoke mobile apps, games, virtual reality, augmented reality and near field communication products offer novel ways of measuring social impact. However, developing content and bringing in the specialist skills to deliver the products are not without challenges. Large institutions such as the British Museum and Tate with their international brand power, for example, may be better placed to secure resources to deliver high quality digital engagement. In fact, the British Museum launched the virtual Museum of the World with Google Cultural Institute in 2015 to provide on-line access to their world art collection. Tate Modern with Bloomberg Philanthropy installed the interactive Timeline of Modern Art and the Drawing Bar where visitors can engage with the museum's digital archive through touch. Some critics argue, however, that technology is creating a digital divide among heritage institutions, where smaller more regional organisations with fewer resources are increasingly at a disadvantage (Sullivan, 2016).

Go Walkeez is a cultural engagement design that takes into account some of the current challenges engagement practices face at cultural institutions. It is an iterative practice-based approach to designing an alternative method that can both engage children with culture and gain insight into their experiences. It proposes to bridge the

¹ Personal conversations with cultural organization staff including those at the Sainsbury Centre for Visual Arts and the Norfolk Festival Bridge.

² Based on personal conversations with museum staff including those at the Sainsbury Centre for Visual Arts and the National Portrait Gallery.

gap between material-based and technology-based engagement tools by integrating the advantages of both. The combined use of a toy dog as a physical agent and a mobile app follows the constructivist theory where children learn through active meaning making (Piaget 1932 (2002); Cope and Kalantzis, 2015) and the images they produce as evidence of their experience. The dog and app help the children construct mental models of the world they are experiencing.

The dog provides a physical connection to the experience. The wheelable dog on a lead is an object that the child manipulates to deepen the role-play experience. The child becomes the 'master' and the dog becomes his/her loyal 'companion'. With adult supervision, the child is encouraged to train the dog to become a cultured dog through heritage observation. The 'culturing' could range from showing the dog what the child finds as being culturally significant to discussing and constructing meanings about history and heritage together with their parents. This action-led real world experience with a physical pull toy generates a playful environment for children to seek and make new connections.

The app scaffolds children's experience by providing open-ended questions to frame their visit. The app produces prompts to focus their interest, such as 'let's find a calming spot' on a church walk, which directs the child to grasp the way architectural space is articulated. The experience prioritises self-discovery rather than didactic learning. The in-app camera provides children with means of documenting their discoveries and marking their achievement of 'culturing the dog' by snapping an image of the dog 'sniffing' the subject. The dog framed in a 'selfie' style photograph provides a fun (and funny) visual feedback to the child to encourage further cultural investigation. The functionality to share these 'sniffie' shots using the parent's or guardian's social media account helps to evidence their experience to a wider audience, which is rewarded by the in-app dog receiving digital doggie biscuits.

As an evaluation tool, the dog and app combined help to generate visual evidence of participating children's experience that can be shared with others. The two components are integral and interdependent. Building a backend database to the existing proof-of-concept app would allow for more detailed analytics information to be gathered, such as the average duration of a walk, gender, age, cultural interests and distance travelled to access cultural sites. The analytics would provide interesting insights into the many benefits cultural engagement delivers. For example, adding a pedometer function and comparing that to fitness and wellbeing data may provide the scope to investigate whether positive health benefits can be gained from engagement with culture.

Collaboration with the Medieval Churches of Norwich Project



Figure 2

Exploring culture in an informal setting offers an opportunity to nurture positive family relationships.

One of the key objectives of my current research is to test the adaptability of Go Walkeez to work in different cultural contexts. This question responds to the growing urgency for heritage institutions to better coordinate their practices through a network approach (RSA, 2016) and to improve access to culture (ACE, DCMS). Go Walkeez therefore proposes a new approach in that it is a system and tool that acts as a vehicle to promote children to interact with culture and drive children to visit a range of heritage institutions and use their existing engagement programmes, which in themselves are carefully crafted and well delivered to fit within their remit. Having trialed the project in a museum context, I was particularly interested in testing Go Walkeez in getting children to study architectural heritage within a built urban environment context. After making a few inquiries, I got in touch with a team of medieval historians at the University of East Anglia who were engaged in a three-year funded research project on medieval churches in Norwich.

The Medieval Churches of Norwich Project (MCNP) is a three-year Leverhulme Trust funded project set up in 2014 to investigate the historic and contemporary relevance of medieval churches in Norwich. MCNP studies all 58 medieval churches in the city as individual and collective historic assets. The project's aim is 'to articulate the city's architectural and spiritual landscape through archaeological and archival surveys' to thereby 'reveal the interdependent relationship between city, community, and

architecture, by which people and places have shaped each other since the early Middle Ages' and present 'the artistic, cultural, and social importance of medieval parish churches in England and beyond' (MCNP: *About* page [online]).

Historic churches present unique opportunities to discuss regional heritage beyond their function as houses of worship. A recent report (Maeer, Robinson and Hobson, 2016) suggests that visiting churches—including as a tourist—brings positive benefits including a sense of wellbeing. Such findings suggest that historic churches are not only valuable for their historical significance, but also for their contemporary benefits to society. In practice, however, visits to historic churches for touristic purposes rank lowest among visits to a range of historic environments as defined by the Department for Culture, Media and Sports.³ According to the 2014 Great Britain Day Visits Survey, less than 17% of 81 million visits made by UK adults to historic environments were to churches and other religious sites (Maeer, Robinson and Hobson). Churches are also difficult to maintain. Approximately 75% of the 15,700 churches under the care of the Church of England are grade listed (Church Buildings Review Group, 2015) and sustaining them for active use provides a serious challenge due to the high costs associated with conservation and maintenance and with changes in parishioner demographics (Monckton, 2010; Church Buildings Review Group). Whilst there is broad agreement at both the governmental and public levels that historic churches play an important role in informing local communities' heritage, studies show that there have been around 24 church closures annually on average over the past two decades (Monckton).⁴

Maintaining historic churches in Norwich shares similar financial and demographic challenges, even though Norwich is in a unique position. A prosperous historic city in the east of England, Norwich is famous for having been the second wealthiest town after London in the medieval period. In addition, although this is less well known, it also has the largest concentration of surviving medieval churches north of the Alps (MCNP). Today, 31 out of 58 medieval churches survive (MCNP). Amongst them, only 12 remain consecrated (Bain, 2017).⁵ The remaining 19 churches have been deconsecrated and are used for non-religious purposes, for example as cafes, community spaces and for private use. Norwich is also a city of religious paradoxes: rather ironically, it also has the highest number of respondents reporting to have 'no religion' according to the 2011 census, resulting in Norwich being dubbed in the media as the 'world's most godless city' city (Keenan, 2016). While the locals are aware of the city's medieval past, the historical context of its medieval churches is relatively less known and visitation figures to local churches are among the lowest in England (Church Buildings Review Group).

As part of its outreach efforts, the MCNP teamed up with Go Walkeez to bring its research on the city's medieval churches to a younger audience. The aim of the collaboration between MCNP and Go Walkeez was twofold: first, to enhance the application of Go Walkeez from a cultural engagement tool to a cultural education tool;

³ The Department for Culture, Media and Sports (2015) defines the historic environment as spaces that include: city or town with historic character; historic building open to the public; historic park, garden or landscape open to the public; place connected with industrial history or historic transport system; historic place of worship attended as a visitor; monument such as a castle, fort or ruin; site of archaeological interest; site connected with sports heritage.

⁴ That being said, this represents a decrease in the number of church closures number from 28 churches per year in the 1990s. Furthermore, there are growing efforts to sustain vulnerable premises by changing their use from strictly religious to mixed use (The Economist, 2013; Phillip, 2013).

⁵ Of the 31 surviving medieval churches, 18 are redundant, deconsecrated, managed and maintained by the Norwich Historic Churches Trust (NHCT); 9 are still owned by the Diocese of Norwich/Church of England, and are open for worship; 3 are redundant and owned by the Churches Conservation Trust (CCT), but still consecrated for occasional worship use; 1 is redundant, deconsecrated and privately owned (Bain).

and second, to observe the link between engagement and learning by using MCNP's research to contextualize the experience.

Outputs of the collaboration

Dissemination of research was at the heart of MCNP's public outreach programme, and for MCNP collaborating with Go Walkeez offered a fun and appealing way to engage with a younger audience. We agreed on balancing didactic learning with discovery-led learning—a 'reflexive pedagogy' approach as outlined by Cope and Kalantzis (Cope and Kalantzis). MCNP at the time had produced a successful Norwich Cathedral quarter walking trail. This was accompanied by a brochure, which outlined the historical significance of the churches on the trail. We agreed that it would be most effective to have a children's version that could work alongside the adults' trail to provide age-appropriate materials. The children's trail would include a Go Walkeez dog, an app and a booklet containing humorous interpretations of medieval history by using dog-inspired anecdotes.

In preparation for designing the children's trail, we took a small group of families with no prior knowledge on church history to MCNP's organised walking tours. The tours were intended for an adult audience interested in and/or with some knowledge about medieval churches. Involving families with no prior knowledge was an opportunity to gauge the knowledge gaps between academics well versed in medieval history and the lay family groups who were our target audience group. Through parent feedback, we learned that the church-related terminology was difficult to explain to children and the dense information was somewhat overwhelming. Children's feedback gave us an insight about the types of historical anecdotes that they found particularly memorable, which usually directed us to tales of riots, revolts and murders. The distance covered by the adults' trail was mentioned as being slightly too long for a family.

Taking these findings into account, our children's trail paralleled the adults' trail but on a smaller scale. It featured eight existing and lost medieval churches on a one-mile course with preference given to low-traffic roads and pathways. We developed a B5-sized 18-page booklet for the children to take that included:

- Go Walkeez user instructions and a QR code for a app download link
- A trail map
- Short historical information on eight of the featured trail churches with images of Go Walkeez dogs posing at the church sites
- A church term glossary
- A timeline of the Middle Ages
- Project details and contact information

To deliver the academic content, we developed a character called Professor Woofmeister to act as a fictitious guide. Prof. Woofmeister presented each trail church with a short story on its historical significance, medieval architectural features or important figures associated with the church. To provide examples of 'sniff' shots to be taken by the children, each story had an accompanying image of two Go Walkeez dogs, yellow and green in reference to the city's once premier league football team, in situ. The booklet also contained 'throw me a bone' comments, such as 'who paid for these churches?' to encourage more focused in-depth family discussions about a site's significance. The 'Churchie Glossary' took key terms identified by MCNP researchers and adapted by Dr Kristi Bain and me to make them as accessible as possible without deviating from the core meaning. The Medieval Timeline was also useful in helping children visualise the nearly one thousand year period with key events marked out along the long body of a sausage dog. The booklet functioned as a mini travel guide for children to navigate and find resources to help them unpack the significance of medieval

churches. We also built a ‘church’ themed walk in the app. This included three randomly presented questions, such as ‘find a peaceful spot’ and ‘find interesting sculptures’, that were relevant at each medieval church site.

As a trial, we ran the trail project to coincide with the Heritage Open Days, Britain’s largest volunteer-organised heritage festival, which has been held annually in September since 1994. The four-day event traces its history to the European Heritage Days to ‘raise appreciation of Europe’s rich and diverse cultural asset’, where ‘historic monuments and buildings in particular that are normally closed to the public’ are open for visits (Heritage Open Day). As a visual marker, the festival organisers produce pink flags, signs and balloons with the Heritage Open Day festival logo for participating organisations to direct visitors. These markers, together with a brochure and website, guide visitors to Heritage Open Day sites, which might otherwise be difficult to identify. Although the Go Walkeez x Medieval Churches trail project was not an official part of the HOD, my collaborator produced a series of HOD branded goods on the days of our event. This helped to visually situate us into the activities and gave visitors a clearer idea of where to explore.

We located ourselves in Norwich Cathedral’s Hostry, a large multi-purpose space in one of the city’s key historic landmarks, where we set up a table to distribute the toy dogs, app and trail booklets. The Hostry, in theory, has free Wi-Fi access, where Go Walkeez users would be able to download the app. The trail project was held over the weekend of HOD on 10 and 11 September, 2016, between 10am to 3pm on Saturday and 11am to 3pm on Sunday.

Outcomes of the collaboration

Over the Heritage Open Day weekend, and despite the first day being wet and unseasonably cold, some 20 adults and 25 children took part in the trail project. The children were all presented with a choice of either checking out a sponge dog or making their own paper dog that they could later take home. All participating children took the sponge dog out for a walk. The outings lasted on average around one and a quarter hours. When the family returned, almost all children made or took home a paper dog kit. Many children named their dog. In terms of engagement experience, both children and adults responded to our questionnaire with positive feedback about the experience and that they were happy with and would repeat the experience. Most were local participants and had heard about the event through Facebook.

In studying the educational experience, respondents noted that the trail provided new knowledge including:

- Knowledge that there used to be a church on top of the Ethelbert Gate
- Knowledge on the number of lost and existing churches in the city and their history
- The meaning of ‘Tombland’
- The history of the Riots of 1272
- Knowledge about quoins (an architectural feature typical of the Middle Ages)

Positive experiences included:

- Ability to take photographs
- Ability to find churches
- Ability to follow a trail
- Church glossary
- Free booklet

One of the key challenges was promoting app download. Despite promoting the app ahead of time and on the day with a direct download link and a QR code, actual

download was made difficult for the following reasons: (a) the Wi-Fi connection in the Cathedral Hostry was patchy; (b) some adults did not know how to download apps onto their devices; and (c) some adults who did know how to download apps did not remember their app store account password. The download challenge, however, was anticipated. As an alternative but similar experience, we encouraged parents to use their mobile device's camera, rather than access it through the app. The only disadvantage to directly accessing the device camera was that the app took stock of the photos taken and number of images shared, which rewarded the user with digital doggie biscuits that the user can use to feed the in-app dog.

Impact of the collaboration

Given the exploratory nature of the collaboration between MCNP and Go Walkeez, it is difficult to measure the impact of the trial. While we did conduct a questionnaire survey of participants, the sample number was relatively small and respondents replied directly to us, as a result of which they may have felt obliged to provide positive feedback. Moreover, the survey did not follow a particular methodological framework to measure the social impact—an area I would like to investigate in more depth in the future—nor did we discuss at great length prior to the event the purpose of the evaluation except for gathering some basic quantitative and qualitative information.

Despite the small sample, however, we could clearly observe that knowledge on medieval churches had been transmitted, as reflected in specific feedback responses (e.g. children referring to 'quoins' and lost churches). Parents highlighted that they found the glossary useful when discussing details about churches with the children, indicating that the walks and materials fostered intergenerational conversations about the churches. While Professor Woofmeister's name was not mentioned in the feedback, the information he dispensed, for example about the Riot of 1272, which is often overshadowed by another famous revolt in 1549 called the Kett's Rebellion, appeared to be age appropriate and engaging.

One of the unexpected responses came a few days later in an email. It was from a mother whose child was born with a foot deformity and had recently undergone corrective surgery. Post-op and after rehab, the child was hesitant to walk for any prolonged period of time or distance; however, the mother wrote to report how pleased she was that the project encouraged her to walk of her own accord and for nearly two hours. According to her, this was the longest time she had wanted to walk and felt that a project like this would benefit communities where mobility or outdoor experiences are an issue.

Conclusion

This paper presented a child-centred cultural engagement tool called Go Walkeez and examined its enhanced use as a learning tool through collaboration with the University of East Anglia's Medieval Churches of Norwich Project. The collaboration involved using Go Walkeez's toy dogs and app to engage children in an action based role-play to experience a number of different medieval churches on a walking trail originally developed by MCNP. We co-created a children's trail and trail booklet where MCNP provided contextual information on medieval churches and history that I then adapted and designed into a booklet format. The children used the dog as a physical agent to explore cultural landmarks in the city and the booklet to scaffold their discovery-based learning on medieval history. The app was made available for the children to document their experience through following open-ended guidance questions and photography functionality. The collaborative project produced a suite of cultural education tool and experiences that was contextualized and hands-on. The multi-sensory experience

nurtured children to learn about medieval architecture and history through a process of walking, talking, reading, seeing and image making and image sharing.

While the number of participants was relatively small (20 adults, 25 children), the trial feedback suggested that providing a child-focused engagement tool which combines the use of a physical object to manipulate and digital technology to document children's discoveries offered a more rewarding and enriching experience for the family as a whole. Positioning the child as the 'cultural leader' promoted learning through role-play and social interaction between the children and parents (and other adults intrigued by children pulling a sausage toy dog). User responses suggested that knowledge on medieval churches and history was gained through the experience.

Collaboration with MCNP will come to an end when the MCNP research project ends. However, the key MCNP collaborator, Dr Kristi Bain, and I hope to continue building on the relationship we built through the collaboration by building links with other church heritage bodies. These may include Norwich Cathedral, the National Churches Trust and the Heritage Open Day organizers. The aim is to repeat the children's trail through workshops and events, and develop additional trails and engagement opportunities surrounding the theme of medieval architectural history. The purpose of expanding the project is to gain a larger volume of user feedback to improve the design of Go Walkeez as a cultural engagement and educational tool.

As part of improving the user experience of Go Walkeez, a more considered approach to gaining audience feedback may be necessary, especially in order to obtain sufficient feedback from users to conduct a more rigorous narrative analysis. Such feedback analysis could not only help inform the overall design of Go Walkeez, but also the social impact case studies that many cultural institutions are often tasked to complete. This view follows the lessons learnt from the MCNP trail trial. As the designer, I personally felt that the method of gaining qualitative data at the trial was rather haphazard and delivered with hurriedness. This was due to the demands on us to multi-task, as family visitors at times came in groups and we did not have sufficient time or manpower to collect as much feedback as we had hoped. Based on this shortcoming, I hope to refine the design of audience response collection.

By creating more partnerships with cultural institutions and applying a more rigorous narrative analysis methodology, I hope to provide better evidence of Go Walkeez as a meaningful system to engage children about culture that is fun, active, participatory and hands-on. Furthermore, I hope to position Go Walkeez as a design tool that demonstrates cultural cognition and evidences the value of cultural engagement through child-generated images and user feedback analysis. In doing so, my intent is to propose Go Walkeez as a system and tool that is not only enjoyable for children to use, but produces useful information for heritage institutions to integrate as part of their impact case studies.

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The Monolith Drawing

A making present of absence

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Abstract. This paper aims at describing a drawing protocol through which the dialectics between representation and expression are under perpetual review. The protocol, termed The Monolith Drawing, acts as a performative discourse syncopating between representation and expression like Rubin's Vase allowing both models to simultaneously exist on for and background.

Keywords. Monolith Drawing Autographic Representation

Introduction

Robin Evans describes the way in which architecture always exceeds its representations for every architecture meanders through different stages of being image [Evans R. 2000]. Stan Allen defines the practice of producing images of architecture to be a combination between representation and expression [Allen S. 2009]. The practice of notational drawing, driven by professional codes, indeed allows us to represent spaces as empirical objects. The diagram, as he explains, is a moment where one takes a distance from such a professional vocabulary to allow the image or drawing to become expressive of something perhaps less tangible. This distinction between notation and diagramming has been termed by the American Philosopher Nelson Goodman (Goodman N. 1976) as the difference between allographic and autographic art forms. Allographic art is "capable of being reproduced at a distance from the author by means of notation" [Allen S. 2009, p 45]. An example of this would be music scores or indeed an architectural drawing. Autographic art its authenticity on the other hand is clearly dependent on direct contact with the author. Its value therefore lays in the original, such as in a painting or diagram.

This paper aims at describing a drawing protocol through which the dialectics between representation and expression are under perpetual review. The protocol, termed The Monolith Drawing, acts as a performative discourse syncopating between representation and expression like Rubin's Vase allowing both models to simultaneously exist on for and background.

A significant attribute of The Monolith Drawing is its investment in the enormity of absence in order to avoid, as much as possible, ready made vocabularies and pre-determined routes of reflection. As such overthrowing the Architect's personal formations of truth to allow him/her to interact with the vastness of what one could address as collective memory. This allows for a particular kind of architecture, born out of the organizational framework in which individual consciousness can coincide with shared understanding (or indeed collective memory). This is important to prevent the act of drawing to be reduced to subjective idealism and allow it to enter the dimensions of an architectural history.

The Monolith Drawing invests in the entirety of history actively referencing historical archetypical elements to explore aspects of duration freed from historical classification and taxonomy. This in turn seems to create a practice of paradox with the appearing congruence between intuition and tradition. It is this kind of practice which is enabled a search for architecture escaping a historical periphery in order to (re) enter history in pursuit of productive points of intersection and overlap. In doing so, any boundary between historicized and present day architecture is carefully erased. Any safe

distance between historical and contemporary information is eliminated to allow the drawing to engage with a process of intimate reflection. Such production of architecture demands a distancing between the architect as author and the authored product. The *Monolith Drawing*, as this paper will explain, is partly responsible for its own becoming with the architect standing at a (critical) distance. Such positioning of the architect, as maker of drawing constructs or choreographer of (historical) information is the actuation of a practice in which any linear or secular understanding of time is rejected and the idea of space or more specifically 'distance' is allowed to change

A Dual Performance

The *Monolith Drawing* is both a practice of architecture and an investigative practice of research without any clear boundary between these two modes of operation. Of course drawing has previously been identified as a reflective instrument. The *Monolith Drawing* however, in relation to many other ongoing drawing practices within and outside architecture, engages with its reflective capacity in a particular way. The photo-realistic qualities of The *Monolith Drawings* have been critiqued as a drawing act of perceptual sight (as opposed to critical vision). Such comments seem to indicate a believe in the absolute division between representation and expression. It was Descartes's decision to divide vision into two orders; an external order of the senses within the realm of *res extensa* and an internal order of intuition and reflection, described as *res cogitans* [Descartes, R. 1973]. Here, perceptual recognition of empirical qualities is separated from the intellectual operation of critical vision. In its purest form this results in an approach where an expressive drawing (or diagram) cultivating critical vision could only be constructed outside a system of relations of similarity. As a consequence of this, such representations would have to be non-resembling. For Descartes, critical vision thus rests upon a process whereby every sign within the drawing gives rise to an intellectual operation as opposed to referencing an empirical quality. An example of this would be a minimal line drawing depicting a forest to be declared a more capable expression of the essence of a forest, exceeding the representational capacities of a photograph.

The *Monolith Drawing* considers the delineation of a much more dynamic field of action in order to consider what Merleau-Ponty describes as the simultaneous performance of *res extensa* and *res cogitans* [Descartes, R. 1973]. Here expression does not have to bypass pictorial reality in order to ascribe to an intellectual act. In 'The eye and the Mind', Merleau-Ponty comments on Vermeers' paintings of Dutch interiors as he explains the concept of a 'figured philosophy of vision' (Merleau-Ponty 1964:168). To explain this concept, we need to understand Merleau-Ponty's appraisal of certain qualities held by Vermeers' paintings. One important attribute in Vermeers' depiction of Dutch interiors is the lingering quality of absence. An absence of autonomous figures, for most subjects in his paintings seem to be absorbed by the surrounding architecture suggesting a merger between object and subject. A second recognizable quality in Vermeers his paintings is the precision in which the reflected interior is painted in the rounded mirror decorating most of Vermeers' depicted interiors. This laborious act of a dual recording of observed qualities within a room wants to perform as an expression of labour in the construct of a critical image. The round mirror, as Merleau-Ponty explains, exists in these paintings as an instigator for an everlasting and reciprocal metamorphosis between observer and the observed. The observer, through the act of drawing, is allowed to reflect on the very act of observation. This process of reflection, through drawing, allows the observer to be changed by the drawing in the same way that the drawing is changed by the changing observer. This reflective capacity is exemplified in Vermeers' work by integrating the mirror image of an image within the painted image. The construct of the mirror thus supports the idea of a reflective capacity held by the painting allowing Vermeers' paintings to surpass the representation of an

objective world and indeed express something beyond empirical observation. As such the painting is allowed to reveal a pictorial interior through outward observation (*res extensa*) and of an inward viewing (*res cogitans*) as it reflects on its own status as a painting. This concept of ‘figured philosophy of vision,’ indeed describes a construct where the position and role of the artist’s gaze is contained within representation itself. Merleau-Ponty describes this to be one of the basic premises of creative practice in that the artist is seen as much as he/she is seeing;

“... that which looks at all things can also look at itself and recognise, in what it sees, the “other side” of its power of looking. It sees itself seeing; it touches itself touching, it is visible and sensitive for itself”

With this Merleau-Ponty allows for a critique on the persisting Cartesian split between subject and object, observer and observed, emphasising a reciprocal relationship between subject and object to a point where a subject can only be observed as part of an objective world. The *Monolith Drawing*, as a practice, is based upon this reciprocal intertwining and a dual performance of *res extensa* and *res cogitans* for every *Monolith Drawing* engages with visualizing traces of history (almost as empirical qualities) as well as the depiction of expressive diagrammatic qualities. Similar to Vermeers’ incorporation of the mirror, *The Monolith Drawing* deploys the capabilities of the mirror-construct to invest in the idea of critical vision. As such, *The Monolith* as a self-gazing instrument is installed; a framework through which vision is enabled as part-representation, part-expression allowing for the congruence of two directionalities; outwards (*res extensa*) and inwards (*res cogitans*) for the drawing can see itself seeing, it can trace its own tracing.

The Making Present of Absence

Each *Monolith Drawing* starts with the definition of a lithic core always in remembrance of archetypical form. This lithic core acts as an ‘incident’ volume (from ‘incident ray’ in the description of light being reflected on a mirror). The second act of the drawing is the production of a subsequent volume. This volume is created as the mirror image of the lithic core or incident volume. This mirrored image is always and inevitably smaller than the original for each incident volume gazing at its own reflection requires a certain distance from the reflector. This distance stands in relational to the factor by which its reflected counterpart is scaled. This second (smaller) volume, in muted dialogue with its original, is tasked with the role of ‘subtractor’ initiating a subtraction process. During this process a mass equal to the subtractor is deducted from the lithic core. As such, the lithic core receives a carving in the form of its mirror image leaving a recess or *Exedra*. When this process is repeated, successively projecting and subtracting a mirror image from the incident volume, rhythmic bands or *Archivolts* are created. The process of subtracting a part-subtracted volume from another (yet the same) part-subtracted volume creates inscription of multi-pediment structures around the *Exedra* referencing ancient principles of ornamentation such as the blind doorways of the Preclassic Mesoamerican Olmecs (2000BC) also found in Karnak (2000BC) symbolizing the entrance to the underworld.

The Monolith Drawing collects form within a field of intersectional forces where old data becomes potent again, dormant images awake just before they indeed intersect with others and intensely change. Such strategy does not negate the implicit cultural value of a historic formal language nor its formal significance as an expression of previous cultural values. *The Monolith Drawing* as a research strategy does negate the importance of retrospective viewing with the use of fixed historical categories however proposes a complementing strategy in the endeavor of the qualification of historic

architectural objects. In doing so, The Monolith Drawing acts as a space in which architecture is made through the collision of information, denouncing the conception of architecture to be an arrangement of individual elements. As mentioned before, The Monolith cannot be unpacked in a set of compositional instructions setting it apart from most historical design methods. Again, such difference does not instill The Monolith Drawing with the power of rejection towards preceding architectural discourses. For example; The Monolith Drawing could mistakenly be understood as a critique towards Modernist values. For Modernism is often described as an architecture which form is not commanded by vocabularies of craft. Instead Modernism can be explained as an architecture allowing for the coalition of concepts. This in turn and rather regrettably, has led many commentators to describe Modernism through the moralising but not always moral argument of austerity. The Monolith Drawing in many ways learns from modernism for The Monolith Drawing certainly and most importantly does not deploy ornamentation as a design mechanism. Instead, the production of architecture is the result of a careful coalition of compositional concepts, previously explained as the projection and intersection of typologies.

The Monolith Drawing as notation and diagram thus wants to learn from an architectural history inclusive modernism with the aim to establish a type of architecture through which people can enter time as a complex of multiple pasts and presents. This is only a dialogue with an ancient capacity of architecture; connecting different times in space to create places of social demarcation. Places formed by connecting narratives between previous and current inhabitants [Augé M. 1995].

Towards the Figural

The Monolith Drawing has been explained as a reflective instrument resisting any notion of drawing as subordinate to a personal mental image. As such, avoiding as much as possible, the inclusion of stylistic clichés, dislocating form from its traditionally associated meaning or symbolic value, without denying the presence of such values [Eisenman, P. 1999]. The diagram qualities of the Monolith Drawing are used as integrated detour, only to arrive at a more direct interest in the symbolic nature of architecture relating to its picturesque and nostalgic capacities. Symbolism is looked at through levels of sensation rather than a (traditional) representational lexicon. The presence of the symbolic (even if it is a new symbolic language symbolizing old symbols) wants to accommodate a relational state (as previously stated mainly with people). This communicating performance is not only negotiated through the static notion of architectural form but also in the making visible of forces, molding such form. The Monolith Drawing has been described as a field of intersectional forces through which forces are indeed studied and articulated. Architecture is made by means of a collision of matter by which intersecting forces become visible as they sculpt the virtual Monolith. This kind of practice exists in a constant state of catastrophe for the observed figure within architecture is subject to unceasing change. This relentless erosion of a deeply embedded compositional language allows for archetypical elements such as domes and vaults to be present yet absent. As such, the architectural figure is never erased nor is it ever abstracted. Instead, the figure is isolated from its original narrative framework by placing it within the empty field of The Monolith Drawing. Such isolation –in pure black - as opposed to abstraction does not install inertia but aims for the undoing of the figurative task with which the architectural figure (columns, domes, Archivolts) is traditionally burdened. Its figurative task, its compliance to pre-set narratives is halted for within The Monolith Drawing the figure enters a state of the figural, a term coined by Foucault [Foucault, M. 1972] to describe a state which is non-figurative yet non-abstract. This condition, where relations between the image as signifier and the object as that what is signified are broken, allows for the drawing to become just matter. Through this mere material state, through which we are all present,

dark entries are split into open passages seizing architecture as structures of loss; as the drawing develops in time its absence increases. The drawing thus shifts from being a medium in which objects are placed as figures to an intermediate structure through which a sustaining sensation of the body of a figure is made possible. This sensing through the construct of The Monolith Drawing allows a previous focus on architectural orders (as part of an architectural history) to shift towards the making visible of different orders of sensation of an architectural figure. This is the implicit capacity of The Monolith Drawing syncopating between representation and expression; a rendering visible of forces that in themselves are not visible such as Monet painting forces of light or Millet painting the figuration of peasants working the land and in doing so, making visible the burden of such labor. The enormity of absence within this kind of drawing originates from the moment where one takes a distance from a previous vocabulary to allow the figure to become expressive of something outside mere realism. Only to allow the coming into being or the striving for a new kind of reality connecting narratives of a present with the entirety of the past.

Figures

The Monolith references ancient form without having to subscribe to strategies of historicized formal continuity (neo / post) The spatial intentionality of the Monolith is to create 'room' through subtraction, which consists of a slow process of carving into stone as an antithesis to composing architecture by means of architectural elements such as column and beam. The Monolith works with the peculiar quality of 'an activated absence' in which the original object gains potency by being subtracted leaving a trace or contour.



Figure 1

The spatial intentionality of the Monolith is to create 'room' through means of subtraction. This slow process of carving into virtual stone forms an antithesis to composing space by means of elements such as column and beam. This drawing illustrates the moment of double reflection as described in this paper.



Figure 2

The Monolith works with the peculiar quality of 'an activated absence' in which a subtractor gains potency by being subtracted leaving a trace or contour in the lithic core. This drawing illustrates the resulting inscription of rhythmic bands or Archivolts around the embrasures referencing ancient principles of ornamentation.

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Author index

Aelbrecht, A. Co-authors: Pak, B. and Scheerlinck, K.	258	Marguc, P.	136
Almeida e Silva, J.	323	Markkanen, P.	95
Al-Ugaily, M.	286	Mc Laughlin, J.	276
Capaul, A-L.	41	Mexi, A.	161
Curraj, E.	120	Morohashi, K.	332
Delmulle, F.	303	Nguyen, T. P-T.	78
Dimitrakopoulos, A.	127	Ooms, T.	294
Eeckhout, R.	34	Robinson, W.	201
Ercan. S.	87	Schreurs, G. Co-authors: Scheerlinck, K. and Van Daele, E.	146
Garritzmann, U.	313	Sørli, B.	266
Gheysen, E.	22	Szántová, G. Co-author: Rychtáriková, M.	249
Gomes, J.	181	Tavares, R.	153
Guibert, E.	61	Tupputi, G.	110
Hynam, M. Co-authors: Sara, R., Mosley, J. and Gething, B.	211	Van Reusel, H.	221
Joris, E.	344	Van Tourhout, B.	12
Jovanovic, A.	171	Velázquez, A.	1
Juul, G.	104	Verhaeghe, G.	51
Kreč, A.	231	Wildmann, M.	29
Korolova, A.	241	Zhu, T.	191
Kühnle. F.	71		

