

# Commons. An ATLAS of possibilities.

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The concept for “Infinite Places – Building or Making Places?”, developed by the Encore Heureux team in the Architecture Biennale of 2018, presents places produced by new and inventive processes that generate architectural processes of value. This exhibition project highlighted initiatives on the part of civil society and communities that embody a certain free spirit of experimentation and the infinite possibilities opened up by architecture.

The ATLAS presented in this section is the result of a call for students’ projects based on the reflections shared during the Workshop #2 of the Autumn Term of the UOU Project. The Workshop included students from several nationalities and aimed to build a reflection between territories, nations, regions, cities, places, and their own inhabitants, on the topic of the role of the architecture in society: each student identified an Infinite place in their own city.

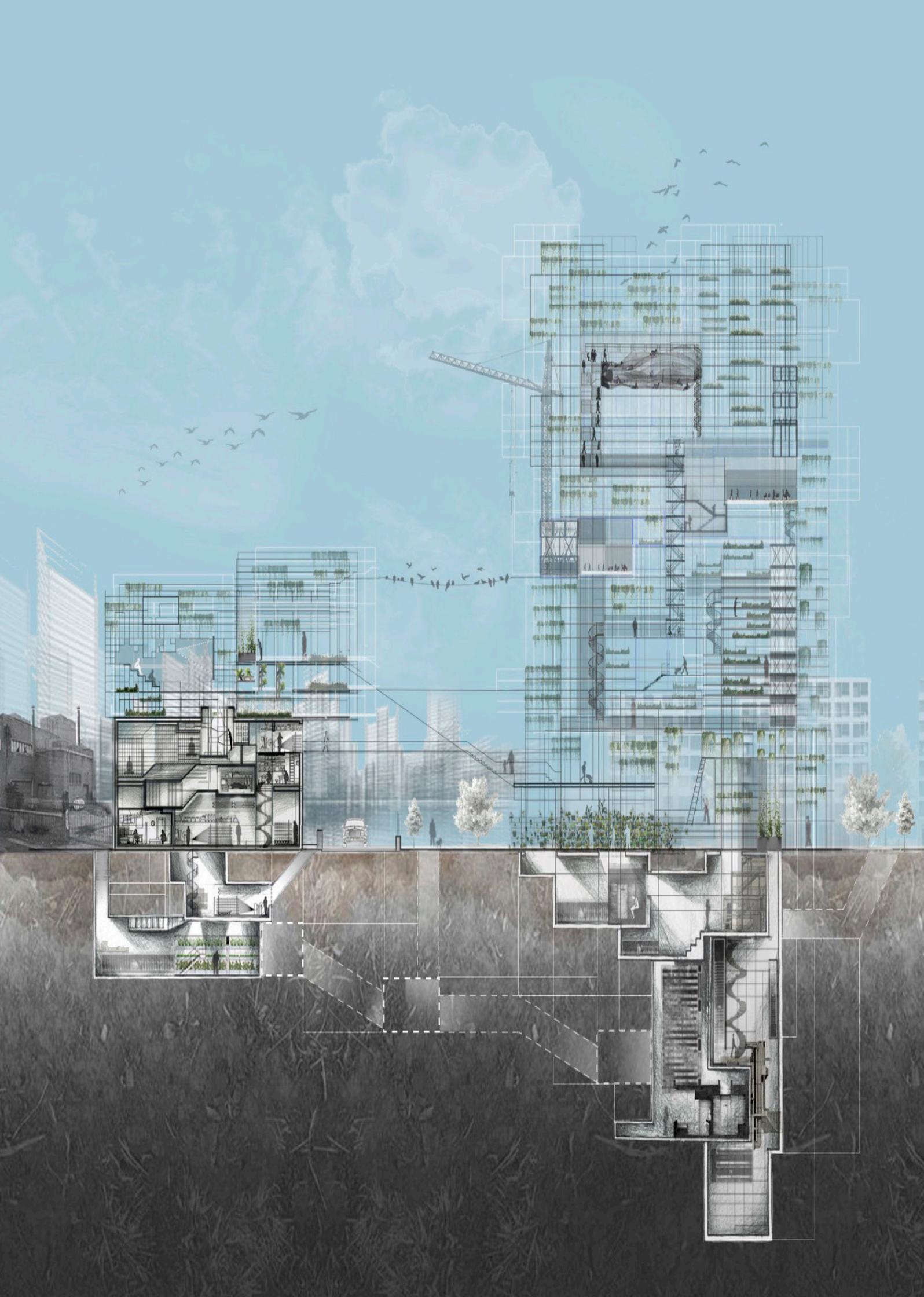
These were not meant to serve only as sites for the development of a project, but as sources for the elaboration of a trans-national, trans-

scalar, trans-disciplinary community starting from the local context, culture and society, and going beyond borders, languages, national regulations.

The students were asked to build an Imaginary Land where architecture could re-conquer its function in revealing the relationship between the humans and the world. (Dorfles 1968) .

The workshop included short talks between tutors from different universities. We have unpacked the city based on the experience of the places, with the aim of finding opportunities in neglected and forgotten area/buildings; we worked with imagination in defining new rules for a collective “Imaginary Land” as a different idea for a trans-national/scalar/disciplinary community; we learned how to contribute to group work and exchange as a small experiment for a learning society.

See more on our ATLAS:  
[@university of universities](#)



# Space of No-Time\_Living in Mindfulness

**Milonas, Anastasia<sup>1</sup>**

<sup>1</sup>University of Nicosia, Cyprus

One of the main problems in the contemporary world is the physical, mental and spiritual separation that has occurred between humanity and nature, as well as among humans. This separation could be the root that explains the many issues that plague our modern world, from the deterioration of the environment to the injustice and inequality of the contemporary capitalistic systems that emerge in our communities. In modern day society where most spaces in the city are exclusive, green is being eliminated and the system is constantly opposed to any citizen intervention, it is time to look into what's connecting us and create a community rather than remaining in separation through this social and environmental crisis. In the place of "No-Time" citizens find relief and reconsider life's values in a state of mindfulness, that's so close physically but so far mentally from the stressful everyday rhythm of life in the city.

The project proposes a series of activities in shared spaces that promote a collaborative mode of urbanity and the inclusion of various groups of people. The programme includes activities like communal cooking & eating, meditation spaces, exchange skills workshops and collaborative cultivation, making the community self-sustainable in a constant state of solidarity rather than using pieces of paper(money). The vertical gardens expand into a larger scale light structure, creating vibrant microclimates. Greenery that resists deterioration by the weather in the city invites more plant and animal life of plants and animals, while social spaces also form in-between. Opportunities of connection and synergy are constantly being sought through the in-between spaces and functions, while re-connection to nature, grounding and healing occurs, attaining social and environmental sustainability.



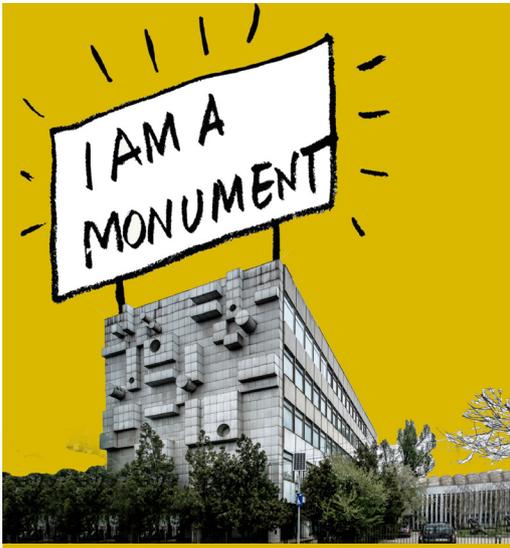
# Geneta field in Södertälje, Sweden

**Racho, Ario<sup>1</sup>**

<sup>1</sup>University of Nicosia, Cyprus

Geneta Field is located in the middle of the area with a good connection to nature and it has good accessibility through a web of roads for cars and pedestrians. The incomplete development of the field created a unique space to be occupied mostly by youths of the area. The development looked at establishing a lively area that corresponds to the activities of different generations but with a focus on the youths, who were lacking recreational activity space. The undecided characteristics created a rivalry between two communities with different interests. Gangs find this place an attractive environment for their illegal activities. To free

the site from criminal activities the idea is to have several interventions; social, economic, and recreational to make the site more active. The informal monitoring of the space merely by the existence of people there creates an unattractive environment for the illegal activity that flourishes in the dismal hidden spaces. The use of light structures that create node shelters was inspired by Ledra Street in Nicosia. The idea is to integrate that into Geneta field taking into consideration the weather differences and social structure.



# Architectural space in a pandemic

**Roman, Andreea Diana<sup>1</sup>; Gabor, Larisa Daniela<sup>2</sup>**

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Communities are formed by a gathering of people that share similar life values, wishes or are brought together by unpredictable circumstances. A community can choose you or you can choose to be a part of one.

“Combinatul fondului plastic” shares the values of a building which creates infinite spaces and relations with the city. It brings to life what the user makes of it.

In the past it used to be the place where artists would purchase their supplies, today it's the very home of their art. It may look like a post-clammy waste facility, but it's actually a maze of sculptures and paintings. If you linger around you can find questionable pieces of street design and unconventional interpretations of dreams and nightmares alike. By being the home of various artists' works, it brings together multiple types of communities: artists, art lovers, or curious and impressionable people. Together they form a new community as a part of the consumerist society. Thus, the building is seen as a result of the shift from the classical way of thinking to a modern and industrial perspective. Buildings became machines for people to live in. Function was the core element a space had; people would come to a certain place to fulfill specific activities.

Now the problem is shifting again. In a pandemic, where people are blocked in a singular space, not being able to press a pause button to their lives, the space becomes much more important and it should be a lot more versatile. Architecture and architects no longer give function to a space, the user now takes that role and is transforming the space so that it can become a place fit to fulfill certain needs. Architecture and architects have received a challenge and a new role, to create spaces that can easily adapt to the users' needs. Thus, a place is no longer set to serving one purpose. It creates infinite scenarios that are tailored on each individual.

If until now the community was defined as a larger group, even foreigners, we have reached the point where we define it as the group of close people around us. People are forced to define their own spaces and create their own realities. Function is no longer given by the place but by humans, forming a new dynamic in architecture. The buildings will become easily re-modelled spaces in order to be able to submit to the needs of each individual simultaneously with other individuals.



# Limited Infinity

**Stupariu, Laura Adina<sup>1</sup>; Contantin, Alina Ioana<sup>2</sup>**

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<sup>2</sup>“Ion Mincu” University of Architecture and Urbanism, Romania

If we had to describe 2020 with one word, it would be “Toxic”. During the pandemic together with all the sad events that have happened during this year, we came to realise how important we all are. Thinking of how we can transform something real through the experience of the pandemic, we realised how a space so small as our own home for example can depict a whole new universe now, surrounded by uncertain barriers. Therefore, in this scenario, everything around us is temporary; things our lives used to revolve around, like streets, workplace, society, films, are unreachable now and we need to learn how to live without them. All that was left for us is to search for other ways of communication, in order to keep our relationships alive.

How lucky do we consider ourselves that we have come to accept and love equality? Getting deep into thoughts, we tried to create something new through the picture of a man - made out of different races. We can place our infinite place anywhere in the world, as it isn't something standardized, as we, as human beings, have different needs and different approaches to the same problem. We portray this problem as a path, going through different places. The beginning of this path has a place where we breathe peace, not just air. This

also reflects the idea that we're all born free. Thinking about it from a different point of view, instead of laying nonchalantly on a hill, you can imagine the number of tunnels constructed during wars that are now forgotten, taking part in this whole scenario, opening themselves to the public. Staying inside for so long, most of us get bored of the same image, so we try to bring something new, to open as much as we can to the outside we're limited to reach. Continuing our path, we framed a venue that seems to lose its placement in time due to its details, both technical and decorative; it is our time capsule - the place that converts our lives. It is an axis mundi, with exaggerated directions, the idea through which we tend towards the absolute from an utopian point of view, bringing it closer to the idea of infinite. This segment could also be considered a place of rebirth, showing the consequences of the pandemic on human kind, turning upside down the premise “as free as birds” into a state of being stuck to the ground. The final destination emphasises an amalgam of possibilities. This ending is also a new beginning full of opportunities. One can reach this state only to discover what life can offer, even when it is limited. Such an infinite place can provide greater satisfaction due to its versatility.



# Nod Makerspace

**Negoescu, Raluca<sup>1</sup>; Ciungana, Iulia<sup>2</sup>**

<sup>1</sup>Alicante University, Spain

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Our infinite space is located in the south of Bucharest, Romania, and it is known by the name of 'Nod Makerspace'.

The place used to be a cotton factory during the communist period (from 1947 to 1989) but afterwards it was abandoned and forgotten.

A few years ago someone noticed the huge potential of the place and decided to bring the old factory back to life with the help of some volunteers. Nowadays it represents one of the most active places of Bucharest, it hosts co-working offices, fully equipped spaces for wood and metal workshops, 24 studios, 4 event halls

and a materials library.

Our proposal it is meant to transform the place into one of the main spots in the city for creative industry, to bring people together, not only for working but also for meeting and socialising. In order to fulfill the potential of the space we imagined an open studio, a place that knows no boundaries where people are encouraged to work together. The design transformation of our infinite space completes Nod Makerspace initiative and enriches it.







# Performing Spaces

**Sellés Armendia, Marta<sup>1</sup>**

<sup>1</sup>Alicante University, Spain

We often underestimate abandoned spaces. When we walk through the streets of our city, we often fall into the monotonous vision of space, reducing ourselves to seeing only what is in front of us, instead of stopping to think about the infinite possibilities of the place. I was just walking my dog along our usual route, where we always pass by an abandoned and somewhat neglected plot of land.

A place that, perhaps for some might go unnoticed, but if you stopped for just a few seconds, you could see how this apparently unsuspecting and insignificant space came to life when a neighbour decided to plant a palm tree in its centre.

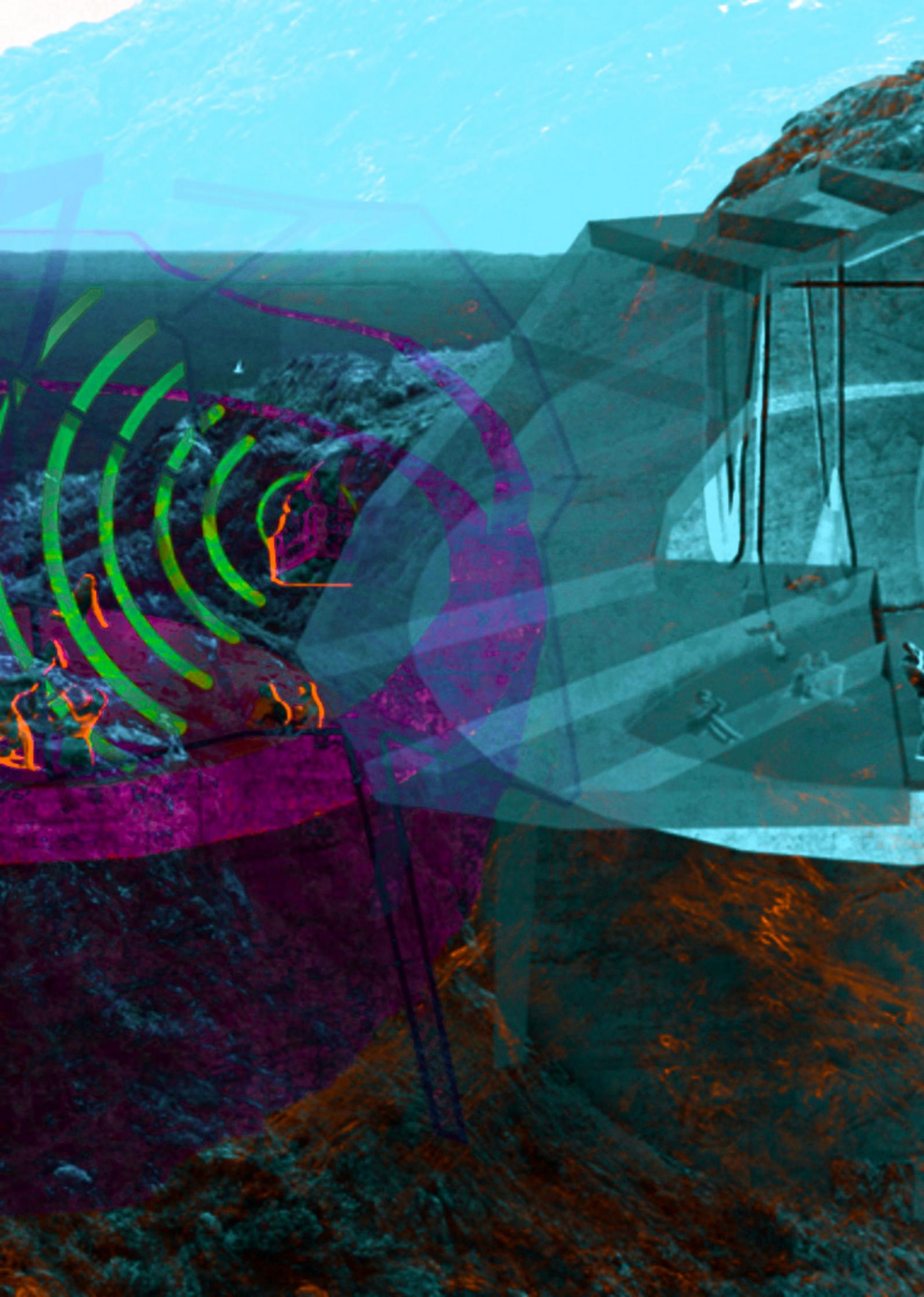
That is why my proposal to create an infinite place is based on fostering a free outdoor space on a non-uniform terrain with mirrors scattered throughout the plot, encouraging a

new public dance hall design around this palm tree located at its centre.

This new community activity in the neighborhood seeks to encourage dance and dance as a form of expression in a free and accessible space, where the space will not be brought to life by a painstaking and studied design, but by the experiences of the people who will perform in it.

place where you can dance alone or accompanied, where you can live an occasional and sporadic apprenticeship with people who, like you, will bring the space to life.

Because the true potential of a space is measured in the experiences that will be lived there and because, at the end of the day, the places that mark you are those in which you live experiences that make you feel alive.



# Architecture is the Art of Building Communities

Alonso Banegas, Enric<sup>2</sup>; Ponce Garrido, María<sup>2</sup>

<sup>1</sup>Alicante University, Spain

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*La Británica refinery* is an open space surrounded by the Mediterranean Sea and the *Serra Grossa* (which is an urban forest park). It is an abandoned place that nature has conquered because, although it is a very closed to the centre of the city, being surrounded by mountains makes it be unnoticed by humans.

*Turning the refinery into an infinite place...*

When we think of culture, big places like theatres and stages come to mind, but what about all those people who want to express themselves on the street? Those who seek nothing but to meet people with whom to share and express emotions through art.

Spaces dedicated to poetic, musical or dance jams are missing. It is here that Refinery comes into play, with that historical structure reminiscent of Alicante's past, with the acoustics that surrounds it giving you inspiration.

It therefore becomes a place to go to simply enjoy being present, to create new connections with people so far unknown but that art unites. Unions that allow you to grow, open new door in an artistic world that sometimes seems difficult to enter.

That is how, with casual gatherings in infinite places, communities come alive.

*We propose...*

+ The creation of an ephemeral roof that surrounds the exterior allowing the creation of an open and closed space at the same time, place where small artistic or rest activities are located.

+ Keep the feeling of being in nature by having the central area exposed.

+ To take advantage of the circular shape so that people's eyes meet even if they are not doing the same activity.

+ Create a balcony in the heights that is accessed by the outside stairs that until now did not lead anywhere.

+ Resting places created with recycled materials.

*As for the activities...*

Inside the space we find musicians anywhere on the place who discover how to take advantage of the unique acoustics, dancers who move to rhythm of such melodies in the central area, people whose speeches are transmitted from the new balcony located at the heights of the space, people who take advantage of recycled seats to talk or simply observe what is happening around them.

It is a place to attend to inspire you and escape the routine of the city, because every day people make it different and unrepeatable.

We are, as a community, the ones who transform and give life to a space.



# Copenhagen, Refshaleøen, Denmark

Serreli, Vendela<sup>1</sup>

<sup>1</sup>Malmö University, Sweden

"Reffen" is an artificial island with good communication possibilities to Copenhagen city centre. The area is characterized by previous industrial activities, and the former shipyard with large warehouse buildings and flexible spaces is reborn as a place for creative works and social meetings. The common space which is surrounded by water encourages interaction, on the one hand between people and on the other hand between people and the urban environment. Reffen offers activities as music events, art, performances, recreation, a food court, dwelling places and spaces for rent. The development of the area is described as a dynamic process, parallel with the constant change of the city, as a result of collaboration over a diverse network. A dialogue with both regional and national politicians as well as different cultural projects form the foundations to deliver a multidimensional atmosphere. Since "Reffen" already includes multiple different criteria as a common space it was

a bit hard to imagine exactly what would complement the existing place and eventually bring a new and broader crowd, with different perspectives and thoughts but still with some kind of a common goal, to the area. Integration, interaction and safety became leading words for a new vision.

The imaginary space that I want to share is a free, open-minded place with opportunities to stay overnight. Some kind of glamping or tree hotel. A safe room, regardless of individuals background and with a focus on common areas. Boundaries between private and shared would be flexible, depending on individual preferences and the specific occasion. The goal is to give a warm and welcoming feeling to the large open field. The proposal aim to take advantage of the site's potential and proximity to nature based on the needs that exist at the site today and at the same time offer something new for today's visitors at Reffen.



# Think big. Who? Me and you. All. Oh!

Van Amersfoort, Anna<sup>1</sup>

<sup>1</sup>Malmö University, Sweden

What makes a place is worth giving thoughtful consideration to. A liveable place is to be balanced. An inclusive, usable, common space is to be balanced; balanced between common knowledge with future scenarios; between peoples needs and other peoples pleasure. Architects and planners are meant to create these places out of empty, or existing, spaces, for all to share, for local and universal use. The value of space has to be considered. Architecture and planning affects us all. Planners' interrogation with the users must be consistent and taken into account. The social capital will grow with social relations built on mutual understanding and shared values. Think big and don't be selfish. Think twice. Use common knowledge and make sure it's a place for several users. Include universal values rather than bringing something new and foreign to a set location. Let all people talk and think about how a place works in different situations. What brings people together and makes a safe and shared place? During the time of the COVID pandemic the common use of space has faced challenges, as well as the definition of an architects or planners purpose. In our

daily lives during the last year, we have been taught to deal with adaptation in various ways, especially adaptation to space, both physical and non physical. Many of us are now more familiar with spending time together in a virtual space. A space with various opportunities, but for us to adapt to. Flexibility and adaptation are the survivors of this pandemic and will be the survivors during other crises such as climate change. Implementing this with an architect's profession creates a changeable space for whoever finds it attractive to visit; adapting to its surroundings with the weather and with societal structures. Cities are rapidly changing and so has the architect be able to be open to the unplanned and think through the contingencies before creating new places. Think big by starting with using local knowledge to share. Make cooperative actions possible. Think about you, think about others. Think bigger than yourself. Places can not be individualised. Architects have a great responsibility, making common use of urban public open spaces possible. The agency of 'Society' has the assets that needs to create a more socially sustainable quality.



# The resurrection of Yllefabriken

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<sup>1</sup>Malmö University, Sweden

In Mariefholm 40 kilometres north of Malmö resides “Yllefabriken”. The 17 000 square metre brick facility was built in 1898 and served as an important employer in the region, processing wool for the textile industry. One can say that the factory, up until its closure in 2002, shaped the village of Mariefholm, attracting employees to move where work was to be found, and by providing housing for workers.

Since 2017 Yllefabriken, with its new owner, has served as a host for various recycling and up-cycling businesses, artists and even a bakery. The community has arranged different cultural events over the years and has a vision for the place to become *A Swedish version of Christiania - without the drugs*. Unfortunately, the great vision came to a halt in 2019 when the municipal fire department closed the operation down owing to safety hazards.

At first glance the enormous space currently brings the word “ghost town” to mind.

Looking further, it is hard to miss the endless possibilities that the old factory possesses, based on the space itself and the creativity and engagement of the community surrounding it.

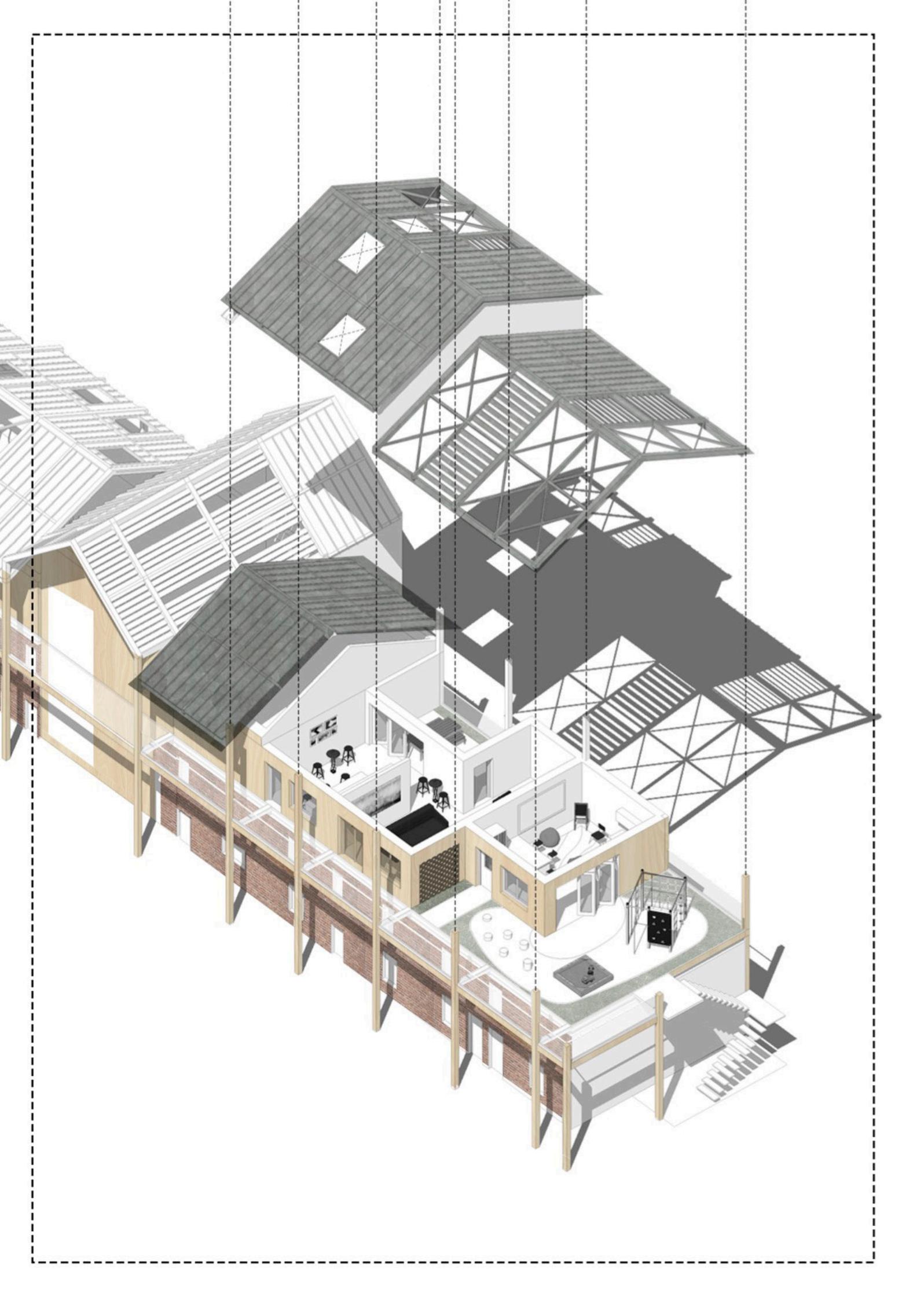
Because of how the separate buildings are situated, in a square, it provides a protected courtyard that invites different types of activities. One idea is that this space could be used fluently by whoever wants to throw an event, just hang out or try out a new idea.

The flat, sun soaked, surface of the big roofs brings communal gardens to mind.

The ceiling windows of the tall factory buildings illuminate the rooms and makes them ideal for artists, workshops as well as for temporary workspace for startup companies. Why not let them serve as an alternative home office in this new time when “workplace” has turned into a floating concept.

More re-cycling and up-cycling businesses could join the already existing thrift store - there is plenty of room available.

If kept alive, Yllefabriken has a great potential to enrichen the community. It previously only provided with employment and production. Now in the shape of a common space it can provide culture and creativity.



# Rooftop community project Sincil Bank

Bromley, Thomas<sup>1</sup>

<sup>1</sup>University of Lincoln, UK

The rooftop community project (RCP) has the goal of activating unused opportunity spaces for community-built projects in the private terraced housing of Sincil Bank, located in Lincoln, UK. The project aims to strengthen the local community, induce community cohesion and recapture a lost sense of ownership and belonging through “common” spaces, responding to societal changes accelerated by the implications of the ongoing pandemic. It has been found that the requirement to remain indoors has shifted the “normal” from pre-pandemic conditions, with people leaving their homes for only essential purposes, transitioning to online working and learning. The pandemic will pass, but the changes identified may have a lasting impact on post-pandemic lifestyles with many continuing to work and learn from home. This has left the notion of “common” space in question. With less incentive to leave the home there will be less use of common space and therefore less natural face-to-face socialisation. The proposal provides a reconfiguration of common space from public, external space to more localised, semi-private space. These spaces are conceived, designed, built and used by the members of the Sincil Bank community. They will be governed by residents to nurture possession of the space, inducing

a sense of belonging. By including the local residents in the proposal, it ensures the project directly responds to their specific needs. The requirements of each resident differ depending on social status, occupation, age, family etc, and is something that can be addressed locally. With a dense urban fabric like Sincil Bank, there are little to no opportunistic areas for the development of these common, semi-private spaces. The structure is to be suspended over the existing housing using a series of spaced timber columns. Using timber allows residents to easily attach their own creations to the main structure as well as causing minimal disruption during construction. The existing rooftops are to be stripped down to allow for this new structure, with new storage space being readily available close-by to site. Removing this existing roofing, gives the opportunity of directly connect the residents houses to the proposal through the existing attic door, providing a unique access point for the able, however, any person of disability can still gain full accessibility through the proposed core. The project has the potential to recapture this lost community presence in the area through ownership and belonging. The scope of this can be widely expanded, providing more vertical, semi-private “common” spaces for the residents.

# The Celebration of Places and Instants of moments

Ponce Garrido, María<sup>1</sup>

<sup>1</sup>Alicante University

John Hejduk, in his work “Victims”, proposed to rethink architecture from the point of view of the memory of the inhabitants living in Berlin, a place that at the time was empty, but at the same time full of stories to tell, of memories that could not be forgotten. He turned a devastating situation into an opportunity to create a utopia based on lived experiences, far from just focusing on an architecture of needs. I propose to compare Hejduk’s work with the UOU course (1), which appeared because of the exceptional pandemic situation we live with. To do this I start with a word list of what was essential and should not be forgotten, thus avoiding a utopia based on the disappearance of the existing and focusing on drawing on my memory, moments and encounters I had during the course. Through instantaneous reflections, I try to transform memories into actions. Using Hejduk as a reference, each workshop becomes an object, and my way of approaching it becomes an avatar. That way, I created a series of stories as a critical reflection of the UOU course.

John Hejduk, en su obra “Víctimas”, se propuso repensar la arquitectura desde el punto de vista de la memoria de los habitantes que vivían en Berlín, un lugar que en ese momento estaba vacío, pero al mismo tiempo lleno de historias que contar, de recuerdos que no se podían olvidar. Convirtió una situación devastadora en una oportunidad para crear una utopía basada en las experiencias vividas, lejos de centrarse únicamente en una arquitectura de necesidades. Me propongo comparar el trabajo de Hejduk con el curso de UOU (1), que apareció debido a la excepcional situación de pandemia que vivimos. Para ello parto de una lista de palabras de lo que era esencial y no debía olvidarse, evitando así una utopía basada en la desaparición de lo existente y centrándome en mi memoria, momentos y encuentros que tuve durante el curso. A través de reflexiones instantáneas, trato de transformar los recuerdos en acciones. Utilizándolo como referencia, cada taller se convierte en un objeto, y mi forma de abordarlo en un avatar. De este modo, Hejduk he creado una serie de relatos como reflejo crítico del curso de UOU.

## 1. The Mycelium Pavilion – The Cook

A chef went to the countryside every day to collect the food he would later use for his restaurant’s meals. His star food was mushrooms.

Due to the pandemic he had to close the restaurant temporarily, but he continued with the routine of collecting mushrooms on his daily walk through the countryside.

As he could not consume them all, he left them in his garden where they accumulated. After a while he realised the potential of the mushrooms as they created shapes.

Thanks to this he now has a new restaurant made with mycelium (2) where every day it has a new shape as it grows organically. It does not need to have a specific place in the city as it is an ephemeral space that is constantly evolving.

## 2. The Infinite Place – The Musician

A globetrotting musician came to the city in times of pandemic looking for a place to stay. He was always used to staying in hostels in shared rooms, but this was not possible now because of the pandemic, so he scoured the whole city looking for abandoned places to live in. He found an oil refinery (3) that had just failed and saw that it had a lot of potential for living but also for developing his music. He found its circular shape curious because of the echo it created which he could take advantage of in his solo concerts.

Now that the situation has improved, musicians, artists and people who are interested in art come here every day without any aspirations other than to share their experiences, their art, their dance and to enjoy a community and a place, even if they have no artistic background.

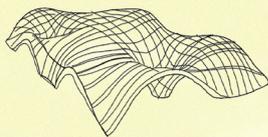
# THE CELEBRATION OF PLACES AND INSTANTS OF MOMENTS

1 The Mycelium Pavilion - The Cook

What is architecture?

If food is not only an element but a space, the answer would be:

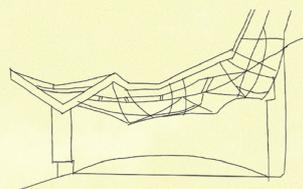
What is not architecture?



2 The Infinite Place - The Musician

A building is only made relevant by the group of people it is intended for.

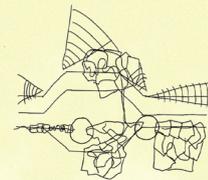
Memories of an old refinery whose echo was transformed into music.



3 The Tram Station - The Dog

This space is not the same for everyone.

Each subject has his own path and, by the end of it, a new map will be created.



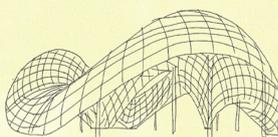
4 The Ramp Ceiling Pavilion - The Ecologist

A ramp.

A ceiling.

In which context do you know them?

They are in a constant transformation to help citizens with new realities.



5 The Prison Visiting Room - The Thinker

A room which is not defined by functions, but rather by moments, emotions, encounters.

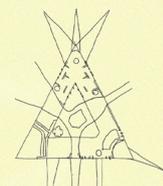
A room which represents the attempt to achieve the total realisation of a possibility.



6 The Triangle building - The Tree

The way you enter this building does not depend just on it, but also on where in the community you come from.

If you get lost, look for the tree who towers over the building, it will be your witch.



### 3. The Tram Station – The Dog

One family decided to let their dog roam the city freely while they were housebound. They put a camera on the dog to record his walk.

They

noticed how the city changed from their dog's perspective. They found beautiful aspects that they would never have stopped to look at but also elements that were not designed for a dog to enjoy. They saw that instead of going to the places they always took him, like the parks, he went to the train station, a place where dogs were not allowed to enter. He had to make a unique journey as you could say that the train station was like an island for him where he had to skirt around certain places and avoid others. On returning home the family made a map of the dog's route and realised how different this was to the route they would have taken. (4) Now in this new city a train station has been created based on the map that the dog created. Each avatar who goes to that station creates a new route and therefore a new map which is then transformed into other important elements of that same city, thus creating a chain of maps where each avatar is in the end transformed into an architect.

### 4 The Ramp Ceiling Pavilion – The Ecologist

In times of pandemic an ecologist needed to plant different vegetables that could not be exposed to the sun, but he could not go and buy the structure he needed to protect them as he was confined. Strolling through his garden he was looking for ways to build a natural structure and realised that there were trees of different sizes that, by linking together from the ground to the tallest trees, he could create a ramp. With the help of other branches and plants he had in the garden, he managed to create this shelter. In addition to serving as a ceiling to cover the plants, it also functioned as a ramp that could be cultivated. (5) Now, in the new city, he has realised the possibilities of reinventing himself, of transforming columns into trees, of rethinking existing elements and adapting them to new needs. This is how he created his network of pavilions and bridges that span the entire

city and whose structure is based on trees of different sizes, as well as branches and large leaves that cover them.

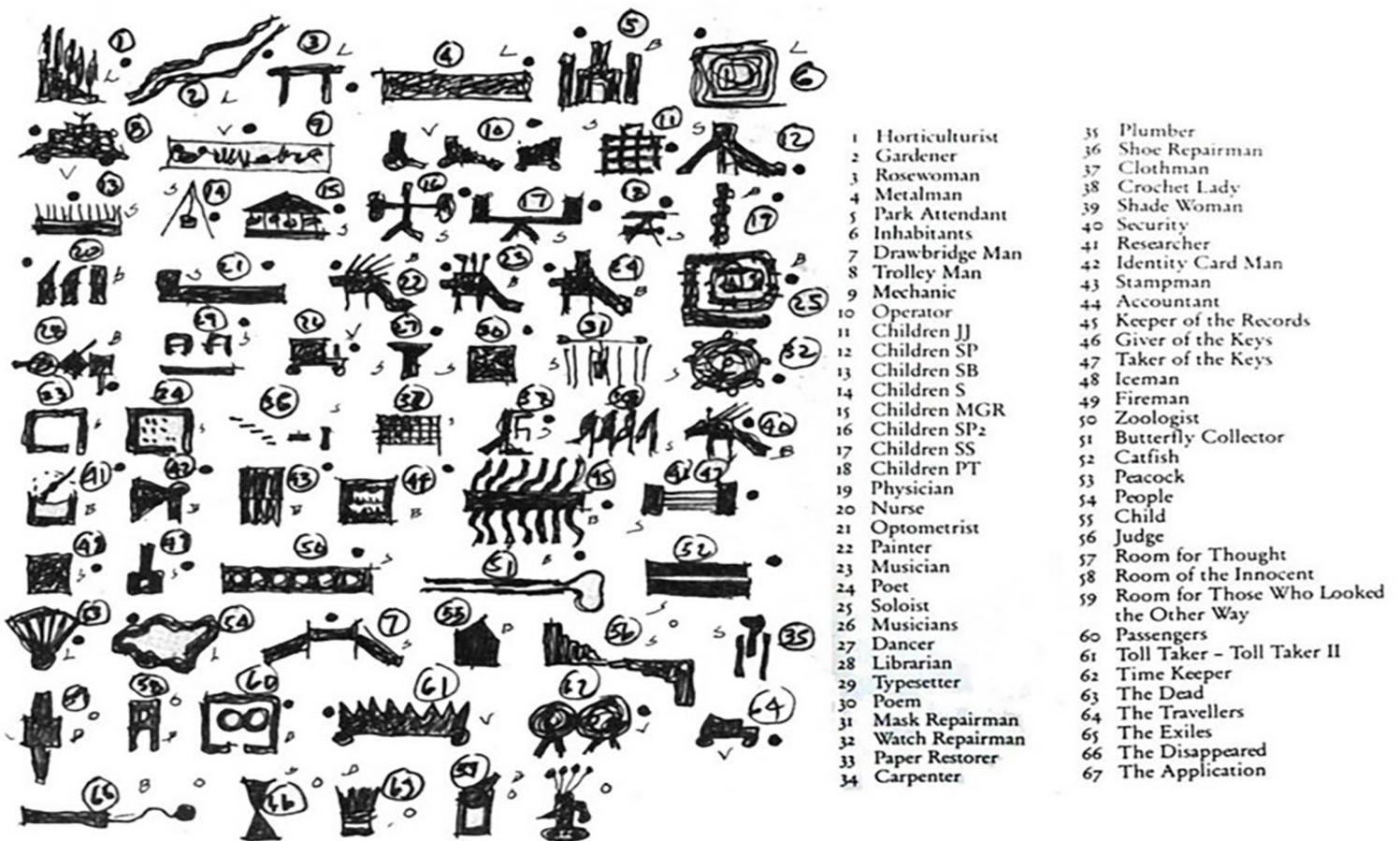
### 5 .The Prison Visiting Room – The Thinker

There was one thinker who was very much affected by the pandemic because he was living alone in a very small flat. He realised that it was affecting him so much because what he needed was contact with other people. In his writings he compared his flat to a prison room, and the lift in his building to a prison visiting room, as it was the only time he had contact with other people. He could see how such a small space, which until now even made him claustrophobic, became a different place every day depending on the moment he lived with each person or the mood of both himself and the person with whom he shared those seconds. Thus, the lift became the perfect place to socialise as it was the only possibility he had at that time. Now the elements of the city are interconnected with each other, trying to create small spaces where glances or small conversations are exchanged and can transform people's vision of the next place they are going to. These spaces are not decorated at all because the important thing is that conversations, encounters and glances transform them into something new every day.

### 6. The Triangle Building – The Tree

The Indian Rubber tree was the central icon in the city hall. It always had the same shape as it was carefully pruned every week. Due to the pandemic, this had to stop and the tree had time to grow organically. Thus, the tree took over the space and even destroyed part of the roof, rising above it. From the houses it was rumoured that it had been changed, it looked totally different depending on the window from which you looked at it.

In this new city, each tree is arranged in a way that gives them more importance. First they are allowed to grow freely and then the space is created to collect them, always leaving gaps for them to continue to expand and become citizens of a city, where until now only the importance of people was contemplated. These short tales based on the UOU, in the end, create a single drawing of an infinite equilibrium.



## Notes

1. University of Universities UOU consists of a course built on a network of different academics from different schools of architecture around the world. Each tutor has the trust of the team and freedom to propose and direct a 2-week online workshop for all the students from the different schools participating in the experience.

2. Mycelium is the vegetative part of a fungus or fungus-like bacterial colony, which, after a process of a few weeks that we analysed in this workshop, can be used in construction.

3. This story is based on 'La Británica' oil refinery, which is in Alicante. It is now intended to be transformed into a cultural space.

4. This story is based on my experience. I took my dog for a walk with a camera on him and after visiting a tram station - Mercado tram station, Alicante - I created a map based on what that place meant for him.

5. This story is based on the book 'Lo-TEK Design by Radical Indigenism', of Julia Watson. In concrete, on the Living Root Bridges of the Khasis, India.

## Bibliography

Hejduk J., 'Victims' project, an AA publication from 1986.



