

FOLLIES

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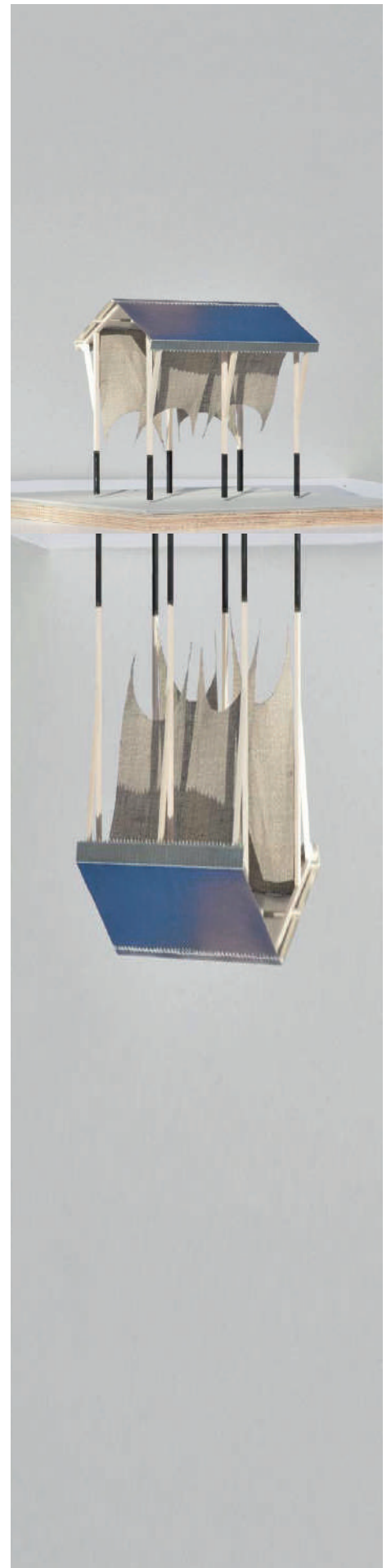


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UNIVERSITY of Universities [UOU] in a post- pandemic future: And then, *what?*

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Back to “normality”. We cannot forget everything we have learnt during the pandemic... and how much we have achieved in the online teaching of architecture.

Although the COVID-19 put our learning spaces in crisis, even to the extent of closing universities, it also served Alicante University and a group of Erasmus partners to carry out a self-criticism and to promote a new model of what could be the “**University of Europe**”: a collaborative online teaching-space between international universities.

Last academic year, 2020/21, we proposed an idea of exchanging online workshops between our schools of architecture, a concept that we called **UNIVERSITY of Universities (UOU)**. We started with merely 6 workshops, but after just one semester 22 international universities were involved. Now, when this article is written the following academic year, we have grown up to 30 universities.

<https://uou.ua.es/>

Making use of an online learning platform, and contrary to emulate our former face-to-face teaching, our UOU Architecture Design Courses are structured following a series of workshops led by different international teachers every two weeks. Thus, our students have been working in international groups, obtaining new qualitative and quantitative results in what can be considered an authentic Intercultural tuition.

Moreover, due to the multiple universities involved, the offer of workshops is greater than the number of weeks in the academic semester. This means that students can choose between workshops according to their personal interests. For example, a student should choose 5 to 6 workshops out of 25 or 30 which are on offer. This is a revolutionary new situation for them, requiring them to be much more active and demands a responsibility of defining what kind of architects they want to be.

The immense benefit of this way of working, for both students and teachers, has already been explained in the introduction to the **UOUsj Issue #1** and

the quality of the results is public in our MOODLE platform:

UNIVERSITY of Universities / 1s 2020-21 ARCH

<https://moodle2019-20.ua.es/pensemonline/course/view.php?id=482>

UNIVERSITY of Universities / 2s 2020-21 ARCH + ARTS

<https://moodle2019-20.ua.es/pensemonline/course/view.php?id=502>

WHAT IS NEXT?

At last, when we can now go back to face-to-face on the campus. But what does that imply? Our faces are covered with masks, teaching takes place in cold classrooms with doors and windows open for ventilation, one-metre distance is maintained in crits and tutorials between teachers and students, which means the use of video projectors to see the projects. With this scenario a question is raised: shouldn't we have to redefine face-to-face teaching?

Even more, should we not have to reformulate the hybrid teaching, going beyond a temporary alternation between face-to-face and online teaching. In fact, it is necessary to redefine both, including online teaching to achieve a real integration.

We have now an opportunity to transform the 19th century classroom into a model for the 21st century. For this step, the UOU concept needs to make use of all its muscles and to organize a research symposium on redesigning the classroom. The participants would be our almost fifty UOU teachers already involved, followed by a series of workshops with our hundreds of students.

Specific aims of the proposed symposium and workshops

1. To research on hybrid teaching, redesigning both face-to-face and online pedagogy.

A new challenge for this growing consortium, the return to the classrooms by redesigning them, incorporating what

has been learnt during the pandemic in terms of knowledge transfer (technological advances and social and economic connection), and even to build a prototype classroom having the advantages of online facilities.

2. A series of intercultural workshops on classroom design for hybrid teaching.

A research seminar organized with different participating universities of diverse geographic locations. As a result of the seminar, a series of specialized experimentation workshops should be held with students enrolled in the international groups of Architecture Design Studio.

3. A final presentation of the space designs for the 21st century hybrid classroom.

Through workshops, exhibitions and publications, the research will conclude with the construction of the exportable pilot project to other studies and universities.

Informative publications on the teaching methodology and results, as well as an itinerant exhibition between European architecture schools, will give a social visibility to the project. An explanatory dossier of the research, carried out in preparatory meetings for each workshop, will serve as a manifesto and be illustrated with the projects of their respective workshops.

Other teaching aims of **UNIVERSITY of Universities** are:

4. To promote a type of a teacher-training based on exchange and reflection.

5. To set up specialized research groups on teaching that encourage synergies with research and knowledge transfer. For this, it is necessary to create, promote and reflect on good teaching practices that contribute to the development of educational environments and formats around educational innovation and quality.

HOW WILL WE DESIGN THE FUTURE WORLD?

6. To implement research projects in innovation and development of experiences and educational actions related to techniques, methods, concepts, environments, formats, analysis, design, elaboration and experimentation, implementation of strategies and values, methodology, evaluation, and educational quality processes. It is about exploring and proposing actions that make university teaching and learning processes rethought from an innovative perspective, a real process of design identical to the design of architecture.

7. To improve the practice of innovation and research activities, their strength and consolidation in a collaborative culture of reflection, dialogue, and development of proposals.

8. To encourage collaboration

between students and teachers from different areas, degrees, and universities.

Foreseen impact, results, and sustainability of the proposal: UOU MASTER.

A unique opportunity has arisen for the UOU partners to lead a hybrid teaching class proposal in European universities thanks to the intensity of the international teaching and sustainable online way of teaching.

The impact on students is tremendous and currently there is a potential of more than a thousand students enrolled at UOU.

Every month new European and non-European schools of architecture wish to participate in this innovative teaching project.

A new **Master of ARCHITECTURE INTERCULTURAL STUDIES** at Alicante University (Spain) is a direct result from this international collaboration, born with the aim of defining and addressing the themes of contemporary architecture and society.

For this master's degree, students are expected to carry out 25 online workshops, of which two are compulsory, and others to be chosen from those on offer. Each workshop highlights a specific topic from a series directed by the professors at the **UNIVERSITY of Universities**.

The main aim of this Master's degree is to provide knowledge and tools for architects and researchers who aim to develop new perspectives in the field of contemporary architecture, such as:

*RESEARCH BY DESIGN**COMMONS**COMMUNITY BASED DESIGN**VISUAL ART**ACTIVATION OF PUBLIC SPACES**DWELLING**DIGITAL FABRICATION**GEO-URBANISM RADICAL CRITICISM**TACTICAL URBANISM**HERITAGE**TEACHING*

Academics and experts will accompany the students in the development of their individual projects.

ASSESSMENT

There is a continuous assessment system:

- In the online part, the student is assessed through the presentation of outputs and participation in classes (including tutorials).

- In the face-to-face part, the assessment is through attending tutorials, preparing the FINAL MASTER PROJECT (FMP) and its presentation.

The Master course culminates with the FMP. It is carried out over 2 months at the University of Alicante and co-directed between a tutor from the University of Alicante (face to face) and a tutor selected by the student from the UOU teachers abroad (online).

SCHEDULE

- End of September to the end of March: Online mode, weekly streaming sessions as group tutorials where students and academics participate.

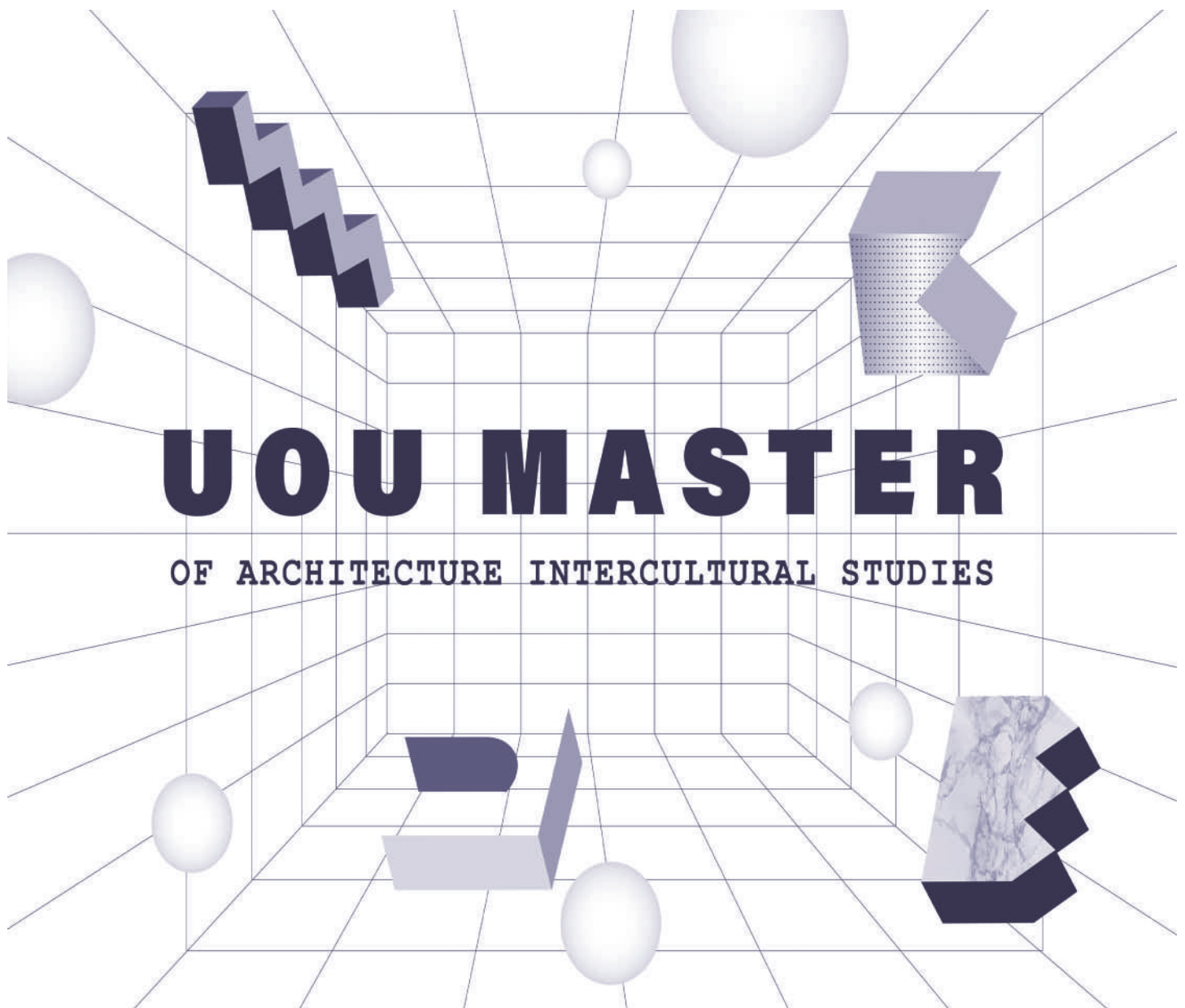
- Beginning of April to the end of May: Daily face-to-face mode, Monday to Friday, from 9:00 a.m. to 2:00 p.m.

PLACE

On-line classes + FMP face to face at the University of Alicante (UA).

More information on the MASTER IN ARCHITECTURE INTERCULTURAL STUDIES UOU:

<https://web.ua.es/en/continua/ua-studies-catalogue/summary-sheet.html?plan=9345>



EDITORIAL

The return of the *Follies*: from Traditional to Digital

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AUTUMN 2021: A FOLLY CONTEXT

Who would have thought that by now, the end of 2021, the world would be so anxious to know when will the virus be overcome, when will it be safe to travel again, when will safety rules be relaxed? Who would imagine that the most wanted words to be heard would be “tested COVID-19 negative”, “I’m vaccinated”, or “there will be no more waves of COVID-19”? Who would imagine that far away friends and family would be still such long a time away, without a hug, sharing smiles and photos, still boosting the use of WhatsApp and Instagram Apps? Who would think that it would be possible to teach and learn Architecture’s practical subjects, such as Design Studios, not in a classroom but in everyone’s own home, increasing the use of virtual conferences with Zoom, Microsoft Teams, and other synchronous communication software’s, while embracing new forms of communicating perceptions that the senses have been forbidden to experience because of Covid? Who would imagine that, almost in a flash, technology would have had such an impact in our daily life?

In this new world all this was possible due to the tiring efforts of those working in ICT, in the health systems, but also in the food and common goods supply chains, and in pharmacology research units. Many kept working without resting for the sake of those that, reluctantly but aware of the violence of the virus’s impact, remained at home, reducing enormously, not only the carbon footprint but also, most importantly, the physical contact people had at home with their families, at work with their colleagues, at leisure places with their friends.

Never before have people been aware of the need for qualitative environments, either interior or exterior. The inhabited spaces became the *talk of the town*. Discussions took place about the entrance space reserved to remove shoes and outdoor clothes, on the improvised school at the corner of the living room, on the moveable office - at some of the day was set up in the kitchen whereas others used the bedside table plug to charge the laptop, to have a quiet space for a video

conference,... all these topics became shared conversations about how to adapt to change?

During the lock-down everywhere, the effort was to make everything at home/ from home and avoid going out on the street where this virus SARS-CoV-2 was circulating. The leitmotif was, and still is at this stage, “protect yourself and others”.

Severe Acute Respiratory Syndrome CoronaVirus 2 (SARS-CoV-2) is mainly spread via respiratory droplets including aerosols projected by an infected person. However, the possibility to be infected by contact with surfaces contaminated with droplets produced a new awareness regarding the number of contacts per person per-day. The same nose, mouth or eyes that provide architectural perception of spaces, along with the hands that can be vehicles for the virus to spread, are the bodily senses that are most important for the acknowledgement of the qualities of a space.

COVID-19'S IMPACT ON ARCHITECTS

We are not yet at a post-pandemic stage, although vaccination has been reported since January 2021 in several countries. A complex logistic called for the deployment of vaccines globally in order to save lives and end the pandemic. Some people became severely ill, and too many have unfortunately died¹. Many will experience post-COVID symptoms and will suffer with complications. This alerts architects who may not have been attentive in the past for the need to pay attention to limiting capacity in the use of the built spaces, or considered an aging population and the special needs of older people. Unfortunately, the need to pay attention to accessibility, due to permanent or temporary physical incapacities in the earlier age groups, might have come to stay.

All this COVID-19 becomes a folly when it is known that infected people can transmit the virus, both when they have symptoms and when they don't have symptoms. This fact has changed the way people perceived their civic and ethical responsibilities toward others. At

this point, architects also are requested to act: how could architecture provide safe, comfortable, secure and efficient spaces? What information may architects gather from public health experts to provide design guidelines where social distancing is assured while well-being is enhanced? There may be a post-COVID transition period, and if so, one wonders if architectural design will preserve lessons learned during this crisis.

One substantial difference is already observable in the public realm: people in sidewalks avoid crossing close to others, streets now have innumerable outdoor eating areas with tables and chairs on sidewalks reducing the space for pedestrians, public transportation has less users, and the number of cars circulating with only its driver has increased. However, it is the inside spaces, of homes, offices and retail stores/shops, that the impact seems to have been greatest. In our saying, the most used “design rule” is named *distance*. And this measure is flexible, now being reduced as the vaccines better protect the population, but with its increase as soon, and if, the numbers of infected and/or death decrease.

Architects need to stand up and claim for themselves the right to investigate and contribute to the well-being of citizens by recalling their responsibility to provide solutions for the architectural problems raised by this virus. One of the problems is the psychological impact on our mental health, as it induces fear, worry and concern in the population. All the stress and anxiety that the disease causes, or that the prophylactic quarantine triggers, needs to be balanced with opportunities for happiness, pleasure, enjoyment and fun. Although our ears may still hear the sounds, the use of face masks means that our noses are limited in the perception of smelling aromas and odours, our mouths are limited in tasting, our tactile perception is reduced so that our skin does not touch surfaces or others, and therefore we do not feel the temperature or textures of spaces. Ultimately, our eyes are tired of being stimulated by the light of laptop screens and are almost unable to distinguish between digital and real.

We need to reclaim back the power of our sensory and perceptual systems, the right to feel again physical stimuli, known and new; we need our perceptions to be awakened; we need to end our fears and worries and feel again the happiness of being alive and feeling well: we need the build environment to express enjoyment in its architecture,

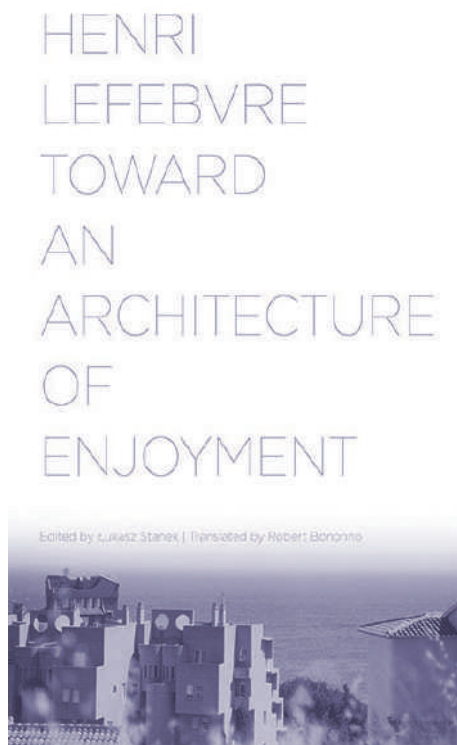


Fig. 1 – Cover of “Toward an Architecture of Enjoyment”, by Henri Lefebvre (written in 1973)

as almost fifty years ago Henri Lefebvre called for. In “Toward an Architecture of Enjoyment” (Lefebvre 2014), Lefebvre calls for a bodily centered architecture, for architecture to be a spatial practice of the everyday, in its rhythms and senses (Fig.1). Consequently, he established a relationship between bodily experience, participation, and individual spatial interventions, linking happiness with space use, exploring the affective dimensions of space, and allowing the senses to drive spatial experiences. The spaces of enjoyment are, he claims, important sites for personal and collective moments, encounters, friendships, rest, quiet, joy, as well as understanding, enigmas, the unknown, and the known. Thus, arguably, Lefebvre does not consider architecture a specialized process, but as the production of social space. Architecture is then redefined as a “mode of imagination”, where the experience and appropriation of spaces derive from bodily activities and use to enable the ephemeral sense of joy and enjoyment to emerge. Finally, Lefebvre argues that areas dedicated to enjoyment of non-productive leisure time are important sites for a society passing beyond industrial modernization.

We argue that they are of utmost importance for a post-pandemic

society, as there is a need to approach architecture from a human perspective, re-engage with others, in the safety of outdoor spaces, and using the knowledge and experience of architects. It is known that change drives innovation, therefore, the pandemic is providing an opportunity to creatively imagine the 21st century *follies* where the joy to meet and socialize in urban spaces can be regained.

UoU & FOLLIES

Even knowing that the *folly* could provide an opportunity for design research and experimentation, nevertheless how to encourage the international network of researchers, educators and practitioners at UNIVERSITY of Universities to think about 21st century *follies* to engage with this? Firstly, our previous experience in the University of Évora to engage UoU students was used. The internationalization of architecture programs where the idea of foolishness, of openness to explore creativity in architecture education, is explored to simultaneously contribute to mental well-being while studying folly architecture. (This a reminder that students need universities support more than ever at this challenging time). Secondly, *follies* were explored more deeply: as a concept, as an

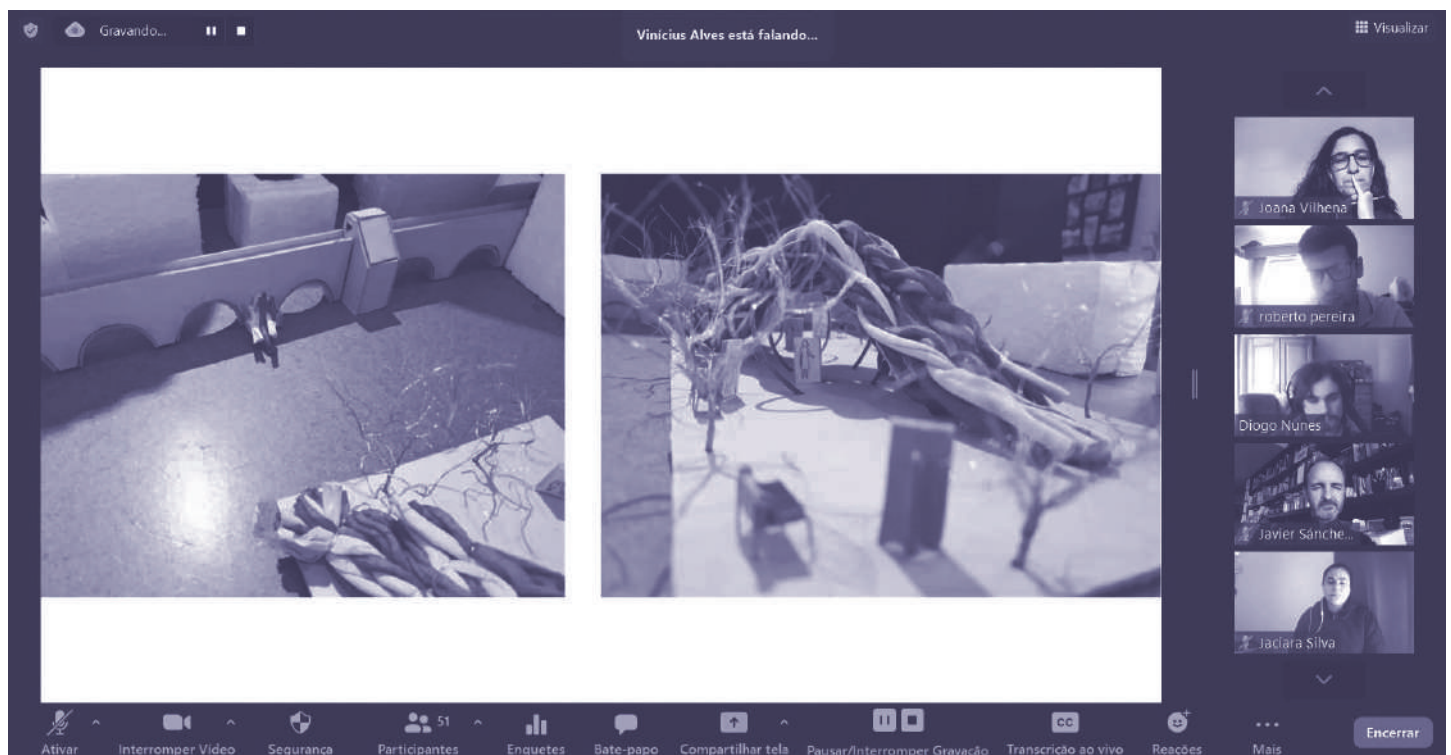


Fig. 2 - Workshop 3b on “Ephemeral architecture: urban follies”. Tutoring by Sofia Aleixo and Joana Vilhena, University of Évora: explaining the brief.

architectural typology, and to understand what needs these structures have been fulfilling, even though considered to be non-functional architectural elements (Fig.2).

The second semester of the UoU academic year 2020/2021 followed the idea of the previous semester, a course based on exchanging international workshops, where each one of the 27 available topics was directed by different teachers from the Schools of Architecture that have joined the programme. Workshop 3b on “Ephemeral architecture: urban follies”, tutored by Sofia Aleixo and Joana Vilhena set out the challenge. Darwin’s quote “It is not the strongest of the species that survives but the most adaptable to change” established the mood: if one cannot travel to Évora, to meet in person this World Heritage City (WHC), we will change the way we travel, by digitally bringing international students to Évora city museums, and exchange knowledge about local architectural heritage values in synchronous meetings.

And that we did! Participants were asked to design an Urban Folly (from French *follie*, “foolishness”, a generally non-functional building that was in vogue during the 18th and early 19th centuries,

typically to enhance a natural landscape), an ephemeral structure to place in an urban space, where the unimaginable would happen: the city heritage would be displayed, not inside a traditional and immovable museum, but in the square or the street, perhaps in the space where the museum pieces have been found. And, by 5G technology, these *follies* would be in contact with the rest of the world and provide a virtual tour to the WHC of Évora.

Aimed at raising awareness about the local heritage of a WHC, and exploring how it could be displayed to the public, here in the outdoors and elsewhere on

a screen, this workshop captured the interest of 62 participants, among whom 38 were local students (Évora University). Paired with the international colleagues, seven groups were established. The selection of an historic urban space in Évora historic center required the search and proposal of the local students, the youngest, to the older, their foreign colleagues that would approve, or not. The design of an architectural structure enabling people (locals and visitors) to enjoy the historic attributes of that place, encouraged research, discussion, design and the presentation of the idea in a mock-up (e.g. Fig 3).

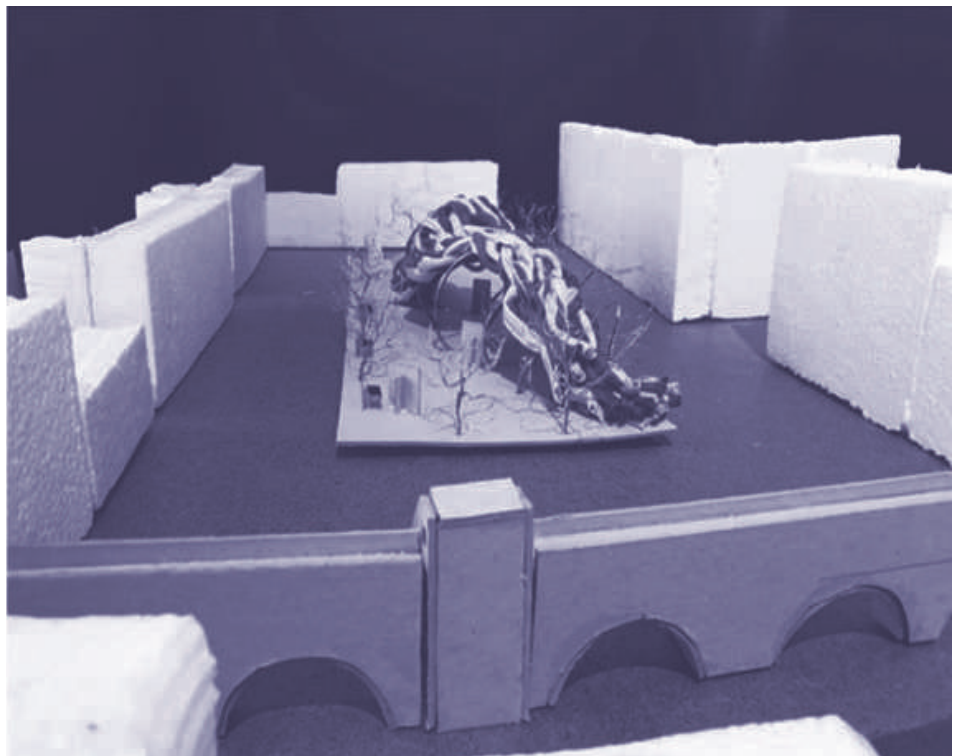


Fig. 3 - Workshop UOU 3b / Group 2 (Vanessa García, Michaela Demjanovicová, Ozan Yasar, Danilo Custódio, Vasco Lima, Guilherme Sousa, Vinicius Silva and Diogo Nunes): a (contaminating) Folly at the Chão das Covas Square with the Aqueduct *Água da Prata*, Évora.

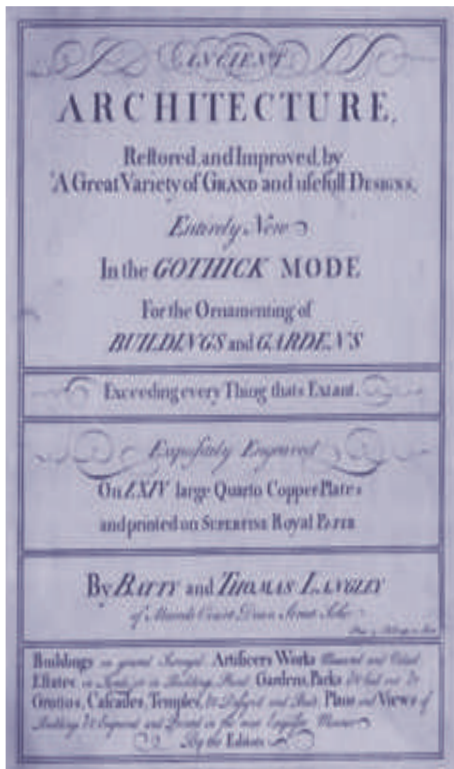


Fig. 4 - "Exceeding every Thing that's Extant".
Front cover of LANGLEY, Batty and T. LANGLEY,
1742.

The success of this workshop, and the interest it sparked, were indicators that, added to the work that has been conducted in Évora University since 2017 along with this topic, encouraged the call for UoU Scientific Journal #2.

UoU SCIENTIFIC JOURNAL & FOLLIES: THE CALL

The French word *folie* stands for delight and pleasure, and therefore fun and happiness. First built in the late 16th and early 17th centuries, *folies* were buildings constructed purely for aesthetic pleasure, with a notion of nonsense, i.e., with a lack of good sense or foresight, resulting in often extravagant pieces of architecture with no particular function. These architectural features could be found in gardens and in the wider landscape; towers, temples, sham castles, pyramids, grottoes, obelisks or mock ruins of classical buildings, seemingly randomly abandoned, were symbolic statements of constructions not easily understood, sometimes with a practical value as landmarks, conversations places, commemorative of a person or event, as lending interest to a view, or as simple amusement places, often offering a sensorial experience.

England was the place where *folies* gained the greatest diversity and expression.

The 17th century saw the construction of many *folies*. However, this was surpassed in the 18th century production; the English garden designer Batty Langley (1696-1751) is considered to have introduced Gothic designs in garden structures in the 1740s, and also suggesting building replicas or versions of classical ruins.

The book *Ancient Architecture Restored* published in 1742 and reissued in 1747 as *Gothic Architecture, improved by Rules and Proportions*, displayed a number of engraved designs (by his brother Thomas) for "Gothick" structures such as summerhouses and garden seats. In this book (Fig.4), Langley proposed the design of the following types of *folies*: "an umbrella, a square umbrella, an umbrella to terminate a view, an octangular to terminate a view, an umbrella for the centre of intersection of walks on woods, gothick temple and gothick pavilion", the latter with two levels. These different expressions of *folly* fully illustrate what is promised on the front cover: "Exceeding every Thing that's Extant".

In the UK, *folies* and landscape ornaments have been included in several publications (Fig.5) and architectural guides such as those by Sir Nikolaus Pevsner (1902-1983) "The Buildings of England", first published from 1951 to 1974, followed by "The Buildings of Ireland, Scotland and Wales". Pevsner's interest in *folies* extended to the builders. In his essay on the architecture of Edwin Lutyens, a "builder of *folies* who was at the same time the architect of the common man", he comments:

"(...) the fascination wrought on the British more than any other race by the folly in architecture. Nor need the British be ashamed of that fascination; for to appreciate folly and a folly a degree of detachment is needed which is only accessible to old and humane civilizations. Sir Edwin Lutyens was without any doubt the greatest folly builder England has ever seen".

Pevsner concludes:

"But in England the eccentric has as good a chance of social success!"

Among the remarkably eccentric *folies* built in the UK, it cannot be unnoticed the massive pineapple building - in fact a hothouse - built at Dunmore Park (1761), a part of Scotland's Heritage. The building of *folies* diminished by the end of the 18th century, although it never completely ceased.

In the late 19th century the architect Louis Sullivan's maxim "form follows function" banished ornament from industrialised modern architecture, changing how architecture was to be thought about. Since then, as by definition *folies* did not have a specific use or

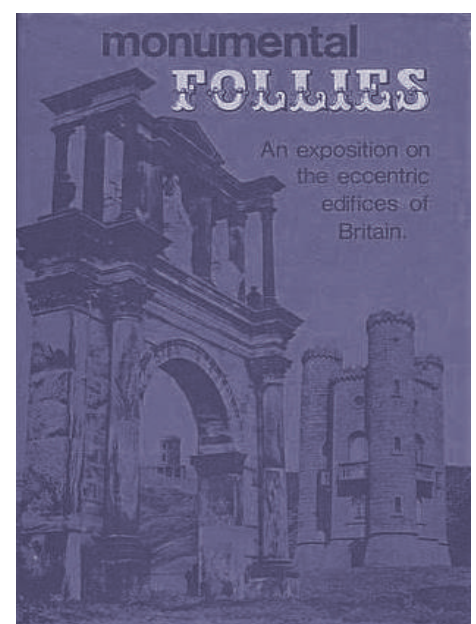
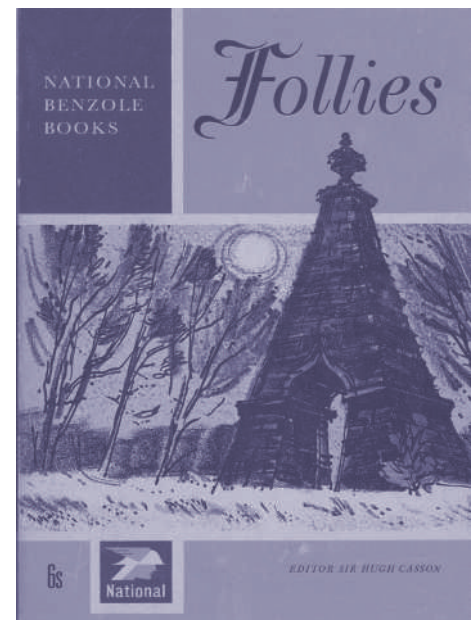
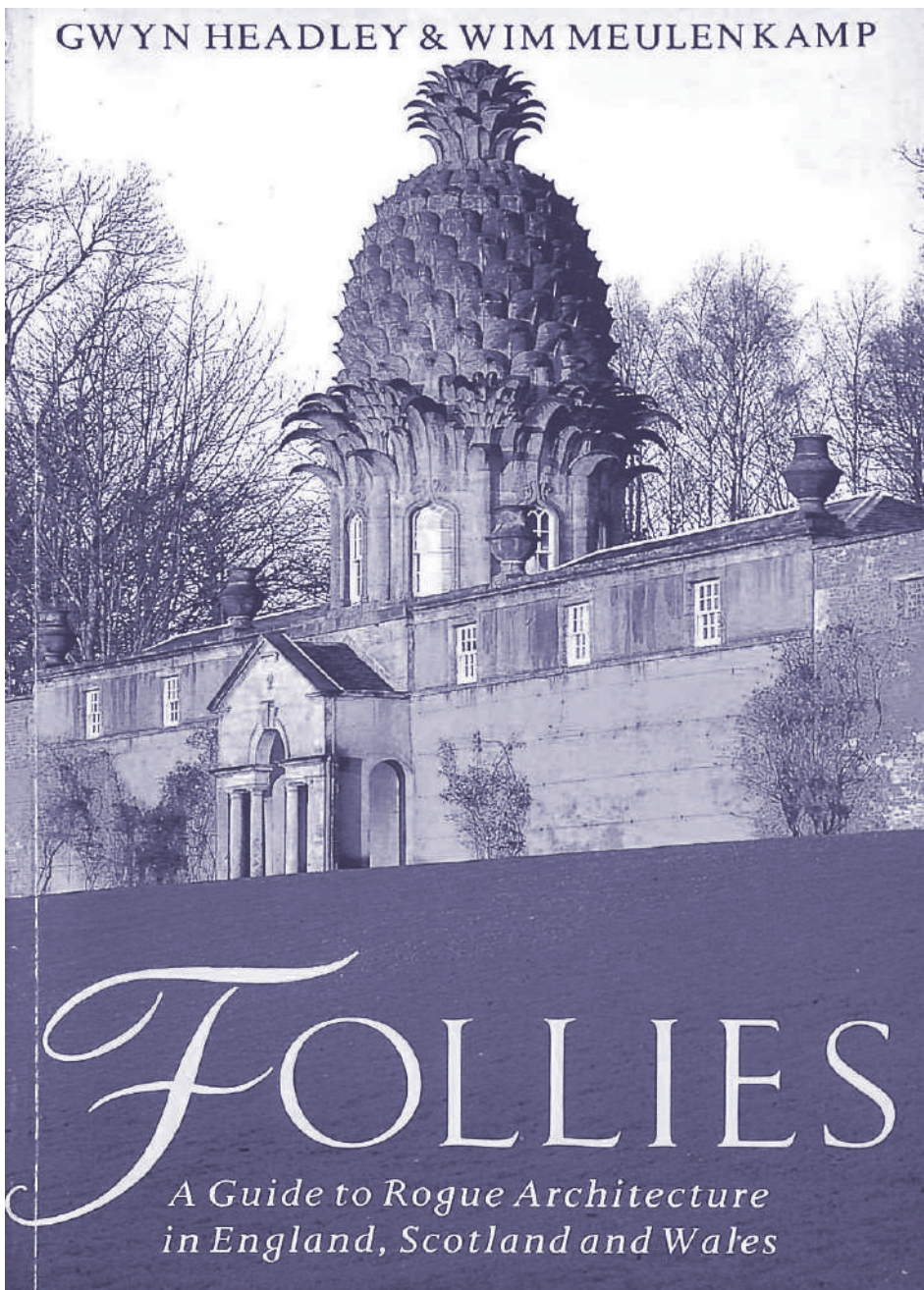
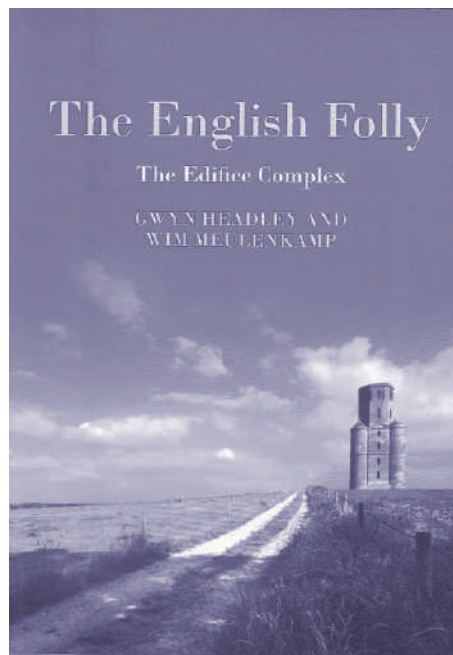
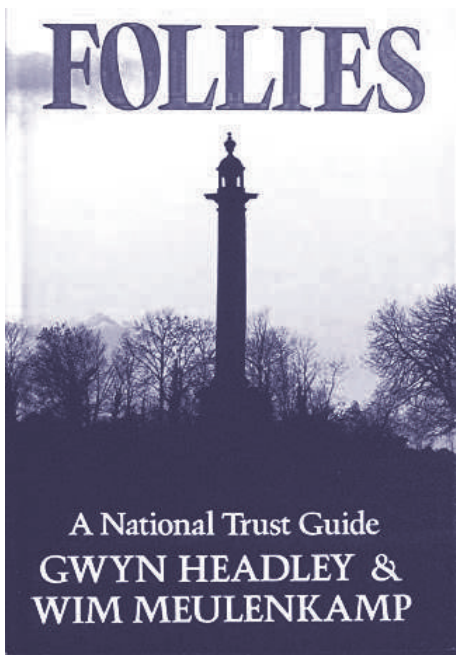


Fig. 5 – UK Follies: publications.



function, they theoretically could not establish a form, and these constructions fell out of use.

The post-modernist renaissance of folly architecture

In the 1980's Bernard Tschumi returned the architectural concept of folly - "small constructions hidden by dense foliage" - but defined it with a different meaning; as "madness". In the context of the 1980s, French madness seems to be a more useful definition than the English "folly" of the 18th century. Tschumi argues, that it "appears to illustrate a characteristic situation at the end of the twentieth century – that of disjunctions and dissociations between use, form and social values", somewhat different from 18th century humanism, and also the approach of 20th century modernism.

With this rationale, the link to follies history is cut, built precedents ignored and a new beginning is facilitated for the rebirth of the folly as an object "able to receive new meanings". And this freedom enables the use of empty form, of meaningless empty constructions, of designing "cases vides".

François Mitterand's "Grand Projects" programme (officially known as "Grandes Opérations d'Architecture et d'Urbanisme"), in which the Parc de La Villette was included, was announced in 1982.

A competition for a park project was held the following year, and Tschumi was the author of the winning proposal. In the overall Park proposal, Tschumi created "a set of ephemeral constructions whose role was that of a critical laboratory for architecture", exploring ideas of *uselessness* and *excess* in a public place of experimentation.

The unusual red structures explored the concept of madness and lunacy in a new proposal for the design of urban contexts, ignoring built precedents, and considering "disjunction" to be the best concept to describe the relation between use, form and values at this time. By establishing a grid, with lines defining points, and surfaces defined by lines, 35 follies

become anchoring points of reference in the Park, challenging the boundaries with the urban environment, and calling for the use of these devices (Fig. 6).

Interestingly, in the same year, 1983, but across the Atlantic, in New York, at the Exhibition *Follies – Architecture for the Late-Twentieth-Century Landscape* (Fig. 7), Anthony Vidler argued for an architecture that fulfils the needs of pleasure and leisure, and therefore “the folly became once again essential, but this time not as nonsense, but as sense itself”.

The exhibit by B. J. Archer, invited architects to “allow the imagination to elaborate on the simplest forms”, and create follies presented in models, photographs and drawings. “Follistes” were encouraged to enjoy “the pleasure of creating an object which embodies no function, save for demarcation, or as useful for only a small segment of daily life”. In the catalogue, Vidler explored what might arguably be the only architectural “History of the Folly” ever published in that decade. Additionally, in the same publication, Peter Eisenman claimed that “the world has changed (...) it has become (...) quite mad”, in opposition to a rational and ordered world based on a classical or modernist system. He called for a new logic, “a «logic» of another kind”, calling for a condition of ephemerality based on “reason and madness, between art and folly”.

Indeed, if the world had changed then, how it has changed now, in the second decade of the 21st century!!! However, it would not be acceptable to move forward to the present day without mentioning some of the relevant experiences with Follies, that took place in the end of the 20th century and the beginning of the 21st century.

The Osaka Follies, purposely designed and built for the 1990 International Garden and Greenery Expositionⁱⁱ “marked the coming of age of the landscape architecture profession in Japan” (HENTY, 1991, p. 133). Follies were “structures were positioned at various ‘crossroads plazas’ throughout the Expo in order to bring interest and activity to these public spaces” (VARGHESE, 2019, p-109).

According to an essay then written by Koji Taki (1991), Follies moved from a ‘symbolic’ meaning to as ‘excessive’ meaning, as they reflected “poetic imagination, or an acceptance of diversity and pluralism”, freeing society to use them at their free will.

This was the result of the audacity of these architects which made Follies to “set an historic precedent, allowing architects of different nationalities to undertake highly individual projects, regardless of the surrounding environment or culture” further suggesting that, beyond symposia and conferences, a “new phase of international exchange” was beginning (TAKI, 1991, p. 82).

The designs of thirteen follies built for Osaka Exhibition were displayed in an AA Exhibition in the following year, with drawings, photographs and models. In her review, Diana Periton acknowledges the non-programmatic concept, the ephemeral context of use, as the reasons why these follies have not even tried to show coherence, apparently following the no context and no meaning themes. The argument evolves to a thought on the absence of meaning and value in (then) present architecture, in apposition at the ephemeral and fragmented things, where authenticity seemed to be easier found (PERITON, 1991). Other reference is due to the Gwangju Follies.

The Gwangju Folly project: a cultural city with thirty-one Follies

Thirty years after Bernard Tschumi first introduction of Follies into the public space, the Gwangju Biennale of contemporary art in South Korea took the concept and redefined it every two years to inspire new Follies purposely built for Gwangju city, by inviting renowned architects, landscapers, and artists. “Folly in its modern terms is an unstructured mechanism that pushes the boundaries of the structuralized urban environment where it is situated (...) an alternative space to communicate with the public”ⁱⁱⁱ. The main aim of the project is to build permanent public architectural installations across the city of Gwangju that respond to the following objectives: promote urban

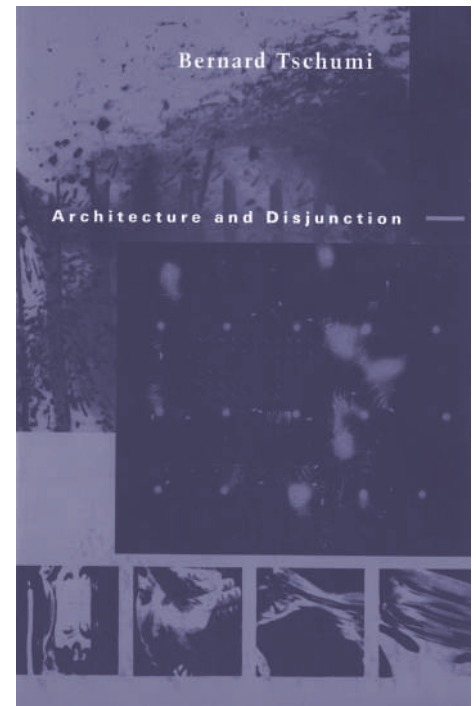
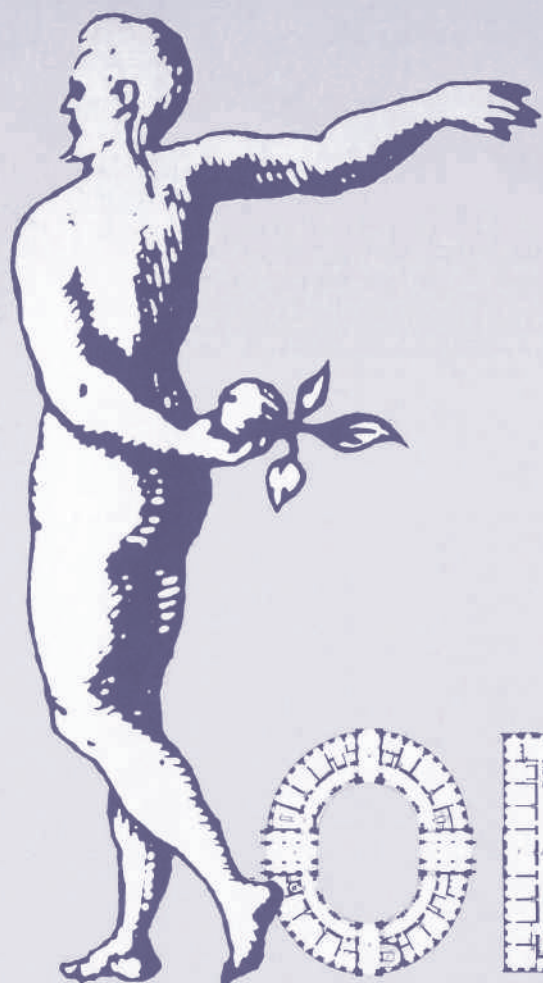


Fig. 7 - Bernard Tschumi's "Architecture and Disjunction" (1996): cover.

regeneration, activate empty areas of the historic city, and enhance the community's sense of place.

The Gwangju Folly project was initiated as part of the 2011 Gwangju Design Biennale, under the co-direction of Seung H-Sang and Ai Weiwei. The theme of Gwangju Folly was “The way that is the way is not always the way”, a reaction to the perception that “designs in the 21st century have shifted the attention from objects to spaces and people^{iv}”. The definition given considered of an urban Folly to be “architecture that can contribute to urban regeneration with the function of a public space being beyond the function entailed in the original definition of a folly” (LEE and LEE, 2016, 157). However, it was now asked to focused on restoring the history. Therefore, several international architects were invited^v to design and build small structures to be explored by users and that called for user's interaction with the surroundings. The site area, in the old city centre, added the complex layer of history, time and heritage values.

Following its second edition in 2013 artistic director Nikolaus Hirsch^{vi} (with curators Philipp Misselwitz and Eui Young Chun) developed a curatorial approach that asked more of invited thinkers than just to design and build,



B.J. Archer

FOLLIES

Architecture for the Late-Twentieth-Century Landscape

RIZZOLI
NEW YORK

Fig. 7 - Follies : architecture for the late-twentieth-century landscape: cover.

and use the “Folly as a critical tool of inquiry to address the condition of public space”^{vii}. Beside the material intervention on the city, participants^{viii} were invited to explore human rights and public space, by engaging with a significant political and cultural event: the 1980 Gwangju Democratization Movement^{ix} (suppressed by the South Korean military dictatorship). Hirsch asked:

“Can follies embody something that enhances discussions around the idea of public space. I am less interested in follies as a kind of useless object. I am more interested in an aesthetic experience that is linked to the political dimension of public space”. And continues: “we developed an approach that tries to understand the folly as something that can produce a conscious act of rupture that creates new perspectives and reflections upon the world. So for me, the relation between

uselessness and use has to remain in conflict. It can't be just one or the other. There is a logic of autonomy in the folly, simultaneously a logic of agency”. And therefore the importance of: “The choice of a site and the agenda are not given but part of the architect's or artist's work”^x.

Based on the morphology of the city itself (Fig. 8), the outputs answered the brief of how to preserve these memories (as an alternative to commemorative plaques, signs and memorials that sign historical sites), but most importantly, raised one question: who gets to control space?

In 2016 Gwangju Folly III, conceived by Chun Eui-Young, under the topic “Folly & Everyday Life -Taste and Beauty”, four follies were built^{xi}. These follies, now turning to a participation and engagement idea, offer everyday experiences in

unexpected settings by the use of action verbs to design these follies: to see, to walk, to eat and to play. Under this theme, 30 Folly projects were built around the city for the use of the locals, and for the amusement of visitors, including in specific guided visits.

Finally, in 2016, the Gwangju Folly IV reminds the literal definition of the folly and the Gwangju Folly context: “an uber-decorated object or structure that lost its originally intended function. The locus of our attention is this disjunction between form and performance. Each folly accommodates a certain function within the context of the city, while retaining its potential as an independently operating and read object.

They interact with its surroundings and communicate with the passerby, ultimately rejuvenating the old center of Gwangju”^{xii}.

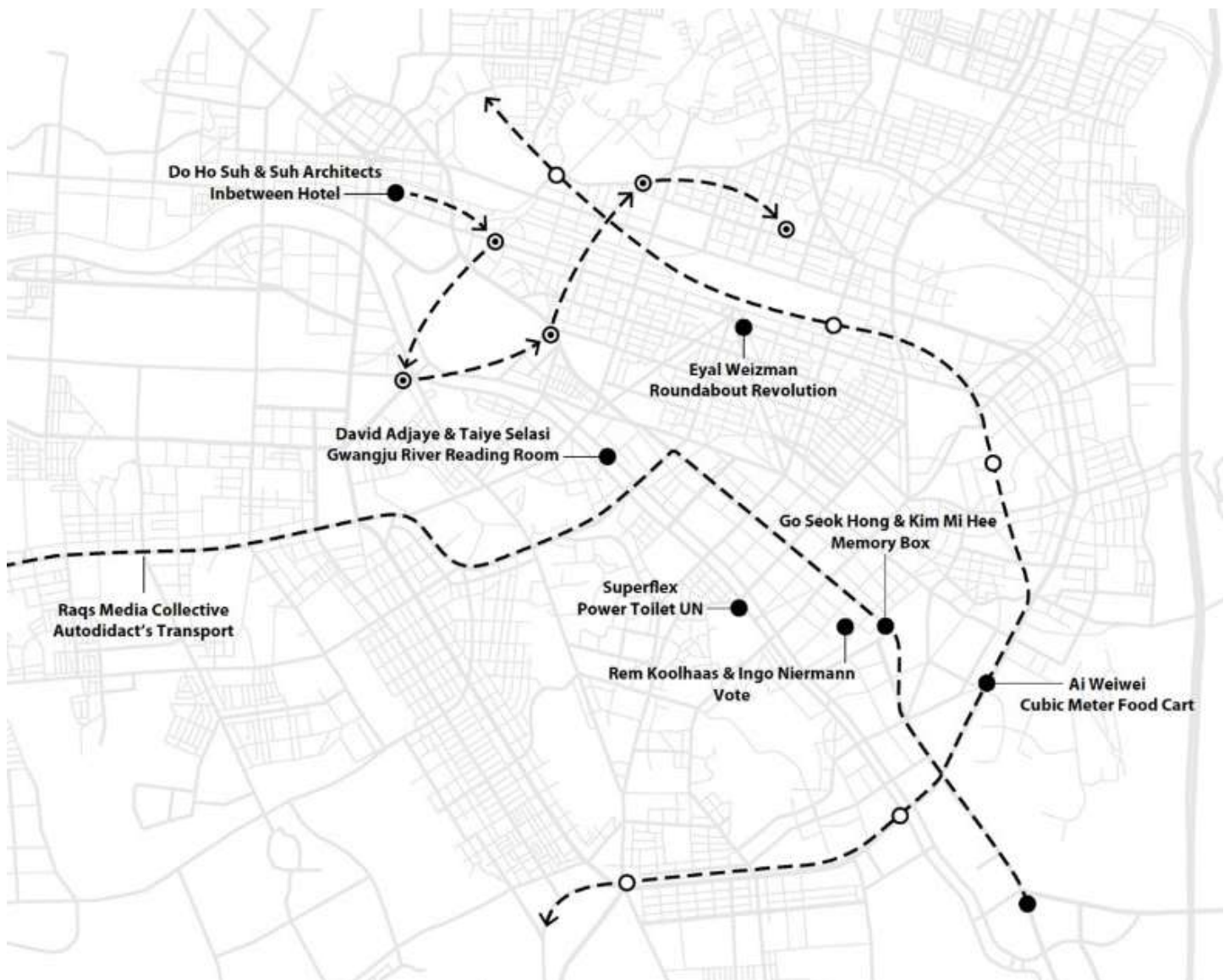


Fig. 8. Gwangju Folly 2013. At https://www.domusweb.it/en/art/2013/08/13/nikolaus_hirsch_gwangjufollyproject.html.

Under the theme of “Gwangjuneung”, questions the borders of the old city center, after which diversity expands. Focusing on the tollgate, the entrance, “Gate Folly The light of Moodeung”^{xiii}, completed in May 2020, celebrates the 40th anniversary of the Democratization Movement. In June, infections in the country led to the news that South Korea had entered the second wave of infections.

As in the Roaring Twenties, which followed the 1918 Spanish Flu pandemic, COVID19 forced us to reflect on our daily lives and reconsider how we reconnect to people in the public realm, and regain the right to have fun and pleasure. Will the post-pandemic lead to a second Roaring '20s or a French “années folles” (“crazy years”)? While nations worldwide are considering how to recover their economies, research on what architecture and cities will look like has been conducted. We believe social and cultural transformations are on the move as a response to the impact of COVID; on the way we used to live, and that urban devices that are attractive and promote encounters may work as a mechanism for positive social change between people, and between people and places.

COVID challenges Sullivan’s maxim: as the purpose is to build may not simply be to respond to a functional need, but rather to be attractive and recover a sense of fun and pleasure that has been taken away for more than a year. How can spaces re-engage people with each other, and with cities? How to attract people to give the spaces meanings and transform previous sad and empty spaces into lively and safe places? Are merely functional spaces needed, or are socio-cultural public places needed more? Will building design need to be rethought with no specific purpose or intention in mind? Will urban and architecture policies attain to these needs?

Within this framework, Follies, the second Issue of the UOU Scientific Journal, aims to redefine the notion of socio-cultural values of the public realm in relation to material and innovative practices from impartial perspectives.

UOU #2 CALL

This issue focuses on work that explores the impacts of COVID19 in peoples’ daily lives, and the role of the architect and the artist in providing meaningful places for socio-cultural relationships in new and imaginative ways. We were particularly interested in research that questioned and provided a comprehensive review on the pedagogical results of the work conducted in the last academic year, crossing disciplines, as well as current state-of-the-art thinking on issues related to the challenges posed by the pandemic to socio-cultural place-making.

Consequently, we received contributions about pedagogical experiences and also contributions that have emerged from other research in and around the topic of Follies - in the disciplines of architecture, art, urbanism and associated areas of study. The topics were organised in this issue according to the call for articles in sections: Meaning, Imagination, Connecting, Constructing and Concepts.

THE CONTRIBUTIONS

“Conversation on a Digital Follie / Dialogues between architecture, imagination, and Zoo of Imaginary Beings” is the editorial team’s contribution to this issue, and follows on from the stimulating talk at the on-line launch of issue #2. This Conversation took place in writing at a time when we were back to presentational teaching, and when the urge to contact with people in person and the desire to drop the use of computers to communicate was significant. This UoU Scientific Journal became a Digital Follie in itself, as it was the virtual link among us, people in different countries that have yet to meet in person.

The return of students and teachers to the university campus is revealing the difficulty of loosening up the use of the digital media, although conversations are very much focused on the benefits of such support and on the changes that will soon follow in architecture education, research and practice.

UoU Scientific Journal received submissions from practitioners, emerging

and established scholars, researchers, and architecture students, which illustrates the attention given to the topic selected and the interest in contributing to this topic; these embraced concepts of non-functional buildings, social-cultural places, the public realm, and...follies! Some contributions are focused on pedagogical experiences and others have emerged from research in and around the topic of Follies in the disciplines of architecture, art, urbanism and associated areas of study.

In this issue there is no area of thought that we are afraid to explore, to challenge or to question regarding the interpretations that the *folly*, as an architectural and urban device concept, may entail. Disregarding the fact that we may, or may not, agree with any given claim, what matters more to us as an editorial team is to gather new knowledge and new ways of looking at ourselves, at the places we are living in, and at our world. And this is no folly: this is serious academic work!

The scientific articles included in the sections **Meaning, Imagination, Connecting, Constructing, Concepts**, have been double-blind peer-reviewed by external evaluators, chosen by the Editorial Board from among experts in the relevant fields of study.

The section **Meaning** explores *follies* as historic places of enchantment. Thus, Marcos Belmar Rodríguez calls for the celebration of life through Alexandre Dumas’ (1802-1870) architectural and literary experience in two *Châteaux*, on the outskirts of Paris, eccentric edifices that, together, establish a *folly* built between 1847-49. Belmar finds in the relationship between two *Châteaux*, both pleasure and the duty, social extravagance and the temperance of the words, the frugality of narratives, the pleasure of lived experience and the pleasure of the literary mind. The richness of Dumas’ social life required a similarly “excessive” house - The *Château de Monte Cristo*. He gathered inspiration from his guests - friends, family, and lovers. However, his writing required a quiet working place – the *Château d’If* - from where he could see his whole property.

The relationship between the *bon vivant* and the solitary writer, provides an example that we may use in a pandemic. COVID19 required us to use a single space for family and friends, and the workspace, and eliminated the social connection. Could such a crazy way of building and living could take place now updated to modern-day reality, and rebalancing the time devoted to work and the time devoted to leisure and social interaction? Could Dumas' folly inspire a post COVID19 way of balancing leisure and work, at the users own will?

In the section **Imagination** a contemporary version of *follies* is proposed in relation to the so called "the new 20s" follies of the 21st century. An observer of homes battling with the pandemic in Istanbul, Bihter Almaç explores the imaginative potential of the architect to make spaces differently and use creative responses. She makes an analogy with *Space Rangers* to propose *Rangers* as homes having the capacity to extend physical space and replace program and reason by pleasure and comfort. Represented using architectural drawing and paper surfaces, these types of *follies* are fantastic representations of life stories that transformed the domestic space and its perception. By embracing transformations (like *Space Rangers*) required by the virus, homes became *Rangers* resisting the current typology of home, imaginatively transforming and adapting it all ages of its inhabitants. If this seemed a foolish and utopian vision in the summer of 2019, now the idea of designing transformable homes under attack from the "invisible villain" COVID19 it does not seem so foolish now.

A second article in this section explores the concept of Imagination in the design of strategies and methodologies for implementing follies in cities. Rui Florentino, Virginia Sellari, Susana García Fueyo and Daniel Casas-Valle are professors and students who conducted two pedagogical experiments in different contexts, Portugal and Spain. The study was framed within a definition of *folly* as a "ludic approach" to urban design. Using games, as puzzles and Mikado (where specific problem-solving skills are required to correctly fix pieces and interact with

sticks), they illustrate how these pleasure activities may act as pedagogical tools in the education of architecture students. In addition, this ludic approach contain the idea that *follies* could consubstantiate "urban solutions" for place-making design, in compliance with the European Urban Agenda and the Sustainable Development Goals (SDGs). By formally designing according to Tschumi's "red dots, lines and surfaces" - a recurring reference in the papers - these academic researchers created urban strategies that aim to contribute to "Goal 11. Make cities and human settlements inclusive, safe, resilient and sustainable" while enabling the playful use of public space. Demonstrating the usefulness of these strategies, one case proposed a strategy for a number of locations of interventions in a wider territory, while the other one, at a smaller scale, actually reaches a design stage of a *folly*.

The following section addresses the idea of *follies* as **Connecting** devices for today's *Radical Cities*, a concept originally explored for Latin America's informal settlements in the 1960s, under Peter Land's guidance, at the *Proyecto Experimental de Vivienda* (PREVI) - the experimental social housing project in Lima, Peru, that featured James Stirling, Aldo van Eyck, Charles Correa, the Metabolists and Christopher Alexander, among its contributors. Arguing that the housing practices in the informal city - an urban morphology phenomenon of occupation of neglected and residual spaces, voids usually used as wastelands - are the product of urban crisis, Maria Fierro uses an analogy with Italo Calvino's "Invisible Cities" to explore the idea of in-tra-visible spaces and communities. Considering the need to reduce inequalities and to develop sustainable and inclusive cities, she offers a glimpse of a work-in-progress on sustainable urban regeneration. She uses the concept of contemporary follies focused on settlements placed in unused marginal, or "the invisible city in European cities".

This framework locates this event in the field of architectural practice as a design tool to inform architectural projects in responding to the social inequalities in the contemporary city's interstitial

spaces, where "extreme ethnic and social heterogeneity" is found, aiming for their integration. The use of points, lines and surfaces as informal city layers of identity and interdependent systems, is based on Tschumi's strategy: reorganization of urban elements and events firstly applied in La Villette, are used to characterise the complexity of the adaptive systems in place, which are constantly changing. In the Napoli case study, where the interaction between areas of the city and between different communities is clear, the architectural project, as a spatial device, is used to study a specific informal urban configuration - the Gipsy Camp.

The section **Constructing** focuses on building technologies that may bring ideas to life, particularly in the case of ephemeral structures. Ana Neiva, Marta Viana and João Nuno Gomes describe a pedagogical experience developed for the Porto Design Bienalle 2021 (during the pandemic year), involving architecture and interior design students. Six site-specific devices were developed in an "experimental laboratory" using construction ideas with "do-it-yourself building techniques", available materials and within building restrictions. The *petite follies* aimed at providing, or provoking, different experiences / new relationships among people and between people and the public spaces. As a guide for the collective design stage, four major themes were set out that aimed at promoting interaction between the inhabitants and the walking / pedestrian visitors to the city, along the Douro River. The methodology applied by each professor with each group of students is carefully described, the challenges faced during the construction, and the strategies established to overcome problems explains the pedagogical approach taken. The disappointment of not been able to celebrate all the six works is mentioned as well as the need to have public participation. Comments registered during the construction questioned the functional purpose, which is in line with the whole idea of *folly*. Reflecting on an experience of building 1:1 scale model, it is "good to know" that "useful and attractive" places have been set in place for the enjoyment of users / visitors of these ephemeral

architecture structures, properly named *petites follies*.

The final section on Follies explored them as a **Concept**, with a paper on the cultural and political meanings of *follies*. In his paper title "*La Cage aux Folies*" / *The Return of the Cage*, Pedro Sol explores a linguistic link between the title of a comedy movie, *La Cage aux folles* (Director Édouard Molinaro, 1979), with the Portuguese flexible structure *gaiola Pombalina*, or *Pombalina* cage, a construction system applied in the reconstruction of Lisbon buildings after the devastating 1755 earthquake. In the title of the film, the expression refers to the foolishness that take place inside a drag queens' nightclub, considering *La Cage* as an enclosed space where something, or someone, is not just locked up but has some fun.

This is linked with the meaning of the 18th century wooden structures used to prevent the ruin of masonry buildings, and what it can have today. Exploring the idea of *embodied labour* to highlight the value of these historical structures, Sol argues that the value of traditional buildings is not generally recognised, as current interventions preserve the façades but demolish the interiors of buildings and destroy the cages. Sol argues that the *Pombalina* cage may support the dissemination of an alternative conservation strategy if used in a moveable and visible way, to commemorate two soon to come national events.

Proposing to build a replica of the structure, a new meaning for the *Pombalina* cage is given, for these *follies* will be moveable and can be placed in specific locations in urban space. Doing this could contribute to enhancing the value of 18th century buildings as a whole, not separating the value of the façades from the value of the interior of these historic buildings. Building and displaying moveable cages also values the interdisciplinarity with non-architects as along with architecture students, would be carpenters and non-specialists in construction. This cooperative approach predicts that critical thinking regarding heritage preservation can be developed.

Although the uselessness of these *follies* may be questioned when placed in urban space, it will help to raise awareness of the inherent value that the historical *Pombalina* cage has for Lisbon.

Finally, in the **Agencies** section, Victor Mestre proposes a drawn and writing approach to the concept of *follies* and their development in the Portuguese context, using the example of the *casinhas de prazer*, (in English "small pleasure houses"), on the Island of Madeira and on mainland palaces and manor houses.

The **Atlas** section presents students selected works from workshop, studios, and other academic contexts. The contexts in which these proposals have been produced are diverse. However, a common perception of folly may be recognised: to stop for a moment, to stay to meet, to establish relationships with others and / or with the built space itself, from where specific perceptions may be felt and / or observed.

A folly becomes a place for social experiences, for sensorial practices where interaction triggers the senses, creates memories, and induces a feel-good factor and well-being.

Following the impact of COVID19, people engage with places differently, and the relationships between space and place can produce knowledge that can be learned from a range of individual and collective experiences. In this pandemic period, we are living through, people urgently need to experience pleasurable places, and these architecture students' proposals display their responsibility in providing qualitative spaces that can become meaningful, spaces that can then be transformed into places (Tuan, 2011, p. 136).

The section **Overseas**, includes contributions from Turkey, Cyprus and the UK.

Ozan Avci's contribution is an on-going work begun in 2015 at MEF University (Turkey), that might have seemed unlikely. Would it be possible to provide a learning experience where architecture students would not only design for community's needs, but also

design adaptable wooden structures in cooperation with communities, NGO's and local governments? This idea of learning by doing has a holistic aim: not only to use the critical and relational thinking required in architecture design, but also to build with the available resources, aiming at delivering a social and spatial impact. The student's *folly* is framed according to Goethe's concept of "pregnant point", i.e., small-scale units that deliver forms where different activities can take place. Furthermore, the two cases chosen to illustrate the main idea clarify the relevance of the historic context in design and building, in the learning experience, and in the social outcome for the local community and its users.

The workshop organised in July 2019 by the Cyprus Architects Association, aimed to be the first presentation of a series of annual summer events of creative and communitarian hands-on training meetings. Yiorgos Hadjichristou, Markella Menikou and Angela Kyriacou Petrou, from the University of Nicosia, established a complete and immersive programme of action to take place in a former colonial village now occupied by international holidays houses, which provided a suitable site to gather a group of international students and teachers. An "invisible layer of complexity" was slowly unveiled by the group of international students during two weeks experience of what began as a mere "construction" workshop.

A specialist in traditional Japanese wooden joinery, Saimon Toshifumi from Kyoto Seika University, added the cultural, social, educational and technical expertise needed to think and build timber follies for a specific site, redefining local traditions, history and identity. The authors describe engaging the participation of the local community, authorities and carpenters, a pedagogical experience that also involved the presentation and discussion of ideas to an audience of non-experts. However, the "most hard" pedagogical experience would have been the construction of the timber structures offering a tactile, sensory experience of site and material, involving all the senses in thinking and making temporary devices, which were also used as performative places.

Doina Carter shares with our ambition to engage students in real-life architectural projects, a practice to gain professional knowledge in an educational environment. A Design Project for 3rd year students at Lincoln University, the challenge was to balance real-life clients wishes and academic requirements. An inspirational site located in a public park of a former spa village, whose history is linked to spring water for healing and recreation purposes, the local charity - the stakeholders – were interested in ideas from “the next generation of creative minds” to address identified problems.

This provided an opportunity: to construct a brief, “to question the question”, to firstly consider the macro scale by analysing the broader context. Only then, specific proposals should be developed. The survey visit took in details of landscape, occupation and circulation of what is an expansive park.

The sensorial context was intense, the circulation paths diverse, and with some “in-between” spaces. Existing points of entry were not inviting people in. Each student took their own research and therefore, followed their own ideas. Using, for example, Jan Gehl methods of place-making, or Pallasmaa’s phenomenological approach, the thirteen outputs comprise in a nutshell, in a nutshell, proposals for accessibility, inclusiveness, diversity, community use, pleasure, i.e., a pause for enjoyment of the park.

These enjoyable pauses materialised in architectural proposals that could be catalysts for a sustainable future of this heritage place values.

Follies as (a Place for) Continuous Experimentation

In completing this issue #2 of the UoU Scientific Journal, several thoughts arise regarding an overall definition of *Folly* which, after all, was one of the aims of this work.

It can be argued that *Folly* is a dynamic concept which may be materialised in several different ways yet sharing the main purpose of providing communities with enjoyable and well-designed structures in urban space or the

Trends of folly

View usage for:

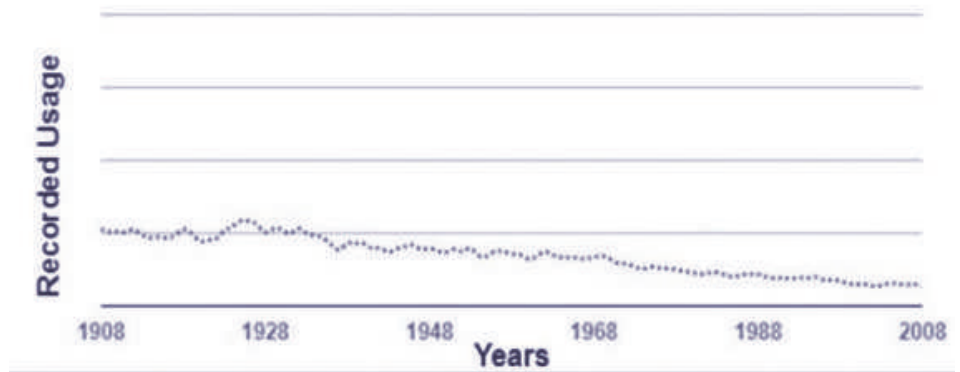


Fig. 9 – “Folly: trend of usage for the last 100 years”. Collins Dictionary Online: <https://www.collinsdictionary.com/pt/dictionary/english/folly>.

landscape, therefore making what Tuan rightly names as *places*.

The perspective of experience and the urgency to ascribe meaning to our common activities and our social experiments, have gained in the past couple of years an importance never felt before.

We believe that this urgency will change significantly urban spaces in the next decade, with holistic approaches to outdoor areas for the sake of secure leisure meetings, that will bring about major visible changes to our esplanades or pedestrians’ sidewalks.

Mental recovery and well-being is needed after such a time of restricted social interactions, a situation that Dumas would have handled with difficulty after his experience in the *Chateau de Monte Cristo*.

According to the Collins Dictionary Online (Fig.9), the use of the word has declined in the last 100 years, with a slight increase in the early 1920’s.

After finalising this issue of the UoU Scientific Journal, we believe that this word will henceforth become used more and more. Furthermore, a scientific inquiry of the content compiled in this number, enables us to draw some tentative conclusions, however cautiously from this issue #2 on *The return of the Follies*:

- To do this Journal, in this pandemic period, was an act of sheer folly of the editorial team; still, the result achieved our aim to gather really interesting people – academics and practitioners, architects and artists, and international students - and interesting approaches to the topic;
- The production of scientific papers after a hard lock-down, during a less stressed summer, was a challenge; however, it would be utter folly to take the risk of not publishing at a time when the need for international knowledge and experiences has never been greater;
- Those who collaborated are solely responsible for the fact that this issue is a treasure trove of creativity, initiative, dedication, resilience, adaptability and human folly;
- After lockdowns, isolations and quarantines, places of joy are needed in public space;

We believe that, when COVID19 virus is controlled, sheer human folly will surge from all, as in the roaring twenties of the past century, and a lively and humanist environment will return in which our educational core values, adapted and renewed, will provide twenty-first century places for the enjoyment of freedom and happiness of living on this planet: *follies*.

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NOTES

ⁱ Since this editorial started (24 oct 2021: Total Cases in the world of 243,506,948 with 4,946,609 Deaths) until it ended (24 nov. 2021: Total Cases in the world of 259,258,632 with 5,172,311 Deaths), tracked by The Center for Systems Science and Engineering (CSSE) at Johns Hopkins University, USA (on-line).

ⁱⁱ The Exhibition included 13 follies by twelve architects and practices selected by Arata Isozaki (Expo's General Commissioner) and Alvin Boyarsky Chairman of the Architectural Association): Chris MacDonald and Peter Salter, Architekturburo Bolles-Wilson, Zaha Hadid, Suzuki Ryoji, Peter Cook and Christine Hawley, Coop Himmelbl(l) au, José Antonio Martínez Lapeña and Elías Torres, Morphosis, Daniel Libeskind, Andrea Branzi, Eleni Gigantes and Elia Zenghelis, and Yatsuka Hajime.

ⁱⁱⁱ <https://gwangjubiennale.org/en/Board/9606/detailView.do>

^{iv} <https://gdb.or.kr/archive/4th>

^v Architects Florian Beigel, Peter Eisenman, Juan Herreros, Sungryong Joh, S. H. Jung and S J Kim, Dominique Perrault, Francisco Sanin, Nader Tehrani, Yoshiharu Tsukamoto, and Alejandro Zaera-Polo.

^{vi} *Gwangju Folly II*. 2013. Ed. Nikolaus Hirsch, Eui Young Chun, Philipp Misselwitz. Hatje Cantz. ISBN 978-3-7757-3553-7.

^{vii} <https://gwangjubiennale.org/en/Board/7714/detailView.do>

^{viii} For *Gwangju Folly II*, Nikolaus Hirsch (director), Philipp Misselwitz and Eui Young Chun (curators) *Gwangju Folly II* invited practitioners in architecture, art

and literature. The eight follies are: David Adjaye & Taiye Selasi: *Gwangju River Reading Room*, Ai Weiwei: *Cubic Meter Food Cart*, Seok-hong Go & Mihee Kim: *Memory Box*, Rem Koolhaas & Ingo Niermann: *Vote*, Raqs Media Collective: *Autodidact's Transport*, Do Ho Suh & Suh Architects: *In-between Hotel*, Superflex: *Power Toilets / UNESCO*, Eyal Weizman with Samaneh Moafi: *Roundabout Revolution*.

^{ix} In 2011, the Gwangju Uprising received global recognition through UNESCO, which included the movement into the UNESCO Memory of the World Register.

^x https://www.domusweb.it/en/art/2013/08/13/nikolaus_hirsch_gwangjufollyproject.html

^{xi} The Follies are: *View Folly*, by Moon Hoon and media artists Jan & Tim Edler; *Gwangju Dutch (GD) Folly*, by Winy Maas (MVRDV) and Cho ByoungSoo; *Cook Folly*, by Jang Jinwoo, FUN (Fun Urban Networking) and PUN (Positive Urban Networking) Folly, by Kim Chanjoong and artist Jin Siyon; and *Mini Folly*, by Kook Hyoung-Gul, media artist Syn Sue Gyeong and Leif Høgføldt Hansen along with 12 architecture major students.

^{xii} https://gwangjufolly.org/bbs/content_en.php?co_id=en_folly4

^{xiii} *Folly by the Korean Artist Leenam Lee and the Architect Min-Kuk Kim*.

Conversation on a Digital Follie

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Dialogues between Architecture, Imagination, and a Zoo of Imaginary Beings

OSAKA FOLLY (1990). "The Folly, a building type whose authenticity is based on experiential affect (and explicitly not on functional efficiency) was taken up by Arata Isozaki as General Producer of the 1990 International Garden and Greenery Exposition. At the official opening Isozaki described the BOLLES+WILSON pavilion as 'shapes we have not seen before'. The pavilion was an assembly of... components hovering above a rectangular pool... This Folly was an 'atmosphere-machine' – a building sized air conditioner – engaging its audience in its micro-climate".

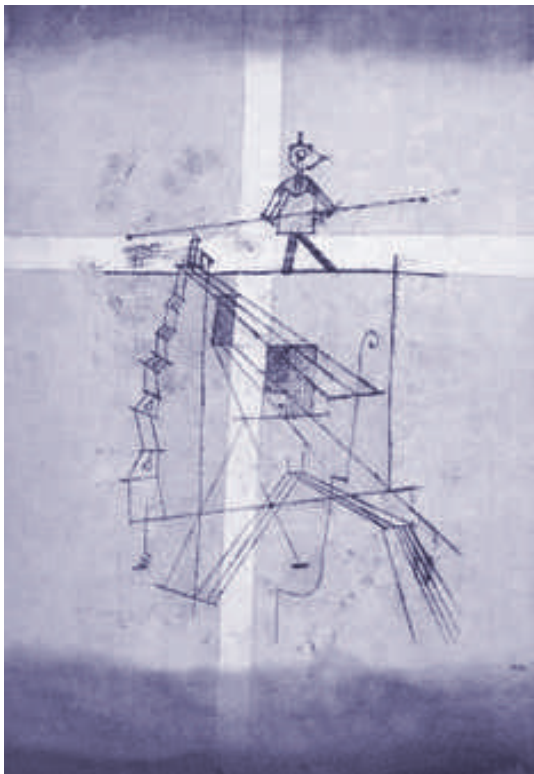
BOLLES + WILSON webpage

MD In its common usage, the term 'folly' suggests a foolish or trivial action, a lack of sense, an absurdity. But I argue that the architectural folly is none of these. It is anything but a trivial absurdity. It is serious.

If an architectural folly was not serious it would be wasteful, it would be the worst sort of vanity – simply a physical (or these days, digital) manifestation of a designer's ego. To confuse 'folly' with these suggestions would be a mistake. So then, what value can we place on the 'folly'? I would argue that the value is high indeed, and I would go even further, I would argue that without 'folly' architecture succumbs to the mundane and the prosaic. We need to take this concept of 'folly' seriously, because it gives architecture the space to be creative, to experiment without fear and thereby to advance our understanding and knowledge.

The physical folly has provided fun, respite and visual stimulus for long enough. Now is the time for the digital folly - a folly without a physical presence. Such a folly is a construct built upon a web, a network (to use words we are now so familiar with), that we substitute for the physical building materials. The tangible folly of history becomes the intangible folly of the future.

JA A Digital Folly (2021). A digital type based on experiential communication and learning above an administrative pool. This Folly is an "atmospheric screen" engaging its audience in its micro-knowledge. A sphere, a uniform solid where every point on its surface is equidistant from its center.



Tightrope Walker, by Paul Klee 1923

This digital, nomadic educational society interacts under the umbrella of the digital canvas; a screen as a laboratory searching for extraordinary knowledge. This new canvas is the digital "filmine" where everything happens.

The window of windows assembles open researches into a "Digital Follie". Every window is a lab itself, and the assemblage acts as an exquisite cadaver. A lab of labs, collectively produced, searching for knowledge. The "Digital Follie" is a beautiful organic arrangement established by a non-hierarchical structure. In this activity, one can see the precise arrangements of people in relation to one another. The screen pushes the possible beyond the current limit.

The concept of "appropriateness" acts as a glue to reinforce the structure of the assemblage.

MD This new digital folly is indeed the screen, but that is its advantage. It allows us to bring the folly with us, to show it to everyone who wants to see it, to invite others to help build it up further. The advantage of this is that the new digital folly is not the invention of a few, to be enjoyed by a small number, but instead it is the property of everyone. It is all the richer for it. It is not static, anchored to one Cartesian space, it is capable of expanding and adapting and of being adopted.

LN I would add that this digital follie is an open structure ready to re-adapt itself when a new element is included in its structure. As an incremental system its design is open to modification and new programme as every 'architecture' should be.

YH Someone may argue that this digital folly could be deemed the closest 'environment' to the ancient 'agora'. Attempting to include all in a horizontal structure. In contradistinction to the exclusion of the slaves, as happened in the ancient times, it may include all the people, even 'all the slaves' of our socio-economic systems, while shedding light on to the path of ... freedom (are we, can we be free?). Follies could also really, despite the exclusion of females in the past, include any kind of gender in their abundant fluidities. It could be a platform to accommodate all these thoughts of the immaterial aspects of the built environment, converging, and diverging ones. It can be appropriated by anyone and all. It may become, or rather it is constantly becoming 'the becoming'. The place to be. For any being...

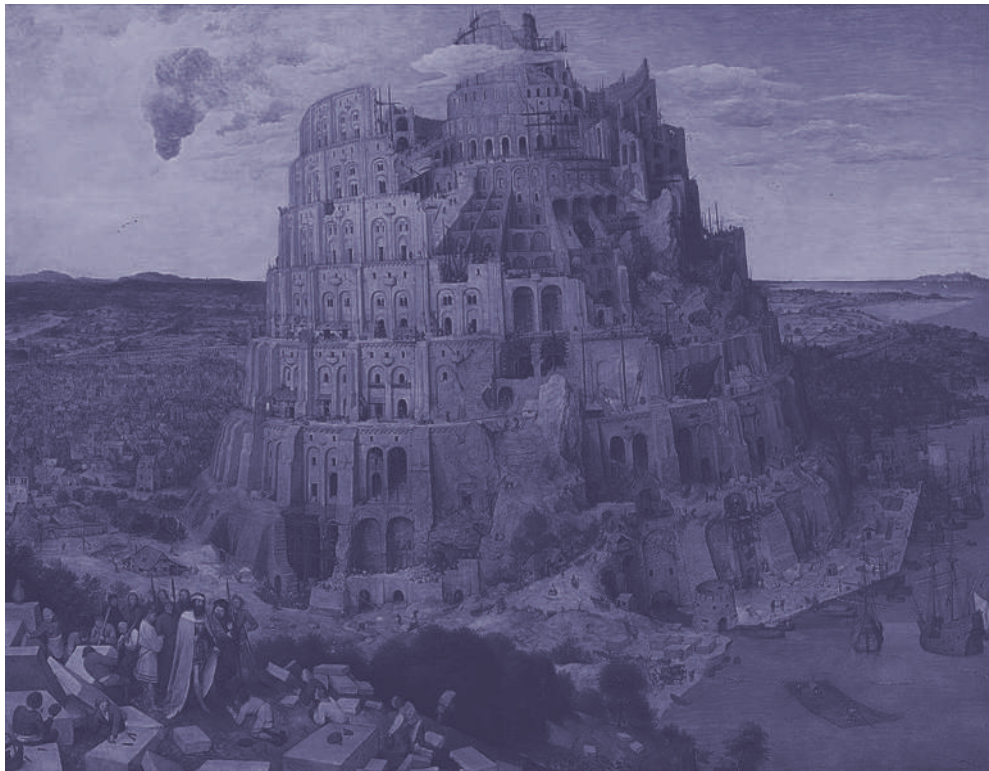
Besides the myriads of these possibilities, it may open as it is a folly and it is not dictated by the 'leading power', for its inherent identity does not imply this; it carries by itself other myriads of doubts and concerns. What about the ones that do not have access to the digital folly? Is this then only for the privileged ones? What about our co-inhabitants - the other living world - the animals, plants, birds? And immaterial qualities? How do we communicate the ever-changing phenomena? How do we facilitate its participation? Are we getting in the trap of various exclusions? Of recreating another one bubble for a minority of some humans? These concerns are not attempting to undermine the emergence of the digital folly, but rather to put more questions on the table that are born by the actual digital folly's birth itself.

SA In this conversation, I preferred to hear first and try to connect the apparent loose ends that might show up. However, picking up from Yiorgos last questions is not an easy task. So, let's start by Joaquín's provocative reference to BOLLES + WILSON pavilion. It could be said that these architects designed in 1990 the OSAKA FOLLY as a building type. However, it can be argued that their Folly cannot be named a building type but a type of place, as it "is based on experiential affect" of the "atmosphere" created by the shaped spaces. And this does not seem a folly; in fact, it seems to be full of sense, even full of sensorial meaning. It can then be agreed that architectural follies are not simply a physical manifestation by themselves. They are valuable places for the application of new knowledge in creatively changing what has been known as the everyday life. The ways society traditionally acts, thinks, and feels on a daily basis has changed, and there are indicators that this change has come to stay.

Screens are replacing physical environments, and it could be said that Digital Follies are replacing the physical follies. However, I argue, that a folly without a physical presence does not have the capacity to add to the visual stimulus, the activation of the other senses that the physical reality may trigger. No future can be built with the lack of physical contact with reality, with what is real. And following this rationale, the Digital Folly is a nonsense. However, considering the Digital Folly as a place, i.e. an experienced space and therefore, where people may give meaning to that space - where tutors and students explore the capacity that this unbuilt environment has to education, to teaching and learning architecture - may actually work as an engaging "atmospheric screen". Thought of as a canvas, as Joaquín proposes, the screen links people from around the world in the same

surface, speaking different languages, at different times of the day. The screen nullifies time, but the drawings, photographs, 3D models, mockups and other types of images are timeless and enables speechless communication. The Tower of Babel that students and teachers spoken languages could build, is here flattened and replaced by images in a non-hierarchical structure, where the common language of architecture is understood and discussed, where inclusiveness sets the atmosphere of a sharing place.

These Digital Follies offer a sense of freedom that governments are denying and controlling everywhere. However, in their spaces, one can move freely, one can even interact with those images of three dimensional reality and feel the dizziness of a cliff, see the sunlight passing through a window, observe the movement of the sea water and the flying birds in the sky. However, Digital Follies can never simulate the scent of a flower, the difference of temperature between a sunny spot and a shadowed one, the warm breeze at the end of a summer day or the cold of ice in our hands.



"The Tower of Babel" by Pieter Bruegel, the Elder (1563).

Dialogues between Architecture and Imagination

"Space has no room; time not a moment for us. We are excluded. In order to be included – to help our homecoming- we must be gathered into their meaning (we are the subject as well as the object of architecture). Whatever space and time mean, place and occasion mean more. For space in our image is place, and time in our image is occasion". Aldo van Eyck. Smithson, Alison, ed., Team 10 primer, MIT Press, Boston, 1968.

JA Despite the proliferation of Institutions, such as Universities, Architectural Associations and large-scale exhibitions, these can't, on their own, define the legitimacy of contemporary architecture today. The digital folly seeks to enact the multidisciplinary direction through which architectural practices and processes come most alive. In the studios, a constitutive map of contemporary knowledge circuits: art, theory, science, culture, ecology, and politics collide. Urban systems and meta-territory experiences open to freedom, openness and changes.

MD It is a space in which all can have a say, it is not the space of the elite, nor is it the contemporary manifestation of those who commissioned, designed or benefitted from the physical follies of old; it is an open space, a space for all.

JA No disciplines and no hierarchies. The space as a zone of activity, a communicative and practical intersection.
The Digital Folly serves as an arrangement that provides room for experiments in thinking, in methodological approaches, in all forms of translation, and in other forms of the production of knowledge.
Pop-up digital spaces appear everywhere. The ordinary, and the emergence and continuation of manners, customs, and responsibilities are part of the everyday architecture and life. Soft digital spaces signal an attempt to understand the implications of relational approaches to spatial planning and interpersonal programs.

LN Digital spaces as experiments in interpretation of the current (and future) society.

MD They become the place for all to 'play' (with ideas) and to do so with inhibition.

JA UoU is a relation of spheres interconnected, a trip through windows all over the world trying to find a path to the future.
Imagination relates ideas that have nothing in common. The journey through multiscale windows creates an intelligence collective based on the imagination.
As part of this community, we imagine a learning path full of contributions, a dynamic open dictionary to redesign the dialogue between architecture and society. Nowadays, as equilibrists, we move on with uncertainties, but with the intuition that connectivity is the key to producing knowledge.

MD But a word of warning; this 'community,' this 'global reach' and this 'access' to the digital folly might unintentionally dilute our differences. Yet, these are differences to be celebrated, not homogenized. Our 'path to the future,' as it is put above, needs to respect this and not be allowed to become the space of only some. The digital folly must not be 'foolish.' We need to keep speaking our individual architectural languages and have the space and confidence to do so.

JA The capability of every window to remain and grow is the capability to interact and generate multiple relations. The Digital Follie is an imaginative production of knowledge based on architectural thoughts.

YH Could this also thought to be an expression of the commons, thought, among others, as the equal access to knowledge and to the other immaterial resources? With no main entrances or privileged positions... could this also become something like pillars, announcing entrance (or exit / channels of distribution of information) to all those who still do not have access to it?

LN Ecological thinking is one basis of our Digital Follie. In this sense, the reflection on "ecological thinking", on the idea that every piece of information or knowledge is inseparable from its cultural, social, economic, political and natural context. And also on the need to simultaneously hold together a range of knowledge in the project; it's the basis to be involved - as designers, researchers and educators - in the design of the contemporary city. "The separation of disciplines makes it impossible to grasp what is woven together. [...] There is a complexity - when the different components that constitute a whole are inseparable - [...] and when there is an interdependent, interactive and inter-retroactive link between the parts and the whole, and between the whole and the different parts" (Morin 2000)

MD This is where the 'architectural folly' diverges from the simple 'folly' and plays its full role. This is its strength.

LN This thought is dynamic and stimulates the search for relations between each phenomenon and its context. It is a matter of considering political ecology as a democratic science at the basis of teaching. (Latour 2001) In this idea of "ecological thinking", art re-captures its function in "revealing" the relationship between humans and the world. (Dorfles 1968).

SA This relationship, framed by the international strategy of sustainable development of human society, calls also for individuals' consciousness and responsibility as stewards of values that should be preserved for the benefit of future generations. And in this aspect, architecture, and architects, will have a significant role to play. Nonetheless, and returning to the beginning of this topic on "Dialogues between architecture and imagination", this second provocation builds on Aldo van Eyck's statement. Relocating this thought within academia, it can be said that traditional classrooms are limited spaces where classes are ruled by a time period in which

students' imagination is challenged, face to face, by professors. In the current time, teaching and learning needs no rooms, but places and occasions to discuss, explore, create, gain and produce knowledge on architecture. It is believed that the Digital Folly can provide such room for thought, for virtual experiments of imagining the future of architecture.

Perhaps one of the contributions that the Digital Folly may give to architectural education - considered as a multidisciplinary area of knowledge - is the recognition that credible information takes time and effort to find, and it may not even yet be available on-line. The intense use of this resource in the last year has also shown that untrustworthy information is at the tip of one's fingers, demanding a stronger ethical approach to research.

A Zoo of Imaginary Beings.

Preface to the 1957 Edition: "A small child is taken to the zoo for the first time. This child may be any one of us or, to put it another way, we have been this child and have forgotten about it. In these grounds - these terrible grounds - the child sees living animals he has never before glimpsed; he sees jaguars, vultures, bison, and - what is still stranger - giraffes.

He sees for the first time the bewildering variety of the animal kingdom, and this spectacle, which might alarm or frighten him, he enjoys. He enjoys it so much that going to the zoo is one of the pleasures of childhood, or is thought to be such. How can we explain this every day and yet mysterious event? We can, of course, deny it.

*We can suppose that children suddenly rushed off to the zoo will become, in due time, neurotic, and the truth is there can hardly be a child who has not visited the zoo and there is hardly a grown-up who is not a neurotic. It may be stated that all children, by definition, are explorers, and that to discover the camel is in itself no stranger than to discover a mirror or water or a staircase". Jorge Luis Borges and Marguerita Guerrero. *Book of Imaginary Beings*, Preface. 1957. (Original title: *Manual de zoología fantástica*)*

JA UoU Journal, as a Digital Follie, creates a fun atmosphere where everything could happen. We are explorers and every edition is a seed for a new edition, a kaleidoscope where everybody plays with the dynamic digital form.

"The window that produces rain" generates a multiple drop to draw a "dropping city". A place where everyone is invited, a risky adventure with two constrictions: to experiment and have fun.

"Thermal beings". The changing process from physical to digital being generates a kind of thermal map. A dynamic map where regular and irregular shapes create a subtle substance that shines and glows.

"One thousand heads". A multilayered brain connected by a digital body. The next step is unpredictable. We do not know the way to feed it and how to reorganize the energy produced. It is unstable but grows devouring knowledge day by day.

LN Embracing the notion of 'unstable' energy is the only way of letting the project grow and develop. Every alteration of the system makes possible a new movement in search of balance, this is what makes the digital follie a continuous experiment open to modification.

SA UoU Journal, as a Digital Follie, is an amazing and exciting way of keeping up and in touch with the world of architecture, with colleagues, with ideas, and develop new questions together, crossing cultures, social boundaries and distances of space. And we are reminded that the approach of Jorge Luis Borges and Marguerita Guerrero to the human being, with 120 descriptions of mythical beasts, might just represent the number of different nationalities attending UoU workshops and publishing in UoU Journal. As the small child taken to the zoo for the first time, we have enjoyed very much to produce this second issue of UoU; it has been one of our pleasures. In time, we can make our own UoU Zoo. And if we all became neurotic with all the changes produced by the digital world, we may always come back to these early issues and recall how it all started.

“The beasts of that kind have no milk [said Perelandra] and always what they bring forth is suckled by the beast of another kind. She is great, beautiful, and dumb, and until the young singing beast is weaned, it is among her whelps and is subject to her. However, when it is grown it becomes the most delicate and glorious of all beasts and goes from her. And she wonders at its song.” C. S. Lewis: Perelandra

JA The design of the Digital Follie is a multiscale process of fun. In the same way as a ropedancer, we perform difficult feats of balancing. It is a continuous performance trying to add something new or original. There is an intuitive flow under the umbrella of fun. A thirst for knowledge that depends on the next movement. Play it!

MD The digital architectural folly is the chance for play, fun and laughter. These are the ingredients of life; and architecture is about creating 'space' for life to happen.

SA Returning smiles to peoples' faces, with no masques. Establishing dialogues between architecture and...follies!
This issue of our Journal UoU became a Digital Follie in itself. The digital issue, which seemed like a folly to build up - or even to pop up! - in these turbulent times, quietly passed the summer ecstasy of masques liberation, of a new sense of freedom, and entered the fall with social interactions back at home, at the office, and at the university campus. The return of students and teachers to the digital architectural folly seems to provide a bridge between what seemed to be an absurdity and the power of creating in a digital world.

MEANING

The Château de Monte Cristo

A celebration of life by Alexandre Dumas

Alejandro Dumas

literatura

condensador de experiencias

ritmo vital

Alexandre Dumas

literature

experience condenser

rhythm of life

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Alejandro Dumas, en el apogeo de su fama y poseedor de una gran fortuna obtenida gracias al creciente éxito de sus escritos, quiere construir la casa de sus sueños en un idílico terreno, en las afueras de París. El resultado es un lugar que refleja su forma de vivir: extravagante y excesiva.

Se trata de una folie compuesta por dos edificios, con evocadores nombres: el castillo de Montecristo y el castillo de If. El primero es un palacete renacentista, en el que vive junto a su familia, amigos y amantes, en el que organiza suntuosas fiestas para todo tipo de invitados. El segundo es un pequeño pabellón gótico dedicado al trabajo, en donde se encierra doce horas al día para escribir una de las obras literarias más extensas que se conocen. Ambos responden a dos facetas que encuentran una equilibrada relación de reciprocidad en la personalidad de Dumas: la del vividor y la del trabajador infatigable.

La arquitectura del castillo de Montecristo está íntimamente ligada a la visión de la realidad aportada por la literatura. El espacio es pensado para intensificar las experiencias que se desarrollan en él y aportar así la materia que necesita Dumas para dar vida a sus personajes y crear su ilimitado universo literario.

En una época marcada por las restricciones ligadas a la pandemia de COVID-19, el desarrollo de este tipo de arquitecturas permitiría a sus usuarios modificar su ritmo vital, para recuperar el tiempo de ocio e interacción social perdido durante periodos de intenso trabajo. Crear una pauta que facilite la realización personal de cada usuario, recordando el motivo que impulsó la creación del castillo de Montecristo: una celebración de la vida.

In his heyday, while benefiting of a large fortune acquired from the growing success of his writings, Alexandre Dumas wanted to build the house of his dreams on an idyllic plot of land on the outskirts of Paris. The result was a place that reflected his way of life, which was extravagant and excessive.

It was a folie made up of two buildings with evocative names: the Château de Monte Cristo and the Château d'If. The first was a Renaissance mansion, where he lived with his family, friends and lovers, and where he organised sumptuous parties for all kinds of guests. The second one was a small Gothic pavilion dedicated to work, where he used to lock himself away for twelve hours a day to write one of the most extensive literary works known to mankind. Both of them were two facets of Dumas's personality and found a balanced relationship of reciprocity: that of the vivid and that of the indefatigable worker.

The architecture of the Château de Monte Cristo is intimately linked to the vision of reality provided by literature. The space is designed to intensify the experiences that take place in it and thus provide the material Dumas needs to bring his characters to life and create his limitless literary universe.

At a time characterised by the restrictions linked to the COVID-19 pandemic, the development of this type of architecture would allow its users to modify their rhythm of life, to recover the time for leisure and social interaction lost during periods of intense work and to create a pattern that facilitates the personal fulfilment of each user, recalling the motive behind the creation of the Château de Monte Cristo: a celebration of life.

“We can only combat extreme worry with extreme insouciance”¹

In most cases, a delirium of grandeur remains a mere anecdote, an extravagant idea for a coffee-break. Only a few people go further than that, because they have enough money to turn any wish into reality and, above all, because they have the audacity to overcome any obstacle. Alexandre Dumas brought both qualities together to create what Balzac described as “one of the most delicious folies ever made”².

The so-called Château de Monte Cristo, where he lived for four years, is a true monument to literature, one of those rare buildings that seem to come from another world, from the extraordinary mind of one of the most significant authors of the 19th century.

To understand the genesis of the house, it is necessary to understand the way Dumas lived. In 1844, he led an existence characterised by extravagance and excess. He lived surrounded by a large troupe, as if in a commune, in a manner reminiscent of Charles Fourier’s phalansteries and, above all, the abbey of Thelema. Claude Schopp explains that “each of Alexander’s residences is like an abbey of Thelema and a phalanstery. Pleasure and work mixed together without any clear organisation”³. The abbey of Thelema was the first utopia in French literature, which Rabelais described as an anti-abbey in which its inhabitants, unlike the monks, lived in freedom and opulence⁴. The name Thelema, from the Greek θέλημα, designates the divine will or an aspect of the human will when it appears without reflection. It is not a synonym for caprice, but a manifesto of one’s personal truth.

In the case of Dumas, his personal truth was marked by his jovial character, his generosity, his desire to live well (he was a bon vivant, as they say in French) and his confidence in himself and in achieving whatever he set his mind to. Nestor Roqueplan⁵ said about Dumas: “the joy, the carefree, the illusion, the wit, the incoherence, the irrationality of this boy, his health and his fertility are

phenomenal”⁶. All these qualities gave rise to a magnetic personality that attracted a great cluster of people, including certain parasites who wanted to take advantage of the author’s inexhaustible energy. His closest circle included his son, Alexandre, his ever-changing lovers, his friends, his personal secretary and his trusted domestics: the Italian butler Rusconi, the gardener Michel, the cook Mrs Lamarque and the famous black Alexis⁷. In 1844, they all lived in the villa Médicis, which Dumas rented in rue Boulingrin in Saint-Germain-en-Laye, only twenty kilometres west of Paris. This was where he used to retire to write. He also had a flat in the rue de la Chaussée d’Antin in the capital, close to newspapers, publishers and theatres, enabling him to participate in the effervescence of the city of light.

THE STORY OF MONTE CRISTO

An atypical mansion for an unequalled writer

Dumas’ existence was divided between two facets: the one of the vivid man who wanted to enjoy every moment of what the world had to offer and that of the tireless worker, capable of writing for twelve hours a day, giving rise to one of the most extensive bodies of literary works known (some six hundred titles are attributed to him⁸). Although they may seem antagonistic, both characters coexisted in him naturally, succeeding each other without an established rhythm, complementing each other. From this reciprocity might have arose the infinite energy that seemed to constantly drive the popular writer. On the one hand, at the Villa Médicis, his hedonistic thirst was quenched by a large garden in which open-air plays were performed and where there was a stable, a henhouse, a monkey palace and a greenhouse with all kinds of flowers. And on the other hand, his need to work found the ideal place in a small pavilion with stained glass windows, isolated from the main house.⁹

But that was not enough for the great Dumas, who was writing “The Count of Monte Cristo” and “The Three Musketeers”. The enormous success that he would achieve with these two serials

would allow him to realise the dream that was taking shape in his head. In the summer of 1844, he fell in love with a nearby plot of land overlooking the Seine in Port-Marly and he bought no less than fourteen plots of land and called in the architect Hippolyte-Louis Durand (1801-1882).

The project

- *Mr Durand, you are going to design me an English garden in the middle of which I want a Renaissance castle, in front of a Gothic pavilion surrounded by water... There are streams which you will turn into waterfalls.*

- *But Mr Dumas, replied the architect, the floor is made of mud, nothing will hold there!*

- *You will dig until you find good ground and make two levels of basements.*

- *That will cost you hundreds of thousands of francs.*

- *I hope so!*¹⁰

Durand budgeted the work at 50,000 francs, but Dumas ended up paying 300,000 francs¹¹. Underground water passages had to be diverted and a huge foundation and retaining walls had to be dug. On 24th July 1844, Dumas gave a symbolic inauguration party on the building site of the château, which the actor Mélingue and his wife named Monte Cristo. “I will see you here again in three years”, Dumas told his guests.¹²

That was an intense time for him. He followed the work closely, complaining that Barthélémy Planté’s masons were not progressing as fast as he would have liked¹³. As if that was not enough, he embarked on another adventure where he bought the former Hôtel Foulon, on the boulevard du Temple in Paris, to build his own theatre, the Théâtre Historique, in 1846.

He entrusted this project to the architect Pierre-Anne de Dreux (1788-1849) and to the painter and stage designer Charles Séchan (1803-1874). De Dreux followed Dumas’ instructions to compose the façade, which gave a hint of what would become the Château de Monte Cristo and of which Dumas was particularly proud of:

It will summarise in stone my immutable thought. The building is based on antiquity, tragedy and comedy, that is to say, on Aeschylus and Aristophanes. These two ancient geniuses will support Shakespeare, Corneille, Molière, Racine, Calderon, Goethe and Schiller. Ophelia and Hamlet, Faust and Marguerite, represent the Christian art in the centre of the façade, while the two lower caryatids represent the art of antiquity. And the genius of the human mind points heaven to man¹⁴.

While the theatre opened its doors on 19th February 1847 to great acclaim from the public, the work was hectic in Port-Marly to finish the interiors of the château. Dumas had returned from a long trip to Algeria where he had been commissioned by the state to write about the French colony with the aim of making

it popular. Accompanied by a part of his troupe, on his journey he passed through Spain and Tunisia and imagined a new folly. He wanted an Arab salon in his castle, like the ones that impressed him so much in the Alhambra of Granada, in the Alcázar of Seville or in the palace of the Bey of Tunis¹⁵. There, the Bey's personal sculptor was working on the Bey's tomb, but Dumas, as self-confident as usual, did not hesitate to take him to France. To convince the Bey, he said to him: "You have commissioned your tomb to him, I want to commission a salon to him. Your salon will be inhabited after your death and you are the one in the least hurry, so it is up to you to give me your turn"¹⁶. Dumas thus staged the pretensions that guided the construction of his palace, which is conceived as a tribute to life and earthly pleasures. It is a victory over death.

The materialised dream

On 25th July 1847, everything was ready for the opening party, the day after Alexandre Dumas' forty-fifth birthday, which honoured the extravagant promise made three years earlier. Six hundred guests were present, and Dumas strolled among the tables laid out on the grass. Beaming, he wore decorations, medals, and a heavy gold chain, which hung from his waistcoat. He kissed the women, shook hands with the men and told stories¹⁷. His dream had come true. He went so far as to say: "Here I have a reduction of paradise on earth"¹⁸. On this event, André Marois would note that "He had never been so happy"¹⁹.

Guests discovered the appearance of a monumental folly, a reflection of the excess in which Dumas lived. The



Fig. 1 – Monte Cristo south façade.

square floor plan of the building, which has a basement and three storeys, was dominated by two towers, which housed the staircases and flank the entrance (Fig. 1). The architect, Hippolyte-Louis Durand, who received very precise instructions from Dumas, reproduced the windows of the Château d'Anet, whose sculptors, Germain Pilon and Jean Goujon, are among the leading names of the French Renaissance. Above each window on the ground floor is a medallion supported by two salamanders, one on each side, which was the arms given by King François I to Villers-Cotterets, from Dumas' hometown. Each medallion bears the faces and names of literary figures, who marked the era in which they lived: Homer, Aeschylus, Sophocles, Virgil, Plautus, Terence, Dante, Shakespeare, Lope de Vega, Corneille, Racine, Molière, Goethe, Schiller, Walter Scott, Byron and Victor Hugo. Dumas himself reserved the medallion on the main door, presided over with his motto: "I love those who love me"²⁰ (Fig. 2). Floral motifs and imaginary animals complete the sculptures that adorn the façades. And his initials, AD, are visible in front of the domes crowning the towers.

Inside, everything had been taken care of down to the smallest detail, with small but well laid out rooms. In the basement were the kitchens. On the ground floor there was a dining room with sculpted woodwork (Fig.3), a waiting room and an intimate reception room with real cashmere curtains²¹, where Dumas displayed his collection of weapons (rifles, carbines, Arab pistols, swords, sabres, daggers, knives, etc.)²². Each stained-glass window had drawings evoking different activities or earthly pleasures, with a theme in each room: musical instruments, board games, food, etc. On the upper floors the decoration was exuberant, with Persian, Gothic, Renaissance, Henri II and Louis XV style salons, filled with luxurious tapestries, furniture (gondola chairs, ebony wood gaming tables, marquetry desks), paintings (Delacroix, Decamps, Bonhommé) and sculptures (Auguste Prévault, James Pradier, Antonin Moine), which left the guests speechless. The Arab salon stood out, with its ceilings



Fig. 2 – Monte Cristo north façade and details of south façade.



Fig. 3 – The dining room



Fig. 4 – The Arab salon



Fig. 5 - The island pavilion, the garden and the Arab salon

and walls which were decorated with arabesques by the sculptor of the Bey of Tunis, Hadj Youmis, and his son, Mohammed, who agreed not to do any other such similar in France²³(Fig. 4).

Opposite the château, Dumas used to work in a small house, named Château d'If, elevated by the topography of the land. It was completely surrounded by water, with a stone bridge as its only access, just like the fortification of Marseilles (Fig. 5). This was the method used by Dumas to keep the people away and to isolate himself for writing. His aim was to let his guests enjoy the château and the garden, while he slipped away at any time to work, as one never knew when inspiration might strike. The building was even more atypical than the château, as its function offered much more freedom to the architect. Dumas wanted a Gothic pavilion, a theatrical replica of the one he already had at the villa Médicis, with a single room, but the result was one of those idyllic houses that came straight from a fairy tale (Fig. 6). It had two storeys, a volume with an exposed wooden structure, which housed the staircase leading to the first floor, and a kind of tower, which jut out from the main body and allowed Dumas to view the whole of his property. The façades were enlivened by pointed windows, fine columns and sculptures of characters from his novels, as well as the names of 88 works from his fertile pen, carved into the stone. These titles greeted him every day, when he came to isolate himself to write at the table in front of the large window - with a direct view of the Château de Monte Cristo - which was located near a monumental stone fireplace, under a ceiling painted blue and dotted with stars.

In addition to the two houses, the plot has a number of buildings for Dumas' domestics and his many animals: three horses (Athos, Porthos and Aramis), five dogs, three monkeys, two parrots, the cat Mysouf, a golden pheasant named Lucullus, a cock named César and the vulture Jugurtha, brought from Tunisia, at the same time as the Bey's sculptor.²⁴

The entire grounds were transformed into a lush English style garden. The winding topography facilitated the creation

of meandering paths, streams, waterfalls and ponds, fed by existing streams. In addition, artificial stones and caves were formed, new features that enlivened the ensemble, conducive to bucolic strolls (Fig. 7).

The entertainments

As a result of his generous character, Dumas opened the doors of his folly to everyone. The guests were more numerous than at the Villa Médicis and the host did not know them all. His personality

revitalised the quiet village of Saint-Germain-en-Laye, where the train arrived from the capital, filling it with curious onlookers who came in the hope of seeing the popular writer. The party went on, day and night, along with adventures with the actresses who performed his texts at the



Fig. 6 – The Château d'If pavilion

Théâtre Historique. The food and drinks were excellent and reflected the well-known gourmet side of the writer, who enlivened the after-dinner conversation with his eloquence and good humour. It was a real pleasure for the senses. The entertainment became increasingly diversified, especially after the arrival of a hypnotist on 5th September 1847. His show took place in the Persian room, where he was observed while blindfolded, being able to play cards, read a closed book and even predict the death of Paul Eau-de-Benjoin from typhoid fever. Even if the death prediction was one day inaccurate, it convinced Dumas, who became a great believer and even a disciple. In early October 1847, Dumas himself managed to hypnotise and put to sleep Alexis, his faithful servant, who collapsed on a sofa and astonished his twelve guests²⁵. The writer took seriously what had begun as an amusement and wanted to demonstrate “the immortality of the soul”. A new kind of celebration of life took place in Monte Cristo, but Dumas wanted to achieve immortality in another way and began to write his memoirs, on his private island of the Château d’If, on 18th October 1847.²⁶

The last time

Although the expense was inordinate, as can be imagined, money was not an issue. Everything in Dumas’ life was excessive: not only his fortune, but also his talent and his unflappable determination; he was capable of anything, to the astonishment of his incredulous contemporaries. To pay for his extravagances, Dumas did not stop writing (plays, serials, novels...), with the invaluable help of Auguste Maquet. Moreover, he made use of the enormous success of the Count of Monte Cristo and the Théâtre Historique. He was not one to stop to reap what he had already sown: he always wanted more and continued to play a game he mastered like no one else, taking advantage of his growing popularity. But the success of the Théâtre Historique was short-lived (the Revolution of 1848 did not help) which did not allow Dumas to maintain his way of life or to continue generously pleasing his friends, lovers, servants and animals. Despite working tirelessly, he was forced to sell the Monte Cristo furniture to Jacques Doyen on 25th January 1848²⁸. However, this was not enough to keep his buyers away and he ended up selling his entire property to

Doyen on 22th March 1849²⁸ for a mere thirty thousand francs, to help in paying off his astronomical debts. Nevertheless, he stayed in the château until his final departure to Brussels, on 10th December 1851²⁹. Dumas never returned to Monte Cristo and his son and friends were the only ones who stayed there occasionally.

The place changed ownership several times and gradually lost its magnificence. When the English writer Edith Saunders (author of *The Lady of the Camellias* and *the Dumas*) entered the house, some one hundred years after it was built, she said: “It was empty when I visited it, and yet I could not distinguish the desolation that hangs over old, deserted houses. There was a warm and welcoming atmosphere, as if it still bore the imprint of the man who created it according to his personal tastes. Fortunately, its successive owners did not transform it during its century of existence”.³⁰

Saving Monte Cristo

The atypical configuration of Monte Cristo ended up condemning the site to oblivion and destruction. In 1969, a real-estate operation planned to demolish the château in order to build several



Fig. 7 – The English garden

residential buildings. Fortunately, in 1971, the Association of Alexandre Dumas' Friends was created. It alerted public opinion and succeeded in having the building permit refused. The generosity that Dumas showed during his lifetime was eventually repaid by a group of friends whom he never met in person, but who would have loved to share a table and a conversation with the brilliant writer. The towns of Marly-le-Roi, Pecq-sur-Seine and Port-Marly bought the property and saved it for good. The place was declared a historical monument in 1975, restored (the King of Morocco himself, Hassan II, contributed by offering the restoration of the Arab salon) and opened to the public in 1994, converted into a museum of Alexandre Dumas's life. Today, various activities are organised to bring life to the place and turn it into much more than a museum such as temporary exhibitions, dramatised visits, concerts, murder parties (to find the person responsible for a murder that took place during one of Dumas' parties), an "escape game", a literary salon for young people and various

activities for children, complete a varied offer that aims to restore the soul of this unique building.

ARCHITECTURE AND LITERATURE

Redefining limits

The story of the Château de Monte Cristo teaches us the importance of maintaining a belief, which, however extravagant it may seem, makes sense in the mind of the person who conceives it. Visiting this earthly paradise shows us that the only limits that exist are those we impose on ourselves. Dumas did not have them, and perhaps he would have needed some to make Monte Cristo's dream last longer.

In any case, the existence of limits, located far away from the ordinary ones, creates the playing field on which all folly appears. The freedom to choose any path, regardless of external impositions, is the necessary starting point.

Folly as a pleasure

We might name Dumas' attitude as "folly", as well as his perseverance to obtain something that seems impossible. Even when the external conditions were against him, he carried on his extravagant dream which was to create a garden and two buildings, conceived to please him. The pleasure issued from social interaction and from any kind of amusement is the starting point of the Château de Monte Cristo, but also the mainstay of the "folly" definition. We find in this mansion a tangible optimism that we can use to encourage the development of any type of architecture sustained by the same principle. If Monte Cristo was based on collective pleasure, as Dumas liked to do in pleasing others with extravagant parties, the Château d'If pavilion was also based on individual pleasure, as Dumas enjoyed writing. He conceived this small building like a tribute to himself, with the names of his works carved into the stone and a cabinet projected only for him. The result is an undefinable place, out of time.

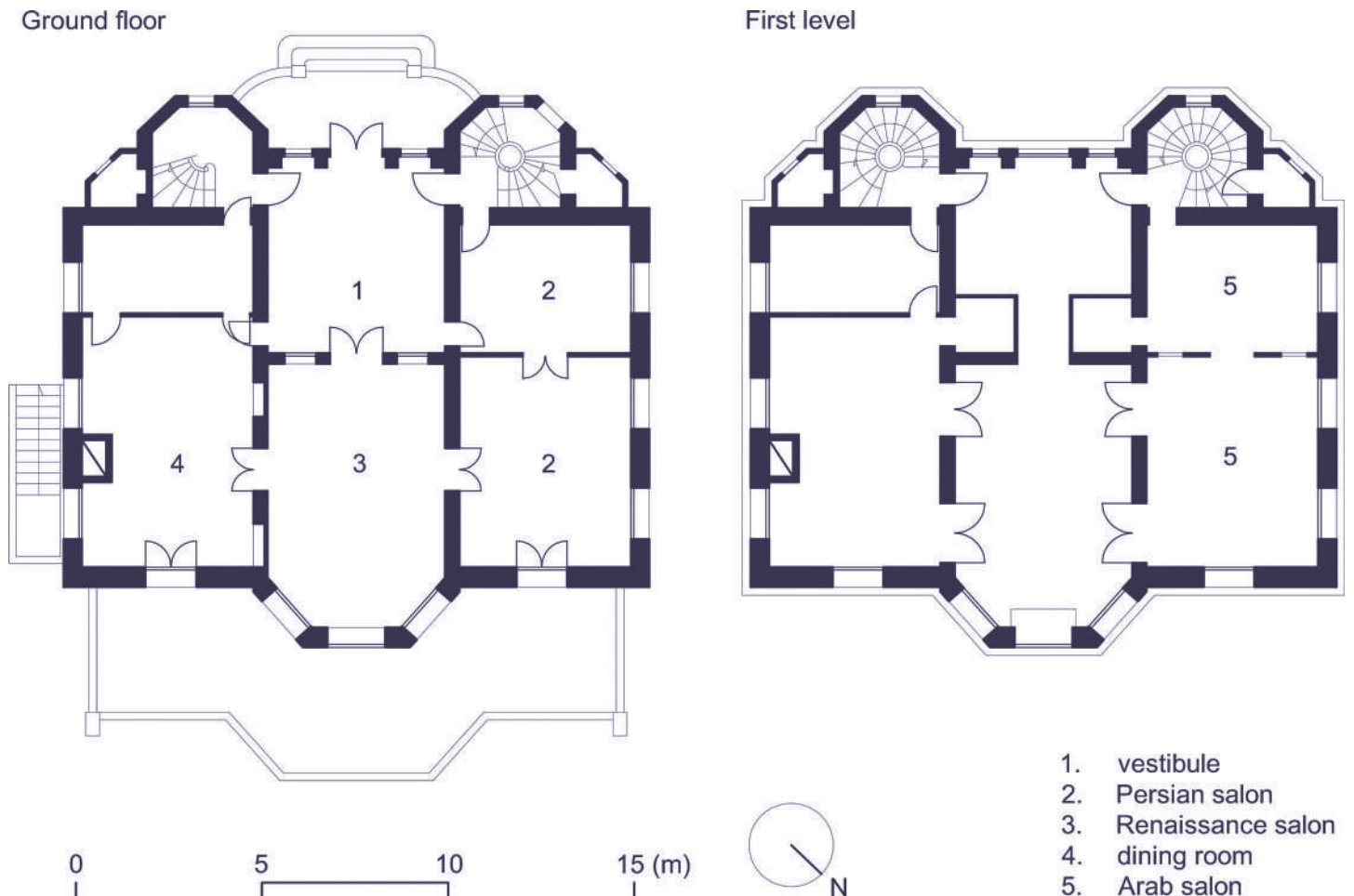


Fig. 8 – Ground floor and first level of the Château de Monte Cristo

Both buildings are interdependent and represent two sides of a “folly” definition based on pleasure. This dichotomy shows us what an ideal architecture for Dumas was.

A condenser of experiences

His dream became true because he had the strength and character to achieve it. Although Alexandre Dumas was one of the most prolific writers of all time, he could not really afford to make such a folly reality, hence he took advantage of something more important which was his unbridled confidence in achieving whatever he set his mind to do. But what exactly did Dumas set out to do?

The main function of the Château de Monte Cristo, beyond fulfilling the requirements of a comfortable home for him, his family and his lovers, was to create the ideal setting for diverse kinds of parties, to receive countless guests in the best possible conditions, and to offer an indelible memory to each and every one of the guests, as well as the host. And that was the true origin of such excessive madness. The building was a creator and condenser of experiences.

To conceive his boundless literary universe, Dumas needed to rely on physical reality, on an architecture that could condition the real world according to his designs. Although we might think that the building is made up of enormous rooms meant to receive the greatest number of guests, in reality, we are faced with a succession of smaller rooms that compartmentalise each floor (Fig. 8). The aim is to condense the space in order to densify the life that took place in it, to live more and learn more in less time, and to extract from that experience the material needed to write all kinds of stories.

A support for literature

To create thousands of characters, Dumas needed to surround himself with a crowd, from which to vamp their names and faces. He also sought the necessary calm to transfer his impressions to paper. Hence, the creation of a small pavilion where he could take refuge at any time when inspiration required it, while the party continued in the main château; a

place where he could separate himself from the real world to create the fictitious one. But more than seeking inspiration, which always accompanied him, Dumas needed to feed an overflowing imagination, a continuous torrent that flowed out of his head like the streams running through the grounds. And all this was the economic sustenance of his idyllic world, which Dumas believed to be invincible, but which would prove to be insufficient for his unbounded ambition. The château ended up being so excessive that it suffocated its own creator.

Dumas used the reality to complete his own imagination. The people he met, the conversations and the situations that took place at his parties could be compared with the historical researches he made to realise the scenes of his novels. Everything was transformed in literature, according to his sensibility. He wanted to be surprised by what he could not foresee, as for example, the hypnotism sessions that changed Dumas' mind significantly. Following those experiences, he decided to start writing his memoirs. The contact with something he could not control, situated at the limits of the conscience and associated with recent death of several friends, motivated him to review his existence.

Dumas liked to invite renowned cooks to organise his parties and to provide him with new recipes and culinary secrets (his last publication was a cookery book³¹). Details of drinks and meals are frequently quoted on the pages of his novels. If we look at Dumas' work, we see that his literary production increased during his residency at the château, especially at 1849, when he was besieged by debts and needed to write feverishly to maintain his lifestyle.³²

A reflex from literature

Dumas' texts are agile and full of information. Not only does the main story branch out countless times, lengthening and shortening as the author wishes, but it is also accompanied by a large number of side stories, which could be the subject of several independent books. The dialogues are extended to draw us into the story. The scene changes are rapid,

and the action always leaves us wanting to know what happens in the next chapter. Remember that Dumas was literally paid for every written word, for every page published weekly in the newspaper of the day, in the format of the serial, of which he became a great master.

That is what we find in the architecture that comes out of his imagination, in this folly that he relates to his architect as if it were just another serial. The façades are overloaded and display many things happening, similarly to his novels. Despite the fact that his architect tried to create several volumes and lighten the whole, the proportions do not help. The Renaissance style shows Dumas' interest in the past. At the time he conceived the château, he only wrote historical novels. Once over the threshold, one experiences surprise after surprise, wondering what kind of room follows when the next door is opened, as if there was just another novel. That is because Dumas conceived this palace with the others in mind. Remember that even the name of the house was given by a guest. He wanted to embrace visitors with the excess he loved so much, as the Count of Monte Cristo did. His purpose was to amaze and provoke unexpected reactions in guests, creating anecdotes that served to write novels.

The literary environment must also be taken into account when analysing the building. The client was a writer, who provided a vision of reality transformed by literature. Thus, the small rooms that make up the château were, in part, the result of spaces conceived as theatrical scenes, like any novel.

This division allowed him to create several atmospheres, capable of simultaneously providing something different. The music, the animation, the guests and the conversations, changed in each space, like a metaphor for the diversity of the world that Dumas knew so well from his travels. Although it is impossible to confirm, it seems that the author wanted to give form to the spaces imagined in his texts and to put himself in the shoes of his characters, to live what they have lived, or what they were going to live. He might have wanted to control a world he had created down to the smallest

detail, just as it happens in each of the pages of his novels. Thus, when we see the Arab salon, we easily imagine the Count of Monte Cristo, accustomed to decorating all his homes in oriental style, lying on one of his divans, calmly smoking opium.

LEARNING FROM MONTE CRISTO

A folly for post-pandemic times

As we stroll through the rooms of the Château de Monte Cristo and along the paths of its garden, we wonder if the construction of such a folly could be repeated in post-pandemic times and if the desire to recover the lost life is capable of giving sufficient impetus to realise all those projects that restrictions have relegated to the limbo of frustration. What would happen then if we were to strip the Château de Monte Cristo of the museum it has become and return it to its original use? It makes more sense than ever to reclaim this experience condenser, to fill its rooms with modern-day distractions and to offer an indelible memory to those who attend and who should not have to pay an entrance fee, in honour of its generous creator.

If we learnt from Dumas' folly, we could imagine a new kind of architecture that became the perfect support for any type of enjoyment. In the 19th century, a good meal, a drink or a conversation, a concert or a theatre play were enough to have a good time. Since then, entertainment has evolved and multiplied. Nowadays, thanks to technology, it is changing fast and in unpredictable ways. Architecture could offer the physical support for virtual recreation activities, in order to intensify the final experience. For example, if we use a virtual reality headset, our movements are limited by the space around us. To play in a small room or to play in a big place, where we can run or climb stairs, does not provide the same experience. In this way, it would be possible to modify the real world according to the rules of the virtual one, and vice-versa.

Following this complementary

relationship, real spaces could show what the screens would never be able to display. They could create a hybrid area that can develop new kinds of amusements and redefine a new type of social interaction. Knowing that leisure is intimately linked to social, and on-site interaction does not have the same effect than the virtual one, architecture might be the key to create a remarkable experience. In this context, it should not be forgotten that the most important is not to be amused, but to learn from amusement, like Dumas did. For him, entertainment was not only a break of reality, but the way he nurtured his work.

Architecture should regulate the complex relationship between leisure, work and social, facilitating the necessary interaction and feedback in a reunited space. Le Corbusier already worked with these concepts in his Unité d'habitation, where he successfully overlapped different usages, keeping the quality of each space. Over the benefits of a physical proximity, the final objective of this kind of architecture is to enrich each domain, creating a new dimension of life.

A rhythm of life regulator

Moreover, every city would gain on having this architecture, capable of changing the rhythm of life of its users according to their needs. During the changing restrictions associated with the COVID-19 pandemic, the time devoted to leisure and social interaction has been drastically reduced, while that devoted to work has increased.

The disappearance of the limits between leisure and work has, during this time, generated psychological problems, while for Alexandre Dumas that was his way of living. New architecture should allow its users to control their limits and to adapt them to their sensibility.

If we transpose the role of experience condenser of the Château de Monte Cristo to a part of an existing construction, like a widget that could be added to revitalize an old building, we can understand this kind of architecture like a prosthetic. An external or internal module added afterwards would create a place to

develop leisure and social interaction.

Similarly, to the residential buildings, this principle could be applied in work spaces. For example, big companies have already made it following the Google example, providing places that allow alternating work with fun. This "Monte Cristo" space will quickly become a necessity to allow the inhabitants to take a break. The overlapping usages will intensify the experience of life in a similar way the applications of augmented reality can show information that complete our perception of the world.

The existence of this new type of architecture would offer, for example, the possibility of catching up on lost leisure time after a period of significant work, or of alternating moments of production and relaxation, according to the sensitivity and the rhythm of each person. In this way, a pattern would be created that would facilitate the personal fulfilment of each user, who could choose the type of desired experience, depending on the intensity of each stage of life, as Dumas himself did.

A new world

Dumas wanted to live as many lives as he could in a single lifetime. This is reflected in his château, whose unclassifiable mixture of elements can only be explained in literature, that leitmotiv that deforms reality to create a space in its own likeness, at the height of an excessive author.

Let's go back to that dinner party of 600 guests and feel like that happy Alexandre Dumas, who strolls among the tables with the smile and satisfaction of someone who has made a dream come true. He does not know how long it will last, hence he takes advantage of it as much as he can.

Let us celebrate once again the birth of a building that stages the victory of life over death, of joy over sadness, of excess over limitations. Let us raise our glass of champagne to clink it against the glass of a jubilant Dumas.

Let us drink to his health and to the new world, and dream, in a summer night, that everything is still possible.

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⁴ RABELAIS, François. Gargantua. Paris: La Sirène, 1919, chapters LII to LVIII.

⁵ Nestor Roqueplan was the director of the journal *Le Figaro* and a Dumas' friend.

⁶ ZIMMERMANN, Daniel. Alexandre Dumas Le Grand. Editions Phébus, 2002, 467-468.

⁷ Liste of Dumas' companions extracted from SIGAUX Gilbert. Le château de Monte-Cristo (preface of tome III of *Le Comte de Monte-Cristo*). Editions Rencontre, 1969, 14

⁸ According to Daniel Zimmermann, 606 titles have been identified by Dominique Frémy and Claude Schopp, while 646 have been analysed by Réginald Hamel and Pierrette Méthé.

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¹⁰ Dialogue extract from ZIMMERMANN (2002, 454-455).

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¹⁹ MAROIS, André. Les Trois Dumas. Hachette 1957, 229.

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FIGURES

Fig. 1 – BELMAR, Marcos, 2021.

Fig. 2 - Woodcut published in the journal *L'illustration* on 26 Feb 1848.

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Fig. 7 – SIGNES landscape architects, COUSSERAN, Alain, 2000.

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IMAGINATION

Rangers: Houses Battling with the COVID19 Pandemic

mimarlığın ötekisi

mimari çizim

kurgusal çizim

ev

mekansal anlatı

architecture of otherness

architectural drawing

speculative drawing

home

spatial narrative

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Bu araştırma, evlerimizin Covid19 kısıtlamaları ile ortaya çıkan mekânsal ve algısal başkalaşmaları üzerine kurguları konu alır. Bu başkalaşmalarda evler Korucu [Ranger] kimliğine bürünürler. Korucular, karantina düzenlemelerinin dramatik, politik ve abartılı olduğu İstanbul'dan geliyorlar. Korucu, pandemiyle karşı karşıya kaldığımız bu dönemde, evin tekinsizliğinin eleştirel ve durumsal konumlarını tarifler. Makalenin amacı, Covid19 pandemisi koşullarında ev olma hallerinin çılgınlıklarını [folly-ness] mimari çizim evreninde hayal etmektir. Araştırma, yöntemi itibariyle, izleyici olma ve kayda alma halini yaratıcı bir tepki olarak tanımlar; mimarlığın ötekisinin mekânsal üretimi, tariflenen bu aralıkta karşılık bulur. Bu tarifin izinde, ev olma hallerinin Folie'leşmesi, çizimin edimselliğinin öne çıktığı mimarlığın ötekisinin bölgesinde Korucular olarak belirir.

This research is my account of imagining our houses as Rangers, speculating on them through their spatial, perceptual and timely transformations due to the Covid19 lockdown regulations. They are from Istanbul where the lockdown regulations came out to be dramatic, political and extravagant. I discuss the notion of home as such that enacts like a folly in the conditions of the Covid19 pandemic. Imagining their stories in the form of architectural drawing, I aim to unfold their folly-ness as I believe drawing is the realm of another kind of architecture where the performative existence of its characters is prominent. Rangers define critical, situated positions of the uncanny in the home as we face the pandemic, which is a creative response of observing and recording; a spatial making of another kind.

INTRODUCTION

Home is an intricate spatiality; it also bears complex systems to accommodate our bodily functions. It nurtures refuge, a cosy place where we willingly expose our fragility and corporal desires¹. It is also an accumulation of 'private and collective memories'². The notion of home is utterly solid, whether it nestles ephemeral layers; it is the primal shelter. As a built space, it demands function and program. A place becomes 'home' with an inhabitant.

Folly, as an architectural term, refers to something quite contrary. It suggests no function in its excessive spatiality. It's a surreal existence where pleasure, uselessness, dissociation delineate its voided form or vice versa. It's plausible to talk about events and actions rather than the users as their interaction is purposefully ambiguous.

Meanwhile, in the Covid19 Pandemic, we have been facing the uncanny of the familiar which is so prevalent that the counter-reactions to it defined our spatial wanders. The presence of the strange within a familiar setting provokes our habitual gestures, and this prevents us from grasping the actual peculiarity of the event.³ This is an unusual kind of reality that has implications for our spatial experience. During the pandemic, the uncanny of the familiar strikes mostly to our homes; they shapeshift to an amalgamated form to respond to almost everything in our daily life during the lockdowns.

I think this is marvellous chaos.⁴ In which I plan to discuss home as such that acts like a folly in the conditions of the Covid19 pandemic. I unfold this pursuit through a series of imaginary formations, called 'Rangers;' an imitation/echo from the memories of the childhood TV show, *Power Rangers*. My Rangers are from Istanbul where the lockdown regulations came out to be dramatic, political and extravagant.⁵ This in turn triggered the uncanny feel of our homes, abolishing the functional space⁶ and stripping the function and program to create a double; a Ranger of extravagant, excessive spatiality in which to dwell in among all the turmoil. Rangers reside among

the shadows of the dwelling-inhabitant situations in Istanbul, each shapeshifts their physical space and emerges from their users.

The term folly usually refers to a built space. What Bernard Tschumi experimented in the 80s with *Parc de la Villette* by the *Folies* can be discussed with the tacit experience of that place⁷. Yet we can pursue the folly in the various territories of spatial making. We can talk about Tschumi's *Folies* or *Osaka Follies* in their promise of excessiveness for example, which was primarily formed in the delineation of their drawings.^{8, 9, 10}

Following the above precedents in this manner, the story of my Rangers is embedded on the paper surface; enacted by the acts of drawing, cutting, copying, piling up, folding. Imagining Rangers' stories in the form of architectural drawing, I aim to unfold their folly-ness as I believe drawing is the realm of another kind of architecture where the performative existence of its characters is prominent.¹¹ Rangers define critical, situated positions of the uncanny in the home as we face the pandemic, which is a creative response of observing and recording; a spatial making¹² of another kind.

In brief, this paper looks at the dramatic lockdown conditions reflected on our houses in the form of drawings. I claim that the lockdowns trigger a fugitive state in our homes, transforming them into extravagant follies. Throughout the paper, I discuss the configurations of spatial making in this sense where architects become observers, meanwhile the users and architecture merge in the performative states of this condition.

RANGERS

This research is my account of imagining our houses as –Power– Rangers of Architecture, speculating on them through their spatial, perceptual and timely transformations due to the Covid19 lockdown regulations. *Power Rangers*¹³ is a Japanese Super Sentai franchise American show that aired in the 90s on Turkey TVs. I was not particularly a fan of them back then, yet their ritual of fighting stance was gloriously absurd and catchy. They all wore helmets respective to their

colours, expressed great feelings in front of villains, performed overdramatic bodily gestures, and much later their stance became a meme in the 2010s (Fig. 1).

This is the exact goofy stance I want to explore, as I believe it is how our homes take on the social and spatial battle with the Covid19. Gathering together in a silly pose, in front of a not-easily-seen villain, each of them showing off their expertise. They are –Power– Rangers; once they were just our usual kind of houses, now they've shapeshifted into their ultimate form by their WI-FI coverage and bandwidths.

These Rangers are local; they are from Istanbul, where live 15,5 million inhabitants and the Covid19 lockdown regulations vary depending on age, times of the day and days of the week.¹⁴

Rangers transform to their ultimate for1m, offering spatial countermeasures to the constant changing lockdown regulations. Each Ranger tackles with a specific aspect, deploying probabilities of domestic space for the new normal. They are; *Split Ranger*, *Veiled Ranger*, *Online Ranger* and *Ranger of the Forking Paths*. There are, of course, many Rangers out there, however, I am keen to begin with the stories of these.

My research on Rangers is in the form of a series of drawings. I take on this matter by speculatively pursuing how these architectural formations might be, enfolding quasi-facts of first-hand experience, social media news and Twitter trending topics. Throughout this writing, Rangers pop up in between the text, claim the surface of the manuscript as figures, captions and accompanying text to tell their stories. Understanding their stories is not a straightforward process; they demand careful observation and interpretation of what they show and tell.



Fig. 1 – 'Mighty Morphin Power Rangers, Starting Roster.'

'CREATIVE USERS'

In his book, *Actions of Architecture*, Jonathan Hill expands the situated positions of the users and architects, redefining their territories with every action of spatial making.^{16, 17} He positions users in their ways of occupying and making the space. *The passive user* is predictable in their usage of space; *the reactive user* enacts by a set of predetermined spatial making tools for their expectancies of the space; *the creative user* performs spatial making in the most extreme way, plays with the meaning, creates new space, refuses function and establishes their individual use based on their spatial knowledge and experience.¹⁸ This is a critical approach towards the function and program of architecture and the actions of the architect overlooking the user, formulating them as *neutered*

and *neutral*.¹⁹ Le Corbusier's famous definition 'A house is a machine for living in'²⁰ simply positions a *passive user*, the operator of a machine with a toolset. The users of Sarah Wigglesworth's *Table Manners* are *reactive*. They bend the reality of the table by embedding their everyday life as a *disorder* for the architects.^{21, 22} In the case of John Hejduk's *Masques*, *the subjects* and *objects* are part of matrices. They meet each other in endless combinations of performative interactions. The *subjects* and *objects* of the *Masques* are the creative users where their actions and imaginations define and make the space they inhabit.²³ It's not likely to stay as one kind of a user, our position as users changes. Every performer's role and action depends upon the situated positions of the spatial making.

The users of *Rangers* provoke homes to their ultimate form by their imaginative interactions. Their relation is other than that of the user and their space; they are companions in their stance against all the turmoil (Fig. 2). Each spatial element acts as a prop for the excessive demands of the lockdown. The users clad on their home and exert their everyday in its extremes; *Rangers* appear in the reflection of this unusual interaction. It is impossible to talk about the user of a *Ranger*, as they are part of this 'ultimate' form. *Rangers* thus are unrestrained by the common dwelling-inhabitant relations. They are autonomous in their spatial endeavours. The folly-ness of *Rangers* can be rooted in this aspect.

ARCHITECTURE AS A PERFORMER²⁴

Tschumi defines the pleasure of architecture through transgression that expands the probabilities of what architecture might be in the bondage of its constraints. The *absence of reason* opens up the useless architecture of pleasure.²⁵ He discusses disjunction as a method of making that is embedded in the *Folies of Parc de la Villette*; a kind of dissociation where architectural elements conflict the program,²⁶ triggering uselessness as a performance to nestle the events and actions of architecture. The *Folies*²⁷ in this sense are similar to the 'creative users' of Hill,²⁸ performing architecture, enjoying the stripping off of the program and reason to the fullest for their pleasure.

In Hejduk's *Masques*, architecture as a performer delineates something more extravagant and even mythical. The *Masques* were conceived as a series of nomadic memory theatres that would remain non-assimilated to the settled, more expected spaces of the modern city.²⁹ They were radical inventions without an urge to position themselves too precisely, preferring instead to retain their openness so that they could be playgrounds through which to seek the otherness of architecture; the space they talk about is of our imagination and fascination. They are monstrously human, mask-like creatures; their existing condition is their voided centre. And, they



Fig. 2 – A Family of Four Under Lockdown. Here we see a pair of parental figures in the attempt of a balancing act; pushing and pulling each other. One hides the infant figures under its shadow meanwhile the other guards the gates with its tail. A sketch of turmoil, prior to *Rangers*.

are only definable within those moments of the performative encounters of the *subjects* and *objects*.

Similar to Hejduk's *Masques*, *Rangers* perform their existence during the pandemic. *Ranger*, a hybrid form of home and its inhabitant, extends the physical space to its pleasure; structural and physical constraints are bent, twisted, new connections appear as they perform. Similar to the *Follies*, *Rangers* abolish the function and program; the transgression of what a home should be enables the extravagant states of what a home might be. Therefore, every action from the everyday excessively builds upon their hollow cladding; unfolds its spatial endeavours.

Although the existence of *Rangers* is liminal, several precedents enable the necessary bifurcation of the notion of the home towards its folly-ness. François Dallegret's delineations for 'A Home Is Not a House' is a 'baroque ensemble of domestic gadgets,' reducing the house to an ultra-technological machine squeezed between a TV aerial and a septic tank.³⁰ Meanwhile, Ugo La Pietra's abstract triangular house, a void space albeit equipped with telegraphed gadgets, is an interface for its inhabitant to interact with the urban territories; balancing the immersion of the home with the desire of being connected to the outside.³¹ Archizoom's *Gazebos* series, a critique of the everyday and consumerism in post-war Italy, is for the enactment of pseudo experiences for the inhabitants' habitual desires of consumerism.³² And, of course, Peter Wilson's *Ninja Comfortable House*, attempts to create abstract shadows of homely feeling in the life of the metropolis, '...the comfortable house [is] mobile and absorptive. Thought of as a moving shadow, the latter dances in the air vortex pushed out from the transportation centre below...'³³ This creates a defence mechanism that enables the aimed seclusion of the house.³⁴ *Ninja* house is delirious in its endeavours of being snug, homely in the conditions of the metropolis, cladding as an exterior in the form of a monstrous shadow, pursuing the seclusion from the flow of digital and physical data.

The above precedents suggest the extremities of what home might be. In *Rangers*, our home sheathed on ourselves like a mask; an intricate interface to survive the everyday of the lockdowns on our own terms.

THE OBSERVER

In the critical spatial making under the lockdowns of the Covid19 pandemic, the architect is an observer, recording with creative imagination. This is not an unfamiliar definition for architects. It is a required skill for our profession. However, just observing is not satisfactory for the common expectations.

Yet, in the spatial making, the architect's role oscillates among being useless, becoming an observer, transcriber, and maker. We encounter this role on many

occasions. This was the sole purpose of *Rojo –Street observation Society* in the 80s to 00s.³⁵ By acting as street detectives, the group recorded Tokyo streets, piling up details, grouping together seemingly irrelevant places, creating matrices. Momoyo Kaijima terms this as *Architectural Ethnography* in his works, where architecture is redefined as a social act bridging the various contradictory claims of the society towards our profession.^{36 37} The architect is in this role in *Table Manners* as well, delineating the everyday of the spatial experience.³⁸ In the above examples the architect as the observer diligently records, creates links that are not quite apparent, accumulates observations of spatial making in the realm of architectural drawing.

Rangers place the architect – here the role is mine – somewhere between

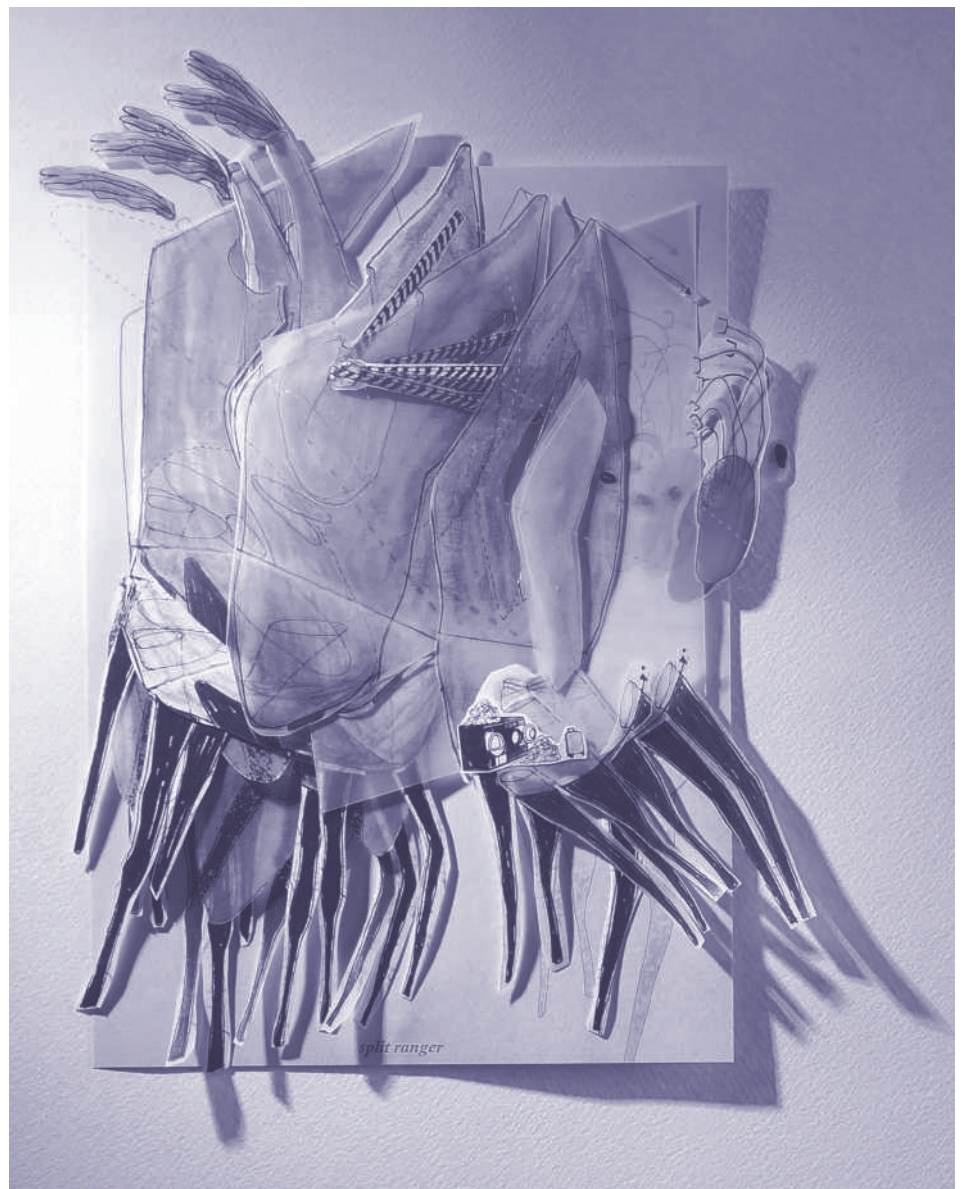


Fig. 3 – Split Ranger.

an observer and a transcriber. A draughtshuman that records the houses casting their fleeting shadows under the lockdowns.

My pursuit here is close to *Mask Repairman* in *Victims* of Hejduk; it lies 'in the space created between the outside surface of the face and the inside surface of the mask.'³⁹ This crevice is the exact position of the observer – architect; diligently recording the elusive formations due to the extreme usage of the domestic space. Rangers demand being alert to the excessiveness of the lockdown everyday life; exhaustible washing, cleaning, sanitising rituals per day; cooking therapies; YouTube tutorials for DIYs; organisation of clustered things; binge-watching/eating/online-shopping; worries about the accumulation of numbers [of the dead, hospitalised].

Rangers demand paying attention to how we present ourselves in the new normal; grand gestures of hiding, healing ourselves, looking after the loved ones, attending endless e-meetings, inquiring if these endless e-meetings are recorded to 'watch later'...

Following are Rangers, each tells a different story and reveals their ultimate form under the lockdowns of the Covid19 pandemic.

Split Ranger; *Houses of healthcare workers are split. This Ranger extends and doubles itself (Fig. 3). Now it becomes two, one is a hollow reflection of the other. The hollow one watches its double through a gated window/door. This is a healthcare worker, watching their family from afar between their day-long shifts in the pandemic ward. Sometimes,*

the gate closes between the doubles and a virtual screen emerges in the emotional void of the split. Keeper of the unwashed clothes stays with the hollow one, vigorously washing, cleaning. A luggage of 37 lt, packed with spare clothes stays here. Split Ranger is always on the move.

During the pandemic, healthcare workers left their homes with a suitcase, leaving their families behind, and accommodated in the hotels and dormitories that the local and governmental authorities provided. Some of the healthcare workers rented flats for a short period as a precaution for their families. Healthcare workers explained their excessive stress due to the increased workload of the pandemic and the anxiety of reflecting this to their immediate families. They also explained their worry of the trauma for their children, witnessing their parents working in dangerous conditions, separated from their homes and isolated from the outside.^{40 41}

Veiled Ranger *is of the workers who need to be out and whose work hours doubled/inconsistent with no pay rise, their employment is still dependent on rates, comments, tips, etc. (Fig. 4) These houses are covered in veils; of plastic bags for the clothes worn outside, disposable masks and gloves, helmets, PCR test results, QR codes and lockdown permits. Veiled Ranger is sealed when its inhabitant is exposed to the virus. Then, they become rogue and continue delivering, tending, collecting...*

The couriers are required to show their HES (national healthcare system app showing whether you are under quarantine, infected, vaccinated. HES is the abbreviation of "Hayat Eve Sığar" [Life fits in Home]) code to enter in the gated housing complexes, offices, hotels etc. to show that they are not infected and healthy to deliver the goods. These workers and their families refrain from taking PCR tests not to lose their jobs. A very thorough study on the working environment during the lockdowns of the couriers and market workers, who were exempt from the lockdown orders in Turkey was held and the main outcome underlines that the workload of these workers multiplied without any pay rise

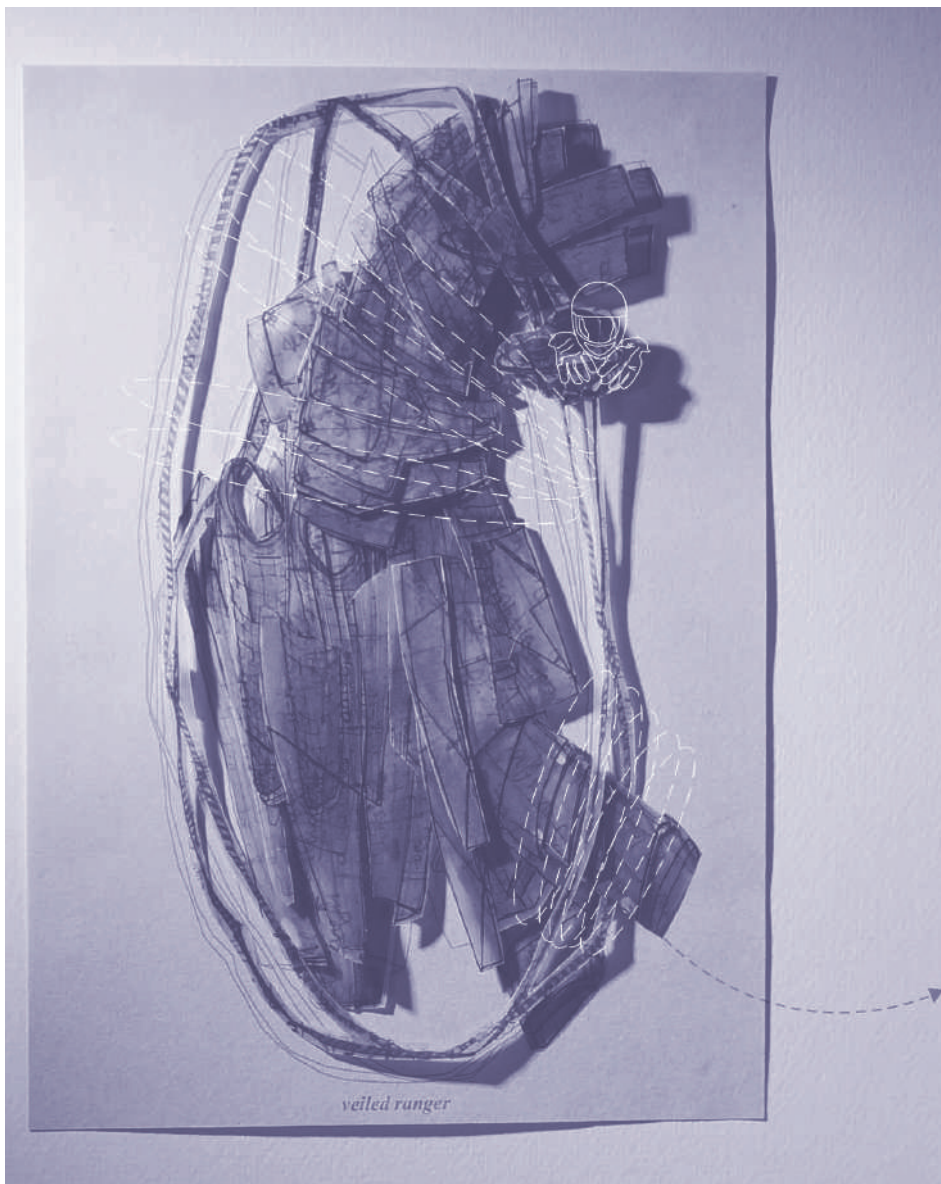


Fig. 4 – Veiled Ranger.

meanwhile their costs of commuting to work increased. Another outcome was that the contactless payment option reduced the tipping, which affected the incomes of the couriers. Moreover, even the card payments offer to tip as an option, these tips were taxed.⁴² 203 Couriers lost their lives in traffic accidents since the beginning of the pandemic, which was mostly related to the clients asking for faster deliveries.⁴³

Online Ranger; *A table folding, multiplying its realm in-between one-step-behind dishwasher and the keeper of the unwashed clothes. Ginormous oven with many chimneys sets out a daily menu of a three-set meal plus a variety of unlimited snacks (Fig. 5). Table hides heaps of toys and papers and pens and crayons; notes for the meeting and letter worksheets; snacks a day old and leftovers of the meal. Chimneys puff, home-baked bread smells. Virtual screens make the table's surroundings. The balcony/terrace is heaven. Gates open and close only for online shopping. Wi-Fi coverage orbits the house. Keeper of the unwashed clothes guards the gates.*

Turkey was one of the countries that completely closed down the schools. Children between 3-18 had online education. Even when the lockdown measures were loosened, the schools in Istanbul were open only for two days per week (only some of the grades were partially at school, most of the grades continued online education). This led parents to take a leave from their jobs, switch to part-time jobs or resign from their work.⁴⁴ A study on the working parents of preschool children emphasises that while all the mothers switched to working from home, only %25 of the fathers were able to arrange their schedule for home-office. This made mothers be the daytime caretaker of the children at the same time as overcoming the excessive workload demanded from their jobs. Therefore, mothers divided their day into daytime for childcare and night-time for work.⁴⁵ Another study looked at the increase in coffee consumption during the lockdowns in Turkey where the participants of the survey emphasised that the increase was due to the stress of the unknown and

because of the unexpected amount of time spent at home.⁴⁶ Meanwhile, Carolyn Steel draws our attention to reassess our lives due to the pandemic; the sudden loss unveils how alluring the 'ordinary' life is, the turmoil pushed us to discover what we really want and the things that are far out of reach.⁴⁷ This situation physically and psychologically transformed our houses as they become the only means to test the discoveries in ourselves during the lockdowns.

Ranger of the Forking Paths *is a home for the elderly. Two inhabitants, delicately bifurcating their paths to live their lives without meeting each other. They sometimes meet during meals (Fig. 6). This Ranger has a giant porch for online shopping, family visits, new furniture orders and distant hugs, no trespassing beyond this portal... The inhabitants of this Ranger were unable to go out for more than two months, and later on, had restricted outside access for more than 9 months.*

Plus 65 [65 art] is a recent term in

Turkey that refers to people who are 65 years old and older. The lockdown regulations delineated a different life for them than the rest of the population. Declaring these people as "old" required different measures. A municipality removed benches on its square because that was a hangout for the elderly to socialise. During the lockdown, depending on the regulation in effect, their travel passes were blocked or restricted which led the elderly to either shut themselves out from society or become vigilantes that break the rules and make into the news in the mainstream and social media.

CONCLUSION

The performative existence of the three;architecture, the user and the architect comes with critically situated configurations. Domestic space –what we refer to as home –is an intriguing field to look at in this configuration. Home is an intricate spatiality that demands function and program and contains the fragments of desires and memories. Yet as Tschumi advertises; 'Architecture is defined by the



Fig. 5 - Online Ranger : The illustration of the new osmotic border as a multilayer catalyst.

actions it witnesses as much as by the enclosure of its walls.¹⁴⁸ Our homes extend it even further because of the intricate events. The notion of home could be seen in the extremities of the everyday. In this paper, I discussed the notion of home within a fugitive extremity; the chaotic lockdown measures of Istanbul during the Covid19 Pandemic.

The lockdowns situated the home at the centre of everyday. The home we know of became transposed into almost everything with which we interact, becoming almost like a second skin – the threshold between us and the rest of the world. This was uncanny, being inside something we are extensively familiar with yet not accustomed to it in this peculiar way. We witnessed how our bedrooms become the meeting hall, kitchen table transforming into a nursery and drawing desk at the same time. We have also seen that our homes can double and extend into different places. There could be several homes within a home, the hierarchical layers of intimacy can define our places.

We realised that the Wi-Fi connection would affect our relationship with the rest of the world. The notion of home that we know of as the primal shelter turned into an extension of our bodies where it is less possible to distinguish between the two. At this stage, there's no use to talk about function or program as they are not fluid enough to respond to the chaotic everyday of the pandemic.

Therefore, I believe that this marvellous chaos triggers a fugitive condition in our homes, that their folly-like nature becomes apparent. And, this research was shaped around my account of imagining our houses as a series of Rangers, speculating on them through their spatial, perceptual and timely transformations due to the Covid19 lockdown regulations. The grim reality of facing an invisible villain transforms the home we know of into a Ranger, excessively extravagant and liminal. They are aberrant forms of our homes, thus I believe that recordings of them are crucial.

In this kind of spatial making, the

users provoke homes to their ultimate form by their imaginative interactions. They then clad on their home and exert their everyday to its extremes; Rangers appear in the reflection of this unusual interaction. They thus are unbounded and autonomous in their spatial endeavours. I suggest that the folly-ness of Rangers is rooted in this aspect. They perform architecture, enjoying the stripping off of the program and reason to the fullest for their pleasure.

Rangers solely exist during the pandemic. It is a hybrid form of home and its inhabitant, extending the physical space to its pleasure and comfort. Every action excessively builds upon its hollow cladding and unfolds its spatial endeavours.

I define the architect as an observer in this curious configuration. They look at a crevice of not-yet-existent conditions, where the probabilities of what a home might be. The observer then responds to the shadows-like forms of houses under the lockdown. They accumulate observations of spatial making in the realm of architectural drawing. The recordings of fugitive states of home could enable us to look at the critical configurations of the architect, user and architecture. I claim that this is a reciprocal gaze that would later define the performative existence of the three with an unprecedented potential of spatial making.

NOTES

¹ Yi-Fu Tuan, 'Place: An Experiential Perspective', pp. 151-165.

² Peter Wilson, 'Sometimes Bachelard', pp. 15-16.

³ For Freud The uncanny of the outsider, the stranger is rooted from this undesired part of ourselves. (Freud, Sigmund 2003)

⁴ Here I want to emphasise that the marvellous-ness of this chaos comes from the uncanny of the familiar in our homes. My sincere condolences to the many lives lost during the Covid19 Pandemic in Turkey and abroad.

⁵ During the 17-days complete lockdown period in April-May 2021, selling alcohol products were banned in the markets which caused a huge backlash that ended



Fig. 6 - The illustration of the new osmotic border as a multilayer catalyst.

up with the Government issuing an order to ban selling all the non-emergency materials such as; stationery, candles, nail polish, toys, plates etc. In some of the markets menstruation pads, tampons, condoms etc. were also banned due to the misinterpretation of the order. Hashtag in twitter #alkolumedokunma [#handsoffofmyalcohol] became the trending topic throughout the debate, asking for the correlation of virus spread to alcohol consumption. See the related news here; <https://www.bbc.com/turkce/haberler-dunya-56962354> , accessed by 07.09.2021.

⁶ The Ministry of Culture and Tourism aired an ad for the tourism season 2021, showing citizens of Turkey with a mask engraved “enjoy I’m vaccinated” on it where foreign tourists wore no masks. This short clip was immensely criticised, the debate became trending topic in Twitter after the Minister of Foreign Affairs stated that they will be vaccinating everyone that might be seen by the foreign tourists. See the related news here <https://www.duvarenglish.com/turkish-ministrys-vaccinated-tourism-staff-video-draws-fury-from-turks-video-57480>, accessed by 7 September 2021.

⁷ (Tschumi, Bernard 1987)

⁸ (Tschumi, Bernard 1987)

⁹ (Varghese, Annalise 2021)

¹⁰ (Taki, Koji, Periton, Diana 1991)

¹¹ (Almaç, Bihter 2020)

¹² I term spatial making as never-ending. It deploys its existence both in the physical and imaginative.

¹³ (Saban, Haim, Levy, Shuki 1993)

¹⁴ During the lockdown period in Turkey (Lockdown orders were introduced in Turkey with a title “Evde Kal” [Stay at Home] , there were flowcharts prepared by the third parties that mock the lockdown regulations where you can follow the arrows depending on your age and city to see when you are obliged to the new lockdown regulation or whether you are exempt from it. There was a website; <http://sokagacikmayasagivarmi.com/> [can be translated as <http://isthereallockdown.com>] active during the lockdowns where you can check your

status. An architectural essay film, a satire, criticises the ambiguity of Turkey lockdowns by İrem Sezer can be watched here, “The Tale of the Circulars”, 2020, <https://architecturalessayfilm.wordpress.com/2021/06/18/the-tale-of-the-circulars/>

¹⁵ The figure is from the 1993-94 season of Power Rangers where we see their trademark pose. Power Rangers were named after their colours, you can see here from left to right Blue, Pink, Red, Yellow and Black Ranger. Figure taken from <http://prup.wikidot.com/printer-friendly/mighty-morphin-power-rangers>, accessed by 1 September 2021.

¹⁶ (Hill, Jonathan 2003)

¹⁷ Spatial making refers to all conditions of designing space, that expands from imaginative explorations of the daydream to the physical iterations of tailored ideas.

¹⁸ (Hill, Jonathan 2003)

¹⁹ (Hill, Jonathan 2003)

²⁰ (Le Corbusier 1985)

²¹ (Wigglesworth, Sarah 1998)

²² (Wigglesworth, Sarah, Till, Jeremy 1998)

²³ (Hejduk, John 1985)

²⁴ I want to emphasise that Architecture as a performer suggests something other than Performative Architecture, although they both emphasise users and their performative spatial actions, the architecture they delineate could be different. Architecture as a performer entails all the imaginary and unconscious wanders of the space, suggesting its realm as architectural drawing see ‘Three Performers’ in (Almaç, Bihter 2020). The performative architecture delineates a space of performative interactions that might be ephemeral or constructed, see (McGaw, Janet 2009).

²⁵ (Tschumi, Bernard 1996)

²⁶ (Tschumi, Bernard 1987)

²⁷ Tschumi chooses the use the term as Folies with a single ‘l’ instead of Follies. (Varghese, Annalise 2021)

²⁸ (Hill, Jonathan 2003)

²⁹ (Vidler, Anthony 1992)

³⁰ (François Dallegret, A Home is Not a

House, 1965 n.d.)

³¹ (La Pietra, Ugo, The Museum of Modern Art, New York 1972)

³² (Priest, Emily 2020)

³³ (Dorrian, Mark 2021)

³⁴ Jonathan Hill, ‘Index of Immaterial Architectures’, p.86.

³⁵ (Daniell, Thomas 2012)

³⁶ (Kajijima, Momoyo, Tsukamoto, Yoshiharu 2007)

³⁷ (Kajijima, Momoyo et al. 2018)

³⁸ (Wigglesworth, Sarah, Till, Jeremy 1998)

³⁹ (Hejduk, John 1986)

⁴⁰ (Nakişci Kavas, Burçak, Develi, Abdülkadir 2020)

⁴¹ Nr. 31078 Official Circular of Presidency, stating the decision and regulation for the provided accommodation for the healthcare workers starting onwards 24.03.2020. (Official Circular Covid-19, Accommodation for the Healthcare Workers During the Covid-19 Pandemic n. d.)

⁴² See more in the report from (Çoban, Fırat et al. 2021)

⁴³ See the news < <https://www.cumhuriyet.com.tr/haber/can-guvenligi-olmadan-calisan-moto-kuryeler-anlatiyor-hakkimizi-siparis-etik-cabuk-gelsin-1829157>> Accessed in 03.09.2021

⁴⁴ See UNESCO report here (UNESCO n. d.)

⁴⁵ See the detailed case study by (Zeybekoğlu Akbaş, Özge, Dursun, Cansu 2020)

⁴⁶ (Korkmaz, Müesser, Başaran, Güliz 2021)

⁴⁷ (Steel, Carolyn n. d.)

⁴⁸ Tschumi, Bernard, Advertisements for Architecture.

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CONNECTING

IN-TRA-VISIBLE CITIES

Architecture devices for today's Radical Cities

complessità

città post globale

città aperta

dispositivi architettonici

complexity

post global city

open city

architecture device

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Il 10 Marzo 2020 l'Italia ha dichiarato il lockdown, un evento che segnerà la vita delle persone e delle città. La pandemia Sars-COVID/19 ha reso evidenti le condizioni mutevoli in cui viviamo e ha riaperto i riflettori, tra le altre cose, sulle disuguaglianze sociali. Lo spazio urbano è il dispositivo attraverso il quale noi possiamo "leggere" le disuguaglianze sociali che diventano spaziali. È la storia dei bordi delle città, lo spazio dell'altro; assistiamo - nelle nostre città - alla configurazione dello spazio urbano che si orienta verso la marginalizzazione spaziale e sociale. La città accumula e, negli spazi residuali, ospita città invisibili abitate dalle fasce più vulnerabili di popolazione – un paesaggio urbano della segregazione, come nei campi rom o nelle esperienze di risposte informali al bisogno abitativo. I luoghi in cui l'altro diventa vicino e in cui le popolazioni "ospitate" rivelano caratteri inediti dello spazio che viene informalmente risignificato. Partendo da queste premesse, il contributo – che riporta un lavoro di tesi di laurea su un insediamento informale nella periferia di Napoli, e rintraccia l'inizio di un dottorato di ricerca – vuole rivelare alcune parti della città che, da un lato sono gli spazi-scario e dall'altro accolgono pratiche abitative informali. Il punto di vista proposto, dunque, considera queste parti di città, quelle da cui imparare per una nuova idea di progetto. Attraverso il caso studio, il seguente saggio critico si propone di indagare i pezzi di città invisibili nelle città europee e un approccio innovativo al progetto come dispositivo, rileggendo nell'insediamento informale un riferimento progettuale per proporre nuovi dispositivi spaziali, di interazione tra pezzi di città e tra comunità diverse: le follies contemporanee. Punti, linee e superfici sono considerati come un sistema complesso e adattivo per le condizioni che continuamente mutano e come dispositivi per rendere visibili, spazi e comunità in-tra-visibili. I punti ridefiniscono un layout urbano libero di configurarsi, come nella logica del progetto PREVI, la linea diventa l'elemento catalizzatore che ridisegna la periferia nella periferia, sovvertendo l'immagine del muro come nel progetto Exodus e le superfici che sono lasciate libere di accogliere gli usi spontanei.

On the 10th of March 2020, Italy announced the lockdown, an event that will leave its mark on the cities and, more importantly, the people's lives. The Pandemic, Sars-COVID/19, brought to light the changing conditions in which we live and has also turned the spotlight on social inequalities among other things. Urban spaces are the means by which we can "read" the social inequalities that become spatial. It is the story of the cities' borders, the space of "the other". Urban spaces' configuration are oriented towards spatial and social marginalisation. In the residual spaces, the city accumulates and accommodates "in/tra/visible" cities inhabited by the most vulnerable population - an in-between spatial segregation landscape, as in Gipsy camps, or the homeless. Places where the other becomes close and where the "hosted" population reveals the distinctive character of the place that are informally re-signified. Starting from these premises, this contribution – which is a report of a dissertation on an informal settlement in the suburbs of Naples and traces the beginning of a PhD study - aims to reveal some parts of the city that, on the one hand, are junk spaces and on the other hand welcome informal housing practices. However, this also considers these parts of the city from which we can learn new ideas for architectural project. Through the case study, the critical essay reflects upon the areas of the invisible city in European cities. From this rereading of the informal settlement may come proposals for new spatial devices, the interaction between areas of the city and between different communities: the contemporary follies. Points, lines and surfaces are considered as a complex and adaptive system for constantly changing conditions and devices to make visible, in-tra-visible spaces and communities. The points redefine an urban layout free to configure itself, as in the logic of the PREVI project; the line becomes the catalyst element that redesigns the suburb of the suburb, subverting the image of the wall as in the Exodus project, and the surfaces are left free to accommodate spontaneous uses.

In-tra-visible cities

In-tra-visible cities should be investigated - in the field of sustainable urban regeneration – as a possible architectural project – as a device - to learn from the informal part of the city, to operate on contemporary urban spaces of the European city in which we observe "illegal and informal housing practices [...] of re-codification of human living" (Staid 2017, 156). The theme - which is part of the contemporary debate on the new urban crisis - assumes the point of view of the architectural project that looks at the crisis of urban form, the "slumming of the world", and the increase of social injustices that reveal themselves in the form of spatial injustices. This contribution's title contains an explicit reference to Italo Calvino's "Invisible Cities"; the reworking of the original title is intended to declare a new reading of the text and refers to an in-tra-visibility - contemporary and radical - to be researched. It, therefore, proposes an investigation into the role of architectural design as a catalyst for interaction¹.

"After all, architecture is about shaping the places we live in. It is not more complicated or simpler than that" - Alejandro Aravena.

The in-tra-visible cities are intended as an atlas of unliveable cities, the products of urban crisis. The urban crisis is complex

and multidimensional and involves human and urban changes, which are strongly interrelated (Ricoeur 2013, 64-67). According to the UN-HABITAT, the world population will become urban, and in 2030, one-third of the population will live in slums. This scenario also concerns the European Cities, also involving the increase of the gap between "the city of the rich and the city of the poor"². The actual global-city has grown to the point of losing its measure, it engulfs reality and urban facts and pieces of territory, multiplies centres, leaves areas adrift, rages, fragments and recomposes incessantly, in a spasmodic manner; it is increasingly generic, multicultural and multiracial (Koolhaas 2006, 27-41). Moreover, it becomes a world, as described by Marc Augé³. Furthermore, it splits from within, germinating (in)visible pieces, leaving or generating junk-space, multiplying margins, waiting for spaces, interstitial spaces with indeterminate character. Finally, its extreme ethnic and social heterogeneity spills over into its spatial aspects, configuring pieces of the city strongly manipulated by users: these pieces are the subject of recent research that traces in them a possible experimental laboratory for an idea of an open city⁴.

The residual city - of the rejected people⁵, of the suburbs and the timeless ghettos - is the response to the denial

of what Lefebvre defined as the right to the city and flanks "the city of desire": it is the informal city, an urban morphology phenomenon of urban cracks. Where numerous urban projects have failed, the anarchic nature of these settlements is outlined as a resource for urban vitality. In fact, J. McGuirk presents the informal cities of the "Global South" as very Radical cities: heterotopias that propose an alternative planning order, signifying the city spaces, the same spaces where actions of sustainable urban regeneration are desired. Their fundamental dimension is the alterity of the dominant order. The question is: if and how can we learn from these urban settlements to build the interaction for the complex urban contemporary condition? From the issue of Lotus International number 143 "Favelas, learning from", began a new phase of studies about the possibility to look at the informal city as an eclectic and composite object from which to learn for a new kinds of urban device. The theoretical framework looks at: the New Babylon (1956) by Constant; attention for human needs studied by Team X; the experimentation of incremental houses with Projecto Previ; the theory of survival architecture by Yona Friedman; the recent positions of U-TT architects; A. Aravena (et al) that looks at the informality as an alternative system of rules, a complex urban identity capable of in-forming contemporary junk-space.



Fig. 1 - Urban framework of informal settlement in Scampia – Naples. Google maps.

The approach proposed here looks at a "different" idea of architecture that is not made explicit with a finite form, but is rather intended as a strategy capable of capturing, in the contemporary situation, the questions and objectives of the research.

The case study - The Cupa Perillo Camp in Scampia (Napoli) - is an experimental study about the architectural project's opportunity, as a spatial device, to learn from a specific informal urban configuration - the Gipsy Camp - to take action on the integration of the contemporary city's interstitial spaces occupied by "marginal" people. This case study is a part of research that aims to understand the fallout of the "learning from informal" on the architectural project's character – beyond bottom-up and top-down logic - and the architect's role. There is a fundamental hypothesis: to consider the "hosted" people as a potential activator of a new logic of places' re-signification.

Today's radical city. One case

"Architecture is not about the conditions of design, but, on the contrary, the design of the conditions that can supplant the more traditional and regressive aspects of our society, while simultaneously reorganizing the elements in a more open way so that, through architecture, our experience becomes that of organized and strategic events. Strategy is one of the central words of architecture today. No more master plans, no more settling into a fixed place, welcome a new heterotopia."
- Bernard Tschumi -

Beginning with this quote by Bernard Tschumi, we present research gathered from the design experiment, inKumpania⁶, which concerns a design proposal for the sustainable urban regeneration of an area that, until the summer of 2017, was occupied by a gipsy camp in the Scampia's suburb in Naples (Fig. 1).

Our goal is to highlight a methodology, rather than the results; and this case study is investigated through three moments: the first one is about the construction of a cognitive framework related to a situation involving Gipsies and their condition in Italy and in particular in Naples; the

second concerns the physical description of a Gipsy camp, eclectic urban readings that hold together physical, morphological and anthropological aspects; the third is about the construction of a new model of inclusion and urban regeneration in the form of a project. The research traces a typology of in-tra-visibility and investigates its logic to push the possibilities of interaction with the rest of the complex post-metropolitan space. The role of architectural design is crucial, and it is intended as a process that, starting from the construction of a demand, builds scenarios, tools and strategies of intervention capable of adapting to the changes imposed by the challenges of our time. Among the objectives: the unprecedented reading of an area of the city that has underlying rules of the self-production of space, then recovered in

the design system; the reflection on the project as a device⁷ capable of making the visible invisible.

A work that makes immaterial conditions slip over material ones, and that looks to mankind and not to the typical man, an interest rooted at the borders of the modern movement, in the theories and projects of the members of Team X. The theme of interaction crosses different disciplines, but what interests us is that it is rooted in contemporary conditions. Europe has been examining and admonishing Italy for many years regarding the ineffectiveness of the solutions adopted to integrate some communities, ethnolinguistic minorities, such as the Rom-Sinti-Camminanti (Fig.1) community, who still live in "camps" (Fig.2)⁸.



Fig.2 - Murales by Jorit in Ponticelli, Parco dei murales – Naples, achild who inhabit the neighborhoods of the suburbs.

These structures - the "slums under our house" (Fig. 3) - radicalise the isolation of the social groups but, as Antonio Tosi⁹ has written, the camp also represents a structure of social and cultural relations and an idea of community, words that constantly refer to something positive

(Bauman). In general, it can be argued that some Gipsy people consider moving to a flat as cultural genocide, but at the same time, many recognise the fact that the camp becomes a problem when the hygienic and sanitary conditions are precarious; very different is the logic

of the self-built village as witnessed by laio, the head of a family, who, in Staid's book recounts how people build and self-regulate in a kind of horizontal condominium. This village protects a different way of living.

ITALY: COUNTRY OF FIELDS



Fig.3 - Italy is defined as the Country of camps, The camps are legal and illegals but the spatial result is the same: informal settlement in precarious conditions.

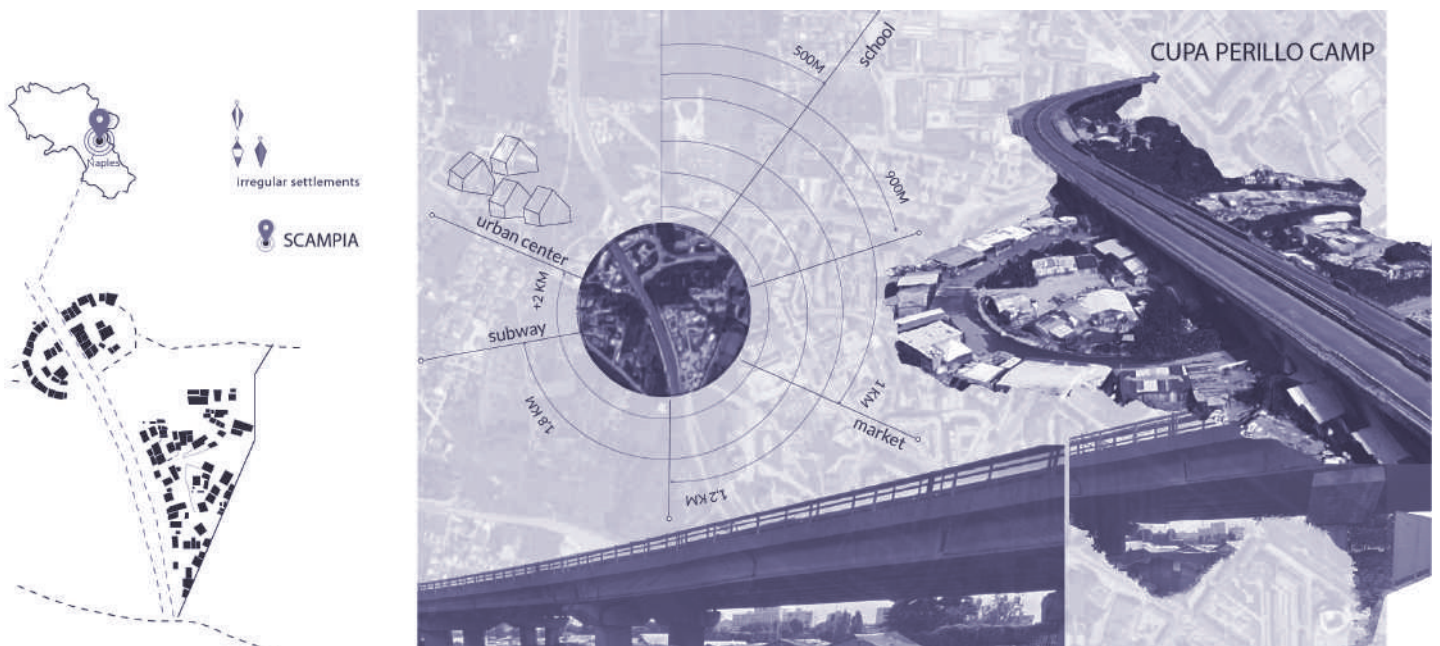


Fig. 4 - Cupa Perillo camp: The relationship with the infrastructure and complex urban space.

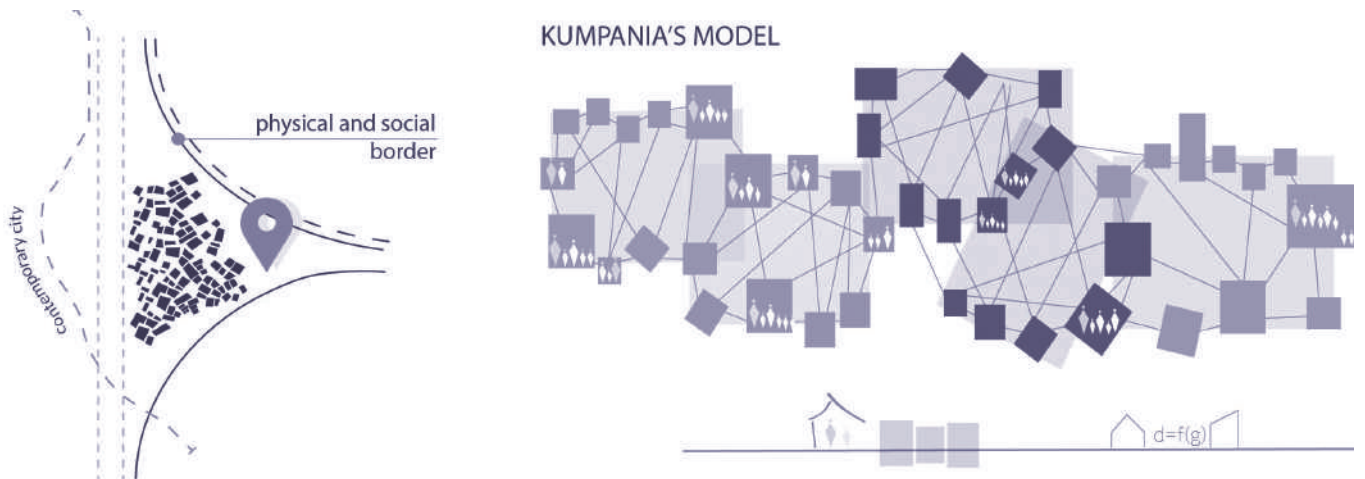


Fig. 5 - Diagram about the inKumpania's model. The distance between the houses is a function of the degree of relationship.

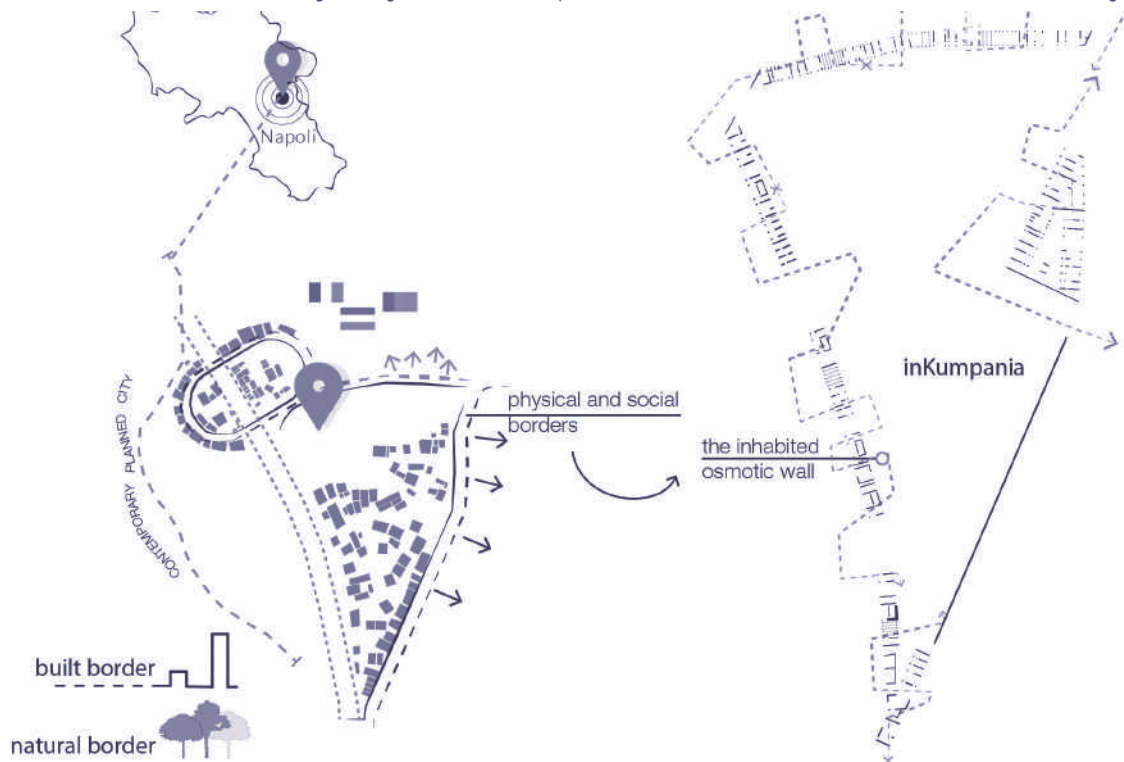


Fig. 6 - The concept of the architecture wall and the relationship between inside and outside the place.

The settlement of Cupa Perillo, isolated from urban streets, was born spontaneously in a close relationship with some infrastructure used as a shelter (Fig.4).

The camp has grown at different times from the elevated highway "Asse Mediano" and represents to all intents and purposes an area of the city characterised by an inner core of houses generally arranged in clusters around a common area and a crown of more "public" functions arranged towards the borders. The camp itself tells the story: it is born and grows in relative freedom, structuring itself on the internal dynamics and relationships between the families and groups that inhabit it. From the form

taken by a camp, it is possible to trace the friendships and the kinships that exist (Fig.5). These relationships are interwoven, but also the mutual distrust between groups that are too different to live in the city and the closure of the camp to the outside, the result of the self-defence of the Rom community, resulting from the events that occurred over the years of policies aimed at social and spatial exclusion.

Starting from an eclectic reading of this area of the city – with the redrawn map, photos, collages and tales - the proposed design methodology is articulated by overlapping interdependent systems recognisable as points, lines and surfaces that already characterised the camp. An

urban system of follies that reinterprets precise moments of the disciplinary tradition of the second half of the 20th century.

Point, lines e surfaces: follies

The point, line, and surfaces are the structural elements of this urban morphology structure.

With the idea of building flexible spaces that could aggregates around different "common" spaces in order to respond to or translate levels and degrees of kinship and dynamics of different groups, it was decided to work on multiple "layers" in order to interweave different layouts and grids that were overlapping and synthesising them to open up different

possible configurations.

The new settlement, therefore, alludes to the informal logic but, at the same time, it does not renounce an order; that is, it tries to ensure the quality of the living space without sacrificing the flexibility and personalisation of spaces and the internal dynamics of the community and is often an indispensable condition for the maintenance of precarious balances

(Fig.6). The design layers are:

- the points: the dwellings;
- the line: the border;
- the surfaces: the public spaces that assumes a fundamental role in the relationships and life of the community.

The area is re-signified by a wall architecture that, if on the one hand

continues to protect the core of residences, on the other hand, tries to become a filter capable of activating a progressive exchange between what was inside and outside.

The need to measure the area, to ensure conditions of habitability, and build new meanings, has led to the definition of grids/guides for fixed points (Fig. 7).

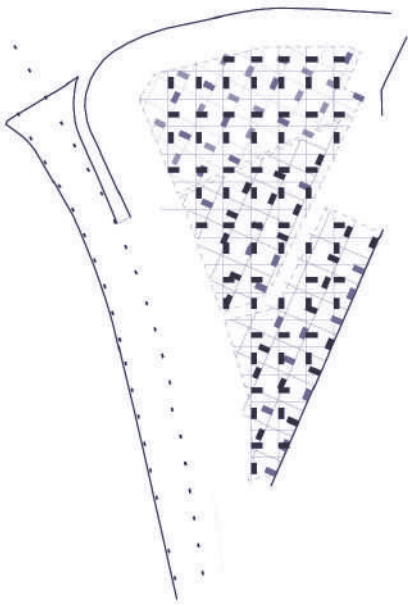


Fig. 7 - From the concept and the grid to the one possible masterplan configuration that explain the point, line and surfaces system.



Fig. 8 - The illustration of the new osmotic border as a multilayer catalyst.

- The points are the infrastructural elements of the dwellings, which can be configured in various ways and times, reinterpreting the characters of the mutability of self-built dwellings. This logic reinterprets the experiments of the PREVI project in Lima in the 1970s, which reads the architectural device of the house as an open process that accommodates changes and unforeseen manipulations.

- The surfaces and the spaces in between, are deliberately left free from design decisions, a non-finite device that panders to the *citè*, the space of encounter and unplanned activities.

- The line, the osmotic edge, is the engine of the whole strategic operation, probably the absolute folly, the real catalyst of reconnections and urban unveiling. In this architecture are located some public places and services that "reactivate" and increase existing functions inside the destroyed camp, opening them to the outside. The reinterpretation of the wall and the subversion of the concept of enclosure refers, in addition, to the uses of the fence that Yona Friedman describes in the "architecture of survival"¹⁰.

Concerning these three layers, the design of the edge is based on the idea of a device for social and cultural interaction. A limit that becomes an edge and the edge that becomes a membrane, an opportunity to trigger processes of enhancement of urban areas, an opportunity to build spaces for sharing and interrelation, a catalyst for economies and micro-economies. It brings with it appropriate dimensions, measures and scales that mediate between worlds that meet and sometimes clash. In this way, the margin acquires a dimension that is no longer linear or even simply punctual; the margins open up, leading to interaction. From potentially segregated to an aggregative concept. (Fig. 8). Therefore, it will not be possible to establish the form of this piece of the city, both for the incremental logic and for the degree of programmatic indeterminacy that opens up new scenarios and design possibilities, certainly prone to socio-cultural exchanges, through architecture and in a new way.

CONCLUSION

Informal, junk space and devices meet in indeterminacy...the theoretical framework looks at the architecture as a system in constant redefinition.

The case study presented here is the starting point of a PhD study. First, the research aims to verify how the architectural project – as a device – can learn from informal settlement to build a more adaptive architectural device of interaction between the poor and the rich.

Second, the study investigates the possible reduction of the gap between project and reality. Finally, it looks at the objectives of sustainable development, particularly the role that the project assumes for reducing inequalities and the development of sustainable and inclusive cities.

At this moment, it leaves more open questions than answers.

Is it possible to make the invisible visible through architectural devices?

What are the conditions to design a world where change is permanent?

Returning to Tschumi - Architecture and its spaces do not change society thanks to architecture and the awareness of its effects, but we can accelerate processes of change that are taking place.

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Games and Follies at Urban Scale

Two examples in the education of Architects

follies

jogos

urbanismo

educação arquitetónica

planeamento

follies

games

urbanism

architectural education

planning

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O conhecimento urbano é obrigatório nos cursos de Arquitetura. Contudo, as matérias para entender a evolução das cidades, o seu planeamento, projeto e gestão, têm a sua própria complexidade, especialmente quando relacionadas com aspetos técnicos, ligados aos Objetivos de Desenvolvimento Sustentável, como mobilidade, energia, economia e alterações climáticas. Para preencher esta lacuna, diferentes autores consideram que uma aproximação lúdica pode ser útil no ensino universitário e até para melhorar as práticas profissionais. Este artigo comenta dois casos de projetos académicos em universidades portuguesas, que partilham o interesse por soluções urbanísticas através de *follies* vinculadas ao enquadramento regional. Para além da complexidade específica, ambos demonstram que instrumentos flexíveis, sem se prescindir do uso de metodologias mais tradicionais no processo de educação da arquitetura, poderão ser especialmente relevantes para as próximas gerações, num contexto digital de ensino universitário.

Urban knowledge is mandatory in the Architecture syllabus. However, the subjects to understand the evolution of cities, their planning, design and governance, have particular complexity, especially the ones regarding technical issues, linked with Sustainable Development Goals, along with mobility, energy, economy and climate change. To solve this gap, different authors argue that a ludic approach can be useful for university lessons and even to improve professional practices. This paper discusses two cases of academic projects in Portuguese universities, with the common aim of designing urban solutions as *follies* connected to the regional environment. Despite the specific complexity, they both prove that these flexible tools, although not preventing the use of traditional methodologies in the learning processes of architectural education, can be especially relevant for the next generations in a context of digital university training.

The project of Bernard Tschumi at Parc de La Villete (Paris, 1982-98) introduced the Follies as a landmark in architectonic discourse. The visual impact of the several red “dots, lines and surfaces”, in the green public landscape, proved particularly interesting for urban design creativity and imagination. Somehow, it was perceived as a liberation from functionality, with a more ludic approach to architectural composition. This work was relevant both for his career and the diversity of contemporary architecture. But his influence for urban theory did not reach the same significant or comprehensive level, because the city is a whole complex system, concerning other issues like planning and land management.

In architectural education, urban and regional scales are certainly mandatory in our courses. However, they involve additional methodologies not often very well understood by students. In the last chapter of his First Lesson, Bernardo Secchi (2000) presented an interesting analogy of Urbanism with games. In fact, the city should not be seen as a puzzle, where the box cover gives you a perfect image of how it looks. The goal, as urban designers or puzzle builders, is to get those pieces together in the right order. In urbanism, the analogy can be the same program or typology next to each other.

More examples of this relationship are the Mikado, with its linear pieces, to be removed from a pile without touching the others [and achieve good external results, as the strategies of Urban Acupuncture nor this.] (Lerner, 2003). Or the Monopoly game, where the real estate is directly connected to an exclusive financial perspective of the cities. In the experience of teaching Urbanism in the education of future Architects, we present these analogies at the beginning of the course, trying to introduce this complex subject in a more flexible and ludic way, opening the students' attention. In recent years, the practice of the Sudoku game is another interesting vision to understand the “so called” city of 15 minutes walking (Moreno, 2019), with mixed-uses located near housing and places of employment.

In this era of digital economy and social restrictions during the pandemic,

the use of games as a pedagogical tool became common, not only among children and young students, but also in the development of some professional activities. They offer more creativity for urban design, which maybe does not prevent the use of the traditional methodologies, but can be especially relevant for the next generations in a context of digital university training (Azevedo, 2021).

Furthermore, the way general documents are presented, as the European Urban Agenda or the Sustainable Development Goals, with technical requirements like mobility, renewable energy, climate change and neighbourhood self-sufficiency, asks for more flexible answers, in terms of place-making. To the usual planning concerns, it is recognized that design always adds value, even for the regional scale (Neuman and Zonneveld, 2018). And there is evidence that participation increases when applying methodologies that explore games with stakeholders and local citizens as players (Sousa, 2021). This paper discusses two academic projects developed in Portuguese Universities of Architecture, with the common scope of including proposals for Follies connected to the urban environment.

A STRATEGY FOR CASCAIS, LISBON (PORTUGAL)

Five years ago, an Italian Erasmus student of Urban Ecology and Sustainability, at Lusófona University, achieved an interesting balance between the regional and local situation for the municipality of Cascais in the Lisbon metropolitan area. Addressing the porosity of the territory, with its voids and irregularities, the research found nature-based solutions, presented for different urban programs.

The study tried to find possible territorial landmarks, at large and small scales. The proposal addresses the whole municipality in order to reshape the settlements through public facilities and slow mobility. Starting a route from the coast, following the waterlines and ecological corridors, using the potentiality of the architecture

and landscape heritage, to increase their attractiveness, it also crosses agricultural reserves, to develop a project in which they act as an integrated part of “landscape tourism”. These urban elements, either points or lines, work together to create a network of spaces that can improve both local and regional levels and contribute to sustain the artificial division introduced by the infrastructures.

The strategy considers a long term logic, but also an immediate future, where, for example, it can start from the coast or one waterline and then continue to follow up reaching all of the municipality. It represents the idea of possible developments through the creation of new places along the waterlines with plenty of interesting areas (Fig. 1).

Then, at a smaller scale, like a zoom-in, it presents operational “dots” as Follies, as centralities and multifunctional spaces, that are not dependent upon a specific program, because the design took in consideration the general strategy.

This model shows the objective of implementing a landscape regeneration for Cascais to become a multifunctional and polycentric municipality, able to develop those sustainable tools, ecological areas and green / blue infrastructures. The creation of new multifunctional places for public and economical activities (in grey) have two main purposes: to connect the areas intersected by infrastructure and to re-shape the edges of the urban areas in order to solve the flooding problem through water storage elements that can contain the excess water.

The proposal for this territory aims, finally, to address the voids and irregularities, with the purpose of regeneration, providing a better and sustainable structure. In this way, new centralities can be created, the municipality becomes a “polycentric” system, more organic and less scattered, not only from the present omnidirectional flows to the coast.

These Follies are punctual devices/ operations independent from a specific place, with common characteristics but also different purposes, connected to the five goals of the project:



Fig. 1 – Sustainable and Urban Ecology Proposal for Cascais, Lisbon (Sellari, 2016).



Fig. 2 – Urban activities in waterfronts (García Fueyo, 2021).

a) Quality of life: providing recreational activities, promoting a variety of mixed-uses and revitalizing the urban centers, strengthening sports equipment, leisure and green spaces;

b) Sustainable mobility: enforcing public transport and encouraging slow mobility by increasing cycle paths, not only in the waterfront, but also in the municipality hinterland;

c) Healthy environment: developing actions to restore and maintain the ecosystems and biodiversity, filling the gaps between places through the construction of parks and gardens, preserving the landscape system and the

territorial identities.

d) New centralities: promoting innovation and encouraging the establishment of research units and healthy tourism as economic activities, greening the degraded industrial land, encouraging social entrepreneurship, and creating facilities for business and technological areas;

e) Flood solutions: through the designing of the new public spaces incorporating areas where the water can flow so as avoiding damage, especially in the urban centers, and also adjacent agricultural land and rural activity.

WATERFRONT FOLLIES IN BUEU, VIGO (SPAIN)

An improved pedagogical approach is in place nowadays in the Architecture and Urbanism course at the Portuguese University. In this second case study, it was the work of a student with his Master's Thesis (García Fueyo, 2021), for the small village of Bueu on the north coast of the Vigo metropolitan area. As in the previous academic proposal, this one started with ludic games' analogies, introducing this methodology for urban planning and management. It allowed for a clear identification of the different activities taking place in the area (Fig. 2).

In addition, the project reflects upon David Chipperfield nearby project, Ria de Arousa in 2016. That plan presents a similar strategy connected to the Galician regional landscape, as this one presented here concerning particularly the waterfront of Bueu.

In general, the small and medium-sized towns with urban waterfronts show a strong relationship between the harbour, it's infrastructures and dynamic activities, and the urban centers. However, the evolution and the functioning of the city and the harbour (in space and time), each one with very different logics and interests, often results in disjointed and fragmented public spaces.

The project was based on two main achievements. The first one, to identify the dynamics that generate the disarticulation and fragmentation of the maritime harbour areas in medium and small populations. As in the case of Bueu, the central position of port infrastructures generates many barriers to the urban center. The outcome of this study results in several organizational principles for place-making design and the planning of medium and small urban areas waterfronts. Beside

the site-specific elements, these principles give an important input for the achievement of the second goal, namely the development of an urban design project for the reorganization and revitalization of the Bueu waterfront, making a more balanced relationship of public space between the harbour and the urban center. A working methodology included acquiring knowledge from the municipality of Bueu, consulting books, articles, cartography, academic theses and other cultural studies about the region. The research also included several meetings with the local authority and harbour authority, along with discussions with archivists and writers of local publications. Site visits, that included the study and analysis of human behaviour, taking notes and photographs, were a continuous task during all the journey of the project. This open process made it possible to identify the dynamics and complex coexistence of different activities on a daily base, and the frictions between the urban areas. The case of Bueu demonstrates that waterfront facilities have a direct influence on the character of public space. It is therefore relevant that harbour areas should not be forgotten or projects made without planning and responding to

people's needs. This means that further transformations of waterfronts should always go beyond the actual restrictive view point of serving economic interests, administrative and political bureaucracy.

The research was completed with an urban design project for the intervention in the central waterfront of Bueu (figure 3). At this time, the space is dominated by many vehicles (driving and parked), giving a fragmentation and discontinuity to the public space. The project establishes conditions that organizes this area as a social place with more space for people to enjoy for leisure activities, meetings, walks, sports, cultural and social events, with the continuous sound of the sea in the background.

The intervention includes a variety of Follies designed for the different public spaces and includes the design of new routes to allow continuity for pedestrians along the coast, which goes beyond the intervention area itself (figure 4). The proposal lays down a new basis for urban design in Bueu, aiming to connect the waterfront with its central area, and establish the structure for further developments.

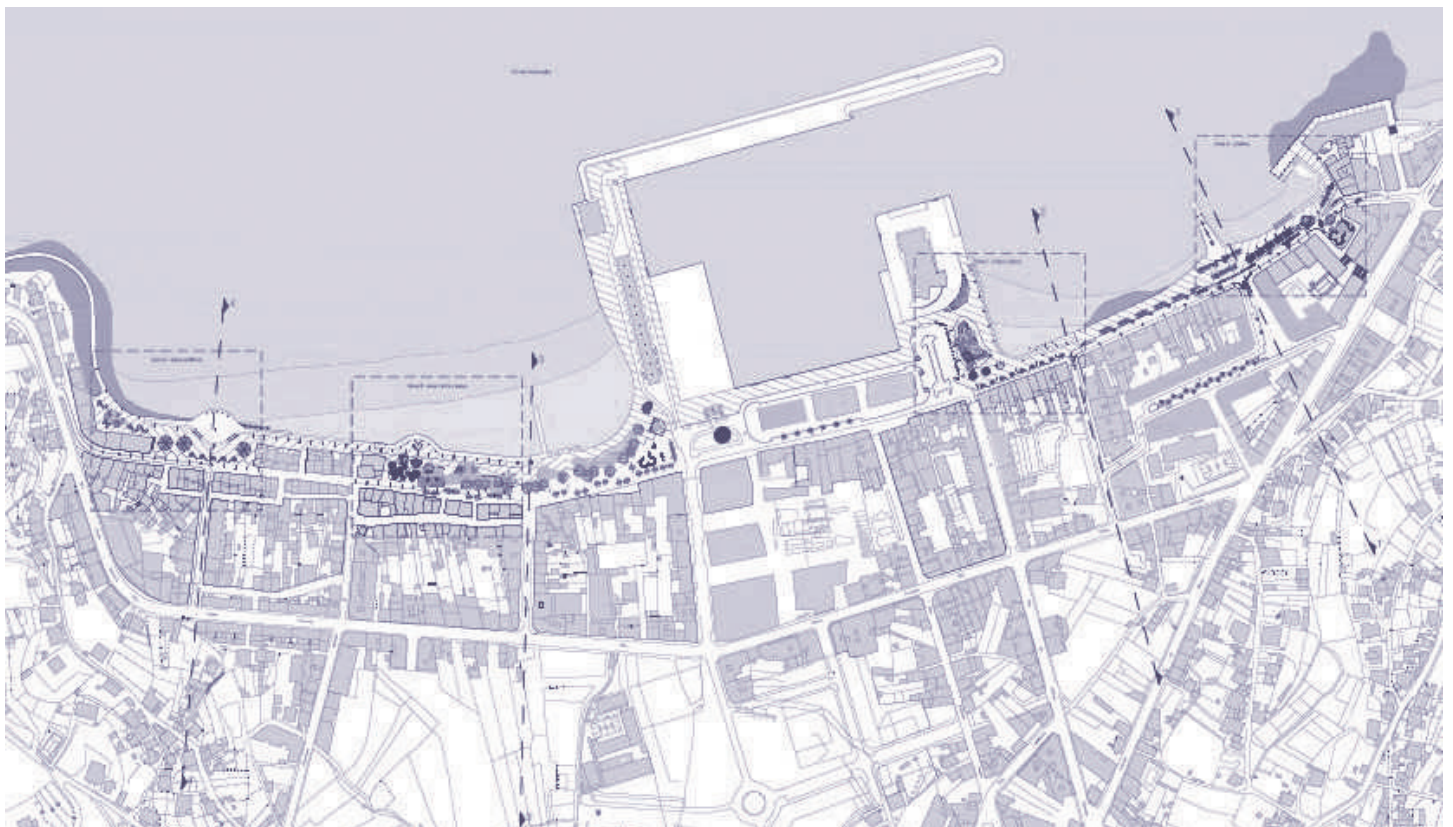


Fig. 3 – Proposal of Urban Design for Bueu, Vigo (García Fueyo, 2021).



Fig. 4 – Urban Follie in the waterfront of Bueu (García Fueyo, 2021).

CONCLUSIONS

Despite of their specific and respective complexity, the two cases presented in this paper contribute to the argument that innovative processes should be introduced in the education of Architecture and Urbanism.

As mentioned before, the board games are very useful to understand the evolution of cities, that must comprise a comprehensive system which combines planning, management and urban design. Different techniques can be explored as teaching tools, including escape maps (Tapia, 2020).

In addition, these two academic projects confirm other results for further discussion; the design of Follies presents interesting proposals and a ludic approach that can generate more creative and flexible solutions for public spaces, especially relevant in times of uncertainty, such as the present.

They widen the planning perspectives for the municipality of Cascais in the first project, and the attractiveness of the urban/ waterfront interface in the case of Bueu, which also will be beneficial at a larger scale.

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CONSTRUCTING

“Petites Folies”

Other Landscapes over Douro

arquitectura

experiência

design

instalações

escala 1:1

architecture

experiment

design

installations

1:1 scale

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O projeto “Petites Folies”, atividade satélite desenvolvida para a Porto Design Biennale 2021, propôs um conjunto de instalações, desenhadas e construídas coletivamente por estudantes de arquitetura e design de interiores, com o objetivo de reconfigurar as realidades locais de alguns espaços públicos no Porto.

Partindo da mesma quantidade de material, cada grupo construiu instalações profundamente relacionadas com os sítios pré-definidos, oferecendo diferentes pontos de vista, espaços de estar e novas polaridades, gerando uma rota pedestre evolutiva entre as seis intervenções.

Este artigo faz parte de uma investigação mais ampla sobre as potencialidades da escala 1:1, vista também como uma poderosa ferramenta de divulgação em arquitetura. Centrar-se-á no projeto “Petites Folies” para explorar o processo de conceção e construção à escala real, interações metodológicas entre arquitetura e design, criação coletiva, e técnicas de autoconstrução como parte de uma pedagogia prática.

A outro nível, explorar-se-á a competência social das intervenções de design e arquitetura no espaço público, sublinhando a relevância da ligação entre a universidade e a sociedade, através de um processo vivo e participativo, baseado no envolvimento sensorial dos criadores e na sua extensão ao público em geral.

“Petites Folies” project, a satellite activity for the Porto Design Biennale 2021, offered a set of architecture installations, co-designed and co-built in real time by architecture and interior design students, aiming at reconfiguring local realities through the placing of ephemeral structures at public spaces in Porto. Starting with the same amount of material, the student groups built site-specific installations, offering different points of view, assembling spaces and new focal points, while generating an evulative pedestrian route that linked the six interventions.

This paper is part of a broader research about the 1:1 scale potential, namely as a powerful tool for architecture disclosure, and will focus on the “Petites Folies” project to explore the process of design and construction of real-scale installations, architecture and design methodological interactions, collective designing, and do-it-yourself building techniques as part of a hands-on pedagogy.

On another level, this paper explores the social utility of design and architecture interventions in public space, underlining the creation of links between the university and the society, through a lively and participatory process, based on the sensory engagement of the creators, while reaching out to an expanded public audience.

THE 1:1 SCALE POTENTIALITIES

"Petites Folies" project is a positive statement on the power of 1:1 scale installations for disclosure and experimentation in architecture. While the small-scale model always entails a representation which cannot be experienced, as the observer can see, but not access the space, "the full-scale inhabitable model, on the other hand, elicits affective responses [and] asks from the viewer to become a co-actor in the making of the model space, in the process of completing a site-specific performative environment where exteriority and visibility are no longer privileged over interiority and haptic sense".¹

With no pretence to be exhaustive, it is worth mentioning some successful examples of the multiple potentials we advocate. There are many twentieth-century experiments on disclosing architecture through full scale interventions, either by allowing for the experience of an absent architecture, or to create an opportunity to test and communicate new ideas about architecture.

The Dwelling of our Time (1931) Berlin exhibition by Mies van der Rohe is probably one of the most original yet paradigmatic examples of public implementation of a real-life stage within an architecture exhibition. Even though it was planned to be a permanent intervention within the city, as the universally known Die Wohnung, at Stuttgart-Weißenhof in 1927, the exhibition took place indoors, showcasing low-rise houses and apartments "displayed as a fragment of a larger whole",² focusing on new values in modern domestic space. It was simultaneously experimental - building dwellings according to the architects' projects - but fundamentally establishing a complete scenario for contemporary living, including furniture and actors, arousing public curiosity to understand and test new ways of living.

Following the 1927 Stuttgart-Weißenhof exhibition, Theo von Doesburg underlined the relevance of immersive experience at

an architecture exhibition by specifically claiming for 1:1 actions that "it must be clear to everyone that the exhibition of separate works of art, architectural models and designs lacking an inner coherence is pointless and passé. On the contrary, the requirement should be the following: demonstration of an entity in which all parts (meaning: colour, furniture, utensils etc.) are organically combined (...) to place the visitor within, instead of opposite, the new environment and make him 'experience' it, instead of 'looking at it'".³

More than an effective tool to reach out to non-specialised audiences, the 1:1 scale can also be a key device for architecture research and theoretical discussion. The Domino House installation by Valentin Bontjes van Beek and the students from the Architectural Association at the 2014 Venice Architectural Biennale, Fundamentals, turned an abstract system into a full-scale performative object. The construction of a theoretical model, which had not previously materialised, revealed the spatial experience of the well-known 1914 conceptual design by Le Corbusier.

With regard to follies, understood as architecture for pleasure, amusement, without functional restraints, they are unique opportunities for architects and architecture students to experiment, testing materials, forms, languages, techniques, or more complex geometries and shapes.

Following the previous line of thought, they are also privileged opportunities for the public to endorse a direct and playful contact with architecture.

*Designed with no functional constraint, focused on the corporeal experience of space (...) manipulating real spaces generating a ludic interface (...), or commissioning site-specific temporary buildings (...), many are the approaches that keep following follies' imaginative attitude. Overlapping disciplinary borders, fomenting emotional engagement, and fostering the creation of knowledge through creative stimulation are, as demonstrated, contemporary and valuable strategies for reaching out to public audience.*⁴

"Petites Folies" project inherits these beliefs at 1:1 scale, to experiment and display architecture, strengthening the connection between architecture and society, and more particularly between the university and the city.

PORTO DESIGN BIENNALE 2021: THE OPPORTUNITY

"Petites Folies" project was born during a pandemic year, following the Porto Design Biennale 2021 (PDB'21) call for satellite activities that should react to that edition's central theme: Alter-Realities: Designing the Present.

PDB has been organised since 2019 by ESAD-IDEA, Research in Design and Art, and promoted by the municipalities of Porto and Matosinhos. The 2021 edition was curated by Alastair Fuad-Luke, developing from a central intention of finding a new relationality between designers and Others⁵, and comprised a series of exhibitions, conferences, workshops, and publications that took place over 54 days.⁶

Proposing Alter-Realities: Designing the Present as its central theme, PDB'21 intends to encourage the debate around design's ability to outline new solutions for collective problems, at a time when the world faces new challenges and uncertainty regarding the usage, planning, and sustainability of urban centres, citizen mobility and how public spaces can remain as catalysts⁷:

"We are tired of real, imagined or manipulated multiple crises. Inaction deepens our weariness, blunts our intellect, dulls our bodies and erodes our souls. We need to re-make worlds, re-animate ourselves and forge new relations while rejecting unsustainable hegemonies and divisive ideologies. Designing in the present can show us how to live better despite times of contagion and crisis".⁸

According to those principles, Fuad Luke settled on four major themes of interrelationships, which operate on complementary scales: Alter-Scapes, Alter-Care, Alter-Production and Alter-Livelihoods, to better explore design as a vehicle that enhances new, more exuberant ways of relating to the city and

daily life, and to concretise the scope and focus of the wide-ranging programme of the event.

The “Follies Project” targeted two of those four lines of action – Alter-Scapes and Alter-Livelihoods – the ones which implied the city’s physical space, the logical environment for an architecture intervention.

Alter-Scapes focuses on creating new perceptions of the city as a means to reorientate ourselves. What systems, objects, maps and interventions can we create to shift our current perceptions through alternative cartographies, mobilities, architectures and/or energy flows to “see” and experience our cities differently? (...) Alter-Livelihoods focuses on applying modes of designing that encourage autonomy, new relations and ways of being to explore more fulfilling ways of living, working, playing and giving/receiving.

*How can we co-construct these livelihoods through design to give us pleasure, restore our dignity and protect our well-being?*⁹

Aiming to meet both the goals of both Alter-Scapes and Alter-Livelihoods, “Petites Folies” project combined collective design, and do-it-yourself building techniques as part of a hands-on pedagogy, to meet the main goals of PDB’21 curatorial program:

“Experiment through materialising and prototyping; Grow new social imaginaries; Create fruitful, pleasurable and meaningful experiences; Promote walking as a means to navigate, explore and inhabit the present”.¹⁰

The winning proposal, authored by the architects and architecture professors Ana Neiva and João Nuno Gomes, was selected along with seven other projects from one hundred and eighty-one applications submitted from over forty countries, for its “ability to create new forms of interaction with the inhabitants and visitors of the city and the importance of the contribution of two educational institutions and their academic community in an active and integrated way in the PDB’21”.¹¹

The ambition

Based on the wish to be together again, to reconnect with the students and to freely create outside classroom constraints, the project engendered learning opportunities as well as summer sunsets among passionate people.

The experimental process comprised four stages: an architecture and design workshop, a “do it yourself” building experience in situ, the offer of a set of follies for public enjoyment, and finally, their transformation into a future social contribution. As a curatorial action, the project considered the potential of architecture practice as a collective and shared creative activity, expected to generate new polarities and points of interest, but mainly and foremost, to host life and to provide space for enjoyment, beauty, and pleasure.

On the other hand, the playfulness of the architectural exercise forms the basis of “Petites Folies” project, involving a fundamental pedagogical approach: to design with freedom, implying the nonexistence of previous solutions. Moreover, to take a playful attitude, apart from the evaluation context and programmatic demands, ignites creativity.

Playfulness [is], above all, a mental condition of the subject that is predisposed to freedom and, therefore, to imperfection, deviation and error. A mental condition in which the process is not rigidly directed toward a predetermined objective, but where the process gains relevance over the outcomes, determining it. But also, playfulness as simulation of the creative

*act in its manual aspect, manipulating matter, technique and form; playfulness that educates the hand that builds and the eye that observes in a continuous act of learning, of simulation of the processes and practices that build the knowledge of the architect.*¹²

Gathering around the same challenge - meeting to produce knowledge and to generate effective interventions in public space, to go behind the design act toward the concretisation of the imagined spaces - has a strong appeal to student engagement in the project. To be part of the city landscape, to contribute to positive social changes, and to build and to create collectively is, especially after a long period of social isolation, an unmissable chance for reintroducing fun into a learning environment.

The “Petites Folies,” site-specific architectural installations in public space, intended to reconfigure local realities and to redefine city routes through the creation of new reference points and landscape framing: Other Landscapes, Alter-Scapes. On another level, the follies demanded a direct interaction with the user, a corporeal experience, offering spatial interaction, inviting public to engage with unexpected and intriguing constructions: Alter-Livelihoods. The physical experience highlighted the rediscovery of the body through the scale of the follies’ interior space, while the construction of new agglutinating points of attraction and reference (Fig. 1), endorsing the polarization of squares, yards, and community areas, allowed for a rediscovery of the city of Porto.



Fig. 1 - Petites Folies distribution map along Douro river.

Network

Based on a pedestrian activity, closely linked to the curatorial proposal of Alastair Fuad-Luke, the elected intervention network articulates spaces of different scales and character that share, as a common denominator, the opportunity to contemplate a wider landscape through the definition of new frameworks and perspectives on the Douro river.

From the unexpected occupation of heritage sites (a churchyard, a royal garden, and a romantic park) to abandoned areas (a demolished historical neighbourhood and a community's lavadouro¹³), and also an institutional space (a school of architecture), a new path was established through rural and lesser-known paths, usually hidden from common daily routes. The intervention site selection also took in consideration a balanced distribution regarding distances, ranging from 0,5km to 1.5km, to allow a comfortable walking distance between the follies (Fig.2).

The route started in a churchyard

belvedere facing the ocean, a marginal and relatively unknown public space, Largo de Santa Catarina. Going up the river and consecutively twisting the perspective toward the Douro river, the user reaches an elevated platform in the proximity of Álvaro Siza's faculty of architecture, where the Arrábida bridge could be seen from a privileged point of view.

Not only changing viewpoints and landscape framings, but also solar orientation, the places would allow for contemplating the sunset – besides Santa Catarina's belvedere, Palácio de Cristal garden platform is also a privileged spot – and others, like Fontainhas' Lavadouro, to feel the warm morning sunshine.

The network privileges a strong diversity of scale (nano, micro, mezo) and configurations, urban integration, historical background, and solar conditions. This variety was also intended to promote a richer set of challenging conditions that would inform the different projects, emphasising the potentiality of architecture to react to site specificities

and to reconfigure them, keeping always in mind the common intention of rediscovering new landscape framings over the Douro river.

By creating an unexpected and anonymous path, it was aimed to encourage people to rediscover the city of Porto. Crossing rural, wild, romantic, and non-touristic zones, this route provides different perspectives and feelings reconsidering the most common and ordinary constructions as part of an extremely beautiful and surprising environment in the middle of a very urbanised city. Even for many of the direct participants in the project, who live in Porto, there were many surprises.

To design

The first phase of the project, a two-week design workshop, started precisely with a collective walk through the six intervention sites, which gave students the opportunity to get to know their colleagues and to start bonding together, and with the designated tutors.



Fig. 2 - Intervention sites. Follies 1 to 6, from top left to bottom right: Santa Catarina, Faculty of Architecture of University of Porto, Palácio de Cristal garden, Virtudes Garden, Fontainhas platform and Lavadouro das Fontainhas.



Fig. 3 - Petite Folie #1 work in progress.

The challenge was, over ten days, to develop the project of a folly directly related to the assigned site, that would contain an interior space, fostering a direct and intense interaction with the user, while providing new spatial experiences and landscape perspectives. Additionally, the groups had to consider a maximum area of nine square meters to build using ten OSB panels 2500x1250x15mm, forty 70x70mm by 6m-long wooden beams, three boxes of screws, twenty litres of blue paint, and some fluorescent red spray cans for punctual highlighting notes.

There was also the assumption that all connections should be made by screwing and that all structures should allow to be transported by truck after the end of the Biennale, entailing the need to be partially disassembled, considering the possibility of future reinstallation elsewhere. Except for these guidelines, participants were given complete conceptual freedom to develop the folly designs.

The six groups were made up of equally distributed architecture students from Faculty of Architecture of University of Porto (FAUP) and Interior Design Students from Superior School of Arts and Design (ESAD), enhancing possible complementarity and collaboration between areas of architecture and design.

Each group had a tutor, who was an architect, directly responsible for

accompanying the development of the design, but also to orientate the construction of the resulting follies.

The project evolution during the two weeks of design workshop was exciting and quite surprising, regarding not only the results, but particularly the interpretations of the site and the chosen methodologies. Though there was a series of common premises and the expectation of a quite similar, or at least relatable, formal result, imposed by the available materials and predefined colours, the groups proposed highly diverse approaches:

The first group, guided by Nuno Melo-Sousa, was assigned the Santa Catarina churchyard and quickly engaged with the dominant purpose of the area: a square dedicated to a chapel. Therefore, the idea of creating a pulpit which would work simultaneously as a direct reference to the existing chapel, creating a volumetric tension with it, and a mechanism to allow a privileged view of the river mouth as it would stand on the top of the existing wall, appeared early in the week (Fig.3).

The available and predefined space for its installation was a parking place, limited by two olive trees, parallel to the square's western limit, a one-meter high wall which worked as a parapet into the river. After studying the dominant alignments related to the pre-existing chapel, trees, and

limits, crossed with the usual paths into the square, the group quickly identified, at real scale, those lines of tension. Simulating the existing sidewalk space, the trees, and the square's west limit at the Casa Cor-de-Rosa¹³ wall, the group developed their folly around its main function, gradually simplifying its volumetric expression. Initially intended to have two symmetrical stairs and an extended balcony along the wall, it was reduced to a single volume, composed of a stair and an interior elevated space to observe the landscape, placed in an intentional tension with the chapel. The suspended blue "box," finally conceived as a viewpoint toward the river and sea, had a fluorescent red enhancement to the structure. The red external frame was taken further, constraining the entrance of the installation in a way that can be related to the shape of a cross, almost if the pre-existing church had direct influence on this idea.

Group 2, oriented by João Cruz, was given a vacant and peripheral platform at the Faculty of Architecture of the University of Porto. Located among trees, the site had a central, flat platform with a very strong visual connection to Álvaro Siza's building and to the Arrábida bridge. The reference to the existing building was unavoidable, as much as the motivation to focus on framing the bridge. Additionally, this site represented another challenging

situation, as the platform rose nearly five meters above the FAUP buildings and had two different access points: coming west from the school (and folly 1), there was a straight stair with no balustrade; continuing east, there was dense vegetation blocking the passage and the continuity of the path toward folly 3.

The first intention was to create a connection between west and east embodied in a walk-through installation that would literally integrate the pedestrian route among the different "petites folies."

To do so, to position the "tunnel" – the first expressed concept – the group explored the dominant alignments of the place.

The process was somewhat turbulent and, during the week, the students realised that they were somehow shackled to this very rigid form and the tunnel evolved into a more dematerialised folly, made of two free-standing walls that would be inhabited transversally. Instead of creating internal space along the path, the option was to use the depth of the structures to create an "inhabited

wall," as Siza explored in the definition of space, encouraging different types of occupation and interaction. For the two free-standing walls, the group worked on the composition by optimizing the use of each wood beam, the same beam would be enough to build a full portico, repeated fifteen times (Fig.4).

The group designed three boxes based on different possibilities: either serving as a lower bench, a mailbox for people sharing objects or letters, and another for an ivy plant, emphasizing the intention



Fig. 4 - Petite Folie #2 work in progress.



Fig. 5 - Petite Folie #3 work in progress.

to connect with nature, creating several spaces for human appropriation, giving a functional dimension to the installation. Everything also became easier when the main intentions became clear and they tried out new possibilities and proportions, drawing with tape at 1:1 scale on the ESAD walls.

Pablo Rebelo was the workshop leader of the third group, responsible for a green platform at Palácio de Cristal garden, near the Romantic Museum of Quinta das Macieirinhas. This group developed a very different methodological approach to the challenge: instead of taking the site as first input for the design concept, Rebelo motivated the students to think about form and structure, to find a repeatable module capable of producing three-dimensional form, without incorporating function. This formal research, based on more abstract references – works of architecture, art installations, sculptures, and follies, such as those by Zumthor, Ponto-Atelier or E2A - and the fast definition of the strategy and general logic, allowed for intense proportional and composition studies on the structural design (Fig.5).

Obviously, these other inputs were brought into the project right after the first sketches, in which a sail or wind-breaker looking like structure began to appear. The horizontality of the cantilevered stone walls that defined the successive

platforms, strongly characterised the landscape and the intervention site; simultaneously the position of the platform – wide open to the river but hidden from people approaching from the park or the romantic museum – strongly determined the design of the installation.

The group confronted horizontality with a horizontal intervention. Blocking the views in the first visual contact with the installation, to mask the entrance and intrigue visitors, was a thought-provoking central goal of group 3, who wanted the installation to be discovered gradually.

After descending the stair and reaching the platform level, the folly's triangular structure would already be visible and the landscape would then be revealed. The folly did not define a clear usage or way of interaction, being more of a shelter to host people who want to pause and see the river and the sunset, allowing it to be informally occupied rather than defining a clear area for sitting or to frame the views.

The fourth site of the network, Jardim do Horto das Virtudes, formerly a royal garden, is today a highly occupied park, either by locals and tourists, for its central location and generous solar orientation, as it is organised around a valley along different levels. Furthermore, this place is very visible from the immediate surroundings, namely from the other

side of the valley, which is a very busy belvedere for a sunset drink downtown.

The architect Paulo Seco led the group 4 along the journey and soon motivated them to explore the constructive viability of the project, as the students' first idea had at its basis a landmark approach. Intending to suspend the building on the cantilevered wall and to affirm its scale on the landscape, made the technical aspects crucial to the design development. The construction planning, the wood junctions, and the proportion of the folly to guarantee its stability were the fundamental issues with which the group had to deal.

Opposed to other groups who took the interior experience of the installation as central concern, Virtude's garden team prioritised the gesture and only later worked on the interior character of the Folly. This strategy made Folly #4 work according to two different scales: the landscape scale and the interior bodily experience, to be tested on the higher platform.

Seen from a distance the upper part of the folly, with its floating blue panels detached from the rhythmic wooden structure, looks like a levitating whale, containing the most protected and covered space for meeting friends and enjoying the view, through with an inner frame painted with fluorescent red spray (Fig.6).

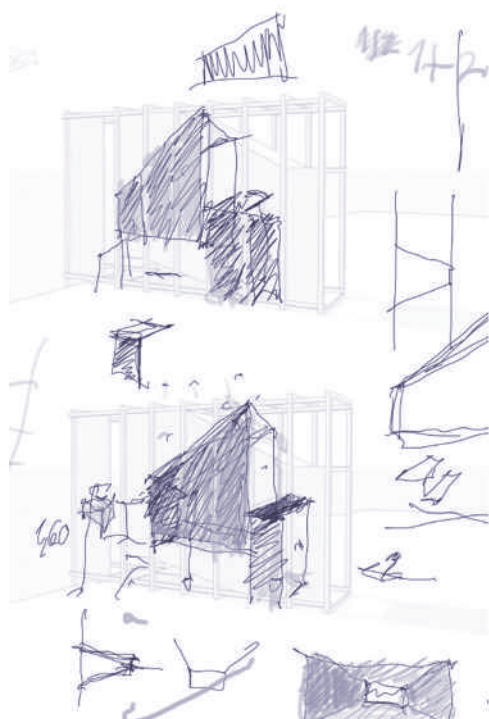
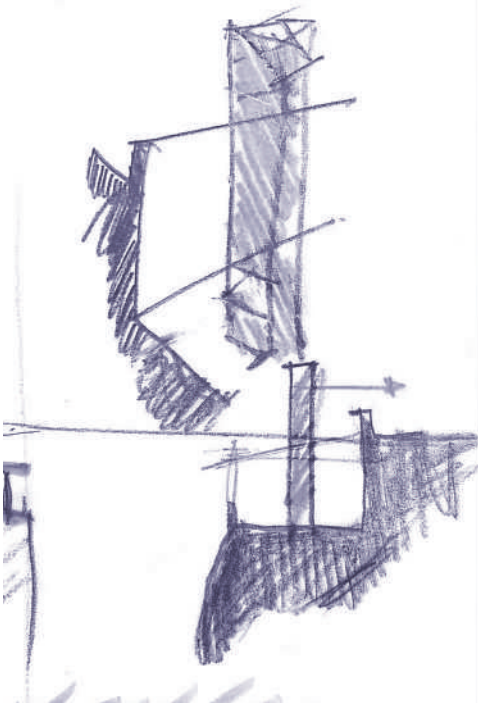


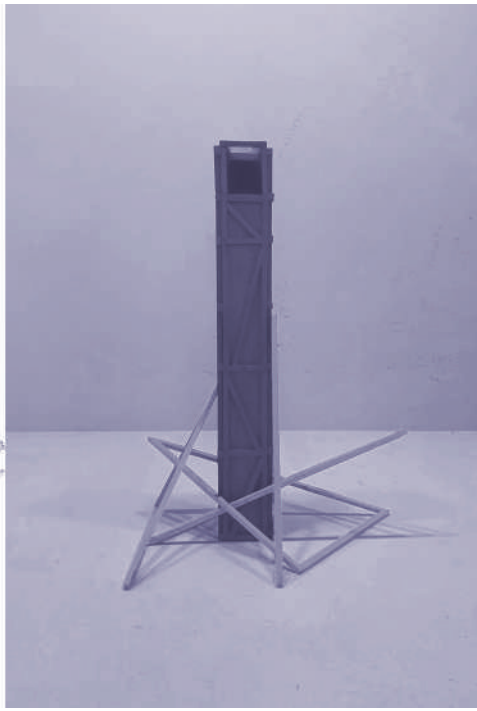
Fig. 6 - Petite Folie #4 work in progress.



Soraia Fernandes, tutor of group five, led the works on another vacant platform, this time at Fontainhas' area. Here, the river narrows and its slopes become steeper, creating beautiful framing of the Douro river. The vacant lot, on an intermediate terrace in the slope, is a fantastic belvedere upstream from a Luís I iron bridge, which had been the place of a recently demolished, historically working-class neighbourhood. To access this platform there was a magnificent and symmetrical stair, a pyramidal element which had a very strong presence in the site.

The group took a strong political approach, considering as the starting point its human heritage, around the idea of "transportable home": a structure that could be moved around by the visitors in a direct reference to the memory of the demolished houses, manifesting an underlying participatory intention. As the organization, for safety reasons, blocked this idea, the group tried to engage with the diagonals of the stairs and the framing of Luís I Bridge, first by proposing a formal relationship and, later, justifying it with a programme that could foster the active use of the terrace as an open auditorium.

Unlike the other groups, the solution came after many discussions and formal possibilities and had, as reference, an installation by João Mendes Ribeiro for



UIA Berlin.¹⁵ It was a sizable installation, necessary to gain a presence in such a wide and empty platform, while creating a tension with the pre-existing pyramidal stair, using not only its volume but also its formal configuration (Fig.7).

The entire structure works with a tapered effect, opening to the landscape behind the Luís I Bridge, and becoming narrower toward the houses, constructed with a clamping triangulation. The fluorescent red spray was used to highlight a window, framing the memory of the pre-existing central axis of the demolished neighbourhood.

Finally, the sixth group of Lavadouro das Fontainhas, led by Mariana Sá, faced the strongest pre-existing conditions, as the place inherited not only the communal washing tanks but also the memory of a demolished shelter with remaining structural metal beams that heavily conditioning the volumetric development.

Simultaneously, this major concern became the motto for the project, and the group spent several days studying the structure, the modules, and the current occupation of the place with regular visits to the site. After many different proposals, which valorised some common issues, such as the centrality of the tanks' axial distribution or the rhythm of the existing structure, they came to the most



Fig. 7 - Petite Folie #6 work in progress.

unexpected one: a periscope that visually connected both levels, the tanks with Fontainhas sidewalk, five meters above.

In fact, from the beginning, there was already the intention of creating a landmark along with a living space, and all the formulated solutions were hybrid, with interior and exterior spaces. Nevertheless, the absence of interior space was replaced by the surprise and opportunity to see the other that is not there but appears to be, or the trees above the wall, or the tanks in a central perspective viewpoint simultaneously with the plan view from above. To support the periscope, there was a star-shaped structure, painted in fluorescent red, detached from the main blue volume which extended its occupation into the platform (Fig.8).

While in the first week, it was clear that the FAUP architecture students led the way, namely on the site interpretations and pre-existing elements analyses, assuring the site-specificity of the interventions, the command tended to change during the second week when the construction of a 1:20 model was the challenge. The interior design ESAD student skills, with greater experience on self-construction programmes, manifested in the follies configuration and constructive detailing, being a key contribute to the final outcomes of the workshop.



Fig. 8 - Petite Folie #5 work in progress.

To build

As planned, construction started right after the intense architecture and design workshop, where the students developed not only a conceptual project but detailed construction plans to prepare the do-it-yourself construction. Each of the following three weeks saw the

construction of two of the follies, gradually completing the walking route from Santa Catarina churchyard to Fontainhas's Lavadouro. The groups had strong support from their tutors and some FAUP and ESAD staff, helping them face some planning mistakes, as well as necessary adjustments to site and constructional

issues. For the large majority this was their first contact with a building site. The assembly of the structures was particularly challenging for some of the groups, either to assure stability or to coordinate the prefabricated partial elements with transport to the site and the assembling sequence (Fig.9).



Fig. 9 - Work in progress construction weeks of all teams. Follies 1 to 6, from top left to bottom right.

For the first group, at Santa Catarina churchyard, the stability of the structure was the key issue. Implanted at two slightly tilted platforms at different levels – the street and the sidewalk – the four-meter-high folly was quite narrow and had a relatively small base compared with the suspended part of the pulpit, which made it especially vulnerable to wind forces and to the internal balance provoked by the weight of the visitors moving inside the upper part. The external ribs extended its connection to the ground, aiming at stabilising it, while creating some tensed diagonals which contributed to its structural cohesion.

As the group pre-cut the interior OSB panels, at the time they prefabricated the ribs, there was a need to adjust their final geometry due to light variations on the internal dimensions occurred during the construction, as it was crucial to assure the complete enclosure of the space, to affirm the only intended openings toward the landscape.

Group 2, building at FAUP platform,

faced a special difficulty regarding access to the installation. The west straight stairway had no balustrades and there was a need to assure safe access to the platform. With a rigorous rationalization of the available materials, the group built a balustrade made with wooden props and a cable to connect them; this solution also contributed to indicating the existence of the folly on top of the stairs. Moreover, they had to create a transitional pavement, connecting the stair to the platform. This was only planned after installing the folly, which also did not follow the planned alignments and had to be adjusted on site to a better positioning. Finally, to guarantee the continuity of the route toward the east, they carefully cleaned a path among the vegetation, ensuring its organic quality and the respect for the surrounding nature, full of ipomoea flowers that beautifully matched the blue colour of the Folly.

The platform at Palácio de Cristal garden concealed a gentle slope on the terrain that would interfere with the structure of the folly. The triangular

frame repetition would be conditioned by the slight drop on the ground, though this would only be revealed with the installation of the OSB panels which exposed the misalignment of the structure. This setback made the group dismantle all the panels and define an autonomous horizontal reference to safeguard the horizontal appearance of the installation.

For Virtudes garden there was a great expectation concerning the construction of the voluminous vertical element. The group had studied it in detail: first it would be assembled on the lower level of the garden, then transported using the ramp to position it vertically, and only at that point it would be relocated along the wall to its final place. In addition, this group had only one day and a half to install the folly because of delays with the municipal licences.

Nevertheless, the group managed to build a large part of the structure in only one afternoon with much less effort than expected. They assembled the long tongue at the lower level, just as planned,



Fig. 10 - Petite Folie #1 at Santa Catarina churchyard.
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but then they managed to hoist it up with a rope into a vertical position right on the place. After that crucial moment, the structure was completed at the upper level, and in the next day finished with the OSB installation.

Fontainhas belvedere auditorium also represented a challenging building task as the volume was not orthogonal, entailing many diagonals and non-orthogonal intersections. This aspect led the group to first test the construction at FAUP's patio close to the carpentry workshop. This strategy allowed them to build the entire auditorium, from the structure to OSB panels cover and steps, then identify all the pieces, dismantle and transport them to be reassembled on site. Besides requiring double the amount of work, and transporting every piece of wood down a very steep stairway, the ground conditions on the site did not help the reassembly of the structure, as it interfered with the connections among the wood beams, therefore changing the diagonals and the relative positioning of the components.

Finally, the challenging site of Lavadouro das Fontainhas posed as its main constraint the difficulty of elevating the pre-assembled vertical elements between the existing steel structure. It came in two entire pieces that had to be mounted on site, and later students had to climb up to insert the mirrors, hence enabling the periscope. Nevertheless, the main structure was surprisingly stable and it was simple to install the perimeter triangles that increased the stability of the structure. During the design and construction there was a discussion on how and where to place some auxiliary elements to allow people to sit and linger at the platform, something that was present in all the other follies and that was a premise since the beginning. The group ended by building an extra triangle on the floor to mark a centrality and allow people to sit together and enjoy the landscape.

To enjoy

To mark the end of each working week there was the plan to visit the newly completed structures and celebrate

together with music and a toast to all the collective effort and adventures of those intense weeks. Unfortunately, due to Covid-19 restrictions there was only one complete inauguration of the first two installations: people gathered at Petite Folie #1 (Fig.10) having as a soundtrack a cello player performing nearby the structure, and walked together, following the red spots along the route, toward Petite Folie #2 (Fig.11), where there was a DJ playing.

For the following openings, after the construction weeks, students and tutors walked together, revisiting the path they had taken as the first activity of the workshop and rediscovering the follies from a distance, finding new fresh viewpoints. At the end of the three weeks of the construction of all the follies in the network, the complete route between all points was sealed, and people could travel between them, navigating with Google maps or following the red-spot signs.

As Charlie Chaplin reputedly used to say, a building is a special place because



Fig. 11 - Petite Folie #2 at Faculty of Architecture platform.
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of its architecture, but it is the people who make it special by participating in it. With this idea in mind, we must think about the relevance of public participation. The audience feedback is always an essential element in any project or event; particularly for a biennale, for which the capacity of producing social impact contributes to its success.

Even integrating PDB'21 as a satellite activity, "Petites Folies" project represented an intense source of content, disseminated through social media with expressive engagement and, over the weeks of construction toward fruition, reaching an exceptional audience and public appeal. It is important to mention that this project attracted not only specialized audiences, colleagues and peers, but unexpected visitors who posed the most interesting questions.

When people approached students during the construction weeks, they asked for simple, general information about the ongoing structures, leading the students to realize that an idea is only well explained

when it is reflected upon countless times. The need to explain the follies – why, what and what they were being built for – forced them to focus on the essential aspects of each project and to be able of summarizing their conceptual ideas in one sentence.

Other visitors tried to find the reasons behind certain details, even when they happened to be constructive mistakes. This occurred, for example, at Santa Catarina's Petite Folie #1, when gaps were left between the first OSB panels, a consequence of the natural inaccuracy of the auto-construction process, which led visitors to think it was entirely intentional.

This small event helps us to remember architecture is rarely built under perfect conditions, neither does it answer to all questions, nor solves all issues, and it is subject to constant reinterpretation. Architecture fosters people's imagination, leading sometimes to a natural appropriation of the creators' ideas. Álvaro Siza repeatedly says that people often try to find a reason behind all aspects of his

architecture, when he keeps discovering references and purposes about his own work through the eyes of others.

According to what we heard, the functionality of the follies was frequently questioned, especially in the more sculptural installations such as Palácio de Cristal Petite Folie #3 (Fig.12 and13) and Virtudes garden, Petite Folie #4 (Fig.14 and15): "What is this object is for?" "Can I climb up the blue tongue?" "What will I see through that hole?"

We had also noted the young people intensively interacted with the students, offering help to build, revealing a strong desire to be part of the construction as they seemed to be having fun. Later, they became interesting playgrounds for kids, but not exclusively, as we found a dancer freely interacting with the structure of Folie #3 on one afternoon.

At more peripheral places, like Fontainhas, the configuration of the Petite Folie #5 (Fig.16) – the auditorium – was fundamental to attracting people to inhabit



Fig. 12 - Petite Folie #3 at Palácio de Cristal.
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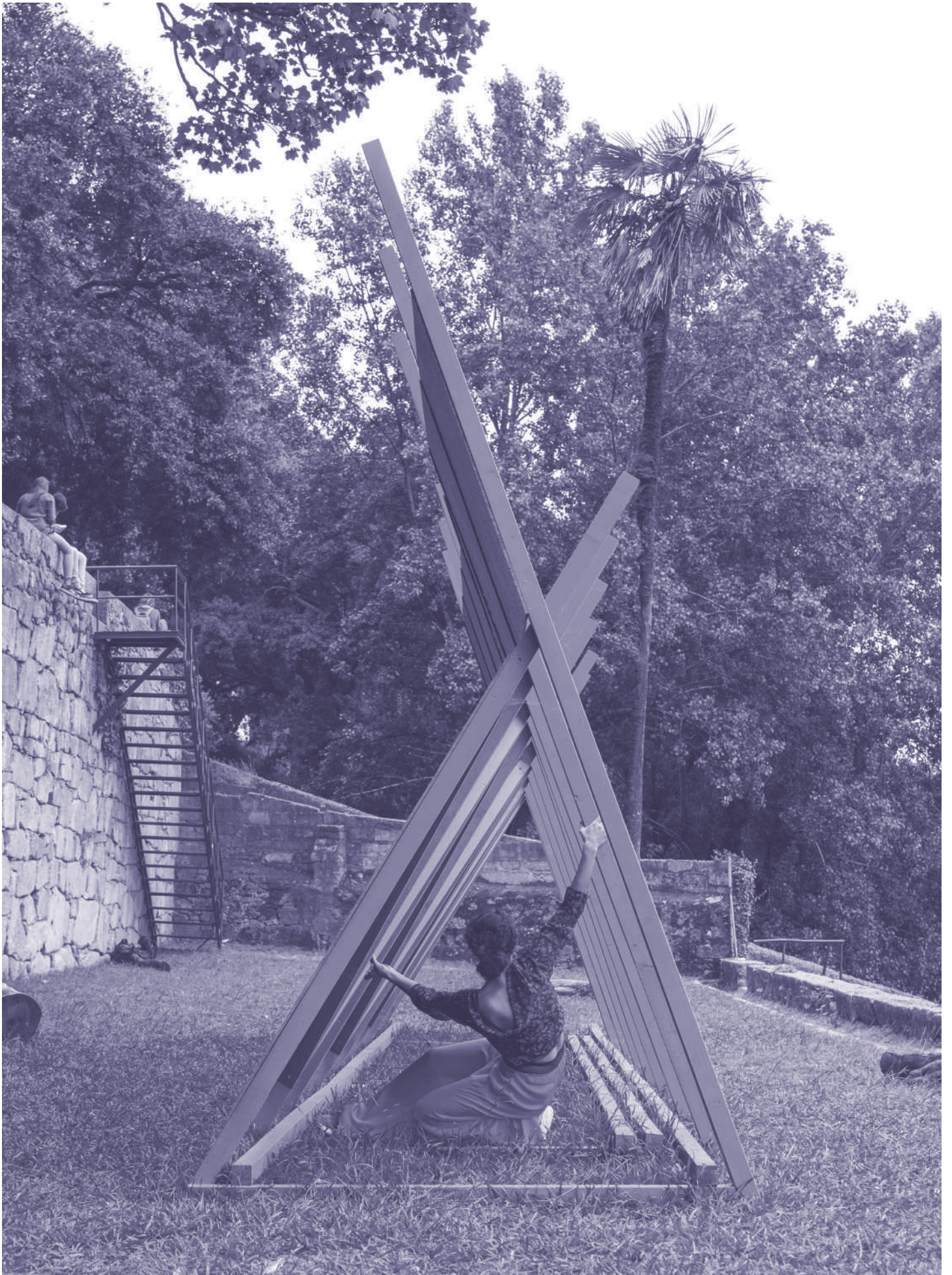


Fig. 13 - Dancer performing at Petite Folie #3 at Palácio de Cristal.
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Fig. 14 - Petite Folie #4 at Virtudes Garden.
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Fig. 15 - Petite Folie #4 at Virtudes Garden seen from Passeio das Virtudes.
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Fig.16 - Petite Folie #5 at Fontainhas platform.
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it, encouraging encounters, relaxing and leisurely moments, serving as motto to bring people together, to occupy a vacant lot, while trying to rediscover a certain normality in the occupation of public space, as has been desired by everyone for so long. Accordingly, Petite Folie #6 (Fig. 17) at Lavadouro das Fontainhas, with the ludic and surprising effect of the periscope, delighted visitors from the oldest to the youngest.

“Petites Folies” was perhaps so successful for being a site specific situated experience, promoting experimentation and interaction with structures in public space, inherent potentials of the 1:1 scale. The students, the teachers, and the school staff were all essential to this project: besides building all the six follies, they were inherently a keen communication channel for publicising the project and explaining it to visitors. Once again, the communication and collective and interdisciplinary acts of sharing were powerful mechanisms to nurture knowledge and sensitivity. We also “believe that the quality of a project,

whatever its extension, is obtained through interdisciplinary work, through the capacity for dialogue and coordination and not through the architect’s specialized knowledge for this or that performance”.¹⁶

Balance

As displayed, “Petites Folies” had a big impact on fields of both production and fruition, allowing a different experience of architecture creation as much as public rediscovery of city spaces and its architecture. In other words, as acts of experiment and disclosure in architecture.

The diverse outcomes were the result of different methodological approaches rather than exclusively spawned from site interpretation or the consequences of the same briefing. Moreover, avoiding functional demands gave place to rich formal investigations focused on plastic and constructional aspects of architecture.

The experimental aspects of the workshop, as an opportunity to produce architecture, bringing together skills and methods from architecture and interior

design, proved the potential for research through practice and the laboratory potential of 1:1 scale interventions or, in other words, folly construction.

The “Petites Folies” site-specific architectural structures explored new ways of bringing architecture and design to the city, through a wide-ranging curatorial discourse, softening architectural disciplinary boundaries toward the public sphere. Especially during pandemic times, where many cultural events such as exhibitions or lectures were online, it was essential to find alternative ways to maintain bonds among people, reinforcing the sense of belonging and the democratic occupation of cities. It is crucial to prioritize human connections throughout the physical interactions at safe places.

Art installations and ephemeral architecture such as follies can contribute to the activation and rediscovery of spaces that might be hidden from everyday life.

They are instrumental to reassuring the return to the square, the plaza, the belvedere, the garden, the courtyard, the

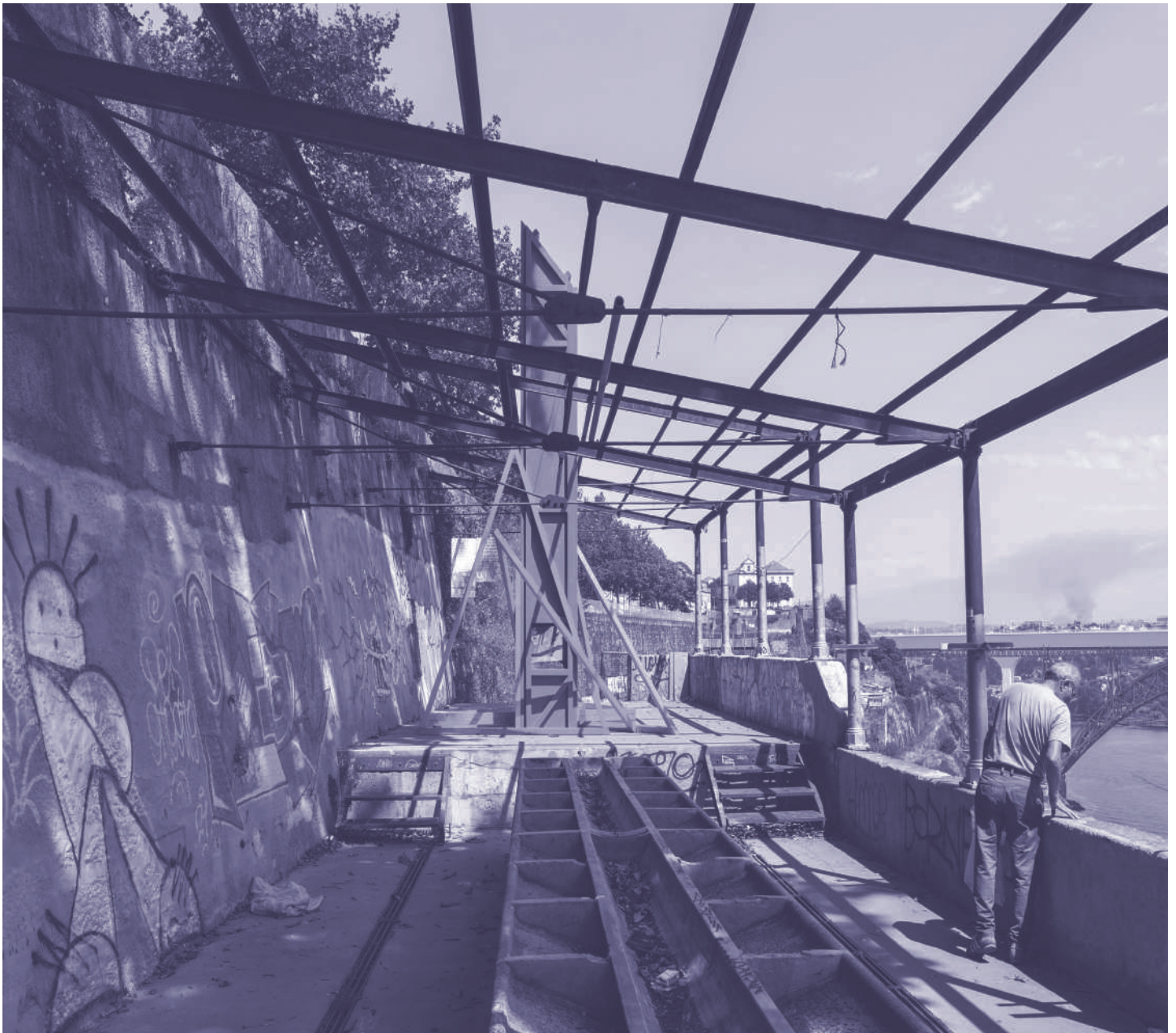


Fig. 17 - Petite Folie #6 at Lavadouro das Virtudes.
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institution as places of poetry in which to reconnect with each other. As Denise Scott Brown once said, "Architecture can't force people to connect, it can only plan the crossing points, remove barriers, and make the meeting places useful and attractive".¹⁷

END NOTE

With the end of the biennale, the Follies were expected to be sold at auction, the revenue from which would repay social support associations in the respective parishes. Meanwhile a possible afterlife for the "Petites Folies" is on the table, which has postponed the end of the project and the planned auction.

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¹³ Public tanks formerly used by local communities to wash clothes.

¹⁴ The workshop's first week took place at Casa Cor-de-Rosa, FAUP's research centre dedicated building, integrated in the school garden. The students worked together at the building ground floor, exploring its direct connection to the

exterior space and the terrace.

¹⁵ "Paisagens Invertidas" (Inverted Landscapes), Portuguese Pavilion for XXI World Congress of Architecture UIA, Berlin 2002.

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CONCEPT

“La Cage aux Folies”¹ / The Return of the Cage

The Folly as a Pedagogy and Awareness Raising Strategy.

reabilitação urbana

crítica

pedagogia

incorporar

tomada de consciência

urban rehabilitation

critique

pedagogy

embodiment

awareness raising

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265 anos após o tremendo sismo que destruiu a cidade medieval de Lisboa, deparamo-nos de novo com uma cidade destruída. Somente nos últimos dez anos, o sistema Neoliberalista – com a sua desastrosa política de reabilitação urbana – conseguiu destruir praticamente todos os interiores de edifícios patrimoniais, incluindo as Gaiolas Pombalinas nesses edifícios (um inovador sistema estrutural desenvolvido no século XVIII para resistir a futuros sismos). Somente permaneceram as fachadas históricas que agora alojam banais interiores contemporâneos. Este texto apresenta uma estratégia para estimular uma reavaliação deste sistema – sensibilizando para a importância cultural da conservação dos interiores dos edifícios patrimoniais – através da presença de Follies no espaço urbano. Estas Follies – as Gaiolas – serão estruturas abertas de madeira em forma de torre, com dois pisos de altura, com pavimentos e tectos de madeira, reproduzindo fielmente os pormenores das velhas Gaiolas desaparecidas. Estudantes e professores de arquitectura bem como amadores irão construir colectivamente cada Gaiola, facto que exigirá previamente uma mudança pedagógica no ensino de Arquitectura, que encorajará os estudantes a experimentar o trabalho em carpintaria.

O outro foco desta estratégia irá concentrar-se no público em geral, sensibilizando-o para este assunto. O Teatro Épico será uma ferramenta utilizada para este efeito, quando as novas Gaiolas se apresentarem no espaço público. Na madrugada de 1 de Novembro de 2025 – 270 anos após o sismo de 1755 – As Gaiolas regressarão à Cidade para confrontar a ordem estabelecida. Tal irá ocorrer em duas fases que tomam por modelo dois confrontos da história de 3000 anos de Lisboa: O Cerco de 1147 e a Revolução do 25 de Abril de 1974.

Com este objectivo, estas novas Gaiolas móveis serão erguidas e estacionadas no lugar das Torres de Assalto de 1147 – Lisboa estará de novo sitiada – depois, ao longo de 2026, estas estruturas serão movidas, “invadindo” o espaço público da cidade histórica, tal como os tanques o fizeram em 1974. O Povo irá de novo apanhar boleia.

265 years after the tremendous earthquake that destroyed the medieval city of Lisbon, we deal again with a destroyed city. In the last ten years, only, Neoliberalism – with its disastrous take on built heritage - managed to wipe out almost every interior from old heritage buildings, including the innovative 18th Century *Gaiola Pombalina* structural system (a freestanding cage-like wood frame structure devised to withstand future earthquakes). Only the historic street façades remained, embracing common contemporary looking interiors. This paper describes a strategy to stimulate a general reassessment of this system - helping to raise awareness to the cultural importance of interiors' conservation in heritage buildings - through the presence of Follies in urban space. These Follies – the *Gaiolas* – will be wood frame tower-like structures with no exterior cladding; two storeys high, with wood plank floors and ceilings, faithfully reproducing the details of the original demolished *Gaiolas*. Architecture students, teachers and enthusiasts will collectively build each *Gaiola*. This will require a previous engagement in a pedagogical shift in Architecture Schools where students will be encouraged to experiment in carpentry. Embodied Knowledge will be the goal.

The other goal of this strategy will focus on the general public, raising its awareness for this matter, through the tool of Epic Theatre - when these new *Gaiolas* reach urban space. In the dawn of November 1st 2025 – 270 years after the Great Earthquake - the *Gaiolas* will return to the city to confront the established order. This will happen in two stages, recalling two confrontations from Lisbon's 3000 years old history: the 1147 Lisbon's Siege and the 1974 April 25th Revolution.

With that in mind, these new movable will be erected and stationed where the Assault Towers from 1147 were placed – Lisbon will again be “under siege” – then, throughout 2026, these same structures will be moved and “invade” the historical city centre public space, like the armoured tanks did in 1974. The People will again jump on board.

TWENTIES

This is the Twenties. For most of the present-day readers of this text, the word "Twenties" will still resonate "1920s", which is to say the period after World War I, and the Spanish Flu pandemic. The English term "Roaring Twenties" and The French expression "Années Folles" trigger imagery associated with high ceilinged Ballrooms with orchestras booming Jazz to a carefree sophisticated audience stomping to the Charleston, the Black Bottom or the Fox-Trot.

We are again in the Twenties. Like one century ago, we have to come to terms with the effects of a new pandemic which, at the present time, is not yet over. Despite claiming thousands of human lives, this new pandemic, however, has the virtue of exposing most of the ills related to our present society. One facet of those ills is the degradation of conditions of life in cities, specifically in those cities, which - like Lisbon - have an historic centre; this lies at the core of the motivation behind the project presented in this paper.

In these new Twenties, the effects of Global Gentrification became flagrantly evident in Lisbon. On the one hand, the changes made throughout the last decade in the urban lease act, enabled the unashamed removal of local, less privileged sections of the population who lived for decades in the old historic districts of the town.

On the other hand, over the same period, swift changes in urban licensing lowered the standards in urban rehabilitation of those heritage areas of the city. This gradual lowering of standards in urban rehabilitation of heritage areas reached the point where a new standard for intervention in old anonymous civil buildings became the implicit norm, distorting the very meaning of the word "rehabilitation".

This was characterized by the demolition of the interiors of such old buildings - leaving only the old street facades standing - with the subsequent construction of banal contemporary interiors, employing construction systems alien to the original ones.

The present project aims to set up a critique of this state of affairs, from the standpoint of architectural practice.

A Folly for the new Twenties: The Gaiola – A critique

The project "The Return of the Cage: The Folly as a Pedagogy and Awareness Raising strategy" will revolve around a Folly (several Follies, actually) that will embody the aforementioned critique.

This project is divided in two phases. The first will deal with the building of the Follies themselves, acknowledging that through the process of building – as a collective collaborative endeavour – most of the positive values ingrained in the critique will emerge. The second phase will be related to the Follies in urban space and the impact they may have on

the general public, helping raise public awareness on the issues concerning Heritage, thus stimulating a general reassessment of the present system.

Each Folly - named *Gaiola* (the Portuguese word for "Cage") - will be reminiscent of the innovative 18th Century *Gaiola Pombalina* structural system: a freestanding cage-like wood frame structure devised, in the outcome of the 1755 Lisbon Earthquake, to withstand future Earthquakes (Fig. 1). In these new twenties, because of the present-day disastrous approach to built heritage, almost all *Gaiola Pombalina* structures have, regrettably, been demolished.

These new *Gaiolas* (Fig. 2) will be wood frame tower-like structures with no exterior cladding; two storeys high, with wood plank floors and ceilings, faithfully

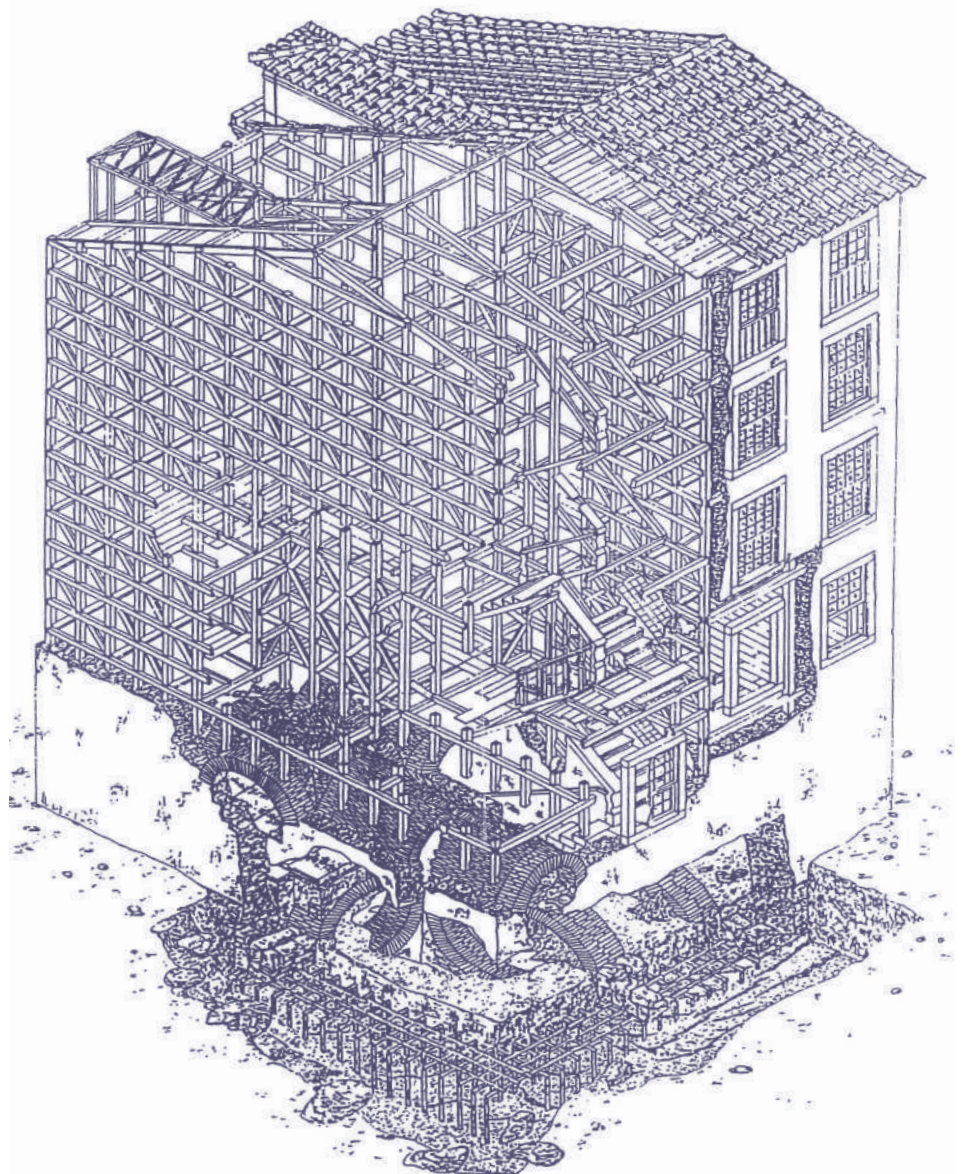


Fig. 1 - An écorché-style depiction of an original *Gaiola Pombalina* structural system in its context.

reproducing the old demolished *Gaiolas*' details. Each one, however, will be fitted with a set of wheels (with the second phase of this project in mind) enabling the *Gaiolas* to be moved around town.

The structure of this paper

Divided in two parts, related to each of the above-mentioned phases, this paper will begin by briefly framing the topic of urban rehabilitation in Lisbon, questioning how it began as an inspiring example and then became a lost opportunity. A reflection on the notion of value of heritage buildings will then follow. Finally, technical challenges and opportunities related with building the *Gaiolas*, namely the ones related with traditional techniques and also the ones dealing with in-site or remote cooperation, will be discussed.

The second part will delve into the *Gaiola* as a Folly, i.e., will explore the structure to be set in urban space and perceived by the general public. Contributions from fields outside architecture and construction, such as literature, theatre and philosophy will be considered to help frame two main characteristics of a Folly: its oddity and uselessness. We will see how these two characteristics are intertwined and will eventually help citizens achieve the necessary frame of mind to promote social change.

PART I: IN THE WORKSHOP

This first part of the text describes the first phase of this Project, associated with building the new *Gaiolas*.

This phase will deal with how to raise awareness for the importance of built heritage on those eventually involved in future rehabilitation of anonymous civil heritage buildings. This is a true educational challenge that requires a previous engagement in a pedagogical shift in Architecture Schools, where students will be encouraged to experiment in carpentry and hands-on-learning. The action will take place in the Workshop, be it one single main space or several spaces near each other or even in different countries.

Before describing the actual activities related to building the *Gaiolas* and their truly positive outcomes, it is significant to state why it is central for the purposes of this project to shift our attention to the process of building.

Lisbon's urban rehabilitation through the looking glass

In the morning of November 1st 1775, a tremendous earthquake followed by a tidal wave and a succession of fires, destroyed the medieval city of Lisbon. An urban plan was promptly devised taking into account themes of regularity, modularity and pre-fabrication.

Previous experiences in Portuguese military construction in North Africa, (namely wood fortresses with pre-fabricated wood and masonry elements), and the recognition (after the Great Earthquake) that mixed timber-masonry buildings had had a better seismic performance than strictly masonry ones, may have paved the way to the development of the *Gaiola Pombalina* structural system.²

This innovative 18th Century structural system (the inspiration for our *Gaiola* Folly) consisted in a freestanding cage-like timber structure devised to withstand future earthquakes. This three storeys high timber structure, with interlocking medium-sized elements, was built atop the first floor of the future building (built in masonry) and subsequently filled with stone and mortar.

This would prevent the building from crumbling in its entirety, in the event of an earthquake.

GAIOLA

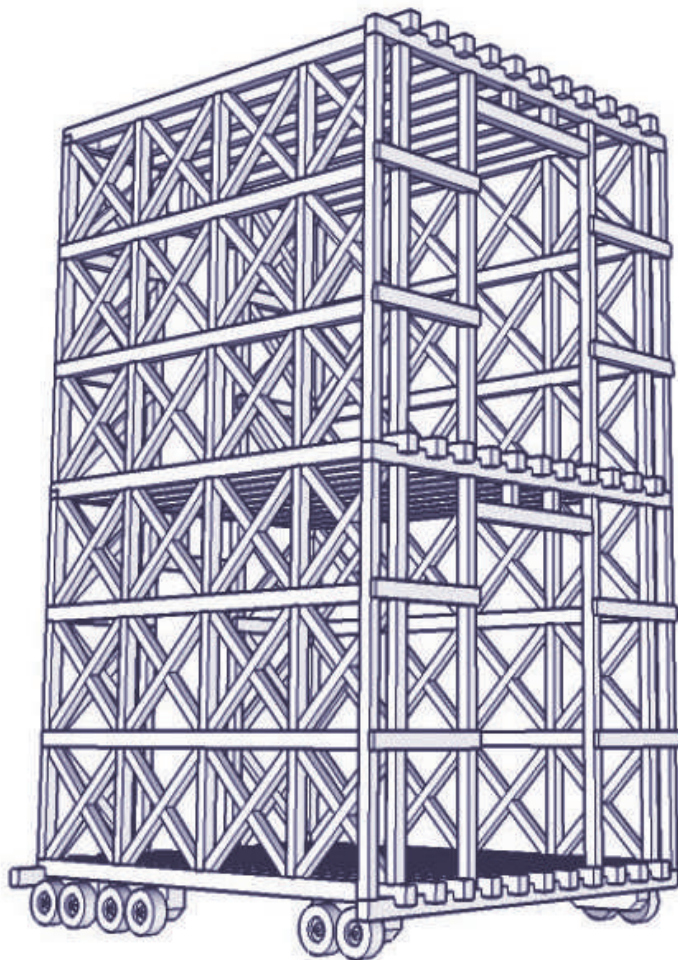


Fig. 2 - The Gaiola Folly.

Fortunately, no major earthquake happened since then to challenge these structures, nor were Portuguese cities bombed during World War II³, leaving, until fairly recently, an extensive number of historic buildings which still displayed original features.

Despite no natural or man-imposed destruction, buildings were nevertheless in urgent need of repair, much demanded through the people's struggle in the years directly after the 1974 Revolution. These demands marked the beginning and type of approach to an exciting phase in the urban rehabilitation of historic districts in Lisbon. This approach gave priority to the social dimension and involved a high degree of participation, focusing on small scale interventions of repair so as to prevent excessive rises in housing rents.⁴

In fact, in 1997, a commission of technical experts from the Council of Europe - requested by Lisbon's City Council to review this experience - were truly impressed with the originality of that approach, considering that it should be replicated in other European cities with historic centres. Therefore, between 1998 and 2000, a group of experts known as the "Lisbon Debate" laid down the basis of a new European urban rehabilitation strategy.⁵

Twenty years later, witnessing the present trends in urban rehabilitation we notice that the strategy based on the "Lisbon Debate" was turned on its head. As stated earlier in this text, it became an implicit norm in the historic centre to expel residents and demolish interiors of old buildings to replace them with aseptic contemporary interiors.

One gets the feeling of being inside the domain of Lewis Carroll's novel "Alice through the looking-glass". Like Alice we notice that, just like a reflection, everything is reversed, including logic.

The value of old buildings

The inversion of values described in the previous section - which led to a total disregard of the human aspect of these rehabilitation operations and enabled the destruction of heritage buildings interiors - calls for a digression on what lies at the

core of this present-day approach to urban rehabilitation of historic city centres.

Why is the way of life of residents and the formal integrity of old buildings in historic centres no longer valued? How did they lose their value in the present state of things? To answer these questions, it may be appropriate to inquire about the very notion of value for both realities: that of human life and that of old buildings.

Due to the scope of this text, it would be daring to engage in an investigation on the nature of the value of human life and its respective activities. However, it may be feasible to investigate on the notion of the value of old buildings.

In the previous section, which briefly traces the history of urban rehabilitation in Lisbon, we travelled back in time to the day of the Great Earthquake of Lisbon in 1755. In this section, to investigate what defines the value of old buildings, we will return to those times, when these old buildings were new.

Twenty years after the Great Earthquake, in 1776, Adam Smith's "Wealth of Nations" book was published. In Volume 1, Book 1, Chapter 5, Smith states that the value (and price) of goods is determined by the amount of labour that went into their production.⁶

One century later, in the 1870s, however, the theoretical framework considered to define Value reversed the previous ideas. Through the works of William Stanley Jevons, Leon Walras and Carl Menger, Value became understood as the subjective assessments by individuals of the usefulness of specific goods and services for satisfying their wants.

This later theoretical framework - which became the basis of modern economics - implies that the value of a building is placed outside the building itself and therefore that the labour involved in its construction will only be valued when there is a need for that building and not the other way around. Such frame of mind is particularly troubling when one considers heritage buildings, where the focus should be turned to the material aspects of the building, those which

embody history, culture, identity and also, of course, the labour required to bring all these aspects together.

In contrast, Adam Smith's Labour Theory of Value is particularly suited to heritage buildings where hardly any mechanization was involved in their construction. This focus on the amount of Labour involved in these buildings, implicitly values human endeavour and toil. Observing old buildings through this lens is not only an exercise in economics but also an exercise in empathy.

The neoliberal system blatantly applies the modern economic theory of value thus not regarding a heritage building in itself (and all it embodies), but only considering the degree of its usefulness.

The *Gaiola* Project, however, clearly focuses on Adam Smith's notion of value, curiously developed in the beginning of the theorizing of Capitalism itself.

Embodied Labour

As stated in the previous section, to value a building through Adam Smith's notion of value - based on the amount of Labour involved in the construction of that building - is to value human effort. However, to engage in this kind of appreciation, one must first understand what it takes to build a building, such as the techniques and procedures involved, as well as the overall human effort employed.

In the years around the Lisbon Earthquake, two outstanding works were developed and published in France where one could understand the technical aspects behind the production of goods. Diderot's *Encyclopédie* and Duhamel du Monceau's *Description des Arts et Métiers*, explained through imagery and text, the specifics behind an incredible amount of human activities. Most of the engravings on the plates associated with professions were divided in two parts: the superior, presented the workers inside the workshop engaged in the respective activity; the inferior (like through a magnifying glass), showed in detail the necessary tools or the finished work (Figs. 3 and 4).

Browsing through those beautiful engravings, the reader could understand the amount of labour, its organization, and also the creativity and technology involved in the production of almost anything built by human hands. The image served to value technique and manual work.⁷

Yet, we can still find another, somewhat deeper, take on the theme of the value of human work related to building. The 19th century Italian writer and philosopher Carlo Cattaneo while referring to the rural landscape in Lombardy in his article *Agricoltura e Morale*, describes it as “*un immenso deposito di fatiche*” (an immense repository of fatigues)⁸. Cattaneo’s words trigger in us a feeling of empathy towards the unknown workers who throughout centuries painstakingly shaped the Lombardian Landscape for the purpose of agriculture.

Walking through an old district in an historic town, looking at its buildings, visiting their interiors and carefully observing its details, one can also acknowledge the same feeling Cattaneo prompted in us to feel in a rural landscape: an old urban neighbourhood is also an impressive repository of fatigues.

Dealing with old buildings, in the *L’Encyclopédie* and *Description des Artes et Métiers*, we become aware of the kind of work involved in the construction of a building, and through Carlo Cattaneo’s words we realize that human effort is indeed ingrained in the building.

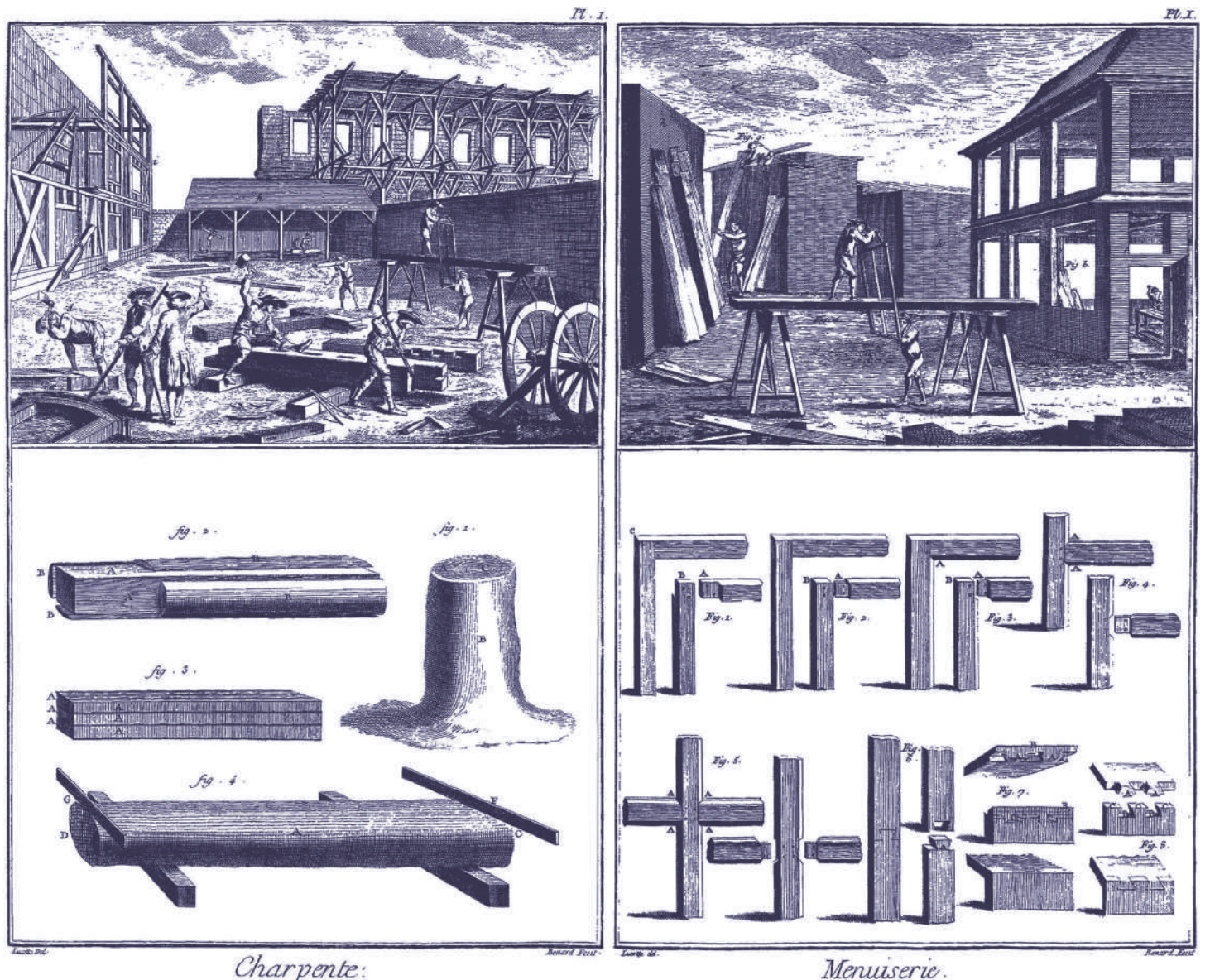
This idea of Embodied Labour in a building will be essential for the pedagogical strategy involved in building the *Gaiolas*.

The Gaiola as a Pedagogic Tool

In the previous three sections, the text addressed the importance of the human side in urban rehabilitation processes, namely the local population of old neighbourhoods and the anonymous workers of the past whose hard labour is embodied in old buildings.

Building a *Gaiola Pombalina* reproduction is a pedagogical strategy that will also focus on the human factor. It will blend the notions of Embodied Labour and Embodied Knowledge, blurring the lines between manual and intellectual work.

The new *Gaiolas* will be built following traditional details and techniques. The experience of hands-on learning while reproducing an old *Gaiola* in this manner will provide those involved with a precious



Charpente:

Menuiserie.

Fig. 3 and 4

opportunity to develop a kind of empathy that extends through centuries to ancient builders, nurtured in the understanding of the amount of effort, time and skill needed to perform the tasks needed.

Through this experience, participants will also acquire knowledge of Traditional Building, which, in the long run, will enable them to devise more appropriate design solutions when working with built heritage⁹.

Besides raising awareness for the importance of built heritage and developing know-how on the specifics of traditional building, the process of building a *Gaiola Pombalina* replica will also provide participants food for thought on current building techniques and issues concerning Sustainability.

Finally, as with the original *Gaiolas*, the new ones will be the result of a collective endeavour; teachers, students, architects, engineers and enthusiasts will simultaneously experience the same processes, learning together and engaging in cooperation.

Therefore, building the new *Gaiolas* will be, simultaneously, a physical, intellectual, and moral enterprise. The immersion on the tasks required to build them will foster development on diverse interconnected subjects:

- The notion of Value of Heritage Buildings;
- History of Architecture;
- Building technology;
- Present / Future Architecture (Sustainability);
- Collaborative work.

Before advancing to the issues involved with building the new *Gaiolas*, and their positive outcomes, let us first understand the context of the original *Gaiolas*.

*A brief introduction to Architectura Pombalina*¹⁰

In November 1st 1755, as mentioned earlier, an earthquake, followed by a tidal wave and a succession of fires, destroyed the medieval city of Lisbon. After a prompt thorough meditation on the issues of reconstruction, the Prime Minister the Marquis of Pombal decided that the new city would be built on the same site. The urgency of this enterprise called for the application of several precepts of Enlightenment urbanism, such as regularity and a strong sense of composition and hierarchy.

The new urban form should prepare the new city for future earthquakes and fires, enabling safe and quick exit routes as well

as easy accessibility to provide help. This plan should also face the difficult exercise of adapting the old medieval properties to the new regular layout. This was tackled by designing a building based on an overall regularity, modularity and repetition of elements that would allow for properties of different dimensions to fit neatly in an overall unified image of an urban block¹¹ (Fig. 5).

These considerations on the qualities of the future buildings were prior to the plan itself, and were paramount to the implementation of the final plan that displays an impressive overall sense of modularity. The concerns around the necessary ease of construction and security of buildings (and consequently of blocks and the whole neighbourhood) regarding future fires and earthquakes, were, naturally, thought out beforehand.

Due to shortage of available materials, overall economic constraints and the urgency to rebuild, *Arquitectura Pombalina* became a true testimony of an early pre-fabrication system, by conceiving all its components - either wood, stone, metal or ceramics - in the most elementary form possible to allow swift fabrication in different workshops, according to pre-set dimensions that enabled future combination.

All elements produced in various

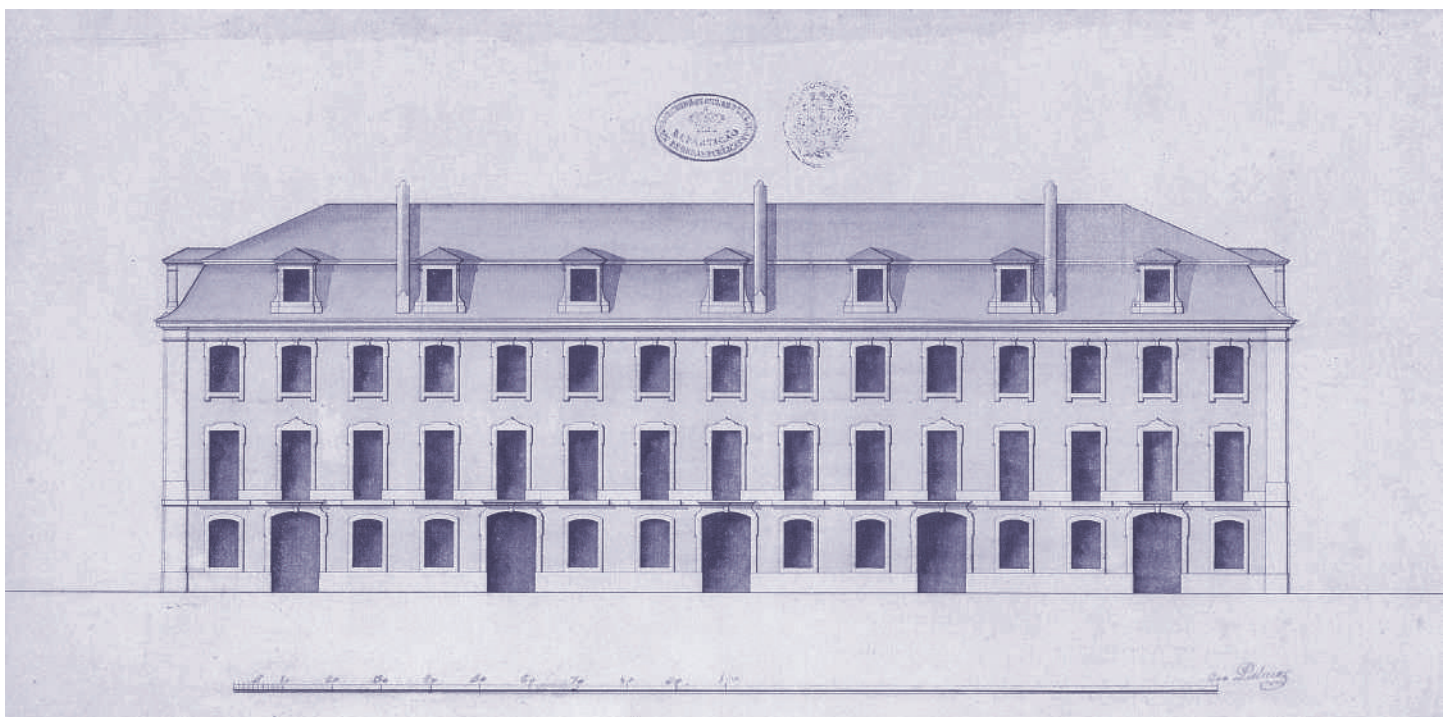


Fig. 5 - A typical urban block from the Pombaline masterplan.

workshops were then sent to a central depot near the building site, so that every builder could buy the necessary pieces at a controlled price, to avoid speculation.

To prevent future fires passing between contiguous buildings, the walls between two adjacent buildings were raised above the roof.

Finally, *Arquitectura Pombalina* buildings addressed the issue of security against the event of earthquakes through the development of the innovative *Gaiola Pombalina* structural system.

The original *Gaiola Pombalina* structure comprised the roof structure and the three floors above the ground floor. Its flexible nature contrasted with

the sturdiness of the ground floor built in stone masonry with ceiling groin vaults built with ceramic bricks. This freestanding cage-like timber structure displayed an impressive rationality in its conception. The modularity and repetition of its simple interlocking components was evident and followed the above-mentioned pre-fabrication principles. This wooden cage intertwined the timber structures of floors, roof and walls. The interior walls of this structure, called *Paredes de Frontal*, were specially composed by a set of horizontal and vertical timber elements combined with medium-size diagonal timber beams of a smaller section, forming a beautiful and efficient regular pattern of square modules with their respective diagonals. The triangular voids in these wall

structures would later be filled with rubble obtained from the destroyed buildings, previously mixed with lime mortar. Lastly, the stone masonry of the front and back facades, and the stonework of their windows and doors frames would be fixed to the *Gaiola*, enabling that in the event of an earthquake the exterior walls would crumble in a controlled manner, allowing the interior compartments to remain preserved (Fig. 6).

A joint virtue: Wood and the importance of Assemblies¹²

This project of building a *Gaiola Pombalina* reproduction involves working with just one material – Wood. This fact will enhance recognition of the permanence of wood construction

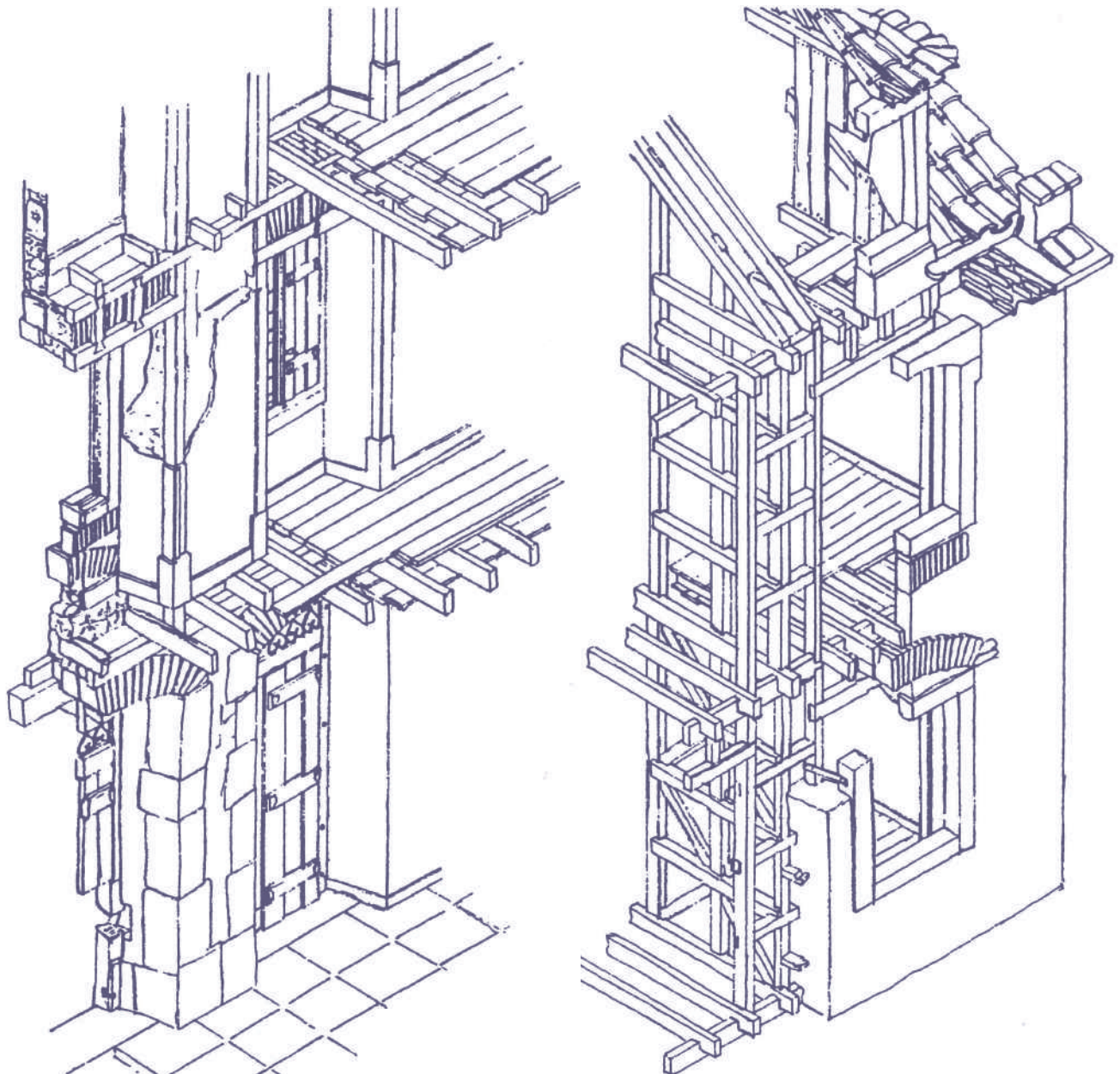


Fig. 6 - Articulation of the *Gaiola Pombalina*'s wood structure with the exterior wall's stone masonry.

techniques in architectural thinking throughout history. Classical Greek architecture - as Vitruvius stated¹³- set in stone the carpentry details of older timber construction, establishing a link of a genealogy between wood and stone. In fact, Count Algarotti, an Italian intellectual from the 18th century, considered Wood as a "*materia matrice*"¹⁴, a kind of mother material that leaves an imprint of this sort on other materials.

The poetics of Classical Architecture - that considers a building as a whole composed of different interconnected parts¹⁵- acknowledges this kind of presence of Wood in Stone, by setting the different components in stone following the logic of the setting of wooden beams, their details and expression (Fig.7).

This is a constant reminder of this specific way of imagining architecture: an Architecture of Parts that embraces the construction logic and expressivity of Wood Construction.

French architecture theorist Quatremère de Quincy declares in his *Dictionnaire de l'Architecture* that among all the Trades associated with Architecture, Carpentry is the one that best exercises the spirit.

He further draws attention to the affinities between the craft of carpentry and the science of mechanics, a very important relationship in the case of the *Gaiola Pombalina*.

With wood, much more than with stone, one is lead to think about questions related to assemblies (Fig.8).

The very nature of this construction system brings forth the notion of articulation. Architecture students, teachers, architects, engineers, craftspeople and enthusiasts will experience, through this *Gaiola* project, the process of preparing, hand-planing and shaping every piece and every joint.

Learning how to make different joints in wood means taking History lessons a little deeper, thus understanding how an older culture dealt with the issue of durability in construction. In fact, different kinds of joints are needed for different kinds of stresses in a structure, which consequently enable the durability of the whole. This broadens the scope of the notion of Sustainability, embracing not only choice of materials but also choice of design solutions that prevent degradation and need of constant repair or, ultimately, demolition.

Understanding how a wooden structure is built and assembled, through combining several similar medium sized elements - as in the case of the *Gaiola Pombalina* - is also a fine way to imagine future architecture solutions, with some degree of prefabrication and rigour, where repairing and even substitution, due to its lightness and detachability is fairly straightforward.¹⁶

The lightness, spatial character and assemblies of these type of structures provide yet another insight: while one worker alone can accomplish the task of laying bricks in a masonry wall, the assembly of timber structures encourages them to be made by various workers, working at the same time.

The different joints previously carved in the various timber pieces, express the moment of the encounter between those different pieces. A mortise on the end of a piece must fit neatly with the tenon on the end of another piece.

The contemplation of the needed adjustment in the moment of the encounter between the timber pieces - where they must adapt each other - may, through the work practice, infuse participants to cherish the moments of

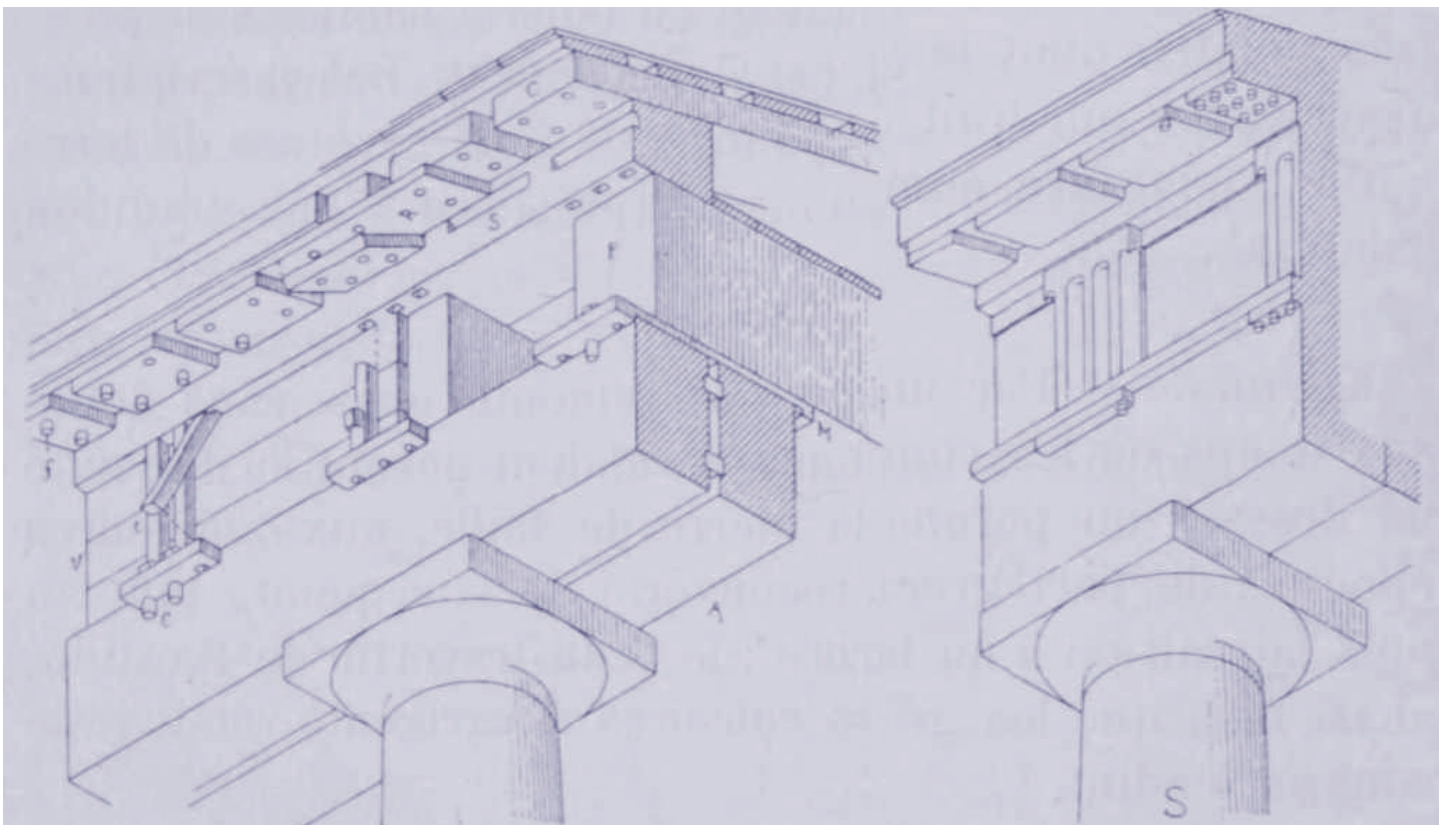


Fig. 7 - Setting in stone the carpentry details of older timber construction.

encounter between them while working - when they also must adapt each other.

A nice metaphor is thus activated: the same way the *Gaiola's* structure is composed of different pieces that work together and balance each other, a similar feeling emerges in the building team, through cooperation in building and assembling the structure, creating an intricate community atmosphere, blurring individuality and competition, enhancing community and cooperation.

Brothers in Tools – The importance of non-architects

Danish architect and urban planner Steen Eiler Rasmussen (1898 - 1990) states in his book *Experiencing Architecture*¹⁷:

“The basis of competent professionalism is a sympathetic and knowledgeable group of amateurs, of non-professional art lovers.”

It is indeed extremely important to promote a community of amateurs. The workshops, therefore, should also be opened to non-architects and non-students of architecture. The process of building the *Gaiolas* is a means for the creation of a community of people who value this kind of work and through it who value heritage.

Still, a very important factor beyond the creation of a community of amateurs is,

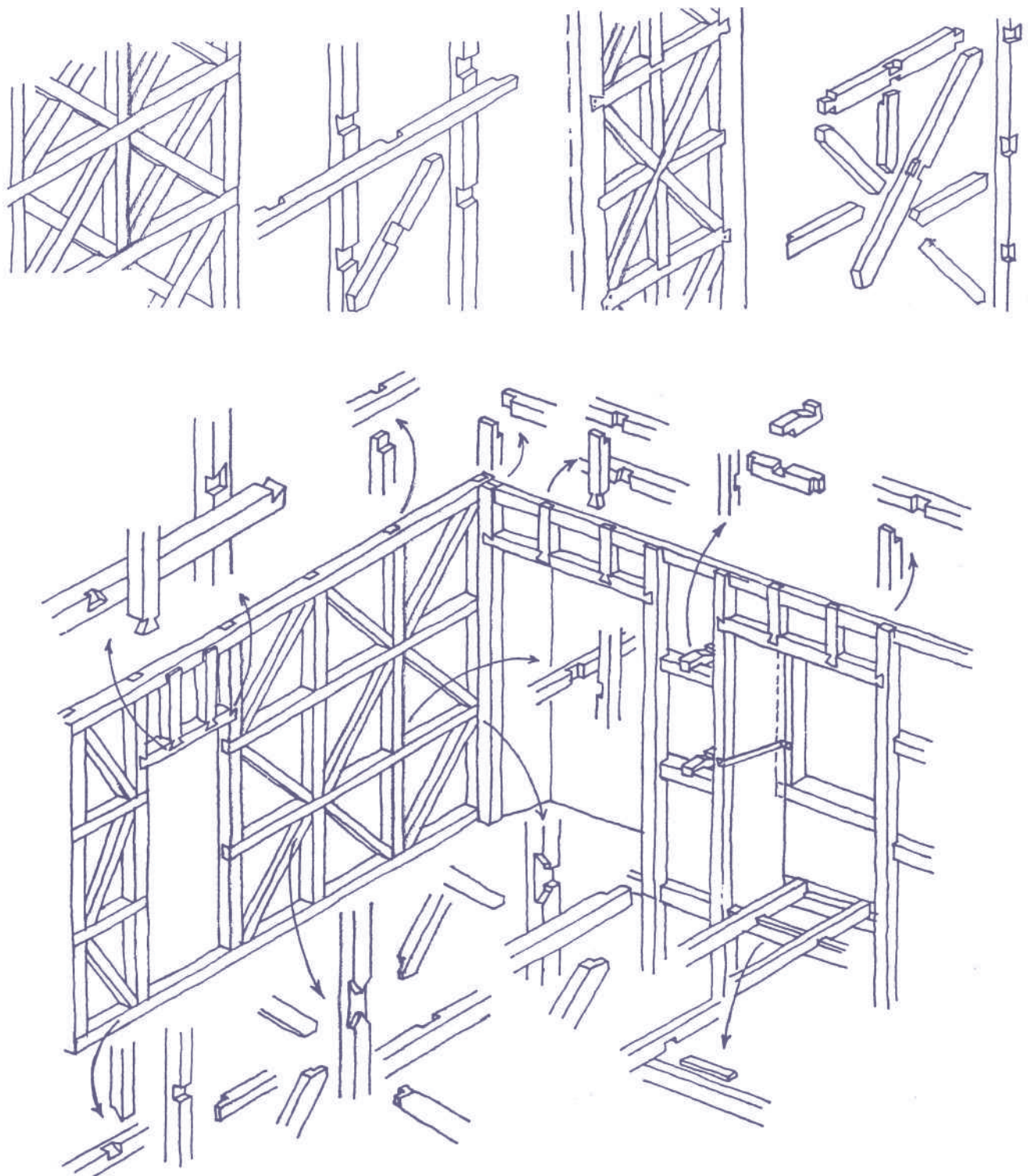


Fig. 8 - Several assemblies in the Gaiola Pombalina System.

of course the creation of a community of professionals who are not architects – a community of highly skilled carpenters. In this respect, a great deal could be learned from two experiences involving hands-on-learning in a community environment which then foster the creation of future communities. These experiences are *El Sistema* in Venezuela and *Le Compagnonnage* in France. Both these experiences aim for youth education, acknowledging the importance of learning through the use of tools. *El Sistema* deals with learning the craft of playing a musical instrument in an orchestra, *Le Compagnonnage* deals with learning a trade within a network of craftsmen.

If you have ever watched a classical orchestra conducted by Maestro Gustavo Dudamel, you may have already heard about *El Sistema*. Globetrotting Maestro Dudamel is the most famous outcome of *El Sistema*. His natural joy and communication skills make him the perfect ambassador for this educational system.

El Sistema is the brainchild of José Antonio Abreu (1939 – 2018), a Venezuelan maestro, composer and economist, who in 1975 founded this social and cultural work, that aims to systematize the instruction and musical practice, through symphonic orchestras and choirs, as instruments for social organization and humanistic development. One of the first concerns of *El Sistema* was the training of future maestros, who would later spread across the country to begin the future education of children through small classical orchestras, mainly in economically depressed communities.

The next experience concerning hands-on-learning in a community environment, is closer to the aims of this *Gaiola* Project, because it deals directly with the world of construction. In all fairness, one can hardly call *Le Compagnonnage* an experience, but more accurately a tradition¹⁸. In fact, in 2010 *Le Compagnonnage* was inscribed in the Representative List of the Intangible Cultural Heritage of Humanity¹⁹.

"The French Compagnonnage system is a unique way of conveying knowledge and know-how linked to the trades that work with stone,

wood, metal, leather, textiles and food. (...) Training lasts on average five years, during which apprentices regularly move from town to town, both in France and internationally, to discover types of knowledge and ways of passing them on. (...) Compagnonnage is popularly perceived as the last movement to practice and teach certain ancient craft techniques, to deliver true excellence in craft training, to closely integrate the development of the person and the training of the worker."

A learning experience that is inspired by these two models will enable future and present architects, future and present carpenters and amateurs to be trained in an environment that stimulates collaboration and mutual awareness, creating bonds between them, which will be decisive in creating a future critical mass indispensable for Heritage preservation.

The Burning Forest – The Pandemic creates the Pan-Academic

The scenario of a big team working together in a workshop, benefiting from an atmosphere of clear cooperation and exchange can, however, be compromised due to pandemic restrictions. Travelling abroad to learn, following the *Compagnonnage* example may also be a problem.

Nevertheless, recent events inspire us towards other alternatives, related to long-distance cooperation.

In August 15th 2019, an enormous fire destroyed the roof of Notre-Dame Cathedral in Paris. The entire wooden roof structure was made up of some 1300 oak trees, which granted it the name "*La Fôret*" (The Forest).

Very recently, in August 3rd 2021, almost two years after that tragic event, a curious public event occurred on the lawn of the mall at the Catholic University of America in Washington. A team of students, carpenters, architects and crafts people slowly and gently pulled on rope lines to raise a painstakingly crafted roof truss into its vertical position.

The School of Architecture and Planning of the Catholic University of America hosted "The Notre-Dame de Paris Truss Project", a summer workshop organized by Handhouse Studio and *Les Charpentiers sans Frontières*, among other institutions. This project intended to build one of the roof structure trusses of Notre-Dame Cathedral in Paris – Truss number 6 – following ancient techniques, thus providing a pedagogy experience of learning through doing. This Truss Project served as a gesture of goodwill and global solidarity with the French. The historically accurate reproduction will be offered as a gift to France, with the intention that it is installed in Notre Dame de Paris.

The previous year, the French organization *Les Charpentiers sans Frontières* (Carpenters without Borders) had already set the tone by building Truss number 7 of the same roof structure, also employing ancient techniques and manual tools. Their goal was to prove the possibility to rebuild the 25 triangular trusses of *La Fôret* entirely by hand. The Truss number 7 beams were thus squared using reproductions of medieval axes, which gave its surfaces an overall special character.

These two examples provide clear evidence of the possibility of long distance cooperation. In fact, the Washington experience set a fund-raising campaign to support the travel and lodging of 30 skilled Carpenters as well as volunteers from across the United States; the transportation of 20 carefully selected and harvested white oak logs and the sending of medieval style axes from France, generously offered by several French Foundries. The technical expertise from French Master Carpenters from *Les Charpentiers sans Frontières*, sharing knowledge and sending technical drawings was also instrumental for this noble enterprise.²⁰

This clearly demonstrates that competent work on built heritage truly benefits from international knowledge exchange and cooperation.

As the Notre Dame 2019 fire originated a wave of solidarity that crossed national borders, so the present covid 19 pandemic

seems to have brought people together from around the globe, despite lockdowns. Indeed, the internet enabled new forms of exchanging and developing knowledge, which foster networks of international cooperation inside and outside academia.

Coming back to the *Gaiolas*, due to the fairly medium size of most of its timber components, one can easily consider the scenario of preparation of single timber elements on small workshops far away from each other, followed by further dispatch to a central assembly site. In fact, some of the smaller timber components can easily fit inside a student's backpack when he or she travels to the assembly event in, for example, a Summer Workshop in Lisbon.

The state of the "Pan-Academic" reinforces the idea of global cooperation: A universal, inclusive workshop where people work shoulder to shoulder, only they will be kilometres away.

Conclusion of Part I

Up until now, this text presented the *Gaiola* as a pedagogical tool that embodies several values considered useful to deepen knowledge about heritage buildings, in order to turn the present situation of lack of care for heritage to a more conscientious one.

A meditation on the value of old buildings was presented, focusing on the amount of labour embodied in them. This notion of embodied labour is crucial to the pedagogical experience that this project aims to develop, where participants will learn through doing.

Some positive side effects were also referred to when one deals with a cooperative frame of mind. Cooperative work may create new models of thinking, mitigating individual authorship.

The importance of non-architects in these processes was then expressed, namely amateurs and craftspeople. The basis of competent work in architecture related with heritage buildings is a sympathetic group of amateurs and a solid group of highly skilled craftspeople.

Finally, examples of international cooperation were presented where

learning is mixed with global solidarity. The scale of global cooperation might be a good solution for financing this *Gaiola* Project.

All these values related with building the *Gaiola*, expressed in the first part of this text, may enable some amount of social change, blurring individualism and reinforcing community spirit, with the additional benefits of Sustainability.

The second part of this text will describe the second phase of this project related to the *Gaiola's* return to the city, entering the urban space and becoming a Folly.

PART II – IN URBAN SPACE

This second part of the text describes the second phase of this project when the new movable *Gaiolas* reach Urban Space.

As stated earlier, the overall goal of this entire project is to raise awareness for the importance of preserving anonymous civil heritage buildings, namely their interiors. The first phase dealt with raising awareness of students, architects, engineers, craftspeople and enthusiasts – The *Gaiola* as a pedagogical tool. The second phase aims to take this objective to a broader audience, thus getting out of the workshop and entering urban space. – The *Gaiola* as a Folly.

Follies have frequently been considered playful enchanting oddities with an underlying sense of uselessness, which contributed to accentuate their aesthetic and artistic freedom.

With that in mind, can the amount of usefulness described previously in this text compromise the *Gaiola's* Folly nature when it reaches urban space? On the other hand, if at all considered a Folly, will it lose its previous values associated with the building phase?

To better frame the role of these new movable *Gaiolas* as Follies in Urban Space, this phase of the project will focus on those two characteristics present in any Folly: Their Oddity and Uselessness. The methodology applied in this second phase will overlap the worlds of Literature,

History, Philosophy and Theatre.

Let us start looking for some answers in Victor Hugo's novel "*Les Misérables*".

"O utilité inattendue de l'inutile!"

In Victor Hugo's celebrated novel "*Les Misérables*", one can find a striking passage that sheds light on how the *Gaiola* may affect public space and public opinion, maintaining the pedagogical and critical sides that this project puts forward, without losing the main characteristics of a Folly.

This passage depicts a bizarre forty feet tall Elephant Sculpture placed on a corner of Place de *la Bastille* in Paris. This was in fact a timber and plaster model for a future monument to be raised in this public square which was never built.

This plaster Elephant stood in that site for decades, gradually decaying and becoming a sorry sight to be seen, mainly – as Hugo states – for the bourgeoisie in their Sunday clothes who when passing before it asked: – "What's the good of that?"

While describing the poor condition of the plaster Elephant in a marvellous poetic manner, Hugo sets little Gavroche, a street child and one of the main characters of the novel, to climbing one of the Elephant's legs and sneak inside the beast's belly. The monumental Elephant had become the impoverished infant's home. The author subsequently declares emotively: – "Oh, unforeseen utility of the useless!"

What was useless and a nuisance in the eyes of bourgeois society was unexpectedly infused with the noble use of a haven for a homeless child.

In "*Les Misérables*", the crooked Elephant is set between the condition of a useless oddity in urban space, and the unexpected condition of becoming useful.

The Elephant of the Bastille as a working model bears some resemblance with the *Gaiolas* coming from the Workshop: Odd full-scale working models of something that may never be built in their original situation. This somewhat

tragic condition as a starting point for the *Gaiolas* in urban space may allow, however, through its uselessness, unexpected uses opening up unforeseen possibilities for social change.

As stated earlier, the *Gaiolas* as Follies will navigate between the notions of Oddity and Uselessness, which we will next delve into.

First, we will work with the idea of Oddity, through the concept of the Estrangement Effect, borrowed from Epic Theatre.

"War. What is it good for?": Epic Theatre as a tool

The project of the new movable *Gaiolas* as Follies in urban space, will happen in two stages, emulating two confrontations from Lisbon's 3000 years old history: The 1147 Lisbon's Siege and the 1974 April 25th Revolution.

The first stage will happen between

November 1st 2025 – to mark the 270 years of the Great Earthquake – and the end of that year. The second stage will extend throughout 2026.

Both these stages of the Return of the Gaiola to the City employ the tool of Theatre, associating the Gaiolas to Machines of War to allude to a confrontation with the state of affairs this project aims to criticise.

In the first stage, the Gaiolas will act as Assault Towers, the ones used in Lisbon's 1147 Siege, creating the feeling of imminent attack. An attack indeed happened in 1147, originating the change from a Moorish kingdom to a Christian one. The goal of this brief stage (only two months) is to enact this feeling of an imminent confrontation, the will to change regimes (Fig.9).

Although still military in nature, the image used in the second stage is, however, different in scope. Here, throughout 2026, the *Gaiolas* will be

moved and stationed around town, triggering memories of the April 25th 1974 Revolution. This choice is quite intentional due to the nature of the events of that day in April, where armoured tanks invaded public space without any tank shell being shot. In fact, since the early hours of that morning, the People rushed to the streets and partied among the soldiers who barely kept military composure. Citizens climbed atop the tanks, offered red carnations to the soldiers and shut up the barrels of machine guns and the tanks' cannons with these flowers. The "Carnation Revolution" brought Democracy back after 41 years of a Fascist Regime (Fig.10).

The War Machines outside the city walls (1147) or in the city centre (1974) were, of course, unusual events far from the normal day-to-day affairs of the city. Such machines were, in a way, some sort of Oddities.

Epic Theatre, and the theory behind it, seems the ideal framework to work with this feeling associated with the presence

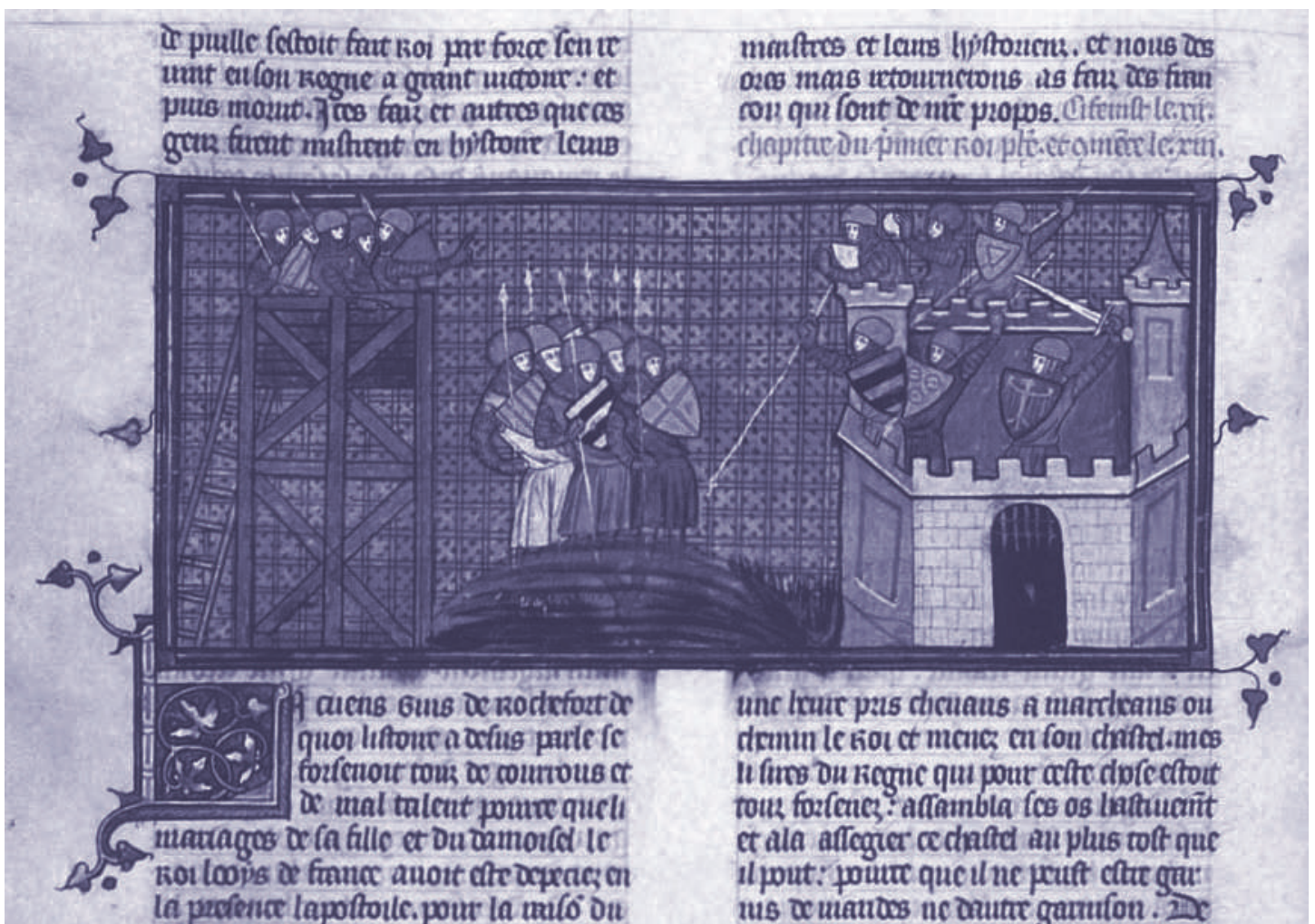


Fig. 9 - Excerpt of an illuminated manuscript depicting an Assault Tower.

of Oddities, in other words, with the presence of what seems strange or out of place.

The main concept behind Epic Theatre is the Estrangement Effect, a performing arts concept coined by German playwright Bertolt Brecht, which aims, through a variety of techniques, to draw the public into an attitude of critical judgment.

This theoretical framework, developed a century ago in Berlin during the Weimar Republic, also aims to highlight the existence of an additional inspiring universe to “The Roaring Twenties” and “Les Années Folles”, one where wild playfulness and social criticism were close-knit.

“L'utilità dell'inutile: Manifesto”²¹

This section borrows its title from a curious book by the Italian philosopher and professor of Italian Literature Nuccio Ordine, which works along the same

lines of insight as Victor Hugo previously described.

Ordine displays abundant evidence, referring to the work of great philosophers and writers throughout history, on the importance of uselessness.

He focuses on those disciplines and ways of looking at research and culture that don't seem to immediately and explicitly relate to any kind of usefulness of an economic or productive sort. Indeed, there is, in mercantile democracies, knowledge, which is deemed to be “useless” that instead proves to be of an extraordinary utility .

The very sense of uselessness of the *Gaiolas* when in urban space - revisiting the aforementioned Elephant de la Bastille and the reflections in Nuccio Ordine's book – will eventually call for a different set of priorities, questioning the present society's overall focus on utilitarianism. Shifting the look away from usefulness, we may (as previously outlined in the

section The value of old buildings) travel back to Adam Smith's notion of value, where attention lies in substance, not in usefulness.

These odd cages may trigger an “unforeseen utility of the useless”. The *Gaiolas* will be literally open structures that may welcome all sort of unpredictable uses by the public.

CONCLUSION OF PART II

This second Part of the text presented a possible theoretical framework to work on, where the notions of Oddity and Uselessness are the main guidelines to this public phase of the “*Gaiola Project*”, at the end of 2025 and throughout 2026. With this in mind, we must encourage an engagement with domains like the Visual Arts, Theatre, Philosophy, Anthropology, Sociology, Science, among other domains of the Human Spirit, stirring up practitioners from these areas to perhaps curate several activities with the public, inside and around the *Gaiolas*.



Fig. 10 - Hitch-hiking and celebrating.

CONCLUSION

The original Gaiolas Pombalinas have vanished almost in their entirety. They were, as previously stated, evidence of an innovative structural system created in the 18th Century, on the eve of seismic science, and a testimony to building practice excellence.

A new disastrous way of rehabilitating old heritage buildings is destroying their interiors and these structures, and applying current building techniques totally alien to the buildings original ones. The manual effort and expertise in wood and masonry construction, applied in the past by hundreds of construction workers is being unabashedly erased to be replaced by poured concrete or welded iron. Consequently, the value based on the incredible amount of labour and toil embodied in those buildings is lost: it was replaced by less labour and an incredible expenditure of energy and non-renewable resources, which are totally against the best practises in Sustainability.

On one hand, this *Gaiola* Project aims to spur enthusiasm about heritage related issues in the student, the professional and the amateur community, and, on the other hand, help to develop awareness of those same issues among the general public.

This project points out that the goal of attaining this enthusiasm and awareness is best achieved in a communal atmosphere, developing interaction and cooperation with others. This can happen in the workshop and in urban space, both locally and globally.

In the same way the *Gaiola Pombalina* structure was a support for domestic life in buildings throughout two and a half centuries, so the new movable *Gaiolas* will become a support for public life: an inclusive, community oriented one.

At the end of this text, we come full circle to its beginning. We return to the Twenties - to the 1920s, actually.

In the 1920s, James Weldon Johnson - the African-American writer and civil rights activist associated with the *Haarlem Renaissance* - and his brother the composer J. Rosamond Johnson

composed the spiritual song called "Dem Bones". This song depicts the Old Testament tale of Ezekiel (Ezekiel 37: 1-14), named "The Vision of the Valley of Dry Bones" that describes a prophecy in the form of a dream, where Ezekiel stands before a valley overflowing with dry human bones. The prophet witnesses those bones starting connecting each other, forming skeletons that eventually stand up and walk again.

This song became a powerful anthem for a social movement that was itself just beginning to come together, at a time when spirituals were a powerful binding force among black Americans. "Dem Bones" may also inspire us to come together and connect those dry wooden beams and bring the *Gaiolas*, like "skeletons", back to life:

"Dem Bones"²⁵

*Ezekiel connected dem dry bones,
Ezekiel connected dem dry bones,
Ezekiel in the Valley of Dry Bones,
Now hear the word of the Lord.*

*Toe bone connected to the foot bone
Foot bone connected to the heel bone
Heel bone connected to the ankle bone
Ankle bone connected to the shin bone
Shin bone connected to the knee bone
Knee bone connected to the thigh bone
Thigh bone connected to the hip bone
Hip bone connected to the back bone
Back bone connected to the shoulder bone
Shoulder bone connected to the neck bone
Neck bone connected to the head bone
Now hear the word of the Lord.*

*Dem bones, dem bones gonna walk around.
Dem bones, dem bones gonna walk around.
Dem bones, dem bones gonna walk around.
Now hear the word of the Lord.*

IMAGES

Fig. 1 – An *Écorché-style* depiction of a Pombaline Architecture building (see note 10) where one can appreciate the "*Gaiola Pombalina*" structural system in its context. – Jorge MASCARENHAS, Jorge. *Sistemas de Construção* – V. Lisboa: Livros Horizonte, 2004. ISBN 972-24-1338-4.

Fig. 2 – The Gaiola Folly. - SOL, Pedro. 2021.

Fig. 3 – "*Charpente*" plate from Diderot's *Encyclopédie*, (<http://planches.eu/>)

Fig. 4 – "*Menuiserie*" plate from Diderot's *Encyclopédie*, (<http://planches.eu/>)

Fig. 5 – A typical urban block from the Pombaline masterplan. This image displays different property dimensions encompassed in a regular looking façade and block (digitized image from *Cartulário Pombalino* – see note 11)

Fig. 6 – Articulation of the Gaiola Pombalina's wood structure with the exterior wall's stone masonry. View from inside on the left; view from outside on the right. (MASCARENHAS)

Fig. 7- Setting in stone the carpentry details of older timber construction. Stone on the right, Wood on the left. (Image from CHOISY, Auguste, *Histoire de l'Architecture*, 1899, Tome1, p.288 - <https://gallica.bnf.fr/ark:/12148/bpt6k6417116t/f625.item>)

Fig. 8 – Several assemblies in the Gaiola Pombalina System. (MASCARENHAS)

Fig. 9 – Excerpt of an illuminated manuscript depicting an Assault Tower on the siege to Gournay-sur-Marne (France). (<http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=43894>), from: COSTA, Bárbara Patrícia Leite. "Engenhos, armas e técnicas de cerco na Idade Média portuguesa (séculos XII-XIV)"

Fig. 10 – Hitch-hiking and celebrating, ascending Rua do Carmo on the way to the Chiado quartier. – Unknown photographer – (<https://escsmagazine.escs.ipl.pt/das-ruas-para-o-grande-ecra-tres-filmes-sobre-a-revolucao-dos-cravos/>) retrieved on October 19th 2021.

NOTES

1. The title of this article plays with the title of the italo-french 1978 movie directed by Édouard Molinaro, "Le Cage aux folles". In the title of this article, instead of "folles" (crazy people), we shall have "Folies" (Follies). The use of French words in an English title and the intention to

inscribe an English word in the French part of this title, aims to set an odd and playful atmosphere in the text and, in a somewhat twisted way, to introduce the Folly presented in this article, which is also a Cage.

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10. Pombaline Architecture. The portuguese architecture style developed during the tenure of office of Prime

Minister the Marquis of Pombal, to face the enormous rebuilding task after the 1755 Earthquake.

11. The only remaining drawing document of the time concerning architecture is the *Cartulário Pombalino*, a collection of watercolour facades that provides information on the principle of unity and regularity of the urban block comprising various buildings with different dimensions. - *Cartulário Pombalino*, Lisboa: Câmara Municipal de Lisboa, Direcção Municipal de Cultura, Divisão de Gestão de Arquivos, Arquivo Histórico. 1999. ISBN 978-972-8517-08-3

12. In this section, the word “assembly” appears in its dual meaning: “the process of putting together the parts of a machine or structure” and “a group of people, especially one gathered together regularly for a particular purpose.” <https://dictionary.cambridge.org/pt/dicionario/ingles/assembly>, retrieved on September 28th 2021.

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19. “Decision of the Intergovernmental Committee: 5.COM 6.12”, (<https://ich.unesco.org/en/decisions/5.COM/6.12>) retrieved on August 5th 2021.

20. One should further note that even the French mastery of these medieval axe techniques is quite recent. Before the 1990s, no one in France mastered these techniques anymore. The fall of the Berlin Wall was the event that allowed French anthropologist and founder of Les Charpentiers sans Frontières François Calame to promote in 1992 in Romania the first international workshop of ancient wood construction techniques, where French Carpenters learned from Romanian Carpenters that still retained that Craft.

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25. The spiritual song “Dem Bones” (also called “Dry Bones”, or “Dem Dry Bones”) was first recorded in 1928 by The Fisk Jubilee Singers with the title “Dry Bones”, here's a link to listen to it: <https://www.youtube.com/watch?v=dKt74dqBLLk>. The lyrics presented in the text are an excerpt corresponding to the first part of the song that sings about the bones being connected. The second part of the song describes the bones being disconnected. We don't want that, do we?

AGENCIES

Portuguese Follies since the 15th century till the early 21st century

A drawn writing approach to the concept

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Fig. 1 - Portuguese Follies since the 15th century till the early 21st century: drawn writing by Victor Mestre.

As casinhas de prazer da cidade de Funchal implantam-se estrategicamente em locais de relevante amplitude visual para desfruto da paisagem. De um modo geral dependuram-se sobre muros de quintas em continuidade dos jardins de plantas luxuriantes e arvorar monumentais. Destinam-se ao usufruto exterior, protajido sobretudo do calor, onde se dormita, ou se lê, ou simplesmente se usufruem da paisagem sem o incomodo de se ser observado.

As grelhagens tradicionais que aportaram tipicamente emprastam estas pequenas Funcheiras locais tararam como estilo preponderante madeirense.



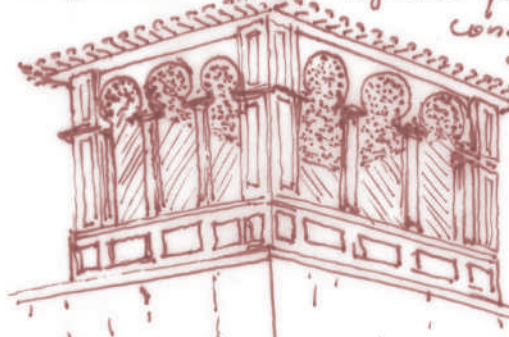
lo valmente denominada de expressao colonial XIX e XX em pra-maritimas, certo exotismo a quintas da aristocracia Inglesas, adopi o eclatismo



embora algumas delas se enquadrem na arquitectura tradicional Alguas mais eruditas no seu desenho poderao ter alguma referencias polys dos jardins ingleses que difundiram a moda das construoas neo-goticas, sobretudo dos pequenos pavilhoes românticos desenhados ainda no sec. XVIII pelo jardineiro ingles Batty Langley. Mas a pratica destas construoas enquanto lugares de descanso de fresco, tem uma longa tradicoes em Portugal podendo ser observados em diversos Paços palaciaes e nobres



Formoso rein-venta a casinha de prazer recuperando os materiais tradicionais e a sua relevancia patrimonial no contexto paisagistico e arquitectonico.



Alguas ramontam ao sec. XV outras na transicao para o sec. XVI, como a quinta das Torres em Azeitao, o pequeno templo se ou outro exemplo do pequeno localizado dependuradas sobre a entrada do Paço de Belas.



Estas construoas para fruicoes semi-exterior estiveram sempre presentes nos conventos enquanto casais de fresco, quicu quem as introduziu. Em todos os seculos encontramos exemplos, ainda que a partir da segunda metade do sec. XIX com a introducao do romantismo adquiriram maior relevancia, caracterizando-se enquanto ruinas da cidade de Evora desenhadas pelo cenografo Cimatti, ou inspiradas do se formalmente em elementos vegetativas de que e exemplo o belvedere do Parque de Sao Roque.



Alguas exemplos do pitoresco guardam ao bello e ao aco como e o exemplo do casinhas de prazer da Vila Mussi no Bucaco. Tambem as incorporam esta tecnologia

Fig. 2 – Portuguese Follies in Madeira Island: “casinhas de prazer” since the 15th century till the early 21st century: drawn writing by Victor Mestre.

The Casinhas de Prazer (in a literal translation, “pleasure houses”) of the Portuguese city of Funchal, on the Island of Madeira, are small architectural constructions containing spaces always strategically placed in locations where the visual sweep or prospect is significant to enjoy the landscape; overlooking the estate, the street, or the sea (Fig. 1).

Generally speaking, they are attached to the walls of Quintas (manor houses) in association with lush gardens and monumental trees, providing a romantic and playful place.

As small structures, they are intended for outdoor use, protecting those inside, especially from the heat, where you can sleep, read, drink a cup of tea, embroider a fine cloth, or simply enjoy the landscape, without the inconvenience of being observed by the passersby. Built in painted wood or stone, the wooden sunshades, locally named *tapa-sóis*, equipped with *bilhardeiras* (mechanism that allows you to orientate the shutter boards and therefore, to see and/or to be seen), replicate traditional shutters, some with a colonial expression that arrived throughout the 19th and 20th century in most maritime cities, lending a certain exoticism to these small constructions.

In Funchal, the Quintas owned by the local aristocracy and British families, adopted Eclecticism as their predominant style, although some of them can be included in the traditional Madeiran architecture (MESTRE 2002). Those with a scholarly appearance, may also have in their design some reference to the follies of English gardens that spread the fashion of neo-Gothic buildings, especially the small romantic pavilions designed in the 18th century by the gardener Batty Langley (LANGLEY, LANGLEY 1742). His pocket-sized books of designs were made to be available to builders.

The application of these constructions, as refreshing resting places, have a long tradition in Portugal and can be seen in various palaces, manors and houses of the nobility across the country (Fig. 2). Some date back to the 15th century, in the transition to the 16th century, such as Quinta das Torres, in Azeitão, where

a small temple shaped follie is integrated in the middle of the small-scale lake or, in another exceptional example, the follie is located on top of the boundary wall, over the entrance to Paço de Belas. These semi-outdoor buildings were also always present in convents as fresco houses, and one wonders whoever included them in these religious buildings.

In every century we find examples of these Portuguese follies, although particularly since the introduction of Romanticism in the second half of the 19th century, these constructions acquired greater relevance, recharacterizing themselves as fictional ruins, such as those in Évora Public Garden, designed by the Italian scenographer and architect Giuseppe Cinatti. Others, as the belvedere at São Roque Park in Porto, for example, were inspired by plant-like forms.

Some examples from the beginning of the 20th century use reinforced concrete and steel, as is the example of the picturesque umbrella at Villa Missi, in Buçaco. The casinhas de prazer in Funchal also incorporated this technology and, in the 1950s, the architect Raúl Chorão Ramalho renewed this Maderian

icon, by including one in the new Biachi House. At the beginning of the 21st century, in the renovation of Quinta de Vale Formoso, we (Mestre, Aleixo, 2012) also reinvented this follie, recovering traditional materials and their heritage that are relevant to the cultural context of the island landscape (Fig.3).

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MESTRE, Victor. ALEIXO, Sofia. *Lar do Vale Formoso | Vale Formoso Elderly Home*. In: NEVES, JM (ed.). *Lar do Vale Formoso + Quarteirão histórico de Santa Cruz*. Coleção 1+1. Lisboa: Uzina Books, 2012, pp. 4-21.

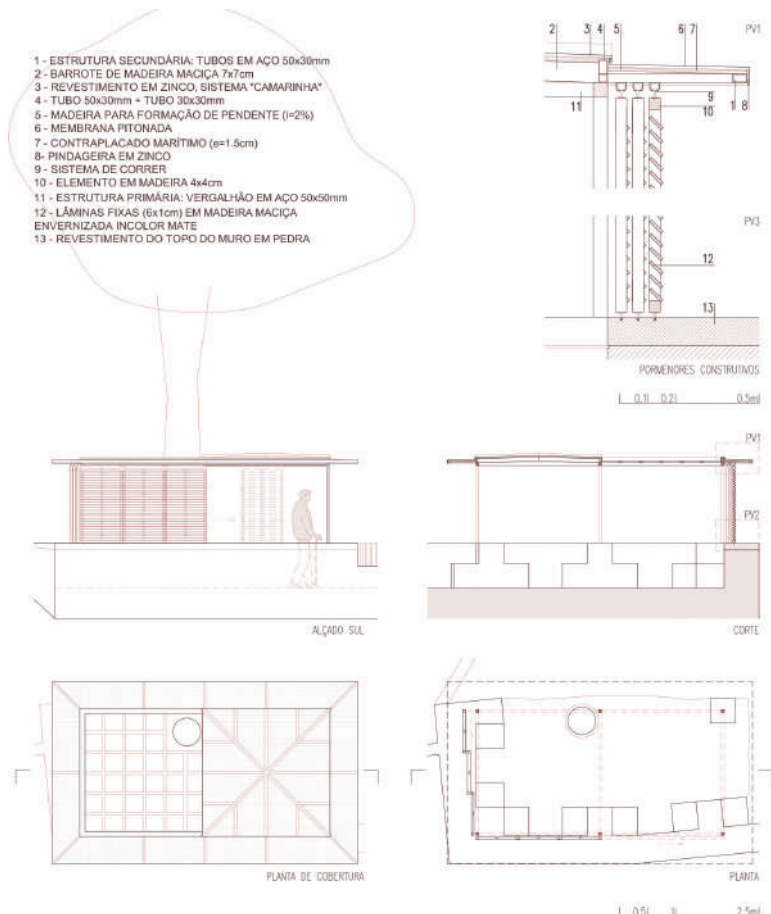
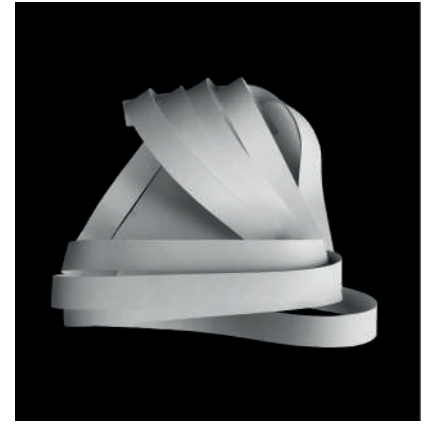


Fig. 3 – Renovation of Quinta de Vale Formoso (Mestre, Aleixo, 2012).

ATLAS

An ATLAS of Follies.

Ah, the folly of youth!



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² Umeå University, Sweden

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The title of this section suggests a presentation of those typical and welcomed student projects that can (at first glance) lack good sense or general prudence, but which only occur during the period you are a student, in which apparently naive ideas present solutions to global problems. This is often led by the most valued aspiration - to save the world. Here we celebrate the freedom of thought that is directed towards the architectural idea of public space.

This can be a space where social gathering was prohibited, where simply standing and watching was reason to see a drone broadcasting the need to return home, where even simple sunbathing on a beach gave rise to an explanation from a police officer about the ban on staying still arising from the COVID19 pandemic. After all, all these situations would have seemed beyond remarkable, even 'foolish' back in 2019.

The ATLAS presented in this section is the result of a call for students' projects based on the topic *FOLLIES* in the public realm as objects and places of delight and pleasure and, therefore, of fun and happiness. *Follies* were to be thought of as urban devices that would trigger the social and cultural transformation of cities, as mechanisms for positive social change, and as attractive structures to promote encounters between people and between people and places.

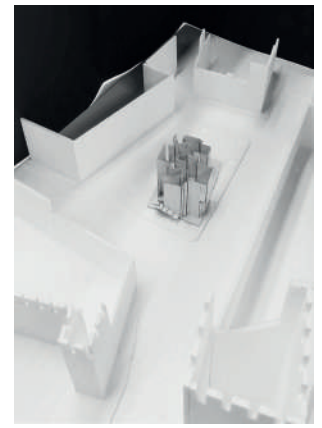
The UoU workshops are a place where the

concepts of cultural values, public space and public place are explored through architectural interventions. Reflections on these workshops were encouraged for this section of the journal that focusses on the education of future architects, the internationalisation of teaching architecture, European universities, architectural education and finally, on architecture and sociocultural responsibilities.

This topic has been explored at the University of Évora for a couple of years and it therefore informed the semester two Workshop #3b of the University of Universities (UoU) project.

Students' work whose output reflects on public space, social interaction and the capacity to ascribe significance to a new architectural space in the urban landscape, and therefore creating places, has been included in this ATLAS.

In the UoU course, a network of academics from different schools of architecture around the world joined together to tutoring two-week long online workshops for students from several universities and diverse nationalities and cultural backgrounds. Workshop #3b suggested that students join together online in groups to work collaboratively on the design of a *Follie* through research on the meaning of the term and on the significance that this urban device could gain in a historic city (a World Heritage City as defined by UNESCO) such as Évora in Portugal.



However, this particular workshop presented an additional challenge: mixing first year students of the Portuguese University with third and fourth year peers from other UoU universities. The youngest had to gather the necessary data to inform the other students about the local history, culture, society of a city the older students had not visited. They were their local eyes and ears and therefore they taught the older, and the older guided and orientated the younger in the excitement of designing in an international team. The tutorials focused on the existing values of the city and on the new values that the very well-considered location, and design of a *Follie* could create.

Although language seemed to have been an initial barrier it was not long before the ‘un-national’ language of architecture, through sketches, drawings, and models connected all the students and stimulated debates within each group. The tutors only had to give relatively small guidance as the students enthusiasm was great and the lockdown that was taking place around the world at this time (March 2020) was used as an opportunity to learn, teach and “have fun” in another country.

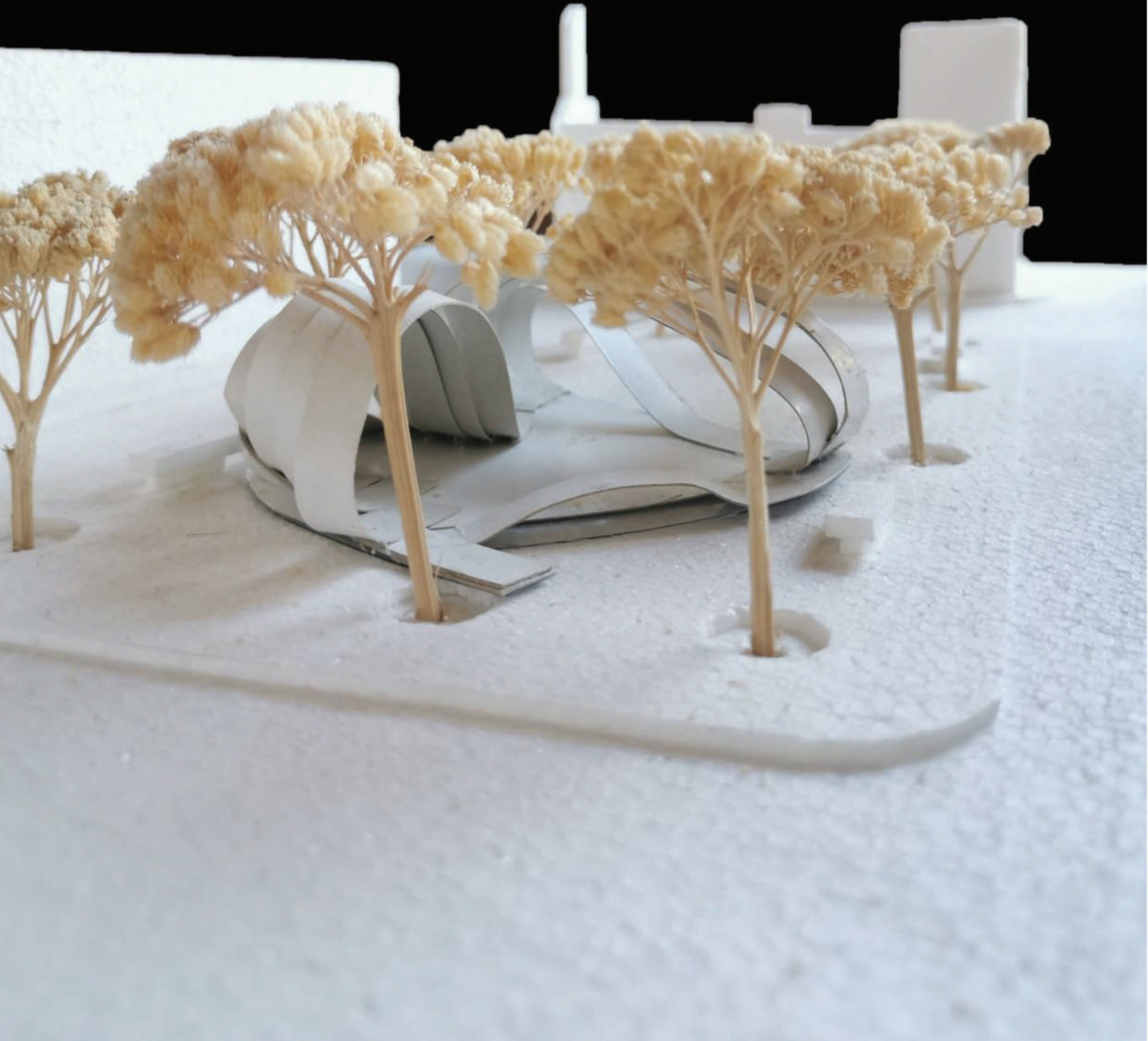
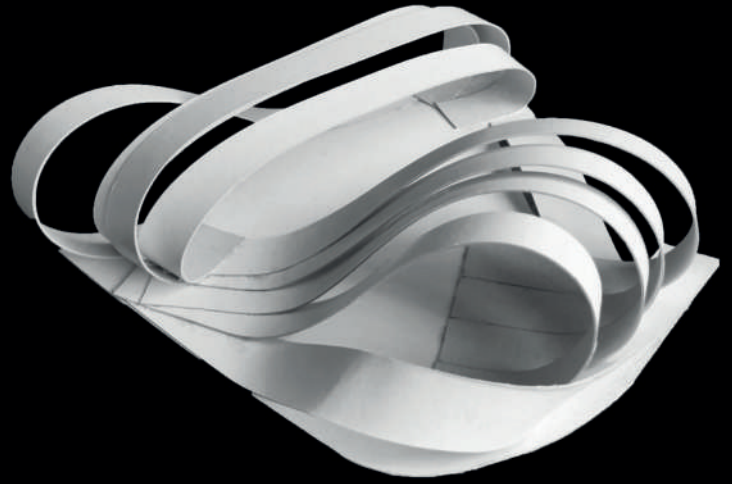
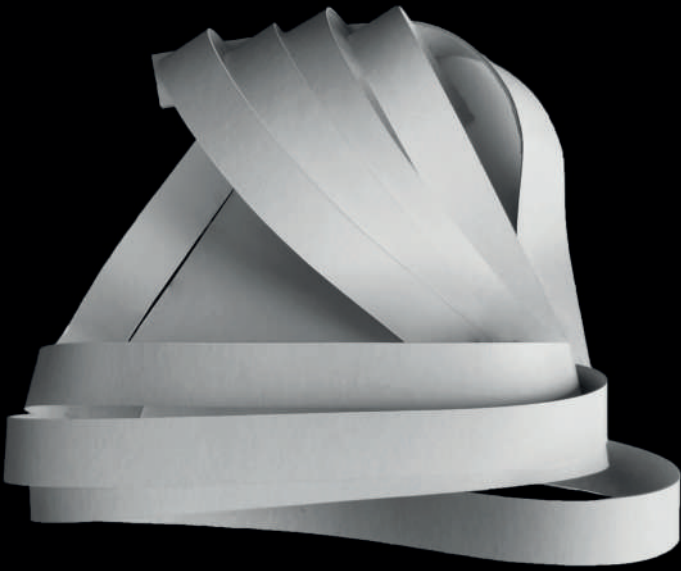
As the aim of the UoU scientific journal is to open a reflection on the intercultural collaboration in architecture between the universities and academics involved, as well as more than three-hundred students collaborating in the University of Universities project, the call for articles has been

opened to student’s projects related to the journal’s theme: *Follies*.

The call for Issue #2 has received contributions from students’ work developed in a range of universities, this gives us the opportunity of extending the reflection from Évora to Poland to Turkey and Sweden. Work has also been developed within the scope of the Summer School of Architecture held at the Wrocław University of Science and Technology, in UoU Wokshop “pop-up” and from contributions developed during the BA project degree at Umeå University in Sweden.

The *Folly / Follie* is seen as a pedagogical experiment, as a material object that has the meaning of activating a memory, of providing the space for research, of incorporating the aesthetic, of having material and cultural value, of representing a reference independent from time and space, and (importantly) of providing a “fun” space for learning architecture.

Note: In this issue students work was ‘peer’-reviewed (by academics), providing an example of the type of feedback scientific journals provide to authors, which is important not just for their future submission of research papers but also to let students know that UoU values their work as much as the one conducted and written by academics.



Curvature

Gomes, Paulo¹

¹ University of Évora, Portugal

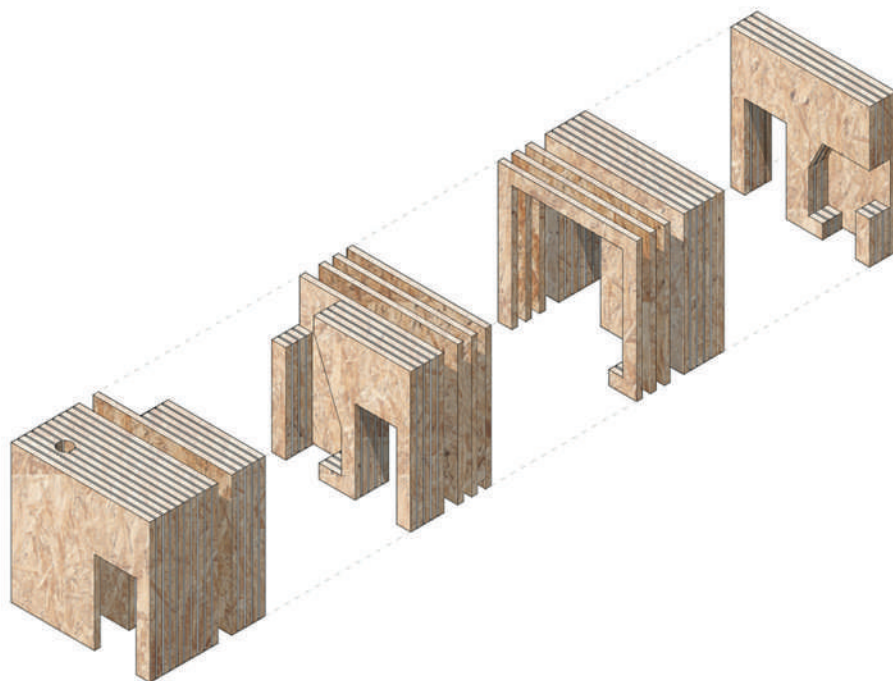
During the first year of studies in the Architecture course at Évora University, we were challenged to explore the concept of Follie. For this exercise, we were given a site, a small plaza in Évora within the limits of the World Heritage City medieval walls, and students were asked to analyse the surroundings and create a structure that would have an impact on users and, simultaneously, have a communitarian purpose. This structure had to provide a moment of pause for both city dwellers and visitors in order to offer a new urban and architectural experience and a different way of connecting with the close environment.

My intervention strategy set a certain direction, by selecting a construction or a detail that I wanted to highlight, followed by abstract thinking on how could I design a structure that would create this

new experience in this plaza, and make it available for community use. I chose the Tower, an element of the city's medieval wall. Curvature follie was designed based on the study of the layout of several curved strips, supported on the square's pavement, organized in such a way as to create three distinct places. The first would be the entrance, welcoming the user and inviting exploration.

The second entails a reserved area, providing privacy and shelter. Both of these areas are covered, offering not only shade from the hot Alentejo sun but also shelter from the winter rains.

Finally, there is a strip that rises from the pavement, forming a bench facing the Medieval Tower, where an invitation to sit and enjoy the view of the historic monument is offered.



Occupy common space

Malarranha, Rita¹

¹ University of Évora, Portugal

Beauty is something we all recognise, and yet its description and essence is relative and dependent on the person who describes it. Arguably, architecture has only a very pure, simple and true description. It is a functional beauty, in most of its cases, it is still a materialized functional poetic beauty. As Alvar Aalto says, “The ultimate goal of the architect is to create a paradise. Every house, every product of architecture should be a fruit of our endeavour to build an earthly paradise for people” [1]

This same paradise must also be taken into account when making architecture for common uses and purposes, when architectural devices for common use may act as catalysts or magnets that encourage public interaction, even though this way of thinking seems to go in an opposite direction regarding the cultural and social individuality that we live nowadays in this self-absorbed society. [2]

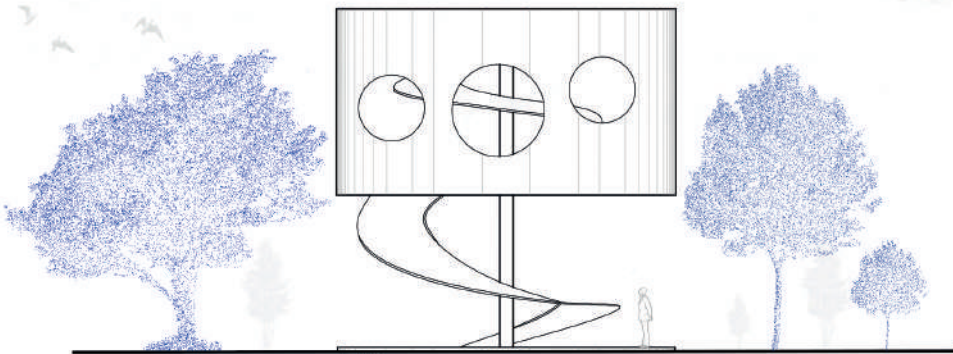
Public urban spaces need to return to the life and purpose for which they were first designed, reattracting people’s attention to these places. Architects’ attention to the occupation of the public space should provide designed contributes - even though ephemeral in aspect and in essence - to be practiced, crossed, lived, i.e., to really appreciate it.

Occupy is a *follie*, an urban device, that proposes to those who use it not to cross it, but remain in its interior space, to enjoy remaining inside. The proposal is based on four modules, each one specifically designed to contain a distinct spatial experience of leisure and/or rest, where intentional light qualities create different atmospheric ambiances.

The first space was designed to contain a single person, with a resting space and a small opening that allows natural light to enter the space. An intermediate space promotes social interaction between the users who become part of the space, in an area of pause. And finally, a third space offers rest and leisure for two users, with zenithal light. The fourth device module is just an entrance. Designed to be place in a park, garden or square, the use of wood in this device contributes for a pleasant integration in the outdoor environment.

[1] AALTO, Alvar, citation from a lecture at the Jubilee Meeting of the Southern Sweden Master Builders Society in Malmö, 1957.

[2] BERMUDEZ, Julio. “Utopia: A Phenomenological Critique with an Architectural Promise”, 2016, p.4



TARIQ
esc. 1/200

The city presents itself differently for those arriving by land or by sea*

de Souza Alves, Gislaine¹

¹ University of Évora, Portugal

*The title is inspired by the “Invisible Cities” (CALVINO, 1990, p. 21)

The brief - to define a device to be installed in a public space to reinforce the connection between people in order to share public spaces - explores the concept of place-making. This should contribute to leisure and free time, enabling people to get to know each other, relax, and encourage cultural and social activities.

Tariq (طريق) is defined by a circular route that leads to a rooftop providing different points of view of the city with space for contemplation and socialising (to sit, to stay and talk between locals and visitors).

The name is born from the concept defined by Le Corbusier Promenade Architecturale –“Arabic architecture gives us a precious lesson. It is appreciated on foot; it is walking, moving, that we see the development of the ordinances of architecture” [1]. So we sought to associate the

concept of the Promenade

Architecturale, the Arab influence and the device’s objective: walking slowly and appreciating the landscape.

With the post covid reopening we will have to be tourists again in our own city, remembering the sounds, flavours, smells and the gentle touch of the breeze. Experience the pause, contemplation and paths outside the corridors of our house, new angles and perspectives created by revisiting places from before and rediscovering what had not been seen, as the “city soaks like a sponge in this wave that ebbs from memories and dilates” [2].

[1] MACIEL, Carlos Alberto. Villa Savoye: arquitetura e manifesto. 2002. In: <https://vitruvius.com.br/index.php/revistas/read/arquitextos/02.024/785Plug-in>

[2] CALVINO, Ítalo. As cidades invisíveis. São Paulo: Companhia das Letras, 1990.



Focal Point

Mendes, Beatriz¹

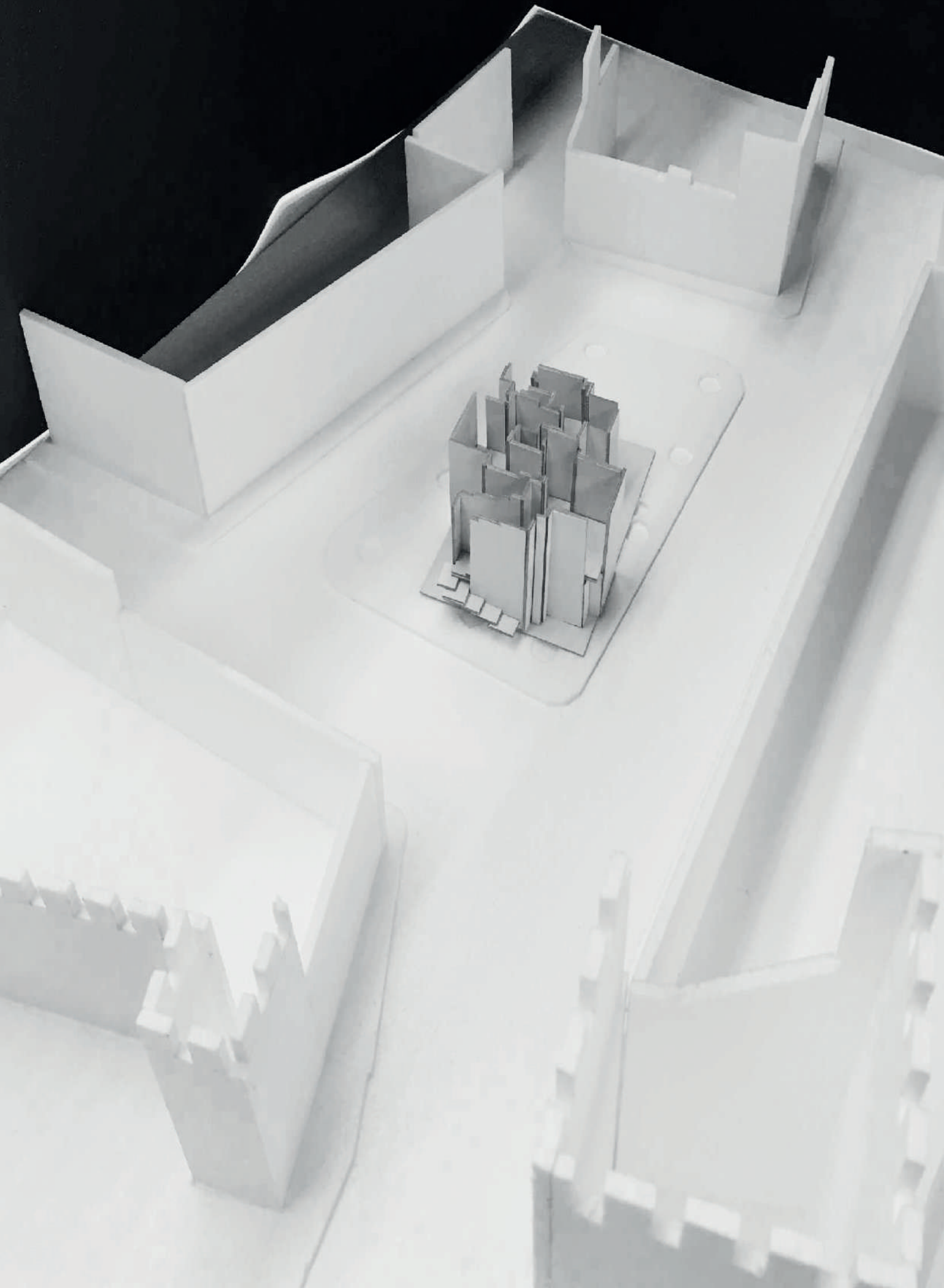
¹ University of Évora, Portugal

As 1st-year students of Design Studio I, we were asked to explore the concept of place-making in Évora in a specific square of the city, and thus conceive a structure that would provide moments of pause and new ways of observing and feeling urban life while establishing links with the historic elements.

As such, I started the design of the device establishing as a focal point a heritage element of the city: the major Tower. The *Follie*, conceived to be built in wood, establishes two spaces, where the smaller one frames the busiest street in the square, that attracts the greater number of people

to this space as it is the main road that connects the outskirts to the city historic centre. In addition, the space will also be tapering to accentuate the importance of the focal point.

The gaps between the building elements allows increasing the visual relationship between inside and outside, inviting people to enter and enjoy the space, the light, the views. This device can be used either for a moment of pause, either to gain a new perspective on the place. As it can be used for other types of activities, such as exhibitions and concerts, it contributes to a new way of observing and experiencing the city.



Composition

Zurisadai Hernández García, Perla¹

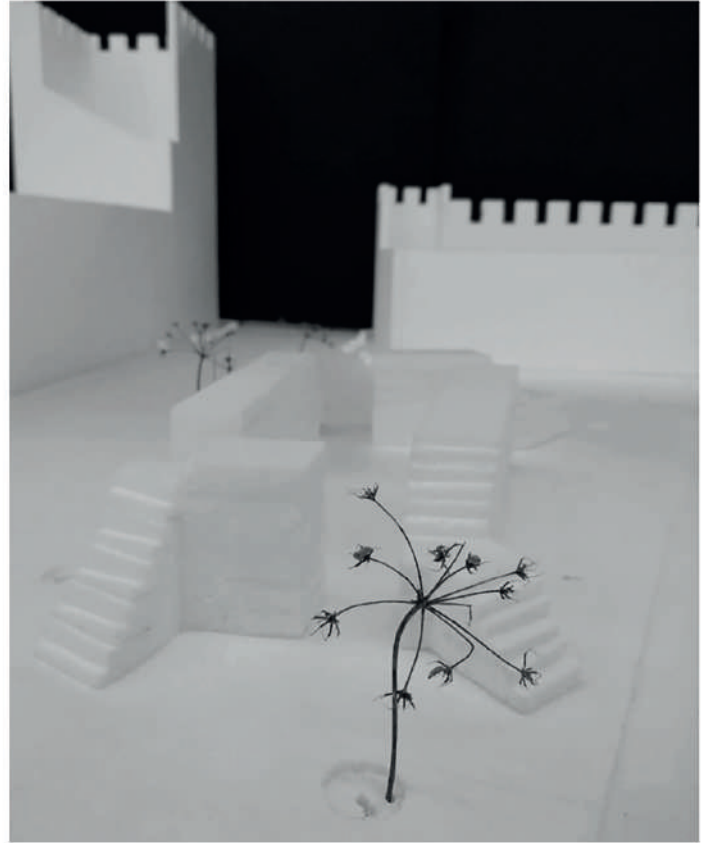
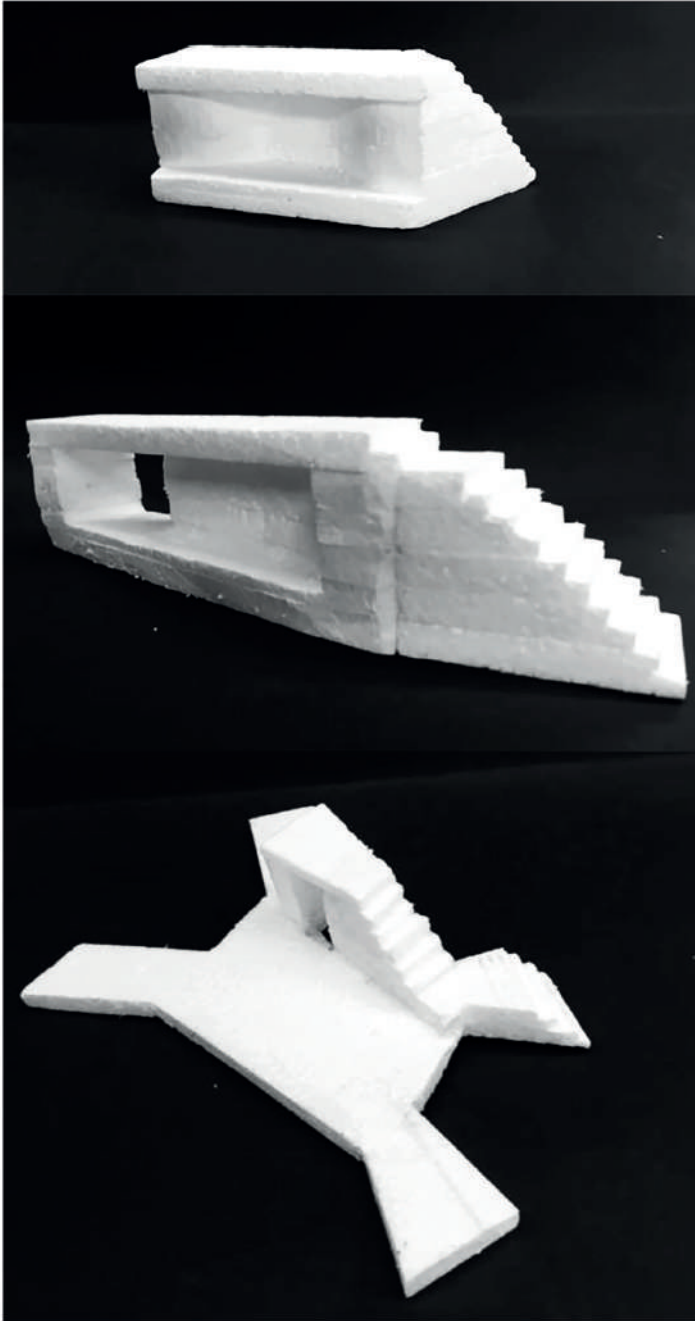
¹ University of Évora, Portugal



In 2018, in Design Studio I of the Integrated Master's Degree in Architecture at the University of Évora, an exercise was carried out by first-year students on the importance of perceiving history when intervening in the public realm. The intention was to design an urban device on the outskirts of the city of Évora, in Largo das Alterações, next to the Gate and Tower of Alconchel. These are elements of the medieval wall. The establishment of perceptual relationships with existing heritage elements was required, as well as a space to relax, meet people, live and recognise the city, inventing creative opportunities to enjoy public spaces.

Composition *Folly* is an urban device that establishes a relationship with the Alconchel Tower through the organisation of horizontal planes (providing several altimetric levels) and vertical planes, as if it was a game, shaping a path that allows the user to observe parts of the square through small openings on the vertical elements.

At its highest level, there is a large space with an opening where a visual link connects to the Tower, offering visitors another perspective of this noble architectural element, thus providing a moment to discover the historic city and enjoy these spaces.



A square within a square

Mora Castro, José Antonio¹

¹ University of Évora, Portugal

In the first semester of the first year, an exercise to consider the concept of place-making was put forward. This exercise was born from the need to have a new perception of both the city and how a public space could be rethought to offer new experiences to the people who use it on a daily basis. Each public space represents the physical identity of the World Heritage City of Évora and these *Follies* would make a difference as they aim to enable the enjoyment of the small details comprised in the urban and architectural environment.

The nature of the square invited us to study the streets and their eye-catching spots. From the Gate of Alconchel, in the medieval walls to the streets that converged on the square, there is a centrality

that could be redefined by taking advantage of the streets' directions. Having these access points, it was thought appropriate to offer a square within a square, a reserved space with a reduced relationship with the outer environment. It could be proposed using four volumes only.

The limits of this new plaza, representing the buildings in each surrounding block, created a new and smaller space that would increase the opportunity of a close conviviality. Inside there are benches to enjoy the space, without being bothered by the city environment. At the tops of the blocks, steps allow one to ascend to the higher level and enjoy another perspective on this part of the city.



Focus (re)discovering the city

Dambiro, Jusseline¹

¹ University of Évora, Portugal

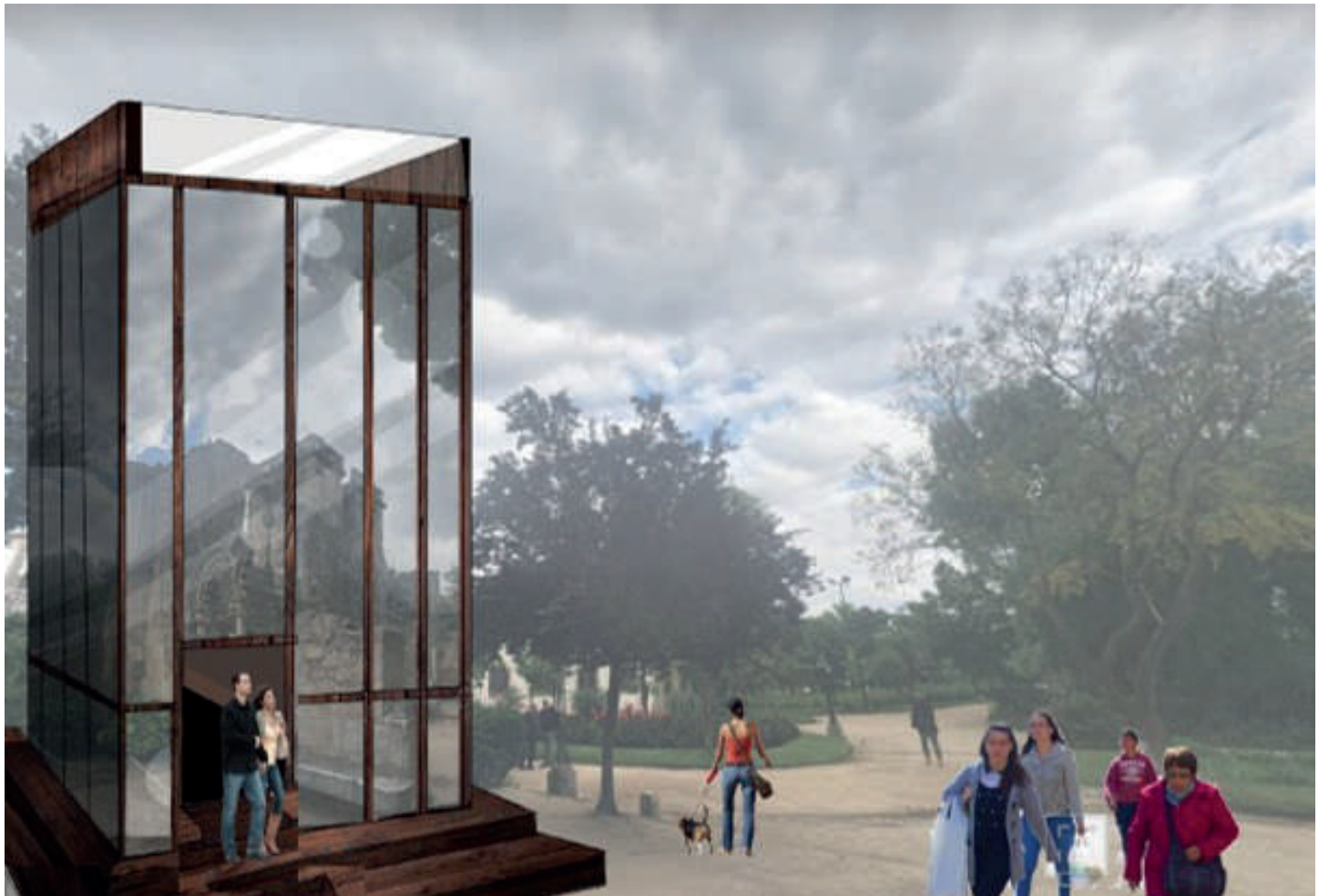
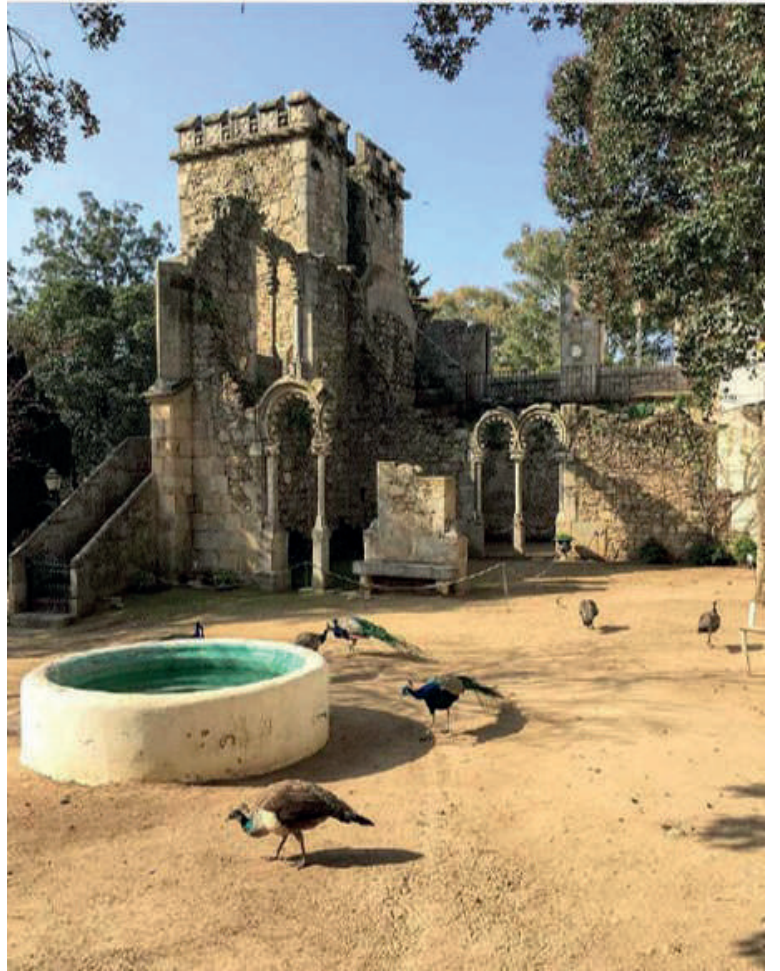
Sometimes the rush of everyday life does not allow us to pay attention to things that happen around us, from the bloom of flowers in spring, to the fall of leaves in autumn. We have kept our system so automatic that we look but we don't see, we exist but we don't live. The theme of the first exercise of the Design Studio I (Évora University) develops this topic by asking us to design an urban device (follie) that could provide new experiences for the users, such as relaxing, meditating, meeting new people, as well as rediscovering the city.

The chosen location was Largo das Alterações, a plaza at the limits of Évora city. This place is the point where several streets converge to Alconchel Gate, which gives this site a character of a passing-

through space rather than a space for permanence.

The proposal consists of rambling inside a spatial structure that twice directs the observer's gaze through two openings in the walls: the first looks towards the Alconchel Gate and its Towers, and the other, located on the opposite side, looks to the city in an attempt to assert this place's identity as an entrance hall to the Évora World Heritage City centre.

The path's climax arrives in an interior space that provides a moment for meditation and thought about the present moment, about the sensations felt in this particular closed place after the visual links with the outdoor urban environment.



New Fake Ruins of the Public Garden, Évora

da Silva Fernandes, Débora¹; Peneirol, Ana Catarina²; Figueira Neves, Mariana³; Nunes do Nascimento, Emanuelle Cristine⁴

¹ University of Évora, Portugal

² University of Évora, Portugal

³ University of Évora, Portugal

⁴ University of Évora, Portugal

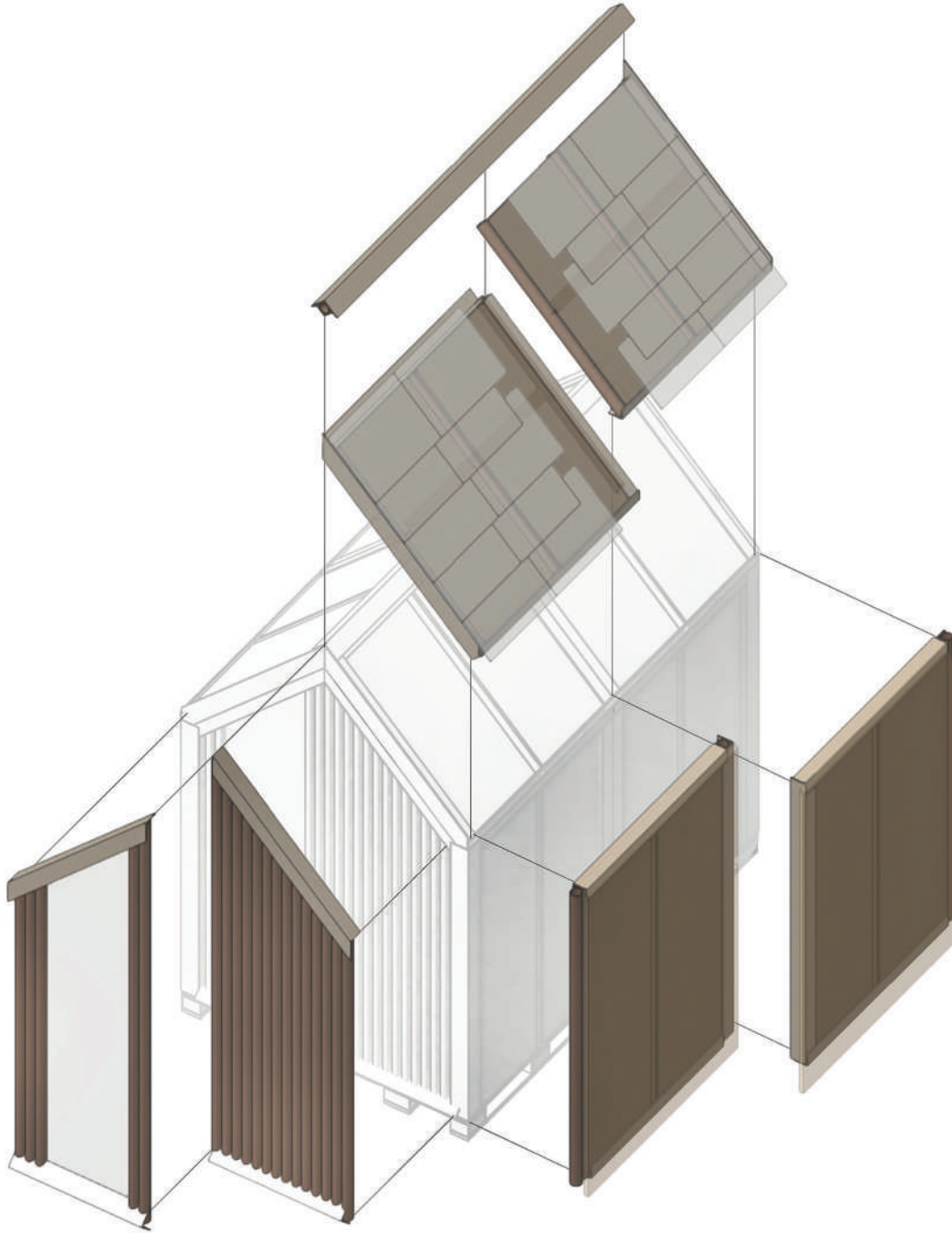
This proposal was developed in UoU Workshop 3b, by the University of Évora (2020-21). This brief consisted of creating a *follie* for a specific space in the city of Évora where it would have significance for visitors.

The first objective was to get an acquaintance with the city (cultural values; definitions of concepts...) and its vast history, followed by establishing the best location for this *follie*. Regarding the group dynamics, the tasks were divided, the Portuguese students were responsible for the research on the city and also for the visual communication. The foreign students, due to attending higher years, directed meetings, brainstorming sessions and the images that required a knowledge of graphic based software.

The place chosen was the Public Garden, more specifically the space next to the Fake Ruins, designed by Ruy Cinatti (1865), representing the scenographic evocation of the Neo-Manueline Style. It is located in the former orangery of The Royal Palace, in the space between the 14th-century medieval wall and the 17th-century fortifications, therefore an area of high cultural interest, along

with the D. Manuel Palace (16th century). The Fake Ruins are connected to a quadrangular tower of the wall, have two levels, and a ladder has been placed on this tower so that it could serve as a belvedere for the garden. The origin of the architectural materials used is found in several civil and religious monuments, with ornamental elements that link this structure with the D. Manuel Palace building period, i.e., the grandeur of the country and related to the period of Discoveries.

The group agreed to use this structure as an opportunity for our *folly*. The proposal entails the use of mirrors fixed in a geometric shape, a 'parallelepiped', with an inside stair that links to an upper terrace to enable the contemplation of the surroundings from different angles. However, those that stand outside the Folly can also admire different perspectives of the surrounding area through the mirrored images. These images convey the feeling of endless repetition, a symbol of infinity and nature. In short, the proposal entails a 'parallelepiped' form that provides a clean and clear reflection of the original fake ruins, and the use of stairs and linear elements, as found in the historic structure.



The Three Little Houses

Terelak, Marcelina¹

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Temporary architecture is a response to empty spaces that can be developed in many ways. Pavilions built for a given period and in connection with different needs of people can perfectly fit into the urban structure, become a background for cultural and social events, or become a factor integrating society and stimulating further activities. From 2020, most of the events requiring the preparation of such an appropriate architectural scenery ceased to exist and the desire to create new forms and experiment with architecture had to be artificially restrained by top-down restrictions.

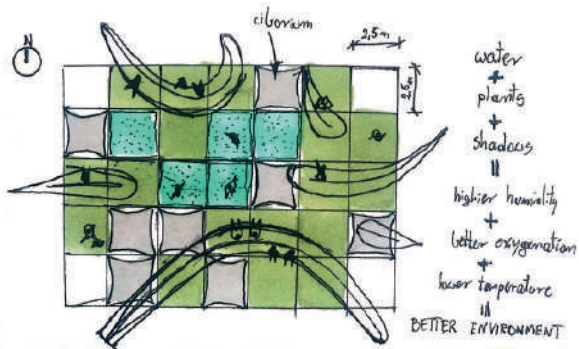
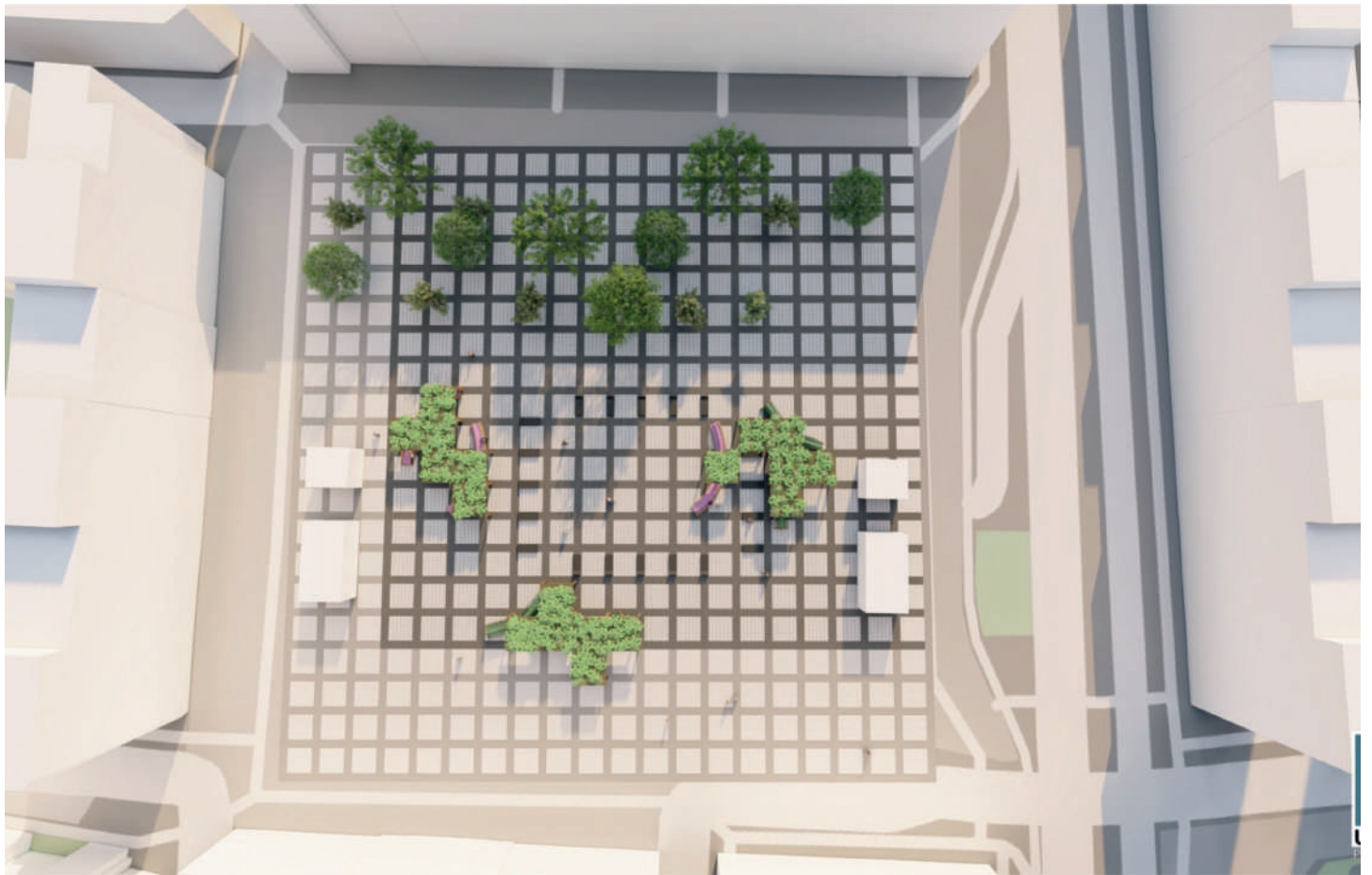
An important factor shaping a young architect is experiencing architecture through various types of workshops and experimental projects. During one of the editions of the Summer School of Architecture held at the Wrocław University of Science and Technology students decided to create three houses made of a light material - paper. Designing these structures took the form of a research from the very beginning. Throughout the whole process of designing, attempts were made to discover new possibilities of paper while the primary task was to create modules that would survive simulations of natural disasters - water, fire and impact. Each house was based on a different construction, which used various structures made of paper: corrugated cardboard, solid cardboard, cardboard with a honeycomb structure and paper tubes.

The final stage of the project of three cardboard houses were tests presented during a scientific

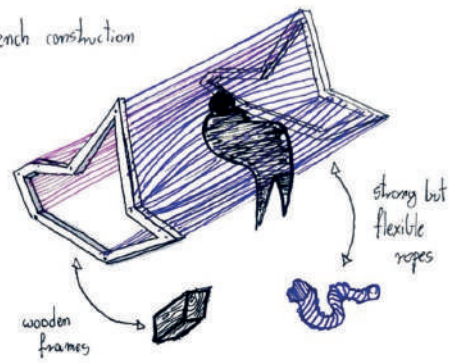
conference. The small form of pavilions, thanks to the use of light and ecological components, or because of low production costs and the possibility of quick construction, allows architects to play with various shapes and materials.

The concept of "paper architecture" becomes suddenly more meaningful. Designers face many prejudices and doubts about paper as a new building material. But, it is a common and easily available structure of natural origin. Due to the wide spectrum of forms made of paper, it is possible to develop modular components that can be transported and easily folded anywhere. Cardboard houses or structures can have a broad range of functions - from shelters for the poor or those affected by natural disasters, through facilities for intervention activities, to pavilions created for a specific period of time, tailored to the needs of a specific festival or as residential function. These constructions are a kind of release of bold concepts, they also give the possibility of prototyping. In case of any kind of danger, including the one related to a pandemic, they are easy to dismantle, recycle or reuse.

Thanks to the use of this type of modular solutions, young architects, artists, designers and students have the opportunity to develop on their own or by involving the local community in joint initiatives, caring for the common good of housing estates and the image of the city.

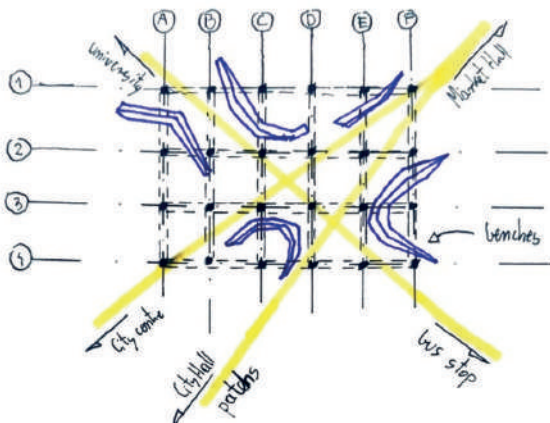
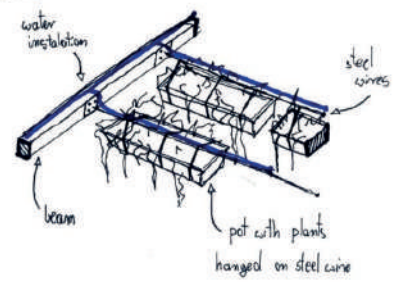


Bench construction



bench creates an organic shape while someone is sitting on it

Green roof construction



The New Lungs

Gromek, Jagoda ¹

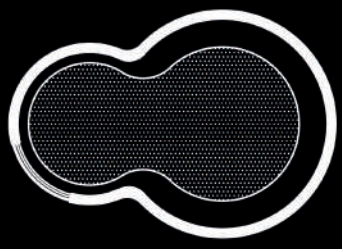
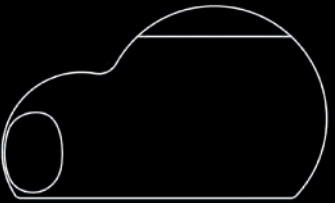
¹ Wrocław University of Science and Technology, Poland

The main idea is to redesign the unused space of “New Market Square” in Wrocław. As the place is flat, concrete and boring, and suffers from over exposure, lack of shadows and greenery, our main goal was to answer all of those problems and attract people to use the space again. Taking into consideration the existing surface divisions of the square, as well as its communication function, we came up with an idea of wooden construction with green roof and “water mist” installation completed with custom made, organic shaped benches. Combination of those solutions will result in reduction of temperature, higher humidity and better oxygenation, and would create a proper environment for people to rest or spend free time. By designing the greenery as part of the roofing, instead of placing it on ground level, we tried to work with the current shape of the square, which was conceived as an underground parking without any “green” or “blue” solutions on top.

The project creates a great meeting point for inhabitants of Wrocław and tourists looking for a place to spend time with friends, family or rest

from the summer sun. It is located in the center of Wrocław near the main tourist attraction points and local stores. Because of that, the Square works as a big crossing and a quick way to travel from different directions. Since our aim was to enhance the quality of the spot and not to create a communication barrier we studied ‘walking paths’ used by pedestrians on the square. After that, we placed the whole installation between those natural communication lines to improve the accessibility.

The main construction is made of wooden columns and beams, connected with a usage of metal holders. The “green roof” was designed as an array of pots hung on steel ropes, which are mounted between beams. We also use thin plastic pipes for watering and creating the water mist during hot days. On the other hand benches were designed as an organic shaped construction. To achieve desirable shape and almost “hammock” experience, we used a wooden chassis with flexible and soft ropes for backrests and seats. With those means we have created a peaceful space in the middle of a busy, noisy city centre.



Pop Up as a Society Cure

Rusin, Natalia¹; Drwal, Agata²; Kozowska, Maja³; Malicka, Karolina⁴

¹ Wrocław University of Science and Technology, Poland

² Wrocław University of Science and Technology, Poland

³ Wrocław University of Science and Technology, Poland

⁴ Wrocław University of Science and Technology, Poland

Anxiety disorders are the most common mental disorders we have to deal as a society with. It is evaluated that around 15-20% of population struggles with this kind of problems, and around 9% suffer from panic attacks. The most recent statistics show how strong influence on mental disorders has the COVID-19 pandemic. Many people feel fear and discomfort associated with being in overcrowded public places like streets, squares and cafes³. Silent shelter is an attempt to respond on how some peace and quiet can be found in overcrowded urban spaces. The structure offered by us is located on one of the main touristic Wrocław street's – Świdnicka Street. The pavilion, however, can be placed in any chosen place. The idea is to create an object not only solving the issue with overloaded urban spaces, but also helping with the navigation in the areas, like Świdnicka Street.

The pavilion is to become a place for these people, overwhelmed by the dissonance between the closed world in the era of the pandemic and the exuberant post-pandemic world. Silent shelter is meant to become a transitional form between the reality governed by purely pragmatic procedures and the madness and joy of regaining "normality." The pavilion is small in size and is designed for a single user. It consists of two parts, which act as an entrance area and a quiet area. The interior is rather tight and dark. The object reminds to the first shelter during human's life - the womb, where users

are provided with the subtle light and muted area. The only part of the "bubble" that connects user with the environment is tiny skylight located over silent area. Emptiness and darkness of the pavilion is the contrast to the screaming traffic noise. The structures should provide appropriate conditions to get rid of rambling thoughts. The user is allowed to spend time inside the structure in sitting or lying position. The interior contributes of soft gray material which makes it neutral to the street's colors and acoustically isolates it from external noises. The person who uses it can comfortably meditate, calm down or even take a nap in it. The main function of the facility is to provide comfort and restore balance to the user.

[1] Bilikiewicz A., Landowski J., Radziwiłłowicz P.: *Psychiatria. Repetytorium.*, Wydawnictwo Lekarskie PZWL, Warszawa, 2006., online: <https://www.instagram.com/p/CTKuiJuMIPh/>

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Catalyst of Daily Life

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In the last days of 2019 the Covid Pandemic, which affected all humanity, emerged. With the pandemic, the flow of daily life has gone from its normal course and new needs have emerged. It has been observed that with the concept of social distancing being a part of our daily lives, existing spaces have been reshaped according to this concept and various interventions have been made to adapt to the new order.

Social activities could not be sustained during this time and the bond between people and society weakened day by day. Socialisation in closed areas has disappeared due to new conditions, and the process of creating spaces to fill its place has begun. Urban areas designed by taking into account the pandemic conditions can prevent such destruction of the social fabric.

In this regard, the concept of Follie has been reinterpreted with new conditions. Beautifying the environment is the main feature of the follie concept, but the world is not the same world. Alleviating the problems arising in the pandemic has been the issue – alleviated with attractive semi-open spaces to be located in urban areas. In this way, the concept of follie should not only beautify the environment in terms of aesthetics, but also make it interesting. It should create new experiences in the region where it will be located, but should not lose its original character in the meantime.

Follie should create new experiences for people but not build its character on the experiences it

creates. The catalyst is part of the city that has the feature of being able to adapt to different conditions by interpreting the concept of the city square with the pandemic norm. Catalyst, which combines amorphous surfaces and offers different functions for different segments, can keep up with different usage scenarios of the citizens.

The catalyst adopts nature and health as the main design principle. Therefore, a production principle that reduces the carbon footprint has been adopted as a production idea. In order to produce modular parts, firstly, 3D-print molds are produced, besides, mixtures of different densities are prepared with marble powders and resin in material selection. The recovery, reuse or recycling of the structural wastes generated in the construction industry also supports the concept of sustainability. The Catalyst, which illuminates the area it is in, attracts attention through different functions and creates a surface with social texture, makes its environment more interesting and safer. It creates safe open spaces for the society through experiences such as workspace, social screen, children's playground during the pandemic process. It does not define the functions it contains with sharp boundaries, but leaves it to the user's definition.

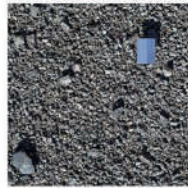
The catalyst was synthesized from the increasing need for open social space in the 21st century and the norms created by the pandemic conditions, and was suggested as a solution proposal through the concept of follie.



Timber



Water



Iron



People



From Lada to Folly: Revealing the Origin of Kiruna

Halvorsen, August Junge ¹

¹ Umeå University, Sweden

“From Lada to Folly” investigates the relationship between an agricultural artefact of Northern Sweden, ladan, and the move of the city of Kiruna. A lada is a structure to store hay which dates back to medieval times as a part of månghussystemet, a Swedish building tradition where each house on a farm had one function. Ladan was analysed on different scales through mapping, photography and model making with the aim of understanding its relation to the landscape. The scale, placement and orientation were the most significant. Subsequently, this information was translated via diagrams to form the basis of a proposal in Kiruna.

Four core values are the foundation of Kiruna: timber, water, iron and people. Timber, because the first buildings were built out of wood and because coal from the forest was used to fuel the engines of the mine. Water, as a mode of transportation and a source of energy. Iron, the ore is the main reason

why Kiruna exists. People, in the same way natural resources have been extracted out of Kiruna, people have been sent to the city to facilitate this process. Through four corresponding landscapes in the new city centre, the core values forming the origin of Kiruna is revealed.

A folly, an unprogrammed structure erected to enhance a landscape and derived from the lada, is placed on each site functioning as a shelter and contextualising the intervention to the region of Northern Sweden.

As architecture most often is a physical obstacle built to orchestrate our lives, not allowing but limiting our behaviour, this proposal seeks to create free spaces in the city where not the architect but the people themselves can dictate what will happen. Who is the architect to decide whether someone should eat, make love or die in their structure?

OVERSEAS

DESIGNING AND BUILDING FOLLIES AS A PEDAGOGICAL APPROACH IN ARCHITECTURAL DESIGN EDUCATION

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Mimarlık eğitimi, rasyonel ve yaratıcı düşünme arasında gidip gelen kendine özgü bir karaktere sahiptir. Bu geniş perspektif içinde yaparak öğrenme, bu eğitimin farklı yönlerini kapsayabilmesi açısından önem kazanmaktadır. MEF Üniversitesi Sanat Tasarım ve Mimarlık Fakültesi'nde (FADA), üniversitelerdeki mimari tasarım stüdyolarının sınırlarının ötesine geçerek yaratmayı ve yapmayı zorlamak için Tasarla Yap (DBS) adında benzersiz bir program oluşturduk. Bu yazıda mimari tasarım eğitiminde pedagojik bir yaklaşım olarak 2015 yılından beri DBS programımızda tasarladığımız foliler üzerinde durmak istiyorum. Foliler çeşitli biçim ve işlevler doğurabilen gebe noktalardır. Açık yapıları, öğretmenlerin, öğrencilerin, kullanıcıların, yerel halkın, belediyelerin ve STK'ların katılımıyla kolektif bir tasarım sürecine izin verir. DBS projesi ile öğrencilerimiz gerçek bir mekanda gerçek insanlarla gerçek bir tasarım deneyimi yaşar, bu sürecin zorluklarını keşfeder, iletişim becerilerini geliştirir ve tasarımın herkesin hayatını iyileştirecek bir araç olarak kullanılabileceğinin gücünü kavrar. Sonuç olarak, foli benzeri yapılar tasarlanmasının ve yaratmanın mimari tasarım eğitiminde kritik olduğuna inanıyoruz.

Architectural education has its own unique character in-between rational and creative thinking. Within this wide perspective, learning by doing becomes important so as to cover different aspects of this education. At MEF University Faculty of Arts Design and Architecture (FADA), we we've created a unique program called Design-Build Studio (DBS) in order to push creating and doing beyond the boundaries of architectural design studios at universities. In this essay I would like to focus on follies that we have been designing since 2015 in our DBS program as a pedagogical approach in architectural design education. Follies are pregnant points that can give birth to various forms and functions. Their open structure allows a collective design process with the participation of tutors, students, users, locals, municipalities, and NGOs. Through DBS project our students get a real design experience in a real place with real people, discover the difficulties of this process, improve their communication skills and comprehend the power of design to be used as a tool to improve the lives of everyone. As a result, we believe that designing and creating follie-like structures is critical in architectural design education.



Architecture is a discipline that has intertwined relations with various fields such as engineering, arts, philosophy, sociology, anthropology, psychology, etc. In addition to these complex relations, architectural epistemology has an intimate relationship with design and crafts. Within this wider perspective, architectural education gains its unique character. At MEF University Faculty of Arts Design and Architecture (FADA), we try to reflect these intertwined relations within our educational agenda. Besides learning through critical and relational thinking, we give importance to learning by doing.

Learning by doing operates at different scales in architectural education. Building models, mock-ups during architectural design studios are a part of it. Designing and building a project is another example of learning by doing which is not so common in schools of architecture. At MEF University FADA, our curricula are based on the central notion that design is about creation. In contrast to similar programs, studios in our curriculum offer a higher credit and hour per week value. We think that the studio, where our students learn by doing and experimenting, is at the heart of all design education, which is complemented by comprehensive academic courses. To that end, our studios are available to students 24 hours a day, seven days a week. Furthermore, we've created a unique program that pushes creating and doing beyond the boundaries of our studios. Our Design-Build Studio (DBS) is a summer program in which our students design and construct projects for diverse communities. Since 2015, our students have designed and built over thirty projects. Our design-build program provides our students with the opportunity to create, build and realize their ideas. They also get a sense of accomplishment from reaching out and assisting other people via design¹ (Fig.1).

Our Design-Build Studio is usually focuses on designing and building small-scale wooden structures - so to say FOLIES – in order to reach its goals in a restricted time with limited resources. Folies could be defined as small-scale units that may act like a 'pregnant point'. This pregnant point can give birth to different forms and functions. Frederick

Fig. 1- MEF University FADA Design-Build Studios Timeline

Amrine describes Goethe's pregnant point concept as "a living idea rather than a dead hypothesis because it is generative, - plastic, multidimensional - a series of structured activities rather than a static structure".² Its ambiguous character converts it into an open work. The possibilities made available by the openness of the work always operate within a certain range of interactions. We may easily reject that there is a single predefined point of view in the "work in movement," just as we can in the Einsteinian universe. However, this does not imply that its internal ties are in full disarray. It does, however, suggest an organizational rule that regulates these relationships. To summarize, the "work in movement" allows for a wide range of human contributions, but it is not an amorphous invitation to indiscriminate involvement. The invitation provides the performer with the possibility for a directed insertion into something that always stays in the author's domain.³ In our Design-Build Studios, the follies are designed collectively with the participation of tutors, students, users, locals, municipalities, and NGOs, thus they become open works. These open works may also help to explore the possibilities of architecture beyond specific typologies.

Bernard Tschumi explains his understanding of typology in the context of architecture and says that: "Typology relies on reduction: subtle differences are ignored in order to reinforce overt similarities. I would advise all of you to be on guard against this tendency. For in those differences that typology erases, those subtle contingencies of materiality and light, of movement and space, we might uncover entirely new possibilities for architecture—possibilities that refuse to conform to established typologies".⁴ We may see the reflection of this thought on the follies in his Parc de La Villette project in Paris. Follies' open structure helps us to design various kinds of public spaces and adapt our designs into different contexts. This ambiguous character also fits well with the nature of the collective process of designing and making. One of the main goals of the MEF FADA Design-Build Project is to have a qualified spatial and social impact of our productions in

various environments by partnering with local governments, non-governmental organizations, and industry. This cooperation creates a common ground for design. Follies open themselves for such participation and can be transformed easily according to the different needs of the participants. Exploring this collective production process and the power of building in architectural education is another goal of our DBS program. Feeling the power of co-production, discovering limits, learning collective decision-making processes, are the triggers to observing and understanding each other and the process of making.

In the scope of the summer program in our curriculum, we experience the power of collective production by designing and building for public schools and communities. With the Design-Build studio, we make a project designed by students a part of physical and social life. We can say that our Design-Build studios have two intertwined goals:⁵

1. To provide our students with a real design experience that encompasses all aspects of design: communicating with a group of people to understand their needs; developing a design proposal and get that group to accept it; designing as a team; communicating with experts, engineers, builders to improve the design; encountering situations that require revision of the design itself during the implementation phase and changing the design; learning to live with praise and criticism.

2. To show students how design can be used as a tool to improve the lives of everyone – especially those who cannot afford design services: we work in underprivileged neighbourhoods and villages, in public schools that do not have the structures or tools to transform an environment such that it will stimulate creativity in students, also we cooperate with local governments and non-governmental organizations that are willing to make experiments with us.

The subject of the first DBS project, realized in the summer of 2015, was a bridge that crosses the canal that divides the garden of Ayazaga Primary School

into two. 22 students designed and built a wooden bridge reaching a height of 2.5 meters with a span of 8.5 meters. The bridge built in Ayazaga Primary School doubled the open area of the school and created a design product in this socially and economically disadvantaged region.

In the summer of 2016, with the support of local governments and institutions supporting local development, a total of five projects, four in Sariyer district, where MEF University is located, and another in the Kasaplar village of Aydin, aimed to create a variety of spaces for primary school students. The four projects in the Sariyer district are a foreign language study room and a playground in the school garden at Ayazağa Primary School and, a playground and multi-purpose room at Rumeli Kavagi Guney Kildiran Primary School.

In 2017, 1st-year students of the FADA at MEF University completed a total of 6 projects in the Design-Build project. The projects were designed and built to fulfill different functions in line with the demands and support of non-governmental organizations, schools and local governments. These 6 projects are: 1. Merzifon, Hirka Village, a hiking trail starting point station, 2. Seydikemer, Kayadibi Village, a children's playground, 3. MEF University FADA, studio equipment, 3,4,5. Istanbul, Turkan Soray Primary School, a foreign language classroom, dining area and outdoor playground and 6. A structural installation for Antalya International Architecture Biennale.

In 2018, our students designed and built a total of 6 projects in 5 locations as part of their Design-Build summer internship: 1. Akseki, Güzelsu Village, a threshing floor reuse, 2. Antalya, İbradı, a city center observation deck, 3. Istanbul, Bogazici University Kilyos Campus, a boathouse structure, 4. Istanbul, Bogazici University Kilyos Campus, a viewing terrace, 5. Istanbul, Fatih Gedikpaşa, a children's playground and 6. Istanbul, MEF University, a gathering area.

In 2019, 1. a shading structure at a public beach in Famagusta, Cyprus, 2,3. a vertical garden and a seating unit in Etiler,

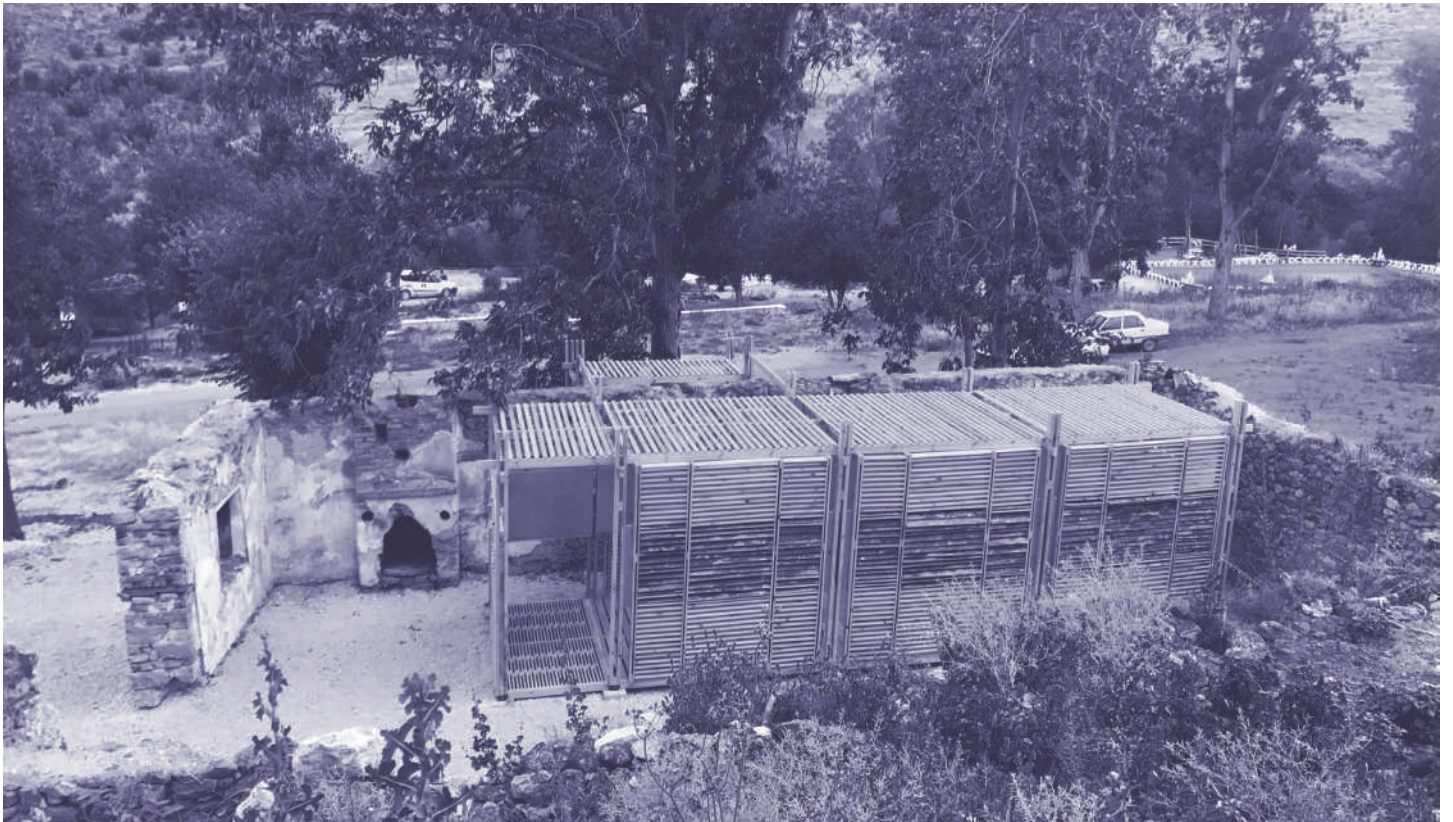


Fig. 2 - Istasyon / Station, Merzifon, 2017



Fig. 3 - Construction of the folie, Merzifon, 2017



Fig. 4 - Designing and building process of Istasyon / Station, Merzifon, 2017

Istanbul, 4,5. a playground for children and an interior playing corner in Ayazaga, 6,7. a community garden and a shaded seating area at MEF University campus and 8. a playground at Yerevan, Armenia were designed and built by our students.

During the pandemic, we organized an online OPEN DBS for 2020 and 2021 and designed various furniture for a kindergarten and secondary school at Tunceli and some shelters for the animals in animal sanctuaries. The design drawings and manuals are uploaded on our website as an open source for others who are in need of them.⁶

Within these DBS projects, I would like to give more details about two of them that were tutored by Kursad Ozdemir and I in 2017 and 2018. The first one is the Station project realized in Merzifon in 2017 (Fig.2).

Built within the remaining walls of a watermill ruin in Merzifon, Turkey, the timber structure, sized 890 x 235 + 265 x 135 cm, is the outcome of collaborative work by 16 participants from MEF University, FADA: 14 first-year students and 2 professors worked for an intensive period of 3 weeks of observing, talking, designing and swiftly constructing the

“station” in midsummer. The station marks the beginning of a hiking trail that dives into the valley of the town, situated on the northern edge of the central Anatolian plateau, home to ancient civilizations. The structure is a rational composition of simple 5/10 cm timber sections and boards, providing exhibition surfaces. The void between the existing mill walls and the station serves as a peripheral space, a linear path of communication between the old and the new. All is saluted by the dancing streaks of Anatolian sun, filtered through the articulated skin of the station (Fig.3 and 4).

The second project is called Harman in Guzelsu village in Akseki which was designed and built in 2018. Overlooking the Mediterranean from the Taurus

mountains, an unused threshing floor of the village Güzelsu served as the stage of our DBS. A total of 15 students and 2 professors designed and built a timber viewing platform in 3 weeks with assistance from the village community. The old threshing floors of Güzelsu are positioned on the steep and windy rocky outcrops within the village, forming clusters of human-made rational forms in the beautiful mountainous landscape. The process started with the marking of the circular path on the platform, reflecting the track of oxens at work. This circular track, shadowed by a few-centuries-old cedar, has then been extruded to a timber ring structure, deliberately indicating the motion in the memory of this rural facility (Fig. 5 and 6).



Figure 5: Harman, Guzelsu - Akseki, 2018



Fig. 6 - Harman, Guzelsu - Akseki, 2018

On the adjacent rocky threshold, once serving as a storage floor for the fresh hay, a timber wall was erected, pointing at the crests of Taurus mountains, dotted with massive cedar trees.

The structural system of this elegant screen possesses a resemblance to the local traditional dry wall compositions that have timber reinforcement frames. Through the louvres and the openings of this wall, comes the delicate rays of the evening sun, while lines of sight are projected to the village entrance and the surrounding fields. The main timber frame is supported with metal joints on a set of interlocked stone blocks, collected from

the nearby slopes (Fig.7).

The collection and precise placement of the foundation stones were made under the supervision of a local mason, presenting a hands-on course of local building know-how. Each element of the architectural system is treated with a tailor's careful approach regarding its positioning and attachment. The utmost care and precision in details of the composition of rational and natural components in this project provide a fidelity in user experience as well as a projection of collective labour memory of the village over the periods of time left behind. Now a gathering ground for the

people of Guzelsu for different occasions, the poetic simplicity of Harman is showered by the blonde reflections of the Mediterranean sun over the wheat fields in the distance (Fig.8).

The Design-Build Studio is academically and socially original and innovative. It provides direct and rapid benefit by providing both architectural design and application services to social groups who cannot access design, creates added value with the result, allows students to come into contact with the community and provide services as part of their education, and sets an exemplary cooperation model between university, NGO and local governments.

The Design and Build Studio is an exemplary study with the academic and social benefits it provides.

The reasons can be summarized as carrying out academic work in contact with society and in a way that will directly benefit, and radically raise the quality of architectural education through practice, and conducting the study with a traceable process and small sponsorships.

Therefore, we - as MEF FADA - think that designing and building folie-like structures have significant importance in architectural design education.



Fig. 7 - Details of Harman, Guzelsu - Akseki, 2018



Fig. 8 - Designing and building process of Harman, Guzelsu - Akseki, 2018

NOTES

1. This is how our dean explains our vision at MEF University FADA. You may check our website for further information about our school, atmosphere, projects, student works and more... <https://www.fada.mef.edu.tr/>

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6. You may see all the projects of our OPEN DBS here: <https://www.fada.mef.edu.tr/publications>

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Crafted Space

A Hybrid Structure in Platres Village

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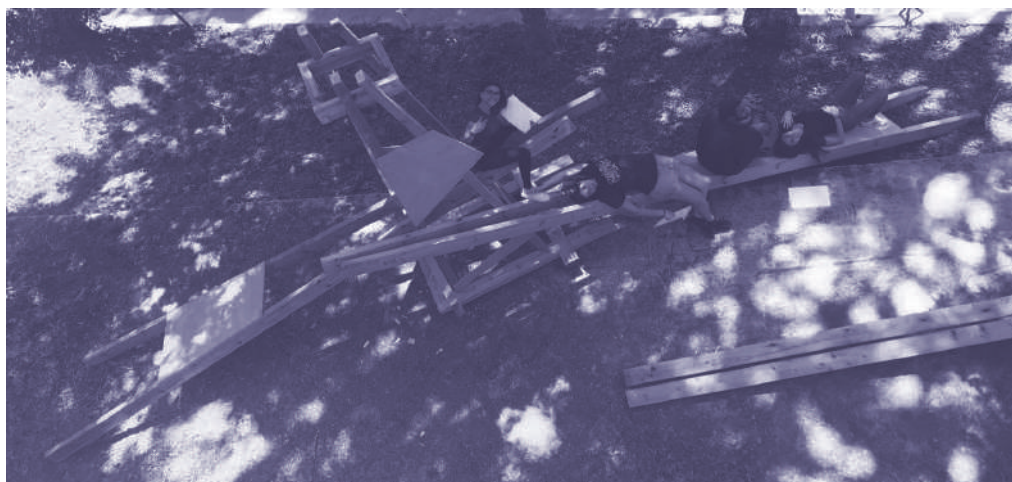
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A journalistic narrative on the process of an architectural workshop at a mountain village in Cyprus

The workshop ‘**Crafted Space**’ aimed to provide a **platform** for an **immersive cooperation** between young architects and students of architecture in a hands-on, creative workshop.

The participants of the workshop comprised:

- Cypriot architecture students and international students studying in Cyprus
- Graduates of Cypriot universities
- Students and tutors from The University of Nicosia
- Students and tutors from the Union of Mediterranean Architects
- and a specialist in Japanese Joinery.



Instructors from the University of Nicosia:

- Markella Menikou
- Angela Kyriacou Petrou
- Adonis Kleanthous
- Michalis Georgiou
- Tonia Lemonari
- Yiorgos Hadjichristou,

Special guest- Architect/specialist in Japanese Joinery

- Saimon Toshifumi

Participant from UMAR • Maha Fawzy

Pano Platres, a **former farmers' village**, was developed and expanded rapidly during the British colonial era, particularly during the period of 1900 to 1960. Attracted by its temperate climate and natural beauty, the British turned Platres into a **holiday resort**.

The village hosted some of the first hotels in Cyprus. The first "Grand Hotel" was opened in 1900.

This was followed by numerous other hotels and guesthouses which catered for the increasing popularity of the village as a tourist destination. Pano Platres village gained an elite and international identity as the names of the hotels testify: Helvetia, Monte Carlo. Splendid, Petit Palais, Minerva, Vienna, New Helvetia, Edelweiss, Mount Royal.

Wealthy Cypriots, as well as international investors were also attracted to the village. Apart from the hotels, Platres also became a site for the development of holiday homes.

The mansions of Platres, were designed and built according to the trends of the



The Site _ Pano Platres Village



time, displaying characteristics of the most popular schools of architecture of the modernist era, with architects from Malta, Germany and Denmark, as well as vernacular buildings reminiscent of the



English countryside and the Alps.

The characteristic red brick, the decorative motifs, sloping roofs and semi-circular balconies are just some of the elements which stand out.



The **accommodation** for the participants in the workshop took place at the Forest Park hotel, hence **truly linking their workshop experience** with the context of Pano Platres! The Forest Park Hotel was built in 1936 to international standards; known for its luxurious ballrooms and dining rooms, bar, library, lounge, billiards room, tennis courts, English tea rooms and gardens.

The site today **retains the traces of its colonial past**. The small resident population, receives an influx of **visitors and holidaymakers** that turn it into a bustling town during weekends and the summer period, attracted to its unique natural and historical characteristics, and the cool mountain climate. Dated and unused buildings coexist with tavernas and new mountain villas.



Colonial settlers and **international** elite were drawn to the growing resort. Pano Platres became a destination for international persons, particularly in the period of the fifties and sixties, hosting visitors such as:

- King Farouk of Egypt,
- Princes Irene of Greece,
- Princess Mary of England,
- the Prime Minister of India,
- Indira Ghandi,
- the infamous writer, Daphne du Murie,
- the Nobel poet, Giorgos Seferis
- The site is located adjacent to a winding road.
- It is relatively close to the central area of Platres.
- The strip of land is bounded on one side by a vehicular route and an exposed concrete retaining wall on the other side.
- It hosts six young Platanus trees.
- It is enhanced by its mountainous context



as it is on an inclined topography.

- The surrounding buildings are sparse.
- It offers distant views and a shady

stopping point.

- It can be characterised as more of a thoroughfare rather than a destination.



The site offers good opportunities for **redefinition**.



Hybrid Schedule

The **International identity** of the remote mountain village **was critically re-created** through an equally international experience during our two week workshop.

Saturated by the impact of the domineering Colonial era, the workshop opened up a discussion on local, European and international identities, and in particular on the notion of history and place.









The, **multi ethnic group** came into contact with :

local carpentry workshops combined with

- high end timber joinery
- mountain festivals
- Japanese tea ceremonies
- the mountain environment
- local food
- hiking and playing
- and other aspects of cultural exchange

Designed as a series of **diverse, informal activities**, the workshop initiated a **creative** and **collaborative** teaching and learning environment.

ΘΕΡΙΝΟ ΕΡΓΑΣΤΗΡΙΟ 2016 ΦΟΙΤΗΤΩΝ ΚΑΙ ΝΕΩΝ ΑΡΧΙΤΕΚΤΟΝΩΝ ΣΥΛΛΟΓΟΥ ΑΡΧΙΤΕΚΤΟΝΩΝ ΚΥΠΡΟΥ

TOOLS FROM CAA		
A/A	Description	Image
1.	Bench Drill – POWER PLUS	
2.	Orbital Sander - BOSCH	
3.	Circular Sander – BOSCH (without case)	
4.	Hammer Drill - RYOBI	
5.	Jigsaw - RYOBI	
6.	Recipro Saw - Makita	
7.	2 X Drill Bit Sets Φ4-10mm - BOSCH	
8.	2 X Socket Wrench Set – HONITON / HISTAR	

JULY	ACTIVITY
Tues 02 July	Introduction to the site and programme, discussion about the provided drawings and details through sketches and rough models: individual components and overall arrangements Preparation and planning of site work
Wed. 03 July	Selection/ Allocation of joinery methods – assigned groups /preparation of prototypes and tests at local wood workshop.
Thur. 04 July Fri. 05 July	Fabrication at the local wood workshop, and partial assembly (prefabrication) of modules, ready to be transported for onsite erection. Groundwork will happen in parallel on-site. On site production and testing
Sat. 06 July	Assessing structure, improving component design, refining ideas and strategies. Sketches and models of varied joinery and components developed. Refining and finalising required one-to-one production and assemblage
Sun 07*	No Activities
Mon 08 July Tues 09 July Wed 10 July	Completion of masonry groundwork. Fabrication at the local wood workshop, and partial assembly (prefabrication) of modules, ready to be transported for onsite erection on Partial on-site assembly/testing of prefabricated components.



CULTURAL BRIDGING WORKSHOPS

Interweaving a diverse set of activities - interchanging the brainstorming, with construction and building, cultural, social, and recreational activities.



The 'Getting to know each other' exercise provided a strong foundation for the workshop. It distinctly defined the workshop's identity through various game-like, enjoyable playful activities in groups, ranging from one whole group to smaller groups of two or more participants, or in different spatial arrangements. It served as a successful attempt to bridge cultural, educational, background and language differences.



Representatives of the **community** and the **local authorities** delivered a range of **presentations** about Pano Platres:

- historical,
- cultural,
- geographical,
- social,
- economic
- architectural
- on nature and landscape
- towards the future

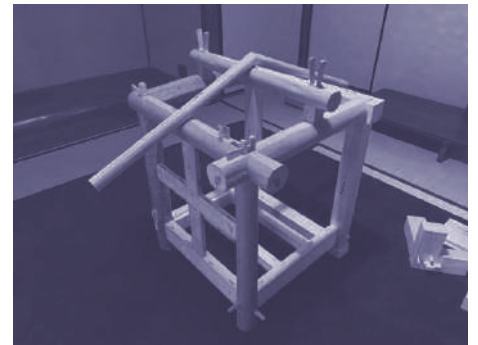
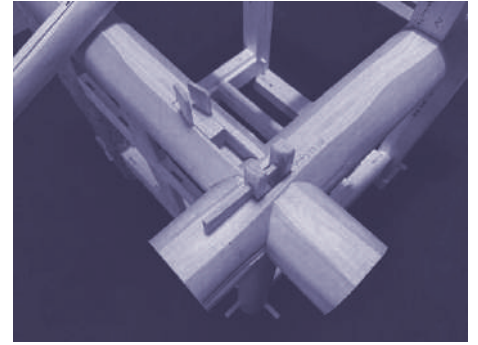


The students were introduced to the international style holiday homes on the first day of the workshop, by the local Mukhtar who proudly boasted about the rich heritage of the village.

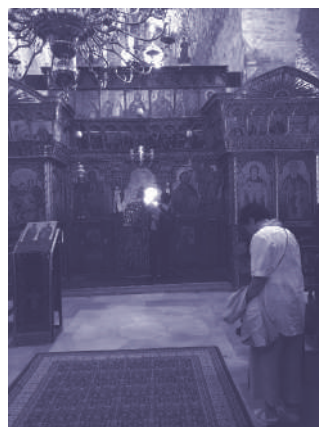
Inter- relationships

Introduction to the traditional Japanese Wood Joinery by Toshifumi Saimon, - Kyoto Seika University Director of the Kyoto Design Association.

The direct contact with the original pieces/ samples of Japanese Joinery enhanced the tactile sensory experience offering a haptic form of knowledge.



INTRODUCING CYPRUS TO THE JAPANESE SPECIALIST AS A WAY OF **BRIDGING KNOWLEDGE AND COLLABORATION**



Visit and workshop at a **local carpentry yard.**

The introduction to, and familiarisation with, local and Japanese carpentry techniques, getting acquainted with tools, material properties, rules of thumb etc, opened up the students' horizons and made them appreciate that all elements of timber construction are tightly related to cultural issues and vernacular architectures.





The participants literally faced the site. They walked around it, almost had a discussion with it, listened to it, sensed it, and created a personal and group affair with it.

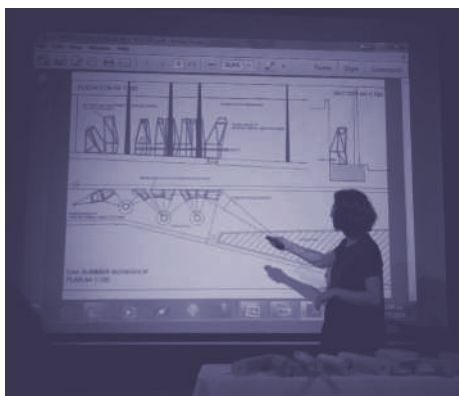
They measured it with their bodies and senses. They tested the raw timber materials in the form of beams and panels in the site.



They carried it, danced with it, placed it and interweaved it in the elements of the site. They tested their bodily contact and also the material's contact with the soil, the young platanus trees, the concrete retaining wall, even with the light, the air, the smell, the sound of the site.

Ways of reading the site and Feeling the material

Sensory and corporeal experience of the site and the material



The site visits were inter-exchanged with presentations

prepared by the tutors and interactive discussions with students.

There were discussions based on critical

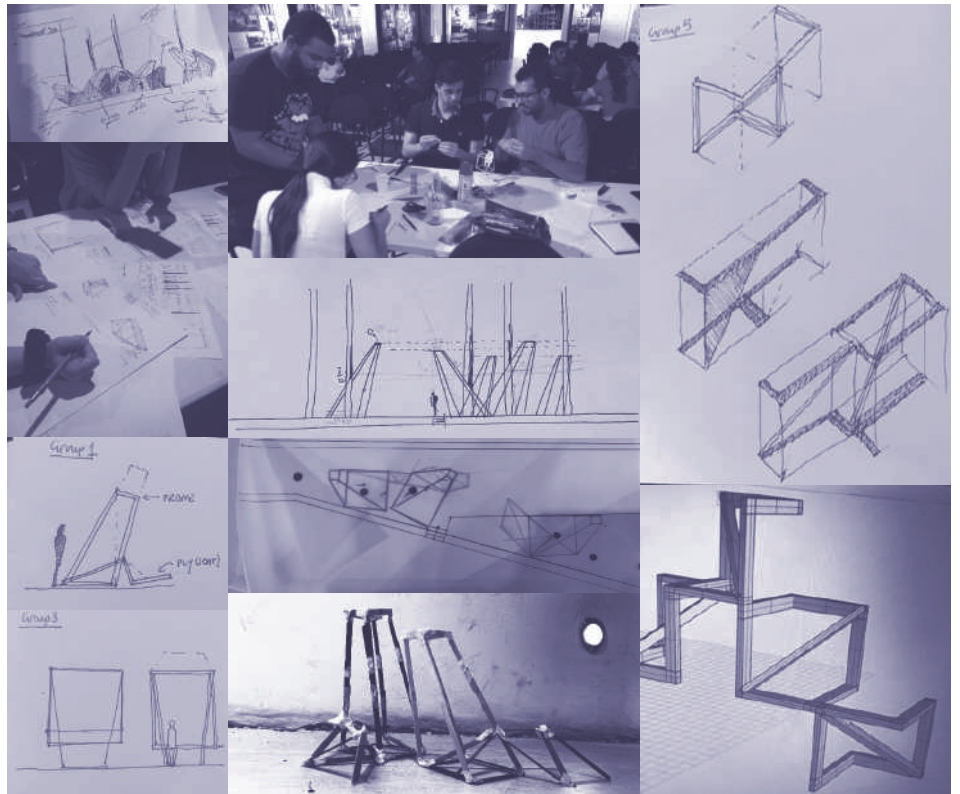
approaches to the various parameters of the project including histories, inherent potentials and visions, technological advances and vernacular possibilities, human choreographies and colonial reminiscences.



Chiseling ideas



Through various techniques and modes of collaborations... the participants shifted from individual work, to working in pairs, to bigger group brainstorming sessions. Initial sketching was followed by model making, 3d digital explorations, endless discussions, debates about the project's behaviour, people's interaction, the sites needs, the co-living with the Platanus trees and the retaining walls, the material potential and so on.



Sukiya Tea Room Lecture by Toshifumi Saimon

The lecture by the Japanese architect and specialist in restoration of historic buildings, is part of the Cyprus Architects Association's Summer Workshop 2019, organised by University of Nicosia faculty members.

FRIDAY, 5 JULY 2019, 19:00
PALIA ILEKTRIKI
Vladimirou Eracleous 8, Paphos

More info: unic.ac.cy/sukiya19



Enhancing the saturating processes of cultures structures and architecture related to cultures and rituals

A Japanese event was held in the town of Paphos in the middle of the workshop. Paphos could represent the heart of the Cypriot culture and history, accommodating all the layers from different eras.

In this setting, the architect guest Saimon Toshifumi performed a tea ceremony with all the needed rituals and with the assistance of the Japanese community in Cyprus.

The Japanese tea was served. He then offered a presentation on the Japanese tea houses' architectural merits.



He demonstrated, through an authentic model, the abundance of Japanese joinery types.

The community of the participants of the workshop, were linked with the people that attended the event and also with the local Japanese community. The event was co-organised with Andreas Vardas, a major architect from Paphos, the municipality of Paphos and a local construction company.

The invisible participation of the workshop's everyday leisure times safeguards the success of its quality and continues the already existing amalgamations of various cultures.

The act of eating, resting, spending leisure time while connecting with the local context but also with the "imported" context; for example a sake party was offered by the Japanese Embassy in Cyprus.

Further workshop experiences interweaving -leisure times



Indulging in the workshop's charm -Constantly boosted by the Everydayness



WORKING MODES



Synergetic mode of work reassured the completion of the project within the timeline.

The rhythm of time was dictated by the bodily movements, occasionally by the bodily weight, the way it pressed the materials but also by the voices, humming, exchange of words, and even the rhythm of the singing. Hammering, sawing, nailing... working, was executed in the rhythms of the choreography of the workshop.

The working environment was adjacent to the actual site so there was an immediate connection between the two.

In addition to the rhythms of making and thinking, there were more tasks such as:

- organising the construction site
- operating all the required logistics
- assigning tasks
- thinking of temporary storage
- transportation
- access to water and other facilities
- security and safety issues...



group resting after **group working** group becoming material and human bodies

The inter-relationship of the material and human bodies in the surroundings of the site developed further

insights. It also generated further ideas on the vast possibilities of the projects' ways of appropriation by various groups of people.

Intimacies of all bodies involved allowed for an expansion of thinking processes.



The choreography of moving the pavilions from the adjacent site of their birth to the final site served as a substantial process of learning, collaborating, estimating, balancing and ...fulfilment.



Emerging entities building new narratives

The cluster of pavilions was readjusted when placed at the new location. They interacted with the Platanus trees and their foliage and branches, the hard cement base and the soft soil, the exposed concrete wall, the levels of the topography and the movements.



THE GROUP OF PAVILIONS- as temporary landmark



Indulging in the moments, scripting new possibilities

A new story telling through the ever-changing ambiances of a new world that was produced in the eclectic-built environment of Pano Platres with synergies of the contributors with so diverse backgrounds, facilitates opportunities for an abundance of appropriations, a myriad of new stories to be told.





- Intimate moments in enclosures
- informal- impromptu social encounters, spontaneous responses to the FOLLIES
- re- experiencing and appropriating the site, encountering the 'other' - the known and the unknown
- zoom in sensorial and corporeal contacts with materials both manmade and natural
- indulging in the "as found" or re-created worlds of sounds, smells, touches, views ...are some of the presents that the workshop offered to individuals and groups.

The synergetic premises of the workshop



Knowledge
 Enjoyment
 Competence
 Satisfaction
 Humbleness
 Creativity
 Awareness
 Inventiveness
 Respect
 Thinking
 Appropriating
 Belonging
 Giving
 Voicing out
 Thinking of ... **conclusion**

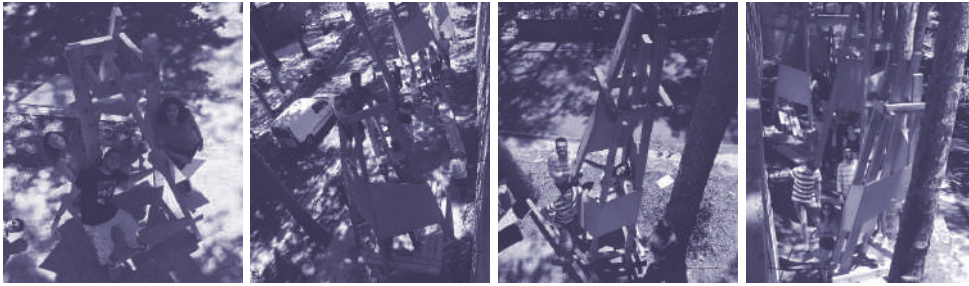


the creative performance of the workshop leads to the emergence of a performative PLACE



The workshop was an experience-based activity that enhanced the students' creativity and ability to interweave diverse influences and conditions. The students were involved in a range of academic and non-academic activities that form equal parts of the learning process.

The learning process was driven by the diverse thematics of the workshop and included thinking via making, hands-on testing, groupwork, interaction and creativity, notions of history and place, the study of vernacular construction techniques, the appreciation of the practicalities of joinery and the ability to appropriate and simplify construction methods so that they can be tested within a tight timeframe and by utilising the limited tools available.



At the beginning, the students were introduced to the history of the site and its Colonial identity but became truly familiar with the place by walking in the village, staying there for the duration of the workshop and meeting locals.

An invisible layer of complexity intentionally added to a primarily 'construction' workshop.



Distinctive technologies and social identities were intertwined towards an intentionally democratic pedagogical methodology of a multidimensional collaboration, where the instructors served more as facilitators.

The academic objectives of the workshop (beyond the actual hands-on testing and parallel activities) were not explicitly stated to the participants.

The instructors wanted to observe how the students' awareness of local, European and international identities (in particular the notion of history and place) developed/ reformulated throughout the process. Students were allowed to reflect

on these notions without consciously being critical about them. It allowed them to own the process... to be leaders of the development of the work but also to appropriate their knowledge according to their personal experience and exposure to the various cultural and practical issues.



The workshop culminated in the same way as it had started and experienced throughout: An **informal inauguration**.

- The handing of the diplomas in front of the random drivers of cars winding in the topography around the site.
- The sawing of the timber - by the chef preparing the daily meals at the hotel where the workshop participants stayed (who spontaneously joined the event as he was just driving by) - instead of an "official" person cutting a ceremonial ribbon.

Post Workshop Reflections

"The workshop posed important questions that had the potential to be revisited/ critiqued in time. However the limited budget/ resources, and the necessity to quickly build something on site within a tight timeframe, didn't allow us to fully test the resultant 'timber follies' in terms of how they added to the growing identity of the place (Platres). This is of course identified as a lead that could be further explored, both from the instructors but also from the students.

Unfortunately, the pandemic has delayed this process, as it was not possible to experience/ record the 'timber follies' in time and critically reflect on what was

implemented, how it was perceived by the local community and how it was inhabited [it was not possible to visit the site in different times of the year: e.g. winter vs busy summer period]

So reflecting back on this workshop, we would be very interested in the opportunity to introduce a similar pedagogic model in the 'classroom' environment"

Of portals and gateways

In OTHER worlds: the woodhall spa project

architecture
community-projects
portals
gateways

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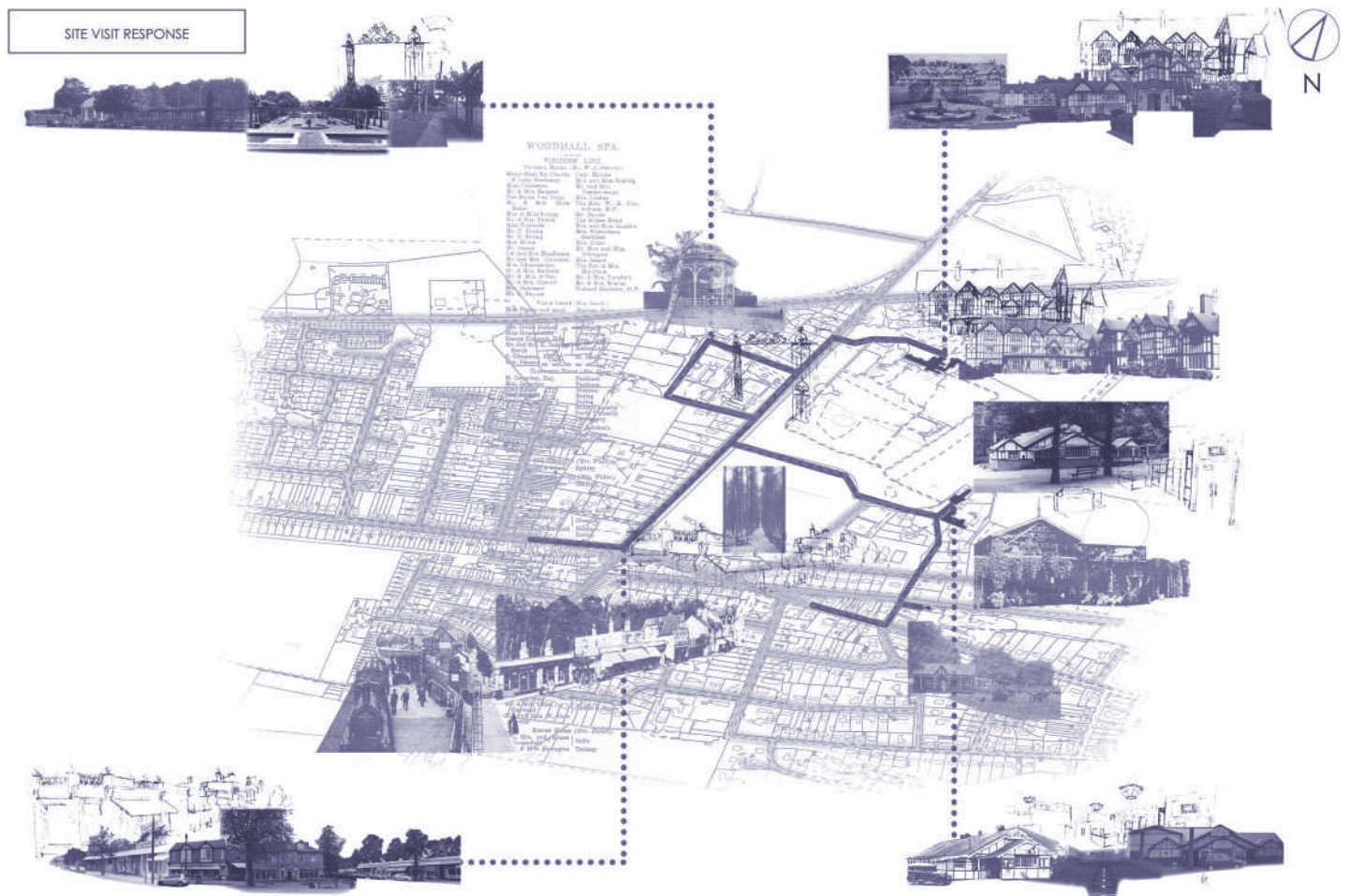
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This article describes a design project proposed to 3rd year BArch students following a request for ideas made to our school by a local charity - *Jubilee Park Ltd* - which runs a community park in Woodhall Spa, Lincolnshire, UK. The charity trustees outlined several issues with their community park, ranging from micro-scale (the half-hidden, decaying main gate) to macro (a plan for a sustainable future). With any real-life projects in architectural education, there is always a need for a bridging exercise between the pragmatism of their requirements and didactic realities of academic assignments, learning outcomes and professional accreditation criteria. Most importantly, architecture students need to learn to construct a brief before proposing solutions, by starting to question the question, rather than attempt to answer it with arithmetic precision. It is vital for their development as architectural thinkers and designers, even when engaged in live projects, to be able to continue operating in the world of ideas. For this reason, the challenges faced by Jubilee Park were framed within the author's 3rd year studio brief: *in OTHER worlds: the woodhall spa project*. Micro-scale issues identified by the charity trustees were not suitable as stand-alone design challenges for a 3rd year project, they were discrete, isolated problems which lacked the necessary complexity for this level of study. Considerations at the macro-scale, however, offered students the opportunity to examine the wider context for aspects identified, or not, by the charity, from the immediate environment of Woodhall Spa, to that beyond - regional or even global. This macro-scale analysis did result, in some of the students' work, in interventions which addressed the micro-scale issues highlighted by the trustees, while other projects proposed triggers for long term strategic plans. In the context of the introductory project in 3rd year, the Jubilee Park was re-wired and activated through follies or more complex structures, meant to act as catalysts for a sustainable future. What follows is the story of our journey and the resulting student projects.



Visiting the village of Woodhall Spa was like taking a step back in time, to an enclosed world trapped within another era.

Exploration through these spaces that create this atmosphere of time travel and investigation into the historical significance of particular sites.

Fig. 1 – Historic Woodhall Spa with its main attractions (author RL).

Woodhall Spa is a small village in the English countryside, that owes its birth and fortune to the curative powers of the local springs. Its name still evokes crinolines, lace umbrellas and curious perambulators for incapacitated adults - all of which populated photographs from the turn of the 20th century, when, at the apogee of its fame, Woodhall Spa was known as the "English Kreuznach" - because their mineral waters had a similar chemical content.

The 19th century Woodhall Spa was a well-connected and prosperous Victorian village with hotels, train station, public attractions, romantic woods (Fig.1). Wandering through the village now, one encounters vestiges of the past everywhere - cherished by locals and famed in the region: the *Kinema in the woods*, the *Petwood Hotel* and grounds, *Jubilee Park* with its heated swimming pool, a *memorial* for the *Dam-busters*,

the *Tower-on-the-moor* and so on. Like a lot of well-to-do towns and villages strewn across Lincolnshire, Woodhall Spa has its own treasure troves: for us it was the *Cottage Museum*, which became one of our most important sources of information, for the students' projects and this article.

The Woodhall Spa of today though, surprises through absences too: *the water* - the defining, founding element - is long gone, the Spa's connection with its genesis severed (Fig.2); *the railway* line has also vanished, weakening the Spa's connection with the world. For a newcomer, the village presents a catalogue of *portals* and *gateways*. Woods envelop Woodhall Spa, protecting it from the indomitable Lincolnshire winds, and are, to this day, a realm with seemingly never-ending potential for magic. The spa's emergence in the mid-19th century was caused by

an incursion into the 'underworld', in search of coal. Although there was no coal to be found, the disturbed geology burst, flooding the abandoned pit with water which appeared to cure human and beast. The entrepreneur looking for coal went bankrupt, but the local lord of the manor, after noticing that the spring water ameliorated his ailments, started to invest in leisure amenities and a hotel. The village's metamorphosis continued with the arrival of the railway line in 1855, which provided the world with a gateway into the elegant Woodhall Spa - by then a fashionable destination for healing and recreation.

in OTHER worlds: the woodhall spa project - the brief proposed to students - was inspired by these moments of Woodhall Spa's other worldliness and asked them to consider points of transition, in time and space: *portals* and *gateways*. The brief talked of the

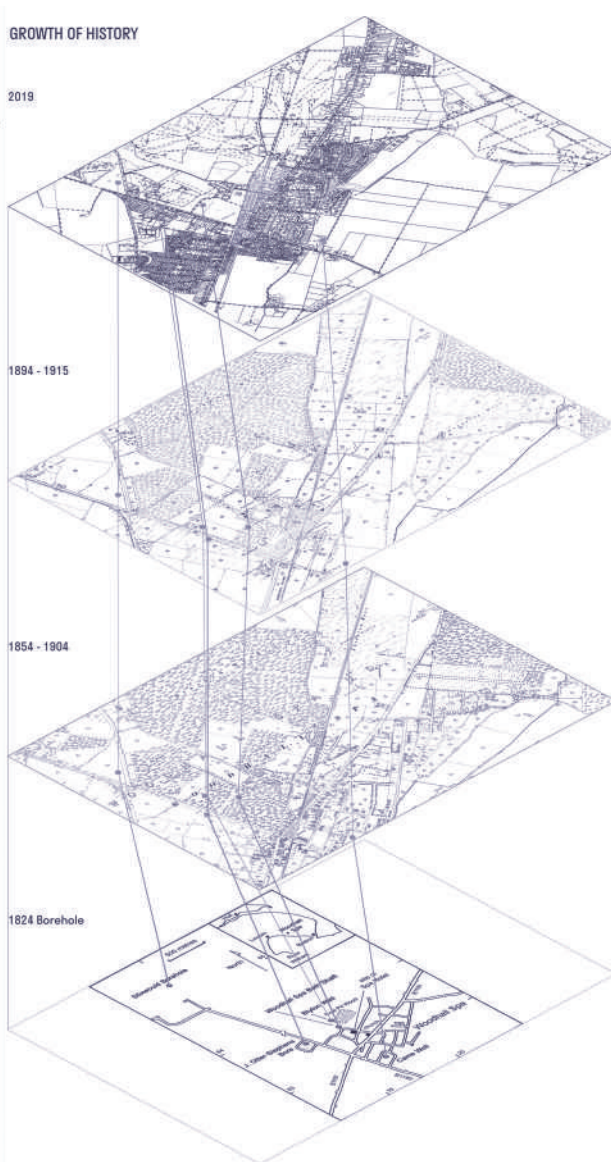


Fig.2 – The original wells of Woodhall Spa (author DH)

richness of the past and nostalgia of a bygone era, as immortalised in sepia postcards, which were our initial portals into the world of Woodhall Spa. However, it invited students to develop their own definitions and views of the challenges faced today by Jubilee Park, and by extension Woodhall Spa, on which basis to develop design proposals, strategies and interventions for a feasible, sustainable future. The resulting projects were to respond well to desiderata set out in 2015 by the UN in the *Sustainable Development Goals* document.

THE VISIT

The brief in *OTHER worlds: the woodhall spa project* became one of three studio choices given to 3rd year BArch students, class of 2019-20. Our group comprised thirteen students who, after initial desk-top research, went on the first site visit in September 2019 (Fig. 3, 4). The Jubilee Park charity trustees welcomed us, together with the swimming pool *Operations Director*, who talked to students and answered questions about the heated pool - the most renowned of the park's features.

In retrospect, our first visit was the trigger for a lot of the subsequent project proposals, a demonstration of how invaluable it is for architecture students to interact with the site, people associated with it and the wider context. On the day we visited, autumnal and bright, the pool was quiet, but being still heated, it was used by an aqua-class. The vivid description of the same place in the summer, when the water is full of swimmers and children playing, with sun bathers covering the surrounding lawn, suggested a different atmosphere. Thus sound, the quality or causes of it, became something students started to think about.



Fig. 3 – First visit to Jubilee Park for group A, 3rd year BArch students (photos DC).



Fig. 4 – Visit to Petwood House, Woodhall Spa.

In the still air of the day, all aural stimuli were crystal clear: the gravel crunching, the reverberation of tennis balls' impact, the birds' song amplified by the quietness. Speaking seemed like an imposition in this contented space. It was this walking, photographing and, most importantly, paying attention to details that helped students attune subsequent research and formulate their individual approach.

The first didactic exercise prescribed in the brief was the survey of the park. Students used the measurements data gathered on the day of our visit to plot on an OS map all buildings and structures, together with hard and soft landscaping elements, to set up base drawings for their subsequent design work.

OF JUBILEE PARK

Some projects responded purely to the sensorial context of Jubilee Park. JH's phenomenological analysis led him to propose a mechanism for modulating one's experience when entering the gardens, through what is the formal main gate. A semi-opaque tunnel controlled olfactory, aural, haptic, visual experiences by introducing or blocking, exaggerating and framing sensorial perception (Fig.5).

Other projects took their cue from the reasons behind the park's sounds during busier times. One of FS's installations responded directly to the manager's comment about children playing within the pool's enclosure. Imagining how children would frolic, on both sides of the fence between the pool and the playground, he wondered: was there a way in which the dividing structure could bring children together? With a literally electrifying effect? He envisaged an energy sustainable park, helped by people and nature.

Jubilee Park opened in 1935 and was originally known as the "*Royal Jubilee Park*", its name marking the Jubilee of King George V. The public garden was a gift to the people of Woodhall Spa made by Lady Grace Weigell, out of the 40 acres of woodland she purchased at the turn of the 20th century. The spirit of this gesture and the orangery of the old Royal Hotel inspired RL's project (Fig. 6). Her proposal was a 'cocoon', a community greenhouse-potting shed hybrid, intended as a year-round environment for promoting permaculture principles.

The 'cocoon' housed a cafeteria, informal library, teaching and hobby spaces and was surrounded by a community-run productive landscape, radiating from the hub - all meant to be administered by the locals.

During our visit, what became obvious from approaching the park for the first time were design issues, probably indiscernible to frequent users. Problematic were *the access*, vehicular and pedestrian, *the reading of entrances* and *their relationship* with the park layout. In his project, JM contended that confused access undermined the potential for an identifiable heart of Jubilee Park and he

proposed a generous esplanade-like entrance, with a network of crisscrossing paths which funnelled all approaches from the north and west towards a new cultural centre. The new centre not only gave the park a clear focal point, but also activated it for the community, in all seasons. Students' research revealed some of the reasons for this lack of clarity, as the current park layout is a result



Fig. 5 – Diversity of sensory stimulation in Jubilee Park (author JH).



Fig. 6 – Concept drawing for hub in the park (author RL)

of incremental, historic changes, each answering momentary needs, without longer term strategies.

A change in the access into the formal Victorian garden caused the confused reading of today's Jubilee Park. Originally the park was ordered by a north-south axis of symmetry which started at the main entrance on the southern edge, intersected the transversal (east-west) path at a junction marked by the bandstand and led to the median point of the northern edge (Fig. 7 left). By changing the main entrance from the middle to a corner, the park is traversed diagonally, the route zig-zagging along perpendicular paths rather than orthogonally, in a

symmetrical composition. This weakens the relationship between the entry points and the park's layout, which has lost the orienting intentionality of the original design. Today, some paths finish in dead-ends, such as the tennis courts fence. Students noticed that the old gate is the only formal entrance, on the south-west corner; for the rest, the park is accessed through porous edges (Fig. 7 right). In his project, TC considered the symbolism associated with entry points to design sculptural portals as signs to welcome habitual users, as well as strangers, into the world of Jubilee Park (Fig. 8).

JBF reimagined the park after removing visual and physical obstructions to create meandering paths and pockets for repose,

introspection, quiet play, in order to allow lingering and not only passing through. RL also reconfigured the layout after noticing that paths were used only as ways to access amenities. The park segregated its users depending on their interests - bowls, tennis, croquet - without much on offer for others, thus not facilitating interaction, serendipitous encounters, exchanges. He redesigned the central space not occupied by activities, the circulation, in-between space, as a playground for all ages, to be climbed and crawled on, skateboarded through, enjoyed during al fresco games of chess or just as a meeting place, to encourage permanent use for sporty or more lethargic types. CH's approach was also prompted by the fragmentation

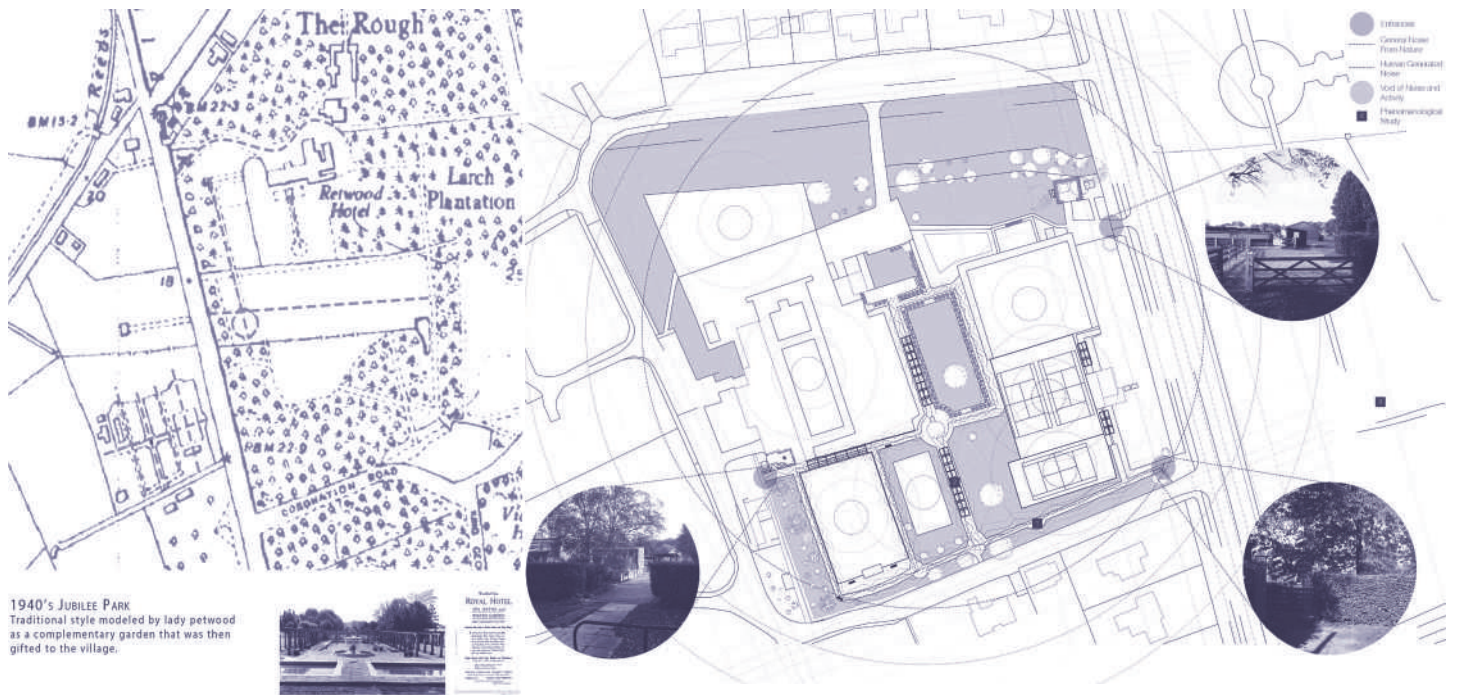


Fig. 7 – Jubilee Park: Victorian layout (left) and current formal entry points (right)

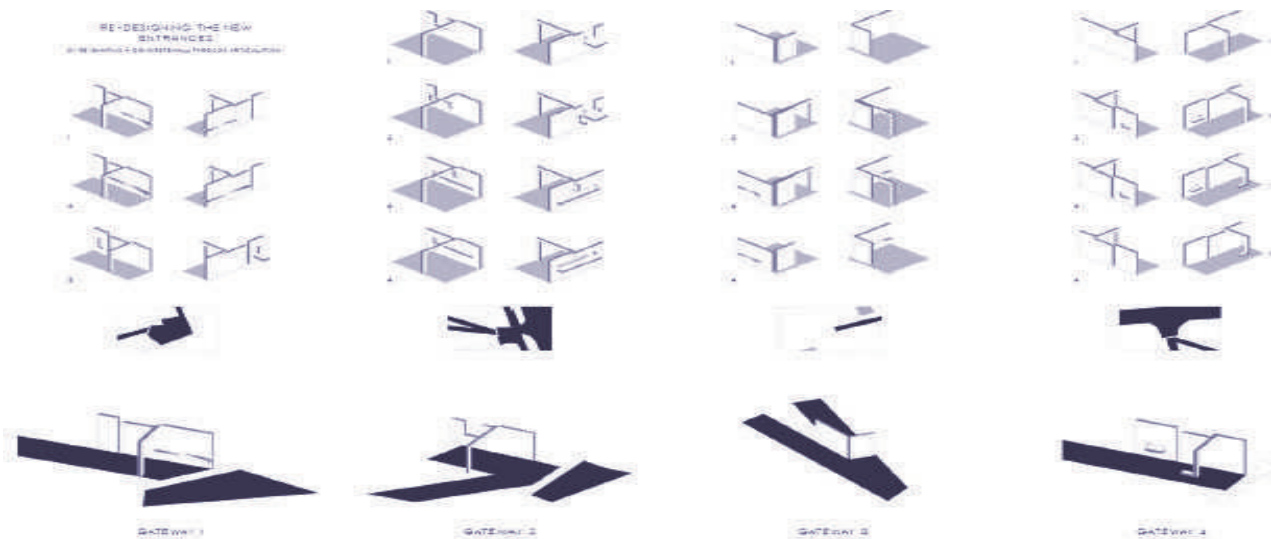


Fig. 8 – Entry signs (author TC)

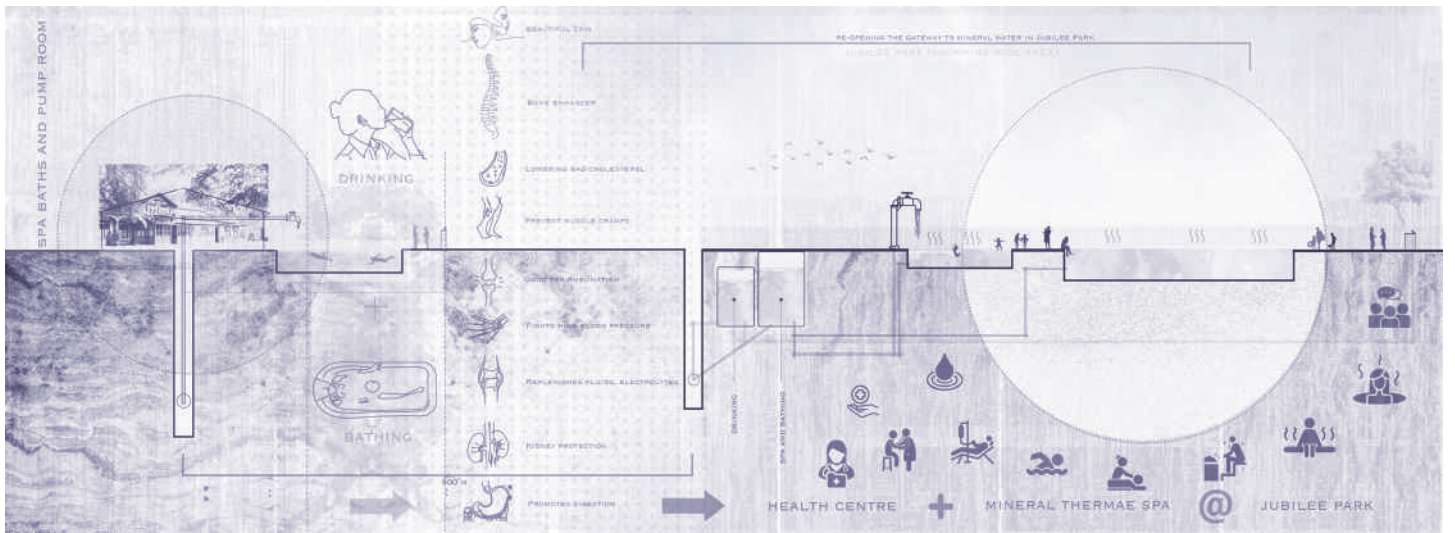


Fig. 9 – Make Woodhall a Spa again (author KN)

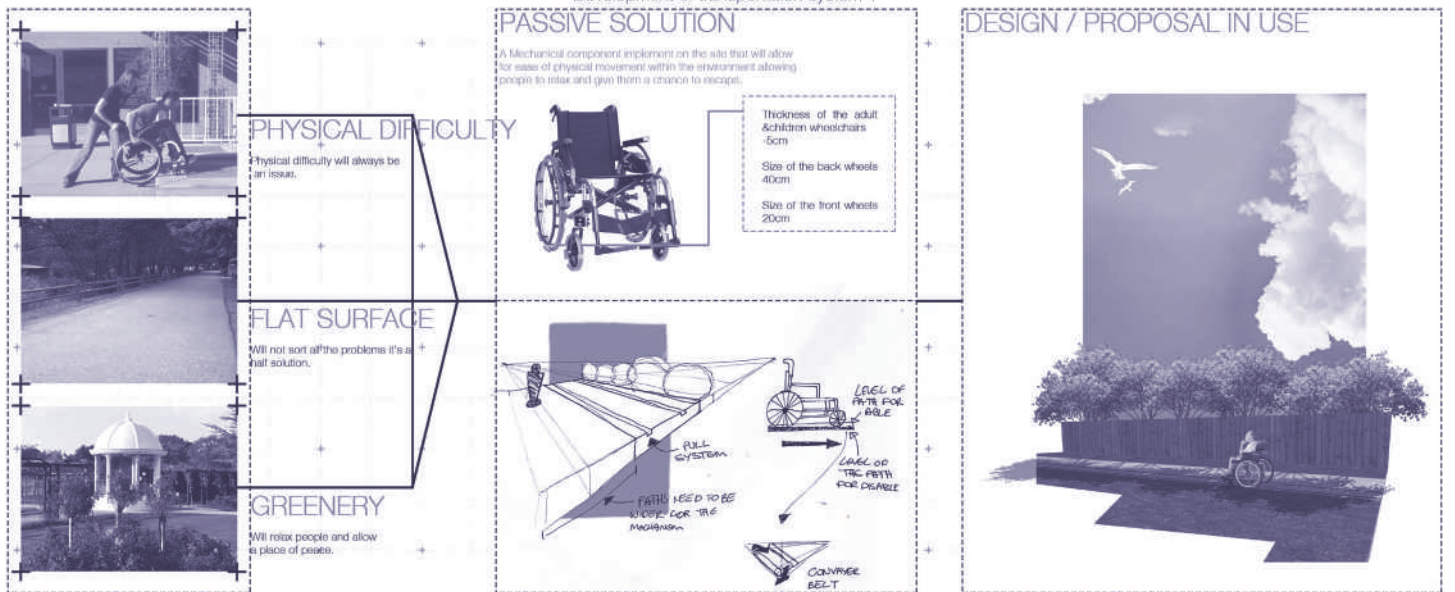


Fig. 10 - The enabling park (author DN)



Fig. 11 – Historic Woodhall Spa and its people (author JaH)

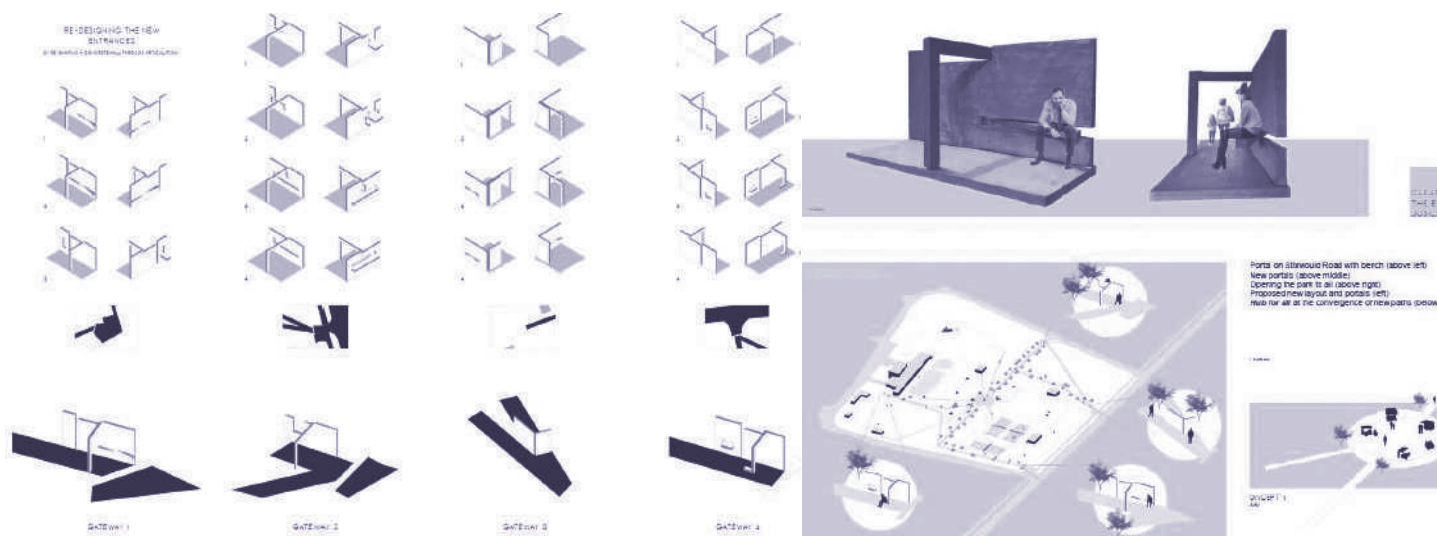


Fig. 12 – Multi-purpose gateways (left) and the bus-stop gate (right) (author TC)

caused by fences and hedges bordering each activity. In reaction to them, he proposed a tree-top-trail, an elevated network of paths and nodes which made all boundaries inconsequential.

Another aspect noticed by students, while walking around the park, was its façade on Stixwoud Road: the organisation and placement of various buildings respond to functional needs, such as storage, without consideration to their appearance when viewed from the main road. To anybody passing by, the park presents a panoply of fences and backs of structures. DH's project addressed this by widening the pedestrian route along Stixwoud Road, to create a sculpture-strewn boulevard. The Jubilee Park's presence and significance was marked in his project by a 'stepping-stone' installation, which drew attention to the phreatic water running under one's feet. Inspired by the fact that one of the original wells is in the park (Fig.2), DH viewed the mineral water as a historic artefact, which could be experienced: it was allowed to surface for people to come, once again, to Woodhall Spa to take the waters.

The hopelessness of the derelict original spa building was enough to determine KN that Woodhall Spa needed to revive its *raison d'être*, to make Woodhall a Spa again. In her view, by relying on existing facilities, Jubilee Park could take the lead. She proposed an extension to the swimming pool to house a new bijou-spa, inspired by Roman *thermae* (Fig.9). For KN, the attraction, local and regional, of such a resource, for the short and long

term, was indubitable.

Our visit continued with *the Kinema in the Woods*, converted in 1922, a Woodhall Spa icon. An orderly queue outside indicated that something was on and staff kindly allowed us in. The foyer, burgundy walls covered with old film posters, lit by old fashioned fittings, imbued with the irresistible smell of popcorn (well, students actually resisted it, but bought ice-cream...), was reminiscent of bygone eras – fitting well with its claim to fame as the only cinema in the UK still employing back projection. CI's proposal took its cue from the dual world suggested by a screen and the magic of stories to propose a kinema-café in Jubilee Park.

Another project concentrating on the value of the lido was DN's, who looked into the enhancement of existing structures to cater for those physically or mentally disabled, in a dynamic, enabling way, to make their experience of the pool as enjoyable and liberating as everybody else's (Fig.10).

Our walk looped back from the old spa to the high street. The atmosphere of the village, with its interminable woods which seem to unassumingly peel away to allow for houses and people, inspired JaH's project (Fig.11).

This, together with the reading of nostalgic reminiscences found in books about Woodhall Spa's past, informed the park she ultimately proposed for those who cannot remember - dementia sufferers - and, of course, their carers.

The *Cottage Museum* was the last stop, where we were welcomed, at the end of our day in Woodhall Spa, with most welcome sustenance, of the intellectual and biscuit kind...

THE PROJECTS

gateways and other worlds [TC]

The first journey to Woodhall Spa inspired a few of the projects and this was one of them. Unlike the rest of the group, TC arrived in the village by car, from a different direction and became aware of the change in the atmosphere of the landscape, from the Lincolnshire open space, with uninterrupted views, to the arrival into Woodhall Spa, in the enveloping, dense presence of the woods, which take the role of the host of the village. The analysis of Jubilee Park reached the conclusion that it was an invaluable asset for the community, but its boundaries and entry points were ill-defined, ambiguous or obscured. He proposed new multipurpose, sculptural portals, which marked unequivocally the gateways into the park, also serving as points of rest or play: a bench for the bus-stop on Stixwoud Road, a chess table at the northern entry point and so on (Fig. 12). The gateways also symbolised an openness to all, while new alleyways converged in the centre, in a hub for cultural diversity.

connect and pause [JBF]

JBF applied Kevin Lynch's *Imaginability theory* to identify and analyse the paths, nodes, landmarks, edges and 'districts' (distinct areas) within

Jubilee Park. This process highlighted that journeys through the park lacked fluency and coherence relative to the protagonist-objects that populate it: bandstand, pergolas, hedges, mesh fences and so on. She addressed this by selectively removing some of them (Fig. 13 top) and proposing new nodes designed as moments of pause, which punctuated one's journey through a network of more readable alleyways. Jan Gehl's method of place making in response to an intimate understanding of public space use, helped JBF with the design and location of hyperbolic structures to provide moments of pause for resting, play, reflection, learning (Fig. 13 above).

tree-top-trail [CH]

CH's take on the project revolved around his interest in traditional methods of construction using timber, structurally or decoratively, inspired by the regional vernacular. Particularly significant for him was *Petwood House*, which is the eponym for a way of building known locally as the *Petwood style* (Fig.14). Now a hotel, the Tudor revival house was built in 1905 for Lady Grace von Eckhardstein (later Weigell) in her 'pet wood' (Fig. 4). CH analysed methods of construction using timber, by graphically deconstructing elements of the house as well as by comparing it to Walter Seagal's pioneering work on self-built projects, component standardisation and prefabrication. CH's analysis of Jubilee Park concluded that different activities are defined by boundaries, which fragmented it. His proposal envisaged the creation of a new tree-growing nursery on the park's north-west outer corner, to expand the Woodhall Spa woods and sustain a community-run workshop, for teaching skills such as tree-surgery, carpentry, roofing. The workshop was also the generator of, and point of origin for, a community-built tree-top-trail, which unravelled as a parallel world above the park, thus transgressing all boundaries. The trail gave the workshop a purpose, each component for the towers (platforms, pitstops) and bridges (circulation), a testament of learning and work done by members of the community (Fig.15). Placed within the UN Sustainable Development Goals paradigm, CH's

project offered a solution for the social, economic and environmental future of Jubilee Park, while literally giving it another dimension.

reviving lost plasticity [JH]

For JH, Jubilee Park posed a

phenomenological challenge and the process of understanding the extent of it was done in parallel with a careful reading of Juhani Pallasmaa's *The Eyes of the Skin*. The interpretation and synthesis of the text resulted in a series of analytical 'tools', based on the human

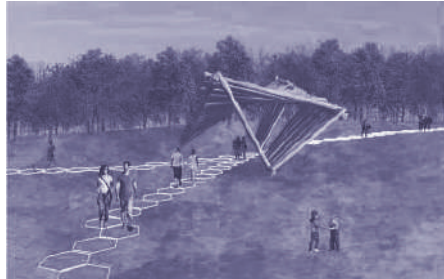


Fig. 13 – Removal of visual and physical obstructions (top) and proposed follies for pause (above) (author JBF)



Fig. 14 – Analysis of the Petwood Style (author CH)

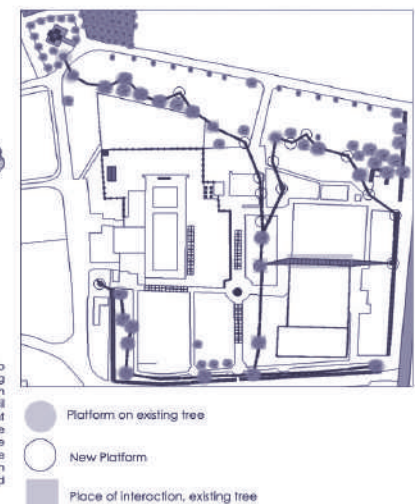
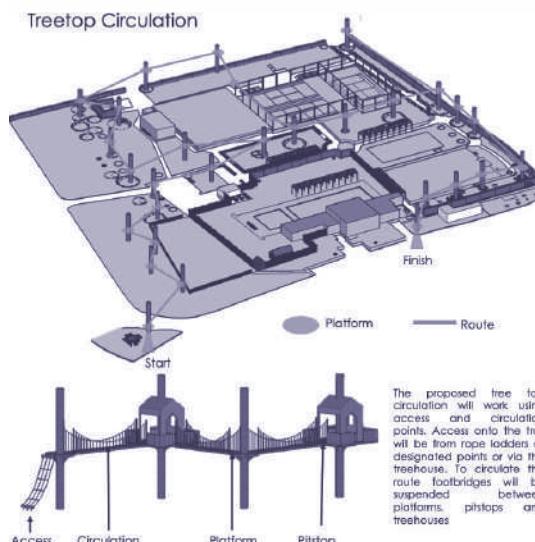


Fig. 15 - An extra dimension for a borderless park (author CH)

senses, used to frame the perception of the park. His personal experience of the journey through the park was a collage of sounds (the scrunching of the gravel - not wheel-chair friendly, the sonorous impact between tennis balls, rackets and clay, the birds' song), odours (crisp and fresh, autumnal and subdued), movements (being led by others or by the need to understand the space as organized, or not, by existing structures) and so on. The 'tools' extracted from Pallasmaa's text helped JH categorise his sensorial observations under *retinal, corporeal, tactile, acoustic and olfactory*. These

became the drivers for the design of a multi-sensorial quasi-enclosed new space, a receptacle for those accessing the park through what is the official main gate Fig. 17). The installation was meant to mark the importance of this entry point, while consciously stimulating all senses, not only vision, by the use of tactile materials and by modelling the space to force a change of pace and awareness of the body - in motion or repose. The olfactory and auditory senses were engaged by making the installation permeable to bursts of seasonally fragrant plants, by encouraging bio-diversity and allowing

water to collect, trickle, reflect (Fig. 16).

where is the water? [DH]

DH became interested in Woodhall Spa's history, which, although rich, left very few traces. He started mapping the origins of the town's fortune - the boreholes dug in 1824 (Fig. 2). The wells of curative waters had activated Woodhall Spa, ensuring its growth, yet today they exist only in the collective memory of its citizens or annals.

Another event that marked Woodhall Spa is the extraordinary story of the Dambusters, the RAF 617 squadron which had its quarters at Petwood House during the second world war. DH used the three categories of Hegel's logic - *Being, Essence, Notion* (Fig. 18) - to analyse the *Dambusters* memorial, concluding that the monolith is a poor portrayal of an audacious military operation, made possible by technical ingenuity and courage, which had a significant impact on the outcome of the conflagration. He suggested that the monument could do more to relay the essence of the events it memorialises. Applying this to Jubilee Park became DH's proposal, as the park has within its curtilage one of the original, defintory wells of Woodhall Spa. The examination of the park's workings revealed that the eastern edge, the public face of the park on Stixwoud Road, offers an untidy collection of structures with an obscured main entrance on a corner. DH's design addressed the park's weak facade and confused approach by widening the public footpath into a sculpture garden along Stixwoud Road, as an urban antechamber setting the scene for a sequence of spaces leading into a new core of the park (Fig 19). The sculpture garden, funnel entrance and the new core, all acknowledged the meaning behind Woodhall Spa's history - its *mineral water*: a stepping stone installation along the road revealed the existence of water underground, the original well was allowed to flood beside the access path and an installation for 'taking the waters' was placed in the new core/piazza. Thus, the park was set to become the new heart of Woodhall Spa for the reason of its genesis: the curative mineral-rich waters.

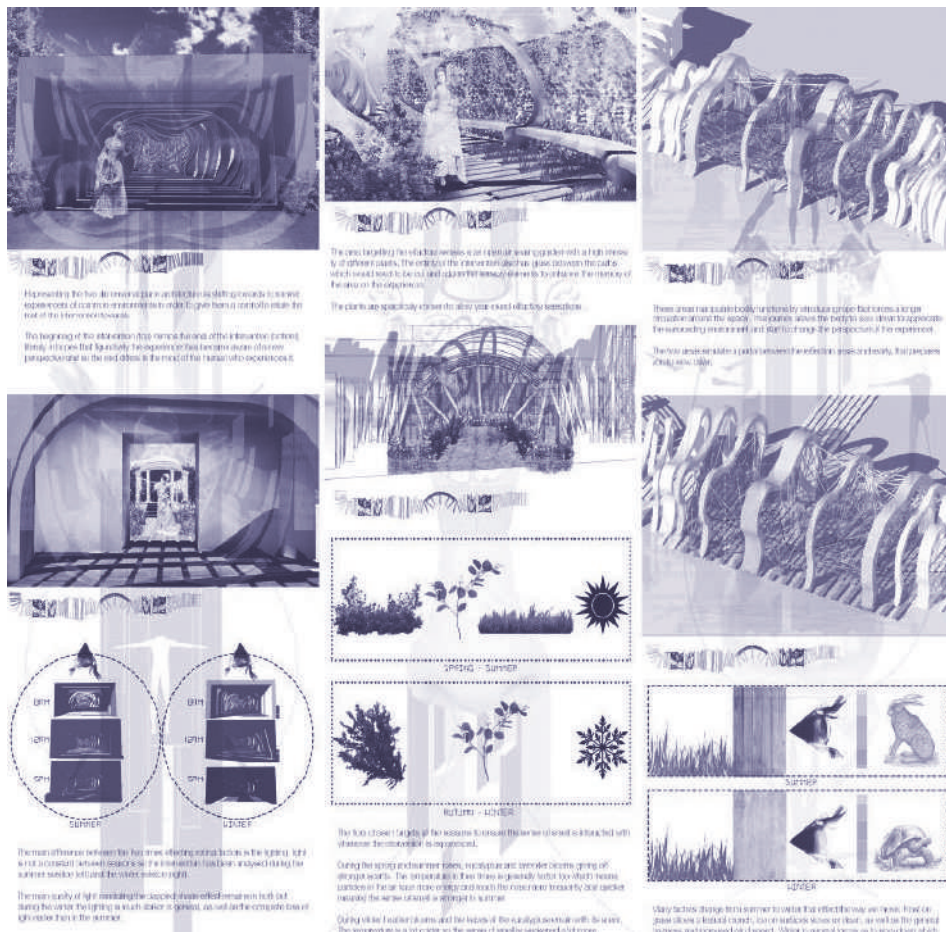


Fig. 16 - A phenomenological entrance (author JH)

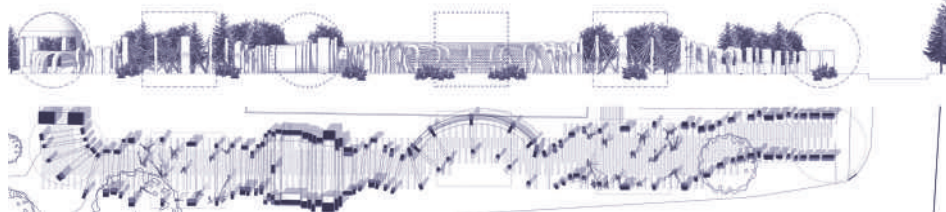


Fig. 17 - Elevation and plan of the multi-sensorial new space (author JH)



Fig. 18 - Hegel's logic (author DH)

the illusion of normality [JaH]

Nostalgia drove JaH's project from the start: she was inspired by the sepia postcards of Victorian Woodhall Spa and the melancholy reminiscences of bygone eras. Stories about blue-bell-carpeted woods and intrepid locals and their thriving businesses, found in books on local history, were the basis of her evocative hand-drawn amalgamations of the village's memories (Fig. 11). From there on, the project became about what happens when one loses the ability to reminisce, as is the case of people afflicted by dementia, and how creating familiar, recognisable environments for them can help ameliorate their frustration with the mental void (Fig. 20). Relying on specialist knowledge of the condition, JaH re-imagined her visit to Woodhall Spa as if experienced by somebody with dementia, whose inability to register the granularity of and differentiations within the environment would make the journey linear, articulated instead only by familiar features (Fig. 21).

Preliminary investigations showed that although Jubilee Park would be an attractive destination for people with dementia and their carers, its layout and finishes were not entirely suitable. JH's design proposal was a park conceived for dementia sufferers, with carefully choreographed sinuous paths without dead-ends - to avoid getting lost.

The composition was punctuated by moments of nostalgic pause; spaces were designed to evoke familiar experiences (the shadow of an ancient tree), making use of scents (fragrant seasonal plants), colours and shapes (traditional English garden plants and furniture). JaH imagined a palliative park of many safe journeys for her own grandparents.

Kinematic café [CI]

CI's project took its cue from one of Woodhall Spa's celebrated venues, the *Kinema in the woods*. As the only fully functioning cinema in the UK to employ back projection, its atmospheric foyer covered in film posters, the Kinema evokes un-lived memories of the golden age of the cinemascope and Hollywood glamour. CI first looked at the mechanics

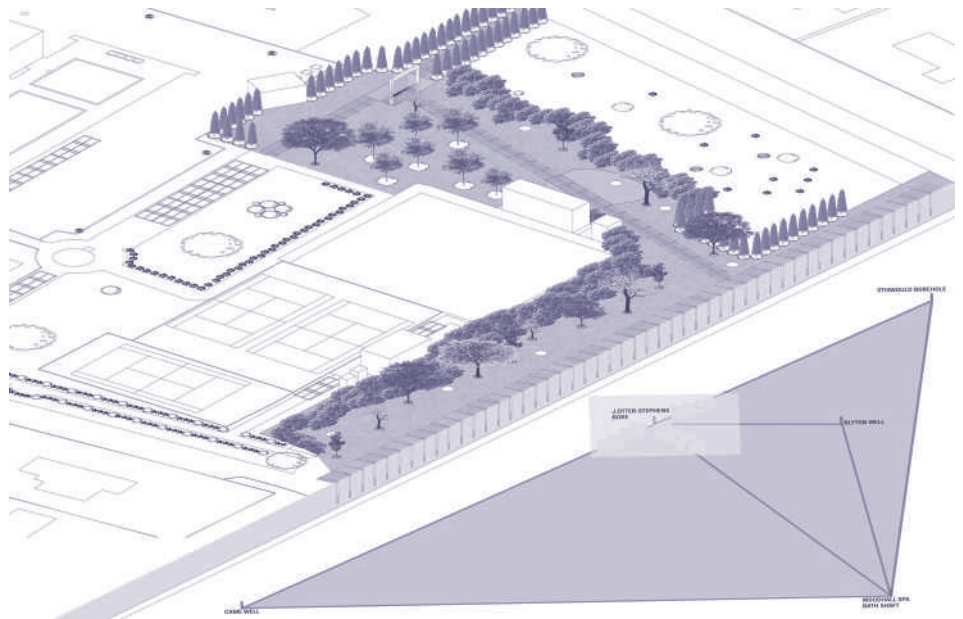


Fig. 19 – Removal of visual and physical obstructions (top) and proposed follies for pause (above)

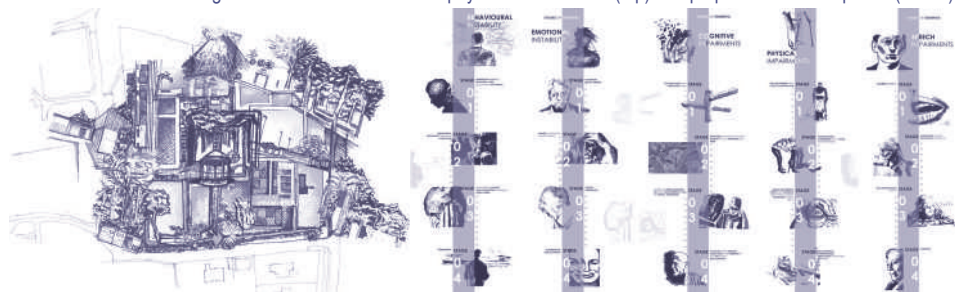


Fig. 20 – Nostalgia and dementia (author JaH)



Fig. 21 – Psycdoeogravh for palliative park (author JaH)

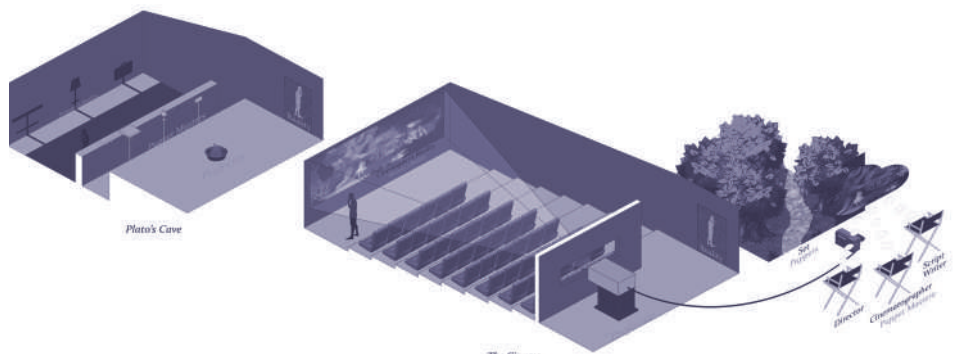


Fig. 22 – The Kinema, a Plato's cave (author CI)

of back projection and likened it to Plato's cave allegory (Fig. 22), relative to the two different worlds that exist either side of a mediating plane.

Guy Debord's *Society of the Spectacle* offered further inspiration for his new café in the park, which preserved a direct relationship with the swimming pool. The intention was for the Kinema café to become also a summer theatre, spilling onto a 'magical' lawn - a playground populated with games and play structures inspired by fairy tales whose narratives rely on the surreptitious escape from reality into other worlds (Narnia, Alice in wonderland, Harry Potter and so on).

the growing hub [RL]

Understanding the community of Woodhall Spa was vital for RL's response to the challenge posed by Jubilee Park. She recorded her emotive reaction to visiting the village, augmenting it with historic details (Fig. 1). Statistical data and desk-top research revealed, surprisingly, that the demographic spread was more even than expected, which led to an analysis of what Jubilee Park offers to various age groups, throughout the year. The conclusion was that existing facilities – tennis, bowling, swimming, walking, playing – sustain enthusiasts, amateurs or sporadically active individuals, but because they

seasonal, the park becoming deserted after the autumn solstice, even during bright days, as was the case when we visited. For several months every year, Jubilee Park stops being a destination for the region or one of the places where the local community spends time. To address this, RL proposed a hub designed as a winter garden, reminiscent of the one in the old Victorian Royal Hotel. It included a permanent cafeteria, a library and spaces for crafts and events. Placed at the heart of a community designed and maintained garden based on the permaculture ethos, the hub was to be a centre for learning about environmental sustainability, with essential skills and knowledge passed between generations (Fig. 24).



Fig. 23 – Section through the new intergenerational hub (author RL)

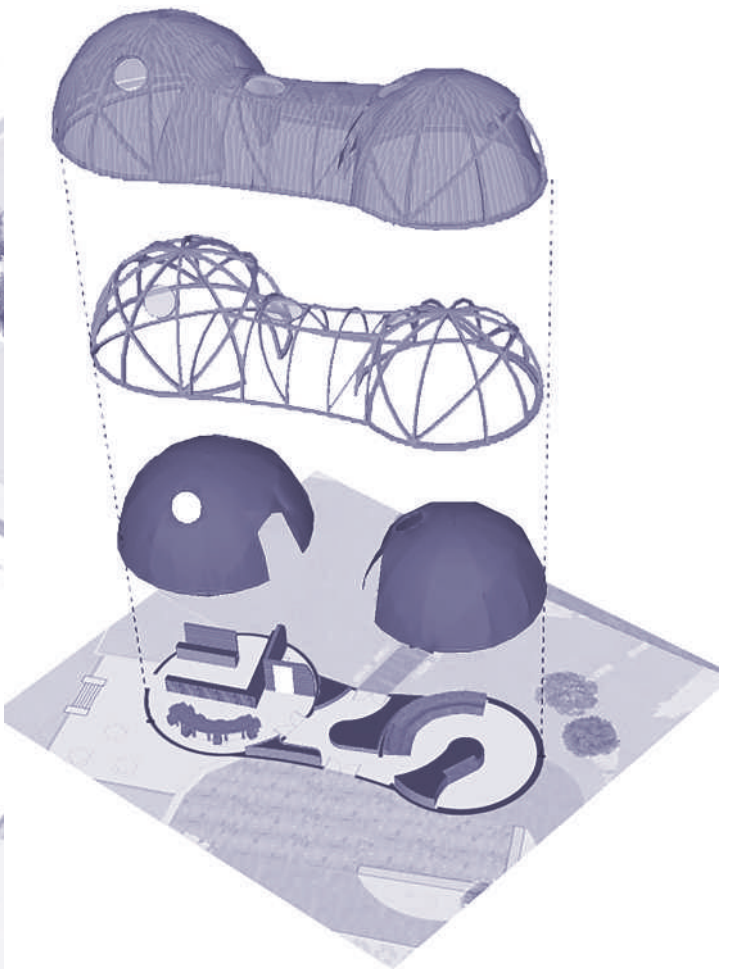
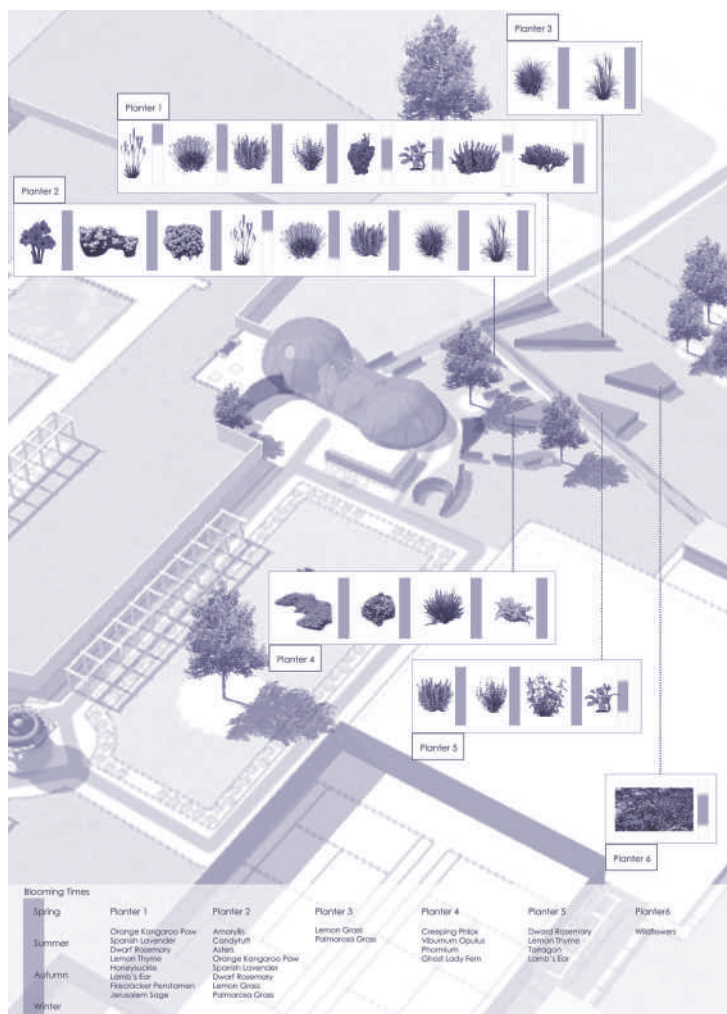


Fig. 24 – Permaculture principled hub (left) and structural diagram (author RL)

Jubilee Park rewired [RL]

The pursuit of order informed RL' radical re-arrangement of the in-between space at the heart of Jubilee Park. The problem he decided to address was revealed through an appraisal of all entry points into the park - gateways from the public realm into its curtilage - and paths linking them to the different functions within (Fig. 25). The conclusion was that what might be perceived as the focus of the park - the lawn traversed by alleys, locked in place by pergolas and the planting layout, with the bandstand as a pivotal point - was in effect a thoroughfare offering no opportunities for stopping, lingering, staring, doing. The network of

paths inherited from the original Victorian rational layout had the main entrance placed centrally, on the southern edge of the park, thus the access used to be onto a symmetrically organised garden. Today the same symmetrical garden is approached from corners, which explains why the design lines of the park lack coherence in terms of the journey through it - paths start and stop without destinations defining them. What originally was the grand, unified classical composition of a balanced landscape design is now an *in-between space*, providing access to the different, notionally or materially segregated, areas which define activities in Jubilee Park: tennis

courts, bowling green etc.

RL' proposal replaced the Victorian layout with a fluid network of sinuous paths, linking all entry points, thus reactivating the lost centre of the park (Fig. 26). The landscaped public space, with seating and sheltered areas, was envisaged to become *the place to be*, for everybody, throughout the year, the skate-park designed to become an ice-rink in the winter.

new ways [JM]

For JM, Jubilee Park was an exercise in *boundaries* and *thresholds*. Following Christopher Alexander's *Pattern*

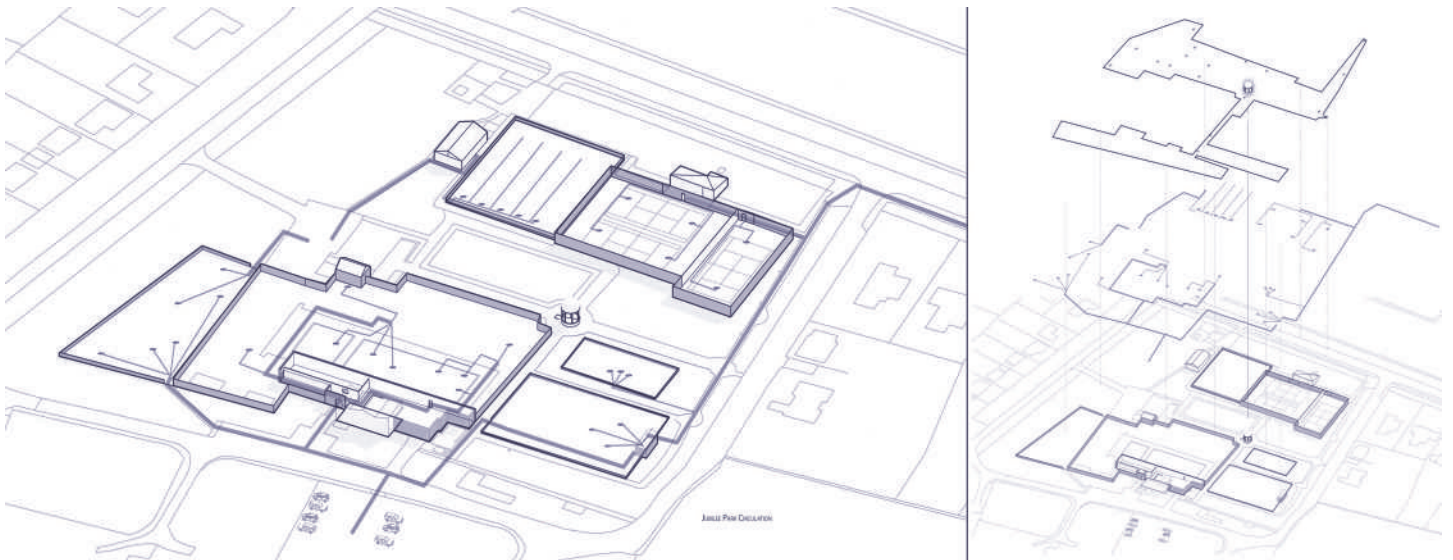


Fig. 25 – Functional analysis of Jubilee Park (author RL)



Fig. 26 – Proposed new core with skate park/ice rink, cafeteria, sheltered sitting areas (author RL)

language methodology, he started by studying the permeability of the park's edges (Fig. 27). The park's envelope is sometimes defined materially by fences or shrubs and in other cases only notionally (property lines, not manifested physically). The entry points are deliberate perforations of the boundary and it was their lack of definition and amorphous nature that became JM's object of study. The formal 'main' iron gate on the south-eastern corner is hidden by vegetation and it gives a disorienting peripheral access to the park: it is on an edge, flanked by the tennis courts on the right and the park's southern boundary on the left, the path not indicating what the

desirable direction or focus of the place might be. The entrance on the north-east corner is marked by a country gate, but beyond it, the northern edge is a vague area that can be criss-crossed from all directions, a mixture of lawn and various hard ground finishes, more or less level and intact, with full view of the bins for the cafeteria and swimming pool. The western boundary is just as porous, between the swimming pool changing rooms, the toilets block and beyond.

JM proposed a new entrance, purposefully designed to capture the footfall from Stixwoud Road and the northern edge, funnelling all activity into

the centre of the park (Fig. 28). The plan also included a gateway building, which completed the composition. This was a new, multi-purpose focal point for Jubilee Park, containing an art gallery, restaurant, library, community centre and a gym.

the thermae [KN]

For KN there was a clear and singular problem about Woodhall Spa in general and Jubilee Park in particular: the thermal water - the reason for its emergence, prosperity and notoriety and thought by association to be the water in the heated pool of Jubilee Park - was nowhere. The immediate and unequivocal question was, why? And the answer to Jubilee Park's

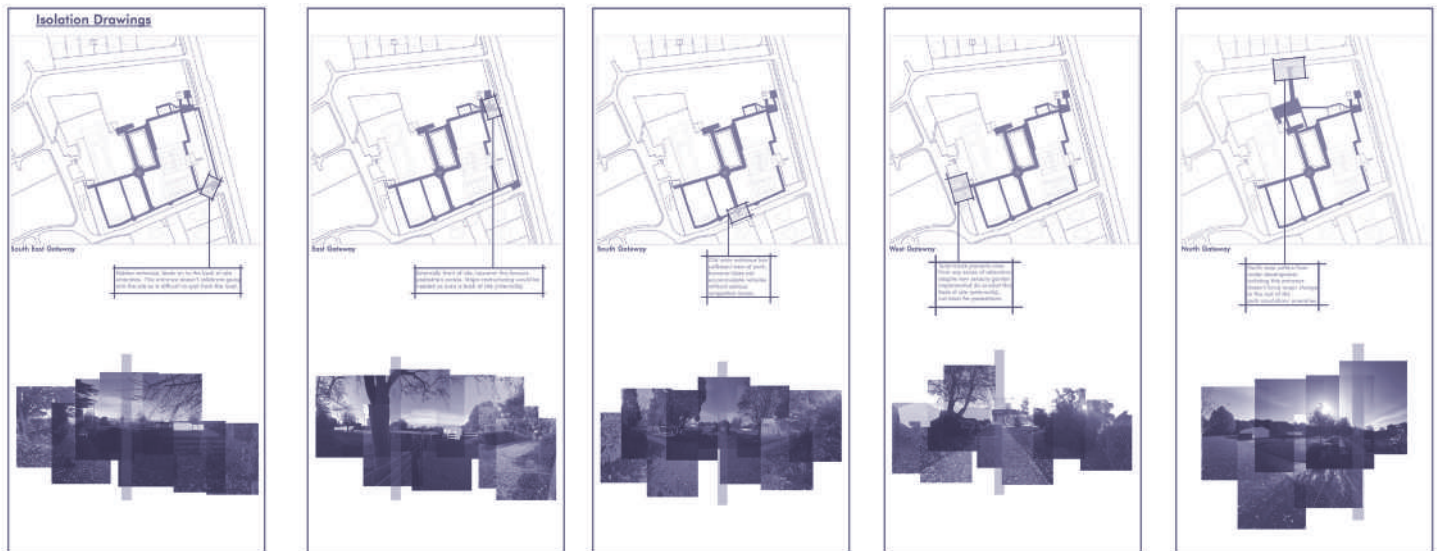


Fig. 27 – Boundaries and thresholds (author RL)

Internal Circulation Analysis

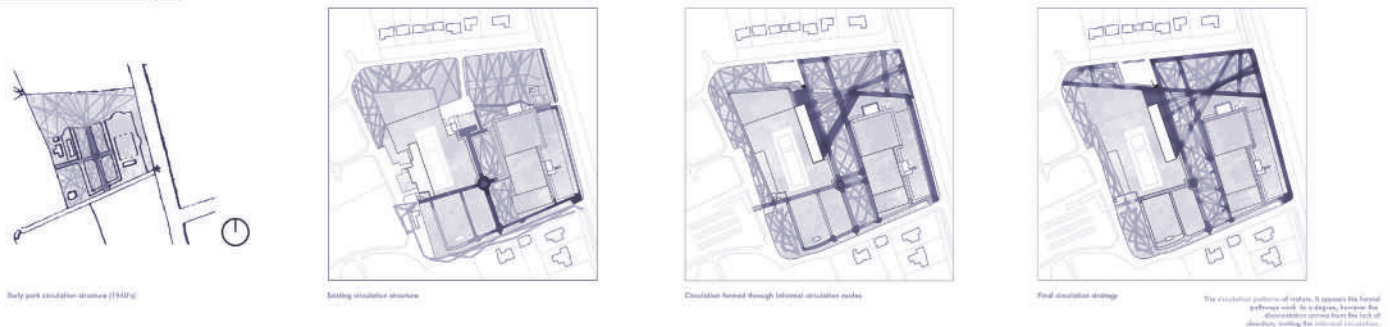


Fig. 28 – From formal Victorian garden to welcoming open esplanade (author RL)

conundrum about a sustainable future was just as immediate: revive the spa.

KN's initial work concentrated on unveiling the historical background (Fig. 29), as well as developing a brief for a spa inspired by the sequence of spaces and hydrotherapy treatments found in Roman baths. Her proposal was to extend

the existing pool facilities with a bijou therapeutic pavilion, so that Jubilee Park could perpetuate the original *raison-d'être* of the village, restoring it as a destination known for its curative waters (Fig. 30).

the enabler [DN]

The story of DN's project started on the

first journey to Woodhall Spa from Lincoln. He had missed the coach his colleagues caught earlier that morning and now found that his presence on the bus lowered the average age considerably. His further studies revealed that Woodhall Spa is affably known as 'God's waiting room'.

DN's interest in the post-humanist

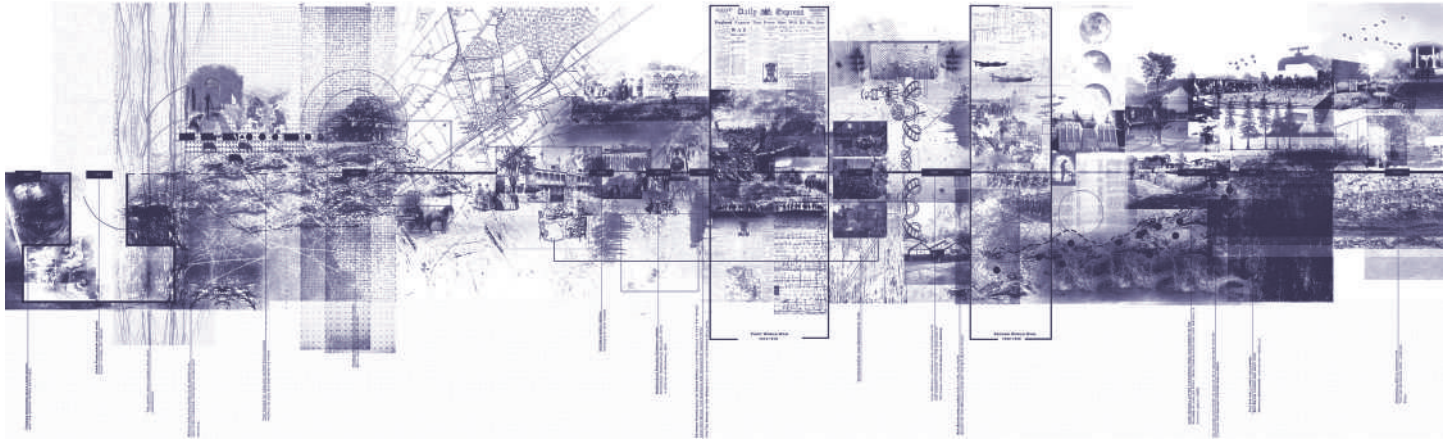


Fig. 29 – The history of a spa (author KN)

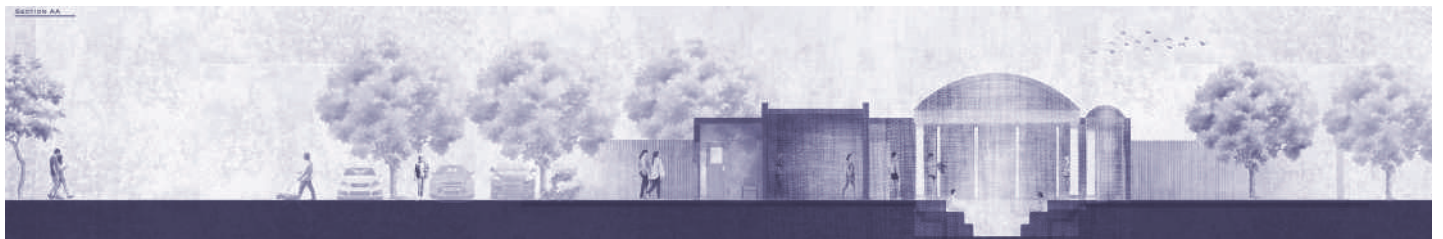


Fig. 30 – Section through the thermae of Jubilee Park (author KN)

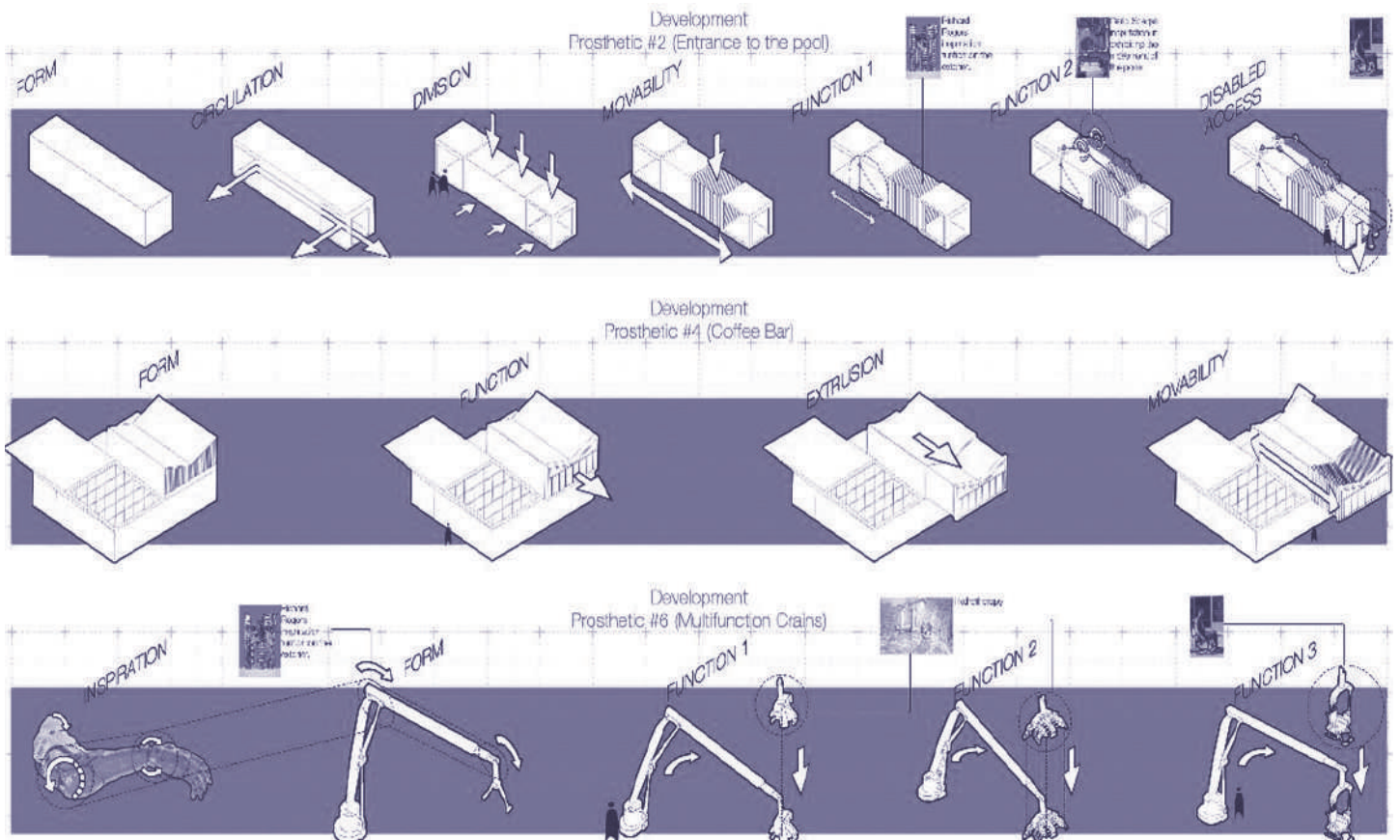


Fig. 31 – Enabling architecture (author KN)

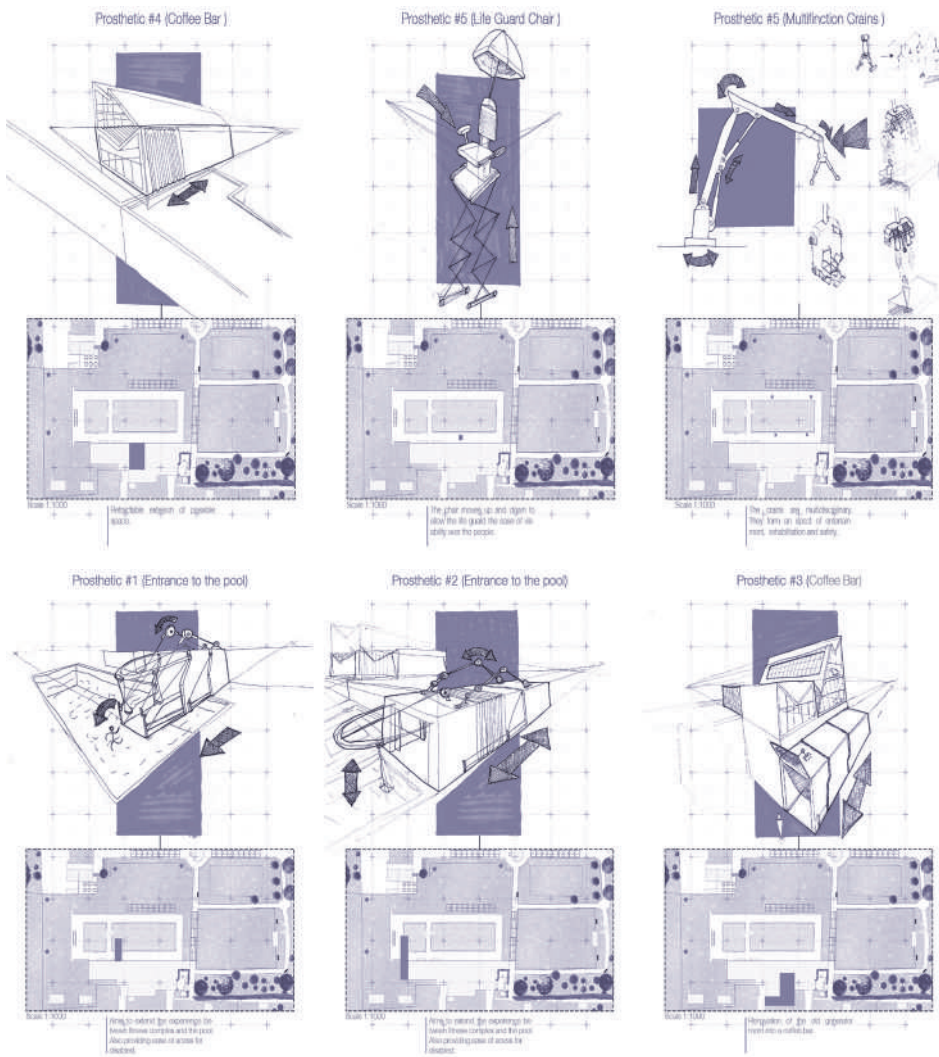


Fig. 32 (above) and 33 (below) – 'Never too late' for all (author KN)

theory, according to which traditional boundaries between the human, the animal and technology are blurred, led the project to question how accessible Jubilee Park is to those with impaired abilities, physical or mental.

His investigations into current bioelectric prosthetics research justified his conviction that one day bionic humans will be viable. Thus, designing for the future involved artificial implements that could complete what was damaged, missing or had limited functionality.

The obvious leap was asking if architecture could do the same, by mimicking the behaviour of prosthetics, to include parts that adapted to the users' needs (Fig. 31).

His forensic analysis of the park's facilities, starting with the swimming pool, resulted in a proposed catalogue of enhancements to make them reactive to people's necessities.

The slogan for the pool's swimming programme, 'It's never too late', became the aim of the project: telescopic corridors, articulated arms, a hydraulic pool-floor and concertina chairs were the means by

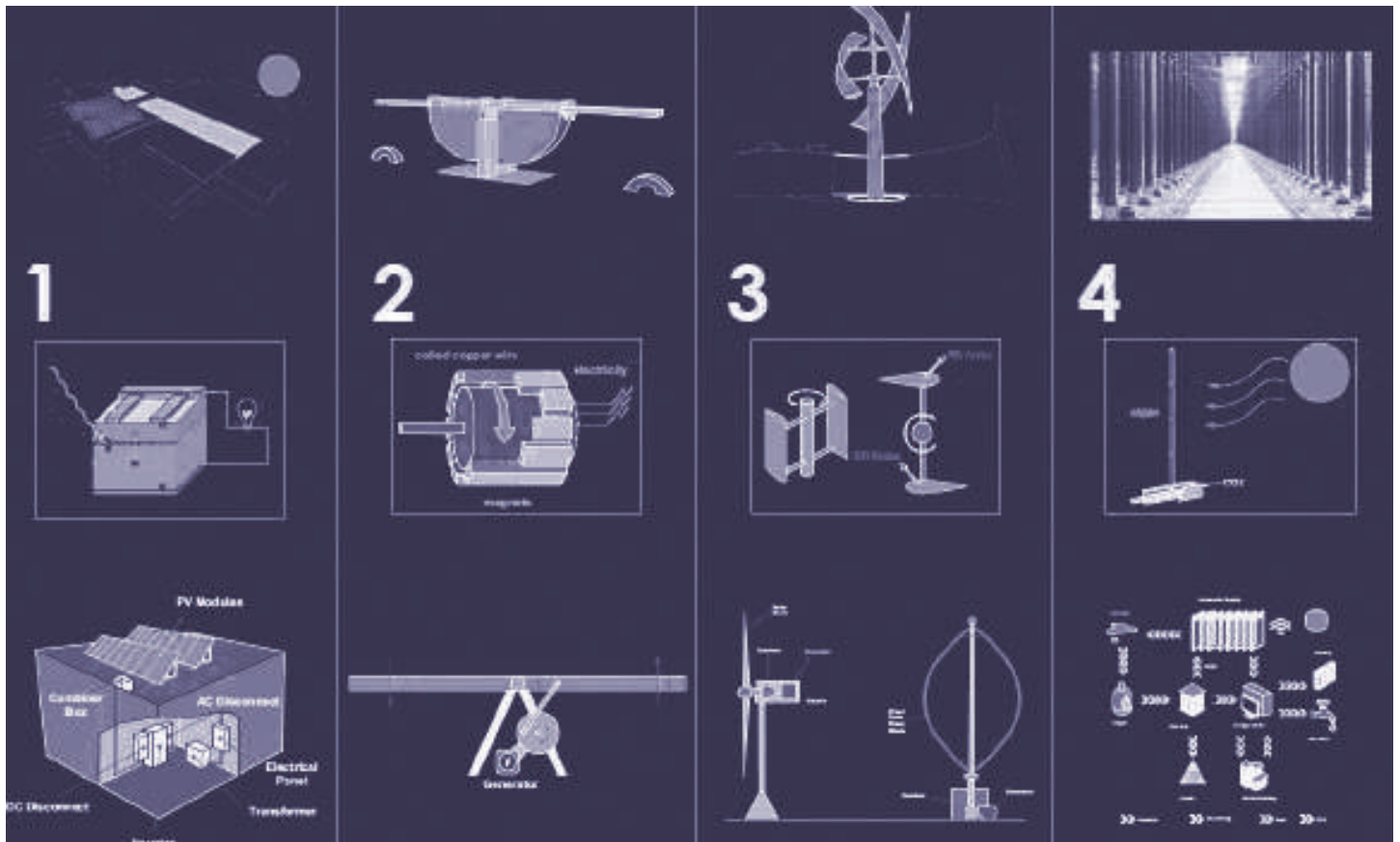


Fig. 34 – Sustainable park (author FS)

which the building became the enabler for those who might have thought it too late to attempt aquatic exercise (Fig. 32, 33).

Further enabling devices were proposed for a redesigned park, which took into account physical and mental afflictions (Fig. 10).

the Freiburg effect [FS]

FS joined our group for the first term in 3rd year as an Erasmus exchange student from Freiburg, Germany. Since the 1970s, Freiburg has developed a reputation as Germany's ecological capital, by following a clear vision: through regulation, incentives, design, long-term commitment and policy reform, the CO2 emissions have been drastically reduced. In 2012, Freiburg was named the most sustainable city in Germany, with a 100% increase in the use of public transport and 35% of residents choosing not to own a car. The energy comes from renewable sources, and in 2017 the Town Hall became the world's first public building producing surplus energy.

FS took the brief from the Jubilee Park's trustees, combined with his site analysis, to develop proposals which demonstrated his keen awareness of environmental

issues. The project addressed several aspects (Fig. 34):

1_the existing pool changing rooms look like an industrial building, not a leisure facility - FS's proposal re-clad the zig-zagged building with an ever-changing material and covered it with photovoltaic panels to generate its own electricity (1 on Fig.33).

2_there is a physical barrier between children using the playground and those in the swimming pool enclosure - an ingenious new *games-wall* mediated the interaction between the two sides, with a dynamo enhanced see-saw generating energy (2).

3_the café in Jubilee Park is modest, flanked by refuse bins, closed during the cold months – the answer was a new café signalling the entrance into the park, a year-round meeting place, with its own energy generating windmills (3 on Fig 33 and 34).

4_the entrance into the park is ambiguous - FS suggested to mark the access from Stixwoud Road with an installation of vertical glass tubes containing CO2 consuming algae, which could be harvested for eating (in the new

café) or used as biofuel.

This way Jubilee Park could become an exemplar for the use of renewable energy.

PRESENTATIONS, PRIZES, PONDERINGS

At the end of January 2020, four trustees joined us in the architecture studios in Lincoln, three months after our group's visit to Woodhall Spa (Fig 36). Students took it in turns to talk about what they discovered, investigated, were intrigued by, needed a vision. Immersing for a few hours in the worlds constructed by our students' imaginations, all based on the park our guests thought they knew so well, was, by all accounts, a whirl of an experience.

The extent of what architects do, is often surprising to clients. As is the effect of architectural designs when they achieve what they are meant to: elate, inspire, unsettle but give hope, enthuse, go beyond expectations, talk to the future - even if rooted in the past and societal context. The trustees had wanted answers for a few issues with the park. Instead, the students' projects dissected the subject, changed the scale of enquiry and offered them new ways of



Fig. 35 – Energy self-sufficient cafeteria (author FS)



Fig. 36 – Jubilee Park charity trustees in our studio (photos DC)

seeing the legacy for which they cared. In the wake of the presentations, trying to award prizes proved a conundrum: the trustees found having to choose difficult, even unfair, because every project was telling them something new about Jubilee Park or Woodhall Spa, at times wondrous at times worrisome, but always with a plan. What made it more difficult was, in a way, what makes architecture complex and powerful: the choice was tugging at both the *emotive* and the *rational*. In the end, the winner was KN's proposal, the light-bulb project for the trustees, because it categorically said 'forget about anything else, it is about the spa'.

Runner-up was DH's similar statement, that Woodhall Spa would not be, if it were not for the waters. While, as the second runner-up, JH's phenomenological project mesmerised with recorded bird song, incense wafting across the studio, effusive graphics and verbal presentation. Students had presented their work before, for academic assessments, but the trustees' reactions revealed to them, probably for the first time, the value, potency and impact of their craft.

Our collaboration with Jubilee Park Woodhall Spa Ltd. worked well throughout, maintained through regular dialogue between the students, author and trustees. The support offered by the charity to our students was unwavering, from the organisation of our visit, to the lending of books and documentary material, to the opening of the Cottage Museum when needed. The prizes awarded by the trustees were generous and we have anecdotal evidence that the money was well-spent on books!

For our students, in *OTHER worlds:the woodhall spa project* created the opportunity to engage with a community cause and work with a real client and site, in the spirit of the *student as producer ethos* developed at the University of Lincoln. The students experienced the thrill of seeing how our group's designs transformed the trustees' views of their very well-known world of Jubilee Park, helping to re-format the map for its future.

The 31st of March 2020 was to mark

the grand finale of the project and was in the latest stages of planning: rooms were booked, exhibition panels organised, local stakeholders and newspapers invited. That day, our students were to return to Woodhall Spa to set up an exhibition and present their designs to the local community. However, during the spring of 2020, the whole world, and with it the trajectory of our own *OTHER* worlds, changed, in reaction to the global COVID-19 pandemic.

In praise of all the work on the project, this article is the exhibition we never had.

Emma Breale, the chair of *Jubilee Park Ltd.* trustees, reflects on the impact our work had on their vision:

"Jubilee Park has a rich historic legacy and, as Trustees, it is important that we plan for an exciting future legacy too. Engaging with the University of Lincoln School of Architecture students has been immensely rewarding and helped us begin to plot what this future legacy could look like. [...] We were extremely impressed by the students' research into the park's history, the setting of Woodhall Spa and how this legacy could influence the park's future for a multitude of users: from hard and soft landscaping designs to buildings and ideas about nurturing better transitions throughout the park's spaces.

It was particularly pleasing to see how the students embraced the existing values of the park, its role as a community asset and its mission around health and wellbeing, leading to creative ideas ensuring the park is accessible to all in the community. Seeing the park portrayed through their creative and inspirational visions has been truly eye-opening and has galvanised a new approach to the Trustees' planning for the park's future. We are delighted to have fostered this relationship with the next generation of creative minds and thank all involved for their time, energy and dedication to this project."

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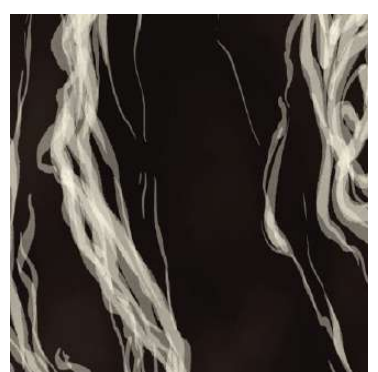
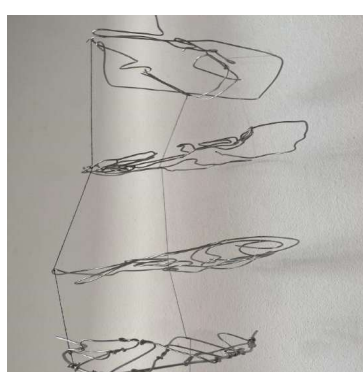
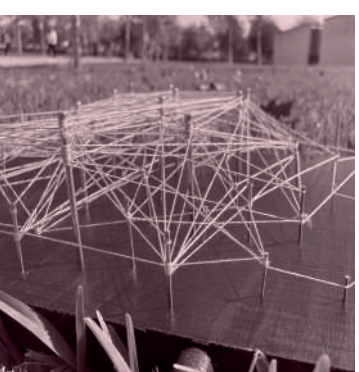
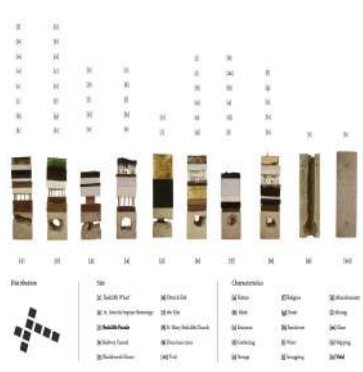
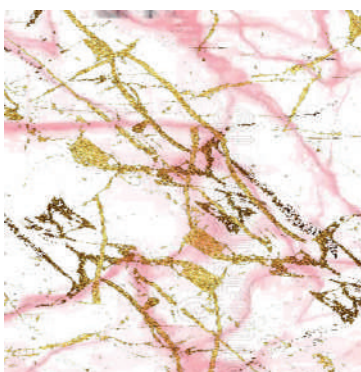
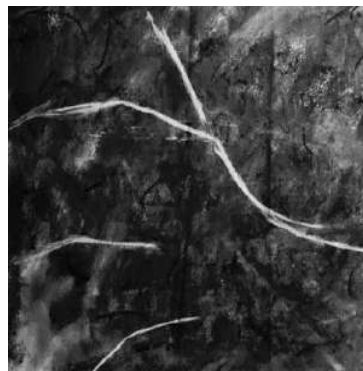
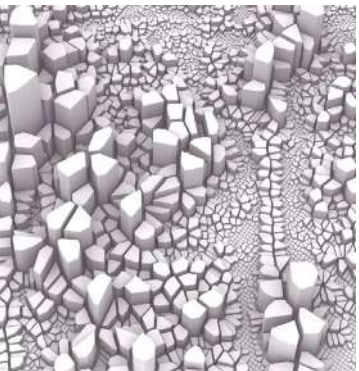
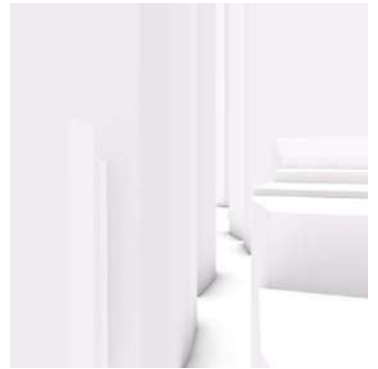
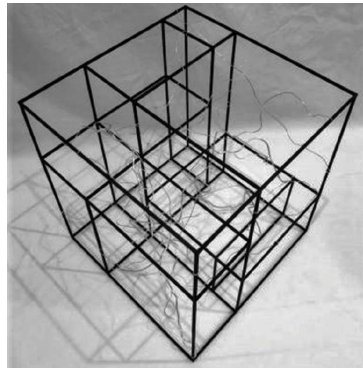
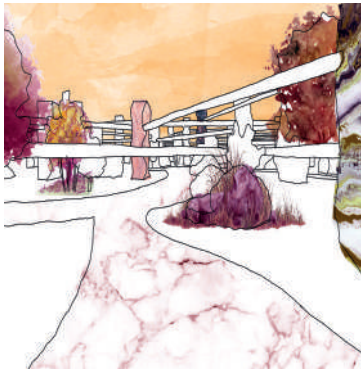
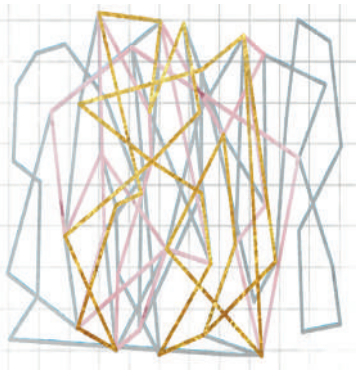
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<https://www.un.org/sustainabledevelopment/sustainable-development-goals>

competition research



Competition research: Matter on Lines- Marble

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CONTENT / What it is relevant on Architecture talking about objects is the matter. Matter as a physical substance that create atmospheres, relations and light.

The proposal for the workshop is to create matter with lines in order to design a "Material City".

As a second attempt for this workshop, using the definition of Marble, we are going to create matter with a pattern of lines and, going beyond, to design one "Marble City". For this purpose, we will work together with MIRO.

AIMS / To understand the presence of the matter in our projects.

To relate drawings, physical models and video as a way to produce an architecture project.

METHOD / The students will use the drawing to create matter. We will draw lines and model them to create a space as a matter.

Finding opportunities of Multimedia Dawing_Model_Video relationships to start with a project.

PHASES /

Part 1: Draw. Individual Work.

Select a piece of marble and draw the lines that constitute the matter of the stone.

BIBLIOGRAPHY / "Power of ten". Charles and Ray Eames: <https://www.youtube.com/watch?v=0fKBhvDjuy0&t=14s>

Part 2: Model. Group Work.

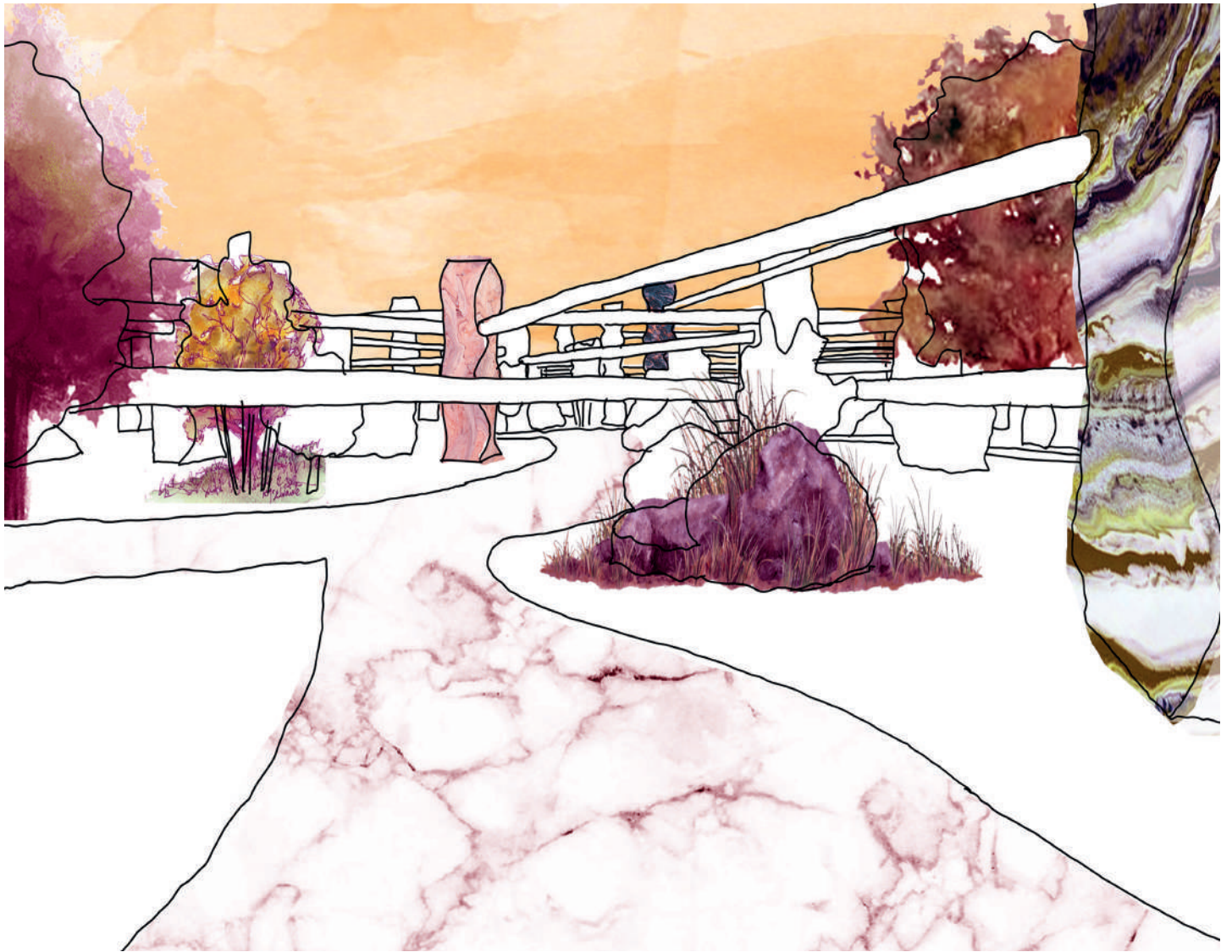
Transform the lines into a three-dimensional object.

BIBLIOGRAPHY / "Cwload Cities and Solar balloon travel". Tomas Sarraceno: <https://www.youtube.com/watch?v=61fybvkZiDE>

Part 3: Video. Class Work.

Work all together to design a "Material City" with all your ideas in MIRO **BIBLIOGRAPHY**

"Let me tell you about my boat." - The Life Aquatic. Wes Anderson <https://www.youtube.com/watch?v=d1RnYfZK2k>



1st Prize

Anxiety

**Fernando Navarro¹; Belén García²;
Marina Pérez³; Carla Muñoz⁴**

¹ Alicante University, Spain

² Alicante University, Spain

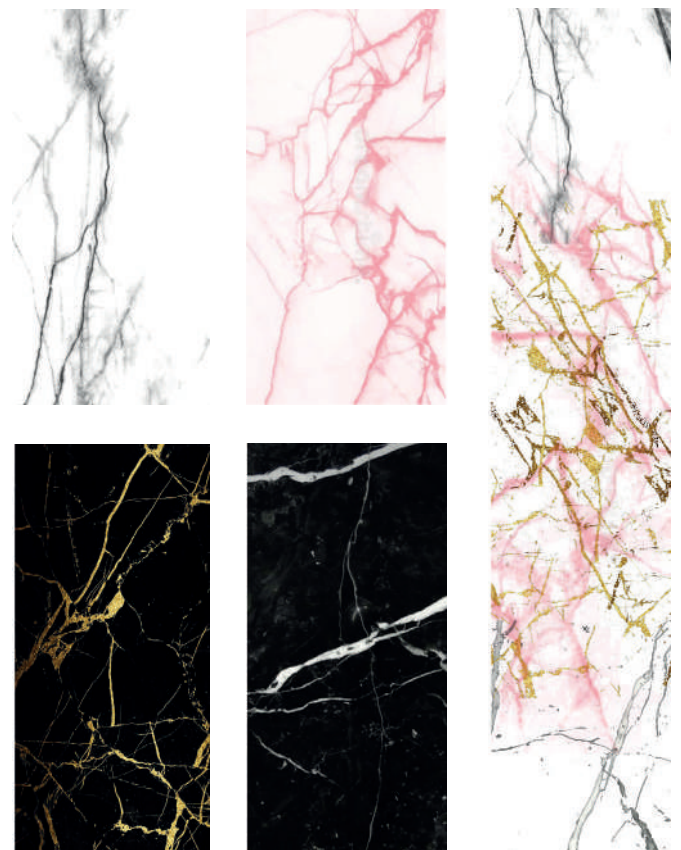
³ Alicante University, Spain

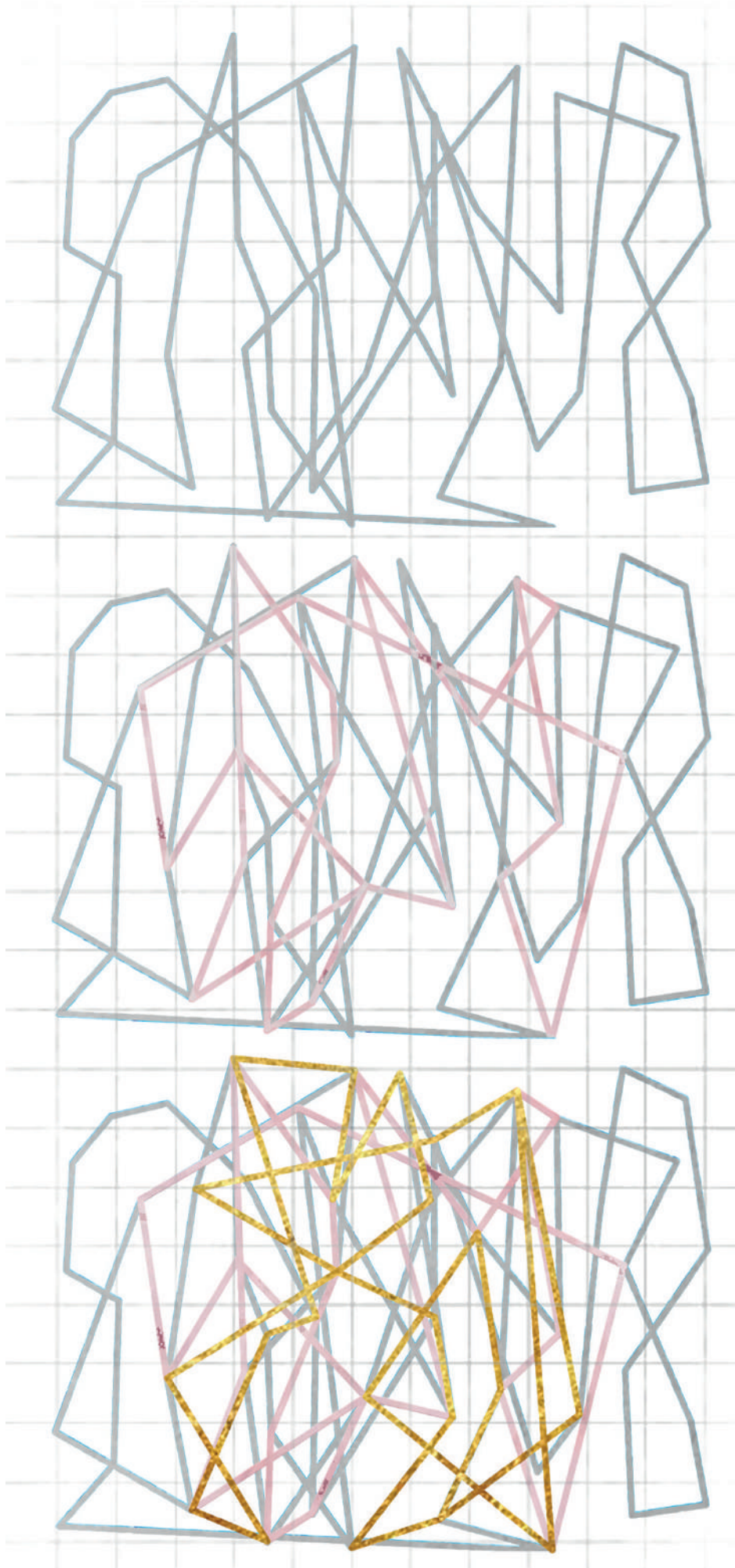
⁴ Alicante University, Spain

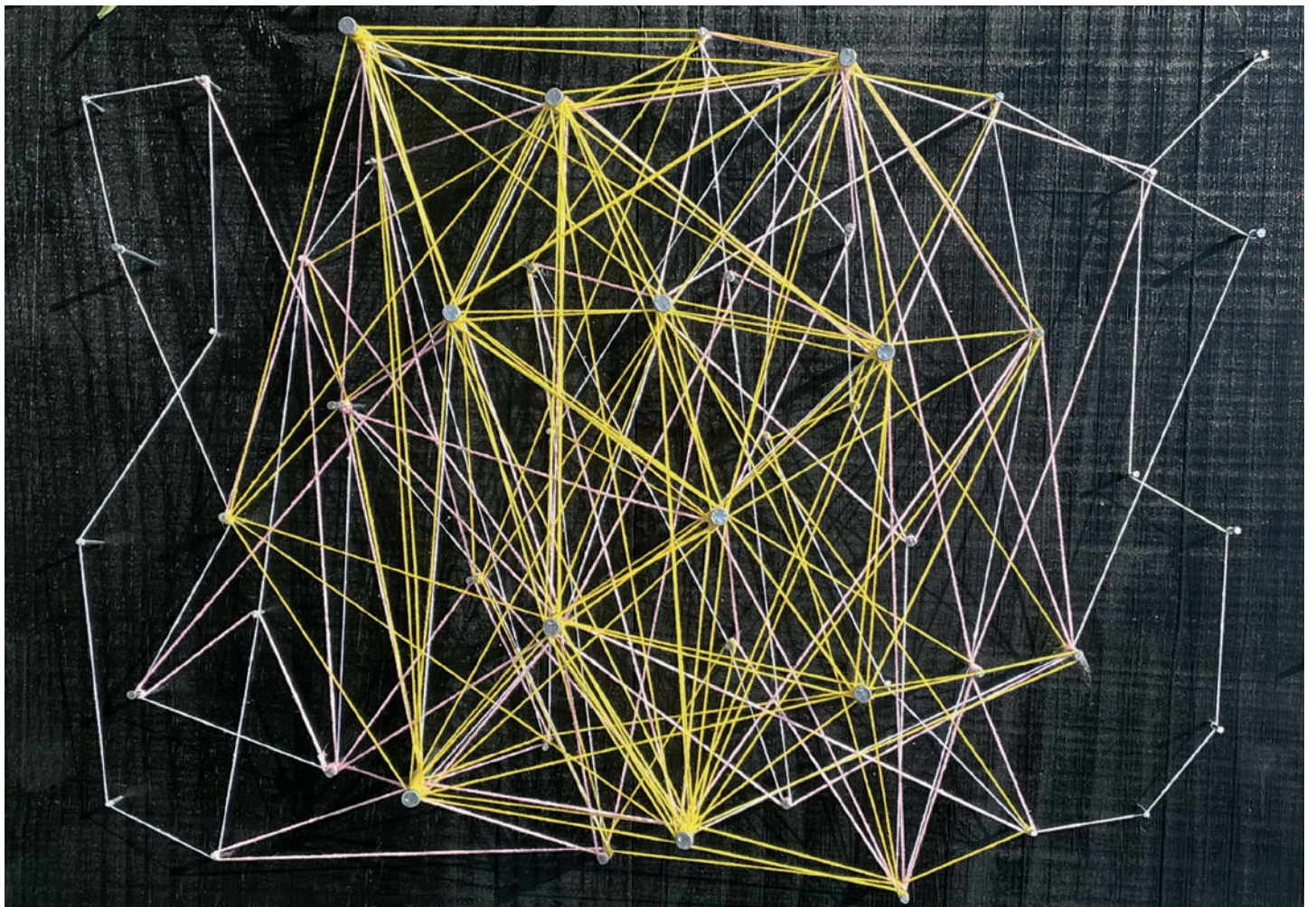
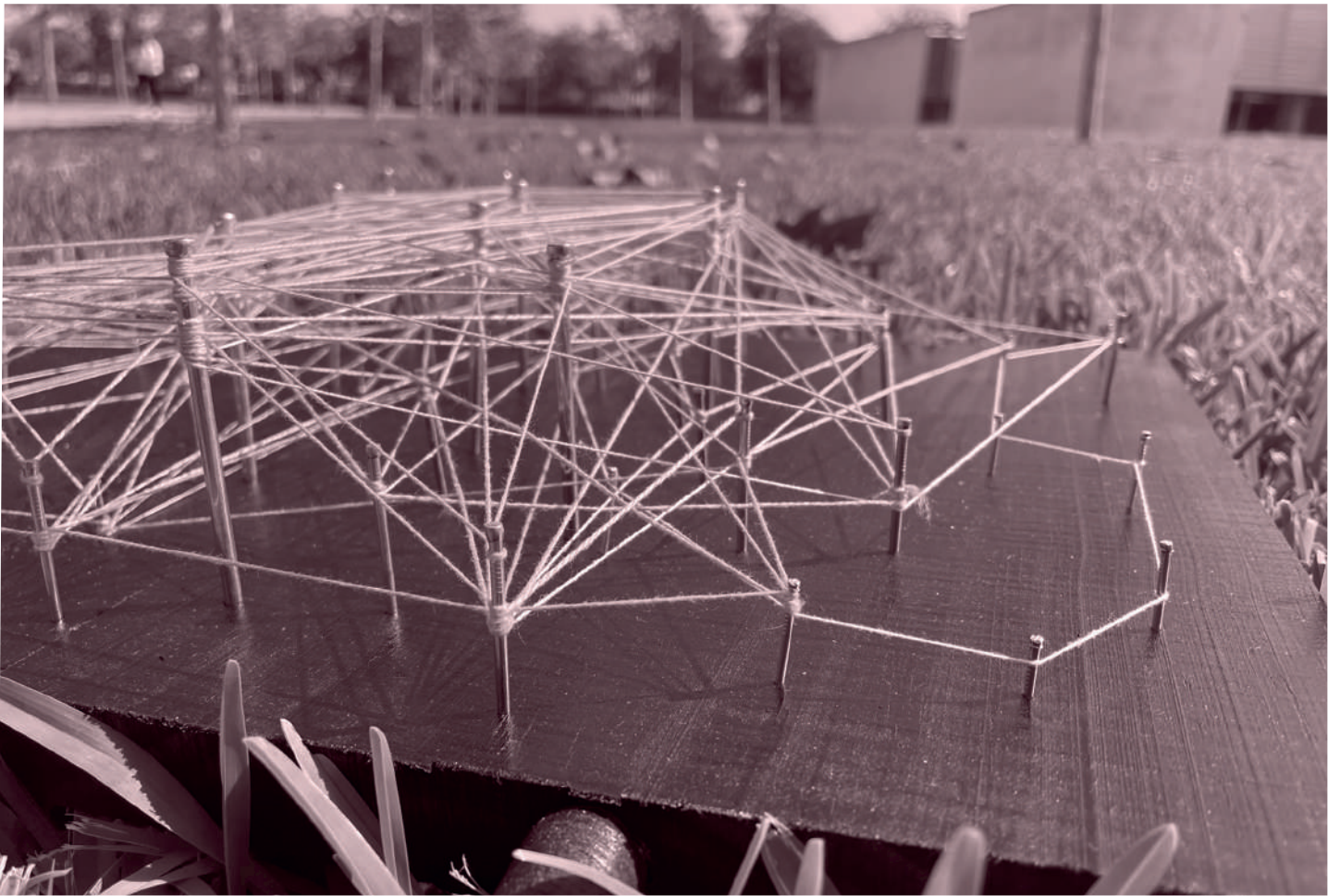
After the sharing of our marble pieces, we noticed that the difference between them was in the betas, each piece had a different size, colour or quantity of them. Although each piece evoked an idea, as a whole it conveyed calm and chaos. After this reflection we can present you our idea, ANXIETY.

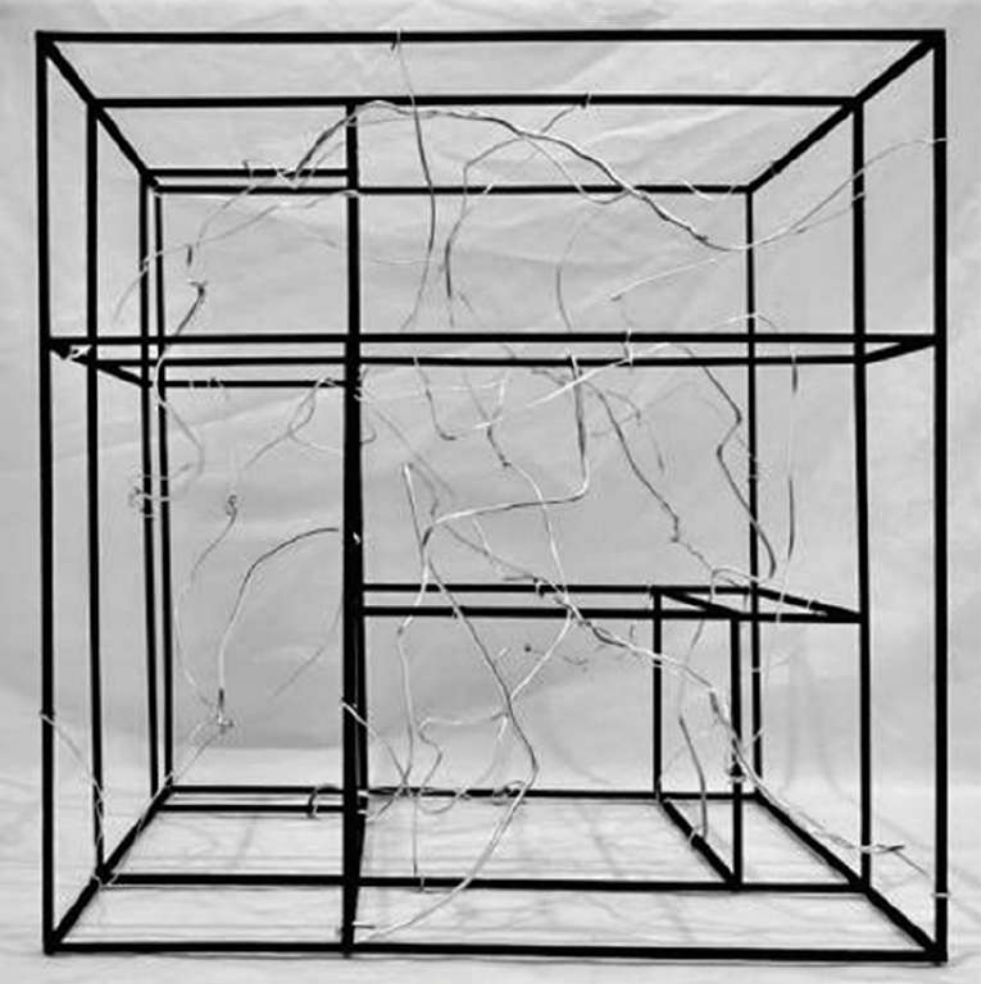
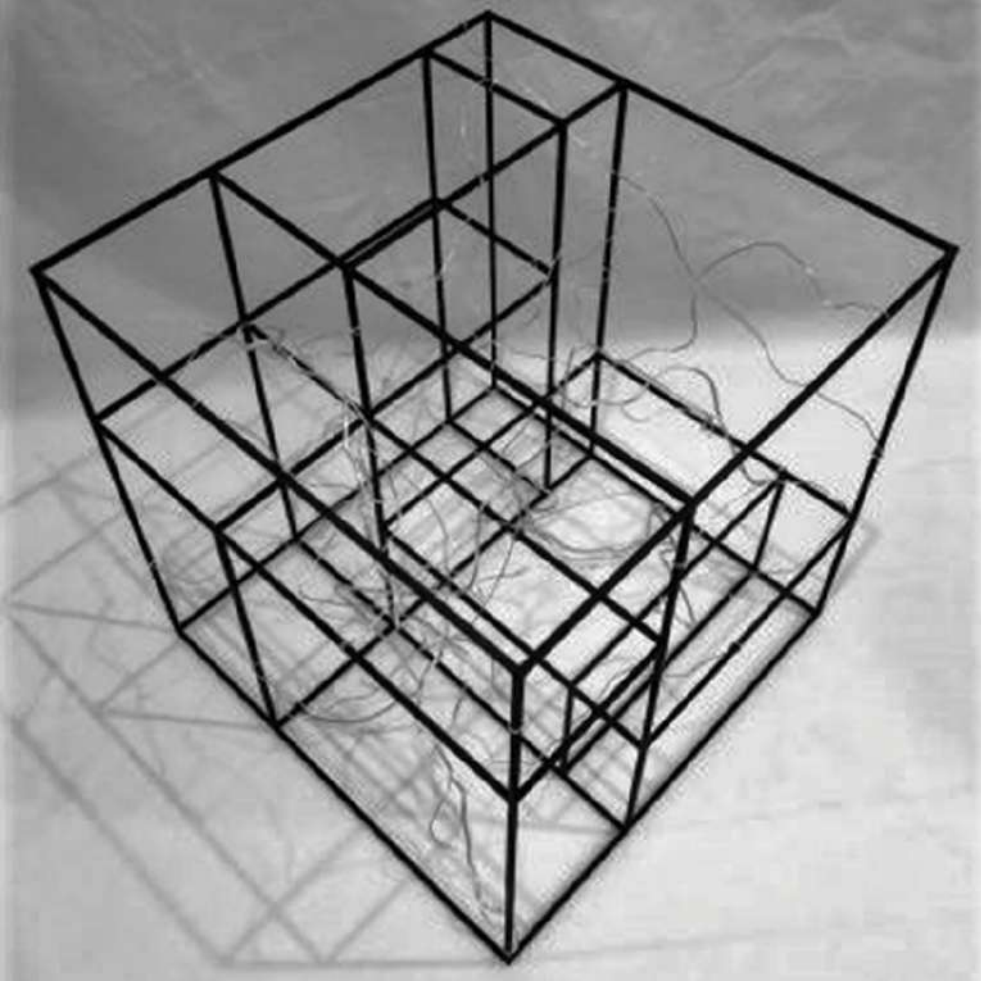
Anxiety is a feeling of fear, dread and uneasiness, which manifests itself differently in each individual, but they all have something in common, the peaks of calm and stress. It usually begins with mild concerns, which quickly worsen until they reach the climax of the process, in which episodes of anxiety occur.

Once you know this, you will understand our idea better. We wanted to represent anxiety in the form of a model, inspired by our own marble pieces. As we have already said, anxiety starts slightly, this can be observed in the marble pieces with few betas. To represent the peak we have the other pair of pieces, which inspire us stress and restlessness.









2nd Prize

Veins and Void

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⁵Alicante University, Spain

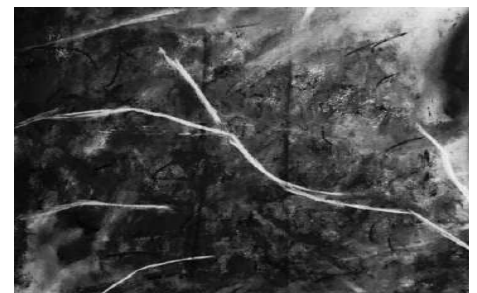
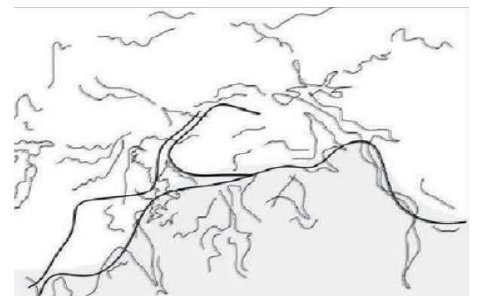
Our main ideas for this individual part were void, structure and pattern, lines, transparency. Structure and pattern was an initiative to find some sort of reasoning behind the apparent chaos of the veins in marble: where they would converge etc. Void was seeing how in a full block of marble you could erase a line to actually create a line in the marble, much like the limestone itself, and the transparency allows a juxtaposition of planes whose union changes according to the point of view.

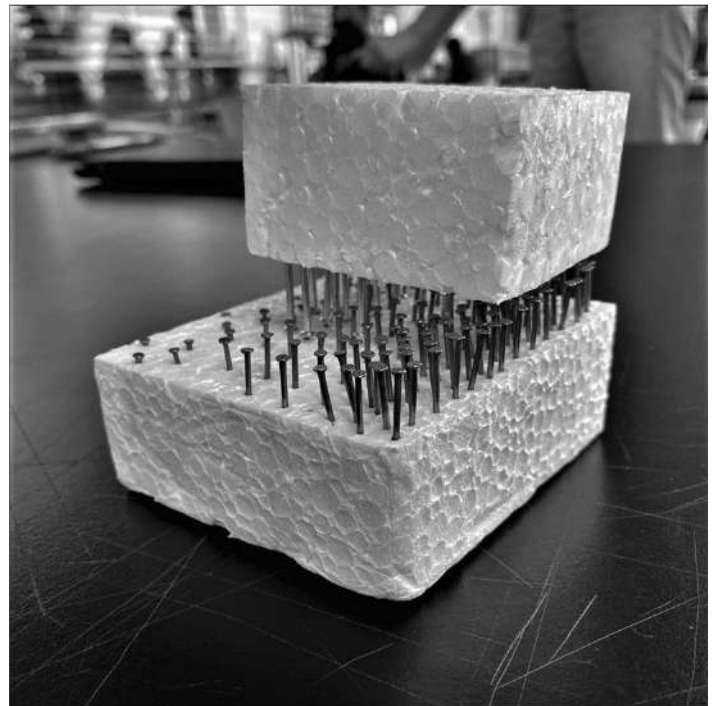
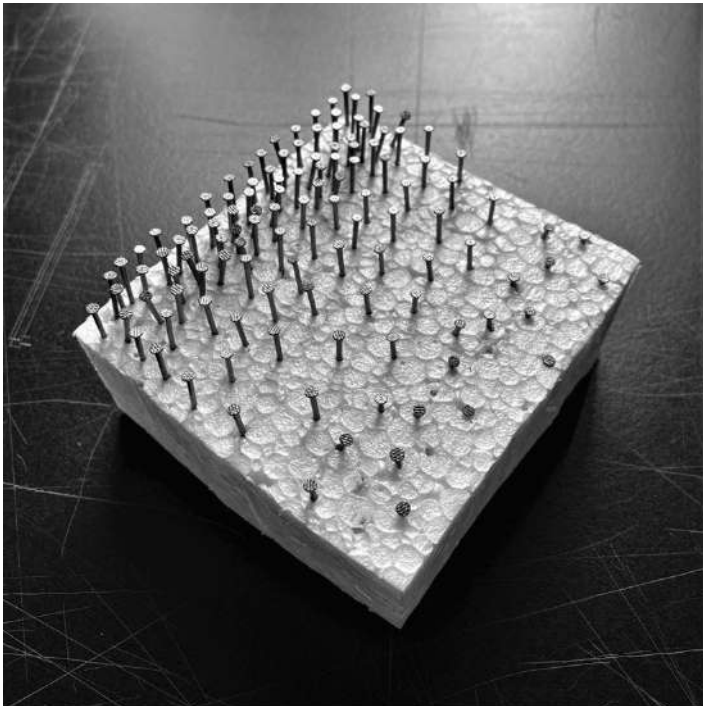
CONCEPTUAL MODELS OF THE PROJECT

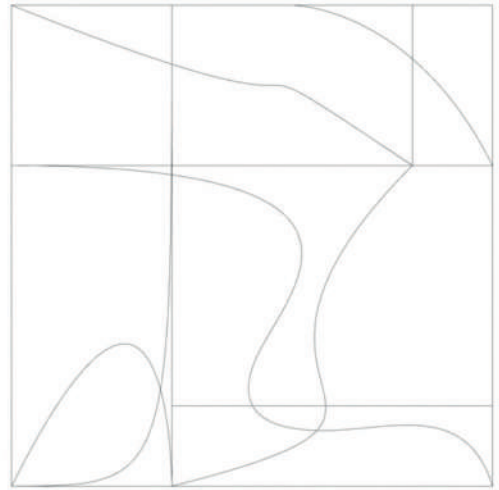
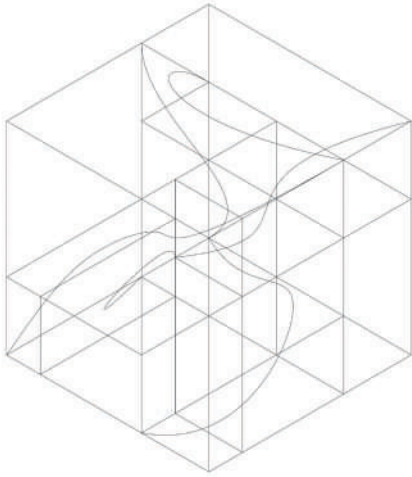
Our main ideas for the models were of structure, void, and density. The cube project was created to simulate the structure of marble: when you remove the mass of the marble you will notice the vein structure. Furthermore these veins are in no way connected to the smaller blocks of marble which you would cut from the quarry. In a way they are trapped in space-time, forever relegated to being exactly how they are once a so called "picture" of them is taken, i.e. when they are mined.

MAKING OFF THE VIDEO

The Video tried to express our ideas of internal structure and how marble is a constituent of two parts: The mass and the veins. One cannot view the material with just one or the other in real life, but what if we were to eliminate the mass? What would remain of the material? To try and visualise this we thought of using milk, to simulate the stone with metal wires simulating the vein structure, as the milk would drain it would reveal more and more of the veins, a sort of imaginary quarry. The burning of the paper was to achieve a similar, but contrasting effect. In a way, this also helps our understanding of the city: once we remove the building mass, we get different intertwining veins of the routes crossing the city.









Ligth

**Nagore Uranga¹; Irene Pastor Benito²;
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Part 1: Draw. Individual Work

This is our way of expressing the lines of marble.

Figure 1

In the first photo I wanted to express a realistic drawing of how marble would be. I was inspired by photos taken from the Internet and I did it through design programs (photoshop).

In the second I wanted to create a more organic and natural abstraction, and I was inspired by the sea creating a more fluid image.

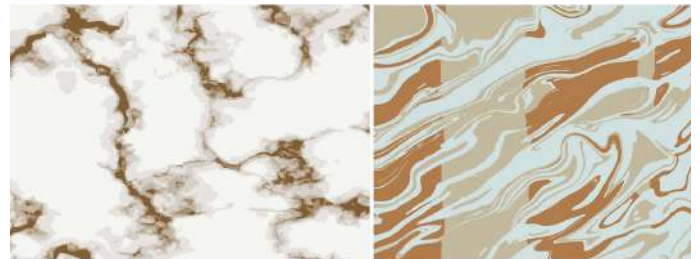


Figure 1

Figure 2

With my representation of marble, I wanted to get away from the classic image that the word evokes, that large white block with patterns. So I decided to represent a completely black marble with white patterns. This image evoked us the lightnings of a thunderstorm against the black sky, which we used to develop the later work.

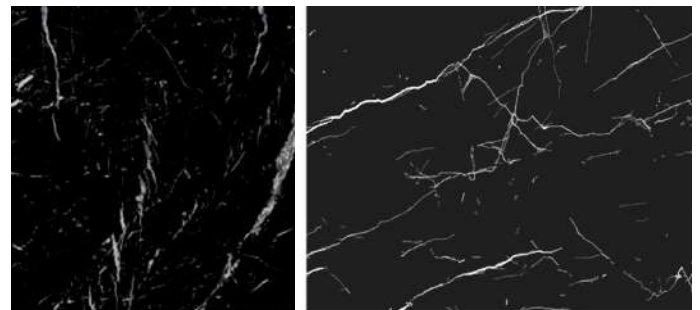


Figure 2

Figure 3

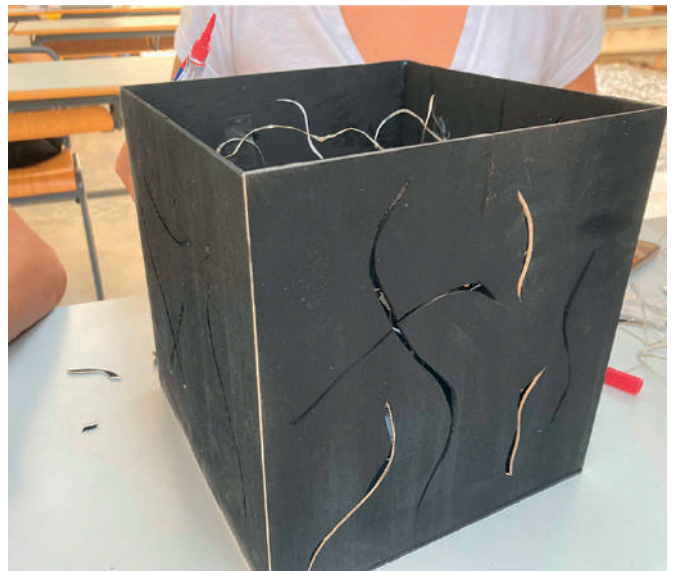
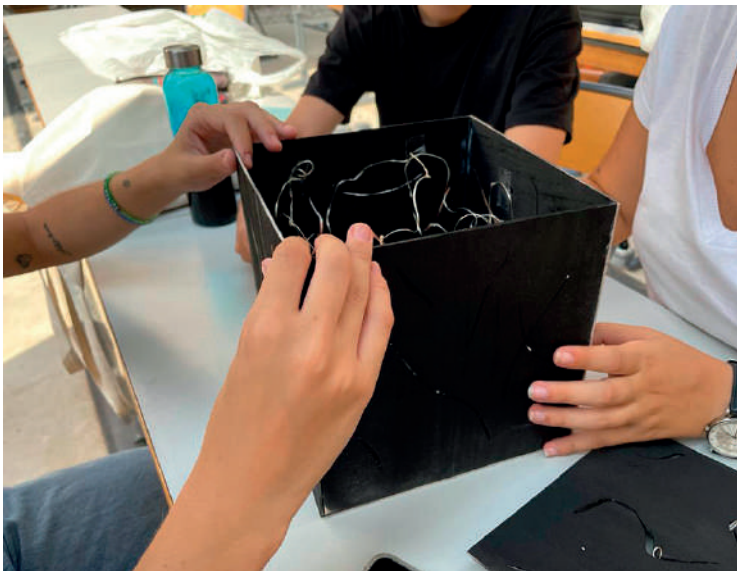
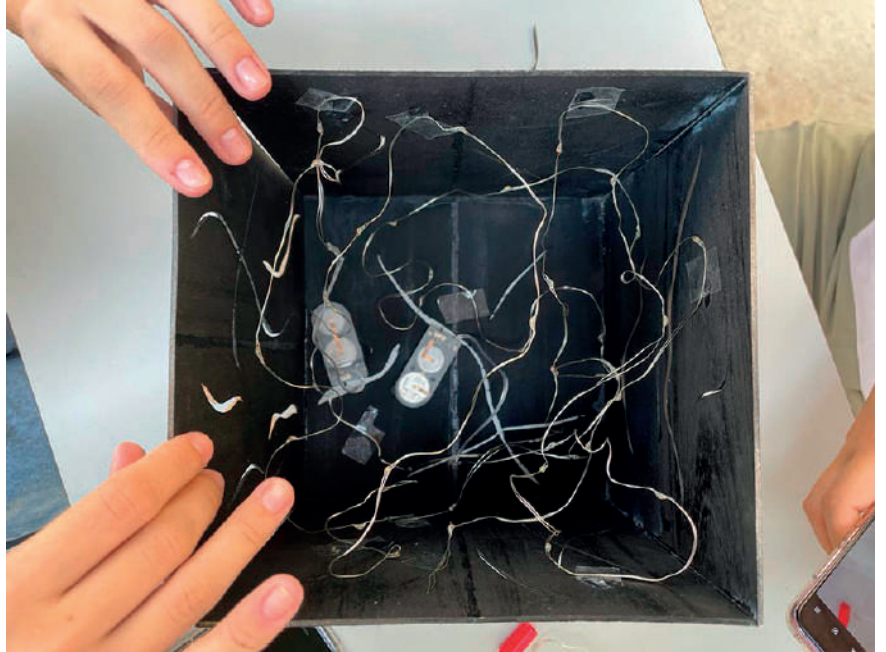
With this representation of marble, I wanted to represent something similar to what we have always seen in our homes. The one that I have represented has been the one from my house since it is the one that I have always seen.

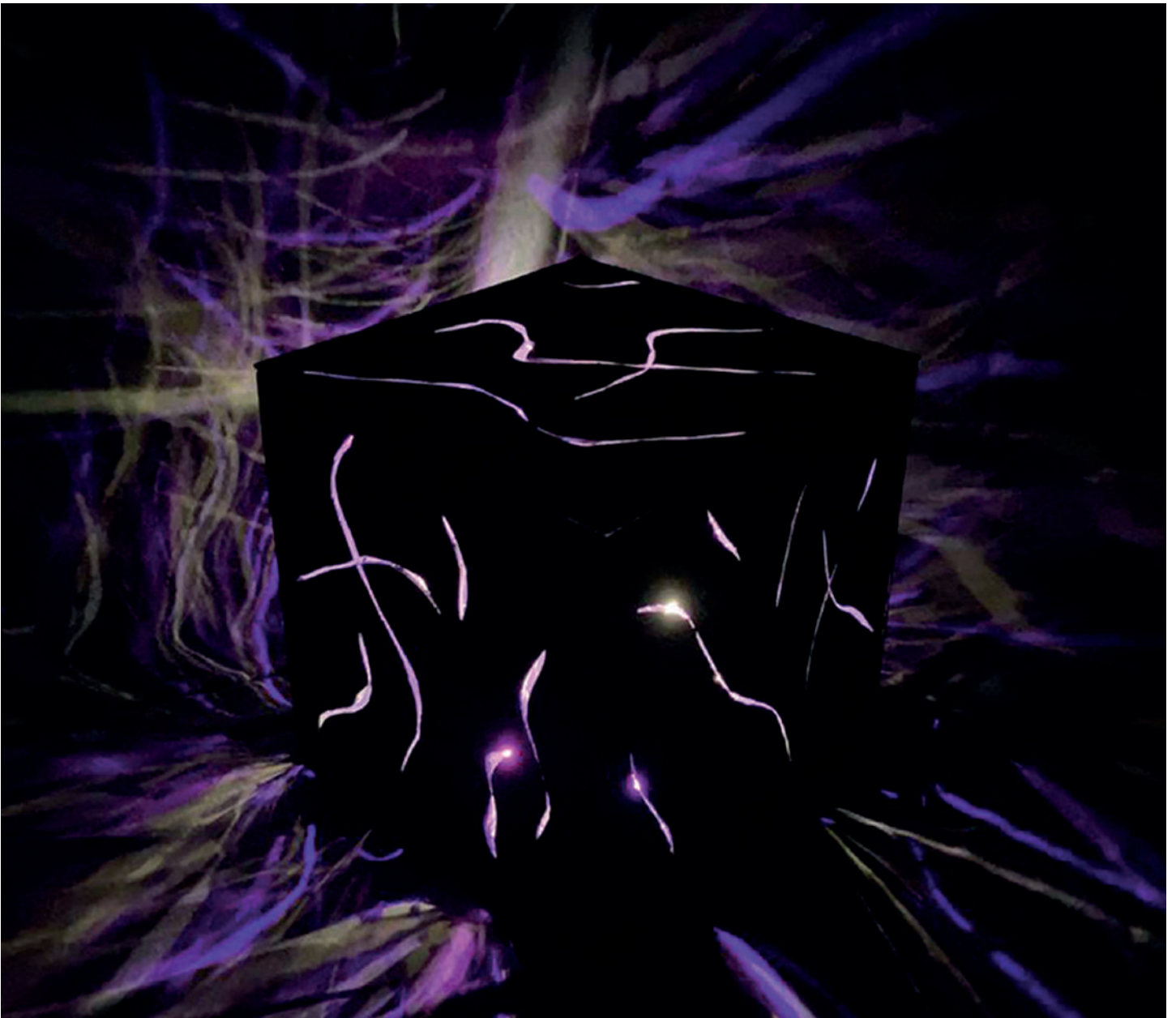
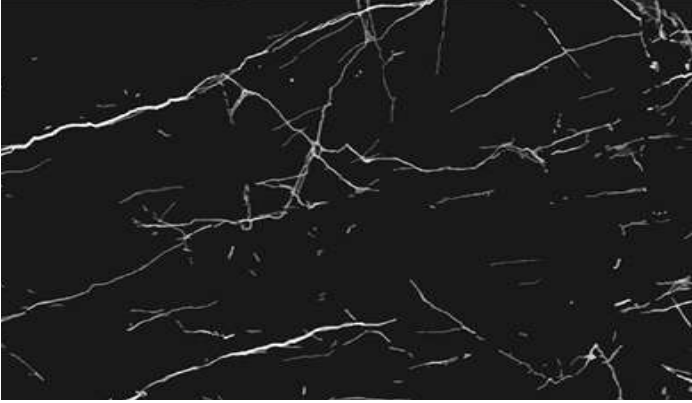


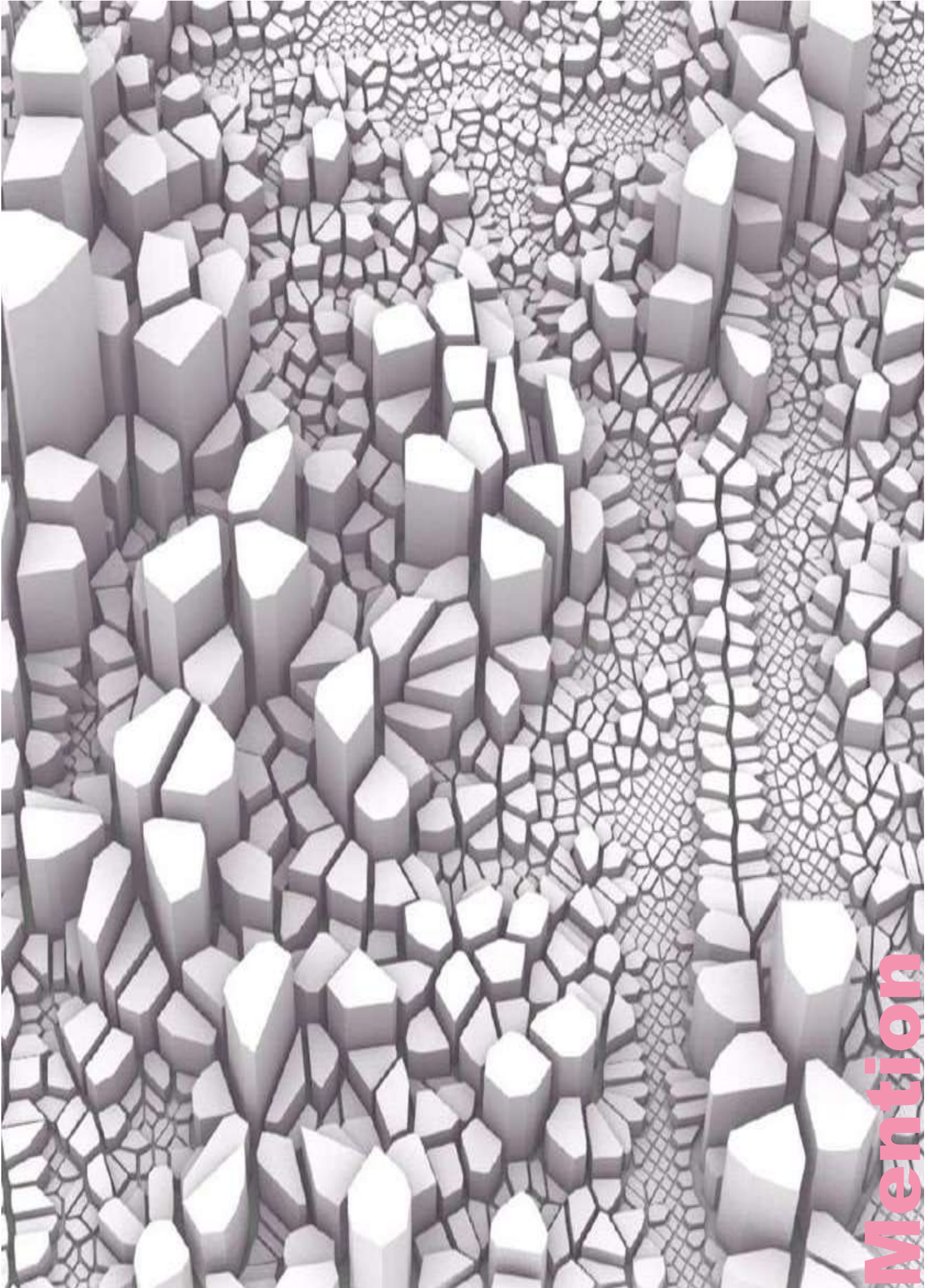
Figure 3

Part 2: Model.Group Work

In this part we had to transform the lines into a three-dimensional object. For this we wanted to give it a natural meaning and his work made us think about storms and we decided to represent it.







Volumen axo

**Dorna Farrahi¹; Chiara Moretti²;
William Tholl³; Pia Polic⁴; Vit Kucerovsky⁵**

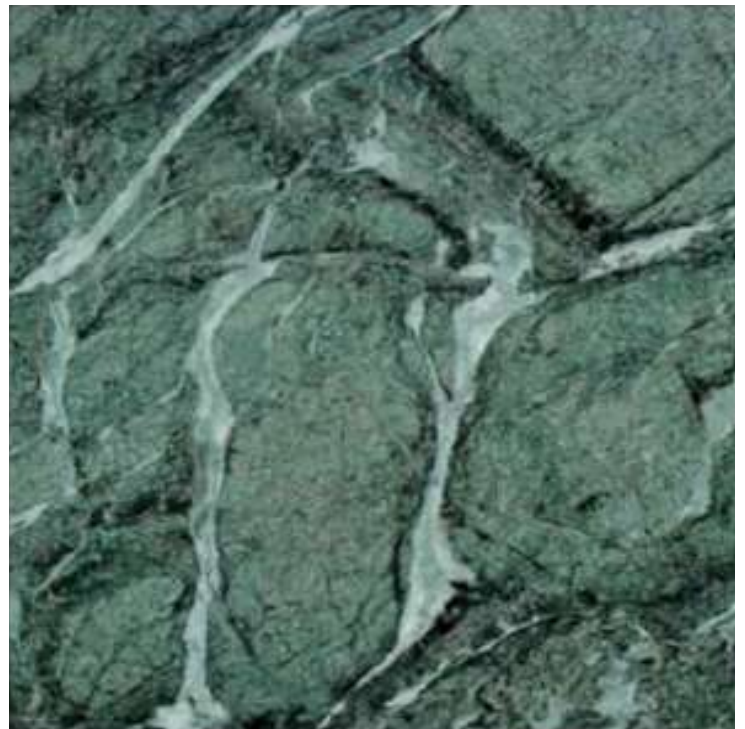
¹Alicante University, Spain

²Alicante University, Spain

³Alicante University, Spain

⁴Alicante University, Spain

⁵Alicante University, Spain



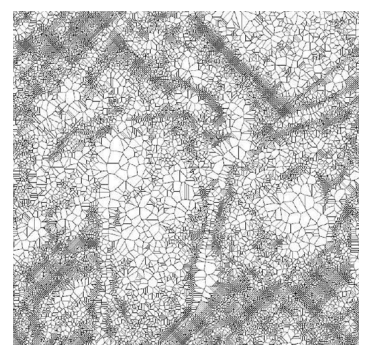
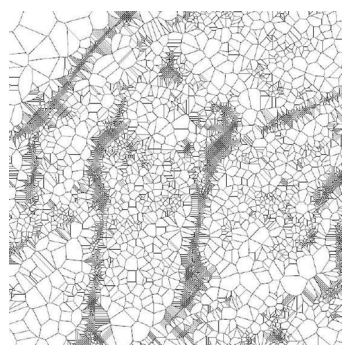
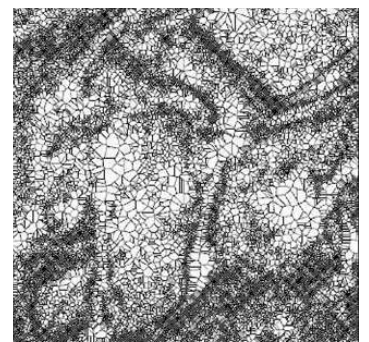
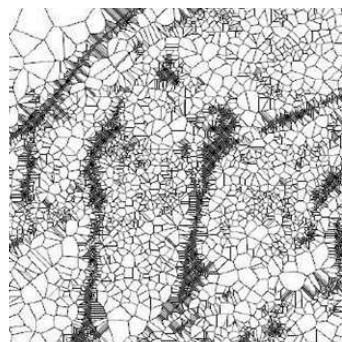
Drawing is based on an algorithm which divides the picture on different cells. Their density and size is based on the shade of the color of the used picture. More darker color means more smaller cells. These cells represent the 3D (city) elements in the next steps. I scaled the cells in Z direction, the value of the scaled size depends on the size of the cell. I used this as a tool to describe and translate the picture of marble into something that we can better understand and measure with precision.

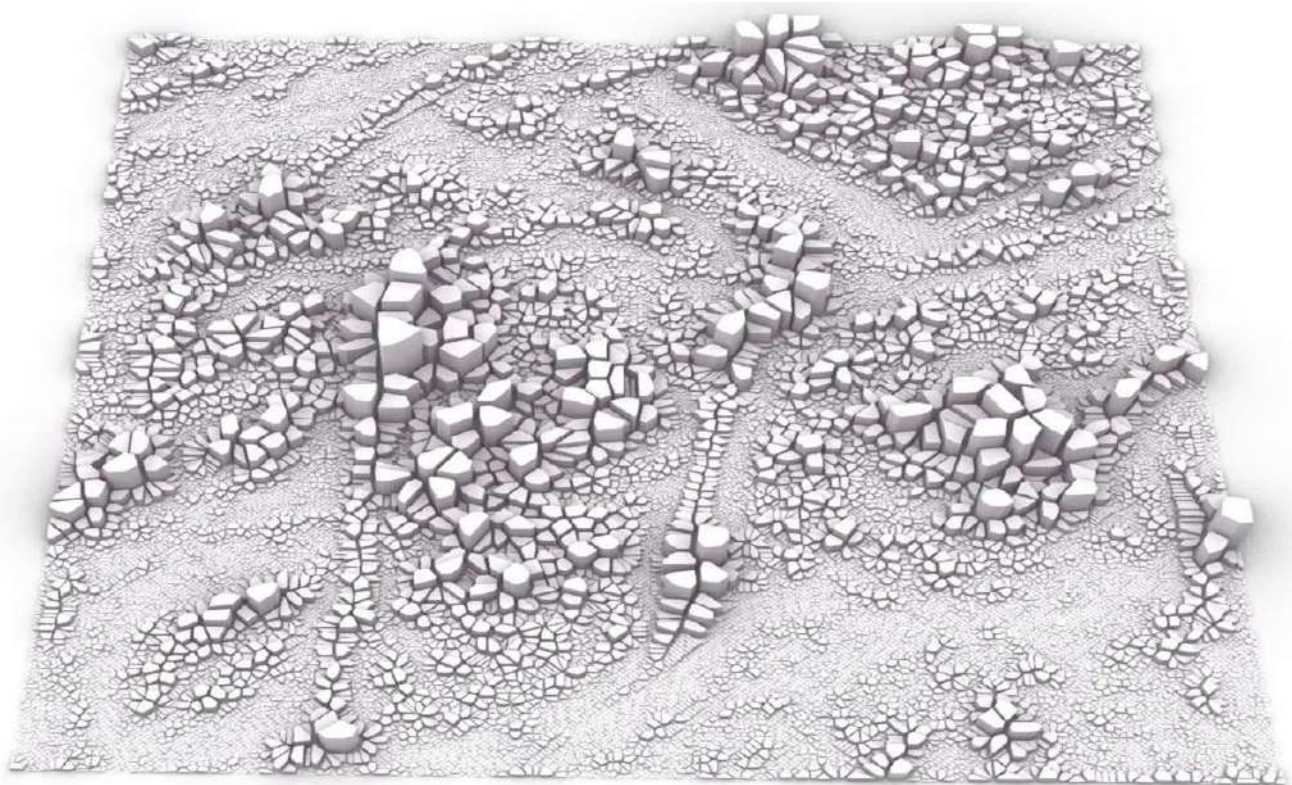
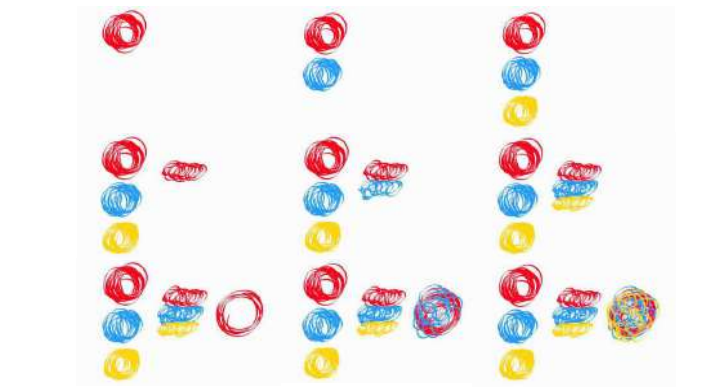
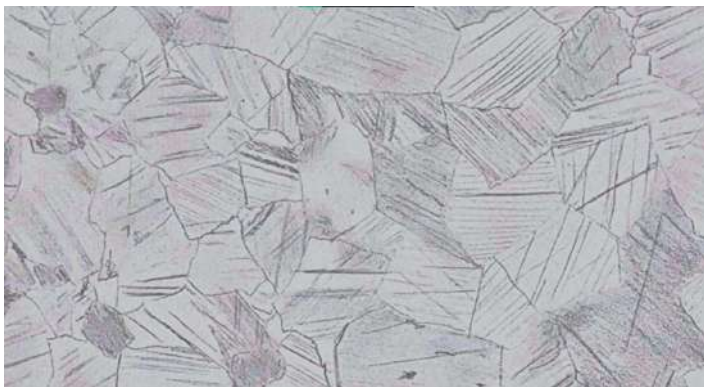
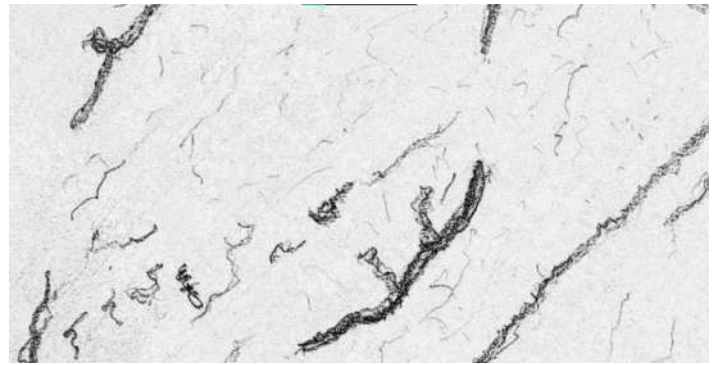
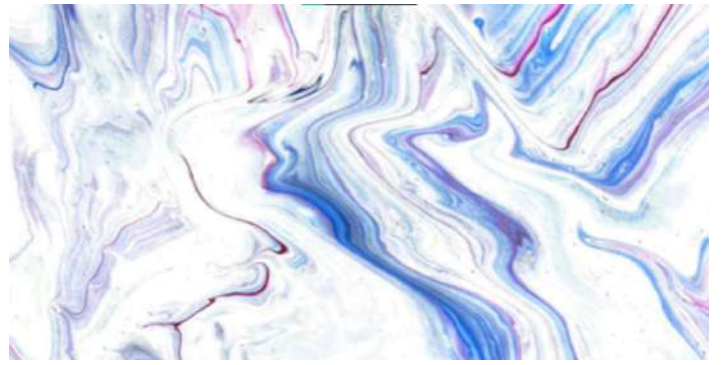
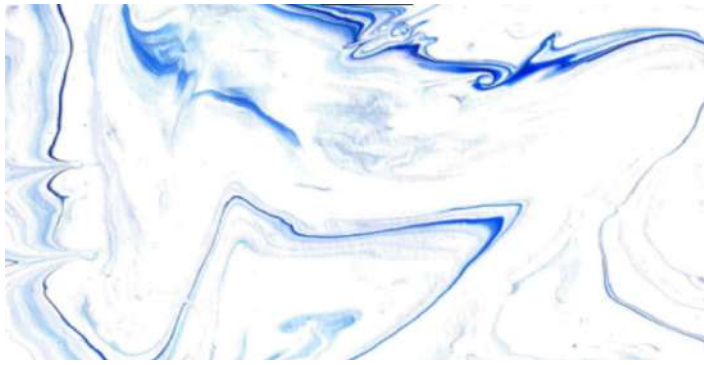
Model:

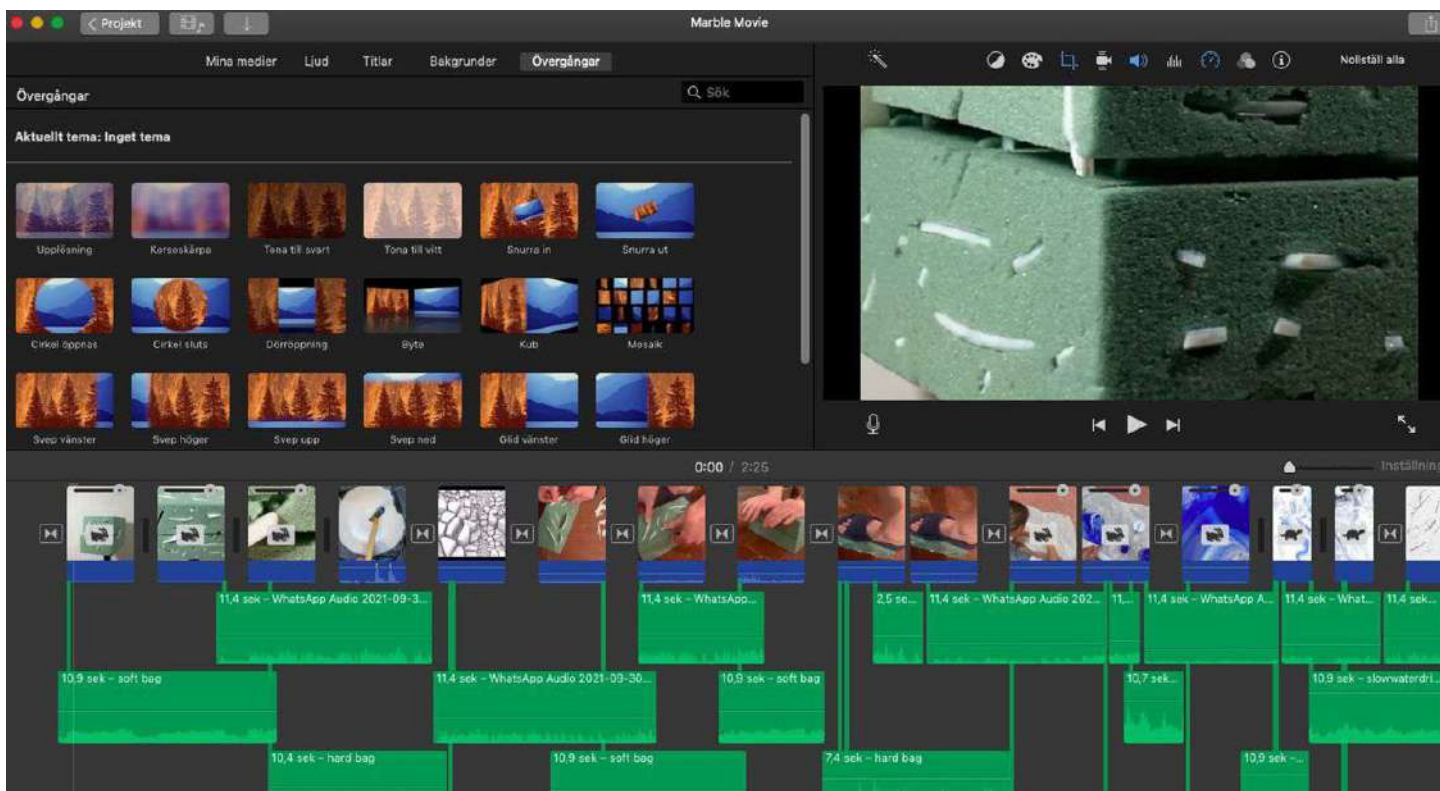
We tried to represent the creation of marble, combination of different elements with universal energy and super high pressure. Destroying one element (plate) and then combining it with another. We used a human power of pushing one element into another and so we created this model.

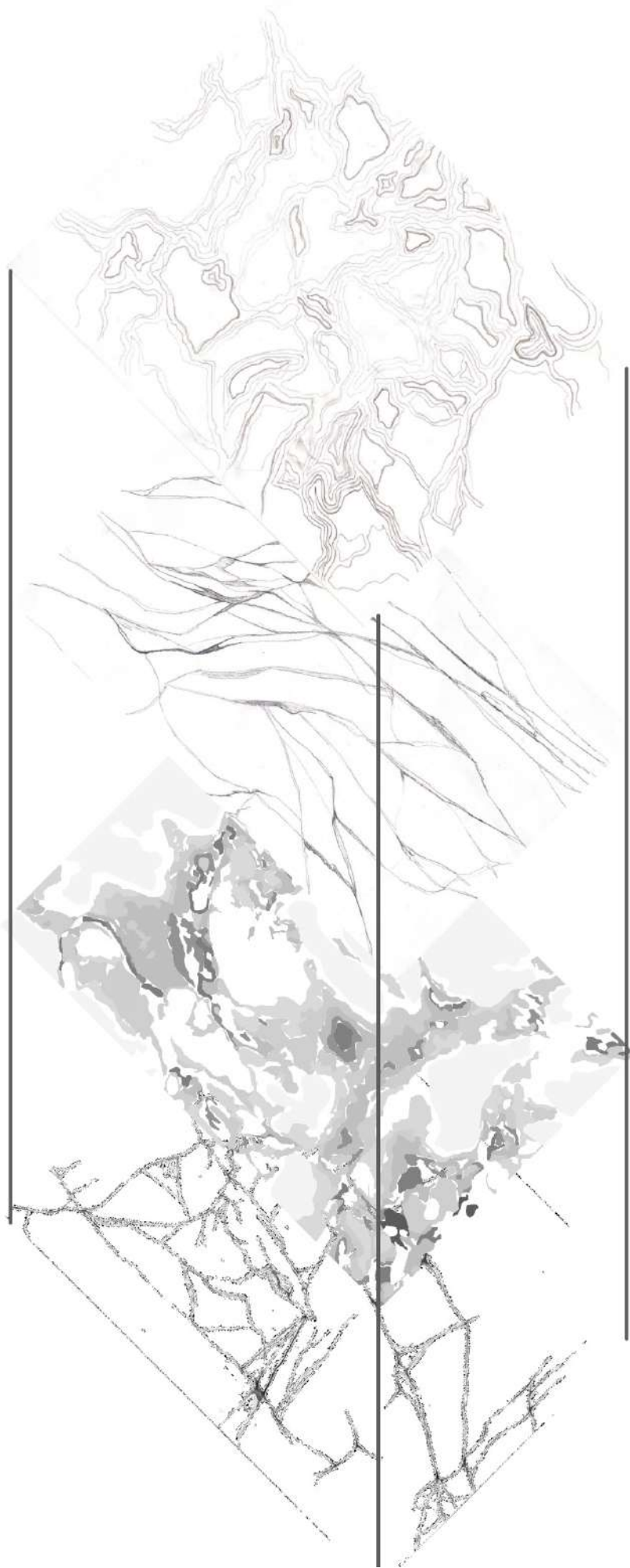
Video:

We tried to represent the process of creation marble by our way as humans. We composed a video combining our drawings, creation of the model and sounds we recorded during the process.









Mention

Mobile

**Ayomide Erinle¹; Zoe Restrick²;
Iva Van Der Maas³; Kyra Trauschke⁴**

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The lines in the marble look like the lines of a map resembling contours of a place, we inter-pretted our individual drawings to represent different layers of a map.

TANGIBLE FACTORS

Roads, rivers, terraine, etc.

INTANGIBLE FACTORS

Historical change, layers of individual perspective/ memory of place.

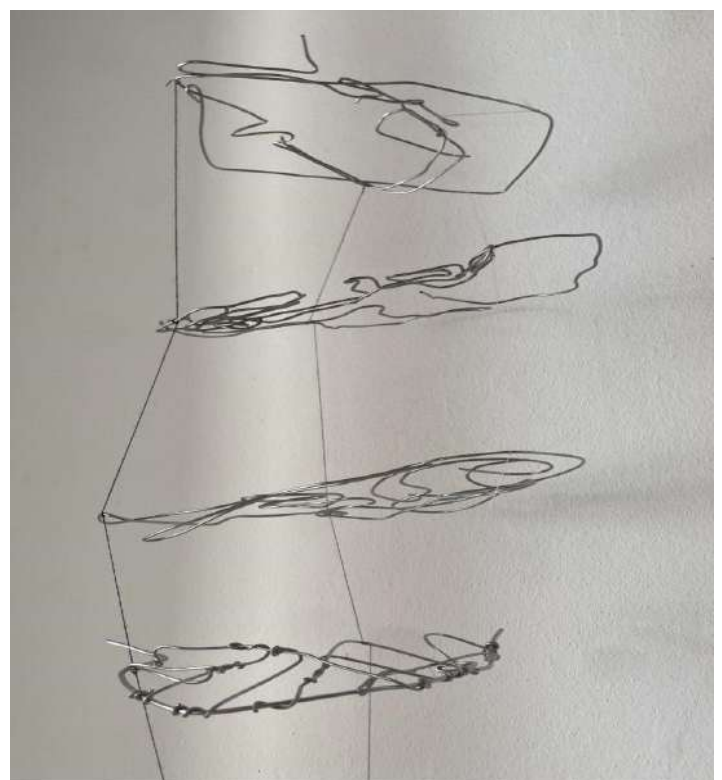
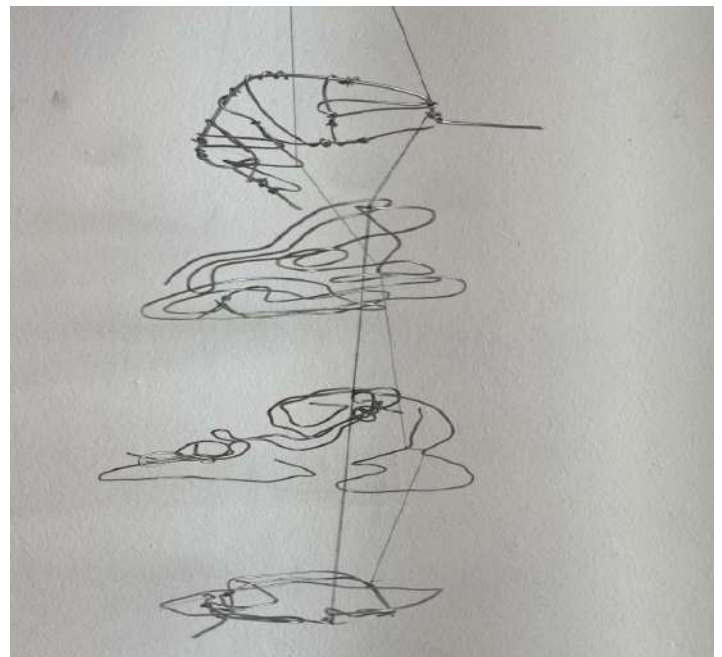
The Model uses a concept similar to Redcliffe caves development artefact.

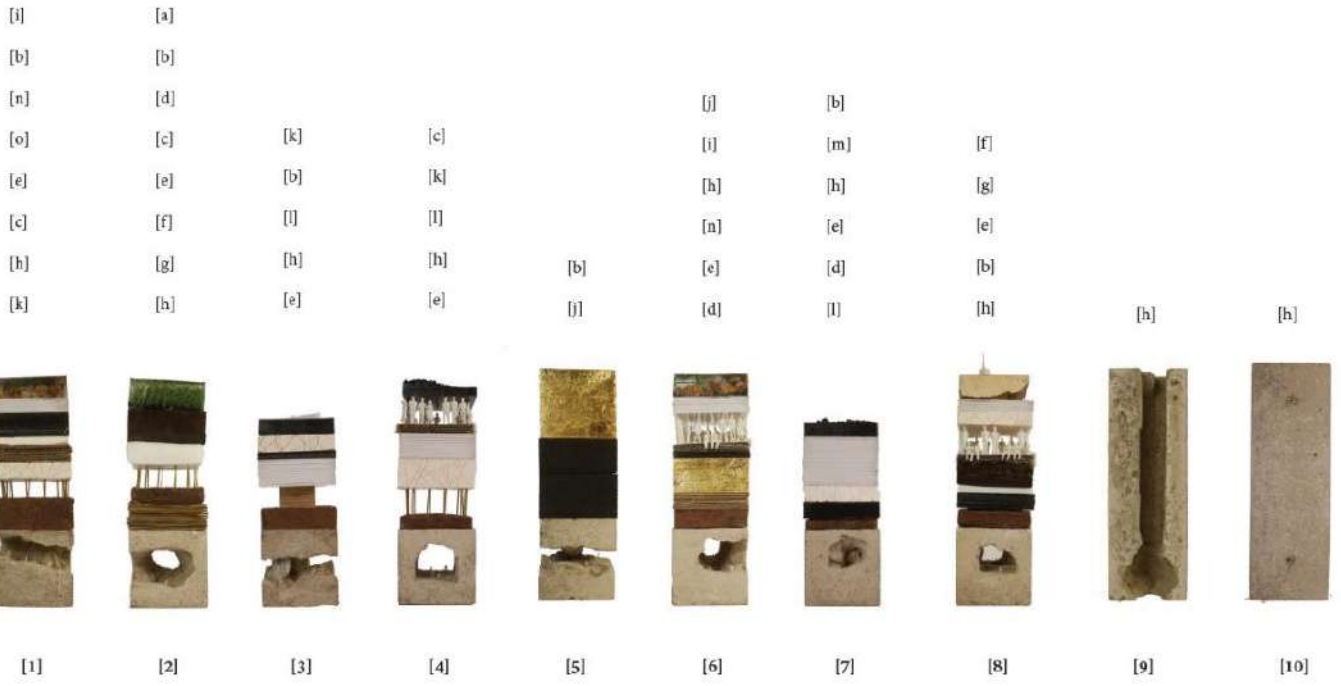
The idea of the model is the layers of a city and representing the layers in a creative form or through architectural analysis like a diagram, drawing, exploded axonometric. Using material form as a representation tangible and intangible factors.

As with the nature of the film the exploration of the artefact as a drawing of space considered the idea of emergence in a material form. The totems represented as cores in a three dimensional manner allowed us to explore the vertices and internal face relationships of the model and as such the relationships of the site.

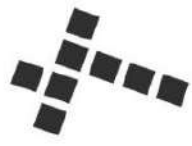
We took the idea of memory of place and created physical form to represent our individual memories of the same place. This showed how different each persons memory of a place is but also similar memories show how we influence each other.

Our combined memories show how we influence each other's idea of a place, the memory of place is affected by the people we experience it with layered, superimposed fragments loosely associated with faces and conversation.





Distribution



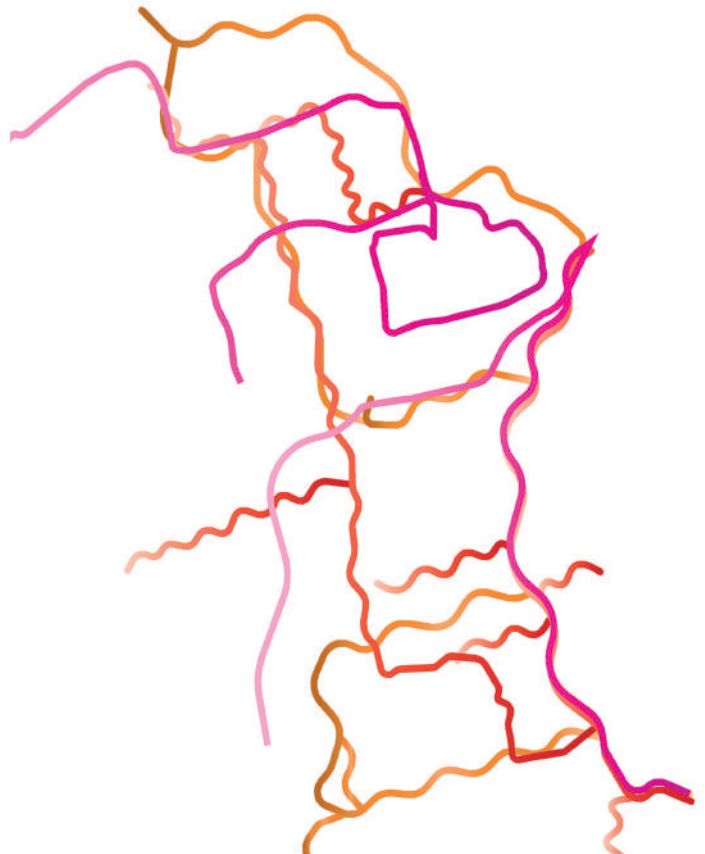
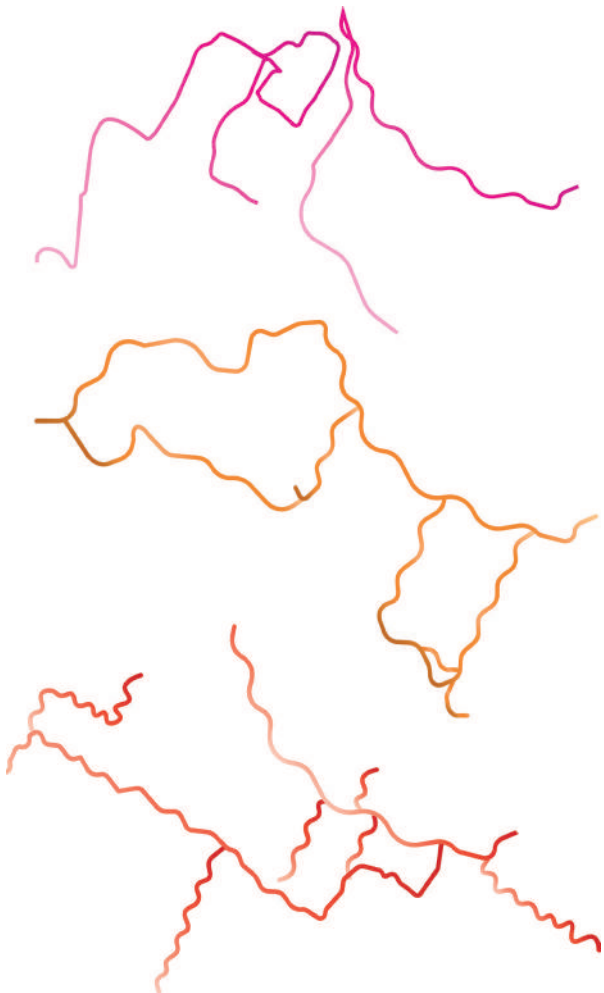
Site

- [1] Redcliffe Wharf
- [2] St. John the baptist Hermitage
- [3] **Redcliffe Parade**
- [4] Railway Tunnel
- [5] Blackbeards House
- [6] Ostrich Pub
- [7] the Kiln
- [8] St. Mary Redcliffe Church
- [9] Dean lane mine
- [10] Void

Characteristics

- [a] Nature
- [b] Myth
- [c] Entrance
- [d] Gathering
- [e] Storage
- [f] Religion
- [g] Death
- [h] Sandstone
- [i] Water
- [j] Smuggling
- [k] Abandonment
- [l] Mining
- [m] Glass
- [n] Shipping
- [o] **Void**





REPRESENTATION

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Issue #03 /

REPRESENTATION

editor in chief: ozan avci

A Call for articles that aims at exploring the notion of REPRESENTATION in the field of research in architecture and urbanism in an international framework.

<https://revistes.ua.es/uou>

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