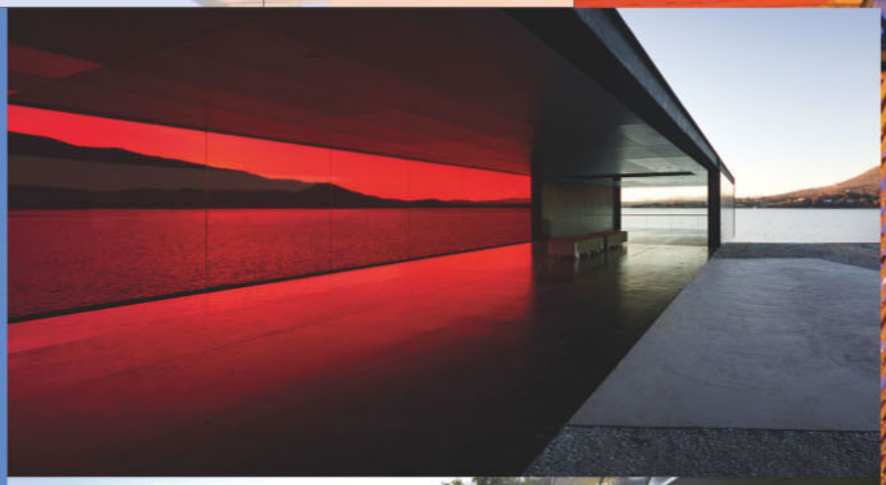
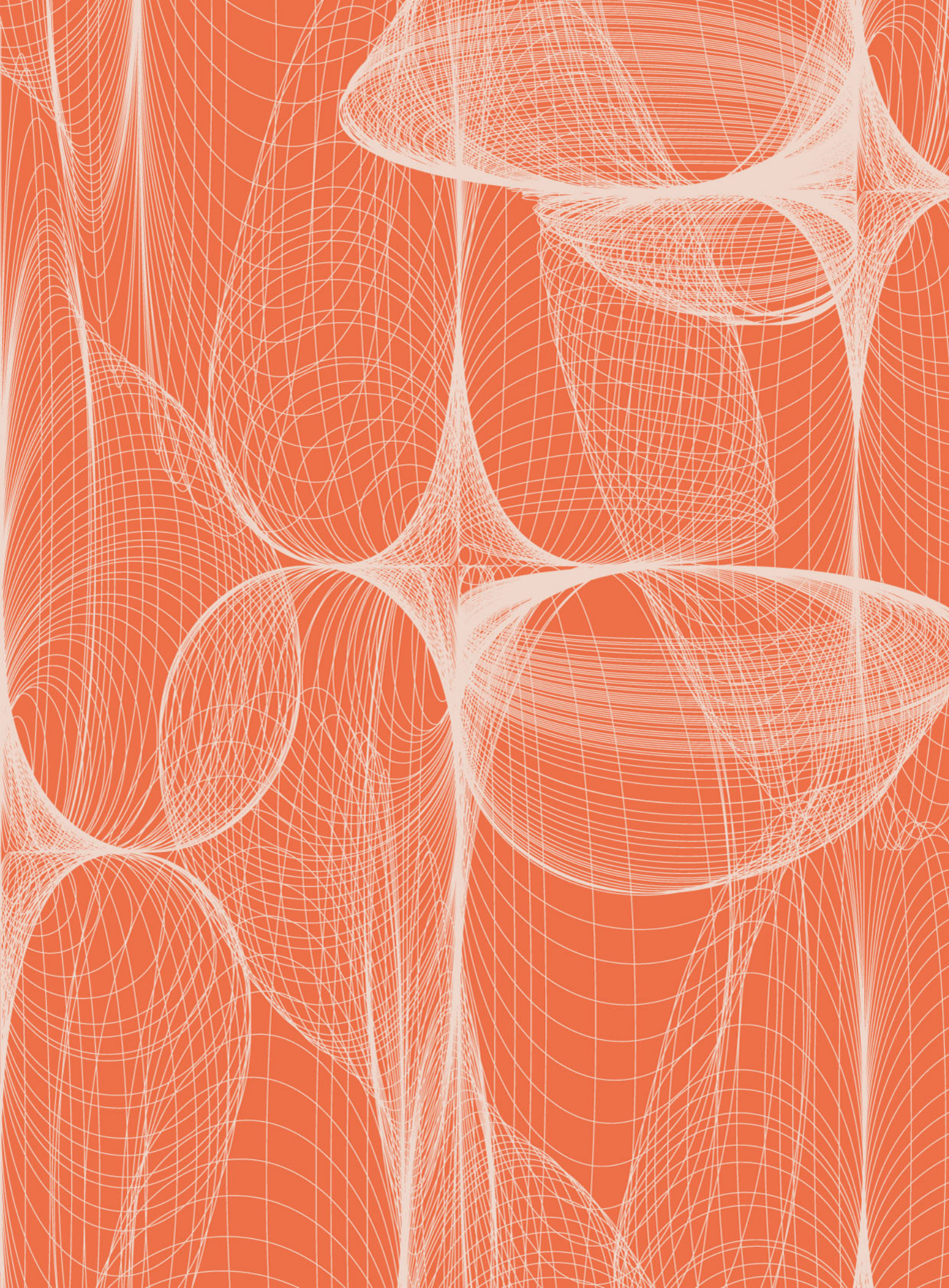
PAVILIONS, POP-UPS AND PARASOLS

THE IMPACT OF REAL AND VIRTUAL MEETING ON PHYSICAL SPACE

ARCHITECTURAL DESIGN
May/June 2015
Profile No 235

Guest-Edited by
LEON VAN SCHAIK AND
FLEUR WATSON





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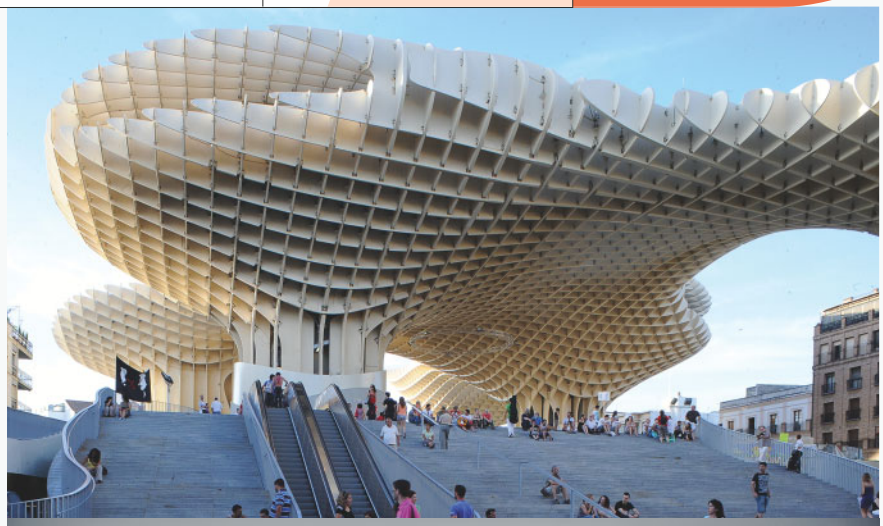

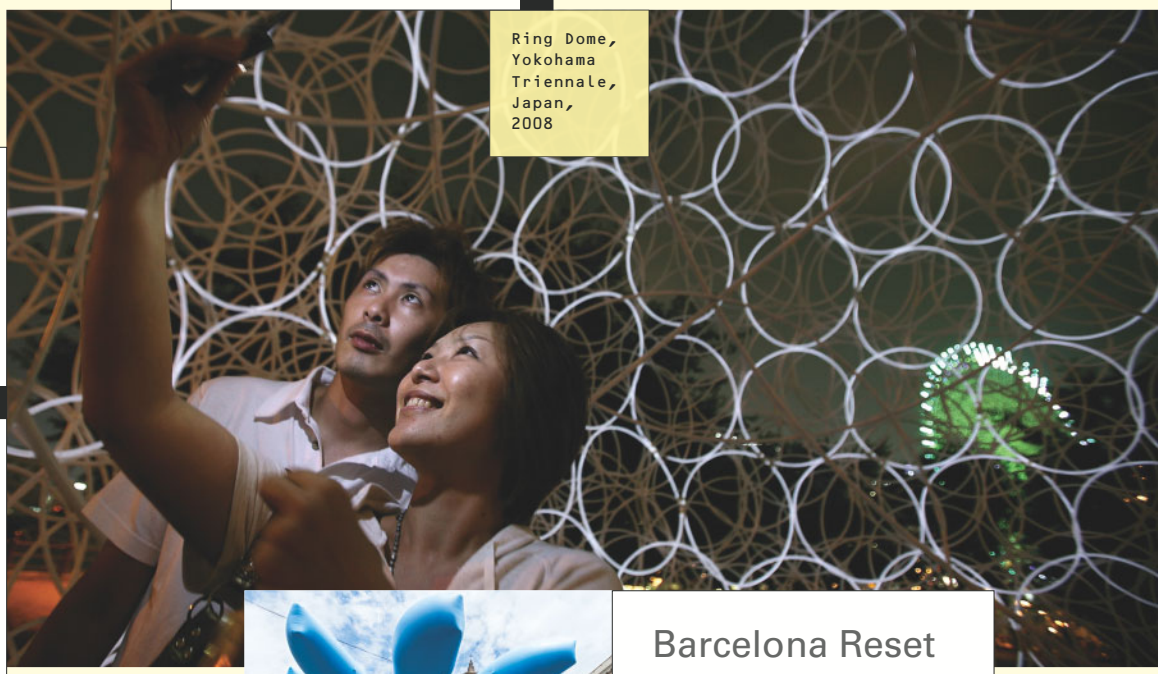

Ring Dome, Yokohama Triennale, Japan, 2008

Yael Reisner with Peter Cook and Straddle 3, Take My Hand, Plaça de la Mercè, Barcelona, June-September 2014

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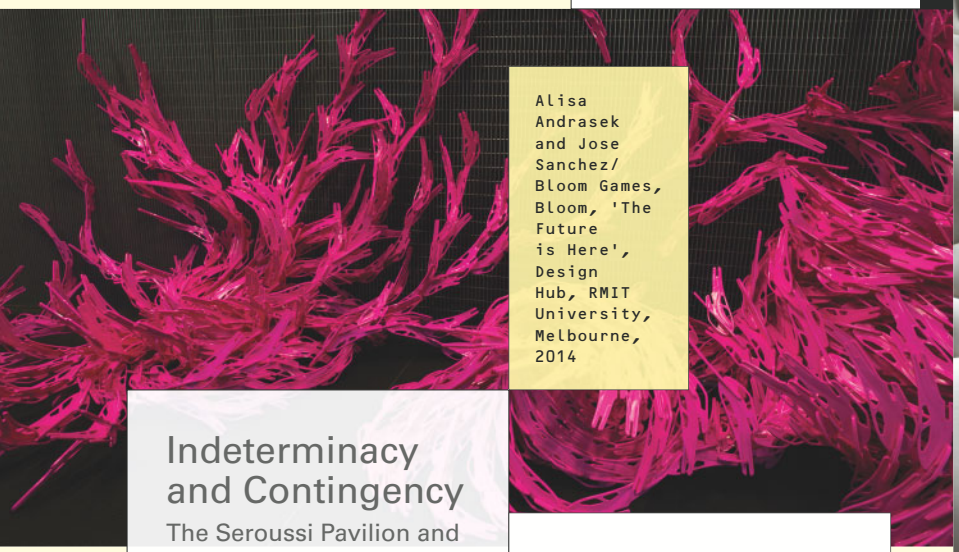
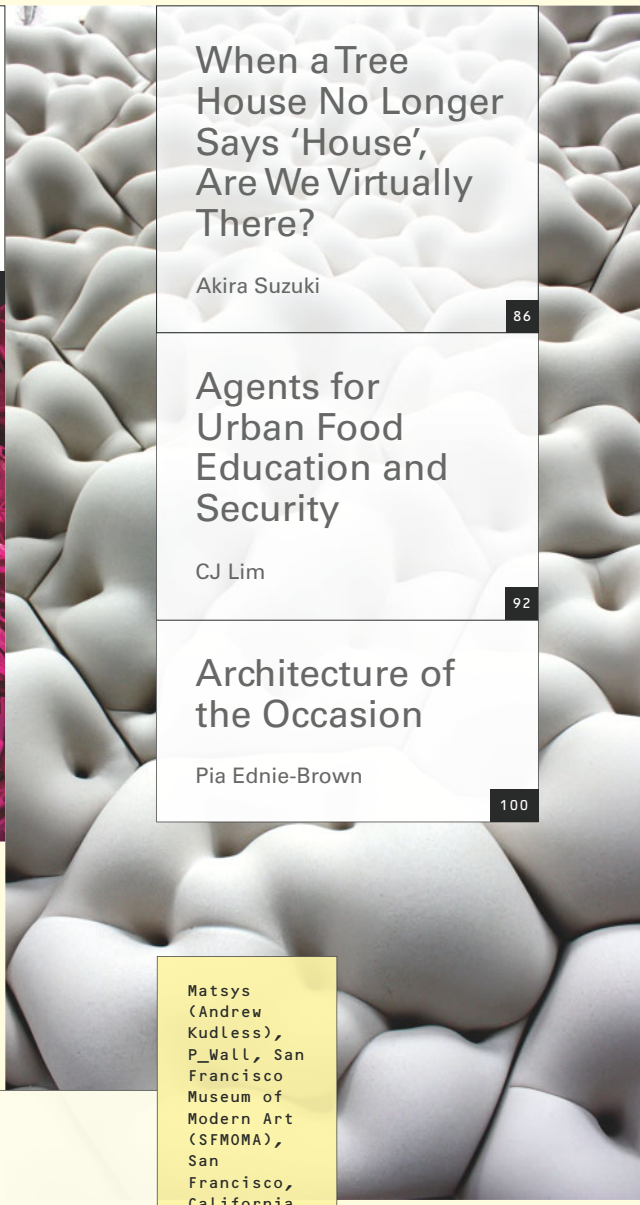


Alisa Andrasek and Jose Sanchez/ Bloom Games, Bloom, 'The Future is Here', Design Hub, RMIT University, Melbourne, 2014



Matsys (Andrew Kudless), P_Wall, San Francisco Museum of Modern Art (SFMOMA), San Francisco, California, 2009

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EDITORIAL

HELEN CASTLE

Nothing works in isolation: the virtual world has an integral connection and special rapport with the palpable, physical world of people and places. Social media feeds off the corporal world. It also demands more of us through perpetual engagement: as individuals the pressure is on to experience more and to attend and consume more of the right things – whether food, culture or entertainment. For architecture, it often requires being more novel and eye-catching; being a mini-spectacle or event in itself, the more ephemeral or transient the better. No kind of structure is better suited to this phenomenon than pavilions, pop-ups and parasols. Built with the intention of being fleeting fly-by-nights, contemporary follies are here to demand our momentary attention. This is not, however, to cast them aside as facile objects. For architects, small-scale temporary structures offer essential opportunities for research and experimentation – for testing and prototyping – and to get their work built and known by a wider public. Though impermanent, the majority of structures are still realised with a function or purpose, whether cultural, commercial or social. These can even go so far as to be catalysts for positive change, as described by Dan Hill ('A Sketchbook for the City to Come: The Pop-Up as R&D', pp 32–9) and Andrea Kahn ('Building Community', pp 72– 9) at a local level, and Martyn Hook ('The Affirmative Qualities of a Temporal Architecture', pp 118–23) at the international scale. Interceding even with a provisional structure with social purpose offers the opportunity to provide and to act where it may not be possible or relevant to do so permanently.

The ideas behind this issue gelled organically over time through correspondence and direct face-to-face discussions with the guest-editors, Leon van Schaik and Fleur Watson. For the final line-up, Leon and Fleur pooled their distinct knowledge bases and extensive international networks to come up with a cast of contributors that is as far reaching as it is exciting. It is apparent that there is almost no part of the world where a temporary structure is not popping up: from Scandinavia to Spain; and across to Korea and China, Australia and North America. Leon somewhat modestly describes the publication's contents in his introduction as 'a fairground assemblage', highlighting both the wonder and the novelty of this constellation of 'new forms' emerging as part of 'an ancient lineage'. Like ancient fairs, these temporary structures are no sooner drawing us in with their flamboyant originality as they are disbanding. It is perhaps this that keeps us most enwrapped by them; you are never quite sure when they will be gone. AD

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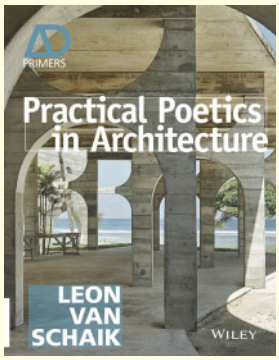
Image © Helen Castle.



Cover of Leon van Schaik's *Spatial Intelligence: New Futures for Architecture*

2008

The book explores the role of spatial intelligence – the capability that underpins the spatial thinking that is architecture's unique knowledge base – in architecture and design.

Cover of Leon van Schaik's *Practical Poetics in Architecture*

2015

Practical Poetics reveals how architects, drawing on the whole of their experience, prepare the platforms from which they launch their designing.

Studio Roland Snooks

Composite Wing

'The Future is Here' exhibition

Design Hub, RMIT University

Melbourne

2014

The Composite Wing was designed by Studio Roland Snooks and commissioned for RMIT Design Hub as part of the 'The Future is Here' exhibition (co-curated by Fleur Watson and Kate Rhodes with Alex Newson from the Design Museum, London). The design acts as full-scale architectural 'test' for a research project in development and also as a 'parasol' and 'plinth' within the gallery space for the objects on display.

Searle X Waldron Architecture

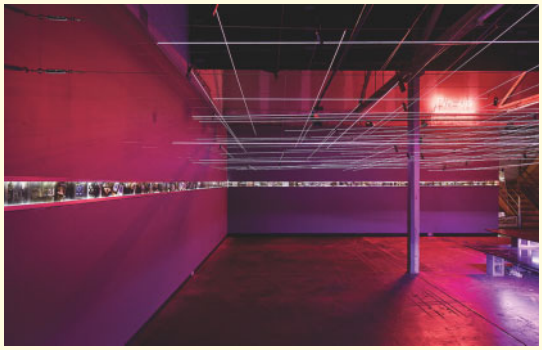
'Las Vegas Studio' exhibition design

Design Hub, RMIT University

Melbourne

2014

Curated by Fleur Watson, the Melbourne iteration of this touring exhibition included a site-specific exhibition design by Searle X Waldron Architecture. The design acted as a 'prosthetic' to the host exhibition to display objects and ephemera collected from significant local architects that trace the impact of Robert Venturi and Denise Scott Brown's influence on the development of Melbourne's architectural culture and ideology.



Pin-up Roaming Installation

Pin-up Architecture and Design Project Space

Collingwood, Melbourne

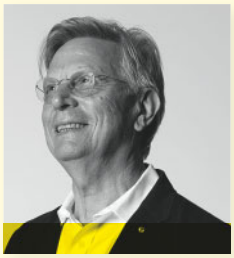
2014

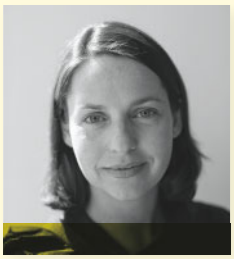
The Pin-up Architecture and Design Project Space is an independent warehouse in Collingwood, Melbourne, curated by Fleur Watson, and intended as a robust space for curatorial experimentation. For the launch of Pin-up Roaming, Searle X Waldron Architecture was commissioned to design an installation as a 'reflective curatorial map'. Over one night, Pin-up was suffused in a pink electro-luminescent glow with retrospective images forming a new horizon line and illuminated wire suspended in mid-air.

ABOUT THE

GUEST–EDITORS

LEON VAN SCHAIK AND
FLEUR WATSON





Focused on the emergence of a new relationship between architecture and the way in which people meet, connect and 'share' using extended networks through social media and contact digital connectivity, this issue amplifies and develops the Guest-Editors' initial wonderment at the emergence of seemingly new physical forms extending out of an ancient lineage of temporary structures. For Leon van Schaik and Fleur Watson, it represents a convergence of their diverse research interests within architecture: van Schaik as a highly esteemed educator and thought leader and Watson as a curator and editor. This they have brought together in *Pavilions, Pop-Ups and Parasols* through their preliminary research on this apparent phenomenon, and with the collaboration of their contributors a swarming of minds and creative practice around the idea of how the virtual becomes physically manifest and how the temporal holds significance within the contemporary condition.

Through these reflections, it is clear that something new is emerging. New manifestations of these (conventionally) un-programmed pieces of architecture are not the picturesque instrument of the folly or the brave new world of the 1960s, which van Schaik experienced first hand as a student of the Archigram protagonists at the Architectural Association (AA) in London. Looking back we can see that the past yearning for the global village ideal of connected experiencing is now a reality using previously unimagined technologies – now we share by pushing buttons or the swipe of a fingertip. Something is stirring between the real and the virtual; a desire to make the virtual more tangible, more spatial, more informative, in a way that is in tune with van Schaik's thinking around 'spatial intelligence' and 'practical poetics',[1] while speaking to Watson's preoccupation with current shifts in contemporary design culture.

Leon van Schaik AO is Professor of Architecture with an Innovation Chair in Design Practice Research at RMIT University in Melbourne. A writer and academic with research interests focusing on spatial thinking, the poetics of architecture, and procuring innovative architecture, he has been responsible for promoting a dynamic culture of architectural innovation through practice-based research. His support of local and international architectural culture and significantly his leadership in the procurement of exemplary architecture through his role at RMIT have resulted in some of Melbourne's most distinguished contemporary buildings that have had a profound impact on architectural discourse and practice in the city over the past two decades. His Architecture and Design Practice PhD programme at RMIT has become an important template for institutions worldwide; it has recently been awarded a several million euros grant by the EU Marie Curie Actions Fund to extend its activities internationally by partnering with institutions in Europe. Van Schaik became a Life Fellow of the (then) Royal Australian Institute of Architects (2009), was named Officer (AO) in the General Division of the Order of Australia (2006) and was the recipient of the Neville Quarry RAIA Education Prize (2005).

Fleur Watson is Curator at RMIT University's Design Hub, a building designed by Sean Godsell Architects in association with Peddle Thorp that is dedicated to cross-disciplinary design research. Since its opening in early 2013, Watson has overseen the delivery of the international exhibition 'Walter van Beirendonck: Dream the World Awake' and co-curated 'Las Vegas Studio' and 'The Future Is Here' for the Design Hub spaces, the latter in collaboration with the Design Museum in London. In late 2013, she was the invited architecture curator for the installation 'Sampling the City: Architecture in Melbourne Now' as part of the National Gallery of Victoria's large-scale exhibition 'Melbourne Now'. She is the co-founder of the Pin-up Architecture and Design Project Space, an independent gallery in the vibrant precinct of Collingwood in Melbourne, and writes regularly on design for *The Saturday Paper*, a quality weekly newspaper dedicated to narrative journalism. She is the former editor of the Australian architecture journal *Monument* magazine (2001–7), and editor of the Thames & Hudson publication *Cities of Hope: Remembered/Rehearsed* (2012), a monograph on the Melbourne-based practice Edmond & Corrigan. She is also co-author, with architect Yael Reisner, of *Architecture and Beauty: Conversations with Architects about a Troubled Relationship* (John Wiley & Sons, 2010). AD

The Guest-Editors would like to thank Melisa McDonald and Katherine Riggs for their editorial assistance.

Note
1. See Leon van Schaik, *Spatial Intelligence: New Futures for Architecture,* John Wiley & Sons (Chichester), 2008, and *Practical Poetics in Architecture,* John Wiley & Sons (Chichester), 2015.

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Pavilions, Pop-Ups and Parasols

Are They Platforms for Change?

INTRODUCTION

LEON VAN SCHAIK

Lurking behind every pavilion, pop-up and parasol is the dream of an escape.[1] A removal from everyday routines, the notion of being a nomad, but not alone, moving with a mob, pitching tents, hitching caravans, new dawns over the horizon, greener grass in other fields beckoning. Buildings set concepts of living in stone, concrete and glass. They become like your parents' furniture, outmoded before quaint; irritating in their dumb insistence on past values and fashions long before they become collectibles. Pavilions, pop-ups and parasols in a reverie are instant and ephemeral reflections of our enterprises, our moods and our hopes (see Peter Cook's article 'Not to be Taken Seriously' on pp 56–63 of this issue).

The travelling fair once punctuated the calendar of every market city in Europe. In England they began with King's Lynn Fair in February and progressed with fairs in other cities every month, a large cluster at Easter and Whitsun, midsummer fairs in Newcastle on Tyne (the Hoppings) and Cambridge, and so on across the country until they ended in the Norwich Christmas fair. They could be huge assemblages of tents in every conceivable form, sometimes mimicking the grids of cities, sometimes taking on a concentricity prompted by the field boundary of their setting. They brought together in different places and in differing assemblages thousands of independent and itinerant attractions, crafted by their individual owners in an evolving competition for generating thrills.[2] Usually they included a circus, a persistent focus of the dreams of children and teenagers wanting to run away from the staid and regulated life of school and homework.

Memories of these constellations of tented offerings surely informed Archigram's *Instant City* (1969), and was there a hint of them in *Strawberry Fields* (John Lennon, 1967), the song everyone was humming at the time of the Woodstock Music and Art Fair (Bethel, New York, 1969) and its predecessors (see Felicity D Scott's 'Global Village Media', pp 78–85)? Looking back, various yearnings for a future that has now become a reality, using then-unimagined technologies, are visible. The global village ideal of connected experiencing in the 1960s relied on physical mailings of films.[3] Now we share by pushing buttons. What future yearning are we manifesting now? Something is stirring in the 'real and virtual' pavilions of Tom Kovac; a desire to make virtual space

Sean Godsell Architects

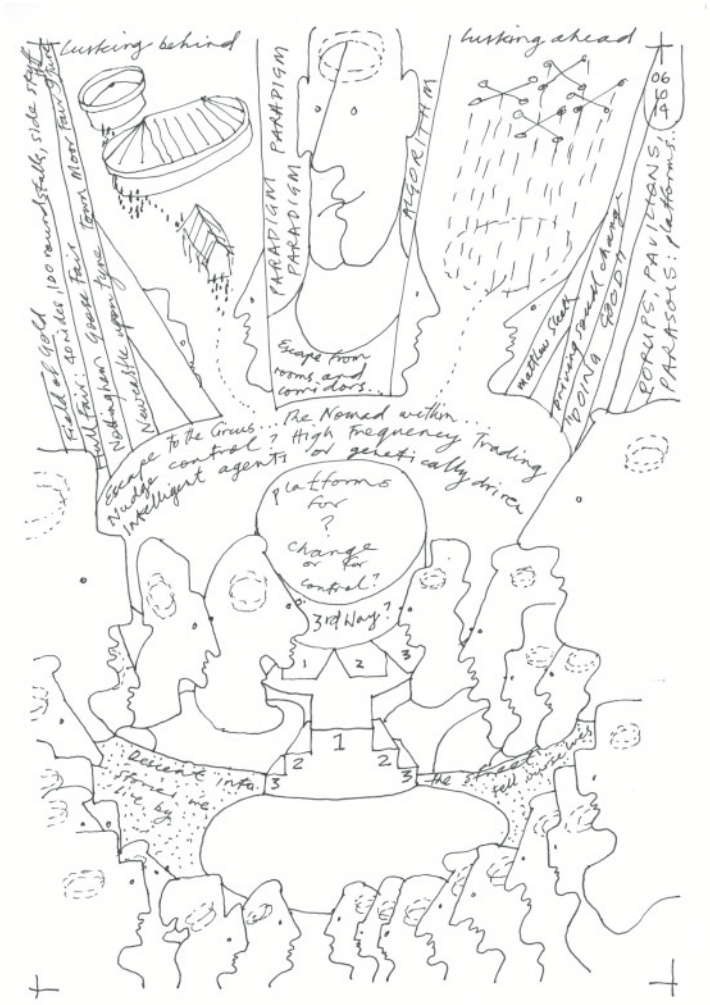
MPavilion

Queen Victoria Gardens

Melbourne

2014

opposite: The steel structure of the pavilion has a fully automated outer skin that provides shade, shelter and filters the sun yet in mild weather encourages visitors to spill out and expand the pavilion environment within the surrounding landscape.



Leon van Schaik

Pavilions, Pop-Ups and Parasols

2014

Ideogram framing the intent of this introduction.

Hull Fair

Walton Street

Kingston upon Hull

1952

A grid of rides and stalls is embraced by an arced boulevard, to the right of which is the circus big top.

more tangible, more informative (see Fleur Watson, '100 Year City (Maribor): The Virtual Concourse Reframed', pp 48–55). Thus far, virtual space seems trapped as every pavilion contains a virtual space that is a torus through which our minds endlessly coil – maybe some pavilion, pop-up and parasol forms will provide the means to resist this boundlessness.

The Hopes that Haunt the Imagination

Pavilions, pop-ups and parasols come first into mind in the carefree context of travelling circuses. This issue of Δ is somewhat a fairground assemblage, impelled by an initial wonderment at the emergence of seemingly new forms in an ancient lineage, forms that can be seen to be set in train by the ways in which people currently connect with other people. Brought together here are reflections on this apparent phenomenon, a small swarming of minds and creative practice around the idea. And indeed, within this collection it is clear that something new is afoot. These manifestations of un-programmed architecture are not the picturesque instrument that is the folly (see Robert Bevan, 'In Pursuit of Pleasure: The Not So Fleeting Life of the Pavilion and its Ilk', pp 16–25 and Akira Suzuki, 'When a Tree House No Longer Says "House", Are We Virtually There?', pp 86–91).

Designers who make temporary follies in cities are not intent on presaging a built architecture, as they were with the 'Osaka Follies' (April to July 1990),[4] but seek to make visible the ritual life of citizens, crystallising it in theatrical freeze frames (see Benedetta Tagliabue, 'Barcelona Reset', pp 64–71). In other developments, new ways for people to take part in the forming of spaces using readily assembled components are invented and offered up in public places (see Alisa Andrasek, 'Indeterminacy + Contingency: the Seroussi Pavilion and Bloom', pp 106–11).

Pursuant of a more inclusive economy, there are attempts to foster unpredicted associations between people. These falter when not matched with 'soft' management paradigms (see Tom Holbrook, 'Castles and Pavilions: Creating New Hybrid Places of Exchange', pp 26–31 and Andrea Kahn, 'Building Community', pp 72–6). Old norms thwart emergent interactivity. In Taipei, illegal expansions and enclosures prompted by the population influx when the nationalist government arrived (1928) took the form of pavilions, pop-ups and parasols.[5] Recently architects have been curated into making these illicit moves explicit and public, therefore challenging the existing governance of development (see Roan Ching-Yueh, 'Urban Phenomenon: Guerilla Architecture in Taipei', pp 112–23). These challenges are appropriate to all cities. The latest understandings of the ethics of life,[6] explored through small ephemeral works thus far, impel a future architecture that directly involves living organisms (see Pia Ednie-Brown, 'Architecture of the Occasion', pp 100–5). There are very real shifts in tectonics.

Where in discussing the internal organisation of buildings Robin Evans documented the way in which the corridor supplanted the medieval enfiladed halls with the discrete rooms characteristic of Modernism,[7] internal landscapes on uninterrupted inclined planes[8] are the spin-off from pavilions,

pop-ups and parasols freely distributed in urban space. Inventive architectural ways of making the engines of our existence visible are foreshadowed, reversing the tendency for children today to be unaware that milk comes from cows, chickens from eggs (see CJ Lim, 'Agents for Urban Food Education and Security', pp 92–9).

A Freer, More Spontaneous Architecture?

But do these changes in any real way deliver an escape to a freer, more spontaneous way of being together with other people? Is there an algorithm operating faster than the tenth of a second that is the smallest time interval we can perceive covertly governing our desires? We are told that search engines and social media incorporate algorithms that record our desires and serve them up to us, for sale. Corporations are well aware of this, using pop-ups to invade public and private space; and just as there is a strong trade in flagship shop design for international branded goods, practices have evolved to design pavilions, pop-ups and parasols that serve the advertising and public relations needs of big business. Arthur Mamou-Mani and Toby Burgess, 'Entrepreneur Makers: Digitally Crafted, Crowdfunded Pavilions' (pp 130–5) explore a countervailing digital self-sufficiency.

So is it the case that always lurking behind these longings for personal yet communal freedom from constraints of place, of rooms and corridors, lies the unseen hand of that which really controls our destinies? Are we – however free we feel ourselves to be – pawns in a game that is in part genetic (half of us it seems are programmed to be conservative, half of us radical), in part high-frequency nudging? And even if this is so, can we appropriate what is given by corporations and, jiujitsu-like, turn it to other ends (see Matthias Hollwich, 'Lasting Impressions: Pop-Up Culture by HWKN', pp 124–9)? Or is this only an accidental outcome when pavilions, pop-ups and parasols provided for temporary shelter after disasters are given a continuing life in the aftermath (see Martyn Hook, 'The Affirmative Qualities of a Temporal Architecture', pp 118–23)?

Social Purposes of New Architectures

Perhaps, when looked at in the full awareness of how pavilions, pop-ups and parasols are intended – as stepping stones to gentrifications that displace populations for example (see Dan Hill, 'A Sketchbook for the City to Come: The Pop-up as R&D', pp 32–9) – they can be used as 'platforms for change',[9] engines of social purpose. Not in the patronising manner in which solutions are so often delivered to communities by those intent on aiding them, but as facilitators of the inherent knowledge of people, so often – as has been documented by the more thoughtful in the field – much more sophisticated than the thinking of those who design deliverance. That is the hope of those who observe the plethora of informal pop-ups and parasols. It is also the hope of curators and designers who seek ways to involve communities in the making of facilities (see Minsuk Cho, '10 Folly Variations: the Time-Specific Architecture of Mass Studies', pp 40–47). And

Peter Cook

Instant City

1969

Balloons support a parasol that covers an assemblage of attractions.

Tom Kovac

Australian Virtual Pavilion

Venice Architecture Biennale

2004

This polemical virtual exhibition was held in the absence of a funded national exhibition within the Australian pavilion at the 14th Venice Architecture Biennale.

Martínez Lapeña - Torres Arquitectos

Folly 7 Expo 90, 'Osaka Follies' exhibition

Osaka

Japan

1990

opposite: The folly forecasts possible civic architecture at a larger scale.

AL_A

tincan

Soho, London

2014

This pop-up restaurant, part of the London Design Festival, served only canned fish, elevating the humble tin to an object of desire.


17c

it is the dream of positive change that propels those who design componentry that people can assemble to fit their own purposes.

It is the hope of *AD Pavilions, Pop-Ups and Parasols* that nascent architectures serving our needs in unprecedented ways are indeed being trialled by this generation of architects even as their traditional roles continue. In November 2014 a pavilion in Melbourne evoked the ephemerality of the circus and provided as dense a programme of attractions as a showground. An intellectual offshoot of the Serpentine Gallery, the initial four-year MPavilion project, located in the city's Queen Victoria Gardens, has been created by philanthropist and design enthusiast Naomi Milgrom. It differs from the Serpentine pavilion programme in that it sets out to capture the best of Australian architecture and to nurture the local architectural culture. Related events explore the nature of good architecture. Sean Godsell, distinguished Melbourne architect, has initiated the project with a distillation of his thinking about operability in buildings. Here is a pavilion that starts as a defensible box and then transforms into a wondrous butterfly or moth, its side and roof panels rising and unfolding in response to weather conditions.

The chrysalis-to-butterfly transitions of Godsell's MPavilion bring other possibilities to mind, ones that Archigram foresaw and that play again to the nomad within. A group of young practitioners in Melbourne are exploring in this zone. Roland Snooks, whose work uses relatively

Roland Snooks

Composite Wing

'The Future is Here'

Design Hub, RMIT University

Melbourne

August–October 2014

This hazy view of the parasol reveals its architectural qualities.

The pavilion-cum-parasol-cum-pop-up is a new spatial hybrid, creating a poetics that is part swarming, part fabric, part translucent.

We are told that search engines and social media incorporate algorithms that record our desires and serve them up to us, for sale. Corporations are well aware of this, using pop-ups to invade public and private space

autonomous swarming algorithms, created a pavilion-cum-parasol-cum-pop-up for the 'The Future is Here' exhibition at the Design Hub at RMIT University from August to October 2014. The work, Composite Wing, was also shown at the Shanghai Biennale. In this evanescent and embracing project, coiled structural stiffeners assemble themselves in differing densities within a fibreglass skin, supporting its shifts from the vertical to the horizontal, and creating a delicate spatial magic.

In a project he calls *Drone Opera*, New York- and Melbourne-based artist Matthew Sleeth has been studying groups of amateur drone enthusiasts who meet at dusk in empty car parks to fly their creations in synched swarms. Matthew Bird's Embassy (2014) – a three-day residency project at the Pin-up Architecture and Design Project Space in Melbourne, used garage-sized doors to choreograph an invitation to the adjacent suburbs to enter the gallery. It is only a few steps from such projects to re-imagine the operable roof shades and sides of Godsell's MPavilion as a hovering set of drones floating around the city until they fly in and assemble around spontaneously programmed events on various sites.

In all these designs exploring novel relations between people and architecture, new governance models from the scale of the public gallery through institutions and to the city, are forged to enable pavilions, pop-ups and parasols to release and distil the creative energy of all in compacts with the creative class.[10] AD

Matthew Bird/Studiobird and Phillip Adams

Embassy, Pin-up Architecture and Design Project Space

Melbourne

March 2014

The sides of the pavilion built within the gallery, captured in motion.

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Notes

1. Norman Cohn informs this insistence on continuity over crisis in *The Pursuit of the Millennium: Revolutionary Messianism in Medieval Europe and its Bearing on Modern Totalitarian Movements,* Mercury Books (London), 1962, as does Barbara W Tuchman in *The March of Folly from Troy to Vietnam,* Abacus (London), 1985.
2. David Braithwaite, *Fairground Architecture,* Hugh Evelyn (London), 1968.
3. Marshall McLuhan, *The Gutenberg Galaxy,* Routledge & Kegan Paul (London), 1967.
4. Arata Isozaki, Cedric Price, Koji Taki and Pamela Johnston, *Osaka Follies (Types),* AA Publications (London), 1991.
5. Sand Helsel (ed), *Taipei Operations,* Ti Nan Chi Human Environment Group (Taipei), 2004. This book documents the swollen grain process by which each building expands to its fullest possible extent.
6. Peter Singer, *Animal Liberation,* New York Review/Random House (New York), 1975.
7. Robin Evans, 'Figures, Doors and Passages', *Translations from Drawing to Building,* AA Publications (London), 1997, pp 55–93.
8. See Paul Virilio, *The Function of the Oblique: The Architecture of Claude Parent and Paul Virilio 1963–1969,* AA Publications (London), 1996. This book foreshadowed this use of the inclined plane.
9. Stafford Beer, *Platform for Change,* John Wiley & Sons (London, New York, Sydney and Toronto), 1975.
10. Richard Florida, *The Rise of the Creative Class and How it is Transforming Work, Leisure, Community and Everyday Life,* Basic Books (New York), 2002.

IN TH PURS OF PLEA

THE NOT SO FLEETING LIFE OF

Robert Bevan

HE UIT SURE

THE PAVILION AND ITS ILK

The Castle of Discord

The Fortress (which enclosed the Grand Pavillion) in the Green Park with the Ascent of the Balloon

1814

previous spread: Another pop-up for peace. Built in London's Green Park to celebrate the end of the Napoleonic Wars, the 40-metre/130-foot Castle of Discord vanished in a cloud of cannon smoke and reappeared as the Temple of Concord.

Author and architecture critic for the *London Evening Standard*, **Robert Bevan** reflects on the enduring appeal of the temporary structure, speaking 'to a latent desire for freedom and movement' as a hangover of our nomadic past in a sedentary 'civilised' society. He highlights the type's historical apex in Henry VIII's palatial pop-up on the Field of the Cloth of Gold, questioning the purpose and purposelessness of more recent examples.

Friedrich Bouterwek

Meeting at the Field of the Cloth of Gold, 7th June 1520

after Hans Holbein the Elder (1460/5–1524)

19th century

Henry VIII's palace at the Field of the Cloth of Gold, Calais, France, June 1520. Pop-ups are not just a recent marketing phenomenon. A carved and painted tent city arose from the fields outside Calais to celebrate peace between France and England.

In June 1520, an extraordinary structure appeared in the fields just outside the port of Calais. Complete with fountains spouting red wine and monkeys covered in gold leaf scampering over its arches and towers, Henry VIII's palace on the Field of the Cloth of Gold was a miracle of pop-up architecture: The 10,000-square-metre (107,640-square-foot) painted canvas, silk and gold cloth structure with 10-metre (33-foot) high walls was built to last a fortnight – enough time to impress Tudor glory upon Henry's French counterpart and would-be ally Francis I. Almost 300 years later, Londoners celebrating the end of the Napoleonic Wars were entertained by the spectacle of the 40-metre (130-foot) tall Castle of Discord built in Green Park as a temporary wooden structure. During a simulated siege and cannonade, the castle disappeared in a cloud of smoke allowing it to be flattened and replaced, as if by magic, with a Temple of Concord.

The appeal of the temporary structure is nothing new, therefore, and its continued attraction is, perhaps, a corollary to the end of nomadism in settled societies; the idea of tents and tepees, Aboriginal humpies or felted yurts speak to a latent desire for freedom and movement. Likewise, the pavilion, whose etymology derives from *'papillon'* (French for butterfly), offers clues as to the appeal of that building type as something ephemeral. The parasol structure, meanwhile, as exemplified by Jürgen Mayer H's 2011 Metropol Parasol for Seville, and its wet-weather counterpart the umbrella as interpreted in high-tech buildings such as Foster + Partners' Renault Distribution Centre (1982) in Swindon, UK, present themselves as thin-skinned architecture – almost, but not quite, at the mercy of the weather.

Strange then that it is the house – California's Case Study Houses (1945–66), for instance, or Alvar Aalto's Muuratsalo Experimental House (1952–3) – that is commonly thought of as the richest site of architectural experimentation, rather than the pop-up, pavilion or parasol. However, architects of these structures can use materials in innovative ways, experiment with engineering or construction solutions and (at least for the genuinely temporary variety) do not have to worry too much about the long-term longevity of their creations. This allows these little buildings to stand somewhere between art installation and architecture project. Shortly before commencing work on his design of the 1929 Barcelona Pavilion, Mies van der Rohe wrote that the full meaning and justification of exhibition would arrive only if it succeeded in 'the intensification of life', which he called the 'central problem of our time'.[1]

Purposeless and Purposeful

This was 1929, but experiment and the intensification of experience matter as much today. In summer 2014, for example, a pavilion by Chilean-German practice GUN Architects was installed in London's Bedford Square. Informed by the practice's South American background, the 5-metre (16-foot) high enclosure created its own moist microclimate with fabric structures hanging like pyramidal stalactites down which water slowly dripped on to the plants and pools below. While exploring ideas about the environment and design, it had no immediate practical purpose but pleasure – something it shared with structures such as follies, eye-catchers or the open-sided gazebos and kiosks of the Orient that, in a more clement climate, offer shelter from the sun and the chance to catch a breeze. The Barcelona Pavilion too had little practical purpose and no exhibits inside apart from the chairs. It was a zone of tranquillity set on a travertine slab designed to experience the power of place in the moment – a sort of architectural mindfulness – but so radical in its ideas that it was rebuilt after demolition for further enjoyment.

Foster + Partners

Renault Distribution Centre

Swindon

UK

1982

The tent rendered permanent has become a high-tech trope – the most scientific of architectures masquerading as the most atavistic.

Such loose-purposed and temporary structures would seem to be the privilege of surplus – where there is wealth and inclination to spend on such things. The Serpentine Gallery's annual programme of summer pavilions in London's Hyde Park takes on the spirit of the Barcelona Pavilion but, when it is usually at its most interesting, pushes architects further in the direction of conceptual art. This merger of art and architecture, however, can go horribly wrong when architectonic necessities are ignored. Anish Kapoor's ArcelorMittal Orbit tower for the London 2012 Olympics – a truly awkward viewing pavilion elevated on a madcap helter-skelter structure – considered architectural necessities such as means of escape far too late in the process and was horribly compromised by reality.

Temporary shelters can, of course, be the product of austerity and marginalisation too – from the circus tent to the shanty – or a response to adversity – the army bivouac or the emergency housing thrown up after natural disasters. There has been enormous innovation in this sector to design shelters that can be transported and erected cheaply and swiftly, such as the cardboard tube architecture of Shigeru Ban or the adaptation of existing materials as exemplified by Rural Studio at Auburn University, Alabama. At the same time, many architects have proposed patronising, improvised shelters rather than proper, permanent homes for the homeless.

More recently, following the global financial crash of 2008, such approaches have also been rediscovered in Western Europe. Spanish architect Santiago Cirugeda's National Architects' Collective is dedicated to reclaiming urban spaces with self-build improvised structures including pavilions constructed out of all manner of detritus and mongrel parts: 'People say my buildings are ugly,' Cirugeda told the Al Jazeera TV programme 'Rebel Architecture'. 'They say they're interesting, but ugly. But I say, who doesn't have an ugly friend? Everyone has an ugly friend!'

And while often haphazard or improved, the austerity pavilion can also be poetic; NLÉ's Makoko Floating School in Lagos, Nigeria (2012) is a wonderful example.

Jürgen Mayer H

Metropol Parasol

Plaza de la Encarnación

Seville

2011

Mayer's vast and complex steel, timber and glue confection which, while a practical shading device, is primarily a spectacle that risks upstaging the plaza that it is supposed to help revive.

Anish Kapoor and Cecil Balmond (with Ushida Findlay Architects)

ArcelorMittal Orbit

Olympic Park

London

2012

A futuristic helter-skelter, a sculpture, a pavilion; the Orbit's failure to know its true identity at the outset has resulted in it falling between conceptual stools.

Free-Floating Anxieties

At the same time as these low-tech solutions to a poverty of resources have emerged, the digital has offered a new platform for experiment that is free of many constraints. It has also allowed dissent: Tom Kovac's Australian Virtual Pavilion created for the 2004 Venice Architecture Biennale in the face of no government funding for the actual pavilion is a case in point. There is also the cross-fertilisation that has seen architecture influenced by CGI futures and film, as well as film being influenced by architecture – who could imagine the world turned upside down in Christopher Nolan's science-fiction thriller *Inception* (2010) without Deconstructivism's earlier acrobatics. And with the triple drives of austerity, technology and social atomisation, online has become a meeting place without parallel, in some cases supplanting real social interaction: the demise of the city gay bar has, for instance, been blamed on online dating, Second Life has become a substitute for action in the real world, while Minecraft allows would-be digital architects to build their fantasies.

All this freedom has, however, come at the price of alienation, with perhaps the desire to meet once more in real space among the reasons for the explosion of pop-ups and pavilions that we have seen in recent years. The buzz of virtual sociability shows no signs of fading, but a growing desire for palpable, analogue meetings can be discerned. In an age of austerity the temporary, the improvised, the pop-up and the pavilion are perfect devices for consumers with short attention spans and producers with limited resources. This no doubt also accounts for the current fashion for itinerant street-food vans.

In recent years, London in particular has had too many pop-ups to count – many dozen appeared and vanished again during 2014 alone, a constellation of structures varying from Studio Weave's Smith pavilion, which was an investigation of the Clerkenwell area's craft traditions and a place to discuss them, to an inane inflatable bowler hat that served as a performance space for the City of London Festival. All these orbit the Serpentine's pavilion, which in 2014 saw Smiljan Radic create a paper-thin dinosaur's egg that rested on monoliths. Like the earlier Serpentine pavilions, it is a place to meet and debate.

All that is Air Becomes Solid

Most of these structures are temporary, but there is a tendency to reify, to render pop-ups and pavilions permanent. The Serpentine has itself followed this trajectory with Zaha Hadid's 2013 extension to the gallery's Sackler outpost in the form of a marquee-like restaurant structure with a glass-fibre membrane among the greenery of Kensington Gardens. These tensile tent forms lend themselves perfectly to such reification where fabric and rope can be translated into the heaviest of materials, as pioneered by Frei Otto in the 1960s and 1970s and Yuncken Freeman's 1959 Myer Music Bowl in Melbourne before that.

This is a neat trick when it works, but can lose all meaning when handled badly, when the fragile and ephemeral is too forcefully pinned down: for example in the ongoing redesign of the Forum des Halles in Paris by Patrick Berger and Jacques Anziutti, where they have mutated the sensitive pavilion form into a vast, horribly lumpen shelter to a covered piazza. Similarly, Sou Fujimoto's 2013 Serpentine pavilion was a barely-there delight, whereas Jean Nouvel's 2010 crimson offering was all firmness.

There is something in this architectural vocabulary that lends itself to the performative; music, sport and parties, pastimes or celebrations rather than the quotidian. However, the folded pavilion roof and open sides of the Ghent Market Hall by Robbrecht en Daem Architects with Marie José Van Hee Architects (2012) is as much about providing a meeting place in the heart of the city – an agora – as a location for trade. There is something about the impermanence of a market, or at least the ability to walk away from a transaction, that makes this building type particularly appropriate to the typology under discussion. Mayer's Metropol Parasol has a similar function in addition to sheltering archaeological remains. When does a pavilion become a parasol?

Part of the appeal of pavilions, pop-ups and parasols to the nomad within lies in the feeling that their fleeting qualities somehow put us in closer touch with the natural world. Activities can happen without being sealed away from the weather. *Rus in urbe* or *urbe in rus*, we are connecting with our primitive selves. Even the market pavilion can evoke folk memories of the peddler travelling from town to town.

NLÉ

Makoko Floating School

Lagos

Nigeria

2012

opposite: NLÉ's school for the poor of a Nigerian lagoon is similarly a prototype of an affordable and environmentally appropriate structure for a poor community. It is poetry on water.

Tom Kovac

Australian Virtual Pavilion

Venice Architecture Biennale

2004

Kovac's pavilion only appeared in a digital world where it held works by Australian architects. Its creation was a protest at the refusal of government to fund a show that year at the Venice Architecture Biennale.

Studio Weave

Smith pavilion

Clerkenwell

London

2014

Young provocateurs Studio Weave created a pop-up pavilion during Clerkenwell Design Week that celebrated the history of traditional trades in the area.

Robbrecht en Daem Architects and Marie José Van Hee Architects

Market Hall

Ghent

Belgium

2012

Market halls have all the best qualifications to be pavilions rendered permanent – flexibility, permeability, shelter

Zaha Hadid Architects

Serpentine Sackler Gallery

Kensington Gardens

London

2013

opposite top: The conversion and extension of a Georgian gunpowder store was the opportunity for Hadid to render a marquee permanent in a way that almost overwhelms its host building.

More rarely, they can still achieve this magic when they appear in permanent guise. Sverre Fehn's 1962 Nordic Pavilion in Venice's Giardini manages to achieve the illusion of lightness, or ephemerality, even while employing concrete beams. This was achieved, in part, by the incorporation of three plane trees with the beams shifted aside to make way for a massive trunk. The pavilion thus becomes one with nature. It marries a sense of security to a sense of freedom. In this it embodies the human tension that the German social psychologist Erich Fromm broke down into the 'freedom from' and the 'freedom to'. The best pavilions provide shelter (the freedom from that comes from basic needs being met) with purpose (the freedom to meet, perform, exchange, think).

Yuncken Freeman

Myer Music Bowl

Melbourne

1959

Although Frei Otto is celebrated for his tensile structures of the 1960s and 1970s, it is this concrete tent, little known outside Australia, that was a pioneer of the type.

To Market

Increasingly though, these typologies are being commodified, with their only purpose in life to make money or to PR reputations. Likewise, the hipster cafe's pop-up aesthetic of packing case tables, bare bulbs and hessian coffee sacks has become a lifestyle cliché.

This is not to dismiss entirely the commercial impetus: the Barcelona Pavilion would not exist without the desire to promote German nous at the 1929 international expo; Peter Zumthor's fixing-free pavilion was created for the sustainability-orientated Hannover Expo 2000; and Thomas Heatherwick's hedgehog British Pavilion at the Shanghai Expo 2010 promoted the country's design ingenuity. Even Henry VIII's temporary palace at the Field of the Cloth of Gold was national marketing of a sort.

But whereas once the legacy of a pop-up showground could be a Royal Festival Hall, now it is an image for a marketing email. The intensity that such experiences can provide is in danger of becoming diluted to mere novelty. Successful pop-ups and pavilions distil experience rather than dissipate it; they offer a genuine 'freedom to' as well as a 'freedom from', and that might be simply a freedom to intensify pleasure. As long as we are not using these structures to facilitate avoidance through consumption, that might be their most important function of all. ⌂

Note

1. Ludwig Mies van der Rohe, 'On the Theme: Exhibitions', *Die Form*, 3, 4, 1928, p 121.

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Castles and Pavilions

Creating New Hybrid Places of Exchange

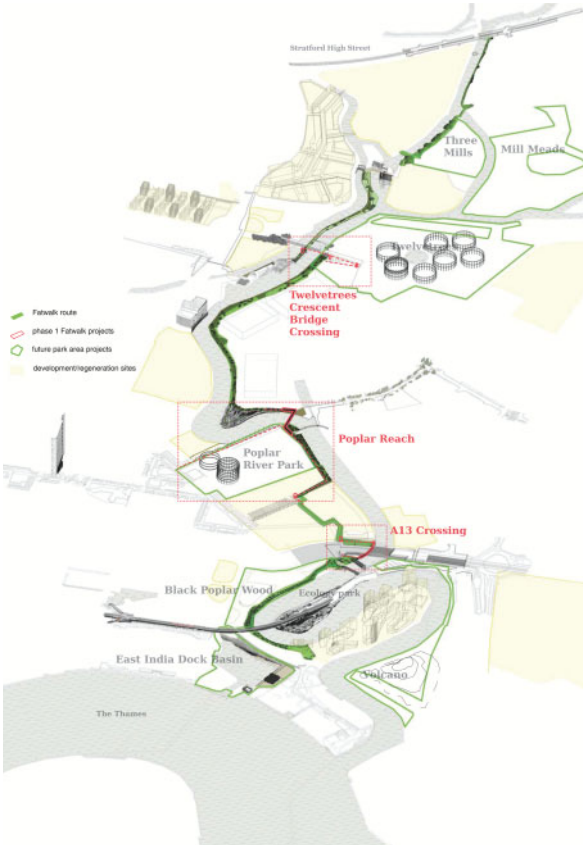
Tom Holbrook, Director at architecture and urban design practice 5th Studio, describes two projects in the south of England that respond spatially to the needs of 'the knowledge economy'. The first is the River Lea Park, to the east of London, which promotes open connectivity between people in a post-industrial landscape; and the second is the Creative Exchange in St Neots, Cambridgeshire, a building designed to accommodate local enterprise. Both are designed to redirect social and economic activities, supporting creative swarming, and establishing what Stafford Beer has coined as 'platforms for change'.

5th Studio, Creative Exchange, St Neots, Cambridgeshire, UK, 2007

The west facade – working garden on the roof, individual workspaces on the upper two floors, a shared studio at first floor, shared meeting and exhibition spaces and the concierge on the ground floor.

5th Studio, Lea River Park, London, 2014

top: A ramp structure connects two existing stretches of towpath, providing public access via a bridge built to carry gas infrastructure. The structure houses a seasonal kiosk and canoe storage.



above: The Lea River Park connects the Queen Elizabeth Olympic Park (2012) with the Thames. The drawing maps the initial interventions to establish a continuous connective landscape – the Leaway – along the River Lea.

Small towns in the southeast of England are experiencing something of an identity crisis as their economies shift from agriculture and manufacturing towards acting as dormitories for the service sector.

James Gowan proposed that all buildings are variants or hybrids of two essential types: the pavilion (open, extrovert and fashionable) and the castle (closed, secretive and timeless).[1] In a series of projects that explore the spatial requirements of the 'knowledge economy', such hybridisation between the determined and indeterminate seems desirable in order to establish a typology with appropriate character yet sufficiently speculative and generous as to how it might be used.

The term 'pavilion' connotes an essentially temporary or fleeting phenomenon, but in a number of projects 5th Studio has explored the interplay between larger, slower modes of ordering (as found, for example, in infrastructure or landscape) and the more immediate, contingent occupation of these high-level orders, to create places of exchange. This interrelationship is discussed below through two projects: a landscape and a building. In each case the nature of the exchange is different: one inviting a fully public presence that has been resisted hitherto through land use; one semi-private, but open to participation and engagement. In both cases there is an interest in creating locations ('places of exchange') that invite negotiation between difference: privileging serendipity, micro economies, critique, engagement or creative tension.

The Lea River Park

London's River Lea – an ancient administrative boundary – has acted as border country for some two millennia. The river once marked the boundary between Saxon and Danelaw, then later the eastern edge of London: a place of relative licence, occupied by abattoirs, munitions laboratories and 'stink industries'. The valley – still a political boundary between the bordering London boroughs along its length – is the location of numerous inventions, with a legacy of ground contamination and a certain notoriety.

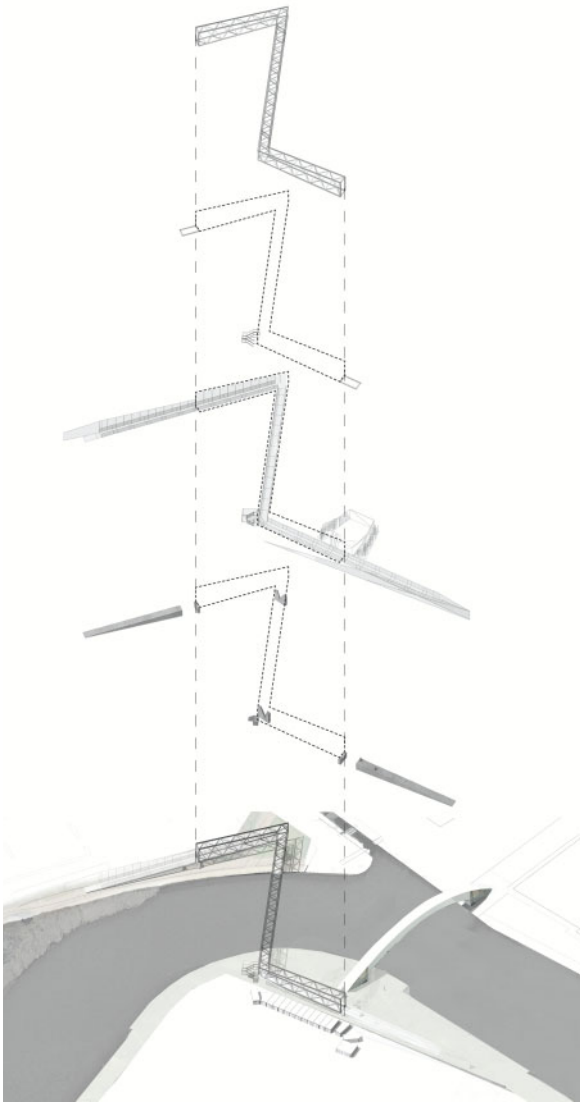
As London prepared for its restoration after the Second World War, the author of the 1944 London Plan, Sir Patrick Abercrombie, imagined a great land reservation along the Lea Valley, connecting Londoners to the outer edge of a 'green belt' encircling the city. Some 70 years later, the work to host the London 2012 Olympic and Paralympic Games made accessible another section of the valley, leaving only the southern 4 kilometres (2.5 miles) towards the River Thames inaccessible.

In 5th Studio's work to transform this final section into parkland, the first task is to transform a series of fenced post-industrial enclaves into a continuous public landscape – the Lea River Park – enabling people to discover the river and to cross the valley. As part of this, a series of structures are being introduced that each make a connection, overcoming the urban fragmentation caused by the big infrastructure that has tended to gravitate to the river valley. This family of interventions are thought of as siege-engines, intended to contaminate or re-culture the residual problem-solving engineering into a more urbane role. Each intervention acts to unify leftover land, introduce new programmes (a place to hire canoes, a cafe) and to set up a particular place in the valley, with allied landscapes and ecologies.

As opposed to the tabula rasa approach of the adjacent 2012 Olympic Park, our approach seeks to work in a more contingent way with this landscape's particular tradition of provisioning the city, allowing those dramas of energy, waste, inventiveness and food to activate the public spaces of the new park.

The Creative Exchange

Small towns in the southeast of England are experiencing something of an identity crisis as their economies shift from agriculture and manufacturing towards acting as dormitories for the service sector. St Neots, on the western edge of Cambridgeshire in the UK, is a case in point. The local authority, disturbed by the town's increasing reliance on commuting to London, developed an economic strategy that aimed to capture some of the high-tech innovation economy of Cambridge, encouraging new creative start-up companies to build roots in the town. 5th Studio reviewed a number of potential locations in public ownership across the town to house creative workspaces in support of this economic strategy, and also designed a bespoke new workspace building that the council planned to rent to emerging creative firms on advantageous terms. The site for the new building was on the edge of the town's park: a somewhat underused former estate that had been gifted to the town in the middle of the last century after its house was lost in a fire.



top and above: Further south, a river crossing overcomes a dead end, negotiating around very high-voltage cables and the remnants of a former gasworks. The bridge provides a belvedere between two very different river reaches.

5th Studio, Creative Exchange, St Neots, Cambridgeshire, UK, 2007

below top: The Creative Exchange building from the northeast.

below bottom: The building from the south, its scale in contrast to the more suburban edges of the town.

What interested us was that the potential occupants of the new building ranged in their work from the most virtual to the highly physical: from the cloud to the workshop.

opposite top: View of the park from one of the hall spaces on the upper floors that are shared by seven firms on each.

opposite bottom: The stair is the sole fire compartment, allowing the rest of the building to be open between floors. The stair is aligned with a new avenue of lime trees.

A critical issue in the project was the reconciliation of this neglected landscape with the idea of a productive economy. This continuity between landscape and building was implicit in the former house and estate, and the model of the English country house, which, at one point in time, was an equivalent typology for concentrated creativity and invention. What interested us was that the potential occupants of the new building ranged in their work from the most virtual to the highly physical: from the cloud to the workshop.

The practice's research of the typology of shared workspaces revealed a tendency towards elongated low-rise forms, with sets of rooms structured along a fire corridor, resulting in a series of silos offering little chance of interaction. We wanted to find space for exchange and mutual support, but this did not appear in the brief, and there was no leeway in the budget for an additional area.

The limited budget and defined spatial requirements resulted in a very tight 'net to gross': the ratio of let income-generating space to the total area of the building. In a shared creative building it is precisely this net-to-gross space that promotes interaction and serendipity, as well as enabling the internal economy of interactions and cultural networks between tenants implied in the term 'creative cluster'.

The defined areas of the programme were made into a series of scaled volumetric blocks, and it was soon apparent from the resulting model that stacking the programme structured the building with a vertical order: public rooms for events and interaction at ground level, a shared studio space at first floor, then individual spaces for 14 different firms on the upper two floors, with accommodation on each floor clustered around a public 'hall' orientated to the park. This hall space was created 'free' from condensing what would have been the circulation corridor into a room. More useful 'free' space was found by creating a working garden on the roof, accessed by the lift.

Through this collage technique, the stacking of parts resulted in a non-axial set of potential relationships and the development of a journey through the building. The staircase – as the building's only fire compartment – is located on the south elevation where, as a full-height space, it has a relationship with a new avenue of lime trees planted along the building's approach. For the planning authorities this had the benefit of preventing overlooking of the adjacent low-rise dwellings. For us, the scale and awkward abstraction of the building promotes an incipient urbanism – a reminder to the town of a threatened urban complexity. Implied in this project of differentiation – the resistance to homogeneity – are an enjoyment of the scenographic qualities of juxtaposition and an acknowledgement of the picturesque tradition of English landscape as a series of experiential conditions to be encountered sequentially.

Aware that the success of the project lay in the building's ability to accommodate the detritus of around 20 creative firms, we wanted to direct the budget to making a generous armature, rather than obsess about seeking to control the fit-out. We were delighted when a passer-by asked 'is it finished yet?', as clearly, until occupied and under the direction of its inhabitants, the building is unfinished.

The limits of control of the architectural intention were brought home to us by the lack of comprehension by the local authority client on how to properly curate the building. This role was delegated to a building management business that, instead of filling the spaces with creative startup firms as originally intended, let to general businesses looking for cheap office space. These residents did not appreciate the unfinished quality of the building, and carpet tiles, suspended ceilings and the other generic ingredients of the standard office have been retrofitted. Nevertheless, the essential relationship of the building to the surrounding landscape cannot be so easily assimilated and has endured. In time the project may find the inhabitants originally imagined for it.

Between the Castle and the Pavilion

The sequential or episodic understanding of both these projects is evident in the understanding of them as interventions that evolve over time, rather than aspiring to a fixed, ideal formal condition. This attitude, familiar to landscape practitioners who have to work with the long timescales of planting and yet can achieve impact in short order through such limited means as a packet of seeds, lies behind 5th Studio's most distinctive work. In these terms, the role of the pavilion is not restricted to a temporary or localised manifestation, but can bring into play a particular temporal inhabitation of an infrastructure (Gowan's 'castle') oscillating between a ruin and an incipient future condition. ⌂

Note

1. The author is grateful to Ellis Woodman for drawing attention to James Gowan's proposition, originally contained in the essay 'Home: A Castle for an Englishman' (1978), and reprinted in Ellis Woodman, *Modernity and Reinvention: The Architecture of James Gowan*, Black Dog (London), 2008, p 209.

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Dan Hill

A Sketchbook for the City to Come

The Pop-Up as R&D

Joost, Greenhouse, Federation Square, Melbourne, 2008

The Greenhouse temporarily occupied Federation Square, attracting 1,000 visitors a day from November to January the following year.

Dan Hill, an Executive Director at Future Cities Catapult, is not content to accept that architecture is willy-nilly the carapace for the desires of the society that constructs it. He argues that pop-ups – all too often the tools of corporate branding or the cat's paw of gentrification – should be used to implement overt social initiatives, presaging an architecture of positive change in cities. A member of the Finnish Innovation Fund Sitra's Strategic Design Unit from 2011 to 2012, he helped lead the Open Kitchen initiative featured here.

Joost, Greenhouse, Federation Square, Melbourne, 2008

left: Built entirely from recycled materials, the Greenhouse employed a unique construction system of straw bales set into a recycled steel framework.

right: The Joost Greenhouse has had temporary homes in various locations in Australia since the Federation Square iteration in Melbourne.

At first glance, architecture, continuing its slow descent from its 20th-century heyday to today's rather marginal pursuit, has rarely appeared so denuded and impotent as when engaged in pop-up architecture. For a trade once predicated on mighty civic investment, to see architecture scrabbling around with leftover materials in the leftover gaps between leftover buildings is a little disappointing. Many pop-ups resist the idea of architecture altogether, simply taking place in whatever spaces are available; those that engage in new building are generally small parasitical entities, clinging on to the hulk of the existing city, or left alone to grow in the cracks between buildings, like weeds.

Yet just as a weed can be thought of as a perfectly reasonable plant caught in the wrong place at the wrong time, perhaps these interventions could be useful elsewhere, at another point, when reframed in an entirely different way? Judged as architecture, through the traditional lens architecture is judged by, 'there is no there there'.[1] But with a different conception of architecture in mind, as a medium for the production of social effects, these pop-ups and pavilions could be a kind of sketchbook for the city, a form of R&D for civic space and for architecture itself.

Pop-ups Pop Down

At face value, pop-ups are not exactly a powerful agent for social or spatial change in the city. The reason pop-ups can pop up so easily is because they can also pop down just as easily. In terms of architecture, they are the frictionless lines of least resistance – slipping in under the radar of regulation, they are easy come, easy go. They are, in a sense, too damn easy.

Pop-ups leave little trace on the city as they rarely attempt to achieve systemic change within local patterns of urbanism. To systematically change urban processes, cultures and activities, one must deal in the 'dark matter' of regulation and governance:[2] of planning law, permits, licenses, decision-making processes – the very things that pop-ups intentionally avoid.

Still, this lack of potency is both the pop-up's blessing and its curse. The pop-up enables a form of experimentation on the existing urban fabric, generally in terms of activity, sometimes in formal terms too. However, it is also easily co-opted, and now something of a cliché. It has, for instance, become the most tangible symbol of urban regeneration in progress, often deployed as a pause on the journey from one use of space to another – increasingly known as 'meanwhile use'.

In many Western cities, this process can often mean a clearing out of previous attempts at social progress through architecture – social housing projects or populous industrial facilities – in favour of privatised housing; pop-ups are used to mark the halfway point, after tenants, prior to sales. Hence Oliver Wainwright's description of the pop-up arts activities in Ernö Goldfinger's Balfron Tower (1963) in East London as 'the usual medley of arts-led temporary use … a live gentrification jamboree', complicit in a recasting of the tower as the 'zombie corpse of the welfare state, (now) eviscerated of its original social purpose'.[3]

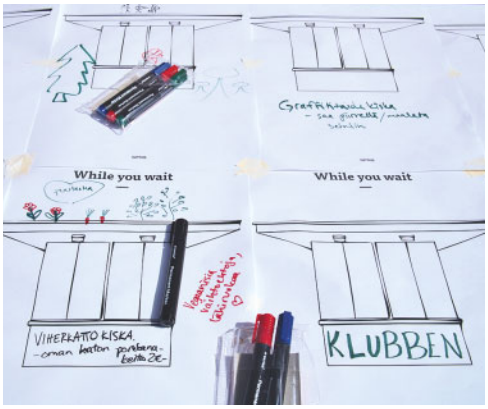
When pop-ups are not inhabiting existing buildings, they might emerge from structures that are barely buildings at all, such as the shipping container 'cities' of Brooklyn's DeKalb Market in New York or London's Boxpark Shoreditch. These piled installations of containers speak volumes about volumes. They are dropped in, without context, and with a universal form shaped and weathered by globalised trade patterns, designed for the transient floating architecture of container ships rather than a place. They are also easy come, easy go, generally without even the formal experimentation of Joost's Greenhouse installations across Australia, or repurposed materials bag manufacturer FREITAG's elegant container tower in Zurich (2006) (see p 127).

There is some sense that this might be a form of progressive architectural activity, redolent of the late 1960s/early 1970s. Yet these clumps of oxidising iron have nothing of the bravado, chutzpah and pizzazz of Archigram's Plug-In City (1964) or Instant City (1969) (see pp 10–11). Those sketches and models were vast pieces of infrastructure, social and material, crunching colourfully through greyscale 1960s England. But those ideas also emanate, in some way, from a wartime innovation machine whose architecture was necessarily mobile, ad-hoc and lashed together. If Instant City was an outcome of the post-war period, these container cities, like the pop-ups inhabiting Belfron Tower and the like, are an outcome of a period in which public space is increasingly privatised, in which the idea of the city as a public good can apparently only exist in a form that can be easily towed away (and it is no accident that these pop-ups envelop retail-oriented programmes).

Many pop-ups deny new thinking about architecture altogether. That is partly the point. If one needed to 'do' architecture for a pop-up, most would not happen. It is a parasitical form of organisation, best suited to inhabiting existing structures rather than creating new ones. It moves quickly, where architecture is ponderous (recall Rem Koolhaas's lament of 'inhabiting a painful profession … architecture is too slow').[4] While a form of 'spatial intelligence' may be at play within those inhabitation strategies, there is very little building.

Apps like Uber, Lyft, Airbnb and Citymapper radically change the perception and performance of space, also without building a single edifice, infrastructural or otherwise. And that is before augmented reality really takes root. The city is beginning to be changed by software far more radically than by building. Even public transport is shifting into pop-up mode, via startups like Bridj, which runs what Techcrunch described as 'a series of pop-up minibus routes … determined based on customer demand, daily changes in traffic, and several other factors (such as social media activity)'.[5] Not even a bus stop stops these days.

None of this is exactly news. After all, as Sam Jacob has pointed out, perhaps the most radical statement of those progenitors of pop-up Archigram was that we should 'declare a moratorium on building'.[6] Architectural discourse, whether in the *Daily Mail* or AD, still revolves around new building nonetheless. But what happens to architecture when we are largely left with pop-ups filling the cracks in between existing buildings?



Ravintolapäivä 'Pop-Up Restaurant Day', Helsinki, May 2012

top left: The Ravintolapäivä 'Pop-Up Restaurant Day' is a quarterly festival of street food where anyone can set up a restaurant for the day.

top right: Amateur restaurateurs set up their pop-up restaurants in a Helsinki park.

bottom left: Sketches of possible uses for defunct kioskis as part of an exercise run by Sitra's Strategic Design Unit.

bottom right: An apartment balcony becomes a takeaway window.

Here, actually, lies some promise. Where previous generations of pop-ups and pavilions provided impetus for formal experimentation, bold spatial exploration and material innovation, perhaps the next generation can explore social and cultural potential?

Perhaps the most celebrated pavilion in modern architecture, Mies van der Rohe's Barcelona Pavilion (1929), has hardly been surpassed by subsequent variations on this theme, such as the Serpentine pavilion programme in London's Hyde Park, procured from a different representative of architecture's Champions League each year. For all their occasionally pleasing spatial experiences, few of the Serpentine pavilions have moved on from Mies conceptually. An exception may have been that of Rem Koolhaas with Cecil Balmond/Arup (2006) through its focus on programming over building, on designing a space simply as a platform for a curated set of events with the emphasis on the latter.

However, even that saw Balmond/Arup engineer a series of dome-like canopies to host the activity. For an example of a pop-up centred on events and activity alone, the Ravintolapäivä 'Pop-up Restaurant Day' is now a well-documented festival of street food, running every three months in numerous countries. It started in Helsinki in 2011 as a reaction to the city's allegedly stentorian food hygiene and food business licensing regulations, with little more than an agreement among a bunch of motivated citizens to pick a day and simultaneously make and sell street food from the streets – from their apartment windows, lowered down with baskets on home-made winches, or in the parks or street corners. It was a roaring success from day one. And yet it was also illegal, or semi-legal at best; none of the participants had a permit to make and sell food on their premises, in their homes, in the street. But the scale of the activity meant that the city government could not touch it for fear of a gigantic public relations disaster. People, generally, loved it, and it spread like a benevolent virus. The city's streets come alive on Ravintolapäivä.

Ravintolapäivä exists purely through a simple set of instructions – effectively an 'un-building code' – overlaid onto the existing urban fabric. No one needs to design and build a restaurant to have a pop-up restaurant on Restaurant Day; a ground-floor window onto the street will do, as will a table propped up in the park. The tools with which Ravintolapäivä happens are, of course, social media-based web services, accessed primarily on location-aware smartphones. No architecture required.

Except the existing streets of Helsinki, that is, which, replete with six-storey courtyard blocks from the first half of the 20th century, do lend themselves to forms of communal activity in public. What is interesting about Ravintolapäivä, over and above the social media-led organisation, is that it essentially articulates and embodies an un-voiced argument about what a Helsinki street is for. The city's regulations appear to mitigate against diverse street-food offerings (in terms of culinary offer or spatial variety); the increasingly diverse and well-travelled Helsinki population appears to think the streets could be doing a lot more than they are, not least when it comes to empanadas, falafels and crepes. Who decides?

Seeing Ravintolapäivä as a city-wide pop-up, or a loose open network of pop-ups in toto, could give us another way of framing the pop-up, over and above the lines of least resistance. Perhaps if we see pop-ups as providing a sketchbook of possible cities, we can begin to unlock their potential. The science writer Steven Johnson has described the idea of the 'adjacent possible',[7] the various alternatives that exist at any one point in time. Pop-ups provide a means for physically prototyping that adjacent possible environment, what a space could handle, what a street could be.

Pop-ups provide a means for physically prototyping that adjacent possible environment, what a space could handle, what a street could be.

It is easy to deride a pop-up street-food festival as the same kind of activity that Wainwright described at Goldfinger's Belfron Tower – a kind of 'bread and circuses' distraction with an emphasis on the bread. Enjoyed primarily by Helsinki's bourgeoisie, it would do little to change the food offer right across the city, or shift the quality of free school dinners upwards, say. Yet the challenge that Ravintolapäivä posed for the City of Helsinki was not what to do about this awkwardly popular semi-legal activity, but how to learn from it, how to absorb its dynamics into the core business of the city, such that the city adapted over time, in equitable, accessible fashion.

Seen in this way, as a sketch of what a street could be used for, it might provide a form of training wheels for a city administration beginning to deal with a far more heterogeneous version of Helsinki than it had previously. This, then, could be a genuinely innovative pop-up, with spatial implications – only if the city government was able to see it as an 'R&D' activity that might suggest a more systemic change.

To paraphrase Daniel Kahnemann,[8] this would require a kind of 'fast and slow governance' at the city level, rethinking planning and architecture in the civic plane. 'Slow' has a value, as in 'slow food',[9] for instance, describing an ability not to be swayed by the vagaries of trends, but instead cultivate an awareness of craft accreting over time, of social forms embedded in making. Yet in a culture that is increasingly alloyed to rapid technological change, 'fast' is also an important gearing to possess.

This would cast an architecture that practised building as concerned with the 'slow release' functions of the long term, of baking a set of social values into physical matter, making a virtue of the deliberate pace that provoked Koolhaas's moan. Whereas architecture as practised programmatic articulations of space, on existing built fabric, is concerned primarily with the faster cycles of cultural change. Fast and slow.

Ravintolapäivä 'Pop-Up Restaurant Day', Helsinki, May 2012

top left: The Strategic Design Unit of the Finnish Innovation Fund Sitra created a 'not-a-cooking school' called Open Kitchen.

bottom left: Ravintolapäivä pop-up 'cafes' emerge in ground- and first-floor apartments, vacant shops, courtyards, parks and on the streets themselves.

right: A Ravintolapäivä pop-up in an apartment selling empanadas from a basket on a pulley. On the street, a woman is dressed as a human empanada in order to advertise the service.

Having quickly assessed Ravintolapäivä as a case study, in response the Strategic Design Unit of the Finnish Innovation Fund Sitra created a 'not-a-cooking school' called Open Kitchen,[10] working with both the City of Helsinki and local chefs. At Open Kitchen, selected Ravintolapäivä participants learned how to run a restaurant, how to locate organic food sources, how to fill in the City's forms, how to obtain funding, and so on. These activities set up a slow release over the city, filling in the crosshatched social spaces sketched out by Ravintolapäivä.

In this way, Sitra built a form of cultural superstructure around Ravintolapäivä, attempting to absorb the conditions suggested by 'Pop-Up Restaurant Day' into a set of more productive, systemic changes concerning food and the city, and indeed what the city's streets could be used for. Open Kitchen was deliberately located in the city's former abattoir, repurposed as a food culture hub, such that these fast social effects might also take hold in the slower format of a building, physically embodying these new cultures. It was an attempt to fold the value of fast one-offs into the slower habits of everyday city life.

Fast and Slow Social Effects

Rory Hyde, in his essay in Esther Charlesworth's book on humanitarian architecture, describes a higher-order function of architecture, well beyond the simple fact of building:

> What is architecture if not a medium for conveying social effects? Form and design are merely the means of embedding these social effects into the built environment, in order that they may continue to manifest over time. While mainstream architecture is distracted by its own images, humanitarian architecture offers an alternate example of an architecture that repositions form and design as secondary to the production of these social effects.[11]

If this is where architecture is, or perhaps should be, then can we see pop-ups and pavilions as providing a form of R&D for architecture itself, as well as for the city? To borrow from Hyde, what social effects are being produced during Ravintolapäivä, and how?

Assessing Ravintolapäivä through this lens, we see that there is much for architecture to do. There is a clear relationship between the street, between co-opted spaces, with temporary structures, with communication technologies, with transient formations of communities of interest and propinquity, and with a wide variety of cultural activity enabled by all of the above. In other words, with experimentation in social effects, in space, in place.

Here is a pop-up activity that offers a meaningful role for architecture – in learning from its dynamics and carefully folding them into the city's 'dark matter' in order to enable a more equitable and powerful systemic change. Stewart Brand and others have noted the fast and slow layers within buildings, and architecture's traditional role in orchestrating them,[12] that were fundamentally important in previous decades. Here is a chance for architecture to discover a valuable role for orchestrating fast and slow layers of social effects in an age often beyond the simple fact of building.

Perhaps 'slower buildings' remain a platform for the slower layers of social production, and 'faster buildings' (pop-ups and pavilions) are a platform for exploring faster social effects? The challenge for architects is to move seamlessly from one to the other, from fast to slow.

With this richer recasting of architecture in mind, the pavilion and the pop-up may continue to provide the opportunity for R&D for the practice of architecture, as well as being an open sketchbook for the city itself. AD

Notes
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3. Oliver Wainwright, 'Wayne Hemingway's 'Pop-Up' Plan Sounds the Death Knell for the Legendary Balfron Tower', *The Guardian*, 26 September 2014: www.theguardian.com/artanddesign/architecture-design-blog/2014/sep/26/wayne-hemingways-pop-up-plan-sounds-the-death-knell-for-the-legendary-balfron-tower.
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7. Steven Johnson, *Where Good Ideas Come From: The Natural History of Innovation*, Riverhead (New York), 2011.
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9. For the Slow Food movement see: http://en.wikipedia.org/wiki/Slow_Food.
10. Helsinki Design Lab (SITRA), Open Kitchen: www.helsinkidesignlab.org/dossiers/open-kitchen.
11. Rory Hyde, in Esther Charlesworth, *Humanitarian Architecture*, Routledge (New York/Oxon), 2014.
12. Stewart Brand, *How Buildings Learn*, Viking (New York), 1994.

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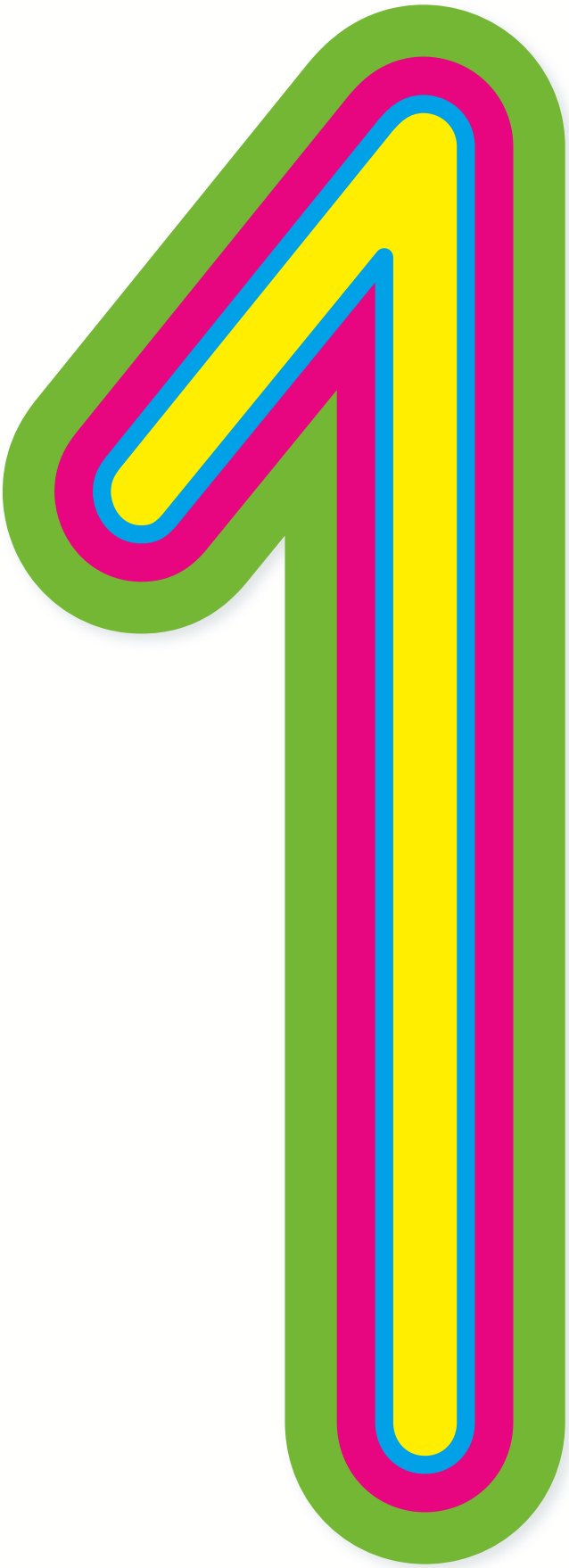
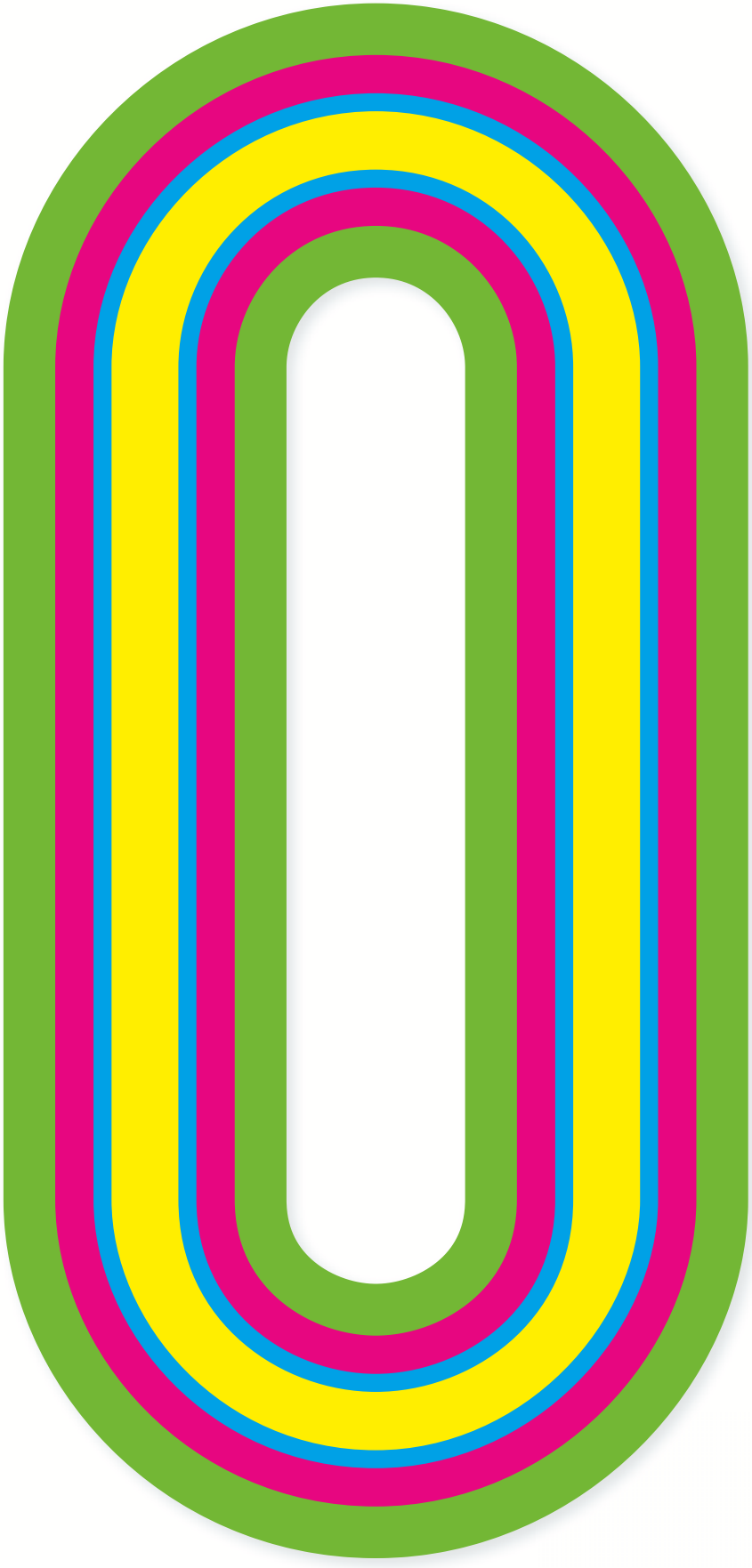


Folly Variations

Minsuk Cho, founder of Seoul-based Mass Studies, describes the shifting environment of practice: a world in which curators and clients are already anticipating the way that future architecture will take on a new level of interactivity, responding to personal communication devices. There is a bittersweet flavour to these accounts of projects commissioned by curators that seek to maximise the interactions between the public and the making of pavilions. The irony is sharpened by the urban context of Seoul, a densely populated city in which individuals seek to excise themselves from the relentless interactions of everyday living.

Minsuk Cho



The Time-Specific Architecture of Mass Studies

Since Mass Studies was founded 12 years ago, the practice has built many projects ranging from small houses to high-rise structures, mostly as private commissions. In each case we have attempted to make them more than about simply fulfilling clients' interests, and this has proved to be rather challenging, resulting in both failures and successes. Our 'Instant Monuments for Collective Intimacy' projects, some of which are featured here, are one of the few exceptions that have allowed us to be aggressive about directly pursuing various types of public engagements, utopian moments created by the processes of production, however small and frivolous they may seem.

'Collective Intimacy' describes how our projects relate to issues of public space. We look at public space not as an antonym of private space, but as the collection of many intimate spaces. These spaces of blurred boundaries are particularly prevalent in Asia: for example, the *jimjilbang* public bathhouses being used as massive public living rooms, or Red Devils football supporters occupying public plazas in Korea, or pyjama-wearing pedestrians going about their daily lives on the streets of China. 'Collective Intimacy' was also a key notion for the practice when building the Korean Pavilion for the Shanghai Expo 2010.

The 'Instant Moments for Collective Intimacy' projects have kept us mentally stimulated, motivated, and perhaps even helped maintain our sanity, much like a form of therapy. The intention is that they stand within our urban context as fragmented moment and space, as spatial objects that are both systematically complete and independent, an approach that it is hoped can one day be expanded to projects with more substantial public ambitions.

Drop
Party Pad, MoMA PS1,
New York City,
2003

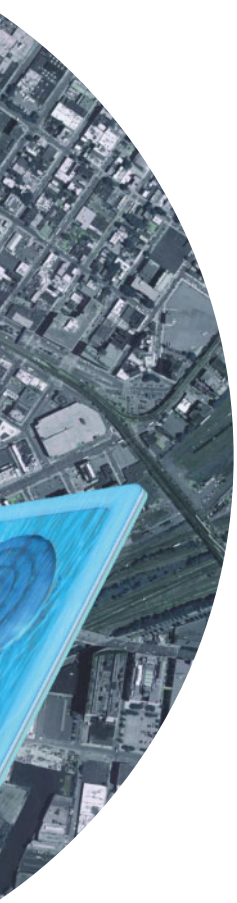
Three days after the US dropped the first bomb on Iraq, an email invitation arrives from the MoMA PS1 summer pavilion competition. Are we really in the mood to design a party structure? Should we just 'drop' giant inflatable objects made in Korea on the PS1 courtyard? Considering the given time and budget, it only makes sense to outsource the production in Korea. But would everyone be OK with such party decorations delivered from Asia? Would the public accept a SARS-ridden border crossing in such a strict, post-9/11 atmosphere? James Slade and I did not win. The rumour was that we were the runner up, despite our suicidal scheme.

Waste
Ring Dome,
New York City,
2007

Joseph Grima, at the time Director at Storefront for Art and Architecture, visits the office and discovers a small rapid prototype model, and makes a proposition for the Storefront's 25th anniversary event.

Minsuk Cho: 'Joseph, I'm glad you liked that dusty old model, but you know, that model was a rejected scheme for something else. It seems unlikely that you can build it three times larger with one-third of the budget. Then it wouldn't be about intricate digital fabrication as originally intended. What about a bunch of hula hoops held together with zip ties?'

The hula hoops were re-distributable after 26 days, the duration of the event.



Engagement
Ring Dome Junior,
Kitakyushu, Japan,
2007

Joseph Grima conducts a workshop with local elementary school children to build a mini Ring Dome in just two days.

Minsuk: 'Either it is the easiest system on earth, buildable even by the tiny hands of the children, or the exploitation of child labour is not really an issue in Japan. I hope the former.'

Art
Ring Dome,
Yokohama Triennale, Japan,
2008

Joseph introduces the hula-hoop structure to the Yokohama Triennale.

Minsuk: 'Does this mean the Ring Dome has now become an art piece? It is an interesting turn of the work, but I would insist on programmes that conjure some social activities rather than sitting pretty on the lawn.'

Dropped
Air Forest, City Park,
Denver, Colorado,
2008

In response to a request from Seth Goldberg, the curator for Dialog:City, a cultural event held during the 2008 Democratic National Convention.

Minsuk: 'Seth, I'd rather not create any waste for this week-long event. I don't think another Ring Dome is suitable for this park, which demands something much larger – at least 10 times. Are we really only allowed three days for construction?'

Time and space constraints helped resurrect the 'drop' project Party Pad for New York in terms of its efficiency and scale. The 'drop' project was 'dropped' in Colorado.

06

Nothing
Ordos 100: Knot House,
Ordos, Inner Mongolia,
China,
2008

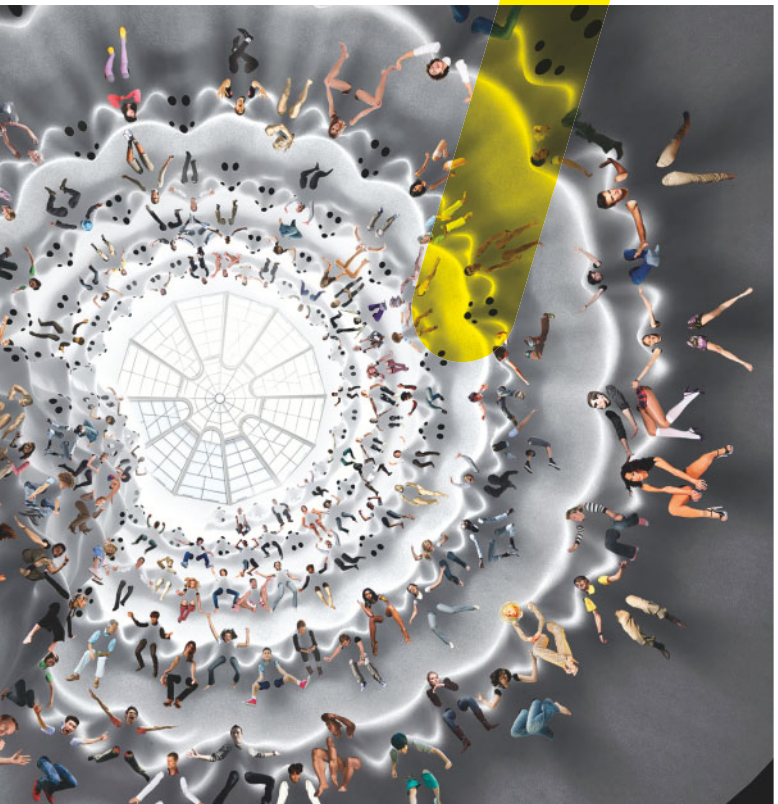
No client, no context, only the number '57' written in white chalk powder on a plot in the vast Mongolian desert indicating our site out of 100 lots that make up Ordos; 99 other architects are in a similar frenzy, bombarded by the media, as if on a reality show.

Are we designing villas (or follies) on a moonscape?

Ai Weiwei mysteriously emerges from the sand dune and shares his wisdom: 'What you are assigned to do is NOTHING compared to what is happening in China now. It's like dust, so relax.'

The Knot House model is currently collecting dust in the office.

07



Pragmatic
Art Trap, Solomon R
Guggenheim Museum,
New York City,
2009

Invited along with 200 artists, designers and architects, Mass Studies is asked to propose a dream installation/exhibition for the 50th anniversary of the Guggenheim Museum.

We ask ourselves: 'What are the problems of this museum?'

It is too dangerous because the handrails are low and give the visitors vertigo; too many tourists who do not care much for art; too crowded; too much movement; only a few places to pause on sloped ramps; relentless dynamism?

What if the low handrails 'trap' the visitors? Forcing them to pause and choose between the ramp and the void? Will those who choose the void become celestial bodies? Will the art goers and the non-art-lover type tourists be somewhat integrated while being trapped?

Alchemy
Open Pavilion,
Anyang, Korea,
2010

After building several projects that have had very limited life spans, we are commissioned to build something more lasting, in an indefinite temporal condition. The Ring Dome structure provided a space for gathering, but always required standard folding chairs for the various events. To solve the problem, we integrate the seats within a rigid, braided chain-like structure for this new pavilion.

Ring Dome meets Art Trap.

8

Opportunity
Vacant House,
Sajik Park, Gwangju,
Korea,
2011

Five Korean architects gather for the 'Parkscape' project at Sajik Park.

Architect A: 'Let's not call this another folly project. Lots of Gwangju folks are fearful of the "100 Follies Plan" after building the first 10 this year. This park is already great. There are more things to eliminate than to add. We should all make discreet improvements, staying closer to the ground surface.'

Architect B: 'At least some of us should be iconic and shameless. Otherwise they will think that everything is done by landscape designers. The problem of the existing dilapidated pergolas could be the task.'

Minsuk: 'I will try to make something both discreet and iconic.'

9

Intensify
Flower Cushion,
Bucheon Techno Park,
Gyeonggi-do, Korea,
2012

At the Bucheon Techno Park Art Factory meeting.

Minsuk: 'With a challenging budget of only $20,000, maybe we should make something useful, for example a ping pong table or a bench for the factory workers?'

Worker's leader: 'Well, we want something more "art-like" from you though.'

Choi Jeong Hwa (artist): 'I will make a big white magnolia out of metal waste from this high-rise factory.'

Minsuk: 'Jeong Hwa, what if we combine yours and mine? Maybe I can make a pedestal for your flower sculpture, which can be used as a bench so that the workers can hang out under your flower petals?' ⌀

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Fleur Watson

100 Ye (Marib

For interactivity, the virtual world so often relies on a physical component, but how might virtual spaces be made more tangible as spatial environments for exchange? Under the direction of architect and RMIT University professor Tom Kovac, in 2012 the 100 Year City project rose to this challenge as part of the Maribor European Capital of Culture programme. Here, Guest-Editor and Deputy Curator of the project, **Fleur Watson**, describes how this 'super studio' incites cross-disciplinary exchange and the sharing of progressive design ideas for sustainable blueprints for our cities. It is an initiative that is to be continued under Kovac's directorship with the 100 Year City-themed Malaysian Biennale in the summer of 2015.

The Virtual Concourse Reframed

Tom Kovac, Fleur Watson and Keith Deverell, 100 Year City projection sequence, Design Hub, RMIT University, Melbourne, 2013

As a site-specific installation for the Australian Pavilion 'Formations' exhibition at the 2012 Venice Architecture Biennale, a film sequence by video artist Keith Deverell re-contextualised the diverse range of projects within a series of curated themes. A commissioned score in collaboration with composer and cellist Judith Hamann interpreted the visions from image to music. Here, the projection sequence is seen exhibited as part of the Design Research Institute's 'Convergence' exhibition at the RMIT Design Hub, 2013.

100 Year City (100YC) is a global, online, collaborative 'super studio' led by architect Tom Kovac that encourages cross-disciplinary exchange and the sharing of progressive design ideas for sustainable blueprints for our cities. The project draws upon over a decade of thinking, testing and research, undertaken by Kovac with Professor Leon van Schaik at RMIT University, Melbourne, which responds to the challenge of making virtual spaces more tangible as spatial environments for exchange rather than simply information.

The core proposition of Kovac and van Schaik's 'virtual concourse' research is to create new, responsive, pedagogical environments for architectural design studios. This online environment is intended as a digital 'parasol' to gather collaborative research activity in a living archive while creating a portal that is embedded with the spatial and dynamic qualities inherent within a normative physical design studio. In its evolution as an online or virtual studio, 100 Year City seeks to expand the tacit and explicit learning that occurs in the studio space and enable a supported peer-to-peer environment across physical locations and time zones.

100 Year City (Maribor) data: 2.5 million hits, over 2.1 million file exchanges, 60% user engagement (per day), 100 projects, 23 participating institutions, 37 studio leaders, 400 students, 11 participating countries[1]

Maribor as Agent for the 100 Year City

Kovac's appointment as the architecture director for the Maribor European Capital of Culture programme in 2012 provided the unique opportunity to develop this research further. Kovac – of Slovenian heritage – had, over time, developed an ongoing dialogue with Maribor's city architect Stojan Skalicky about the immense potential of this 'second city' of Slovenia, primarily due to its post-industrial landscape, proximity to the Austrian city of Graz and connectivity into Western Europe. Responding to Skalicky's initial scoping document, 100 Year City (Maribor) aspired to bring the world's most progressive designers, institutions, universities and their students together to explore speculative and radical ideas for the future development of the city of Maribor over a 100-year timescale.

100 Year City project presentations and panel discussions, Slovenian Pavilion, A+A Gallery, Venice Architecture Biennale, 2012

Taking full advantage of the opportunity to bring together many of the 100 Year City project leaders whom were attending the Venice Architecture Biennale, the Slovenian Pavilion at the A+A Gallery became the site for international exchange and charged debate through a series of project presentations and panel discussions. Here, Hernan Diaz Alonso presented the collaborative project Maribor Mutations.

The structure for the project consisted of a partnership between RMIT University in Melbourne and the Slovenian-based cultural body EPeKa[2] to deliver the project for the European Capital of Culture programme in an international research exchange that was grounded not only in technology, but also in the realm of public engagement with urban ideas. The intent was to use the tools of the design studio – ideas and knowledge sharing, the 'pin-up' critique – with the currency of a digital social community as agents to instigate, explore propositions and provoke response to the future of the city.

Each team was invited to propose a radical vision or masterplan for Maribor responding to one of four main overarching themes – transportation, commerce, technology and knowledge – and encouraged to work within cross-disciplinary teams that included architects, engineers, scientists, entrepreneurs, economists, artists, futurists, philosophers and urbanists. Once established, the participating design leaders and students responded to the brief, shared their work and viewed the progress of other studios via the CORUS online platform.[3] Akin to a social media community, CORUS supports the sharing of large image and drawing files and a more intuitive structure to set up communities, topics and knowledge sharing. Importantly, it provided an un-curated and globally inclusive space for virtual meeting encouraging participants to share and exchange their progress regularly in real time regardless of their language or time zone.

Memory and Migration (studio leaders: Nigel Bertram and Tim Schork), Monash University Art, Design and Architecture (MADA), Melbourne, 2012

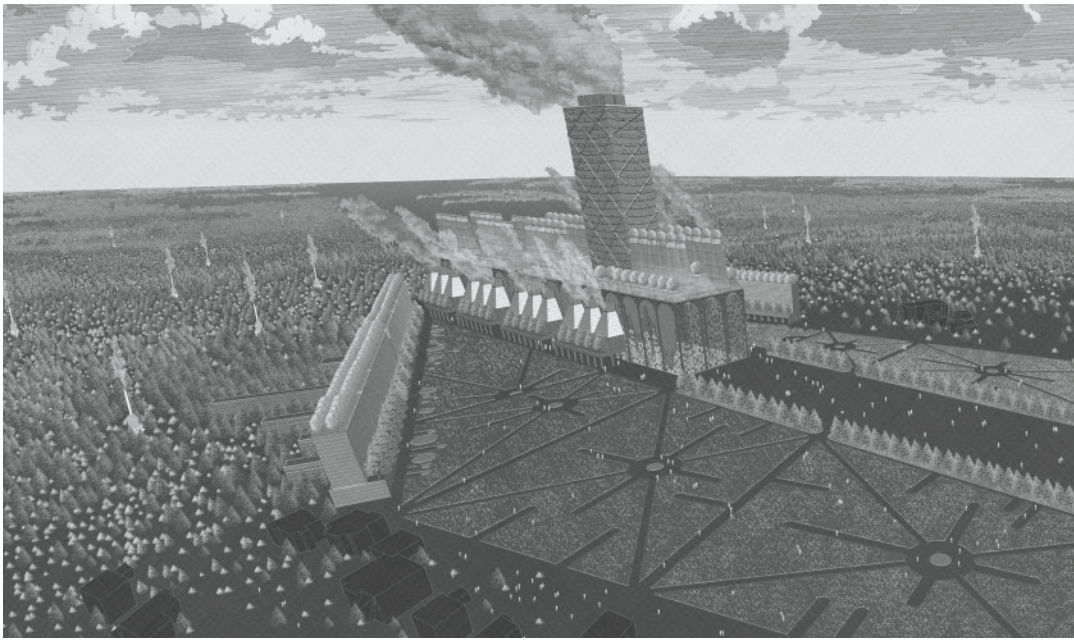
Memory and Migration develops a relationship between memory, migration and time. The project aspires to escape time through nostalgia and memory. With migration as the vehicle, it explores both grafting the memory of Maribor, Slovenia's second largest city, from the diaspora back into the city, and weaving exotic and unfamiliar culture from foreign communities into the traditional and timeless city.

Studio members: Ashleigh Briggs, Laura Courtney, Laim Eastop, Alexander John Gibson, Jesse Gould, Linda Huynh, Brenna Kinnaird, Johnny Long, John Low, Daniel McKenna, Dan Paraschivoiu, Chris Rigney, Deborah Gabriela Schatz Schwartstein, Benjamin Tucker, Hanah Wexler, Kirah White, Shigeru Iijima, Valerie Sparks, Cassandra Brock, Dean Gordon, Lizzie Mae, Takiri Nia, Kelly Tang, Andrew Van der Merwe.

City of Knowledge (studio leader: Patrik Schumacher), Institute for Experimental Architecture, University of Innsbruck, Innsbruck, Austria, 2012

opposite top: City of Knowledge proposes to transform Maribor's identity through the embedding of a heterogeneous field of knowledge defined by a series of campus-like spaces for research, development and education that can fulfil social functions for the city as well as being a driver for economic growth.

Studio members: Paul Mandler, Thomas Mathoy, Julia Hauthaler, Dirk Lattermann, Hannes Lechner, Andrew Dal Negro, Stefan Niedermayr, Felix Perasso, Philipp Rust, Simon Vettori, Judith Widauer, Marc Winkelhofer, Granco Zagato.



CJ Lim/
Studio 8 Architects,
The Hunting Exchange
of Maribor,
London,
2012

bottom: The Hunting Exchange of Maribor is a 21st-century fortification that addresses climate change and food sustainability by reprogramming the surrounding green forests into 'living supermarkets'. Community health and wellbeing in Maribor can only be improved if the city considers the resurging local food movement as a principal agent for municipal planning.

Studio members: Franky Chan, Yu-Weir Chang, Samson Lau, Steven McCloy, Ned Scott, Martin Scott.

The final projects were uploaded to CORUS and prepared for translation via augmented reality technology (using gaming software) for use within a free and purpose-designed iPhone app in collaboration with video artist Keith Deverell and the Victorian Partnership for Advanced Computing (VPAC). The objective of the app was to create a widely accessible platform to navigate through the living archive of projects organised through the four themes. The work was further curated into a series of collections to sample the interactions of the studio groups and reveal issues and interrogations that had been identified through the research process. The sub-themes were identified as: Biotechnologies; Food Security; Cultivating Identity; Politics; Civic, Social and Learning Spaces; and Global Intelligence.

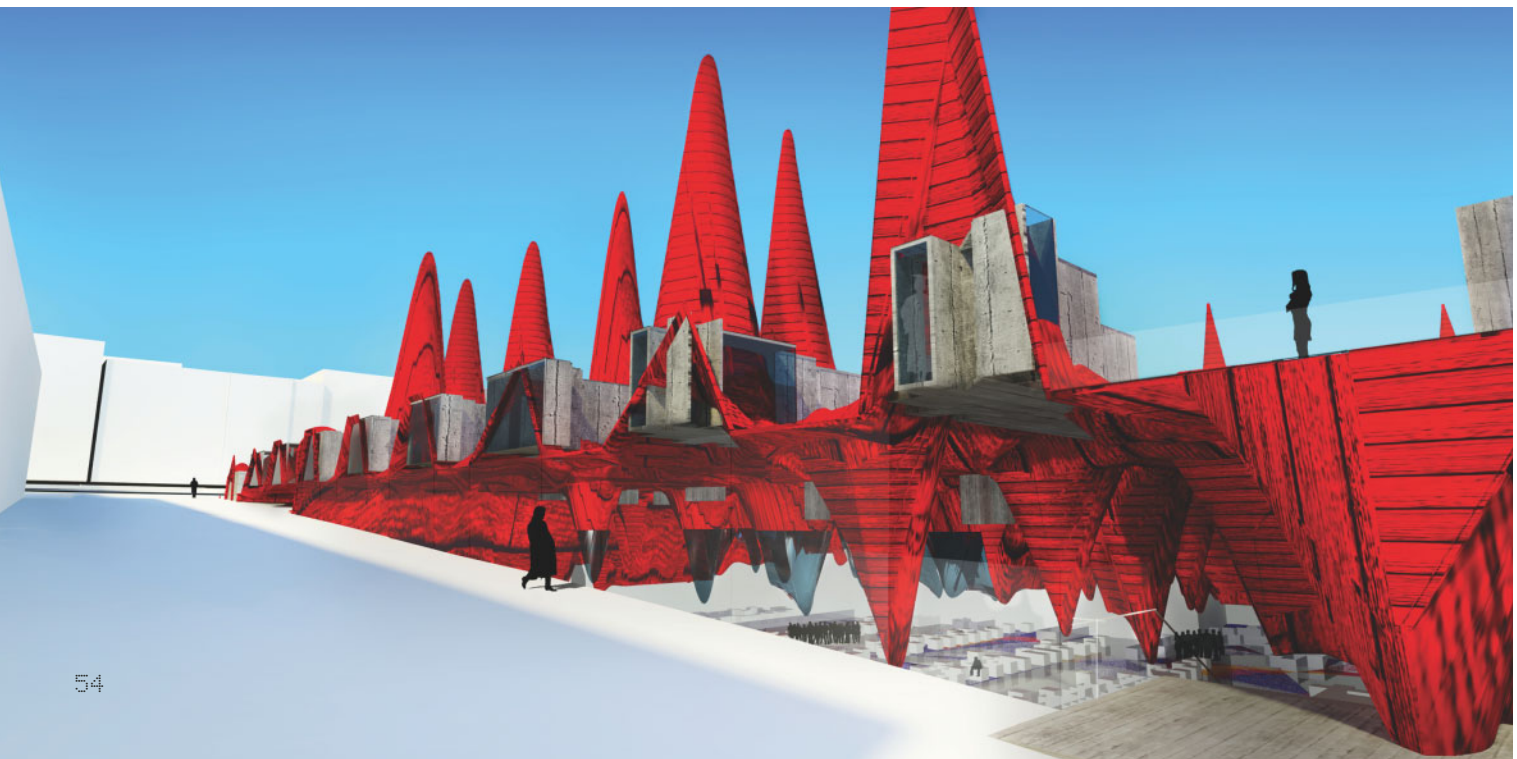
The app was officially launched at the Maribor Capital of Culture festival in late August at Maribor's Urban Gallery and, additionally, at the 2012 Venice Architecture Biennale. The opportunity lay in seizing the international context of the architecture biennale as a physical meeting place to debate the interactions and content that had been captured online through the life of the project. In Venice, the offsite, small-scale A+A Gallery provided the site for the Slovenian exhibition. Here, over an intensive three days, studio leaders presented their projects and opened up their research to panel debates, critique and exchange reviews. In addition to these physical interactions, the intent was to utilise the app as a responsive display where content would be generated by its users. As projects were viewed by users, searches viewed would be saved as a sequence via the server, illustrating the global nature of the project and providing insight into the 100 Year City community.

The app content was further curated via the collection sub-themes into an immersive and filmic sequence as part of the 'Formations' installation within the Australian Pavilion. A series of extracted interviews with Maribor residents were woven into the soundscape, giving a 'voice' to the local community via speakers within the pavilion, while Judith Hamann's evocative cello reinterpreted the project imagery produced by the schools into a musical score.

Formfield4: The Speculative Campus Project (studio leader: Vivian Mitsogianni), School of Architecture and Design, RMIT University, Melbourne, 2012–2112

As part of the Speculative Campus Project, the Maribor Future Campus project shown here, by David Wegman, explores the nature of future learning environments and process-based architectural design. As scarcity of resources and political instability become defining forces of our future, the pressure on universities to bear social responsibility may become greater. The project therefore looks at the increasing civic role of the campus, as a place devoted not only to higher education, but also to community engagement, experimentation and demonstration.

Studio members: David Wegman, Georgina Karavasil, Lip Hyean Cheong.



Legacy and 100 Year City

Within the exhibition catalogue *2112Ai/100 YC*, Tom Kovac states that

> [100 Year City] understands and recognizes material science, human-to-computer interfaces, experiential design and engineered systems as approaches that emerge from new dynamics. An intended outcome of the project is to establish itself as an ongoing research lab destination for discourse around the future of cities – promoting long term vision to explore speculative futures and to foster extreme optimism as core conditions in order to reshape the city.[4]

100 Year City is committed to gathering collaborative research activity within a more responsive, intuitive and global context. In this sense, it reflects the rapid shift of progressive design schools from bricks and mortar to an internationally connected and dispersed model of education that transcends the insular nature of the research silo within an individual school or institution. 100 Year City acts as a virtual meeting place for ideas and instigates a disruption to traditional teaching models in order to support interdisciplinary and cross-institutional laboratories that, in turn, drives new modes of exchange, experimentation and design research. AD

Notes

1. Data provided by 100YC World Wide Workshop collaboration software, CORUS, published in the exhibition catalogue *2112Ai/100 YC*, ZRZ EPEKA, Maribor, Slovenia with RMIT University, Melbourne, Australia, 2012.
2. The Scientific and Research association for Art, Cultural-Educational programmes and Technology (EPeKa) was founded in 2008 to integrate and bring together creative content from the fields of culture, art, education, science and technology for the European Capital of Culture 2012.
3. CORUS is an online collaborative software tool by Sean Kelly/CORUS.
4. Tom Kovac, 'Introduction', *2112Ai/100 YC* exhibition catalogue, ZRZ EPEKA, Maribor, Slovenia with RMIT University, Melbourne, Australia, 2012.

Maribor Mutations - The Rituals of Plants/Forms (studio leader: Hernan Diaz Alonso), Southern California Institute of Architecture (SCI-Arc), Los Angeles, California, 2012-2112

This project takes the footprint of New York's Central Park and mutates it into pedestrian ways for plants, flowers and people – flesh instead of surface, vegetation instead of volume. By means of tall structures and adjoined parts, the mutation of the city reveals the design procedures as dynamic relationships. If mobility and transportation are primarily intervened by means of their dynamic strength, this project grows them by means of their topological intensity.

Studio members: Ivan Bernal, David Eskenazi, Sophie Lauriault, Henry Dominguez, Jason Orbes, Fernando Herrera.

Urban Seeds (studio leader: Chris Bosse), University of Technology Sydney, Sydney, Australia, 2012-2112

Urban Seeds is a flexible agglomeration of energetic nodes that autonomously evolve as cellular automata. They generate as a self-organising system of 'life' based on the simple rules of over- and under-population. Clusters of stable conditions, constellations of constant change or wandering colonies of 'gliders' define settlements, free space and natural exposure to light.

Studio members: Paul Clemens Bart, Giulia Conti.

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NOT TO
BE TAK
SERIOU

Peter Cook

Kiosks, Roadside Joys and Other Things That are Beneath Architectural Contempt

There is a profound egalitarianism driving **Peter Cook**'s fascination with pavilions, pop-ups and parasols. They are forms he finds manifested by people in cities everywhere. His every observation drives to the often quirky individuals who make and use these sometimes temporary, often fragile, but enduring structures. He argues for architectures that embrace these myriad constellated moments. It is from these highly idiosyncratic, but astute observations that the possibilities of a new type of architectural intelligence open up drawing on the everyday.

Man with toy animal on head

Santa Monica

California

2008

Hey! There's a man with a toy animal on his head – how are we to react?

So we can abstract our architectural discussion away from built objects, take it into the realms of symbolism, political rhetoric, a diatribe on morals, a discussion of the rational or the irrational (and much further out in academic circles). Some tedious innocent in the room might want to talk about buildings and might stand a bit of a chance if they are cultural symbols, urban icons or the house next door. With very few bright young architects willing to base their views upon life as it is lived, places that are meandered through, or what they just saw that day. Just as the art of raconteurship has been lost and the freedom of the unguarded statement is highly suspect (my God, you might be incorrect!), there seems to be a tremendous fear of the trivial or the potentially irrelevant.

Relevance, seriousness, propriety – we are in a period of unspoken piety when it comes to things that we see and do. Culture may manifest itself in clothing, staged performance, spoken language, acknowledged art and only – with much tearing of hair – through architecture. As designers we are pressured to legitimise the bits and pieces that we try to manipulate: they too have to increasingly conform to 'standards', measures of efficiency and defined purpose.

Hey! There's a man with a toy animal on his head – how are we to react? We are even suspicious of a man in a funny hat, a shop that doesn't seem to be selling either fruit or toys, a hole in the wall that sometimes has a shutter open, but is mostly shut – except after 3pm if it's not raining and – hey! I saw a bloke in there singing (I think).

I have my own name for the man in our local Chinese restaurant, the Green Cottage in Swiss Cottage, North London: 'the Duckist'. Indeed, a specialist. His space is between the main restaurant and the street, a world where he attends to the finer aspects of barbecue sauce as it soaks into the duck – just the right amount. When he's not busy he sometimes sits in this semi-opaque enclosure that is as much to do with the street as the restaurant reading the Cantonese equivalent of the *Daily Mirror*. It isn't really a room, but in that special category of tantalisation along with the chocolate shop with the endlessly running chocolate, or the nail bar, perhaps. Along with a special category of presence that is precious in a way that the restaurant room is not.

'The Duckist'

Green Cottage restaurant

Swiss Cottage

North London

2008

The Duckist's space is between the main restaurant and the street, a world where he attends to the finer aspects of barbecue sauce as it soaks into the duck.

Mr Coffee – He's So Frothy

Exmouth Market

London

2008

Mr Coffee sits cheekily in front of a 'legitimate' coffee-serving establishment that sits – of course – in a legitimate building.

Michael Webb

Cushicle

1967

Cushicle was part of Archigram's preoccupation with mobile urbanity. Like Mr Coffee's kiosk, it is mechanised, special, mobile, folds up and gives delight.

The Deep World of the Kiosk

I liked 'Mr Coffee – He's So Frothy' in London's Exmouth Market and I've not seen him lately, though there is a similar contraption around the same part of London with another name. (Perhaps his coffee wasn't that frothy after all?). It reminds me of Mike Webb's Cushicle (1967) in that it is mechanised, special, mobile, folds up and gives delight. In the photograph it sits cheekily in front of a 'legitimate' coffee-serving establishment that sits – of course – in a legitimate building.

Compare this with the hot dog and cold drinks seller in New York and his much meaner, tighter, tougher little vehicle – you don't mess with him. There's little room for negotiation and of course the weather is more definitive than in London.

So now we can go deep into the world of the 'kiosk': a term derived from the Ottoman Empire in the 13th century and alive and well just about everywhere. The efficiency of Mr Coffee or the New York box that depend upon a controlled attitude to stuff and things doesn't apply everywhere, despite the best intentions. In Macedonia's capital, Skopje, the standard kiosk is a cast-iron frame with perhaps a backward glance towards Hector Guimard in Paris, but then the realities of shading, holding, securing and general entrepreneurship take over. Their mannerism is in fact the quainter when you realise that most of Skopje is post-earthquake and dimly Modernist: or is that just the point – the designer was clutching at some characteristics that could recall a (possibly) higgledy-piggledy old town, just remembered?

Only one hour away, the good citizens of Kosovo's capital, Pristina, seemed in a hurry to devise their own standard kiosks: glossy, plasticky, 'modern'. The one in the photograph is in the best condition of the half dozen I saw. In other words, they collapse, despite the dear wish of Kosovans to avoid their own collapse. Perhaps they were in a hurry or perhaps (so the gossip goes) the mayor's relative was not the ideal man for the job. Which can never, of course, be said of the good people of Bremen: Mr Kiefert expects – and can afford – a full-on, well constructed, efficiently glazed structure wherein his no doubt full-flavoured, consistent, calculatedly tasty hot dogs can flourish. Bremen is after all a sensible town, except when it went a bit crazy in Böttcherstrasse with all that Expressionist brick flim-flam, but of course sensible

Hot dogs, drinks and pretzels

Tribeca

New York

2008

Don't mess with the hot dog and cold drinks seller in New York in his much meaner, tighter, tougher little vehicle.

Typical kiosk

Macedonia Square

Skopje

Macedonia

2014

Was the designer clutching at some characteristics that could recall a (possibly) higgledy-piggledy old town, just remembered?

Martin Kiefert hot dog kiosk

Sögestrasse

Bremen

Germany

2008

Mr Kiefert expects – and can afford – a full-on, well constructed, efficiently glazed structure wherein his no doubt full-flavoured, consistent, calculatedly tasty hot dogs can flourish.

Kiosk

Kongens Nytov

Copenhagen

2008

In late 19th-century Copenhagen, the business of selling was a delight, deserving of a certain elegance and style, but still circumspect and defined and probably selling only one commodity.

Hot dog kiosk

Kärntnerstrasse

Vienna

2008

In Vienna, the basic style is the same as in Bremen, but the equally robust structure is schmalzed-up in coloured neon, heated food is mouth-wateringly displayed and there are pizzas as well.

Typical kiosk

pedestrian mall

Pristina

Kosovo

2014

The good citizens of Pristina seemed in a hurry to devise their own standard kiosks: glossy, plasticky, 'modern'. In other words, they collapse, despite the dear wish of Kosovans to avoid their own collapse.

hot-dog eaters wouldn't probably go down there? No, but we can ponder for some time upon the subtleties and nuances between this one and the hot dog kiosk alongside Kärntnerstrasse in the centre of Vienna. The basic style is the same, but in raunchy old Vienna the equally robust structure is schmalzed-up in coloured neon, heated food is mouth-wateringly displayed and there are pizzas as well.

Far away in Tel Aviv, whether good times or bad, the classically Modernist semicircular enclosure is enjoyed to the full by an enthusiastic fruit-seller whose best-pressed orange juice in town is reflected in the delight and enjoyment that he exudes – along with a continuous queue of punters who can take a second away from their laptops. If we really want to sense the spirit of a culture, the kiosk, that unworthy, un-serious facilitator and giver of delight can tell us plenty. In Queen Street, Brisbane, it tells us of a big, well-provided society and an aspiration that OUR kiosks can be – how can we put it? As big as houses. And sell just about everything. Whereas in late 19th-century Copenhagen, the business of selling was of course a delight, deserving of a certain elegance and style, but still circumspect and defined and probably selling only one commodity.

Potential for Action

Of course, I have myself fallen into the trap, since I am now discussing mannerism, style, range and becoming excited by the potential that these little items have for action. A few years ago, in the CRAB studio, we seized upon a tiny footbridge competition in Skopje (which at that time I had not visited) and interpreted it as an opportunity for enlivenment, with a slowly moving kiosk that in the evening invited you up into the bar in its upper level.

That was just for starters, really. What if Mr Frothy could join up with Mr Juicy and Herr Frankfurter and some ramshackle (or, if you prefer, very cleverly detailed) umbrella structures and act casual or differently in the winter, or hive off? What if the Duckist became a model for specialist activity nestling in between street and shop?

My hope is that these guys don't get legislated out, or coerced by a moral, straight-laced or litiginous atmosphere and go the way of the long lunch, the rambling story, the relaxed lack of explanation as to why that guy in Santa Monica was wearing a large soft toy on his head at 7 o'clock in the morning.

Kiosk building

Queen Street

Brisbane

2008

The kiosk can tell us plenty. Here it tells of a big, well-provided society with kiosks as big as houses selling just about everything.

CRAB studio

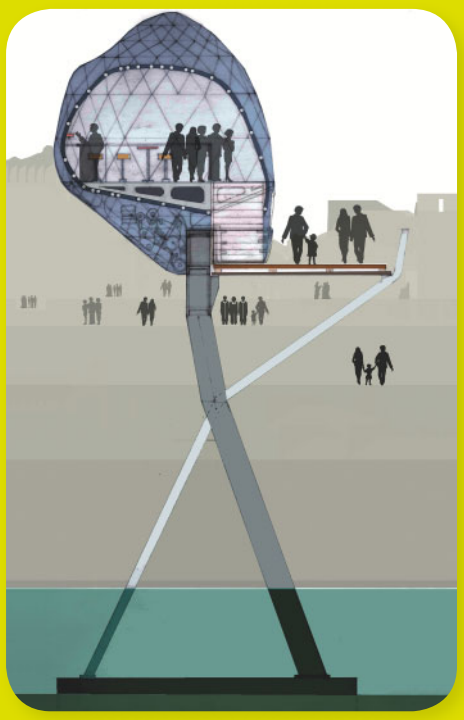
Footbridge for Skopje

Skopje

Macedonia

2009

In the evening, a slowly moving kiosk invites visitors up into the bar in its upper level.



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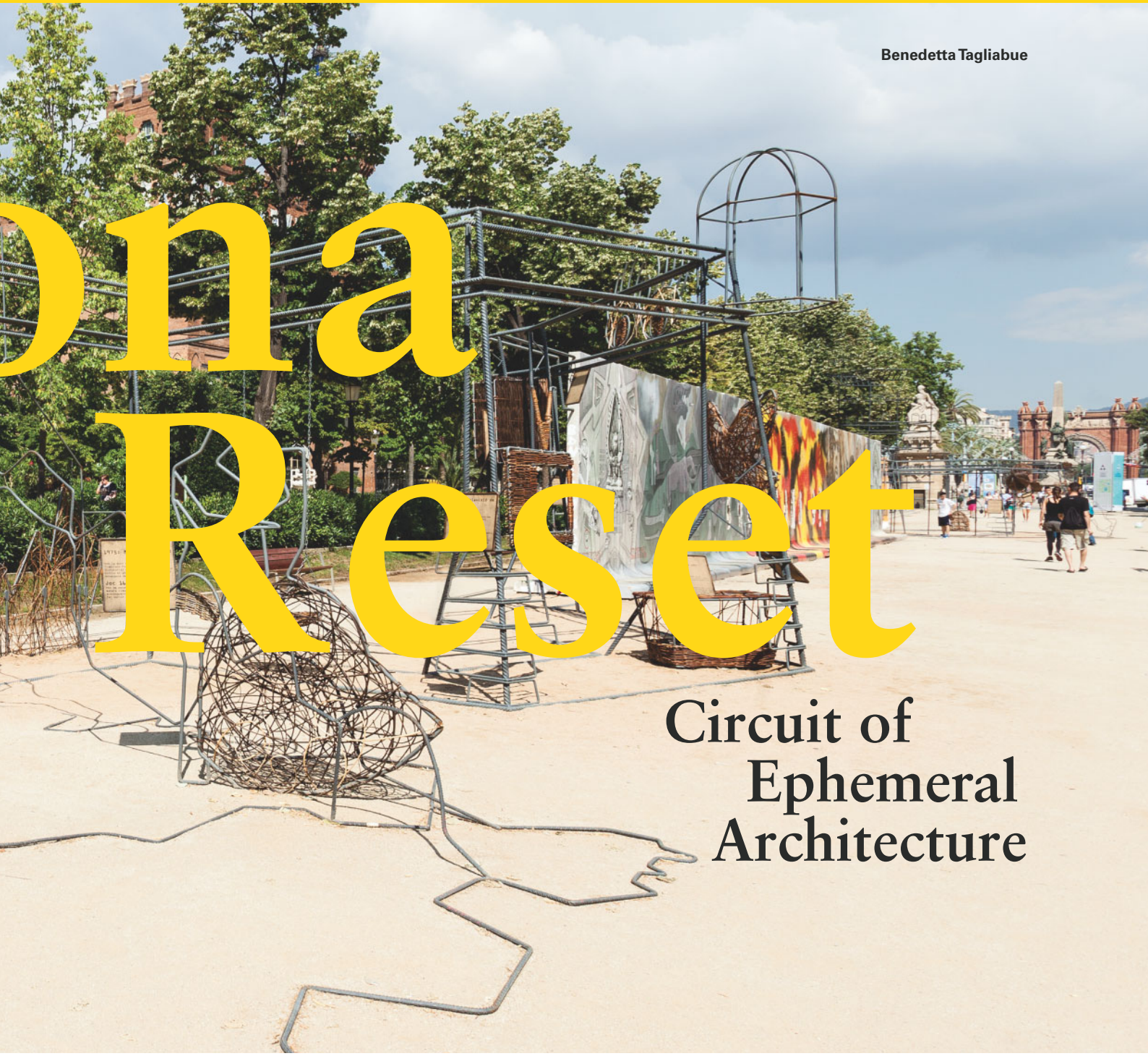
Barcelo

A long steel wire frame reflects the ghost, or memories of, the ancient city wall defence.

Benedetta Tagliabue (EMBT) and Àlex Ollé, Polysemy of the Wall, Ciutadella Park, Barcelona, May–September 2014

During the summer of 2014, new life was injected into the auspicious squares and parks of the city centre of historic Barcelona by the Enric Miralles Foundation. This came in the form of celebrative temporary installations commissioned from teams, including among them Odile Decq, Yael Reisner and Peter Cook, Grafton Architects and Urban-Think Tank. Commemorating the 300th anniversary of the end of the siege of Barcelona, each group of collaborators was asked by the curators, architect Benedetta Tagliabue and theatre director Àlex Ollé, to create a structure that embodied a universal principle, such as diversity, democracy and identity. **Benedetta Tagliabue** describes the project.

Benedetta Tagliabue



ona Reset

Circuit of Ephemeral Architecture

In 2014 I had the opportunity to curate, in collaboration with my friend Àlex Ollé, the stage director of Spanish theatrical group La Fura dels Baus, a programme of ephemeral architecture in the city of Barcelona organised by the Enric Miralles Foundation. Throughout the whole of the summer, some of Barcelona's most symbolic public spaces were transformed by a series of seven artistic and architectural installations that reflected upon different universal concepts such as identity, liberation and democracy. The programme was part of the commemoration organised by the City Council for the 300th anniversary of the events of 11 September 1714[1] to rediscover the city of the 18th century, grasp the scope of those events and understand them in relation to the current situation, to universal values and our future expectations.

The first installation designed by Àlex and myself opened in May in Ciutadella Park. Inspired by the old city wall and its subsequent destruction, it included a public performance representing the idea of the recovery of the city by its citizens that paved the way for the creation of the other six installations. Opened in June, these were designed by international architects[2] along with Barcelona's leading schools of architecture and design, and young architectural collectives.

Universal Walls

The Polysemy of the Wall installation reflected on both the notion and physical presence of the wall as a historical monument and as a present-day tool in zones of conflict. A wall divides, but also provides protection and rejection, love and antipathy. The project consisted of a ghostly light steel sculpture that re-created the original 18th-century ramparts together with a wall of precast concrete blocks. Visitors were invited to paint on one side of the concrete wall, creating an ever-changing mural. They could also take part in a variety of games informing them about Catalonia's history, which was also re-created by renowned local muralists on the other side of the wall.

Benedetta Tagliabue (EMBT) and Àlex Ollé, Polysemy of the Wall, Ciutadella Park, Barcelona, May–September 2014

The central part of the installation was made out of prefabricated concrete pieces like those used today for the actual walls separating cities, countries or neighbourhoods. The wall was painted by mural artists Sixe Paredes, Jorge Rodríguez-Gerada, San and Aryz.

Diversity

'Over 300 years, Angels' Square has been transformed from a dense urban fabric to an open, standardised urban square. We wanted to conserve the memory of those living here. Thus 300 black T-shirts hanging with portraits of passers-by represented the traditional way of drying clothes on balconies, as well as joyful pennants flown over the city's squares for public celebrations. The T-shirts created a kind of a canopy that provided shadows animated by the wind as if people's faces were linking the past and the present by dancing together.'

— Odile Decq, June 2014

The installation was composed of a net of cables holding rigid black T-shirts with white portraits. The cables were suspended from various steel poles and the adjacent Barcelona Museum of Contemporary Art (MACBA) building.

Odile Decq and Recetas Colectivas, Dancing Urban Canopy, Plaça dels Angels, Barcelona, June–September 2014

The suspension of the T-shirts was a homage to the traditional way of drying clothing on balconies, and brought an implicit reference to the commonplace needs of the body at an architectural scale as well as to the attire of the skaters active in this square.

Democracy

'The Protection of Human Rights of All Citizens is one of the four core elements of Democracy. Emanating from the very location of Plaça de la Mercè, where, on the southern side, stands the Civil Registration building, and on the northern the Mercè church, we created an intervention that refers to the freedom of the individual in a democratic society, and thus dedicated the square to the celebration of human rights through civil weddings. The aspiration was to promote progress in the life of the city and human wellbeing, scented flowers along with memories of life's great moments, turning the registration of a marriage into a ceremony and ritual that befits such an important personal event.'

— Yael Reisner and Sir Peter Cook, June 2014

Suspended above the plaza, a huge inflatable human-rights logo provided shade for a ceremonial platform on which to perform the ritual of 'walking down the aisle' for newlyweds. The installation was opened to the public with the beautiful silver wedding anniversary of Yael Reisner and Sir Peter Cook.

Yael Reisner with Peter Cook and Straddle 3, Take My Hand, Plaça de la Mercè, Barcelona, June–September 2014

Created in collaboration with local architects Straddle 3, the suspended inflatable canopy defined the celebratory space below and shaded it from the summer sun. It took the form and colour of the universal logo of human rights' established to remind the world of fundamental rights in any democratic and civilised society.

Memory

'How do we remember? What triggers memories? We are interested in conversations, in storytelling. We understand architecture to be a silent language that speaks. Each building embodies memory, telling its own unique story. We see "the house" as the primary vessel of personal memory. The "domestic" world exists in contrast to the public wolrd of the city and official memory. This pavilion represents a "House of Memory", which acts as a type of ruin – a rendezvous place to meet, to chat, to discuss, inviting us to remember.'

— Yvonne Farrell and Shelley McNamara (Grafton Architects), June 2014

A three-dimensional kite flown from a nearby park provided a domestic space next to the historic Triumphal Arch. The installation consisted of a 9-metre (30-foot) high structure whose concrete supports exhibit the historical works of the famous Spanish photographer Josep Brangulí (1879–1945), with a colourful wooden platform below depicting a map of the city's old topography and rivers acting as a pavement. Visitors were able to see themselves in mirrors in between, casting images of the present under views from the past. Seven hand-made clay models depicted different dwelling typologies from the pre-Roman era to the 20th century at 1:50 scale.

Grafton Architects and the Barcelona School of Design (ELISAVA), Universitat Pompeu Fabra (UPF), House of Memory, Arc de Triomf, Barcelona, June–September 2014

left: The pavement was painted in vivid colours to depict the topography and old rivers of the city. The whole invited people to sit, rest, chat and enjoy the students' models of the various local dwelling typologies from the pre-Roman era to today, as well as mirrors reflecting and deforming the present underneath the historical pictures on the structure's concrete supports.

Liberty

'The "liberty" theme is expressed through creating a place that celebrates "reading", a place where knowledge is free, empowers and leads to progress. The Library of Lost Books is a bookless library where people can come and sit and read whatever they wish to. The focus is on the content of the book and the act of reading. The term "unbound" relates to the description of books and also expresses freedom and the idea of plenty, of limitlessness.'

— Anupama Kundoo, June 2014

The installation consisted of three different 'trees' rooted in the middle of the square. The trunks and branches were made out of steel, the leaves of reused books, and the earth of concrete. The public could sit beneath the permeable shadows of the trees to chat, read and enjoy the gentle breeze created by the air passing through the leaves.

Anupama Kundoo, University of Queensland, Brisbane, and the School of Architecture, Institute of Advance Architecture of Catalonia (IAAC), Unbound: The Library of Lost Books, Plaça de Salvador Seguí, Barcelona, June–September 2014

opposite right: : Three trees of books offered a space to read, protected from the sun during the day and lit up in the evenings. The trees had a soil of concrete, trunk and branches of steel and leaves of vacuum-formed books.

Identity

'How can we redefine the idea of identity in an era of globalisation? It seems that instead of an absolute or static image of identity, the identities of our age form a very dynamic concept, constantly assimilating and reacting with each other. We therefore approached the universal theme of identity through an alternative lens, as a dialogue constantly going back and forth between Urbanus (outsider) and La Salle (insider), generating new inspirations and unintended consequences at the end of the design process.'

—Urbanus, June 2014

The installation was built with 8,000 identical pieces of lightweight pressed bamboo, tied together to create a robust reproduction of the three arches of the Roman aqueduct that used to exist on the site on one side, and an impressive Catalan vault on the other. This urban sculpture allowed the public to pass through and become involved with the space.

Urbanus and La Salle School of Architecture, Ramon Llull University, From the Roman Arch to the Catalan Vault, Plaça Nova, Barcelona, June–September 2014

This installation was made out of 8,000 identical pieces of compressed bamboo and followed the geometry and scale of the ancient aqueduct previously on the site. Its light presence invited people both to stop and pass through to enjoy the geometrical look and immaterial feel, without disrupting the circulation of the square.

Europe

'Our Europe installation is based on the concept of the children's game Xarranca (hopscotch), a hopping journey through multiple squares towards the cel, *the sky. The Xarranca pavilion is a three-dimensional representation of this journey – a sequence of individual moments along a linear framework that forms the collective experience. Europe is the uniting framework, the context that allows for both the celebration of differences and the erasure of boundaries, through a transformational journey ending in the sea, the connector between cultures.'*

— Alfredo Brillembourg and Hubert Klumpner (Urban-Think Tank), June 2014

The steel structure was covered with recycled fishing nets and sails in a re-creation of Barcelona's traditional self-constructed beach structures. Visitors were encouraged to use the swing and play with the giant hopscotch pattern painted on the ground. This installation embraced different cultures, creating a space for the public to celebrate difference together.

ETH Zurich, Urban-Think Tank and the ESARQ School of Architecture, Universitat Internacional de Catalunya (UIC), Hopscotch, Plaça de la Mercè, Barcelona, June–September 2014

Old sails and fishermen's nets provided shadow on the beachfront plaza, a place to promote interaction. The steel frames were reminders of the popular old informal self-constructions. Half-height rammed-earth walls and swings provided a variety of seating throughout the structure.

Participation, Education, Culture and Experimentation

Architects, students and tutors worked together across every stage of the Barcelona Reset process, from research, concept and design to construction. The result was a rich collaboration that created a network of new links between many different individuals and institutions, with more than 200 people involved who could all feel a sense of ownership of the various projects.

Thus during the summer of 2014, public space again became a focus of celebration in Barcelona together with participation, education, culture and experimentation. Once the installations were dismantled, the architect Santiago Cirugeda (Recetas Urbanas) arranged the recycling of the materials for use by non-profit organisations such as public schools and collectives, and today they form part of a children's playground, a community urban orchard, skate park, public square and garden among others. AD

Santiago Cirugeda/Recetas Urbanas, Recycling initiative, Barcelona, 2014

Notes

1. See http://en.wikipedia.org/wiki/National_Day_of_Catalonia.
2. All of the architects' quotes included in this article are edited versions of texts supplied to curator Benedetta Tagliabue for the BCN Tercentenary project: http://tricentenari.bcn.cat/BCNreset/?q=en#!instalacions.

The tower of the installation at Ciutadella Park was destined for the Escola des Encants primary school where both teachers and students worked to adapt it to their own needs and preferences.

Coloured wood from the Arc de Triomf installation and bamboo pieces from the Plaça Nova installation being reused at Escola Baldomer Solà in Badalona. The recycling initiative, by the Recetas Urbanas collective in collaboration with the city councils, is intended to profit many people from the neighbourhood and from different social organisations.

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Andrea Kahn

Buildin Comm

Jonathan Kirschenfeld Architect

Floating Pool Lady

Brooklyn Bridge Park

New York

2007

The regulation 50-metre (160-foot), seven-lane pool offers ample space for social interaction. The facility includes shading pavilions, a raised seating area, changing rooms and showers, and affords sweeping urban views.

Without the legal and economic strictures of permanent construction, pop-up architecture offers a unique opportunity for architects to build small-scale structures that enable community participation and social engagement. What, though, are the political manifestations for instigating this type of public participation through lightweight architectural programming? **Andrea Kahn**, Adjunct Professor of Urban Planning at Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP), examines this phenomenon by profiling three projects located in the public realm by Jonathan Kirschenfeld and CDR Studio in New York, and Vallo Sadovsky Architects in Bratislava.

During its inaugural summer season, the Floating Pool Lady moored to the north of decaying Pier 4, now the site of Brooklyn Bridge Park. Visitors wait to access the pool complex via aluminium gangways connecting the uplands to the barge's arrival porch.

Quality

Given the length of time between landing a standard building commission and completing construction, it is hardly surprising that architects find small-scale pop-ups for community use attractive to pursue. With fewer, less complicated functional requirements than fully fledged community buildings, designers see in such projects leeway to focus on design issues many consider compelling and amenable to innovation. Often short term, these installations appear to promise quicker routes from conception to realisation (though this is not always the case).

However, lightweight, lightly programmed design projects still prompt heavyweight questions, particularly around issues of 'community participation' and 'architectural programming'. Who comprises the participatory 'community'? What sorts of activities does their 'participation' involve? Free of complex functional briefs, programme considerations can shift focus from 'use programme' (the functions housed by an architectural project) to 'urban', 'ecological' and even 'political' programme (how architecture functions in, and operates upon, its cultural surroundings). Pop-ups offer an occasion to consider how architectural work impacts people and places in real time.

Three projects located in the public realm, by Jonathan Kirschenfeld and CDR Studio in New York, and Vallo Sadovsky Architects in Bratislava, suggest different ways design professionals think about their work in relation to community participation and social engagement. Each counts among its lightweight use programme demands to draw and shelter a crowd. None qualifies as a permanent installation. Each pops up in a different way.

A Platform for Rethinking Practice

The Floating Pool Lady, a mobile recreation pier moored on New York City's waterfront, has since 2007 afforded a summer gathering place for residents lacking access to permanent water recreation facilities. Designed by architect Jonathan Kirschenfeld, and commissioned by the private non-profit Neptune Foundation, the Floating Pool Lady now operates within the NYC Department of Parks and Recreation public pool system.

Inspired by early 20th-century floating bathhouses for immigrant communities, this swimming pool complex on a refurbished cargo barge took eight years to realise. Along the way it faced regulatory hurdles and even some local resistance. In New York City, Community Boards made up of active, involved community members selected and appointed by the Borough President play an important advisory role in the placement of many municipal facilities. When the pool design was presented for public review by these boards as part of the process of identifying where to locate the completed facility, the project elicited comments like 'We didn't ask for this' and 'We don't want to be guinea pigs'.

Inspired by tape-lace crochet, CDR invented a new building material from 0.5-kilogram (16-ounce) plastic disposable cups held together by zip ties to form a three-dimensional beam that integrates the pavilion structure and decoration.

Repurposed into a space for public gathering and performance, and installed on a windy island in the middle of the New York City harbour, the resilient pavilion structure withstood heavy winds, strong summer rains and playful children.

A craft-circle spirit fuelled construction while inspiring conversation. Volunteers worked side by side on individual tasks, hand punching holes into each cup, glueing the cups together, and assembling the cup modules and larger structural pieces with zip ties and fishing line.

Despite the pushback, Floating Pool Lady proved a huge success. During its inaugural summer on the Brooklyn Heights waterfront it hosted more than 50,000 swimmers. Over the subsequent five years it counted up to 1,200 users daily at its Barretto Point Park location in the South Bronx. The project profoundly impacted its architect, as well. In Kirschenfeld's own words: 'It solidified my sense of mission, clarified who I was and the kind of work I wanted to do.'[1] In 2009, as a direct result of his participation in the Pool Lady project, Kirschenfeld decided to found his own non-profit organisation, the Institute for Public Architecture (IPA). Now in its fifth year, the IPA serves as a platform to support other socially engaged members of the architectural community seeking to realise quality public design work. In response to New York City Mayor Bill de Blasio's ambitious affordable housing plan, it is already out in front advocating a holistic community-building approach to public housing design.

A Practice of Rethinking Process

Mobilising members of New York's creative community also plays a big part in the Governor's Cup story, a parasol-pavilion assembled out of 30,000 plastic cups repurposed into a completely new structural building fabric. Conceived by the New York office of CDR Studio Architects, this temporary gathering and performance space for Governors Island won the fourth annual City of Dreams Pavilion Design Competition. The brief challenged designers to devise a net-zero project and a process for 'a new truly sustainable way of thinking about design and construction'. Entrants needed to explain their approach to building, transporting, mounting and demounting their structure, and account for reuse of construction materials.

When the shortlist letter arrived in autumn 2013, CDR was asked: 'With access to a large number of volunteers, how do you propose engaging them in the construction process?' In June 2014, over 40 volunteers installed the pavilion on Governors Island South Parade Ground, part of an annual free participatory art event organised by FIGMENT, a 100 per cent volunteer organisation and the competition co-sponsor. This was just one of many participatory activities contributing to the project's design and construction.

The process of making the Governor's Cup occasioned the creation of a community of makers. Inspired by tape-lace crochet, CDR's lightweight, self-supporting pavilion represents a hands-on understanding of participation, reflecting the firm's interest in crafting innovative processes for project realisation. It also respects the mission of FIGMENT to create community through art, much in the spirit of the Burning Man Festivals in Black Rock City, Nevada (see pp 130–35).

CDR crowd-sourced over US$14,000 to help pay for construction and professional arborist fees to safeguard the trees on site. Direct creative volunteer input fuelled the process throughout. Thousands of 0.5-kilogram (16-ounce) cups, otherwise destined for trash, needed to be collected. CDR held twice-weekly workshops at their studio where volunteers hole-punched, zip tied and glued cups together, and then assembled the resulting modules into the newly invented, flexible, self-supporting 2-D material that would ultimately get hoisted up into three dimensions by those final 40 volunteers on opening day.

CDR Studio Architects

Governor's Cup Pavilion

Governors Island

New York

2014

To build the Governor's Cup, CDR Studio worked with more than 100 volunteers, including professional arborists and consultants. On Lifting Day, on 14 May, 40 people were on hand to transform the two-dimensional building fabric into a three-dimensional structure.

BA_LIK could assume many forms, accommodating different types of social and cultural activity. Each reconfiguration also changed how its surroundings were perceived.

BA_LIK, a pavilion consisting of five individually movable parts, was first installed in Bratislava's central historic Frantiskanske Square in May 2009. Originally intended to be fully mobile for any citizen to relocate as they pleased, its wheels were kept under lock and key after the city administration provided some funding so as not to risk loss of their investment.

At the end of summer 2009, BA_LIK was handed over to the city for winter storage and future administration. The pavilion was reinstalled every summer until 2012, but without any locally geared event programming BA_LIK eventually fell into disrepair.

The Process of Rethinking City

BA_LIK, an adaptable pop-up in a historic public square in Bratislava, Slovakia, represents another participatory volunteer effort, this one sponsored by architects themselves. Conceived, designed and partially funded by the Bratislava office of Vallo Sadovsky Architects (VSA), BA_LIK, was intended to reclaim a highly touristed area in the city centre, but not a central public space in the eyes and minds of local residents. The project started with a question: Would people feel more attached to public space if they could participate in its making? Instead of fixed fountains and benches, VSA wondered, reminiscent of William Whyte's public space research in the 1960s,[2] what would happen if users could actually interact with and reposition urban street furniture? The designers began by creating a movable bench that eventually morphed into five benches, components that transform into a box when the pavilion is not in active use. (In Slovak, 'BA' stands for Bratislava, and 'LIK' refers to a postal packing box.)

When BA_LIK first opened in June 2009 under VSA auspices, the architects also curated a summer of event programming specifically with locals in mind: three concerts (all local performers); a silent film with live music; an evening of young Slovak poets; two art exhibitions; and two public discussions, one on local politics, the other on 'The future of public space in Bratislava'. The square came to life. It became a local destination. Unintended activities took place, but none proved destructive to the pop-up. When the Bratislava city administration took over responsibility for BA_LIK in summer 2010, it offered no programming. The pavilion fell into disrepair and was not reinstalled after 2012.

As a platform for community engagement, BA_LIK forms part of VSA's ambitious 'Urban Interventions' social and political initiative. Launched for the first time in 2008, 'Urban Interventions' invites young architects to propose, pro bono, feasible solutions to real problems and neglected spaces in their city. Since starting out in Bratislava, the initiative has generated over 800 project ideas in more than 14 cities. In 2015, 'Urban Interventions (2)' will once again take place in Bratislava. This time everyone in Bratislava (not just architects) will be invited to participate.

Community Building

In planning and design, participation activity typically associates with user communities and their level of involvement in pre-design processes (purposes being variously described as increasing involvement in design decision-making, building trust in organisations, fostering project advocates, and so on). Yet, with the three projects featured here, it is worth noting how pop-ups can prompt a community of professionals (architects) to participate themselves in city making using short-term design interventions as triggers to instigate long-term social change. ⌀

Notes

1. Personal interview with the author, 24 June 2014.
2. See the Street Life Project, from the late 1950s, and the 1979 Municipal Art Society study 'The Social Life of Small Urban Spaces', subsequently republished in book form: William H Whyte, *The Social Life of Small Urban Spaces,* Project for Public Spaces (New York), 1980.

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Vallo Sadovsky Architects

BA_LIK

Bratislava

Slovakia

2009

During the summer of 2009, the architects curated a series of locally oriented public events – exhibitions, concerts, readings and public lectures – geared to Bratislava city residents, bringing citizens back to part of their city that had become overtaken by tourists.

GLOB
VIL
WEB

Whiz Bang Quick City

near Woodstock

New York

1971

right and opposite above: Pillow inflatable by Cornell University students. The pillow was fabricated in Ithaca from 6-millimetre (¼-inch) polyethylene sheets, using domestic irons to produce heat seams, and inflated on site by squirrel cage fans through air-feed tubes.

opposite top: City College of New York students Louis Alese and Anthony Villano's plastic-sheet-covered icosahedron. Prefabricated as 20 equilateral triangles made from split and mitred discarded cardboard carpet tubes, the icosahedron was bolted together on site, and the joints shored up by wrapping with packing tape.

Felicity D Scott

VILLAGE MEDIA

COMING TOGETHER IN THE EARLY 1970S AT WHIZ BANG QUICK CITY

Felicity D Scott, Associate Professor of Architecture at Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP), describes here the instant city events of the early 1970s. These foreshadowed current global village media practices in what now seems a quaintly material manner: communication between sites involved the physical mailing of videotapes and 'wire photos' through the postal service. The sites themselves – in the US and elsewhere – were transformed into 'instant cities' through the erection of physical geodesic domes, teepees and inflatables in seas of mud. The true antecedents of today's instant networking, these pioneers embraced the newest technology available at the time and the most innovative forms of temporary architecture.

In July 1971, architecture critic Walter McQuade reported on Whiz Bang Quick City (WBQC) in *Life* magazine under the title 'Momentary Community for a Mobile Era'.[1] Offering a fascinating precedent for contemporary 'pop-ups' and temporary pavilions, this 'instant city' sought to produce both physically present and virtual communities at a moment when Marshall McLuhan's notion of a global village retained enormous traction in the popular imagination. Whiz Bang Quick City came together for five days near Woodstock, New York, in April 1971, following the momentum of rock festivals, the alternative lifestyle movement, and related counter-cultural events deploying alternative architectures such as 'Alloy', held in New Mexico in 1969, and the Freestone Conference in California in 1970. McQuade seems like an unlikely candidate for reviewing such a phenomenon. In 1967 he was appointed a member of the New York City Planning Commission by Mayor John V Lindsay, and was more familiar with mainstream discourses on urbanism – those variously attempting to come to terms with poverty, civil unrest, crime, illegibility, 'white flight', pollution, decline and so-called blight, all of which encapsulated American cities in many people's minds. But despite the professional orientation of his customary concerns, he seemed more intrigued than puzzled by, or dismissive of, this experiment in alternative urbanisms and temporary habitations, speaking fondly of the event as he recounted the trials and tribulations of the participants.

top: Cardboard dome erected at Whiz Bang Quick City. Prefabricated cardboard triangles – some with cutouts designed for tape-hinged windows – were stapled together on site, the seams sealed with 5-centimetre (2-inch) waterproof fabric tape, and then painted with yellow epoxy paint.

bottom: Multiple domes after snowfall.

above bottom: Double-sided poster, designed collaboratively by students of the City College of New York to invite participation and give directions for the upcoming 'instant city' event.

Launched by City College of New York design instructors Lester Walker, then a recent graduate of Yale University, and Robert Mangurian, a recent graduate of the University of California, Berkeley, WBQC was conceived, as McQuade put it, as 'an invitation to design students to get away from the conventional tedium of paper life, the drawings of buildings that would never be built'.[2] Staging a departure from Modernist ideals, it was to be, Walker explained to McQuade, 'an expression of young people's needs and wants. No elaborate preplanning – no "linear city", no "radial city" – that's for the real estate developers. Something new, that would evolve "itself".'[3] As reported under the title 'No-Cost Vacation Shelters' in *Popular Science*, which featured WBQC geodesic domes on the cover, Walker and Mangurian 'wanted their students to share community experience – to relate the individual structures to group needs in the creation of a self-sufficient city'.[4]

Beyond the desire to escape from the straitjacket of once-heroic but now institutionalised Modernist planning 'solutions' such as linear and radial cities, Walker and Mangurian's ideals of pursuing do-it-yourself fabrication, new forms of spontaneous collaboration and community formation, and real-time simulation and testing of alternative environments had clear precedents in experimental practices of the 1960s. We need only recall, for instance, the pedagogical workshops run by the Ant Farm collective in Texas and California or, of course, the work of the British group Archigram. That their ambitions were indebted to both groups was evident in the Pop graphics and the call to 'experiment in new lifestyles' and to create a 'media village' manifest in their remarkable two-sided poster, the reverse side of which depicted the students' works-in-progress for the coming 'instant city', or 'super city'. As one student announced, on offer was 'Instant fun, madness, mud, love, fame, friends, lovers, wet, sex, peace, coffee, tea, milk, and freedom'. Another promised: 'For instant pleasure, instant erection.'

In 1971, it seems, such alternative visions were no longer, strictly speaking, on the margins of architecture: among schools responding to the poster were Parsons School of Design and Ivy League institutions including Cornell, Harvard and Columbia universities. This did not, however, mean that things went smoothly. When the participants arrived in Hartford, New York (the site advertised on the poster), armed with a then familiar kit-of-parts for an instant city, they encountered staunch resistance. Legally barred from the site, they reconvened near Woodstock, the town whose name was associated with the legendary 'Aquarian' music festival of August 1969 (which actually took place in Bethel, New York). Even if haunted by, and to some degree courting, that counter-cultural legacy, Walker insisted they had very different ends in mind for WBQC. As he explained: 'The Woodstock Festival consisted of an elite few doing their thing before 350,000 spectators. WBQC involved everybody in creative activity.'[5]

Taking place from 26 May to 4 June 1972, again near Woodstock, WBQC2 was cast as an alternative design conference and involved two days of collectively building pop-up structures followed by five days of living together and exchanging information.

Whiz Bang Quick City 2

near Woodstock

New York

1972

City College students, Bamboo dome with parachute erected by City College of New York students.

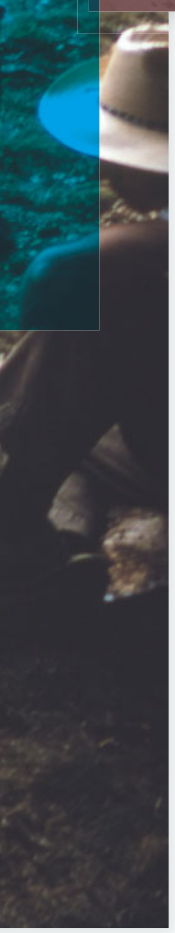
WBQC was plagued not only by a court injunction, but also by unseasonably cold weather that April, including extended rain and even snow, which tested the limits of the ability of such provisional shelters to defend against the elements, as architecture would conventionally do. Yet Walker and Mangurian remained committed to the event's potential and set in motion a second, much expanded instant city of 500 'residents' the following year. Taking place from 26 May to 4 June 1972, again near Woodstock, WBQC2 was cast as an alternative design conference and involved two days of collectively building pop-up structures followed by five days of living together and exchanging information. Students from 30 schools participated. The range of lightweight domiciles and pavilions expanded from inflatables, geodesic domes, parachutes and tents to include spray-foam dwellings, tensile structures made from stretched fabric, zomes, space frames, tepees, truckitecture and other by-then-iconic alternative dwelling types derived from late-1960s hippie culture. *Mother Earth News* referred to it as a 'mini-Woodstock Nation', yet the event also captured the imagination of big business, receiving sponsorship not only from the Educational Facilities Laboratory and New York State Council of the Arts, but also from chemical companies like Monsanto.[6]

Among the many notable contributions at WBQC2 were those of: a group called Membrane who erected a fabric tent hosting a communal kitchen for 30 people along with a 110-square-metre (1,200-square-foot) inflatable, used both for sleeping and as a theatre for video-playback and light shows; Aleksandra Kasuba and her students from New York's School of Visual Arts who, with materials donated by DuPont, constructed in-situ a dramatically shaped stretched white nylon structure attached to live trees and (almost) waterproofed using National Rubber's 401-T; a group of recent Cornell graduates named Poor Willie Productions, who fabricated a 15-metre (50-foot) diameter, 4-metre (12-foot) high doughnut-shaped inflatable entitled 'Poor Willie's Travelling Space Show', replete with airlock entrance and serving as a theatre for light shows; grassroots dome-builders Dome East, from Hicksville, New York, who provided a 9-metre (30-foot) diameter dome; and alternative-architecture celebrities such as Steve Baer's Arizona-based Zomeworks and one-time Ant Farm collaborator, 'inflatoenvironmentologist' Charlie Tilford from Antioch College in Ohio.

Stretch-nylon tensile structure by Aleksandra Kasuba and her students from the New York School of Visual Arts.

The built environment, provisional as it might have been in the case of the Whiz Bang Quick Cities, was not the only medium at work, or at play, in the project of constructing and testing alternative communities. In addition, print media, radio and video (replete with instant playback capacities) informed the alternative networks they sought. In the first instance, underground magazines like the *Whole Earth Catalog*, *Domebook* and *Mother Earth News* helped foster the expansion of the counter-cultural ethos and the exchange and dissemination of information on alternative lifestyles. Moreover, the mainstream press served as an efficient vehicle for fuelling interest in cultural 'alternatives'. Hippies and their artefacts were, after all, media catnip. In the second instance, time-based and interactive media environments were important for testing out new forms of exchange. In addition to having a radio station, WBQC even had a TV station: the pioneering video collective Videofreex (whose own story of origin involved the 1969 Woodstock Festival, and who founded the first 'guerilla television station' that year in Lanesville, New York), shot and played-back tapes during the event.

Beyond this, WBQC2 formed the East Coast node of a cross-country experimental network, the other, West Coast node being a 'temporary community' – Quick City – taking place simultaneously at the California Institute of the Arts on the outskirts of Los Angeles. The architectural kit-of-parts in California followed the familiar recipe of domes, tepees, inflatables, etc. As reported in the 'Cosmorama' section of ⌂ at the time, 'the Village of Arts and Ideas collective put up their three eighteen-foot tepees, Carey Smoots from the Design School got two twenty-five foot elliptical domes up, the group from U.C. Davis had tye-dyed [sic] a gorgeous dome skin for their 5/8's spherical dome, portapaks were everywhere.'[7] Following the erection of temporary structures the California event continued with 'talks by ecologists, environmentalists and whole systems thinkers, along with films and slide shows concerning ecosystems'.[8]



While dismantling the structures and packing up at Quick City, videotapes of Instant City in Ibiza from the previous year were screened, as covered in AD's December 1971 issue.[9] If, as Larry Borok suggested in 1972, Instant City in Ibiza 'nearly collapsed under the influx of two hundred people because of the ineffectiveness of its control methods, and due to the participant's inexperience', in California, he noted, 'real cooperation seems to be in command'.[10] Quick City, we might say, had more successfully 'developed' 'into fully operating/fully cooperating networks'. Attending this event were the Videofreex's recent collaborators, Ant Farm, who were working with video as a tool of environmental research and production. Demonstrating how to 'instigate a working network', the East and West Coast sites kept in touch during the four-day events by airmailed videotapes and 'wirephotos' transmitted cross-country to produce, as one critic noted, referencing Marshall McLuhan, 'global village media'.[11]

These experiments in rapid deployment appear quaint in retrospect, harbouring at once dreams of instantaneous or tactical architectures and of new social formations they might facilitate. Yet it is perhaps not incidental that a critic like McQuade was compelled to take them seriously, seeing them not only as the product of youthful enthusiasm, but as speaking to contemporary forces of, or a desire for spontaneity, mobility and action. It is in this sense that they seem also to speak to us today, resonating with contemporary attempts, including in pop-ups and parasols, to come to terms with a world both increasingly unsettled and increasingly connected. AD

Notes

1. Walter McQuade, 'Momentary Community for a Mobile Era', *Life*, 23 July 1971.
2. *Ibid*, p 8.
3. Lester Walker cited in *ibid*, p 8.
4. Al Lees, 'No-Cost Vacation Shelters', *Popular Science*, August 1971, pp 72–5.
5. Lester Walker, cited in *ibid*, p 74.
6. Cass Wester, 'Whiz Bang Quick City 2', *Mother Earth News*, 16 (July/August), 1972.
7. Larry Borok, 'Cosmorama: Quick City', *Architectural Design*, September 1972, pp 530–1.
8. Village of Arts + Ideas, *Village One*, California Institute of Arts (Berkeley, CA), 1972, p 28.
9. Toal ó Muiré, 'Instant City, Ibiza', *Architectural Design* XLII, December 1971, pp 762–6.
10. Borok,1972, p 532.
11. William Chaitkin, 'The Alternatives', in Charles Jencks (ed), *Architecture Today*, Harry N Abrams, (New York), 1982, p 287.

left: This 4-metre (12-foot) high doughnut-shaped membrane inflatable was designed and installed by recent Cornell graduates Poor Willie Productions, and served as a theatre for light shows. Note other shelters visible through the window.

top: Inflatables, tents and geometric structures on site.

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Images © Lester Walker

In the spring of 2013, **Akira Suzuki**, the Japanese architectural critic, editor and Professor of Architecture at Musashino Art University, issued an invitation to three architects to design and self-build a tree house for HC Andersen Park in the suburbs of Tokyo. He observes how the resulting ephemeral structures, built out of the trees themselves, invited interaction with visitors and, and were 'less material buildings with solid roofs

When a Tree House No Longer Says 'House', Are We Virtually There?

Akira Suzuki

and walls than "conditions" or "happenings"'. He discerns that the widespread adoption of social media in Japan has resulted in a paradigm shift. This has moved creativity away from the folly, as an object of contemplation, scale-less and position-less on the landscape's horizon and solitary in the mind. In its place, the solitary browsing of networks is causing people to meet in actual space, which resists the easy flows of internet connectivity without imposing walls or rooms.

KONNO (Chie Konno), Tree House Project, Children's Museum, HC Andersen Park, Funabashi, Chiba, Japan, 2014

The view from the top of the tree resembles that of a spiral staircase.

The whole structure is based on the traditional *yukitsuri* technique for protecting trees and shrubs from heavy snow.

The hammock shapes are woven with nylon ropes, carefully tensioned to stretch from ground to branches.

In mid-spring 2013, when the cherries were in full bloom just before Japan's so-called Golden Week of long weekend holidays, three young architects were invited to present tree houses in the HC Andersen Park in Funabashi, suburban Chiba, near Tokyo. The idea was for visitors, particularly families with children, to come and enjoy the temporary self-built structures inside and out. As curator, in collaboration with coordinators Yata, I wanted to draw the line at high-handed theory and avoid all of the usual critical questions that confound contemporary architecture. Everyone can relate to a tree house theme, I thought, so hopefully the results would speak directly to kids. The invited architects all had some university-level teaching experience and museum workshops under their belts, but built few actual works. I prefaced the commission by remarking:

> Two characters for sumu convey different notions of habitation: 住 'to inhabit', combining 人 'person' and 主 'master', means to occupy a place as its owner — a rather male sense of domus as domination — whereas 棲 'to dwell', combining 木 'tree' and 妻 'wife', incorporates nuances of maternal nurture and living symbiotically with trees and so also means 'to nest'.

None of the architects made stereotypical 'iconic' houses in the treetops, despite the word 'tree house' borrowed unabashedly from English into Japanese. Instead, they opted for symbiotic forms that invited interaction between visitors and the rough textured trunks and rustling leaves – less material buildings with solid roofs and walls than 'conditions' or 'happenings'.

Chie Konno precisely measured the branches, their height and randomly outstretched directions, calculated points from which to sling netting and then suspended large hammock-like floor nets in a spiral staircase fashion. Visitors had to balance carefully as they climbed up from one swaying net to the next, but the netting was wonderfully buoyant for sitting or lying and the irresistible pleasure of looking down to see other picnicking families below.

Keigo Kobayashi selected groups of branches 3 metres (10 feet) off the ground and taped them down to iron frames below to create screens, defining a radial cluster of rooms under the boughs. Inside, visitors could feel breezes whisper through the packing-tape screens and peer through to the table and chairs in the next compartment. And the NO ARCHITECTS team of Hiroshi Nishiyama and Keiko Okudaira layered irregular plywood discs onto a massive Zelkova trunk so as to lead visitors up spiralling steps, hands on the mossy bark, to a treetop terrace where they could sit and enjoy the view from under a leafy canopy.

Self-built indeed, the tree houses of these young Japanese architects were not only ephemeral, but eschewed elevations and predetermined iconography. Formed quite literally from the interplay with the trees, they acted out 'events'; not as fixed shells, but transparent near-ethereal 'configurations'.

Back in late-Postmodern 1990, the 13 Osaka Follies erected by 12 architects invited by commissioner Arata Isozaki to the Osaka International Garden and Greenery Exposition found me still leaning towards the ironic iconic, interpreting semiotics and function rather than simply experiencing presence. Yet do not follies essentially insist upon wit over function, vision over sense? Or as Cedric Price put it:

> Folly viewing is not an indoor activity.
> The folly should never be contemplated through glass.
> If you have to be near to see the detail, never touch.
> Do not try to determine the actual size — it does not exist.
> Never make comparisons and, under no circumstances, try to draw or photograph one.[1]

Clearly the Osaka Follies were nothing like the 'next-generation' tree houses in Funabashi, which had to be experienced on site, by touching and climbing their actual dimensions. And while people were free to draw or photograph them (no requisite confidentiality as with follies), pictures could never really capture them.

Clouded Perspectives

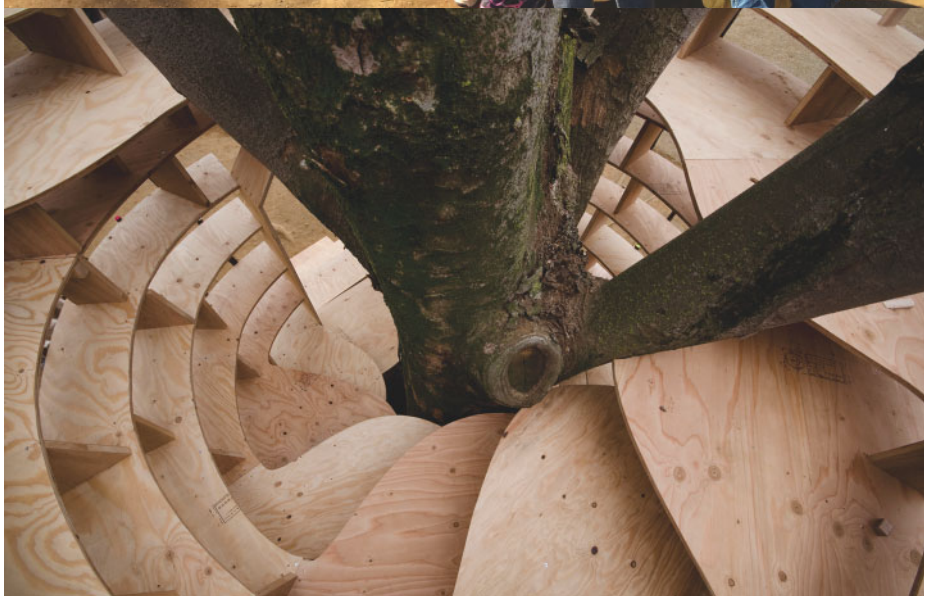
The genre of traditional Japanese paintings and prints of Kyoto known as the Rakuchu Rakugai-zu ('Views in and around the Capital') characteristically depict the city in quasi-pastoral aspect: the city centre is shown together with outlying hills; street views and open-roof house interiors are displayed contiguously; and scenes are laid out more or less isometrically without any vanishing point perspective. Arata Isozaki offers the following interpretation in his essay 'Japanese Urban Space' (1971):

> Unlike Western perspective cityscapes based on absolute sightlines from single points, Japanese cityscapes are drawn from multiple or moving points of view. Moreover, sizeable portions are obscured by clouds, which lends itself to contemporary image analyses of symbols dispersed throughout spaces that arise solely by correlation of elements.[2]

The 12th-century *Tale of Genji Scroll* depicts goings-on within the innermost chambers of the Heian palace by means of removing the roofs and ceilings, a bird's-eye-view technique known as *fukinuki yatai* ('blown-away rooftops'). Moreover, the so-called *un'en* ('cloud-and-smoke') vignette technique links diverse scenes, excerpted and half-obscured under stylised clouds of scalloped gold leaf, thus allowing interior events to play out simultaneously with happenings in the street, the bustle of densely populated settlements together with remote mountain forests — effectively turning everything into a single planar landscape. Long before Postmodernism, these symbol-strewn pictorial spaces 'arising solely by correlation of elements'[3] looked beyond physical walls and distance to buildings and cities without hierarchic structure, somehow presaging the synchronic multi-focal exchanges of virtual media networking.

NO ARCHITECTS (Hiroshi Nishiyama & Keiko Okudaira), Tree House Project, Children's Museum, HC Andersen Park, Funabashi, Chiba, Japan, 2014

The house is especially popular at weekends.



The spiral of the staircase looking down from the top of the tree. Each step is part of a stacked slab made of lumber core.

NO ARCHITECTS (Hiroshi Nishiyama & Keiko Okudaira), Tree House Project, Children's Museum, HC Andersen Park, Funabashi, Chiba, Japan, 2014

Architect Hiroshi Nishiyama at the entrance to the house.

Keigo Kobayashi, Tree House Project, Children's Museum, HC Andersen Park, Funabashi, Chiba, Japan, 2014

The transparent screen wall, made from nylon packaging tape.

Glimpsed Interiors, Glanced Cityscapes

SANAA's 21st Century Museum of Contemporary Art in Kanazawa, Japan (2004), Rolex Learning Center in Lausanne (2010) and Louvre-Lens in Pas-de-Calais, Northern France (2012) are all buildings without exteriors consisting of nothing but screens of glass and, in the case of the Louvre-Lens, furtively reflective aluminium. The interiors arise 'solely by correlation of elements'[4] to be experienced as continuums of ongoing events. None of this, however, seems disorienting to Japanese accustomed to seeing *fukinuki yatai* and *un'en* compositions where house interiors and exteriors, city and surroundings are shown flat out, side-by-side without any dividing walls. So now architecture cleverly divests itself of spatiality, but to what end?

Born the same year as Le Corbusier, painter Settai Komura (1887–1940) was a pioneering multi-talent who did illustrations for popular early-modern Japanese novels and serialised newspaper stories, as well as designs for Shiseido cosmetics, theatre and film sets. His vivacious women in simple lines and seasonal views of Tokyo, though, draw unmistakeably upon the Edo period (1603–1868) *ukiyo-e* ('pictures of the floating world') woodblock prints tradition. Settai reputedly based his cover illustration for the Kyoka Izumi novel *Nihombashi* (1914) on a view from the courtyard of his own residence in the Nihombashi business district of Tokyo into a neighbour's yard, showing only a geisha's hand drum and shamisen sitting in an empty pavilion room. All human presence is cropped away to heighten the immediacy, like an anonymous glimpse chancing upon a sudden incident just around the corner, such as in Henri Cartier-Bresson's handheld photos of Parisian boulevards and street life.

Does this not resemble social media? Like Facebook, whose averaging algorithms expediently render everyone's homes into *fukinuki yatai* equivalency, creating an urbanity out of friends' homepages rearranged into a synchronicity that has nothing to do with the hierarchies of the real city? For, of course, it lacks the scale and physicality that is the reality of the spatial experience of actually being in the city.

Facebook friends may set up homepages to see and be seen, but we cannot very well engage architects to design actual spaces out of icons — or can we? SANAA's quasi-dematerialised, experientially interactive *fukinuki yatai* architecture seems to say we can. Whereas the Treehouse Project gained a measure of spatial physicality by association with trees in nature — though we could always vignette them *un'en*-style to link them as 'events' in some narrative scroll. To join palace chambers with passing occurrences in the street is the special, if invisible province of Facebook and Twitter. We have yet to rearrange the real city and distant hills into a single grand landscape. That remains for 21st-century architects to achieve.

Translation by Alfred Birnbaum

Notes

1. Arata Isozaki, Cedric Price, Koji Taki and Pamela Johnston, *Osaka Follies (Types)*, AA Publications (London), 1991, p 7.
2. Arata Isozaki 'Japanese Urban Space', *Towards Space*, Bijutsu-Shuppenahs (Tokyo), 1971, pp 132–45.
3. *Ibid*, p 141.
4. *Ibid*.

Settai Komura, *Aoyagi*, artwork for the novel *Nihombashi* by Kyoka Izumi, *c* 1924

Geisha quarters with shamisen and tsuzumi hand-drum seen across a courtyard.

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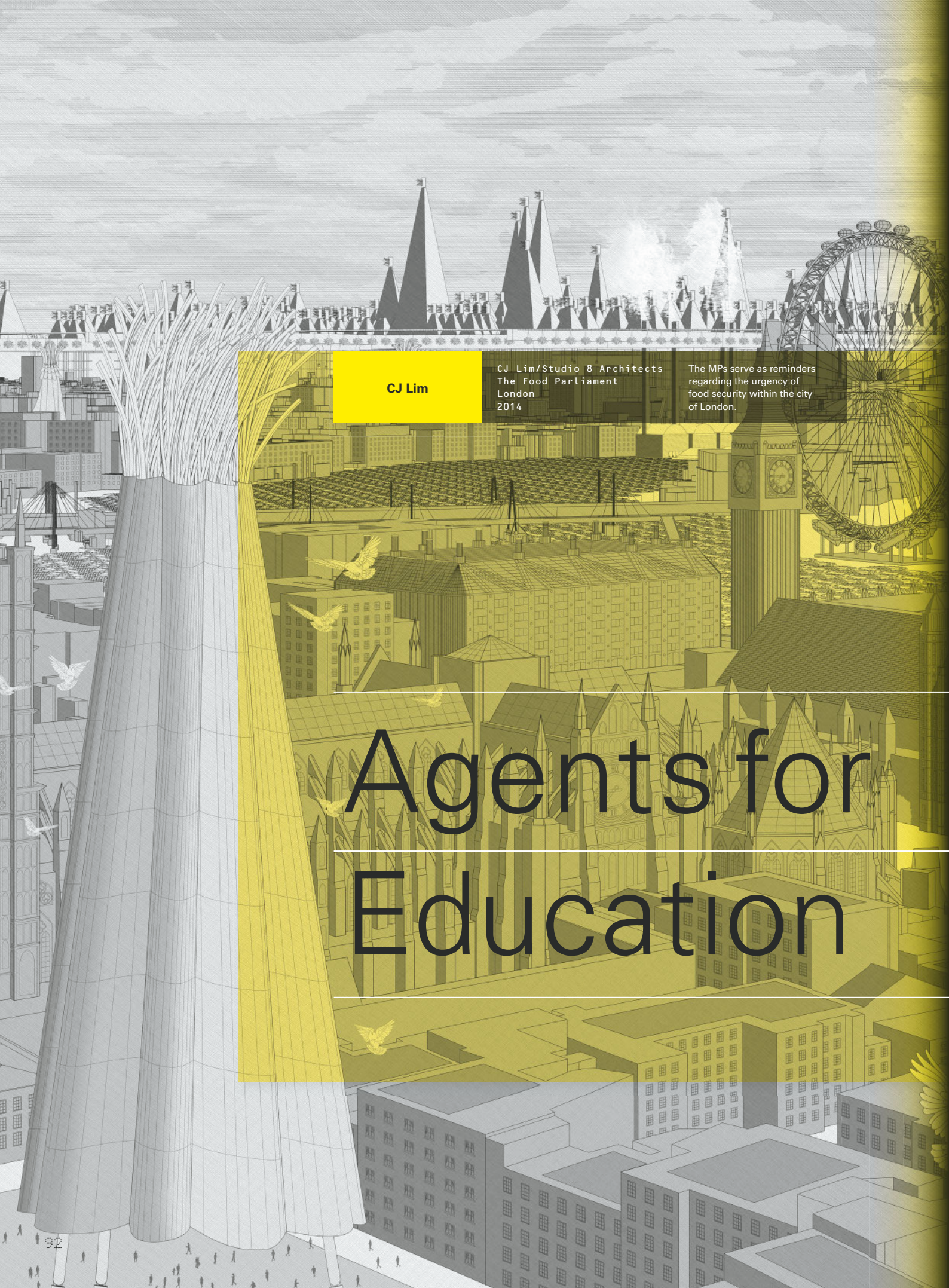
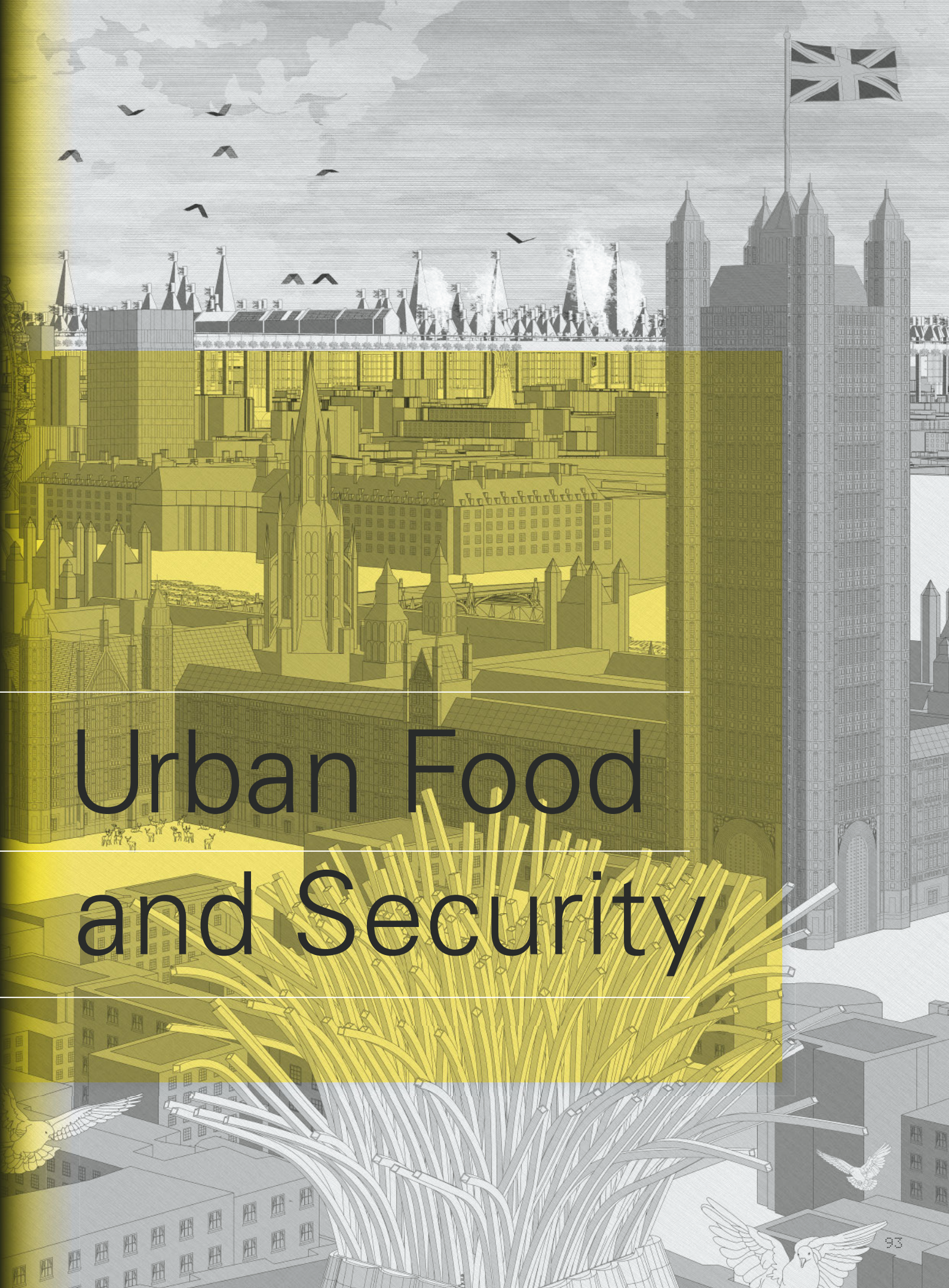


CJ Lim

CJ Lim/Studio 8 Architects
The Food Parliament
London
2014

The MPs serve as reminders regarding the urgency of food security within the city of London.

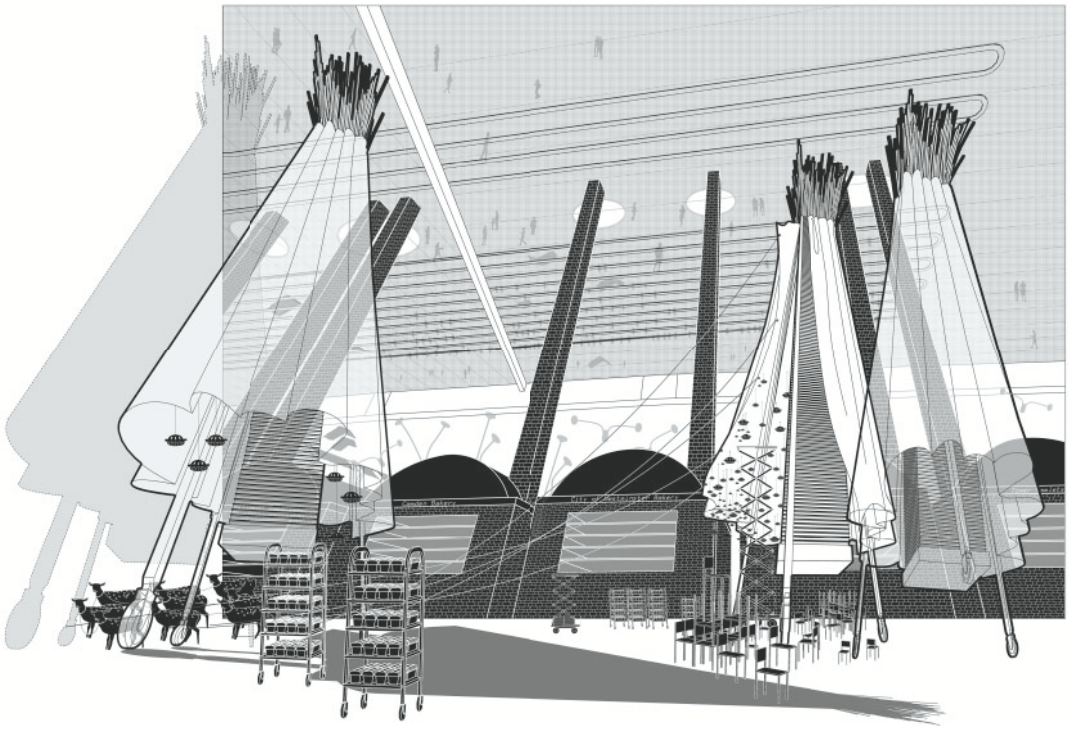
Agents for Education



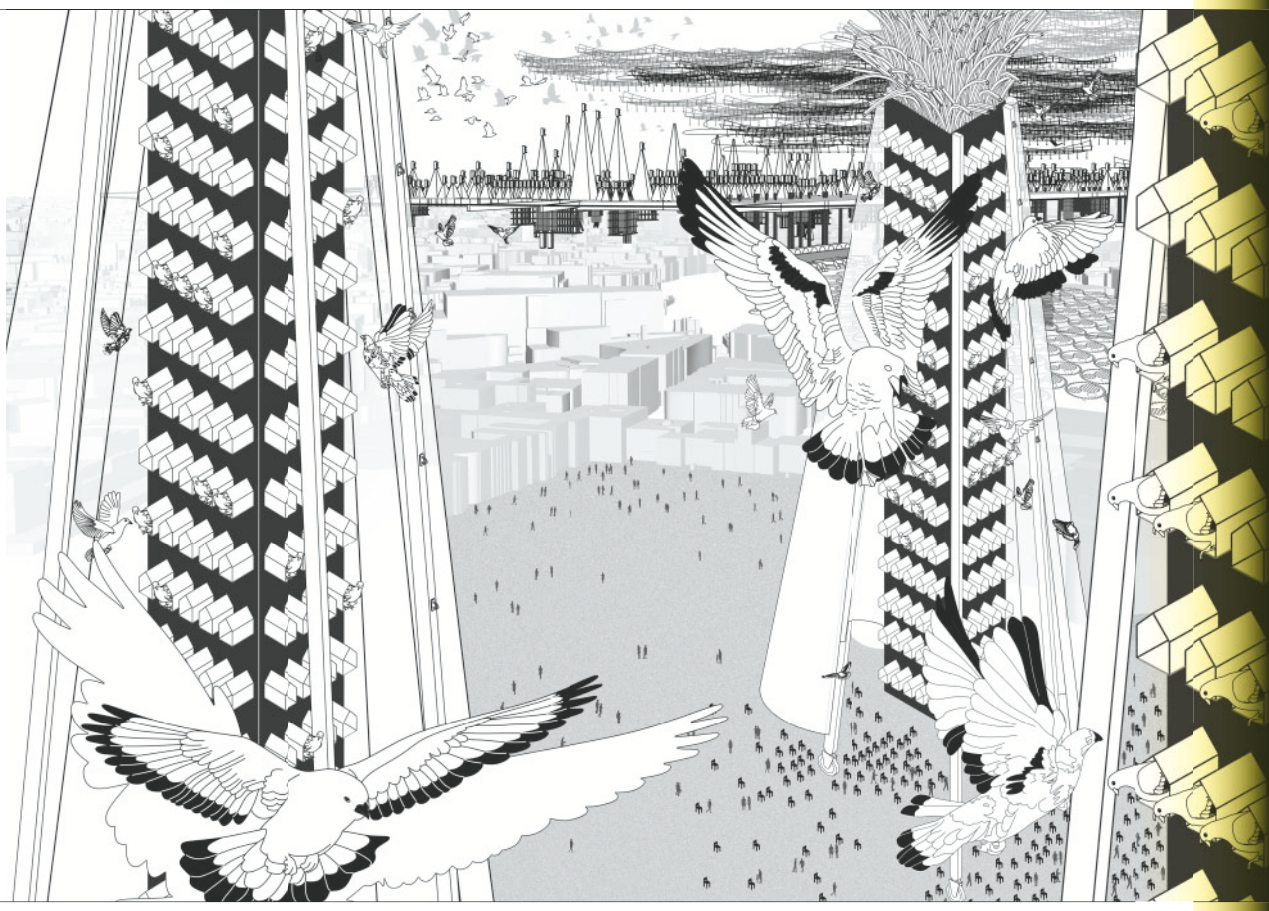
Urban Food and Security

CJ Lim/Studio 8 Architects
The Food Parliament
London
2014

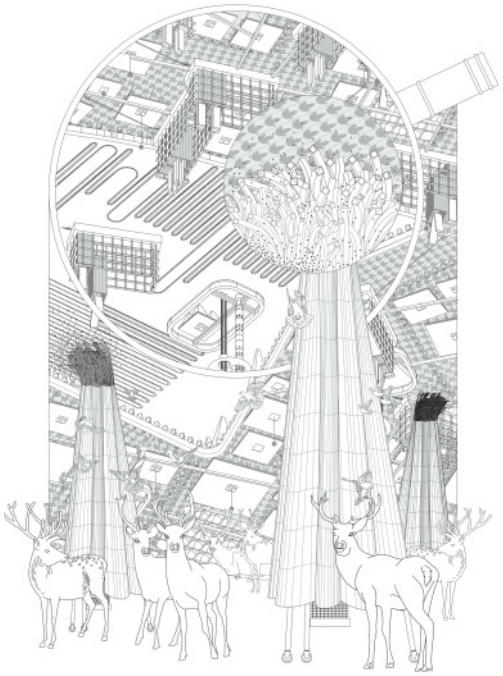
The MPs collaborate with the Department of Health (the urban ovens) in shaping a healthier city.

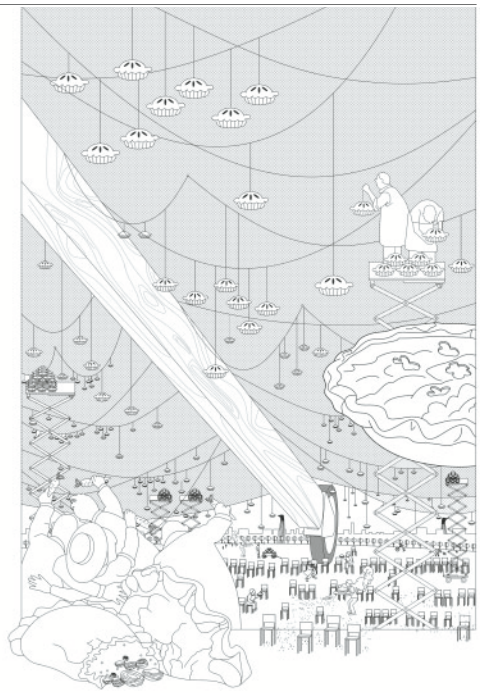


Each MP is fuelled by energy produced from collected pigeon droppings within its structure.



The 'toupees' of the MPs buff the underside of Westminster Hall, cleaning and ensuring complete 'transparency' within Parliament.





Before each nutritional campaign in public parks, Victory Pies are carefully hung on the underside of the MPs' coats.

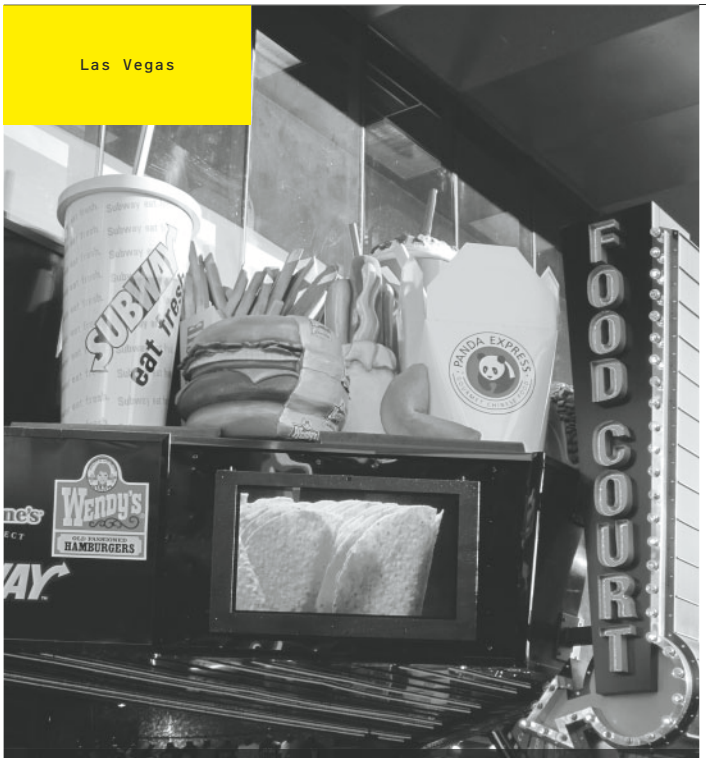
Pop-ups provide a unique means of physically communicating issues to a wider public through their placement in city centres and areas with a high footfall. Food security, agricultural and sustainability are matters close to the heart of **CJ Lim**, Professor of Architecture and Urbanism at the Bartlett School of Architecture, University College London (UCL), and founder of Studio 8 Architects. Here, through a speculative project, 'The Food Parliament', and some of the many pop-ups and kiosks that he has observed on his travels, he proposes how transitory architecture might help bring wider attention to unsustainable patterns of consumption and food dissemination.

The 'Members of Parliament' (MPs) are crusaders of the 'Food Parliament' in the form of travelling banquets that accompany the pre-election rallies in local constituencies. The MPs take the form of mobile pavilions that stand 100 metres (330 feet) tall. The MPs bare all as volunteers mount platform lifts to reach inside their giant thermawrap cloaks and maintain a suspended stock of fresh, hot 'Victory Pies' from the Department of Health; each pie packed with the wealth of Parliament and its nutritional goodness. A 'toupee' of giant rubber 'hairs' is fitted atop each MP. The 'toupee' buffs against the glazed underside of Westminster Hall as the MP circulates, cleaning and polishing the semi opaque glass to maximise daylight penetration. Stocked with 'Victory Pies', the MPs are towed out to the corner of each constituency's green park by a drove of wild deer on loan from the Ministry of Transport. A wheel fitted beneath each timber leg permits steady manoeuvres. At the park corner, the MP's timber legs, fixed by an apex hinge under the toupee, roll outward, cascading the structure towards the ground. The thermawrap cloak drapes over the structure, constructing a temporary parasol that acts as a 'community marquee' for the local and accountable provision of democracy. Hot 'Victory Pies' dangle from the parasol for local constituents to pluck within arm's reach. Chairs are dispensed from the central stack and demarcate a permeable territory. Local constituents are invited to join their MP and have their say at these gastronomic pre-election rallies. Each MP acts as a deployable pop-up site for instant consultation and deliberation directly with constituents. Each 'Victory Pie' thus acts as a vehicle facilitating the education, nutrition, food sovereignty and social wellbeing of the city's constituents.

– CJ Lim

'The Food Parliament: The Members of Parliament (MPs)', *Food City*, 2014, p 251[1]

Las Vegas



CJ Lim
Las Vegas
2011

Billboards and many forms of pop-up structures play a vital role in the urban consequences of our cities.

Although issues around food security, agricultural sustainability and diet-related ailments are vital for the future prosperity and health of our cities, they are under-represented in the public realm. As a society we make food choices according to cost- and time efficiency irrespective of where the food came from, how it was produced or even what it contains. This indifference is partly due to a lack of nutritional knowledge, but also because information on the environmental and social impact of food is becoming less accessible and more difficult to understand. As a result, urban food habits are becoming increasingly unsustainable, unhealthy and exploitative, and yet they are encouraged through advertisements disseminated by the food industry. Information about food in the public realm in the form of advertising is ubiquitous to such an extent that it is virtually impossible to journey anywhere in a modern city without exposure to it. International food retailers lavish astronomical budgets on the publication of food information in the form of brand advertisements that have a profound effect on urban eating habits. Billboards and many forms of pop-up structures have become urban architectural devices, manipulating and choreographing the city with sumptuous images of the culinary delights on offer. In Seoul, the national fisheries department employed pop-ups cladded with dried fish in a campaign to bring awareness of the local fish and to promote consumption of sustainable catch.

Seoul

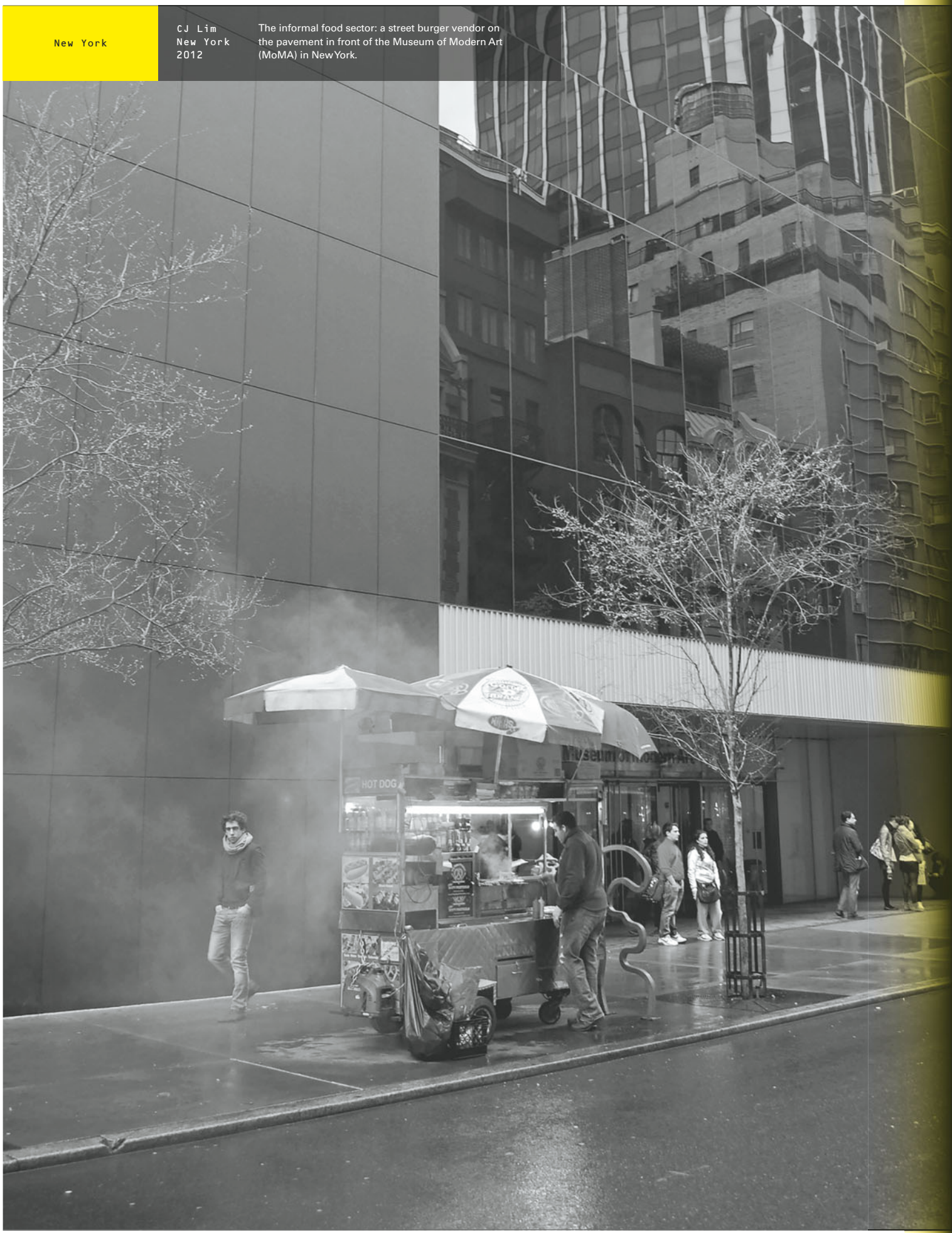
CJ Lim
Seoul
2013

Outside City Hall in Seoul, pop-ups clad with a variety of dried fish were employed to promote sustainable fishing and consumption of local fish.

Novel and unusual learning environments generate a more active discourse than in classrooms. Education is critical for promoting sustainable community development and can improve the capacity to address food-related environmental issues. Sydney Harbour Bridge is the annual setting for bringing people in the city together to converse, connect, and most of all share knowledge about food. Every year Australia's most famous icon is turned into a giant 'inhabitable billboard' where 6,000 people share breakfast together at daybreak. 'Breakfast On The Bridge' is a one-day pop-up event that marks the pinnacle of the annual Crave Sydney International Food Festival. People are chosen by ballot to enjoy croissants, sausages, bacon, eggs and coffee together in the middle of a highway that is normally full of cars in rush-hour traffic. With traffic diverted, the picnic space is made from over 8,000 square metres (86,000 square feet) of artificial turf laid out onto the tarmac surface of the bridge. Cows are transported from a nearby agricultural college, and are allowed to graze unflustered among the outdoor diners in their new surroundings.[2] While pop-up temporary architecture invigorates the senses and embodies a spirit of discovery, the experience enables people to improve their contributions to the local food culture and economy through the discourse of food cultivation, production and security.

CJ Lim
Sydney
2012

Every year thousands of city dwellers transform Sydney Harbour Bridge into a pop-up forum to discuss food issues and poetics.



CJ Lim
New York
2012

The informal food sector: a street burger vendor on the pavement in front of the Museum of Modern Art (MoMA) in New York.

City inhabitants are frequently faced with problems of access to and availability of fresh food products and services. Rapid urban expansion, population growth and rising urban poverty have placed huge pressures on the food security of many cities. The 'informal' food sector (IFS) offers important support to improve and strengthen the fresh food supply and distribution systems of urban environments throughout the world. It is a division of the food system that includes small producers, manufacturing enterprises, traders and service providers involved in legal but unrecognised activities related to food.[3] Fast street food is one of the most prevalent and visible examples of this sector in action. These pop-up vendors play a part in strengthening the vitality and effectiveness of a city's food supply and distribution system by providing healthy and reasonably priced food throughout the year. Street vending can also enhance the quality of urban public space when it is properly managed. The locations of street vending, often near to schools and offices, bus stops and stations, facilitate easy consumer access to a resource of nutritious food in the city.

Of the endless types of street food on offer in cities, the hamburger is the quintessential trouble-free, universal, easy fast food on the run. Generally mass-produced in mechanised food factories, it is cooked in huge numbers and sold at pop-up street vendors or franchised fast-food outlets all over the world. In New York, the most delightful hamburger was served not at McDonald's in Union Square or by street burger vendors on Broadway, but in a gallery space at the Museum of Modern Art (MoMA) from April to August 2013.[4] Made in 1962, the Claes Oldenburg pop art stands as a symbol of commonplace food. Hamburgers are interpreted as signatures of American culture that reflect the favoured appetites and culinary practices of the population. Oldenburg's Floor Hamburger, craftily displacing its identity through its malleable cast and soft construction, also sarcastically mocks the preconceived assumptions that traditional sculpture is solid and hard.[5] A symbol of automated investment in the commercial appearance of the fast food that has shaped global cities, it draws viewers to fittingly consume it. The reality, however, could not have been further from the truth in the white minimalist space of the New York gallery. The most common, readily available food source of the 21st century right in front of you, yet unavailable for lunch.

Food is an intrinsic and defining aspect of a city's identity; its smells, textures and tastes manifest a city's cultural heritage, define its social habits and bring vitality and joviality to its streets. The composition of urban food cultures is paramount not just to the future prosperity of cities in themselves, but also to the security of the global food system as a whole. Patterns of consumption and food dissemination in cities have subsequently shifted from formal fixed locations to pop-up transitory architecture. Bizarre, unconventional or sustainable, pop-up architecture can ultimately promote the dilution of cultural and spatial boundaries, and restore the primal link between urban inhabitants and their sustenance. Δ

Food is an intrinsic and defining aspect of a city's identity; its smells, textures and tastes manifest a city's cultural heritage, define its social habits and bring vitality and joviality to its streets.

Notes

1. CJ Lim, 'The Food Parliament: The Members of Parliament (MPs)', *Food City,* Routledge (New York), 2014, p 251.
2. Nick Bryant, 'Picnic on Sydney Harbour Bridge', BBC News, 25 October 2009: http://news.bbc.co.uk/1/hi/8324591.stm.
3. 'The Informal Food Trade', Fact sheet No 3, Division of Prevention and Control of Non-Communicable Diseases, Food Safety and Nutrition, World Health Organization Africa: www.afro.who.int/fr/downloads/doc_download/1719-the-informal-food-trade-fact-sheet-3.html.
4. See Bill Clarke, 'Claes Oldenburg: Hold the Pickle?', *Art News,* 4 August 2013: www.artnews.com/2013/04/08/restoring-oldenburg-burge/.
5. Sidra Sitch, *Made in USA: an Americanization in Modern Art, the '50s & '60s,* University of California Press (Berkeley, CA), 1987.

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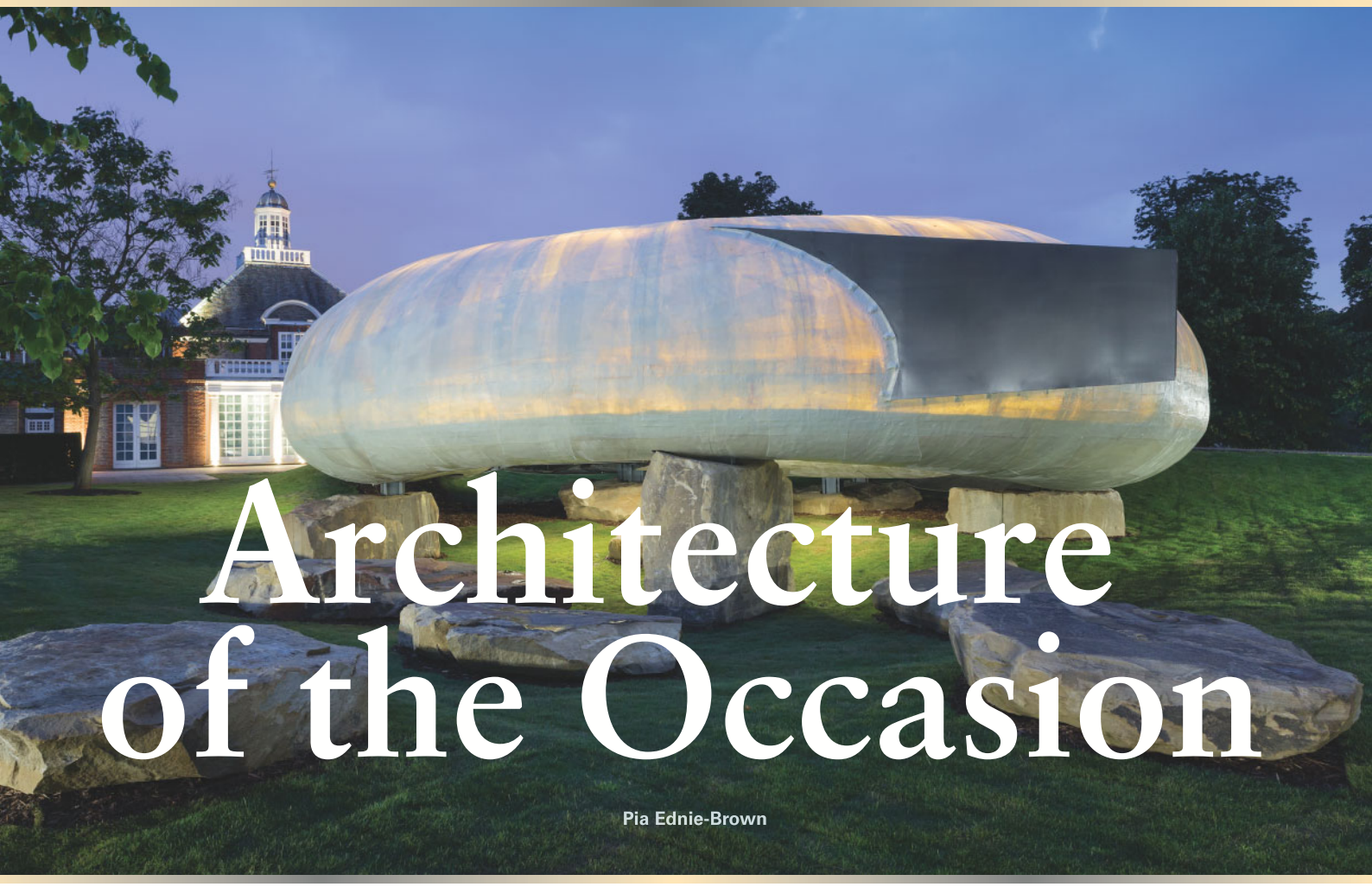

Architecture of the Occasion

Pia Ednie-Brown

In an age of casual dressing and informal, fluid social meetings, **Pia Ednie-Brown**, Associate Professor the School of Architecture and Design at RMIT University, Melbourne, highlights the paradox of the highly formalist nature of many temporary structures. Often designed to be the event itself, pop-ups have become the 'architecture of the occasion'. These are epitomised by the elaborate and eccentric one-off designs of cultural pavilions or follies. Could it be, Ednie-Brown asks, that this shift to a formalist architecture is giving us the unique opportunity to embrace the casual informality of today's social interactions, while still getting 'glimmeringly sequined up for the event'?

Smiljan Radic,
Serpentine Gallery Pavilion,
London,
2014

Radic's almost Flintstone-esque Serpentine Pavilion points to the folly as a historical background to today's pavilion culture. Radic explicitly refers to follies in discussing the aspirations of the piece, and to the way in which it draws on the 'primitive' and the 'crude'.

> Elements which shine with immediate distinctness, in some circumstances, retire into penumbral shadow in other circumstances, and into black dark on other occasions. And yet all occasions proclaim themselves as actualities within the flux of a solid world, demanding a unity of interpretation.
> — Alfred North Whitehead, *Process and Reality: An Essay in Cosmology,* 1978[1]

I recently read about a woman in her 80s who wore her formal eveningwear all the time. She made a decision to wear all of her clothes until they wore out rather than buy new garments. Having made her way through her wardrobe, she only had eveningwear left.[2] Here, living life becomes an occasion always worth dressing for, and in which to appreciate the resources at hand. By resisting the capitalist imperative for obsolescence and attending to other systems of value, she managed to reshape the occasion of living, bringing to light a mode of appreciation for things often retired into penumbral shadows, in the sense that Whitehead refers to above.

At first her stance struck me as somewhat (delightfully) at odds with the increasingly pervasive informality of culture. These days you can wear tracksuit pants on the plane and not raise an eyebrow, whereas travelling once meant a special dress, coat and hat. Today's tendency towards the casual infuses behaviours as much as appearances: the occasion itself has become more flexible. Not long ago we always had to agree on a place and time to meet and stick to that plan. Now we can use mobile communication devices to send updates and suggest changes, or even to generate an occasion or event on the fly. Using smart devices, we fluidly and casually gather. However, at best, this informality is not exclusive of the formal, but open enough to enfold multiple, diverse forces. In that sense, the woman in her eveningwear can still fit right in – in fact, her eccentricity potentially becomes more viable.

Δ Pavilions, Pop-ups and Parasols makes the important move of engaging with this contemporary situation in relation to a genre of architecture that appears, ironically, almost exclusively formalist. The formality of these special architectures, made for public places and occasions, here becomes a question of, as the Guest-Editors put it, how to 'promote open-ended, undetermined, lightly programmed or un-programmed interactions'. Snowballing cultural attention to the value of the open-ended is implicated in the degree to which we increasingly think ecologically – or in terms of complex relational networks in which control is at best partial. Being caught up in an interdependent mesh of relations, we cannot pretend to know or be entirely in control of what will unfold from the moves we make. Attention moves towards the ethos of the occasion as a complex, multidimensional, temporal entity. Form does not follow function, or vice versa, but rather provides enabling constraints to action. Outcomes are precipitated rather than simply determined. We might call it 'architecture of the occasion'.

Looking back to the late 1990s, the early development of generative digital tools was also focused on an interest in open-ended and undetermined, lightly programmed interactions – except that these interactions existed in the generative system, rather than social or public realms. Exploration into ways of generating form through scripting behaviours was seen as a way to enfold the forces and dynamics of formation into the resulting form. In this case, experiments into 'architecture of the occasion' occurred largely through events of the design process.

What the resulting forms might enable in terms of interactions beyond their process of formation was not of central concern. However, in a short science-fiction story written by Greg Lynn in 2000,[3] ways of operating immanent to generative processes were cast into a scenario that deeply entangled form, social behaviour and political/ethical issues. The story, 'A New Style of Life', proposes a simultaneously utopian and dystopian scenario in which a house breathes, sleeps and feels, along with its male inhabitant – 'the ecological organization man of today'[4] – who, for instance, attempts to replicate the production of his gourmet coffee beans (processed through the digestive tracks of lemur monkeys) through surreptitiously feeding them to his vegetarian girlfriend and fishing them out of her faeces. The house, its inhabitant, clothing, biological processes and food all became integral to a life of 'constantly mapping lines of mutation and proliferation through the construction of elaborate networks within, through and across forms of life'.[5] Effectively, Lynn expands the implications of a focus on relatively open-ended generative process into a 'style of life'. Styles of life are of considerably broader remit than a style of form, including and entangling the latter in all manner of activity and artefact.

In the case of the woman perpetually in her eveningwear, her eccentric loosening of the assumed relationships between form and function generates breaks with conventional behaviour, bringing alternative forms of value and styles of life to light. The historical figure of the architectural folly has also actively played out loose or even contradictory relationships between form and function in order to give formal voice to (eccentric) styles of life. In Barbara Jones's book *Follies and Grottoes* (1953) she discusses follies as 'built for pleasure … at once cheerful and morbid, both an ornament for a gentleman's grounds and a mirror for his mind … Everywhere they are in great variety, some … keeping up with fashion, some eccentric, some pure madness.'[6] The history of follies may be akin to a wardrobe of elaborate, playful eveningwear – sham ruins and castles, giant fruit, exotic and ancient forms, shell-inlaid grottoes, rustic romance, cones and carved creatures – but even more importantly it becomes a history of (delightfully) odd behaviour, such as always wearing one's eveningwear. Anthony Vidler has argued that the folly 'took its place beside the madhouse, the zoo, the botanical garden, the physiognomist's cabinet of shrunken heads and phrenologist's shelf of skulls, and the tactile analogue to the nightmare, the monster, the savage, the criminal and the insane'.[7] The folly may be ostensibly without function, but its role was to embody unspeakable and/or eccentric otherness. Modernity absorbed and commoditised this eccentricity, where: 'The realm of the folly was the great exposition, the world exhibition, the trade fair… In this world of marketable objects, the folly became subject, not to liberty of permutation or creation, but to liberty of fabrication.'[8] It seems fairly obvious that the pavilion, with the folly in its wake, has become a recognisable currency of architectural experimentation. This is clear, for instance,

MOS Architects (Michael Meredith and Hilary Sample), PS1 Afterparty, MoMA PS1, Queens, New York, 2009

below: Built as part of the MoMA PS1 Young Architects Program in 2009, the naming of this pavilion as 'Afterparty' points to its more-than-formalist aspirations and, as MOS puts it, 'the need to look for new promiscuities, new methods of design, after the party of a sort of high-formalism which has dominated academic discourse'.

MOS Architects, Still from *Escape (Correspondence)*, 2009

MOS's film *Escape (Correspondence)* uses their Afterparty pavilion, outside MoMA/PS1 in Queens, New York, as the set for a future narrative, constructed as an anthropological speculation about the pavilion and its inhabitants.

Matsys (Andrew Kudless), P_Wall, San Francisco Museum of Modern Art (SFMOMA), San Francisco, California, 2009

left: These voluptuous plaster forms were produced using an elastic or stretchy formwork of nylon fabric supported by wooden dowels. As liquid plaster slurry is poured into the fabric, it stretches and falls into shape through interactions between gravity, chemical processes and material properties. Operations central to aspirations of digital generative process are played out through material or analogue production.

in initiatives such as the Serpentine Gallery pavilion programme in London and the annual MoMA PS1 Young Architects Program pavilion series in New York. Architecture of the occasion opens up the pavilion to the idea that it not only frames events, but deploys styles of formal behaviour entangled in other kinds of behaviour. This entanglement is key to the history of follies, which were tied to particular, eccentric characters and their elaborate gardens, whose obsessions and predilections were implicated within and through these formal manifestations. They gave form, in other words, to a style of living.

Like Lynn's story – which was intended to accompany his pavilion-esque blobs, the Embryological House (1997–2001) – one way to open up and entangle pavilions into an eventful multi-dimensional life is through fictional narrative. MOS Architects (Michael Meredith and Hilary Sample) have made related moves in their film work, where their design projects become the scene for a set of narrativised relations to play out. *Escape (Correspondence)* (2009), for instance, is set in their MoMA PS1 pavilion in New York – a thatched, hairy assemblage of conical forms – presenting a mock anthropological documentary that speculates on a past cultural inhabitation of this strange structure. The film is perhaps intended, although certainly not explicitly, to act as a parody of architectural culture. Certainly, the 'oddness' of the pavilion, its behaviour and the rituals that inhabit it are presented as deeply intertwined. Form becomes integral to a full-bodied occasion.

An alternative example is the P_Wall by Matsys (Andrew Kudless) at the San Francisco Museum of Modern Art (SFMOMA) (2009). Perhaps only marginally a pavilion (being largely a wall), it nevertheless operates in a similar way to this genre. Its voluptuous forms were generated through a system of physical fabrication that, while designed to produce a particular kind of formal outcome, could not be precisely modelled in advance. In a series of images that resonate with the romance of the folly, Kudless speculates on how this white formal arrangement could evolve through weathering, where it becomes home to birds, insects, moss and ivy. This move takes the pressure off the formal as its raison d'être, leveraging an implicit openness to the open, and speaking of the simultaneously formal and informal/casual flexibility discussed earlier.

bottom right: This speculative image on how the P_Wall might be 'inhabited' if left to weather was partly born from the tension between the desire to touch the voluptuous forms and its untouchable status in the gallery environment, and partly after having found that spiders were attracted to its crevices as sites for building webs. Like the process of the P_Wall's formation, the image points to an openness to emergent interactions.

Chris Cottrell, Scott Andrew Elliot and Olivia Pintos-Lopez, Building Movements 2, 'Building Movements' exhibition (curator: Pia Ednie-Brown), Design Hub, RMIT University, Melbourne, 2013

right: This inflatable room, opening on to the lift, mimics the relentlessly deployed grid of circles of the Design Hub building's facade while forming an airlock between the vertical space of the elevator shaft and the long, horizontal rooms of its interior. The piece works as a kind of folly in a (minimalist) folly, gently inflating and deflating as people move from the vertical space of the lift shaft to the horizontal, machinic, highly linear space of the building.

bottom left: Pressed up against a lift opening the perforated metal cube contained another, slightly smaller such cube on wheels that required pushing in order to make a space just big enough to squeeze around. This folly was both a giant puzzle and an obstruction to ease of movement. Poignantly, the layers of perforated metal produced a moiré pattern of larger circles that create an illusion of being created by light through the facade circles of the Design Hub building.

ecoLogicStudio (Marco Poletto and Claudia Pasquero), METAfolly, FRAC Centre, Orléans, France, 2013

bottom right: This responsive environment was designed with the intention of generating a 'synthetic organism'. Calling upon the folly type, it moves in the direction of a physical instantiation of the space between Greg Lynn's Embryological House (1997–2001) and his sci-fi speculative fiction *A New Style of Life* (2000).

ecoLogicStudio (Marco Poletto and Claudia Pasquero), HORTUS.PARIS, EDF Foundation, Paris, 2013

top: HORTUS.PARIS is one of a series of HORTUS installation environments that is imagined as a living and responsive organism, combining the activities of micro-algal organisms (*Chlorella vulgaris*), human visitors, ambient light, sensing technologies and a custom-designed virtual interface.

ecoLogicStudio (Marco Poletto and Claudia Pasquero), Urban Algae Canopy Module, 2014

centre: This 1:1 prototype tests a larger potential bio-digital canopy that aims to set up a complex set of relationships between climate, micro-algae, visitors and digital control systems. As intensified sunshine leads to higher algal growth, the transparency of the canopy decreases, providing more shade. The presence of visitors triggers electro valves to alter the speed of algal flow through the canopy.

A series of installations, Building Movements 1, 2 and 3 (2013) by researchers in the School of Architecture and Design at RMIT University in Melbourne aimed to inflect the environment in which they were built, setting up a different kind of openness to an outside. Staged within and in response to the RMIT Design Hub building designed by Sean Godsell Architects (2012), these installations operated as folly-provocations aiming to explicate, through the spatial means of creative practice research, some of the architectural implications of this research environment.

Projects by ecoLogicStudio (Marco Poletto and Claudia Pasquero), such as HORTUS (2012–14) and Urban Algae Canopy Module (2014), materialise architectural creatures that head in the direction of the wet and electrical, pulsing bio-tech architecture of Lynn's speculative fiction. Green water gushes and flows along pipes and responsive systems link bodies, algae, digital networks and physical environments in various ways. Their METAfolly (2013), commissioned by FRAC Centre in Orléans, France and now part of its permanent collection, becomes an almost uncanny material instantiation of Lynn's story to the degree that it 'revisits the architectural "folly" type as a synthetic organism'.[9] Buzzing with sensors and sounds, filigree facets and filaments, this folly does not work with the eccentricity of a single gentleman and his garden, but with swarming, artificial fields in 'the attempt to find, in the artificiality of the urban and in the abstraction of the computational, a new naturalness'.[10]

Architecture of the occasion might be seen as a willingness to embrace the casual informality of entanglement, while still getting glimmeringly sequined up for the event. This would seem to be a movement in which form can start to be more recognised as a facet of life, joining in with the status that design process has often enjoyed as the primary domain of architectural agency. This would make more sense of that apparently contradictory pairing of formalism and generative process – where astonishing feats of the former are paired with rhetoric that is exclusively about the latter. Perhaps, along the way, some of the wonderful madness and eccentricity, so embedded in the history of the folly, might be drawn out of the recessed shadows and back into the occasion that we call 'architecture'. Δ

Notes

1. Alfred North Whitehead, *Process and Reality: An Essay in Cosmology,* The Free Press (New York), 1978, p 15.
2. I read of this in the final draft of Tania Splawa-Neyman's PhD (RMIT University). The story is related in Kate Fletcher, 'Post-Growth Fashion and the Craft of Users', in Alison Gwilt and Timo Rissanen (eds), *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes,* Earthscan (London and Washington DC), 2011, p 166.
3. Greg Lynn, 'A New Style of Life', published in *TransReal,* the ETH Zurich Department of Architecture student publication, November 2000, pp 146–9, and in K Michael Hayes and Alicia Kennedy (eds), *Assemblage 41,* MIT Press (Cambridge, MA), 2000, p 47. The story was intended to be part of his book 'Embryological House', which appears not to have ever been published. In *TransReal* it is stated that the story is an 'Excerpt from the chapter: "A New Style of Life" from *Embryological House,* Princeton Architectural Press, forthcoming Fall 2001.' It was subsequently published in Mark Rappolt (ed), *Greg Lynn Form,* Rizzoli (New York), 2008, pp 298–300.
4. Rappolt (ed), 2008, p 300.
5. *Ibid.*
6. Barbara Jones, *Follies and Grottoes* [1953], Constable & Co (London), 1974, p 1.
7. Anthony Vidler, 'History of the Folly', in BJ Archer (ed), *Follies: Architecture of the Late-Twentieth-Century Landscape,* Rizzoli (New York), 1983, p 10.
8. *Ibid,* p 12.
9. Marco Poletto and Claudia Pasquero/ecoLogicStudio, METAfolly: www.ecologicstudio.com/v2/project.php?idcat=3&idsubcat=66&idproj=120.
10. *Ibid.*

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Alisa Andrasek/
Biothing, Seroussi
Pavilion competition,
Maison André Bloc,
Paris, 2007

Plan drawing of the pavilion, which is less an architectural drawing and more a dynamic blueprint, a set of vectorial data rather than lines, emerging from generative code rather than representational modelling. Andrasek refers to this as an 'Increased Resolution Fabric of Architecture' phenomenon in designs generated by the complex composure of multiple algorithms and various input data such as constraints of fabrication, computational physics of materials and mathematised context features such as geography.

Alisa Andrasek

Indeter

minacy & Contingency

The Seroussi Pavilion and Bloom by Alisa Andrasek

The lightly programmed spaces of flexible, temporary structures enable open-ended interactions. Here, architect and curator **Alisa Andrasek**, who is Reader in Architecture and Computation at the Bartlett School of Architecture, University College London (UCL), describes how she has embraced adaptability and social engagement by adopting a strategy of 'indeterminacy' and 'contingency' in her two installations: the Seroussi Pavilion (2007) and Bloom (2012).

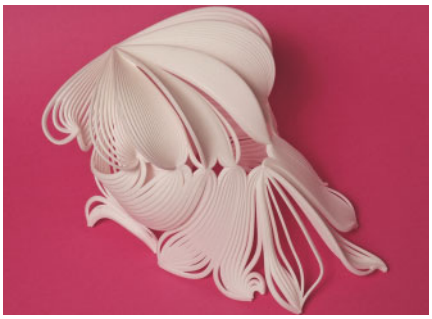
Indeterminacy in architecture is comparable to that in science, particularly quantum physics.[1] Whereas in science the emphasis on indeterminacy is on vagueness as an operating principle, in architecture this tendency is found within its formative generative fabrics, as well as manifested in the resultant creation of lightly programmed spaces that enable open-ended social interactions. It is this adoption of indeterminacy as a modus operandi that has been applied in very different ways in two projects: the Seroussi Pavilion (2007) and Bloom (2012).

Indeterminacy: Seroussi Pavilion

Biothing developed this project for a competition organised by art collector Nathalie Seroussi, the current resident of Maison André Bloc (designed as his home by its namesake sculptor along with architect Claude Parent in the 1950s), for a pavilion in the grounds of the villa in Meudon, near Paris. It caries indeterminacy in its various facets: fuzzy programming is introduced to embrace the curatorial concept of variant modes of intimacy between two opposed programmes – the cohabitation of art and humans (gallery and residence). Inspired by the two on-site brickwork and concrete *Sculptures habitacle*s by Bloc himself,[2] the concept of a maze was adopted in order to organise the spatial fabric of the pavilion.

Alisa Andrasek/Biothing, Seroussi Pavilion competition, Maison André Bloc, Paris, 2007

Explicit engagement with physics is a frequent undercurrent of Biothing's projects. In the 'Mesonic Emissions' series (2006–8), which is part of the permanent collection of the Centre Pompidou in Paris, electromagnetic fields were studied for their properties of spatial adaptation, structural resiliency and novel aesthetics. Shown here is one of the interior cocoons of the Seroussi Pavilion generated by the nesting of magnetic fields, and consequent acceleration in bending the magnetic trajectories.



Relative indeterminacy was also woven into the fibres of the design process. Generated from self-modifying vector-based patterns from the simulation of electromagnetic fields, the plan is constructed not from lines, but rather from trajectories in constant tension between the forces of attraction and repulsion. It differs greatly from the classical notion of architectural drawing; it is a dynamic blueprint closer to the vague notation of aleatory music. The blueprint emerged from a code rather than representational drawing.

The interior articulation is generated by the recursive nesting of magnetic forces, deriving a second generation of complexified trajectories forming a high-resolution labyrinthine fabric. Spatial opportunities and programming affinities could be found within the magnetic veils that unfurl into highly differentiated interlaced fibres of space. Inhabitation is practised through reorientation and disorientation, as in navigating a maze.

Contingency: Bloom

Initially commissioned as part of the 'Wonder' series of architectural installations celebrating the London 2012 Olympic and Paralympic Games, Bloom aims to bring the phenomena of social networks and game culture to the physical environment at an urban scale. The design resonates with the building units and collective materiality found in physical toys such as Lego and Rubik's Cube, with video games like Minecraft and World of Goo, and with social networks such as Facebook and Twitter. Conceptualised as an urban toy, a distributed social game and collective 'gardening' experience, it seeks to engage people with the culture of crowd-sourced design. The structure is based on the principle of redundancy, representing the complexity of material systems of natural origin and within the architecture of information systems. It reflects 'growth' and a notion of change – life found within a gardening experience, rather than a more deterministic man-made design. Since the game sources its energy and creative invention from contingent play, it is impossible to forecast the emergent outcomes of each event.

Alisa Andrasek and Jose Sanchez/Bloom Games, Bloom, 'The Future is Here', Design Hub, RMIT University, Melbourne, 2014

Though by nature designed for more horizontal, 'crawling' structures, within the Design Hub's narrow, tall and long gallery space, Bloom was constructed to engage with its architectural host, growing mainly vertically and climbing the wall.

Conceptualised as an urban toy, a distributed social game and collective 'gardening' experience, it seeks to engage people with the culture of crowd-sourced design.

Emergent Bloom structures work on the principle of redundancy. If traced as a vector field, a multitude of connections interlock in many directions, which results in structural stability and resilience of the system.

The crucial feature within the design of a Bloom cell is the imprinted relationship of three vectors of connection, based on a small variation from the shared axis, which results in gradual spiralling when the cells are accumulated consistently. Future emergent behaviours are thus pre-seeded into the system by encoding information within the anatomy of a cell. During the design phase, Bloom's vector field of accumulative 'growth' was tested through simulation via a large population of elements run through recursive algorithms such as L-systems or distribution limited aggregation (DLA). Some combinations block possible future moves and lock users into taking a specific route. In this way, the design encourages different users to take decisions on how to reach a specific goal or build a resilient structure.

Alisa Andrasek and Jose Sanchez/Bloom Games, Bloom, Victoria Park, London, 2012

above: Commissioned as part of the 'Wonder' series of architectural installations celebrating the London 2012 Olympic and Paralympic Games, Bloom Games constructed a large labyrinthine field contrasting the linearity of array aesthetics of the long steel benches and noisier patterns of freeform interlocking structures.

below: The pavilion was constructed by designers at each new location to showcase the possibilities of the Bloom system. These acted as the main 'portals' of the game, inviting interaction and participation. Visitors were then able to manipulate the cells, adding pieces to the initial structure to alter its form, seeding entirely new ground sequences or simply immerse themselves in Bloom's intricate labyrinthine fabrics.

Alisa Andrasek and Jose Sanchez/ Bloom Games, Bloom, Cutty Sark, Greenwich, London, 2012

Many participants, and especially children, demonstrated a tendency to build representational projections such as animals, vehicles or similar. Given Bloom's high level of abstraction, the designers did not predict this; it emerged only through participant engagement.

Bloom is embedded with a learning intent where participants acquire intuitive knowledge about rule-based systems (code), vector mathematics and structure by engaging with the game.

At each location an initial pavilion or a larger ambiguous structure is constructed to showcase the possibilities of the system. These act as the main 'portals' of the game, inviting interaction and participation. Users are able to manipulate the cells, adding pieces to the initial structure to alter its form, or seeding entirely new ground sequences. Bloom is embedded with a learning intent where participants acquire intuitive knowledge about rule-based systems (code), vector mathematics and structure by engaging with the game.

Universality: Bloomification

Since its first appearance in multiple locations during the London 2012 Olympics, Bloom has travelled to many venues worldwide. The universality of the system allows for adaptation to various contexts, whether within an educational environment, or at public events such as design exhibitions, gaming conferences, museums and galleries. One of the latest instantiations was at the RMIT Design Hub in Melbourne, in 2014, where it was featured as a special project alongside 'The Future is Here' exhibition (co-curated by Design Hub with the Design Museum in London). Here, an initial field containing various formations was built by RMIT students. Using the gallery space's tall and narrow corridor, in this case Bloom reacted to the dark wall surfaces, introducing viral colourful formations into an otherwise minimalist architectural context.

Some of Bloom's most prominent features are indeterminacy and contingency, and the game is a source of design and invention. At the Design Hub this notion was accelerated by the curatorial setup, where some of the most experimental design practices in Melbourne were invited to work in-situ with Bloom to construct their own Blooming landscapes. Despite Bloom's simple seed building block, where all components are the same, the resultant Bloom game formations are always different. The emergent complexity stems from the subtle breaks of symmetry encoded within its cells, which demonstrates the power of universality and resilience of computation. ⌀

Notes

1. Referring to the 'uncertainty principle' or Heisenberg principle in which the precise position or the momentum of a particle cannot be known – or the more precise one is, the more fuzzy is the other: see www.britannica.com/nobelprize/article-279991.

2. See: www.flickr.com/photos/seier/sets/72157628473610499/with/6776641123/ and www.frac-centre.fr/collection/collection-art-architecture/index-des-auteurs/auteurs/projets-64.html?authID=25&ensembleID=899&oeuvreID=310.

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Urban Pheno

Guerilla Architecture in Taipei

Roan Ching-Yueh is a prolific author, architect and curator, and a professor in the Department of Art and Design at Yuan-Ze University in Taiwan. Here he describes two projects that he curated in and around Taipei, which explore the fast-changing nature of the city and the fluidity of the urban context through the creation of installations that extend and heighten it. '7-Eleven as a City' was set up as a workshop and exhibition in 2007 and the 'Illegal Architecture' show of 2012 invited architects Wang Shu and Hsieh Ying-chun to specially create 'guerilla' structures around the theme.

Wei Tseng

Street Gym

'7-Eleven as a City'

Ding-Zhou Street

Taipei, Taiwan

2007

Street Gym comprised a group of fitness machines modified from used bicycles to form a 'guerilla' intervention on the street.

menon

Taipei is a constantly shifting and evolving city context that provides a fascinating case study for rapidly changing, 'ad hoc' urban phenomena. The following two projects were set up to test and expand upon 'guerilla' or 'opportunistic' interventions within urban public spaces. The first engaged with the ubiquitous 7-Eleven convenience stores. Here, eight architects mainly from East Asia were invited to run a week-long workshop and exhibition to test how this popular retailer might extend its functions into public space, potentially intermingling or conjoining public and commercial activities. The second, an exhibition, was preoccupied with the notion of illegal architecture in Taiwan and involved two architects each building an illegal structure to re-examine the phenomenon in terms of its positive impact on site, context and community.

The idea of being able to purchase food, drinks, magazines or send a DHL parcel from an outlet located on the corner of almost any city block 24 hours a day responds to the lifestyles of an extremely time-poor population.

7-Eleven as a City

The '7-Eleven as a City' workshop and exhibition was organised by President Chain Store Corp, and launched in Taipei in 2007. Over the last 30 years the never-resting 7-Eleven convenience store has been one of the fastest-growing commercial amenities in Taiwanese and East Asian cities. It has shifted from being solely a corner shop offering basic commodities to a multifaceted retailer selling newsstand publications, fresh, refrigerated and frozen foods, financial services and CDs and DVDs. As it continues to meet and anticipate the needs of local residents, it has become increasingly fundamental to urban life – even replacing some of the services previously fulfilled by government organisations such as registered post.

In fact, the 7-Eleven is so convenient that it has become an integral part of daily Taiwanese urban culture. In Taiwan, 80 per cent of city-dwelling shoppers visit a convenience store at least once each week. The idea of being able to purchase food, drinks, magazines or send a DHL parcel from an outlet located on the corner of almost any city block 24 hours a day responds to the lifestyles of an extremely time-poor population.

The eight architects invited to participate were each matched to a 7-Eleven store located outside two subway stations in Taipei and charged with creating a project that would extend the urban activities of the retailer. Architect Wei Tseng's work is used here to illustrate the concept of '7-Eleven as a City', responding to the intrinsic nature of Taipei, a crowded, heterogeneous, mysterious, modern Asian city where values are complicated and right from wrong is not easily distinguishable – a context that is glorious and disgraceful simultaneously.

Illustrating his affinity for mechanical equipment, Wei Tseng forcefully and actively interferes with contemporary reality to present his observations and critique of a middle-class value system that he feels has been shaped and spoiled by contemporary society. This critique is levelled at counterfeit brand-name products that have turned humans into symbols of materialism, inner-city gyms where the human body is pushed to achieve a singular, standardised aesthetic value, and the development of urban spaces that ignore and deny the presence of people who are living on and using the street. The targets are pluralistic and diverse, the point being to reveal and expose through the precision of attack. His urban guerilla project for '7-Eleven as a City', Street Gym – a group of fitness machines modified from used bicycles – is resonant of this. Located on a busy urban street, several students exercised by cycling comfortably and in an unhurried fashion – a scene that was at once absurd and provoking. The strange-looking fitness machines brazenly occupied the allocated space by the road dedicated to parking, openly inviting people to use them.

Street Gym criticised contemporary urban reality, challenging current power structures and long-standing public consciousness. In doing so, it was, perhaps unsurprisingly, targeted by the police and the machines were removed from the site prior to the end of the project. The importance, however, is not the life span of the intervention, but the expression of the idea and the provocation of public consciousness. As urban guerilla, Wei Tseng successfully instigated a beautiful, humorous, powerful work within an intense urban space where one can hardly catch a breath.

Wei Tseng

Street Gym

'7-Eleven as a City'

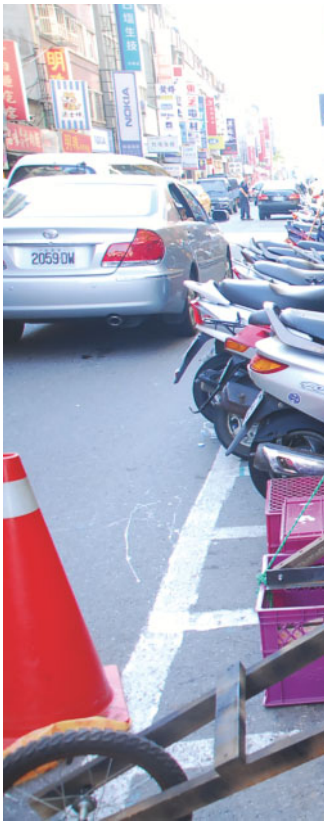
Ding-Zhou Street

Taipei, Taiwan

2007

top: The strange-looking fitness machines not only criticised reality, but also challenged public power and long-standing public consciousness. They were quickly removed by the police.

bottom: The project invited the public to participate and occupy the street by riding the street bikes – an intervention that was both absurd and provoking.



Illegal Architecture

The 'Illegal Architecture' exhibition, organised by the JUT Foundation for Arts and Architecture, took place in 2011. Taipei is a city that operates much like a multi-layered cake, where the roof of a building does not culminate in the end of a spatial experience, but creates an opportunity for a new beginning. New structures pop up on rooftops all over the city, often with the same embedded logic, but with differing form – paradoxically similar yet distinct. Compared with carefully planned, large-scale government constructions, spontaneously built, illegal architecture responds more quickly to the social movement and needs of the people, and as such, creates a much stronger connection with the public realm and urban, daily life.

The country's history of illegal architecture can be traced back to 1949 when the Kuomintang (Chinese National People's Party) retreated to Taiwan, displacing 2 million people. The rapid expansion of the population of Taipei, as the capital city, led to an urgent requirement for housing, which in turn resulted in a large amount of illegal architecture springing up all over the city.

The city government was unable to solve the housing shortage that resulted from such an accelerated expanse in population, and as a consequence the city of Taipei legalised illegal architecture built before 1995 with the intention of putting an end to any future illegal construction. From this point, illegal architecture seemed, at least on the surface of it, controlled. However, the reality is that illegal developments still exist throughout the city. As such, illegal architecture continues to maintain a vibrant, underground presence in Taiwan. It is a phenomenon that is compelling because of the fact that the development has not followed any existing model and, as a result, this lack of compliance has an extraordinary ability to reveal the spontaneous and changeable characteristics of the daily lives of a diverse range of Taipei citizens.

For the 'Illegal Architecture' exhibition, architects Wang Shu (China) and Hsieh Ying-chun (Taiwan) were selected to respond with installations that provoked issues around the theme. The site was a public space within an old neighbourhood in central Taipei that was scheduled to be demolished and rebuilt. At the time, with the date for the demolition still unclear, more than half of the original occupants remained in residence. The exhibition created a lot of debate by challenging the political context of what constitutes legal and illegal architecture. Issues were also raised about the line between public and private space as well as the rights of both government and citizens.

In response to the site's surrounding rooftop illegal architecture, Wang Shu designed and constructed Squarely Sphering – a rooftop pavilion for tea ceremonies that could be seen right across the city. The installation was built using a simple, elegant timber construction method with the intention of paying homage to the illegal architecture of its context. As the structure did not require a large amount of material or expertise, and the timber could be easily sourced, dismantled and recycled, the environmental burden on the existing neighbourhood was reduced.

Hsieh Ying-chun's Arcadia in the Back Alley took a dark and relatively unsafe alleyway as its context and, through this intervention, invited people to reconsider it as a place to share as a public space. The three-storey structure adopted the steel scaffolding tubes commonly seen in construction sites, a strategy that employed familiar, contextual materials to create a temporary, illegal public space. It was designed to facilitate an openness and flexibility so that users could incorporate other materials and techniques into the installation and adjust its composition. As a result, the project was extremely poetic as well as highly flexible and pragmatic, reflecting the users' changing needs over time.

Wang Shu

Squarely Sphering

'Illegal Architecture'

Taipei, Taiwan

2011

left: This rooftop public pavilion for tea ceremonies reflects the proliferation of illegal rooftop architecture occurring all over Taipei.

centre: Constructed from wood, Squarely Sphering is easily erected, dismantled and recycled.

bottom: The simplicity and mobility of the structure was inspired by illegal architecture in the surrounding area.

Hsieh Ying-chun

Arcadia in the Back Alley,

'Illegal Architecture'

Taipei, Taiwan

2011

Arcadia in the Back Alley was built in a dark, unsafe back alley with the intention of enticing people to come and use the space as a common public area.

Opportunistic Public Space

The curatorial intent of these projects is to instigate ideas and debate around the changing nature of public and private space, and how we might envisage progressive models for the creation of inclusive public spaces. While illegal architecture is still, by definition, temporal, existing outside government planning structures, its ubiquitous and thriving nature demonstrates that the 'pop-up' or opportunistic model is agile and responsive to its context. Through careful observation of existing implicit systems embedded within the fabric of the city, it seems possible to aspire to a more progressive model for the creation of public space. This home-grown yet highly adaptable model would have the potential to respond effectively to the changing dynamics of Taipei and other cities and the needs of their residents. ⍙

above top: The project used recycled materials and techniques that could be easily adopted and freely adjusted when users' needs changed.

above bottom: The structure adopted the steel scaffolding tubes commonly seen in construction sites within the city of Taipei.

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TYIN tegnestue Architects

Klong Toey Community Lantern

Bangkok

2011

top: A fragment of social infrastructure is inserted in a leftover space in an urban slum of Bangkok, designed and built by Norwegian practice TYIN tegnestue working with a group of European architecture students and local community leaders.

right: The Lantern provides a playground, a backdrop for community activity, and aims to be a catalyst for social transformation of this desperately poor and deeply disadvantaged area of the sprawling city of Bangkok.

The Affirmative Qualities of

Martyn Hook

a Temporal Architecture

Working affirmatively with a social agenda often requires creating structures for those who need them most in a crisis situation, whether triggered by an environmental disaster, human conflict or long-term poverty and deprivation. A crisis, though, tends to require an immediate, provisionary response rather than a permanent solution. **Martyn Hook**, Professor of Architecture at RMIT University in Melbourne, explores the 'pop-up' tenure of affirmative architecture internationally, as exemplified by the work of TYIN tegnestue Architects, Shigeru Ban Architects, Tezuka Architects and Monash Architecture.

The term ‘affirmative architecture’ was coined in the press by Catherine Slessor in 1995 in a special issue of *Architectural Review* on South Africa.[1] In this issue, Slessor assembled a group of projects that collectively demonstrated the power of architecture to make people’s lives better in meaningful ways. In 2009, ‘Affirmative Architecture’ was co-opted as an appropriate title for a symposium at RMIT University in Melbourne that sought to identify an emerging trend in architecture that was responding to post-global financial crisis (GFC) austerity measures in Europe, and forming a reaction to the excess that had established itself in the built fabric of an increasingly affluent global society.

Affirmative architecture takes many forms, from the work of pioneers such as Samuel Mockbee and Rural Studio in the US, working with student architects to build homes and community buildings for the very poor in the Deep South, to Lacaton & Vassal whose work creates innovative solutions to transform the much-maligned social housing estates in France. There is also the critical provision of built social infrastructure by Urban-Think Tank in the slums of Caracas or the UK architecture/art collective muf and their social engagement in underprivileged and neglected parts of Britain, which challenges the role of the architect in the community. In Asia, the work of Wang Shu and Amateur Architecture Studio in Hangzhou and Ningbo is inventing a contemporary Chinese architecture driven by an understanding of local materiality and form positioned in a manner that challenges imported Western ideals.

These young architects are creating new paths to define what architecture may offer society with a demonstrated commitment to a social agenda, and all have made a significant contribution to the public realm. The reality is that working with this collective agenda they are often placed in a situation of response to a condition of crisis brought about by an environmental disaster, social degradation or simply a desire to assist the disadvantaged. The nature of the architecture that emerges from these contexts is rarely ‘permanent’, well funded or substantial. Materials are often donated, labour is co-opted, and usually occupation of the site is either by stealth or favour. It is the temporal and informal qualities of the architecture that provide us with its delight. It’s ‘pop-up’ tenure is often forced due to either the lack of social stability of its users or the unstable nature of the funding that supports the initiatives that have led to its conception and formation. Construction technology is simple due to the lack of skilled labour to assist, and the ad-hoc economy of working with donated materials, but also in the way that an architectural logic of inherent simplicity often underpins a clever, cheap solution. The architects bring an ability to work with multiple complex variables and deliver opportunities out of constraints, but also these architects bring a sensibility that is grounded in communication and participatory design strategies that allows the architectural response to be one of empathetic innovation rather than a construction engineering solution of logistics and efficiency.

The emergent Norwegian practice TYIN tegnestue Architects typify this type of practitioner. Born from a restless group of privileged architecture students looking for a challenge, TYIN embraced the opportunity to travel to distant rural Thailand to help build a small library.

Shigeru Ban Architects

Cardboard Cathedral

Christchurch

New Zealand

2013

above top: An elegant ‘stained-glass’ window completes the street side of the A-frame structure, publicly illuminating a story of hope and reconstruction of the city.

above: A major earthquake in February 2011 destroyed much of the city including Christchurch Cathedral. Working with local practice Warren and Mahoney, Shigeru Ban created a ‘transitional’ church from 60-centimetre (24-inch) diameter cardboard tubes draped with a polycarbonate skin.

So invigorated by the process, they decided to stay and subsequently completed numerous works in Southeast Asia, building a practice around utilisation of a disparate group of architecture students from Europe volunteering their skills and labour in order to facilitate community projects. The most exceptional of these is the Klong Toey Community Lantern (2011), which is essentially the claiming of a 'football court' as a community space that provides a built infrastructure into the largest informal settlement in Bangkok. A critical part of its success has been the architects' ability to embed the development and execution into the local community, working with local leaders and local professionals to increase its chance of continued success.

The architecture consists of a 'framework for occupation'; a stage for performance or meetings, seating, climbing walls and new basketball hoops. The structure's simplicity and receptive short-span logic facilitated rapid construction, but also allowed further modification by the local people as its use becomes more defined over time. The intention of the project is to act as a catalyst for other larger physical and welfare projects in the area that seek to deal with the deep social problems, drug use and prostitution, and affect positive change. TYIN's unique documentation process of time-lapse videos has gone viral through Archdaily and social media giving their work a global audience, and has enabled a growing army of willing young architects from the West, just like them, to donate their substantial skill to help.

Natural disasters caused by climate change, the rapid urbanisation of the population in developing countries and the subsequent destruction of habitat, have seen a massive increase in the engagement of architects in disaster response and rebuilding projects. Often the role of architects working in this context is marginalised by the immediacy of the disaster response and their skill set is suspended by the fundamentals of basic shelter and the engineering solutions that often accompany the necessity. Perhaps it is in the complex post-disaster period that the capacity of the architect may emerge to manifest rebuilding in a sense of community and social humanity that considers the long-term effect beyond the instant 'pop-up' solution to the provision of amenity.

Much has been documented of Shigeru Ban's 'disaster' work in Kobe, Turkey and Rwanda, but it is perhaps his more recent work in response to the earthquake that hit Christchurch, New Zealand, in 2011 that strikes real resonance in the ability of architecture to contribute to the rebuilding of a community spirit in the construction of a 'Cardboard Cathedral' as a temporary home for its congregation. The earthquake has now registered as one of New Zealand's worst natural disasters with 145 deaths, with 28 Japanese among the dead, a tragic example of the close connections that exist between these two island nations that share a time zone. The shared loss and the deep networks that align Japanese and New Zealand architects facilitated a response from the Pritzker prizewinner. The elegant A-frame building is both heraldic to the destroyed Gothic of the church it replaced and universal in its structural form. Made from Ban's sophisticated connected cardboard tubes in a gentle arc along its length with a series of shipping containers for ancillary functions, the Cathedral progresses the ongoing research into this mode of assemblage.

Tezuka Architects

Asahi Kindergarten

Minamisanriku

Miyagi Prefecture

Japan

2012

above top: Tezuka Architects worked closely with the local community and religious leaders to make a new kindergarten as a symbol of faith and optimism following the devastation of the 2011 tsunami in Northern Japan.

above: Four-hundred-year-old trees killed by the prolonged presence of the seawater were 'recycled' into massive lumber to form the structure of the kindergarten, and fashioned into cladding, joinery and furniture to form a deep connection to the place and its history.

Making ‘buildings’ for people reveals a Generation X understanding of the political structures that enable the creation of the work in collaboration with NGOs, foundations and government.

Monash Architecture with Silvia Acosta and Adrienne Benz (Rhode Island School of Design)

Community Shelter Kinglake

Victoria

Australia

2009

below: Following the devastation of the small Victorian town of Kinglake by the Black Saturday bushfires of 2009, students from Monash University completed a design-and-build project for a barbecue shelter and stage for an emergency housing village, providing a much-needed community facility for the exhausted residents.

opposite: Constructed from donated materials using simple details and relatively unskilled labour, the community shelter was completed in just 12 days and holds a parsimonious elegance in its directness and durability.

Unfortunately and paradoxically the construction was hampered by funding and bureaucratic delays resulting in a hardly rapid two-year procurement. The manner in which the community has embraced this now rather permanent ‘transitional’ building has reinforced its qualities and intent to become a focus for the ultimate rebuilding of the Cathedral in the Square and a beacon of the rebirth of the city as a whole.

The Asahi Kindergarten by Tezuka Architects is the reconstruction of a kindergarten in a monastery lost in the tsunami of 2011 that also serves as a living memory to the collective loss of a community. This UNICEF-funded project focuses on the future of the region by building on the strong legends and stories that underpin the culture of the town. The focus of the narrative of the project are the massive trees with trunks up to 5 metres (16 feet) wide that were choked by the seawater during the months after the tsunami. These iconic trees were religious symbols apparently planted in 1611 in the Daiyuji Temple at the top of elevated ground after the last big tsunami exactly 400 years prior. Ancient legend has it that then the monks saved many villagers by convincing them to head to the temple, and in 2011, once again, retreating to the temple saved many lives.

The dead trees have been milled into massive beams and columns and also into smaller elements such as handrails. Traditional wood details and old methods of building were used to drive the connection with the history of the place. During construction, the community and the monks became increasingly involved as the narrative behind the

architectural response became evident and the deep connection with the place was affirmed. The architects describe the building site becoming a focus of attention for people during the reconstruction efforts of the town, with the local residents meeting at the unfinished kindergarten to stand under the huge roof of the pavilion, much like the canopy of the trees from which they were made, and sit on the steps and look back to the landscape. Now complete, the kindergarten has become a focus of the hope of the children, but also of the next chapter of the story of this land.

In Australia the bush fires of 'Black Saturday' in February 2009 had a devastating impact on the small community of Kinglake, east of Melbourne, with the loss of 124 lives and destruction of the town. A temporary village of donated housing was assembled on a park – essentially small mining company sheds with kitchenettes, beds and air-conditioning – to house families affected by the extreme trauma of the fire and the significant loss of property and loved possessions.

The provision of base accommodation was paramount, but the social space was not considered a priority for budget expenditure. Recognising this, a team of architecture students led by Silvia Acosta from Rhode Island School of Design, Adrienne Benz, and Ross Brewin from Monash University set about the design and construction of a community barbecue shelter. The timber pavilions were largely fabricated off site from donated timber, timber shipping pallets and roof sheeting. Innovative yet simple structural solutions enabled all work to be done by hand with mostly donated tools and largely unskilled student labour, and completed in just 12 days. The pair of elegant forms provides a performance space, protection from the weather and seating for the residents of the village. Their function and aesthetic allowed a point of special, but normalised, activity as the town rebuilt itself around them. Five years on, the temporary village is gone, the park restored, but the shelter remains as a small piece of temporary architecture that serves as an unheralded monument to the endurance of the people of the town.

Architects have made a significant contribution in each of these situations, and their design research, strategies and skills can make a demonstrable difference to everyday life. The projects represent what could be seen as a generational change in architecture's attitude and approach to the challenges of the contemporary world. Making 'buildings' for people reveals a Generation X understanding of the political structures that enable the creation of the work in collaboration with NGOs, foundations and government. Young architects utilise the immense reach of social media to frame the discussion. The breadth and depth of the activities of these venturous practitioners should be applauded, but the reality of their architectures is implicit in the temporal nature of their conception and the apparent ease with which their elegance and simplicity is embraced by permanence. AD

Note

1. Catherine Slessor, 'Affirmative Architecture: The Power of Architecture to Heal Division and Improve the Lot of Making', *Architectural Review*, 1177, March 1995, p 25.

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Lasting Impressions

Pop-Up Culture by HWKN

Matthias Hollwich

In an age of competing online media, visibility and presence is everything for a brand. **Matthias Hollwich**, co-founder of the New York-based practice HWKN, describes how pop-ups can provide a vital 'touch-point' for companies' brand campaigns. When placed in a prominent urban venue, they create a highly experiential, physical focus. With the right degree of 'Tweetability', this is heightened further as they become a potent social media tool for communicating a 'brand's "cool" factor'.

HWKN,
Wendy, MoMA PS1,
New York City,
2012

During the summer of 2012, Wendy was activated in the courtyard of MoMA PS1 where she provided shade, wind, rain and music, and cleaned the air with her fabric coated with titania nanoparticles.

Let's face it, in the end every building could be considered a pop-up. Buildings come and go, categorised only by the portion of time they remain in dialogue with their surroundings and the people that engage with them: a church may be built to leave a legacy, a family home to be shared with future generations, and a retail experience may be created only for a few years, days or even just hours in order to generate awareness and revenue.

The use of pavilions and pop-ups for commercial interactions is certainly not a new concept. They have played a role in the growth of international trade since the French Industrial Exposition of 1844 took place in Paris and the first world expo in 1851, titled 'The Great Exhibition', in London brought people together to promote new products, inventions and brand identities of entire countries. (It has been suggested that the Great Exhibition was Britain's response to the French to communicate its position as a global industrial leader).

Today the marketing teams behind both major and emerging brands use pavilions and pop-ups as a unique way to raise awareness, communicate with their audiences and ultimately generate sales. For the public they present another touch-point to evaluate brands and products through experiential design and act as a measuring stick of a brand's 'cool' factor. For architects they present opportunities to experiment and play by a whole other (and much smaller) set of rules that in turn can enable the profession to grow through inventive approaches, concepts and use of materiality.

HWKN,
UNIQLO Cubes,
New York City,
2011

Once a cube is dropped into its location, a section of the form slides open like a vault, inviting people to come and visit, try on clothes and purchase the treasures that lie inside. These pop-up stores showcased UNIQLO by forming simple volumes with high-tech gridded surface cladding.

OMA,
Prada Transformer,
Seoul,
2008

The Prada Transformer temporary structure has four sides – a circle, cross, hexagon and rectangle – each of which can host a different type of activity. Cranes lift and rotate the structure onto each side.

Elmgreen & Dragset,
Prada Marfa,
Marfa, Texas,
2005

The structure of this permanent installation art piece resembles a Prada store. Though it is made of architectural materials, it functions more as a sculpture than as a real building.

Nothing Is Off Limits

Pop-ups and pavilions allow architecture to occupy spaces that otherwise would be off limits. Temporary structures can sneak into public plazas, museum courtyards, rooftops and national parks. They are welcome guests, as there is an understanding that they are an architectural moment only for an agreed period of time. In 2011, HWKN designed six pop-up cubes for global clothing retailer UNIQLO that changed location throughout New York on a weekly basis. They visited the Meatpacking District where they connected with a temporary roller-skating rink the practice created on the edge of the High Line, eventually all ending up on 5th Avenue in front of UNIQLO's newly opened store. A spectacle within the urban fabric, their bright glowing exterior always set new scenes between themselves and the urban heritage around them. As temporary experiences they allowed HWKN to play limbo with the heavy red tape of construction in New York City.

Rules Were Meant to be Broken

Depending on the project and as long as there is a safety strategy developed, a temporary building does not necessarily have to comply with all building codes. In 2012, HWKN won the MoMA PS1 Young Architects Program, a high-profile international competition judged by a selection of deans of architecture schools, editors of architectural publications and curators from MoMA PS1 and the Museum of Modern Art (MoMA) in New York, and Rome's National Museum of 21st Century Arts (MAXXI), who each year select one firm to produce a temporary outdoor experience for PS1's 'Warm Up' summer-long music series.

HWKN's winning design, Wendy, was filed as an art installation to be on-site for just three months. The building was therefore able to use a foundation system of ground screws and off-the-shelf fabric that otherwise would have needed to pass months of testing.

Spillmann Echsle Architekten,
FREITAG Flagship Store,
Zurich,
2006

Shipping containers were stacked to create an observation tower that acted as a landmark signalling the way to the ground-floor retail space.

Gage/Clemenceau Architects,
Nicola Formichetti Store,
New York City,
2011

The architects here immersed shoppers in a kaleidoscope of spiked mirrors and multicoloured lights for Nicola Formichetti's 2011 Fashion Week pop-up, designing a space that glamorously combined elements of retail, museum and entertainment experiences.

Pushing the Envelope

When we know that a building will be there just for a short period of time, we do not have to find consensus on all fronts and can dare to experiment with new shapes, structures and materials to find solutions that could have a more permanent, positive impact on architecture. Wendy was the first building coated with a layer of titania nanoparticles that cleaned the air from the pollutants of 260 cars at any given time. Liberated from tradition, it was therefore able to explore a new attitude towards sustainability, having a positive impact on the environment.

OMA's Prada Transformer (2008), a rotating geometric shape used for fashion shows, art exhibitions and film festivals in Seoul, enabled architect Rem Koolhaas to experiment with a plastic wrapper commonly used to protect ships from the winter weather as a skin for the pop-up building, an application that has huge potential for future permanent structures. Prada was no doubt inspired to commission the Transformer when visual arts duo Elmgreen & Dragset approached Miuccia Prada three years earlier to consult on their Prada Marfa art project – a biodegradable building replicating a Prada retail space located in the Texas desert. Although no Prada products are for sale in the space, the project has generated global awareness for the brand.

A large number of pop-up retail experiences utilise shipping containers for their structural qualities, a particularly fun example of which was produced in Zurich in 2006 by Spillmann Echsle Architekten for the repurposed materials bag manufacturer FREITAG that combined 17 containers to create an 8-metre (26-foot) high retail environment.

HWKN,
MINI Rooftop,
10th Avenue and 36th Street,
New York City,
2008

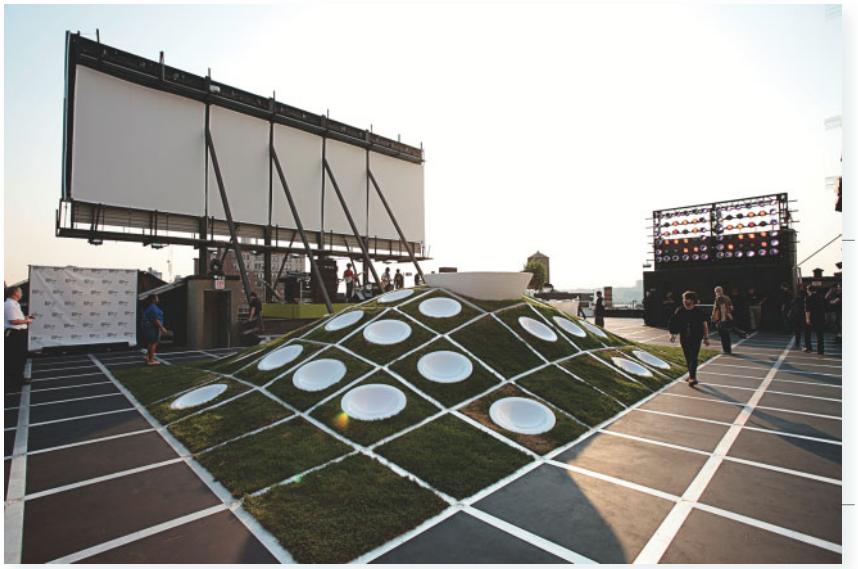
bottom (both): A space for urban taste-makers without logos or branding. HWKN scouted the location and created the design of this temporary event for MINI's 'Creative Use Of Space' campaign. The sheer surprise of encountering a hill on a roof in New York City is heightened by design elements derived from MINI cars that utilise object-in-field design, like deploying brake lights into a field of sheet metal instead of at a seam.

HWKN,
Range Rover Climbing Up,
Meatpacking District,
New York City,
2013

Land Rover North America here teamed up with Architectural Digest and HWKN to create a one-of-a-kind public art installation inspired by the aluminium body of the 2013 Range Rover vehicle. The installation was unveiled in New York City's Meatpacking District in June 2013.

Only While Stocks Last

A building that is with us for a temporary period adds a sense of urgency, a fundamental ingredient in the sales and marketing mix. Placing limited time on people to come and visit also adds press value for brands and the media reporting about the structure from a trending news/event angle. HWKN's Climbing Up (2013) installation for Range Rover was exhibited for two days only, but was part of a social media campaign that lasted well over a month. The campaign allowed people from across the globe to learn about the concept of the pop-up installation as well as details surrounding the design and fabrication processes. Similarly, Kanye West utilised pop-up retail spaces in each country of his most recent tour to market concert merchandise. Awareness of the secret spaces was generated virally via social media posts and word quickly spread; each 'secret' location was visited by thousands who knew the space would only be active for a brief period.



General view of the Exposition Universelle,
Paris,
1889

The Eiffel Tower was originally built as a temporary structure marking the entrance to the Paris world's fair.

Tweetability

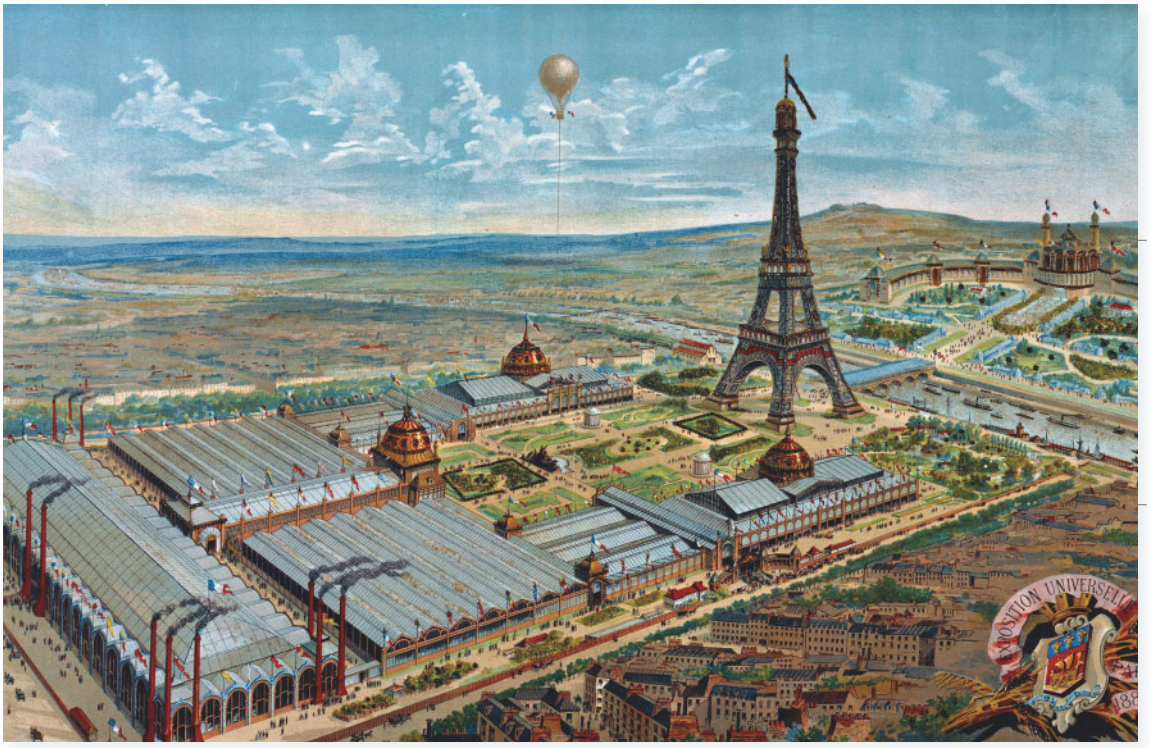
The consumption of architecture today is very different to even five years ago thanks to social media. Now anybody with a smartphone can be a semi-professional photographer and architecture critic, and the term 'tweetable' is now a benchmark for temporal architecture. The 'tweetability' of a project is a form of currency for brands striving for consumer attention through the creation of instantly recognisable forms easily shared on social media platforms.

HWKN strives for tweetability across all of the firm's projects, but particularly for its pop-ups. MINI Rooftop (New York, 2008) and Wendy were both hits that were 'followed', 'liked' and loved by the public and generated huge exposure for both BMW'S MINI and MoMA.

Permanent Pop

Every once in a while, entire temporal projects or elements thereof live beyond their initially planned period. The most recognisable example is the Eiffel Tower, which was originally created solely for the 1889 Exposition Universelle. Granted an off-limits location and breaking many local construction rules of 1887, when construction began, the tower was earmarked for only a 20-year life span. Yet 107 years later it is a source of commerce in itself for France, worth over US$558 billion to the national economy, and a key contribution to the country's brand.

With this in mind, we might be able to push pop-ups out of the shadows of their permanent cousins or, better yet, make the fundamentals of a commercial pop-up strategy the norm for all new buildings – loveable, ground breaking, off limits, tweetable and permanent. Δ



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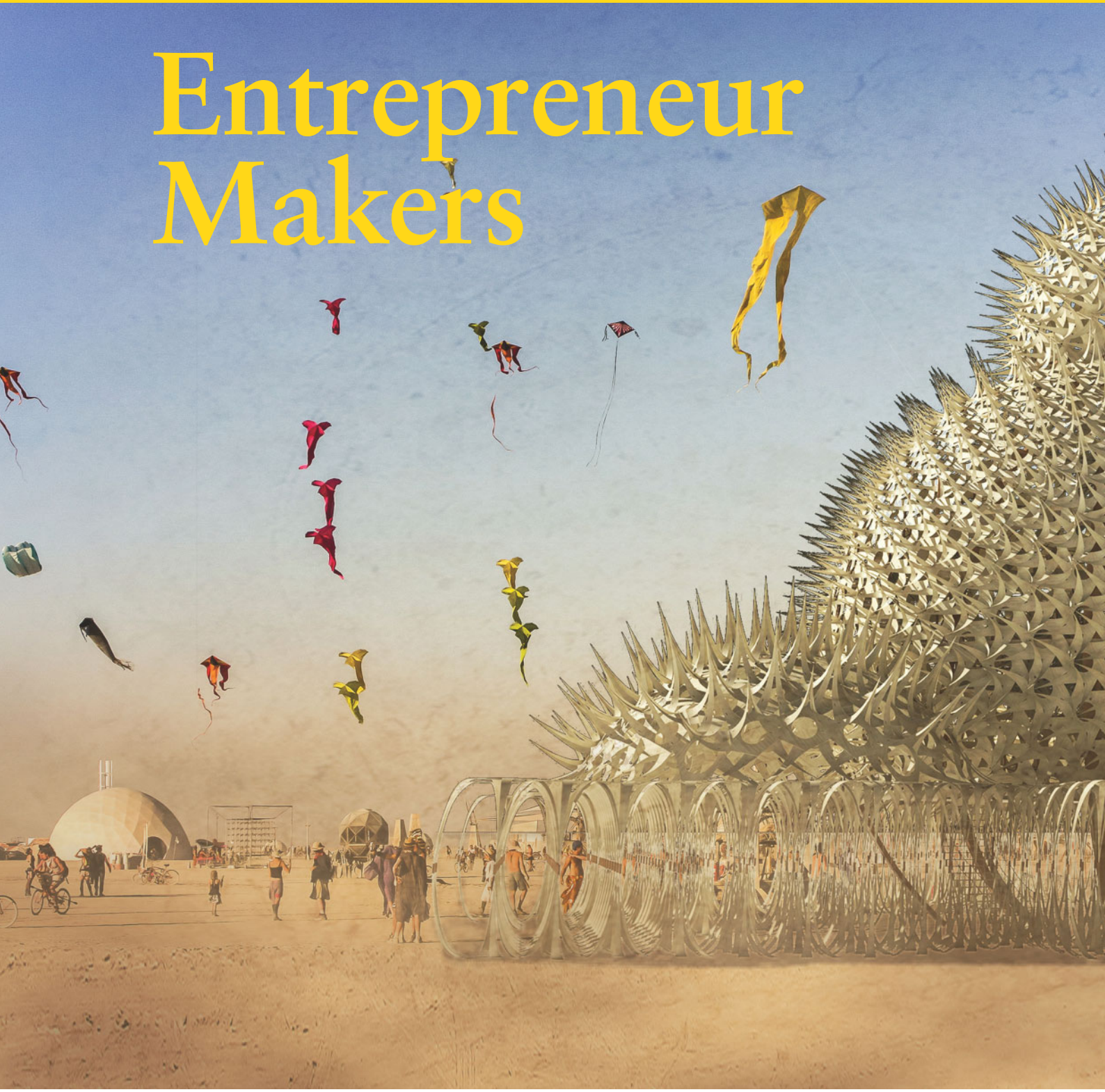
Entrepreneur Makers



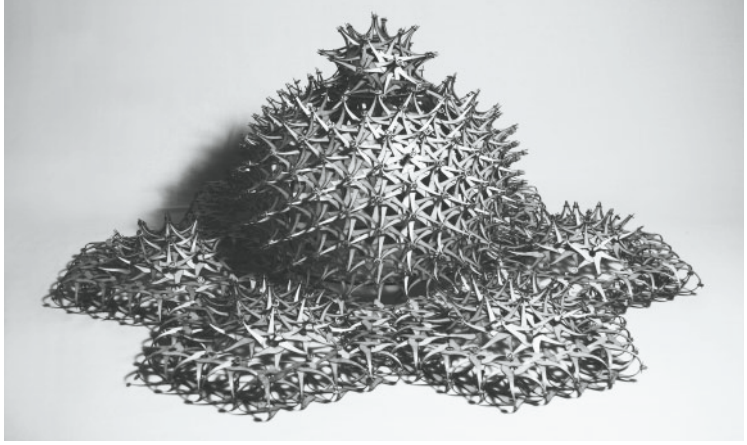
Joe Leach (Diploma Studio 10, University of Westminster), Proposed Burning Man Temple, Burning Man Festival, Black Rock City, Nevada, 2013

A parametrically defined friction-based reciprocal temple proposed as an expressive sacred space. The Burning Man Festival projects were led by Arthur Mamou-Mani and Toby Burgess, supported by Ramboll structural engineers and funded by the Burning Man organisation.

As part of a generation of architects graduating after the 2008 global financial crisis, **Arthur Mamou-Mani and Toby Burgess** developed an ethos of digital self-sufficiency. This is one that they have passed on to their students in Diploma Studio 10 at the University of Westminster, teaching them to self-build using digital fabrication techniques, but also to fund their work through crowdfunding, while promoting it on social media.

Digitally Crafted, Crowdfunded Pavilions

Arthur Mamou-Mani and Toby Burgess



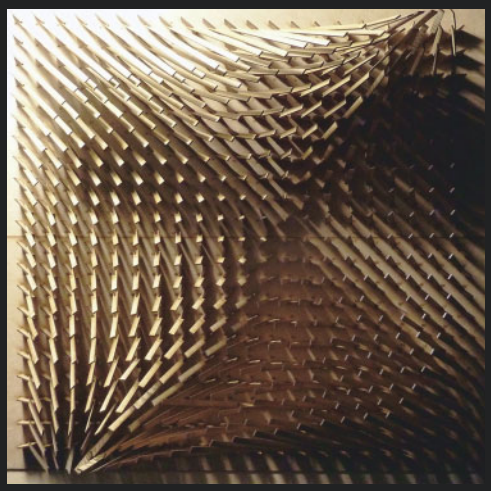
The size of the module is defined by the standard plywood sheet size.

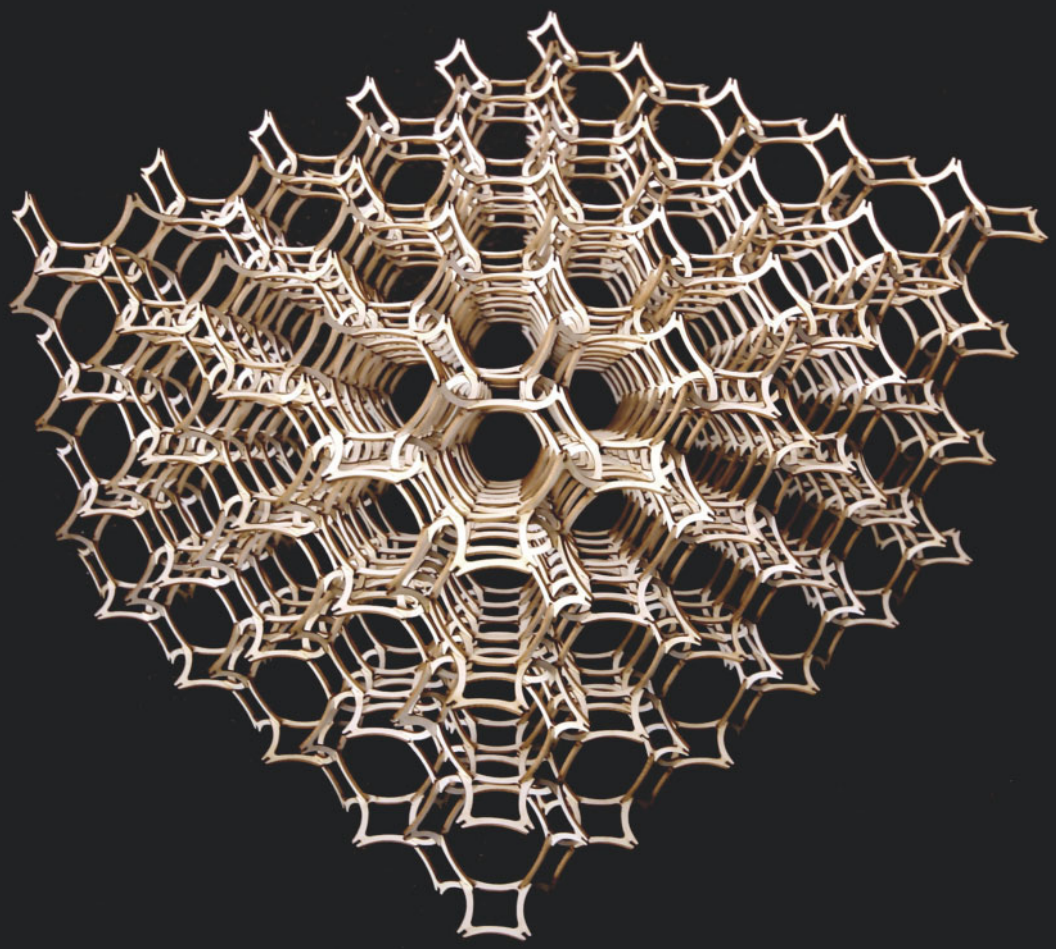
Dan Dodds (Diploma Studio 10, University of Westminster), Timber space frame study model, London, 2013

An impressively strong laser-cut model made of 2-millimetre ($^1/_{16}$-inch) card. The small, four-sided repeated component is based on a 'space-packing' Archimedean solid called the truncated octahedron.

Chris Ingram (Diploma Studio 10, University of Westminster), Proposed Burning Man art piece, Burning Man Festival, Black Rock City, Nevada, 2013

Parametric flow-line study model based on magnetic flow-line vectors redefined as length and angle of timber components.





Georgia Rose Collard-Watson (Diploma Studio 10, University of Westminster), Shipwreck, Burning Man Festival, Black Rock City, Nevada, 2013

Joyful inhabitation of the entirely off-site laser-cut Shipwreck installation built by Westminster students.

As freestanding structures, pavilions are objects of pleasure for architects. They have always been a great vehicle for designers to explore big ideas at the small scale. They offer architects the unique opportunity to push boundaries in terms of spatial and qualitative experience, testing principles of structural and assembly logic unhindered by the constraints of larger projects. This all gives pavilions the potential to be ultimately more innovative, interactive and joyful than permanent buildings.

The global financial crisis of 2008 directly impacted on the construction industry, hitting architecture hard, as well as employment rates in the profession. The young generation of graduates at this time, including ourselves, were among the first to be trained in the then new practice of 'digital fabrication' that included 3D printing, CNC milling and laser cutting coupled with the use of parametric 3D modelling software. Despite coming from prestigious schools such as the Architectural Association (AA) and Bartlett School of Architecture at University College London, we could not find jobs in architectural practice, but had access to the digital fabrication facilities at the universities. In these collaborative hubs of creativity, also known as 'maker spaces', students could connect their digital models with fabrication machines to build innovative small-scale prototypes of all kinds.

The excitement of making at large scale, as well as the speed at which maker spaces allowed students to create and test innovative structures, in comparison to the slow pace of delivering conventional architectural projects, overshadowed the sad economic reality around us, This created a rich and almost immediate loop between the digital and physical. Digital craft allows designers to produce modular systems in which every piece can be different. One can cut rectangular wooden elements of varying lengths, place them at different angles and produce a stunning architectural landscape very cheaply. The intelligence of the system creates its value, not just the material.

Thanasis Korras (Diploma Studio 10, University of Westminster), Fractal Cult, Burning Man Festival, Black Rock City, Nevada, 2013

Below: Assembly by Westminster students and volunteers in tutus of a playful Merkaba climbing frame as part of the Fractal Cult installation.

Bottom: Assembly by Westminster students of one of the four inhabitable laser-cut timber pods based on sacred geometry.

Sarah Shuttleworth (Diploma Studio 10, University of Westminster), Punch-pressed steel sheet study model, London, 2013

The model relied on an inexpensive fabrication process to create double curvature through the application of a specific cutting pattern.

Though these ideas did not need a client, they did require funding, and the recent rise of easily accessible crowdfunding platforms such as Kickstarter means that designers can now reach millions of potential investors in order to realise their creations. Each project can now have many clients, yet paradoxically designers retain more ownership and room for creative expression through this process of seeking funding for their own ideas, instead of just responding to the brief of a single client.

This has been coupled by an increase in maker spaces where designers can access digital tools, driven behind the scenes by the open-source movement where the development of software is now accelerated through interaction with a vast user base. The increased accessibility of parametric software has seen the rise of potential users and demand for maker spaces across the world, which allow designers to directly interact with and learn from the tools rather than solely providing information to and relying on a fabricator. The designer has become the maker.

Now, as studio masters of Diploma Studio 10 at the University of Westminster, we believe in the value of giving students the opportunity to be involved in the whole design-and-build process, and in encouraging them not to wait to be hired, but to actively seek out opportunities to build. We therefore involve them in writing funding applications, liaising with engineers, dealing with logistics, using social media as a tool to create a buzz about their designs, and crowdfunding their projects – ultimately using their own hands to build their own designs as part of a team. This has resulted in, for example, the realisation of three Westminster student projects at the Burning Man Festival in Nevada in 2013, as well as the SunBloc project with students from London Metropolitan University, a solar powered house made of foam as part of the international Solar Decathlon competition that awarded the RIBA Silver Medal in 2012. Projects such as this provide students with an unmatched immersion into the real world, empowering them to recognise that they too can be the new designer makers. AD

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From the Subversive to the Serious

Peter Bishop

COUNTERPOINT
03/2015
No 235

Temporary Urbanism as a Positive Force

Pavilions and pop-ups are most often perceived as standalone objects, but what do transient structures have to offer at the city scale? **Peter Bishop**, Professor of Urban Design at the Bartlett School of Architecture, University College London (UCL), and a director at Allies and Morrison, explores what temporary urbanism can contribute to the wider metropolis. He describes how when they grow out of the best of intentions and are well executed, pavilions and pop-ups can potentially inject joy and delight, enriching an over-planned and over-regulated city.

Recently, *The Guardian* newspaper lamented the creation of yet another pop-up in London and questioned whether or not this particular form of intervention had moved from cutting edge to passé in a decade.[1] There is nothing new about temporary structures or events; as highlighted by Leon van Schaik in his introduction to this issue (see pp 8–15), they have existed in the form of fairs, travelling players and festivals for almost as long as the city itself. The pre-industrial city was in effect a series of buildings, spaces and activities that were often of a temporary nature Indeed, a large percentage of the world's poor live precarious lives in very temporary structures and places, whether it is in the trailer parks of North America, the favelas of South America or the townships of South Africa. So why, suddenly are architects and designers so interested in the temporary, and is this purely a manifestation of a wealthy and indulgent society?

There are certainly a series of factors at play here. The rise of social media and the revolution in mobile communications are having an impact on cities that is moving far faster than policymakers can keep pace with. The economic stagnation in Europe has led politicians and urban policymakers to see the emerging creative sector as a saviour in an otherwise bleak landscape. With this economic change have come societal and political changes. Cyberspace is looser and traditional boundaries between enterprise and culture are altering. This has opened up new opportunities for experimentation. Architects, designers, artists and entrepreneurs are occupying this space and filling it. Temporary interventions, structures and activities can be a powerful force for change. They can also be fun, they can delight, and this can be an end in itself. They do not need to have a utilitarian purpose to be valid activities, but they should, however, sit within a clearly thought-out rationale and, where appropriate, be linked to clear purposeful strategies. If these elements are missing they can run the risk of becoming shallow, facile and meaningless.

Carmody Groarke

The Filling Station

King's Cross

London

2012

A derelict petrol station has been converted into a new public events space and diner-style restaurant overlooking the Regent's Canal.

Making Urbanism Out of the Temporary

There is a debate around whether temporary activities are only a stopgap until something permanent can take place. There is also a rather puritanical argument that temporary activities and buildings are a waste of scarce resources. Temporary urbanism, when properly applied, is a forum for experimentation, for subversion, for prototyping. Underpinning this is a growing recognition that the process and the event are as important as any long-term impact.

Experimentation can open up futures that are different from those dictated by government and corporations and crucially empower individuals and communities. The work of organisations such as the interdisciplinary San Francisco-based Rebar group uses art, design and activism to challenge how we see the city and how we value and use space. When harnessed into thoughtful strategies and tied into meaningful public consultation and participation, temporary works can become powerful change agents in the city, for example the work of muf architects and J & L Gibbons in their Making Space for Dalston project (2009), which proposed 10 strategic themes for improving public space in an area of Northeast London.

Rebar

SOAK

San Francisco

California

2013

left: This Kickstarter project proposes creating a mobile eco-spa out of shipping containers to rejuvenate San Francisco's vacant lots.

What temporary urbanism can do is to intensify the ways in which we use scarce space in the city. It can 'democratise' spaces that are otherwise destined to remain closed for a period of time. It can create enjoyment and delight. It can start to establish places and locations while development is taking place, as property developers Argent are so ably demonstrating at King's Cross; they commissioned Carmody Groarke to design The Filling Station in 2012, which has transformed an abandoned canal-side petrol station into a temporary restaurant and events space prior to the site's redevelopment as housing. It is in fact interesting to note that the private sector has often seized the initiative in the field for sound commercial reasons.

I am less concerned with the argument that temporary and pop-up structures waste scarce resources. This might be the case with some of the more overblown corporate- and government-sponsored activities (starting with Expos and Olympic Games right down to garden festivals and skating rinks). The majority of temporary interventions, however, are very low-key and often use recycled materials. They also use space that would otherwise be fallow. In terms of cultural strategies it is worth considering the environmental footprint of temporary activities against that of some of the vanity projects that cities indulge in. The ubiquitous opera houses and galleries that mark the aspirations of cities wishing to climb the ladder of global competitiveness have a far higher environmental impact and consume far greater financial subsidies than any number of temporary buildings and events.

Subverting the Subversive

But like all phenomena there can be a more sinister and cynical application. It is unsurprising that the corporate world has latched on to pop-ups in a big way. Pop-up shops selling designer brands and whole designer malls, such as Boxpark in London's Shoreditch, are manifestations of this. The industrial aesthetics of Boxpark ape authentic non-profit cultural initiatives like the nearby Village Underground, which was established in 2007 in the Broad Street Viaduct and an adjacent derelict warehouse, born out of need for affordable, environmentally stable studio space for artists in central London. The marketing consultants have squarely moved on to this turf and it is now even possible to buy 'limited edition' takeaway food. Masquerading as radical, they are in fact no more than another facet of the manipulation of the hapless citizen consumer. The subversive has been subverted.

What is less obvious, and possibly as worrying, is the unthinking application of temporary buildings and events by urban policymakers and practitioners. The pop-up can be fun and it can be an artistic expression or political statement. It need not have a practical or utilitarian purpose, but it should have a clearly thought-through rationale. This is not always the case though. There is a growing tendency for city policymakers to ask for temporary buildings and interventions in the absence of how these may really contribute to addressing the underlying issues. The idea that they are interesting has got through, but the application into strategy has not. Careless inclusion where they serve no purpose is likely to be at best counterproductive and even detrimental. Temporary interventions will not resolve deep-seated structural problems in the city. Half completed then abandoned projects can be an insidious form of urban blight, leaving behind cynicism in the communities where false hopes have been raised.

Creating Conditions for Change

So, temporary urbanism can be a very effective vehicle for change, but is not without its difficulties. In today's fluid world there are real challenges for city governments wanting to harness the potential of the informal economy of pop-ups and temporary interventions. An institution built for government is built around control and regulation. Democratic government is slow, power is diffuse and decision making has to be seen to be based on accountability and consensus (even when it sometimes isn't). Large institutions may be good at many things, but spontaneity is rarely one of them, and their involvement with grassroots activity can mean the kiss of death.

A new approach is required for a less structured, fragmented and entrepreneurial world. Government at city level is increasingly looking at ways in which it can create the conditions for change rather than plan and manage it. Cities need zones of tolerance, spaces that allow activities to take place, sometimes with a little help and encouragement. Arguably cities have always had these. City edges, fringe neighbourhoods are places where changes in the economic and social structure have created spaces and vacuums for new activities to explore and establish bases. The danger for successful cities like London, however, is whether these places will continue to exist in the face of an overheated property market.

Village Underground

Shoreditch

London

opened April 2007

The main arts venue of this East London non-profit is in a renovated turn-of-the-century warehouse that accommodates everything from concerts and club nights to exhibitions, theatre and live art performances. The creative studios are housed on top of this in four recycled Jubilee line train carriages and shipping containers.

We Like Today

Boxpark

Shoreditch

London

2012

Taking East London's creative identity as its point of departure, this shopping mall or 'community of brands' has been created out of shipping containers and an imitative industrial aesthetic.

An over-planned and over-regulated city is a sterile city.

Heather Ring/Wayward Plants

Union Street Orchard

Bankside

London

July 2010

top: Following the London Festival of Architecture 2010, and lasting through the autumn, the site of 100 Union Street on London's Bankside was transformed into an urban orchard and community garden. The site, owned by architect and developer Roger Zogolovich, has been a lido, a garden centre and a temporary bar prior to development.

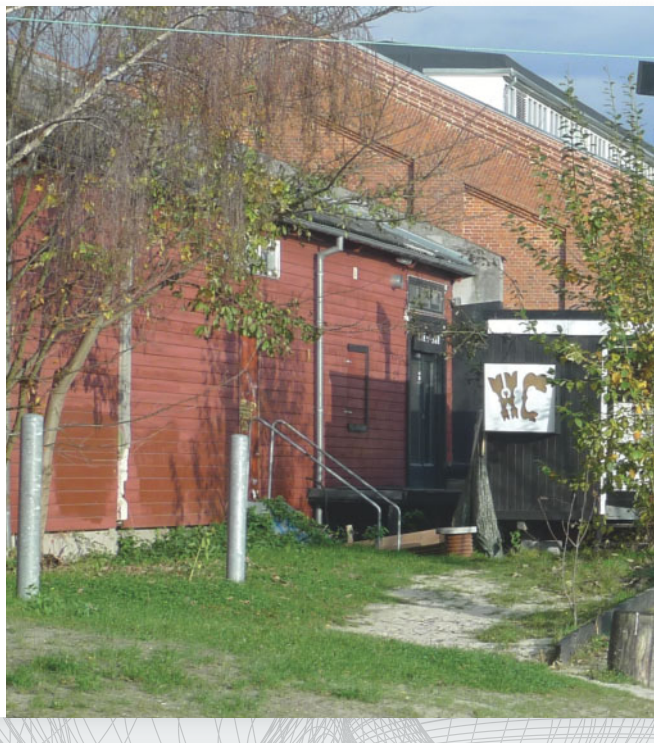
Godsbanen Complex

Aarhus

Denmark

November 2012

right: This creative hub of community workshops and enterprise set up on the site of Aarhus's freight yards is a true 'zone of tolerance', providing workshops, studios, performance spaces, cafe and restaurant facilities for the public.



Can such places be 'manufactured'? This is certainly a challenge where a lot of traditional approaches to masterplans are failing. Simplistic urban forms do not give rise to rich and diverse activities. And neither do the over-elaborated forms of the picturesque espoused by some urbanists. Both attempt a form of hegemony in the city where function is expected to follow, and be completely dependent on, form. An over-planned and over-regulated city is a sterile city. The answer probably lies not in the physical design of space, but in the processes through which cities are created and adapted. It lies in the mindset of landowners (private and public) and it lies in looser forms of control. It is noteworthy that an increasing number of developers and landowners are beginning to grasp the importance of thinking about the design process as being sequential, a series of temporal events, rather than an end-state solution. This notion was pioneered by architect, developer and course director of the London School of Economics' cities programme, Roger Zogolovich, who has encouraged 'the meanwhile' use of land on his site at 100 Union Street in London; it was transformed in 2010 into a thriving, pop-up community orchard, built by over 100 volunteers out of reclaimed and recycled materials.

There are a number of emerging case studies where this has happened with the support of the public sector. The tolerance displayed by the authorities in Berlin, highlighted in the work of Urban Pioneers is a good example. So too is the NDSM Wharf in Amsterdam, where the city authorities had the courage to allow, then support and help the establishment of temporary buildings, events and functions. More recently Scandinavia has furnished new case studies of strategies to foster temporary activities. The Carlsberg Brewery in Copenhagen is a good example of a long-established business organisation allowing use of its sites on the edge of the city centre for a wide range of community activities and small businesses.

A less well-known exemplar is the Godsbanen site in Aarhus, Denmark. This is a remarkable example of a city creating a 'zone of tolerance'. Here the old freight railway station, also on the edge of the city centre, has been converted into studios, performance, event and conference space. The city's Cultural Department also shares the site. The old station buildings have been converted into simple workshops and studios, including a large well-equipped workshop that is open to anyone from the city, free of charge, to use and design and make things in. The workshop is supported by a small staff of technicians employed by the city who offer advice, help and assistance. Elsewhere there are spaces and temporary buildings occupied by a range of organisations and constituting a true creative hub. Apart from support from the City Architect's office there are also close links to the university including the school of architecture. Students are involved in building structures, pavilions, pop-ups and even the occasional parasol.

What this is leading to is an interesting and potentially powerful new approach to the ways in which city spaces are created, managed and adapted. This in turn is creating challenges for architects and other disciplines involved in shaping the city. The traditional boundaries between the professions are blurring and many of the most creative practices at work are truly multidisciplinary, involving artists, theatre designers and entrepreneurs. As far as planning is concerned we should begin to talk about how the city is choreographed and how space is curated, and we should be focusing on strategies that make this a rich, inclusive and creative process.

Optimising on Good Intentions

So are pavilions, pop-ups and parasols good things in the city that are to be encouraged? As with most things it is about the intention and the execution. Where good intention exists, they are positive things to see in the city. They can be useful, they can bring about much-needed change in city fabric, in city function and in perceptions. And they can be delightful, beautiful, thought-provoking and fun. And there is nothing wrong with that. ⍙

Note

1. Owen Hatherley, 'Pop-ups are Papering Over Our Crumbling Social Structures', *The Guardian,* 28 June 2013: www.theguardian.com/commentisfree/2013/jun/28/pop-ups-crumbling-social-structures.

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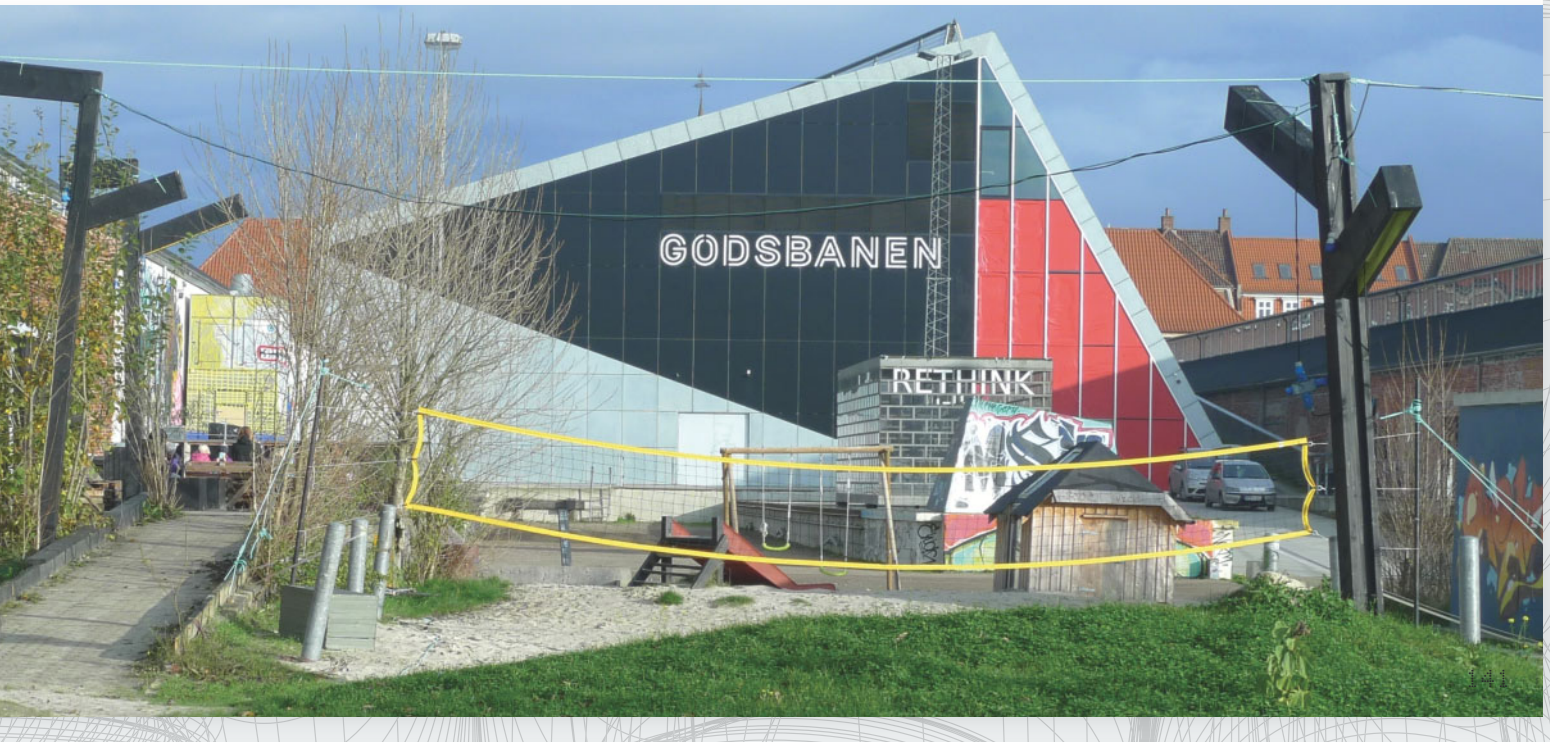

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Dan Hill is a designer and urbanist. He is Executive Director of Futures at the UK's Future Cities Catapult. He has previously held leadership positions at Fabrica, Sitra (the Finnish Innovation Fund), Arup, Monocle and the BBC. As well as working on numerous innovative urban development projects globally, he has written books, essays and articles on the intersections between design, cities, media and technology, and produces the blog 'City of Sound'.

Tom Holbrook is a co-founder of the award-winning practice 5th Studio, a spatial design agency that works across the fields of architecture, urban design, infrastructure and landscape. His design research has developed an approach to strategic thinking that explores the dynamic between architecture and the scale of infrastructure and landscape. The relationship at 5th Studio between research and practice has encouraged design innovation and a fresh attitude towards conservation, environmental sustainability and complex regeneration projects.

Matthias Hollwich is a registered European Architect who has established himself at the forefront of a new generation of ground- and rule-breaking international architects. Before co-founding the practice HWKN, he worked with Rem Koolhaas at OMA in Rotterdam, at Eisenman Architects and Diller+Scofidio. His view that the key to successful architecture lies in finding new and exciting ways to create dialogue and relationships between people and buildings is regularly communicated at events such as TED, PICNIC and as a visiting professor at the University of Pennsylvania. His work is regularly celebrated in leading media outlets such as the *New York Times, Wallpaper** and the *Wall Street Journal*.

Martyn Hook is Professor of Architecture at RMIT University in Melbourne, and a Director of international award-winning iredale pedersen hook architects, a studio practice based in Melbourne and Perth dedicated to appropriate design of effective sustainable buildings with a responsible environmental and social agenda.

Andrea Kahn, founder of designCONTENT, brings 30 years' experience teaching architects, urban designers and planners to articulate, elucidate and graphically demonstrate the merits of strong ideas. Her research revolves around collaboration, and her ongoing research project, Urban-Study/Habits of Mind, examines disciplinary inclinations regarding studies of and on the city. She currently teaches at Columbia University and leads urban design theory and research method workshops for various European doctoral programmes.

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Arthur Mamou-Mani is a French architect and director of the award-winning architecture practice Mamou-Mani ltd. He is a lecturer at the University of Westminster in London and owns a digital fabrication laboratory called the FabPub. He has taught parametric design tools at many leading academic bodies such as the AA and the Bartlett, UCL. His practice is currently undertaking work in the UK, France, US and China. Prior to founding Mamou-Mani in 2011, he worked with Ateliers Jean Nouvel, Zaha Hadid Architects and Proctor and Matthews Architects.

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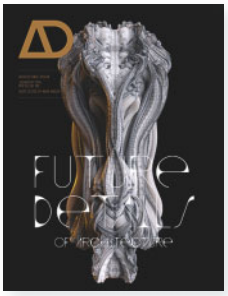

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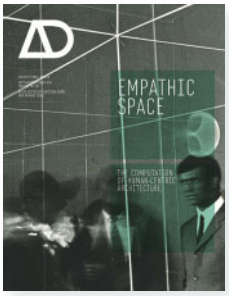

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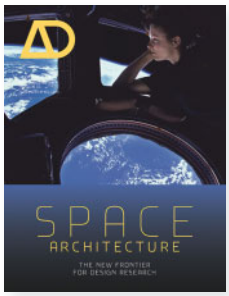

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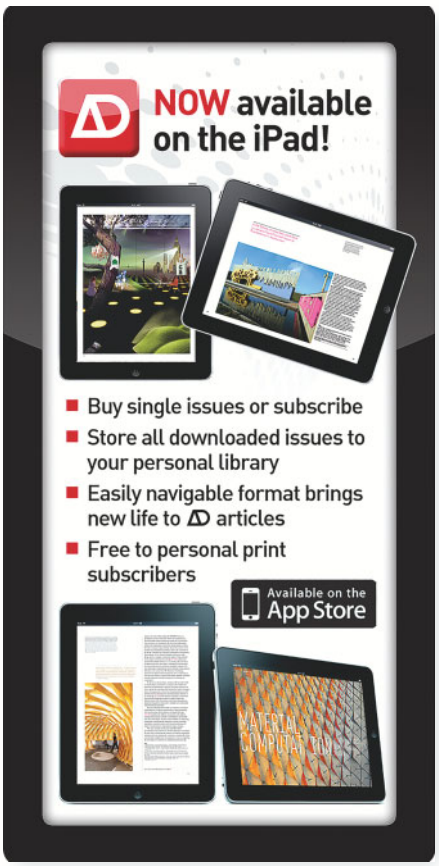

JULY/AUGUST 2015

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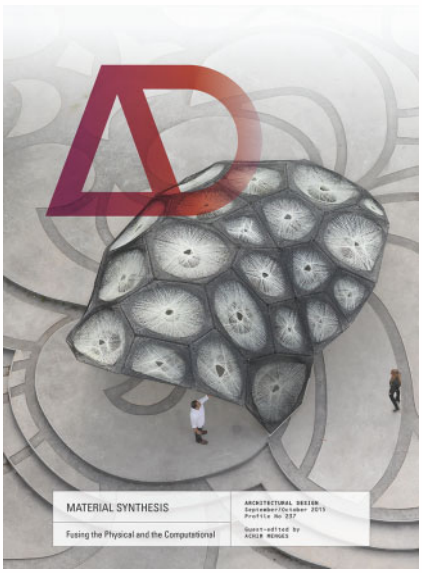
2050
Designing Our Tomorrow

Guest-Edited by CHRIS LUEBKEMAN OF ARUP FORESIGHT + INNOVATION

What are we collectively imagining, and how might it shape our future? Each of the world's most iconic and celebrated structures was once merely the unexpressed idea of a fateful dreamer, a vision to elevate the present environment into something greater. Architects and planners over the centuries have put a stamp upon the planet through the physical manifestations of their belief structures. When we walk through the streets of Paris or Brasília, we experience the worlds envisioned years earlier by Baron Haussmann and Oscar Niemeyer. From visionaries like these, we inherit the grand tradition of dreaming up and asserting positive aspirations for the worlds we create for ourselves. There has never been a time, though, when we have been in greater need of a positive view of tomorrow. There are all too many dystopian views of the story of tomorrow and all too few which offer curious and hopeful glimpses into the world to come. Factors such as the rising wealth gap in many countries, as well as the implications of climate change, ubiquitous data acquisition, and shifting paradigms of nationalism require the input of architects and designers to inspire positive global change. Despite the proliferation of global crises possibly threatening human survival, our current moment provides the opportunity to write a new, positive story about our future. The obstacles in our way have been endlessly discussed. With a focal date of 2050, this issue of AD asks when and how the design community *can*, *should* and *must* be taking action.

Contributors include: Paola Antonelli, Dan Hill, Franz Oswald.

Featured designers: Alfredo Brillembourg & Hubert Klumpner, Mitchell Joachim, SHoP.



SEPTEMBER/OCTOBER 2015

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MATERIAL SYNTHESIS
Fusing the Physical and the Computational

Guest-Edited by ACHIM MENGES

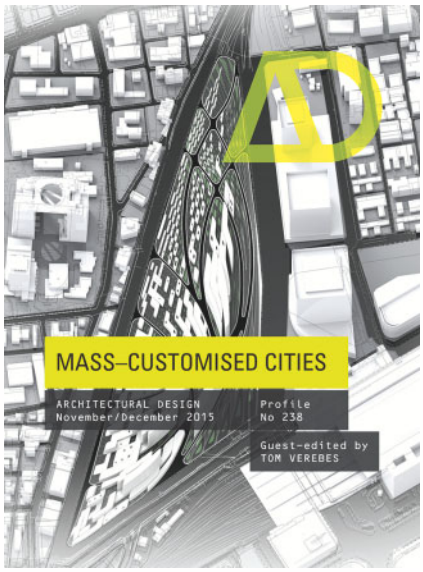
A new understanding of the material in architecture is fast emerging. Designers are no longer conceiving of the digital realm as separate from the physical world. Instead computation is being regarded as the key interface for material exploration and vice versa. This represents a significant perceptual shift in which the materiality of architecture is no longer seen to be a fixed property and passive receptor of form, but is transformed into an active generator of design and an adaptive agent of architectural performance. In stark contrast to previous linear and mechanistic modes of fabrication and construction, materialisation is now beginning to coexist with design as explorative robotic processes. This represents a radical departure from both the trite modernist emphasis on 'truth to materials' and the dismissal of materials by the previous generation of digital architects.

The issue features designers, researchers and thinkers that are at the forefront of exploring new modes of material enquiry and its deep interrelationship with technology, biology and culture. Through their work, which unfolds from multifaceted alliances between the fields of design, engineering and natural sciences, it seeks to trace the emergence of a novel material culture in architecture.

Architectural and engineering contributors include: Sean Ahlquist, Martin Bechthold, Philippe Block, Karola Dierichs, Jan Knippers, Achim Menges, Neri Oxman, Steffen Reichert and Tobias Schwinn.

Scientific and philosophical perspectives provided by: Mario Carpo, Manuel De Landa, Neil Gershenfeld and Thomas Speck.

Features the design research of: Harvard's Material Processes and Systems Group, MIT's Mediated Matter Group and Stuttgart University's Institute for Computational Design.



NOVEMBER/DECEMBER 2015

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MASS-CUSTOMISED CITIES

Guest-Edited by TOM VEREBES

What happens when computational design and fabrication technologies ramp up to the urban scale? Though these innovative production processes are currently now largely limited to small-scale design projects, what will happen when they are applied to the vast scale of the 21st-century world city? Could new technologies enable an important shift away from mass production to increasingly bespoke and custom-designed systems? The introduction of standardisation and mass production processes in the 20th century saw the industrial city take on a repetitious and homogeneous quality through the duplication of component parts. Today non-standard, bespoke systems hold out the promise of realising a distinctive urbanism; characterised by the differentiation of serial production and the variation of simple parts that should lead to a more complex and compelling whole. Given the current pace and rate of urbanisation in Asia, the mass customisation of the city is set to have imminent and far-reaching practical consequences for the rest of the developing and developed world.

Contributors: Donald Bates, Michael Bell, Martin Bressani, M Christine Boyer, Mark Burry, Kenneth Frampton, Jeffrey Huang, Branko Koralevic, Jerry Ku, Neil Leach, Elena Manferdini, Rob May and Philip Vernon

Architects and designers: Archi-Union Architects , Arup, Contemporary Architecture Practice (CAP), davidclovers, E-Grow, Gramazio & Kohler, OCEAN CN and Rocker-Lange Architects.

PAVILIONS, POP-UPS AND PARASOLS

The Impact of Real and Virtual Meeting on Physical Space

Guest-Edited by
Leon van Schaik and Fleur Watson

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Around the world, a new architectural form is emerging. In public places a progressive architecture is being commissioned to promote open-ended, undetermined, lightly programmed or un-programmed interactions between people. This new phenomenon of architectural form – Pavilions, Pop-Ups and Parasols – is presaged by rapidly changing social relationships flowing from social media such as Facebook, Twitter and Instagram. The nexus between real and virtual meeting is effectively being reinvented by innovative and creative architectural practices.

People meet in new and responsive ways, architects meet their clients in new forums, knowledge is 'met' and achieved in new and interactive frameworks. This contrasts bluntly with the commercially structured interactions of shopping malls and the increasingly deliberate interactions available in cultural institutions. These experiences imbue a new type of client; casually engaged, flocking, hacking, crowd funding and self-helping.

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