Sophia collection is specifically designed to address theoretical work, and it aims to be the publishing medium for a set of exploratory and critical texts on image in the broad sense, i.e. comprehending the worlds of design, photography, film, video, television and new media. We are interested in making Sophia a *mentis instrumenta* capable of extending our critical knowledge and questioning the universe of image in an innovative way.

The collection, which welcomes several academic works, will also be an important publishing medium for theoretical work coming from the R&D center – CEAU / FAUP.
The purpose of Sophia Collection is to publish a set of theoretical and critical texts about image In book format. These texts can either be taken from articles of authors who participate in our anual International Conference or with articles submitted by authors coming from national and international R&D centers, through our call for papers. The aim is to challenge different artists and creators to publish original articles, reviews, book reviews and other texts of interest and value to this collection.

Designing Interiority – shelter, shape, place, atmosphere

SOPHIA VOLUME 5 ISSUE 1 2020

scopio EDITIONS

Visual Spaces of Change

Designing Interiority – shelter, shape, place, atmosphere

Guest Editors
Fátima Pombo (UA / DECA | ID+)
Silvina Félix (UA / ESAN | ID+)

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SOPHIA

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Introduction

About the International Conference for the 5th issue of Sophia Journal

Pedro Leão Neto

The International Conference on the 5th issue of Sophia Journal, which took place at FAUP, opened a new cycle of international forums, henceforth to be held annually, and taking up the theme and topics examined in Sophia for each year.

Sophia Journal's International Conference presented both a live and videoconference program organized by CEAU / FAUP, in partnership with UNIZAR and DECA / ID – U. Aveiro. The event was broadcast live online, encompassing a rich and diverse program: (i) a series of videoconferences; (ii) the roundtable launch and presentation of the 4th issue of the peer reviewed journal Sophia: ''Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image''; (iii) the presentations of articles of the 5th issue of Sophia Journal: ''Visual Spaces of Change: Designing Interiority – shelter, shape, place, atmosphere''; (iv) the launch of the open call for papers for the 6th issue of Sophia Journal: ''Visual Spaces Of Change: photographic documentation of environmental transformations''; (v) the announcement of the awards of the International Competition of Ideas: Exhibition and Mobile Projector and the Visual Spaces of Change exhibition, developed for this conference and for the spaces of FAUP, where new contemporary photography projects will be communicated, as well as a new exhibition structure that was awarded with the first prize in the International Competition of Ideas: Exhibition and Mobile Projector.

The objective of these international forums is to promote the reflection and debate on the universes of Architecture, Art and Image, addressing various issues transversal to the worlds of Photography and Architecture, and exploring how the image can be a means to cross borders and shift boundaries between different disciplines.

This event provided the opportunity to visit the exhibition of the Visual Spaces of Change Projects developed for this conference using FAUP's interior and outdoor spaces, featuring novel projects in the new exhibition modular structure, which awarded the first prize to Sérgio Magalhães representing *studium.creative studio*.

The Visual Spaces of Change research project proposes a visual communication strategy based on the development of contemporary photography projects that reflect upon different dynamics of urban change to open new horizons of public intervention in the public space.

Wilfried Wang (UTSOA) O'Neil Ford Centennial Professor in Architecture at the University of Texas at Austin and Guest Editor of Issue #6 of Sophia journal: ''Visual Spaces of Change: photographic documentation of environmental transformations'' announced the open call for

this 6th issue of Sophia journal. This issue will bring together photographers and researchers who make significant contributions to these discussions, including the material processes of creating, managing and interpreting sets of documents. We are interested in material processes where photography is explored as a significant research tool for critical and innovative views on architecture and urban transformation in their expanded fields and contextualized by larger systems: cultural, political, artistic, technical, and historical dimensions.

Finally, some words about the published content in Sophia's other sections besides the peer reviewed articles, with the former having been integrated into the journal's structure as a way of enrichening the publication with diverse viewpoints from experts in the field and other types of readings apart from the articles from the call.

Thus, we present in *Featured Texts* the magnificent interview of Danish Designer Hans Thyge entitled *The Power of Imagination* by Guest Editor Fátima Pombo which offers valuable insight into the process and tools of this designer's professional practice. Next are two probing critical texts, each written by a different architect curator – Nuno Grande and António Choupina – both of whom are very close to the work of Pritzker architect Álvaro Siza. Their readings focus on Siza's architecture when analyzing two photography series by Mark Durden and João Leal from the collection "The Idea of Álvaro Siza". These series focused on the *Carlos Ramos Pavilion, Bouça Council Housing Project and Serralves Museum*, published in a special edition of scopionewspaper, and both Nuno Grande and António Choupina offer a differentiated understanding of Siza's oeuvres and his mastery of light and shadow, which the lens of the two photographers have so well conveyed.

In *Reviews* we have Mark Durden's remarkable text "Light Catcher" that tells us how the performances of the photographer Peter Finnemore reveal his relationship to the medium of photography and the way he apprehends and plays with light.

Finally, in the essay "About the book: A Talk on Architecture in Photography" the editor of scopio Editions starts by contextualizing the upcoming book "*Valerio Olgiati – Bas Princen. A Talk on Architecture in Photography – Images from Valerio Olgiati Personal Archive and Photographs by Bas Princen*" to be published in 2021, which is based on the last Duelo/Dueto conference of Architecture, Art and Image (AAI) series that took place at the Casa das Artes and the work that followed with the authors. The physical books about these Duelo/Dueto conferences, for their part, offer the reader an understanding of what was discussed and debated coming from a different perspective, affording each viewer the proper time for deeper thinking.

Looking back on the past year, we would like to thank all those who have contributed to this Sophia journal.

Our thanks go out to all authors, editors, reviewers, and readers of Sophia.

Editorial

About the 5th number of Sophia, Visual Spaces of Change: Designing Interiority – shelter, shape, place, atmosphere

Fátima Pombo

To dwell and to build is not an art, is not a technique, but a realm where things belong. This is a statement addressed by Heidegger in Bauen Wohnen Denken, his text more connected with architecture that is more contemporary than ever. In effect, two questions as What is it to dwell? and How does building belong to dwelling? are intertwined with others like How to dwell in the current world? and How to give form to the quality of dwelling? The responses should point out again to Heideggerian's line of thought: 'Only if we are capable of dwelling, only then can we build'. He pushes the argument to the limit adding that dwelling is to conciliate 'earth', 'heaven', 'the mortals' and 'the gods' (the divine). To dwell and to build should be the preservation of such square. It is remarkable that Heidegger's writings on this topic, that stimulated and still stimulate the architectural debate, were strongly influenced by the philosopher's life in the Schwarzwald, close to the village of Todtnauberg. In Heidegger's Hut (Adam Scharr) the hut in which Heidegger lived in for five decades, since he ordered its construction in 1922, is described, as well as the bonds he created with the landscape and all environment. The hut was a place for him to dwell and to think, because both belong together and were mutually influencing body, feelings and sense of place. And if Norberg-Shulz left the phenomenological legacy of the genius loci as the spirit of the place, with its particular atmosphere and fundamental implications for building, genius loci within Heidegger's thoughts on building, dwelling and thinking recall the sense of protection and of sacredness of a place like the one called home. Life in balance with the spirit of the place showed Heidegger that the emotional space is measured very differently from space measured mathematically. And to build and to dwell are activities with a significant order that resonates in mind, body and spirit.

For phenomenology, place is not just the geographic or topographic location, but consists of effective elements such as materials, form, texture, colour, light, shadow playing together. The interdependence of all those elements, along with others allows the opportunity for some spaces, with identical functions, to express diverse architectural features and therefore countless atmospheres to perceive, enjoy and cherish. 'Sometimes I can almost feel a particular door handle in my hand, a piece of metal shaped like the back of a spoon. I used to take hold of it when I went into my aunt's garden. That door handle still seems to me like a special sign of entry into a world of different moods and smells. I remember the sound of the gravel under my feet, the soft gleam of the waxed oak staircase, I can hear the heavy front door closing behind me as I walk along the dark corridor and enter the kitchen, the only really brightly lit room in the house', confesses Peter Zumthor.

On the shoulders of these inspiring ideas and experiences, the plot for the 5th number of Sophia was designed. It called original articles that discuss the core of interiority in architecture as a matter open to diverse ideas and practices in the realm of built space to be experienced by its dwellers. Interiority to be argued as a dimension that differentiates a place of a non-place. The non-places are spots with which the individual does not create any relation; they are transit-places without memory, identity, history, personal construction, references, emotions of which solace is not a minor one. Interiority claims that kind of space that accommodates thoughts, dreams, nightmares, intimacy, changes, silence, noise, neurosis...life. Shelter, shape, place, atmosphere portray scenarios that enhance experiences, events, occurrences beyond the functionalistic rhetoric enveloping them.

All the texts that compose this issue display the strong insights the authors chose to approach the proposed topic. They trigger new thoughts and new questions. Three articles and an interview appear as the hard core of this volume.

Preserving heritage through new narratives: designing a guesthouse within a cross-disciplinary team from Pedro Bandeira Maia and Raul Pinto discusses a very demanding design program of transformation of an interior space from a former pharmacy to a guest house in a historical building from the nineteenth century. The article exposes the methodology followed by a cross disciplinary team debating the project's narrative illustrated with very expressive images.

The role of architecture in an engaging and meaningful experience of the physical exhibition from Bárbara Coutinho and Ana Tostões evolves from the main argument that the physical exhibition is the immediate way to encounter the arts in line with the phenomenological understanding of the aesthetic experience. It recalls the inspiring role of exhibition designs of Frederick Kiesler, Franco Albini and Lina Bo Bardi as examples to contrast with the growing process of digitalisation and dematerialisation of the involvement with art. Authors address then the reasons why for contemporary times it is important that an exhibition is designed to be a physical matter between spectators and art.

The need for Shelter. Laugier, Ledoux, and Enlightenment's shadows from Rui Aristides and José António Bandeirinha discourses about the human need for shelter as the essence that defines the discipline of architecture. This approach is developed within an historical framework, namely referring the legacy of Laugier and Ledoux intertwined with philosophical and political issues. Based upon these reasoning, the authors go further and tackle the architecture's role regarding shelter in contemporary times.

The interview The Power of Imagination made to Danish Designer Hans Thyge is an exciting journey to pertinent themes thought from the professional practice of a designer who after 30 years in design still believes in the use of a pencil and a paper to sketch and to imagine. 'Interiors' is central in this storytelling as a challenge to create spatial experiences and staging atmospheres. Also his own house, designed by him, is a key moment to make special considerations regarding dwelling and building.

We are very thankful for authors' contributions and vivid minds.

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Preserving Heritage Through New Narratives: designing a guesthouse within a cross-disciplinary team

Pedro Bandeira Maia and Raul Pinto

Abstract

The following article describes the ongoing interior design project that accommodates a guesthouse in a historical building located in the city of Coimbra in Portugal. It focuses on the importance of generating new narratives to maintain the original nineteenth century building's essence, when changing the architectural program, from a pharmacy on the ground floor and residences in the upper floors into a single guesthouse.

We present the design-led methodology focused on the importance of generating narratives as a foundation to achieve a common goal while working in a cross-disciplinary team. In this context, the designer not only has the role of the form-giver, but also becomes the mediator between matter and form, the team leader, and the forecaster of the user's emotional experiences.

When adapting client's brief into a tangible outcome within a team that crosses various areas of expertise (in this case: architecture, design, engineering, archaeology, conservation, and restoration), the importance of generating an open concept that can adapt to the evolving context, becomes key to meet client's expectations. This article intends to contribute to the discussion of the designer's elastic mindset as a binding tool between actors and contexts, towards an outcome that acknowledges the importance of the contribution of each one when looking for enriched results. Therefore, it questions what is gained and what is lost by setting aside the classic design fundamental principles and by focusing on design as a managing tool between data and the involved actors for an enriched outcome.

As a main conclusion, it underlines the importance of generating a strong narrative with an open outcome to bind all stakeholders to a common goal through the designer as a project leader.

Keywords: interior design, interdisciplinary, narrative, experience, heritage

Pedro Bandeira Maia (1975) opened in partnership with Raul Pinto the design studio *EstúdioAma* in 2003, focused on interior and product design. In 2002 he completed a degree in Equipment Design (EUAC-Coimbra), having followed a 6-month internship at Dâmaso Vidros de Portugal S.A. In 2006 completed postgraduate studies in Engineering Design (IST-Lisboa), in 2009 finished a master's degree in Aesthetic Communication (EUAC-Coimbra), and in 2011 obtained the title of Specialist in Product Design (IPC; IPL; UALG). In 2019 finished a PhD in Design at the University of Aveiro with the title "For a biological-inspired interaction design" focused on interaction design based on biological behaviors (with an emphasis on the product). He has been a professor since 2007 (I.P. Coimbra; I.P. Cávado e do Ave; U. Aveiro), currently teaching in the Degree of Art and Design (IPC) and in the Master in Design and Product Development (IPCA). He is member of ID+ (Institute of Research in Design, Media and Culture at the University of Aveiro and University of Porto).

Raul Pinto (1978) opened in partnership with Pedro Bandeira Maia the design studio *EstúdioAma* in 2003, focused on interior and product design. In 2003 graduated in Product Design (ARCA-EUAC). In 2009 received his M.Sc. in Engineering Design (IST) and in 2011 the title of Specialist in Product Design (IPG; IPL; IPVC). Was Project Manager (Design Led Developer) at Design Factory Aveiro in Creative Science Park. Working as a lecturer since 2010 at IPG, IPV, UA in Portugal and currently at IEU in Turkey. He is currently a PhD candidate at the University of Aveiro where he is studying and working with biological generative systems, looking for alternative production tools aimed at customization.

Introduction

The following article presents the design-led interior design project entitled the *Soporific Guesthouse*, for a small hotel that was commissioned to a design studio based in Aveiro[1], Portugal. The intention is not as much to present the project itself, but to describe the tools used to design and manage the process of converting an existing building into a specific functional and aesthetic program within an interdisciplinary team.

The following article begins by portraying the context of the existing building and identifying the respective project team, continues by describing the architectural program that serves as the basis for the different design options. It follows with a theoretical reflection on the role of the designer as a project leader in an interdisciplinary team, and on the importance of having an elastic-mind to bind all team members in pursuing a common outcome.

After the introduction and theoretical considerations, the article illustrates the importance of building a joint narrative that offers coherence to the design team and presents open outcomes as an opportunity to give priority to common goals over personal expectations.

The article continues by describing the architectural program and how the initial base narrative was materialized into the project, concluding with a reflection on the importance of the presented design-tools in keeping the team focused on common results.

Context

The project takes place in a building that dates to the second half of nineteenthcentury, located on Ferreira Borges street, n° 135 to 139, in the city of Coimbra in Portugal. This edifice is one of several buildings that are part of the historic center of the city. Its original format was composed by commerce on the ground floor, and residences from the 1st to the 5th floor, having been the 4th and 5th floor added subsequently to the original construction, and of which there weren't any official records in the city hall. Due to several interventions undergone over time, often taking place without proper monitoring, the building was losing some of its original characteristics, especially regarding its main facade and exterior windows. At the initial point of intervention, it was at high risk of collapsing, as are many other buildings in the surroundings. It also presented serious structural problems and pathologies associated with abandonment, mainly caused by infiltrations resulting from the degradation of the roof and the external windows, revealing the need for an urgent intervention.

1 Estudioama based in Aveiro is a product and interior design studio, founded in 2003 by 2 partners (Pedro Bandeira Maia and Raul Pinto).

It is important to note that the building is integrated into an area of the city with archaeological importance and is considered a real-estate with relevant cultural and historical heritage. Moreover, it is linked to the application of the University of Coimbra to become a UNESCO World Heritage Site. (fig. 1)

Team

The project was developed, from the beginning, by a team with different expertise that had never worked together. The disciplines of interior and product design were supervised by Estudioama, architecture and engineering by the architect Cátia Fernandes, graphic design by Estudioama and Aleksandra Kosztyła, archeology by Luís Fernandes, and in a final stage conservation and restoration by Raquel Misarela.

In this document, we will put emphasis essentially on the interior design process and on the tools implemented to manage the project from the concept to the final outcome. We will also intend to explain how design worked as a mediator between the requirements of each area of expertise and the common goal, by keeping a homogeneous design language, handling personal interests, and managing expectations.

[Fig. 1]
From left to the right: facade of the building; main entrance; interior furniture of the ground floor; main staircase.
© Arch. Cátia Fernandes, 2018.

1. User expectation as the program for the design brief

The project brief is the result of the intended user experiences discussed by the client, architect and the design team in the preparatory meetings.

As an overview, the architectural program proposed a spatial reorganization to provide the building with the requirements and characteristics necessary to function as a guesthouse. The ground floor, where previously was located a pharmacy, and the upper floors, where were several housing apartments, were to be transformed into a single guesthouse with a common language. The program intended to transform the ground floor into a reception area and the top 5 floors into 7 suites and 2 dormitories, respecting and valuing the existing structure and elements, as well as recovering a part of the original decorative elements.

Specifically, and within the scope of the interior design project, the reorganization and spatial qualification (interior compartmentalization) were programmed to maintain the existing high ceilings, furniture, staircases, and fresco paintings. The only deep structural intervention was imposed on the attic, which until now functioned only as a storehouse. This top floor was redefined by adding skylight to guarantee sufficient light to the future room, and by extracting part of the existing roof to make a terrace that aimed to be a chillout point with the view of the city of Coimbra.

The defined program had in its core the recovery of the main staircase that worked as the soul of the building, connecting the 1st to the 5th floor. The connection from the ground floor to the 1st floor was made by an old spiral cast-iron staircase, that did not fulfill the safety requirements in the legislation, and for that reason the intention was to recover it just as a decorative element that preserves its original language, integrating it in the interior design language.

After several meetings of the client and the design team, the final program defined the ground floor as a reception area with a small lounge and a bar open to the public, and a second space that would work as a distribution area with the access to the stairs and elevator. The latter includes a small support kitchen, and works also as a small private lounge for the guests.

The rooms situated on 1st to 5th floor and facing the main façade should be suites with a distinctive language, but without excessive luxury. The rooms facing the interior façade, that overlooks an interior courtyard, were to be transformed: the 1st and 2nd floors into dormitories, with at least 3 single beds; and on the remaining 3rd, 4th, and 5th floor into suites with an informal and relaxed language. Within the scope of the outdoor spaces it was planned to requalify the light vent into a patio, as well as to open the roof of the 6th floor into a terrace.

The general aesthetic approach was to introduce contemporaneity to the existing space, valuing the building's past and respecting its history, identity, and memory.

2. Design as a mediator

The "Design Dictionary: Perspectives on Design Terminology"[2] starts the definition of design by stating that it is "impossible to offer a single and authoritative definition". Thus, it is common sense that "design is intrinsic to human behavior" and that it is an "attitude to understand the everyday, to anticipate and react on it"[3]. Alice Rawsthorn explains that every change that humans impose on themselves or on their surroundings is an act of design, but that this is done instinctively[4], indicating that design pre-exists the word (as do most things), and, more importantly, the profession. Victor Papanek reinforces the idea that design is basic to all human activity, from "composing an epic poem" to "baking an apple pie" or "educating a child", adding that it is not only about "conscious [acts but also any] intuitive effort to impose meaningful order"[5]. If design is correlated to the process of how humans yield change, and if humans are evolving cultural beings, the way we perceive and instigate change, and consequently, how we design and understand design is an evolving cultural concept too.

This mindset brought forward the idea that all the stakeholders involved in imposing change onto the existing building should be considered as valid active voices in the design process. Client, contractor, architect, graphic and interior designers were integrated as active elements of the design team, and this generated the need to coordinate and manage both professional and non-professional "change enforcers" into the design process. In this case design can be perceived on different levels: as a professional form giving activity that mediates between matter and form, as a team leader by overseeing the project coordination, and as a facilitator between stakeholders. We consider this approach to be design-led, seeing that it keeps the consumers' expectations and behaviors as the focus guideline for the design team and uses design tools such as Customer Journey Map, Personas and Image Boards to generate a common language and goals.

When problems are very hard to formulate, generate open solutions and need a holistic approach to be tackled, they are normally referred to as "wicked problems"[6]. Cross-functional collaboration teams that grapple these problems by viewing them as something integrated in a complex system instead of something on its own, tend to be more successful and the outcomes generally lead to a more multidimensional approach. To understand the complexity of a "wicked problem", its interacting and intertwined processual events, a system should not be dissected

2 Erlhoff, Michael and Marshall, Tim. Design Dictionnary: Perspetives on Design Terminology (Berlim: Birkhäuser, 2008), 102.
3 Boelen, Jan and Sacchetti, Vera. Designing Everyday Life (Zürich: MAO,Ljubljana and Park Books, 2014), 19.
4 Rawsthorn, Alice. Hello World: Where Design Meets Life (London: Penguin Books, 2013).
5 Papanek, Victor. Design for the Real World: Human Ecology and Social Change (Chicago: Thames & Hudson, 1985).
6 Rittel, H. W., & Webber, M. M. (1973). Dilemmas in a general theory of planning. Policy Sciences (4), pp. 155-169. doi: https://doi.org/10.1007/BF01405730

but be given a valid solution, in the same way as a random phrase of a book should not be expected to grasp the whole narrative. The system must be seen as broadly as possible, and in most of the cases the solution resides in the shifting of the system from one state to another.

''Design thinking''[7] is commonly referred to as a creative form of complex problem solving within cross-functional teams where collaboration between many fields of expertise is considered as a key factor. In this context, designers' ability to facilitate and mediate is core to a successful outcome[8]. In this case design facilitates the communication in the ambient where you can find barriers that derive from specific terminologies and language styles and helps to respect personal goals within a common goal, raised as the main concerns for the designers as project leaders.

Cross-functional collaboration can be approached in many forms, depending on the alternative ways of interaction between disciplines. Multidisciplinary, transdisciplinary, and interdisciplinarity are referred to as forms of *knowing*, *acting*, and *thinking*[9].Multidisciplinary denotes coming together of different disciplines, while transdisciplinary refers to deep integration of the different disciplines into one, and interdisciplinarity is considered the term to represent the problem solving through close collaboration between more than one discipline[10].

2.1. The importance of interdisciplinarity?

Paulo Parra[11]mentions that the areas of Human Body Sciences, Natural Sciences, Material Sciences, but also Human Sciences produce knowledge that, crossed with design, allows to build the project culture at the service of humans and their quality of life, in harmony with the environment in which they live. This vision, centered on the sharing of concepts and knowledge, promotes different angles of observation and enhances the quality of the design project, as well as the development of new and different solutions that can promote a multi-experience that is physical/material/tangible but also sensorial/immaterial/intangible.

In the development of interior design it is presented as essential to promote close interactions within the different areas that contribute to the final project, but also, whenever possible, to cross areas that traditionally are not directly related, but that can add creativity and innovation, promoting the project's ability to ''tell an unexpected story'' and avoiding a common vision of

7 Brown, T. (2008). Design Thinking. Design Issues, 2, pp. 5–21.
8 Sanders, E. B.-N., &Stappers, P. J. (March de 2008). Co-creation and the New Landscapes of Design. Codesign, 1, pp. 5–18.
9 Bordkar, P. (2000). Design as Problem-Solving. Em R. Frodeman, & J. T. Klein (Edits.), The Oxford Handbook of Interdisciplinarity (pp. 273–287). Oxford: Oxford University Press.
10 Dykes, T., Rodgers, P., & Smyth, M. (June de 2009). Towards a New Disciplinary Framework for Contemporary Creative Design. CoDesign, 5, pp. 99–116.
11 Parra, Paulo. Design Simbiótico: Cultura Projectual, Sistemas Biológicos e Sistemas Tecnológicos (Tese de Doutoramento, Universidade de Lisboa, Faculdade de Belas Artes, 2007).

spaces and objects. More specific fields of design compete for this purpose, such as interaction, experience, emotion, and behavior design, that result from different areas of the cognitive sciences, being subsequently reinterpreted under the lens of design and transported to the design ecosystem. In this sense, interdisciplinarity in design can generate new approaches to the existing or future challenges by enhancing divergent thinking. De Bono[12] refers to this strategy as ''Lateral Thinking'', arguing that creativity and innovation are excellent tools for progress, suggesting the need to look for alternative paths that enhance responses from the obvious methods of thinking. It is in this context that interdisciplinarity moves, giving identity to the project, since it comes from the characteristics, perspectives, territories of knowledge, and experiences of each of the contributory areas that, combined, end up producing a differentiated project vision contributing for ''(...) connecting the unconnected in unusual ways (...)''[13].

In this project the intention was to promote this collaborative approach, intersecting personal contributions from each stakeholder into a single unified design proposal, and to see design as a mediator between disciplines as will be described further on in the document.

2.2. Design tools

The customer journey map – defining and mapping the future customer's experiences – is a core to the success of a business that is dependent on how each customer communicates their personal experiences to others on accommodation-booking digital platforms. This tool proved its importance by building a common mindset for the design team – the guesthouse should offer different experiences for different clients, and the pre-existing pharmacy should be reflected visually and emotionally in each space differently. Furthermore, the rooms were not to be perceived as mere accommodations, but as personalized sleeping prescriptions[14].

Personas - were generated to consolidate the customer journey map (or maps). ''Each map should represent a journey specific to a persona''[15], in this case 3 *Personas* were generated based on the cities' tourist's records: 1st - the small groups of young travelers that is city hopping, looking for cultural and social interactions towards intense experiences; 2nd- the romantic couples focused on each other, seizing intimate moments; and 3rd- the globetrotters, traveling alone or in pairs, exploring local cultural peculiarities. For each of these three personas, a Journey Map was planned, from the moment of their arrival at the guesthouse, passing through their check-in process, and how each room would be attributed to them based on

12 De Bono, Edward. Lateral Thinking: A Textbook of Creativity. (Penguin Books, 2009).
13 Woolley-Barker, Tamsin. Teeming: How superorganisms work to build infinite wealth in a finite world (Ashland, Oregon: White Cloud Press, 2017), 154.
14 Martin, Bella and Hanington, Bruce. Universal Methods of Design (Beverly, MA: Rockport Publishers, 2012).
15 Ibid, 197

their sleeping habits and/or disorders. Like in a pharmacy, prescriptions are attributed based on one's personal symptoms. Some rooms have calming ambiences and an infusion known for its relaxing properties would be waiting for them, and its smell would invade the room, while others have soothing sounds and placebo sleeping tablets made of candy. Each persona helped to grasp a set of goals, expectations, tasks, and key interactive moments.

Image boards – multimedia mood boards using collages and drawings were created for the design team to define different ambiences for all personas' accommodations, without losing the overall general concepts and aesthetics. Image boards worked as an internal tool that allowed all stakeholders to gain a tangible grasp of the intended design. During the construction process it worked as a visual reminder, keeping focus even when unexpected events occurred. This tool worked also as an element of client engagement, allowing him to actively participate in the decision making beforehand, lowering the possibility of disappointments and last-minute changes[16].

"Open" Double Diamond – for the building that is located in a site considered by the city municipality as historical and cultural interest, the traditional way of approaching a design methodology, where one is guided through a set of steps from challenge to outcome, was not seen as a valid approach. The building itself was an organic element that was still to be fully understood and the project would be under the subjective analysis of the city planning department inspectors. Instead of the traditional one, an open strategy was put in place, where the process leads from challenge to a scenario for possible outcomes, instead of just one fixed. This strategy proved to be beneficial not only because it minimized frustrations (seeing that the project was not focused on a fix goal, but on an array of possibilities), but also gave the design team an opportunity to react to the building's idiosyncrasies. Image boards were useful to build the scenarios and kept changes in context. Keeping the four stages of the Double Diamond methodology – Discover, Define, Develop and Deliver – where Discover and Develop are divergent thinking moments and Define and Deliver are convergent acting moments. In this project, Deliver was also kept as open as possible. The main goal of not converging the Deliver stage to one closed outcome is based on the idea that user feedback will be seen as a tool to constantly update the experiences[17].

2.3. An elastic mindset as a binding tool between actors and contexts

Now, more than ever, the bulk of the material world's "form giving process" is the result of a multidisciplinary collaboration, where design has an important role and is seen as an independent discipline. It contributes to a better understanding of the relation between pre-conceived ideas and a final form.

16 Ibid
17 British Design Council. (2016). Eleven lessons: managing design in eleven global brands.

Design is "mediation between different spheres", that occurs between areas of knowledge, "it is concerned with style and utility, material artifacts and human desires, the realms of the ideological, the political and the economic, [...] it serves the most idealistic and utopian goals and the most negative, destructive impulses of humankind", therefore it can be metaphorically described as "a discursive practice" that results in material and immaterial artifacts that are a metalanguage of human behavior[18]. Being "an expression of purpose[19], when design is "isolated from people and the everyday environment, [...] the designed object becomes a fetish"[20]. The designer, in this sense, is and will always be a coauthor of the material world's form giving process, may it be by dialoging with other areas of expertise, technological apparatus, organic spontaneity or the transcendental.

Keeping an elastic mindset, and by elastic we mean the ability to resume original shape after stretching or compressing, designers can stretch out into different areas of expertise, they can easily empathize with different "Personas" and situations, forecast the material and immaterial implications of a certain decision, and still keep the ability to compress back into the original brief. In this project, design is positioned as a mediator between different languages of each specific area of expertise by looking for common grounds between them, and by extracting unique points of view into the pre-established aesthetic language. In this situation design acts as a facilitator between the existing building and the client's expectations, by constantly giving a visual dimension (through sketching and rendering) that allowed the client to understand the implications of the different solutions to a given problem. It also replaced a fixed-ended conceptual narrative with an open narrative that helped manage expectations without exceeding the initially set budget.

2.4. Designer as mediator between matter and form

Design, in its traditional role, embodies ideas through matter, "and designed objects are [constantly] redefined through new understandings of the relationship between the material and immaterial aspects of design"[21]. Being a material, "the matter from which a thing is or can be made; [the] physical substance in general, as distinct from mind and spirit"[22], means that the uncovering of new materials or new ways to conform and inform the existing ones, will result in new ways of making things. Design, as Klaus Krippendorff writes in *The Semantic Turn: a new foundation for design advertises*, is not just about making things but fundamentally about

18 Walker, John. Design History and the History of Design (London: Pluto Press, 1990), 09-14
19 Eames, Charles. 1972. "Design Q & A". (Youtube, 05:29. https://www.youtube.com/watch?v=bmgxDCujTUw)
20 Walker, John. Design History and the History of Design (London: Pluto Press, 1990), 58.
21 Caccavale, Elio, and Shakespeare, Tom. Thinking Differently about life:Design, Biomedicine, and "negative capability", 2014. In Yelavich, Susan andAdams, Barbara. Design as Future-Making (New York: Bloomsbury Academic,2014).
22 Oxford University. (s.d.). Definition of Material in English (Accessed September 2, 2018. https://www.lexico.com/en/definition/material).

"making sense of things, [...] the products of design are to be understandable to their users"[23], thus design is not only required to apply new materials, but is essentially compelled to mediate materials into meaningful comprehensible artifacts.

Going into the origins of the word matter, we arrive at the Latin *mater* (mother)[24], suggesting that matter perceives and "generates" the materials and the forms to come, and that in some sense the (mother) matter itself influences the final form. This idea is an old one, the sculptor Michelangelo Buonarotti stated that "every block of stone has a statue inside it, and it is the task of the sculptor to discover it. I saw the angel in the marble and carved until I set him free"[25]. This sustains the idea that matter influences the outcome even before it exists, this might be through its physical characteristics or through the author's subjective interpretation of what that specific matter wants to be.

"Everything is made from something" and not only does "the material itself convey messages, metaphorical and otherwise, about the objects and their place in a culture" but also is a reflection of sociocultural and economical aspects that drive one material forward in detriment to others[26].

The intervened building was looked upon not as a decaying vessel to be hollowed out, but rather as a baseline for the construction of a narrative that focuses on its ethos by bringing to evidence its intangible qualities. The existing architectural and structural elements were seen as important as the details that remained from its previous functions. The multicompartment furniture with its array of glass jars, the fresco on the ceiling, the spiral cast iron staircase, and the inner courtyards, are examples of elements that are embedded in the story of what the building was and should keep being. Design became a mediator between matter and form.Color and light were the main instruments to translate the existing characteristics into the new program. Blending the new with the old was achieved by focusing or dimming light upon specific details, and also by using blocks of bright colors to overlap the existing pastel ambiance. Some constraints were imposed onto the design team by the city municipalities' planning department inspectors. The cast iron staircase did not fulfill the safety requirements imposed by today's regulations and had to be removed for the municipality to approve its fire escape plan. The staircase, having been identified as a core symbolic and aesthetic element, was not removed physically but rather functionally. With minor interventions, it became a structural element to the new staircase that was built to satisfy the needed requirements. The overlapping staircases are representative of how design combined old and new languages and materials into a new dialect that became the conducting wire that adapted the existing requirements to the new ones.

23 Krippendorff, Klaus. The Semantic Turn: A New Foundation for Design (New York: Taylor & Francis Group, 2006), 16.
24 Oxford University. (s.d.). Definition of MATTER in English (Accessed December 8, 2017. https://www.lexico.com/en/definition/matter).
25 Parker, Nils. 2013. The Angel in the Marble: Modern Life Lessons from History's Greatest Sculptor (Accessed January 12, 2018. https://medium.com/@nilsaparker/the-angel-in-the-marble-f7aa43f333dc).
26 Freidel, Robert. Some Matters of Substance. 1993. In Lubar, Steven and Kingery, William. History from Things: Essays on Material Culture (Washington: Smithsonian Institute, 1995, 41-50),42

Humans have a perceptual experience of what matter is, and this perception is limited to a very specific scale and context. One can say that matter is revealed to us through the constant interactions that occur between the matter which defines our physicality and everything else, and that our comprehension of it is limited to our brain's ability to process the information that is sent to it by our senses (our physiological ability to provide data by stimulus)[27]. This also signifies that most matter can be mediated into being perceived in one way or another. In this practical case, we believe that by looking at the raw matterto be worked on empowered the design team to see beyond the building as one functional artifact. Instead it was approached as an amalgam of elements to be emphasized, trivialized, or repurposed as one. The term "amalgam" looks to suit the design approach, seeing that it did not only combine the existing with the new but in this case intertwined both into one single artifact that, somehow, lost their time-related barriers. As it is the case of some fresco paintings that dilute into the new inbuilt ceiling.

3. Project – the Soporific guesthouse

3.1. The importance of building a narrative in interior design

Sikes and Gale[28]describe human beings as storytelling creatures, who perceive the world and things through the construction of narratives to explain and interpret events both for themselves and for others. In this sense, the narrative takes humans to extrapolate beyond reality, makes them dream or enchant through a universe of ideas, images, visions, offering an alternative path to the "raw" and immediate reality. This imaginative capacity is the quest to tell a story, which gives meaning to the inexplicable, to what does not exist yet, is nothing more than an attempt by man, as Sartre[29] claimed, to create a world that is not of this world.

We must, however, consider that, despite the ethereal character of metaphor and poetics, they decisively influence design of alternative universes, with an impact on human behavior, contributing to the intersection of the dimension of experience, emotion, and behavior with the design.

Regarding the application of the narrative in design, Erickson[30] argues that the stories provide a good first step in what is important, from the users' point of view, allowing the designer to understand their context and, therefore, providing the premises for further exploration. Erlhoff

27 Pfaffmann, Carl. 2017. Human sensory reception (Accessed 22 July, 2019. https://www.britannica.com/science/human-sensory-reception).
28Sikes, Pat and Gale, Ken. Narrative Approaches to Education Research, Faculty of Education, University of Plymouth, 2006. In Tully, Robert. "Narrative Imagination: a Design Imperative," Irish Journal of Academic Practice: Vol. 1: Iss. 1, Article 8, 2012.
29 Sartre, Jean Paul. The Psychology of Imagination, L'imaginaire: Psychologie phenomenologique de l'imagination, Gallimard, 1940, translation published as The Psychology of Imagination, Philosophical Library, 1948. Accessed May 15, 2020 from: http://plato.stanford.edu/entries/sartre.
30 Erickson, Thomas. Design as storytelling (Interactions, 1996).

& Marshall[31] identify the open incorporation of the narrative as a characteristic of contemporary interior design, evident in several commercial thematic spaces where it is increasingly common, a fun and less linear approach to the narrative, giving as an example the project of two stores in Akita, Japan, AZB – x-Compiler and x-Assembler – that reference Japanese toys and robots. They also consider that the narratives can be extracted not only from cultural icons but also from the design typologies themselves, such as the Claska Hotel in Tokyo, where the project is based on the cutting of silhouettes of appliances on the walls of the hotel rooms.

In this way, the narrative applies to the design of spaces where language, as Tversky and Lee[32]claim, provides a systematic descriptive structure of the space, conveying its idea. Given that, a space is schematized similarly in language and cognition. In this sense, the power of language itself, as a tool to build the imagined space, should not be underestimated.

According to the aforementioned, it became imperative to design an elastic narrative, that would conceptually guide the project, provide an explanation, and spread a seductive discourse of the options taken, promoting, simultaneously, the involvement of the client. It is from that moment that meaning emerges.

The building is marked by the ground floor space that in recent decades has been a well-known pharmacy in the city, both for its iconic interior with wood furniture and wall covering, and for a richly fresco painted ceiling, that makes an immediate flashback connection to the history of the space. The exploration of the building, when still vacant, revealed the existence of an array of visual and material references abandoned by the former owners, such as pharmaceutical labeled bottles, compendiums, or different instruments for medicine making. Realizing the potential of this material, the design team decided that it should be incorporated into the project's narrative. (fig. 2)

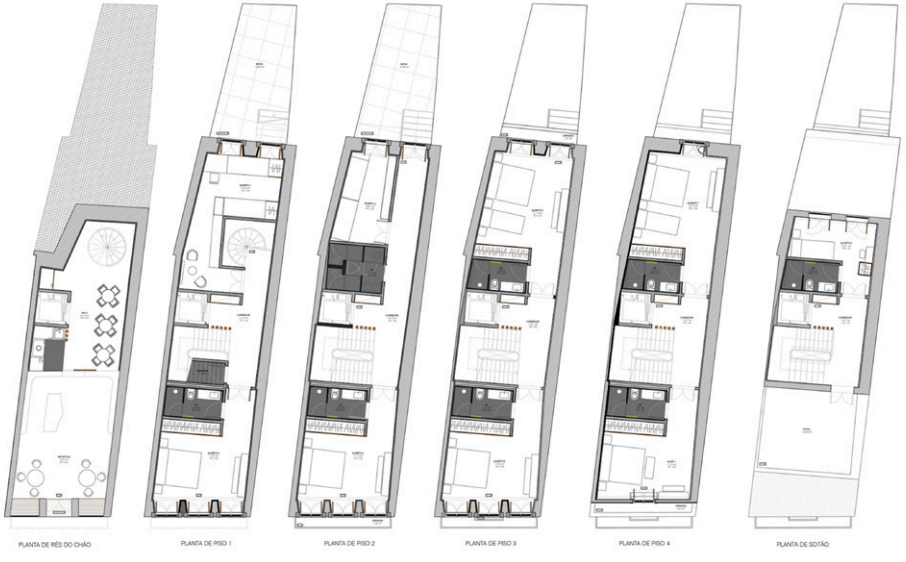
In this way the space, which exuded identity and memory, led to the exploration of the pharmaceutical imagery of ancient recipes, the meticulous manipulation of substances, their colors and shapes, or the use of the ancestral knowledge related to the natural substances. It was intended to preserve the history of the place in a dialogue with the language and the design requirements that, in essence, are linked to the pharmacological universe of substances of well-being, rest or relaxation.

31 Erlhoff, Michael and Marshall, Tim. Design Dictionnary: Perspetives on Design Terminology (Berlim: Birkhäuser, 2008).
32 Tversky, Barbara and Lee, Paul. 1998. How Space Structures Language (accessed 5 June, 2020. https://www.researchgate.net/publication/221104021_How_Space_Structures_Language)

[Fig. 2]
Pharmaceutical labeled bottles.
© Aleksandra Kosztyla, 2020.

3.2. Phase 1 – Project narrative

This phase of interaction with the client corresponded to the presentation of the proposed narrative for the development of the project that would fuse the client's imagination and bring together the ideas and premises of the future works, justifying the design options throughout the process. The basis for the construction of the narrative was the need to urgently give a homogeneous meaning to the interventions that would be necessary to carry out on all 6 floors, offering rhythm, dynamics, and diversity on each floor, but that simultaneously would found points of contact between all, to offer a coherent final result. (fig. 3)



[Fig. 3]
Floor plans.

With the aim of emphasizing the pharmaceutical history of the building, and taking this as a starting point, we worked keeping in mind that those who arrive (clients) want to relax and have comfort to sleep. Flowers with soporific properties, such as poppy, bell, hops, valerian, and chamomile, were defined in each floor as an conceptual image reference that would "induce sleep". Meanwhile it was defined that the common areas of each floor would be neutral, the predominant colors of each soporific plant would provide the chromatic reference for the rooms, as well as offer numerous visual options for its decorative elements (furniture, textiles, coverings, graphic compositions). They also showed potential to contribute to the definition of the elements that would inhabit each room, since the project goal is to potentiate experiences of the clients, contributing to the development of the sensory aspects of each room (soaps, sweets, flowers, etc.). (fig. 4)

[Fig. 4]
Diagram with soporific plants, colors and room name´s.

With regard to the design for the experience, authors like Bill Buxton[33] or Paola Antonelli[34] consider that nowadays more and more experiences are designed, and not mere products or spaces. Nathan Shedroff referred in 2001[35], and it remains true today, that the discipline of design of experiences is so new that its own definition is in flux and can encompass traditional and established disciplines as diverse as theater, storytelling, interior design, architecture, among others. Clarifying the concept, Shedroff[36] defines experience design as an approach oriented to the creation of successful experiences, and not about mediation of the environment, which includes analysis and design in the three spatial dimensions: time, five common senses and interactivity, to which the value for the client, the personal meaning and the emotional context are added.

In this project, the previously referred customer journey map offers triggers to help create new experiences, introduces costumer to the guesthouse narrative, and tries to build an individual experience, since we all feel, hear, and interpret differently.

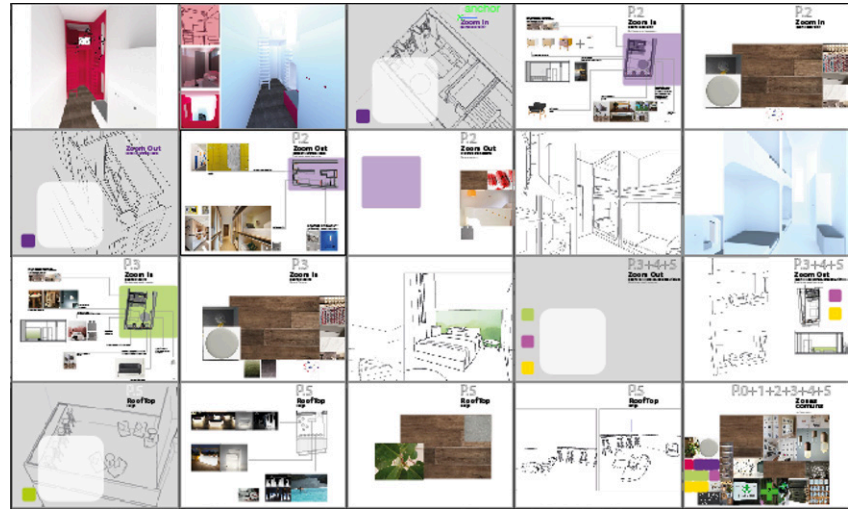
In order to differentiate the rooms, names were given, inspired by the different types of medication (effervescent, elixir, capsule, syrup, powder, extract, emulsion, lotion, and tincture), which should "work" in an abstract way (vapors, drops, bubbles, dust, etc.), being free of the evident visual and chromatic references, to leave space for the soporific substances to work.

3.3. Phase 2 – Project's book

From the beginning the objective of this project was to value the building and existing decorative elements and to preserve its original design, thus contributing to the appreciation of the. In that thought, the existing flooring in oak and handrails were recovered after the necessary treatments. The existing header, as well as the original footer, were also maintained, after the appropriate restoration.

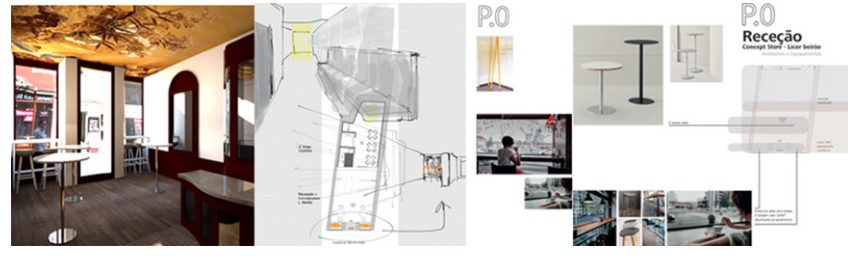
The second phase corresponded to the materialization of the initial ideas proposed in the narrative and the consequent functional, technical, aesthetic, and decorative decision-making. (fig. 5)

33 Buxton, Bill. Experience Design vs. Interface Design (K. Christensen, Ed.: Rotman Magazine, 2005).
34 Antonelli, Paola. 2007. Paola Antonelli treats Design as Art, TedTalks (Accessed May 15, 2012. http://www.ted.com/talks/lang/por_br/paola_antonelli_treats_design_as_art.html).
35 Shedroff, Nathan. Experience design (Indianapolis, Indiana, USA: New Riders, 2001).
36 Ibid



Ground Floor

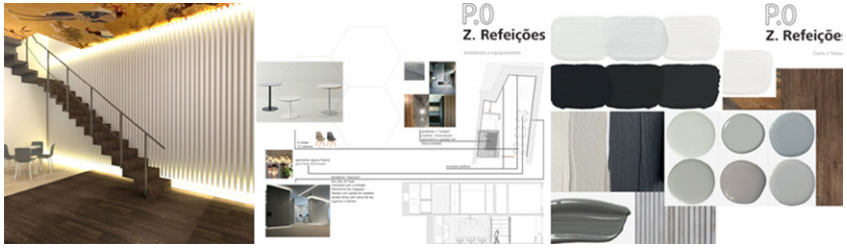
We intentionally kept the interior of the first ground floor space (reception and lounge-bar) intact by adding only counters in the window areas facing the street, so you can contemplate the dynamics of the downtown while waiting or having a quick drink. (fig. 6)



[Fig. 5]
Part of project book

[Fig. 6]
Studies for the Ground floor.

The second area provides access to the stairs and elevator and includes a small lounge with a kitchen hidden behind a wooden slat. It was decided to introduce vertical elements, lacquered in white, to enhance the wall that supports the new stairway to the 1st floor, also functioning as indirect lighting of the space, eliminating the need of any suspension lamp. (fig. 7)



From the design perspective, the ground floor had 3 elements that were the soul of the space and that had to be maintained and enhanced: the fresco ceiling, the entrance furniture, and the iron spiral staircase.

The ceiling of the ground floor is covered with the fresco paintings that represent motifs alluding to the medicine, composed of 2 female figures (goddess Minerva), floral decorative elements, and other elements such as utensils used to produce drugs. Originally painted with oil paint, now it was restored with acrylic, and became the main and iconic element of the entrance space.

[Fig. 7]
Studies for the Ground floor.

[Fig. 8]
Fresco paintings on the ceiling and restauration of the fresco paintings. © Authors, 2020.

The furniture, of the same age as the building, was restored and electrified inside the glass doors and on the countertop to continue to function as an exhibition window and to provide ambient lighting. (fig. 8)

The design often had the function of questioning the most immediate solutions and challenging all the parts involved in the project in the search for less obvious and "instant" ones, which happened in the case of the spiral staircase that provides the access to the 1st floor. Contrary to what was originally planned, for technical reasons, this staircase was to be disassembled and placed as a decorative element in the interior patio. As a way to preserve the memory of the space and its aesthetic quality, the design team proposed to keep it in its original location and design a new staircase that, overlapping it, leaves both stair cases to cohabitate, promoting the idea of continuity between the old and the new and guaranteeing functionality. (fig. 9)

[Fig.9]
Spiral cast-iron staircase and new overlapping staircase.© Authors, 2020.

Metaphor in the metaphor: **ZOOM IN** and **ZOOM OUT**

In addition to the proposed narrative, two differentiating moments were defined, aiming to find distinguishing points for two rooms on each floor (rooms facing the main street and rooms facing the interior courtyard). (fig. 10)

The rooms facing the main street were associated with the concept of **Zoom In**, which was intended to be more sensorial and detailed, offering an intimate and refined environment, with the premise of working with enlarged and detailed images, in the sense of the "maximal" language where light and transparencies play an essential role. In this situation colour was used in solid blocks reinforcing the idea that you zoomed in too much to see in detail.

The headboard in MDF with upholstery tends to suggest the idea of the molecular structure of the soporific pharmaceutical substances. (fig. 11)

[Fig.10]
Detail of the moodboards.

[Fig.11]
Zoom In room (1st floor).

Zoom Out was the concept associated with the rooms facing the interior courtyard, which consisted in adopting simple and stylized language, trying to keep the intervention at an essential level, simplifying the shapes, working with shades, hues and tons of the color that could be dematerialized, creating more informal and relaxed atmosphere. (fig. 12

In the bedrooms, as a way to reinforce the created narrative, existing bottles from the old pharmacy were used to develop bedside table lamps. (fig. 13)

[Fig.12]
Zoom Out room (3rd floor).

[Fig.13]
Studies to adapt pharmaceutical Bottle into bedside table lamp.

Bunk bed

As a way to optimize two rooms (on the 1st and 2nd floor, facing the inner courtyard) that did not have enough space to be suites, the design team decided to make them into shared rooms with bunkbeds, seeking to expand the notion of space through blocks of color associated with the soporific plants' palette. (fig.14)

The terrace

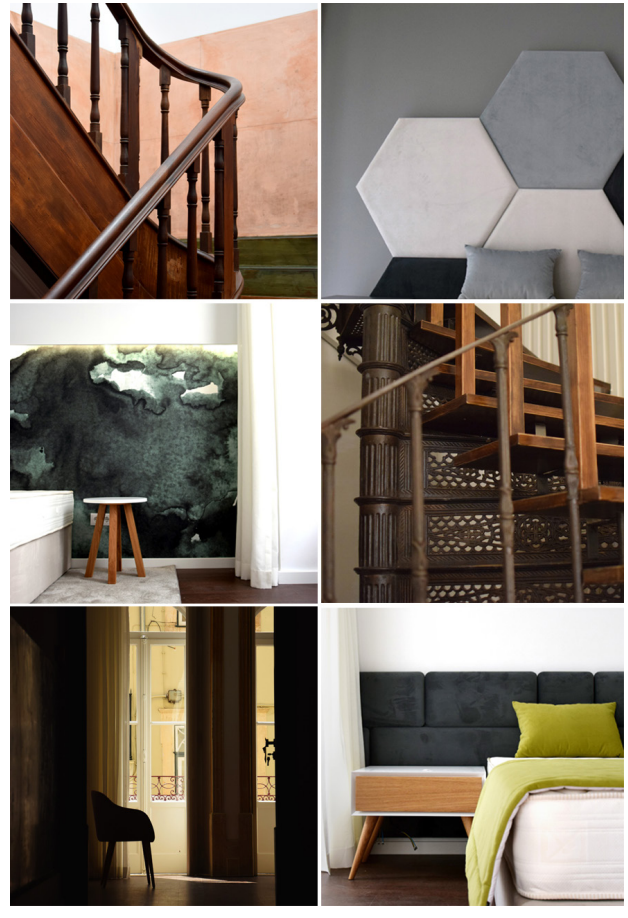
In this area the intervention was minimal, consisting in creating a suspended wooden balcony facing the river and the city. (fig.15)

[Fig.14]
Bunk bed studies (1st and 2nd floor´s).

[Fig.15]
Rooftop terrace. © Authors, 2020.

Project Overview

The following images (Fig. 16) depict some effective achievements of the project so far.



[Fig.16]
Photos of details of the Guesthouse (still under construction). © Aleksandra Kosztyla, 2020.

4. Conclusion

The displayed interior design project entitled *The Soporific Guesthouse* is close to completion and will be open to the public soon. We believe that the outcome is a result of the design-led approach that was adopted by the cross-disciplinary design team involved in the process. The design was present throughout all the stages of development of this project, from the definition of the program to the final details of brand identity. This strategy is seen as the main responsible for keeping a homogeneous design language and managing personal expectations of each one involved. It is to stress that design as a problem-solver works as a binder and mediator between all factors.

After the team defined the objectives and generated a guideline narrative, personal interests were analyzed and mediated into the common language through the process. Considering this, we underline the example of intertwining the old and the new staircases into a single artifact that combined functional and aesthetic expectations of each part of the team. The presented design tools defined the procedural approach to the project, and guaranteed that all stakeholders' expectations were safeguarded, and that the key premises were not lost when stumbling into non-perceived aspects of the building.

This article intended to emphasize the importance of the designer's elastic mindset as a binding tool between actors and contexts, valuating different enriching personal contributions and use them as the elements of an integrative whole. We consider that, in this context, the design team not only had the role of the form-giver but also became the mediator between matter and form, the team leader, and the forecaster of the user's emotional experiences. In effect, in a project that is an amalgam of renovation and repurposing and that is rich in historical, decorative, and emotional attributes, metaphors work as storytellers and generate a conversation between spaces and people, resulting in strong emotional experiences. Finally, we underline the importance of generating strong narratives with open outcomes as a core tool in obtaining a common goal that considers the contributions of all stakeholders.

The designer, with a holistic oversight of the project, offers unique advantages when becoming a project leader.

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The role of architecture in an engaging and meaningful experience of the physical exhibition

Bárbara Coutinho and Ana Tostões

Abstract

While recognising the part that digital media play in bringing about greater accessibility to artworks display and ensuring that they are more visible, this paper argues that the physical exhibition continues to be the primary place for the public to encounter the arts, as it can offer an engaging and meaningful aesthetic experience through which people can transcend their own existence. As such, it is essential to rethink now, in the scope of an increasing digital world, the exhibition in conceptual and methodological terms. For this purpose, the exhibition space must be considered as content rather than container and the exhibition as a work, often with the intentionality of a ''total work of art'', rather than just a vehicle for exhibiting artworks and objects. With this purpose in mind, this paper proposes a re-reading of the exhibition designs of Frederick Kiesler (1890–1965), Franco Albini (1905–1977) and Lina Bo Bardi (1914–1992) in order to evaluate how their theory and practice can provide useful lessons for our contemporary thinking. The three architects, assuming the role of curators, use only the specific language of an exhibition and remix conventional modes of communication and architectural vocabulary, exploring the natural and artificial light, materials, layouts, surfaces and geometries in innovative ways. They considered the exhibition to be a work of art, overcoming the container/content dichotomy and trigging an intersubjective and self-reflective participation. Kiesler, Albini and Bo Bardi may all be considered visionaries of our time, as they offer a landscape that stimulates our curiosity through a multiplicity of information arranged in a multisensory way, allowing each visitor to discover associations between himself and his surroundings. None of them simply created an opportunity for distraction or entertainment. This perspective is all the more pertinent nowadays, as the processes of digitalising information and virtualising the real may well lead to the dematerialization of the physical experience of art. By drawing upon these historical examples, this paper seeks to contribute to current study on how an exhibition can stimulate the cognitive, emotional and spiritual intelligence of each visitor and clarify the importance of this effect in 21st century museums and society at large.

Keywords: Curatorship; Exhibition Space; Installation; Architecture; Museography

Ana Tostões is an architect, architectural critic and historian, president of Docomomo International and editor of the Docomomo Journal. She is a Full Professor at Técnico, University of Lisbon, where she is in charge of the Architectural Scientific Field. She has a degree in Architecture, a Master's degree in History of Art with a thesis entitled Os Verdes Anos na Arquitectura Portuguesa dos Anos 50, and holds a PhD on Culture and Technology in Modern Architecture awarded with the X Bienal Ibero-Americana de Arquitectura y Urbanismo Prize 2016. She has been invited professor at universities worldwide. Her research field is the Critical History and Theory of Contemporary Architecture, focusing on the relationship between European, Asian, African and American cultures. She coordinated the research project ''Exchanging World Visions which publication Modern Architecture in Africa: Angola and Mozambique'' was awarded with the Gulbenkian Prize 2014, and currently coordinates the research project ''Cure and Care the rehabilitation''.

Bárbara Coutinho is an Art historian. She has a degree in History of Art, a Master's degree in Contemporary Art History, Post-graduate degree in Art History Education and holds a PhD on Culture and Technology in Architecture with the thesis ''The Exhibition Space as a 'Total Work of Art' – The Museum of the 21st century, a place for a global aesthetic experience''. Director and programmer of MUDE – Museu do Design e da Moda, Colecção Francisco Capelo since 2006, she is the author of the museum museological programme. As a Guest Assistant Professor at Técnico, University of Lisbon, she teaches Architecture Theory and History. Her work is divided between research, teaching, curatorship and writing, having as main topics of interest museology and curating, architecture and exhibition space, design and contemporary creation. Among the several exhibitions she curated, particular relevance for the traveling exhibition How do we pronounce design in portuguese? (2014-2020).

1. Rediscovering the meaning of the "here and now"

We live times of profound challenges and possibilities for curatorial practice. Digital transformation is enabling improved conservation and study of artworks, while virtual museums and exhibitions are able to disseminate their images globally, democratising art. However, the resulting disconnect from the surrounding physical environment and the dematerialisation of the experience of art can contribute to what Pallasmaa calls "the tactile and sensorial desensitisation of man"[1], reducing the vital importance of the arts to the overall development of humankind. Consequently, it is crucial to rethink the physical exhibition, and to do so with sensitivity and responsibility.

Over the last three decades, in the wake of abundant academic work on the architecture of museums, the exhibition itself became the focus of scrutiny. Numerous conferences and discussions on this subject took place and several books were published with the purpose of documenting the exhibitions that made art history. The historiography of modern and contemporary art exhibitions saw significant advancement with the work of Bruce Altshuler, Victoria Newhouse and Hans Ulrich Obrist. In the field of theory on the exhibition as a medium, the published titles of Elena Filipovic, Kali Tzortzi, Melanie Townsend, M.C.K. Lam and James Putnam deserve special mention. The number of historical exhibitions that have been replicated or revisited since the beginning of the 21st century also show how the exhibition has gained in stature. Greenberg states that this trend has given rise to a specific genre of exhibitions – the "remembering exhibitions".[2] As Greenberg sees it, this type of exhibition can take three forms: a re-creation of the original exhibition, with the works displayed or replicas arranged according to the same discourse and location; reference to a previous incarnation, with a reinterpretation of its title or subject; and the presentation and publication, whether in a physical or digital format, of material that documents the creative process behind an exhibition. There are a number of examples of revisited exhibitions. In 2013, Fondazione Prada presented the exhibition *When Attitudes Become Form: Bern 1969/Venice 2013*. Rem Koolhaas designed the space that rebuilt the historical exhibition *When Attitudes Become Form*, curated by Harald Szeemann in 1969, within the Palacio Ca' Corner della Regina; one year later, the Jewish Museum presented the exhibition *Other Primary Structures*, curated by Jens Hoffmann, which revisited the seminal exhibition of 1966, *Primary Structures: Younger American and British Sculpture*, curated by Kynaston McShine; in 2019–2020 the Calouste Gulbenkian Foundation in Lisbon presented the exhibition *Art on Display. Ways to exhibit 1949–1969*, which recreated various exhibition designs to provide points of comparison with the display solution used for the opening of the museum in 1969.

1 Pallasmaa, Juhani. *The eyes of the skin: architecture and the senses*. New Jersey: John Wiley & Sons, 2005 [1996].
2 Greenberg, Reesa. "'Remembering Exhibitions': From Point to Line to Web", *Tate Papers*, n°.12, Autumn 2009. DOI: http://www.tate.org.uk/research/publications/tate-papers/12/remembering-exhibitions-from-point-to-line-to-web (Accessed: 5 may 2016).

As early as 1935, Walter Benjamin noted the enormous value of art exhibitions and their immense potential for having an impact with the public, defining this quality as "exhibitability" or "exhibition value[3]. Today, the originality, uniqueness and authenticity of the encounter come more from the experience lived by each viewer rather than the artwork itself; in other words, "the aura of artworks has shifted towards their public"[4]. The reason for visiting an exhibition is no longer, therefore, so much a desire to see a specific artwork (which is often accessible to a higher level of quality via various digital means), but rather the presence of the self in a particular special place. In this case, the design of the exhibition space takes on greater importance, and it is essential that each museum rethink its exhibitions, their themes, any curatorial speeches and the scenography in order to trigger intersubjective and self-reflective participation on the part of its visitors. As Buergel and Noack state, "The experience of art is always the experience of life. If we wish to redefine this relationship, we require a medium to remove us from our immediate 'living context'. The aesthetic experience, which begins where meaning in the conventional sense ends, could be such a medium"[5]. The exhibition can thus offer that unique and unifying aesthetic experience between the self, the other and the world through art, expanding our empathy, sensitivity and critical thinking. In the process, it restores the ancestral place of art in the life of man, amplifying the relational value of culture, while reinforcing the museum's civic role as a place conducive to reforging attitudes, values, emotions and capabilities.

Given that the organisation of space is the very essence of architecture, as Zevi asserts[6], and that an exhibition embodies the interrelationship between the place, the exhibit display system and the placement of objects, the phenomenological angle to architecture is particularly important, as it puts the viewer's own perception centre-stage[7]. The primacy given to the point of view of the subject can allow a better understanding of the physical dimension of the aesthetic experience and, therefore, lead to the creation of open, challenging correlations between the pieces, the space and the public. Frederick Kiesler, Franco Albini and Lina Bo Bardi were selected as case studies due all evinced such an approach, as they clearly considered the multisensory experience of space and the intellectual, emotional and spiritual dimension of man when designing their exhibitions. As such, this paper intends to analyse their exhibition designs with a view to evaluating whether they were able to activate the space as content, without silencing the pieces on display or becoming a mere moment of distraction and entertainment.

3Benjamin, Walter in Steeds, Lucy (ed.) *Exhibition*. Documents of Contemporary Art. London/Cambridge, Massachusetts: Whitechapel Gallery/The MIT Press, 2014, p.26.
4 Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Les Presses du Réel. 2002, p.58.
5 Buergel, Roger; Noack, Ruth. "Documenta 12 – 100 days of art in Kassel". (2007) Available in: http://www.documenta12.de/index.php?id=aussttelung&L=1 (Accessed: 2 September 2016).
6 Zevi, Bruno. *Saber Ver a Arquitetura*. Lisbon: Editora Arcádia, 1966 [1948].
7 Pallasmaa, Juhani. *The eyes of the skin: architecture and the senses*. New Jersey: John Wiley & Sons, 2005 [1996].

2. *The exhibition as a galaxy*

Frederick Kiesler devised and develops radical exhibition experiences throughout his life. Architect, sculptor, designer, artist, poet and theorist, Kiesler did not complete his studies in architecture or arts, but by the early 1920s he was already working as a set designer. This experience proved important to his later development of the theory of correlationism in exhibition design, and shaped his visionary ideas. Kiesler saw the exhibition as a galaxy inhabited by objects, spaces and visitors, a place where the arts were reunited, reasserting themselves as a vital force for human beings. In 1942, Kiesler summed up the guiding idea behind all of his exhibition work in a brief but enlightening excerpt: "Primitive man knew no separate worlds of vision and of fact. He knew one world in which both were continually present within the pattern of everyday experience. And when he carved and painted the walls of his cave or the side of a cliff, no frames or borders cut off his works of art from space or life – the same space, the same life that flowed around his animals, his demons and himself."[8]. Kiesler's galaxy has a cosmic scope, insofar as it conceives of the exhibition space as a complex system of multiple entities or particles that generate their own energy fields. It is, in itself, a totality that cannot be fully embraced, but of which man is a part, like a small grain or particle. In the exhibition as a galaxy, all the elements have the same importance and exist in a dynamic intercorrelation, creating an environment that invites us to experience it in a mystical sense. Each element is developed to the extent that it establishes intercorrelations with the remaining elements of the "unity" of time-space-architecture, whose main characteristic is the plasticity and elasticity of each of its components. At the genesis of Kiesler's correlational theory lies the conviction that the essence of reality is not found in each "thing" itself, but in its correlation with its environment, proffering a holistic understanding of humankind and the universe. As such, we can understand correlationism to be a science of relations. As Kiesler puts it, "The traditional art object, be it a painting, a sculpture or a piece of architecture, is no longer seen as an isolated entity but must be considered within the context of this expanding environment. The environment becomes equally important as the object, if not more so, because the object breathes into its surroundings but also inhales the realities of the environment, no matter what the space."[9].

8 Kiesler, Frederick, *Manifeste du Corréalisme*, 1947. Fac-simile in Bogner, Dieter; Noever, Peter. (ed.) *Frederick J. Kiesler. Endless Space*. Vienna: MAK and Hatje Cantz Publishers, 2001, p.174.
9 Kiesler, Frederick, "Note on Designing the Gallery and Press Release Pertaining to the Architectural Aspects of the Gallery" (1942) in Davidson, Susan; Rylands, Philip et al. (ed.) *Peggy Guggenheim & Frederick Kiesler: The Story of Art of this Century*. New York: Guggenheim Museum Publications, 2004, p.42.

Although the *Manifesto of Correalism* was written in 1947 and published in 1949, its ideas began to be experienced many years before in the *Internationale Ausstellung neuer Theatertechnik* (Vienna, 1924) and the Austrian pavilion *Raumstadt* (Paris, 1925). In 1924, Kiesler developed a modular structure that allowed the placement of two-dimensional and three-dimensional pieces on different planes, guaranteeing visual permeability between the various sites within the space[10]. The following year, within a darkened environment, Kiesler suspended from the ceiling a three-dimensional wooden structure created by the intersection of planes in different directions and heights, painted red, yellow and blue, with directed lighting. This brought a three-dimensional aspect to the quest for neoplasticism research and allowed it to be physically experienced by the public as they walked through it[11]. However, it was only in 1942 that Kiesler fully manifested a correlational exhibition space, in the *Art of this Century* exhibition designed for the presentation of Peggy Guggenheim's collection of abstract and surrealist Art. Kiesler created different atmospheres that mirror each artistic project, presented within four different environments. Of note were two major measures that sought a reunion between space, art and man: the paintings were removed from conventional frames and displayed directly in space; and the visitor's perception was stimulated by his physical positioning within the room. According to Kiesler, the intention behind the first measure was to stop painting being artificially highlighted or a mere decorative element, but instead to make it an integral part of the room, establishing itself as an independent unit, but one that existed in a dynamic relationship with the space and the visitor[12]. The second gesture sought to trigger the visitor's perception through a series of correlational pieces that adjusted the usual positioning of the body in relation to space and objects. Kiesler thus devised a set of multifunctional elements in biomorphic shapes that worked as seating, allowing the visitor to sit and recline, or as a display system, allowing the public to orientate the pieces according to the best viewing angle[13]. [Fig.1].

10 Bogner, Dieter. "Staging Works of Art. Frederick Kiesler's Exhibition Design 1924–1957" in Susan; Rylands, Philip; et.al (ed.). *Peggy Guggenheim & Frederick Kiesler: The Story of Art of this Century*. New York: Guggenheim Museum Publications, 2004. pp. 34–49.
11 Ibid.
12 Ibid.
13 Davidson, Susan; Rylands, Philip et al. (ed.) *Peggy Guggenheim & Frederick Kiesler: The Story of Art of this Century*. New York: Guggenheim Museum Publications, 2004, pp.244–249.

[Fig.1]
1:3 model of the Surrealist Gallery's show Art of this Century, displayed in the exhibition *Frederick Kiesler: Life Visions*, MAK, Vienna, 2016, © the authors.

[Fig.2]
View of the exhibition Art *on Display / Formas de expor* 1949–69, with a replica of projects by Franco Albini and Franca Helg, Lisbon, Museu Calouste Gulbenkian, 2019. © Pedro Pina – Museu Calouste Gulbenkian.

The *Exposition Internationale du Surrealism* at the Galerie Maeght (Paris, 1947) is worth highlighting especially for its "Salle de Superstition", which Kiesler devised as a living organism, without any distinction between the pieces and the space[14]. Kiesler invited Marcel Duchamp, Max Ernst, Roberto Matta, Joan Miró and Yves Tanguy to collaborate on his work and steered their individual contributions. In this instance, Kiesler was not only the architect-curator of the exhibition, but also the artist who determined how other artists participated in his work. In this guise, as he relates[15], he assumed the demiurge role of a new galaxy where all of the elements are in correlation.

Kiesler's drawings and sketches include visionary projects incorporating physical elements, through which he aspired to be able to offer the public the sensation of zero gravity in space. He believed that weightlessness would engender ways of contemplating the pieces and experiencing the space[16]. Although these designs were never actually executed, they give us an insight into Kiesler's belief that it was possible to change the way in which we perceive, feel and experience art.

3. The exhibition as a relational place

Franco Albini designed exhibitions over four decades and was a fixture at the Triennale di Milano for a number of years. Albini's stores designs, shop window displays and work on several exhibitions relating to Italian fascism over the period between the two world wars are particularly worthy of note. This experience gave him a heightened awareness of the power of advertising and the triggering effect of spaces, knowledge that he would later bring to bear on art exhibitions and museography after World War II.

The *Scipione & Black and White* exhibition that Albini designed for the Pinacoteca di Brera in 1941 is particularly significant, as it attested to the characteristics that Albini would go on to explore in subsequent years, and which set him apart from other involved in Italian museography[17]. Albini ingeniously combined ancient and modern elements, displaying the historical artworks within a context informed by a contemporary sensibility. The utmost attention was given to every detail; all of the elements of the display system were meticulously crafted. An inventive solution was conceived for each artwork or object. Albini harnessed the emptiness (or air) of the room as an exhibition material, displaying the pieces on different planes in the open space[18]. The canvas was freed from the wall and placed within the room, on thin metal profiles that formed a grid of tensioned steel cables. This solution presented the paintings in a more object-like fashion, emphasising their three-dimensional nature and architectural quality, while allowing the visitor to appreciate their materiality[19]. Small apses in the brickwork, some 1.3 metres high, showcased certain artworks and offered a space for quiet contemplation, while the paper drawings were placed diagonally in aluminium and glass display cases. Spotlights suspended from tensioned steel cables or nestled within the profiles provided the lighting. Sets of old chairs were positioned next to some of the profiles, inviting visitors to stay for a while, chat or contemplate. These principles engaged the public and created a relational space. Albini created them in various locations, including the Palazzo Bianco in Genoa between 1949 and 1951, where he first worked with Franca Helg (1920–1989). One of several devices created by Albini and Helg is the famous Tripolina chair, which invites visitors to linger. Another is the poles embedded in bases, including one consisting of a slightly curved metal tube planted on an old head of a column – a Dada-inspired piece[20]. Special mention goes to the paintings with their frame removed, or those placed on lever arms to encourage viewer interaction. [Fig. 2]

14 Kiesler, Frederick, *Manifeste du Corréalisme*, 1947. Facsimile in Bogner, Dieter; Noever, Peter. (ed.) *Frederick J. Kiesler. Endless Space.* Vienna: MAK and Hatje Cantz Publishers, 2001.
15 Bogner, Dieter. "Staging Works of Art. Frederick Kiesler's Exhibition Design 1924–1957" in Susan; Rylands, Philip; et.al (ed.). *Peggy Guggenheim & Frederick Kiesler: The Story of Art of this Century*. New York: Guggenheim Museum Publications, 2004. p.47.
16 Bogner, Dieter. "Staging Works of Art. Frederick Kiesler's Exhibition Design 1924–1957" in Susan; Rylands, Philip; et.al (ed.). *Peggy Guggenheim & Frederick Kiesler: The Story of Art of this Century*. New York: Guggenheim Museum Publications, 2004. pp. 34–49.
17 Franco Albini acted since 1958 as an important consultant for the Gulbenkian Foundation Museum and Headquaters project in Lisbon which confirms its notoriety in the field. See Tostões, Ana, Gulbenkian. The Buildings, Lisbon, FCG, 2016.

18 Jenner, Ross. "Ambient atmospheres: exhibiting the immaterial in works by Italian rationalists Edoardo Persico and Franco Albini" *in* Löschke, S.K., Luscombe, D. (ed.), *Interstices. Journal of architecture and related arts - 14 Immaterial Materialities - Aspects of materiality and interactivity in art and architecture*, 2013, pp. 13–24.
19 Anelli, Renato. "Gosto Moderno: O design da exposição e a exposição do design" in Latorraca, G. (ed). *Maneiras de Expor: Arquitetura Expositiva de Lina Bo Bardi.* São Paulo: Museu da Casa Brasileira, 2014, pp. 62–79.
20 Lanzarini, Orietta; Mulazzani, Marco. "L'esperienza del porgere: i musei di Franco Albini e Carlo Scarpa" in Bucci, F., Irace, F. (ed.) *Zero Gravity. Franco Albini Construire le Modernità.* Milan: Triennale Electa, 2006, pp. 149–163.

The *International Exhibition of Glass and Steel* (Triennale di Milano, 1960), where Albini worked in collaboration with Jay Doblin (1920–1989), was remarkable as a perfect example of his precise positioning of artworks and design objects, activating the spatial qualities of the place by proposing inventive yet sophisticated installations that encouraged the visitor to undergo an experience in relation to his surroundings. Albini and Doblin made use of the different planes of a monumental staircase and the handrail structure to create a ''light box'' in which the glass and metal objects were placed, underlining the ''architecture'' of each piece and the structure of the place itself. The result is a continuous and dynamic line of light that underlines the movement of the staircase, transforming it into an architectural promenade through which the visitor may experience different perceptions of the surrounding space while contemplating the pieces ''profiled'' by the light, in contrast to the darkened environment, which seems almost to float within the space. This installation demonstrates how Albini uses the characteristics of the place to enhance the poetics of the exhibited object, showcasing it both formally and aesthetically. Albini thus considers the exhibition to be a relational space, arguing that ''Architecture, which also shifts the focus of the work exhibited onto the public, now tends to 'set the public', if we can put it that way, rather than setting the work of art. Architecture creates a modern atmosphere around the visitor and for this reason it enters into a relationship with his sensibility, with his culture, with his mentality as a modern man.'' [Author's translation][21]

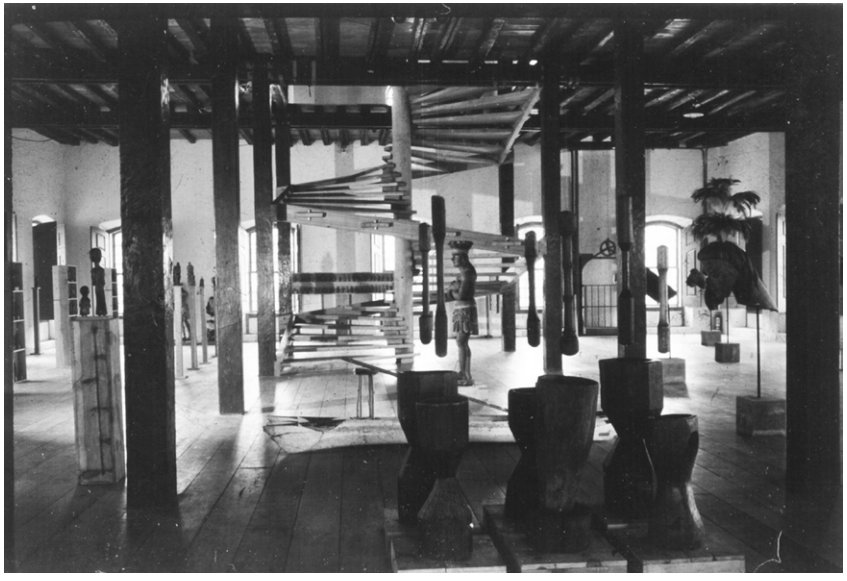
Throughout his life's work, Albini developed a scenography that re-contextualised the historic artworks by bringing different times into dialogue, while activating the architectural heritage, considering it to be content in its own right, rather than simply a receptacle for content. To this end, he designed original display systems and conceived of the exhibition in a dramatic form. Through clear and unambiguous exhibition design, Albini brought a new dimension to the traditional relationship between the painting, frame and wall, teasing out the uniqueness of each piece and emphasising the volumes, plans and visual perspectives of the different elements. In this regard, his deep knowledge of the different materials, such as wood, metal, stone or concrete, and the masterful way in which he designed the manifold exhibition plinths and points of display brings a tactile quality to every detail. His deep appreciation for the sensorial quality of architecture and consummate attentiveness to the way in which visitors would experience the space through their senses are very much in evidence here. This reflects his awareness of the importance of introducing contemporary sensitivity to curatorship and exhibition design. Albini's exhibitions thus evince profound respect for the artefacts, a solid architectural grounding, special consideration for the visitor's perception and a refined visual sensibility.

21 Albini, Franco, 1954/55 in Bucci, Federico; Irace, Fulvio (ed) *Zero Gravity. Franco Albini Construire le Modernità.* Milan: Triennale Electa, 2006, p.72.

4. The exhibition as a celebration

Lina Bo Bardi sought to re-establish an interconnection between life and arts for a political purpose. In accordance with the anti-museum concept of museology, Bo Bardi argued for the desecration of the arts and an anthropological perspective on culture. As a result, she fought for museums to welcome and disseminate all cultural expressions of daily life, thus serving as a truly democratic, participatory, meaningful and vital place. This perspective was behind Bo Bardi's militant conviction that culture and arts played a central role in the transformation of man and society. Committed to this idea both politically and socially. Bo Bardi believed that exhibitions must be experienced and felt by all the people[22]. One of the most striking features of her curatorial perspective was the way she was able to express both ''erudite'' and ''popular'' culture, working with tangible and intangible culture as a whole. As we named as ''Comment réaliser la société industrielle au ''paradis''[23], Lina achieved everything that an architect's agenda might contain, without establishing any artistic or disciplinary limits. With her all-inclusive anthropological reading[24], she tackled the questions of the past and of history in the present in a pioneering manner, looking at the built heritage without any hierarchies. For her, monumental and erudite heritage and popular or industrial heritage were of equal value. Reaching beyond boundaries, she directed her attention to unorthodox themes as a way of surpassing the limits of art and architecture. In Salvador, she proposed the creation of a museum of popular art in the architectural complex of the Solar do Unhão, which she restored in an unorthodox manner in 1963. Lina projected an inspirational reuse of this building and, behaving as if it were a form of manifesto, she highlighted the contrast between the language of the original seventeenth-century building and the identity of the internal space, stripping it of unnecessary frills and deliberately leaving it unfinished: ''A museum that must have its own didactic approach in order to be a ''true'' museum, a living museum, and not a museum in the most outmoded sense of the word.''[25] [Fig.3]

22 Latorraca, Giancarlo (ed.) *Maneiras de Expor: Arquitetura Expositiva de Lina Bo Bardi.* São Paulo: Museu da Casa Brasileira, 2014, p.11.
23 Tostões, Ana, ''Lina Bo Bardi, faire de la ville la citadelle de la liberté»», Matières 16. Lausanne : EPFL Press, Laboratoire de théorie et histoire, Septembre 2020, p.67.
24 See Sérgio Buarque de Holanda, Raízes do Brasil, Lisbon: Gravida, 2000 [1936]; Sérgio Buarque de Holanda, Visão do Paraíso. Os Motivos Edênicos no Descobrimento e Colonização do Brasil, São Paulo: Brasiliense, Publifolha, 2000 [1959]; Gilberto Freyre, Casa Grande e Senzala, Lisbon: Livros do Brasil, 1957 [1933]; Caio Prado Júnior, Formação do Brasil Contemporâneo, São Paulo: Ed. Brasiliense, 1996 [1942]; Darcy Ribeiro, ''Culturas e Línguas indígenas do Brasil'', Separata de Educação e Ciências Sociais, ano II, vol. 2, n° 6, p. 4-102, Rio de Janeiro, 1957.
25 Ibid, p.101.



Every project that Bo Bardi undertook reveals her understanding of art as "a highly skilled piece of work" [26] and a collective event, rather than an individual action without a broader context. The way in which Bo Bardi emphasis the universality of an artefact rather than its specific value is of particular interest. She did this by proposing juxtapositions and interrelationships between pieces of different types and periods or mixing ancient art with contemporary creations, archaeological remains, industrial products and crafts so as to question categories and stereotypes[27]. This deliberate curatorial approach was expressed by povera aesthetics and apparently simple language, but remained cheerful and unpretentious at the same time.

26 Bo Bardi, Lina (1970) Pedrosa, Adriano; Proença, Luiza (edit.) *Concreto e Cristal: O acervo do MASP nos Cavaletes de Lina Bo Bardi.* São Paulo: Cobogó e MASP, 2015, p.135.
27 Latorraca, Giancarlo (ed.) *Maneiras de Expor: Arquitetura Expositiva de Lina Bo Bardi.* São Paulo: Museu da Casa Brasileira, 2014, p.11.

[Fig.3]
Lina Bo Bardi, Solar do Unhão, Salvador, Brazil, 1963. © Instituto Lina Bo e P. M. Bardi. Photo: A. Guthmann, 1963

The emphasis on the expressiveness of poor materials, usually associated with the use of natural elements and ancient techniques, also had a political intention behind it, as it pointed to an alternative to consumerist society[28]. These views would prove particularly important in her architectural project Sesc Fábrica da Pompeia.

Bo Bardi always brought an atmosphere of a revelry, celebration and inclusiveness to the exhibition space[29]. This is visible in the incorporation of cooking, traditional dances, mysticism, sounds and popular references, such as the Brazilian *terreiro de candoblé* [house in which the Candomblé religion is practiced] and the markets of the northeastern hinterland. In terms of spatial organisation, Bo Bardi chose a free and open space, exploring the notions of transparency, flexibility and multiple fields of vision, once again with an aesthetic, ethical and political intent. At the exhibition *Bahia* (Ibirapuera Park, 1959) designed in collaboration with Martim Gonçalves for the 5th São Paulo Art Biennial, Bo Bardi experimented with new resources such as the application and modelling of standard aluminium foil on a wall to exhibit a group of Baroque pieces, or the use of a whitewashed brick wall for a densely packed display of ex-votos. The choice of a metal structure with a concrete base for placing the artworks was equally worthy of note. This solution had previously been used by Bardi, but shells were added to the conical base in this exhibition. Bardi also erected two large trees made of paper flowers and weathervanes, creating an unmistakably festive impression. Embodying the idea of exhibition as an event, Bo Bardi covered the entire floor with eucalyptus leaves, evoking the *terreiros de candomblé*, and offered traditional food and dancing from Bahia at the opening[30]. In the exhibition *Design in Brazil: History and Reality*, held to mark the opening of Sesc Pompeia (1982), Bo Bardi sought to create an atmosphere of celebration and participation in equal measure[31]. She configured the show on two levels built with pine and construction scaffolding, and joined by a longitudinal ramp[32], creating an architectural promenade through which each visitor might have different panoramic views over the dense nuclei of pieces arranged on pine supports or, in the case of furniture and machinery, directly on the floor. The pieces testify to Bo Bardi's anthropological reading of design, drawing as they do upon artefacts from indigenous cultures, pre-artisanal craftsmanship and Brazilian industrial production.

It was in 1968/1969 that Bo Bardi's architecture and museography really gained worldwide renown, with the opening of the new and monumental MASP headquarters on Avenida Paulista.

28 Ibid, p.34.
29 Ferraz, Marcelo (ed.) *Lina Bo Bardi.* São Paulo: Instituto Lina Bo e Pietro Maria Bardi, 1993.
30 Latorraca, Giancarlo (ed.) *Maneiras de Expor: Arquitetura Expositiva de Lina Bo Bardi.* São Paulo: Museu da Casa Brasileira, 2014.
31 Lima, Zeumer. *Lina Bo Bardi.* New Haven and London: Yale University Press, 2013, p.92.
32 Latorraca, Giancarlo (ed.) *Maneiras de Expor: Arquitetura Expositiva de Lina Bo Bardi.* São Paulo: Museu da Casa Brasileira, 2014.

For the new installation of Pinacoteca and the temporary exhibition *A Mão do Povo Brasileiro*, Bo Bardi executed the two display strategies that she had been working on since 1947: on one side, standalone, translucent, portable plinths and bases were placed in an open space, allowing each visitor a wide field of vision; on the other side, a display system in raw or painted pine exhibited a large number of pieces evoking the cheerful and informal atmosphere of street markets and souks. Bo Bardi also established a close connection between the building (the container) and her exhibitions (the content) – one of the strengths of her museography. At the Pinacoteca, Bo Bardi used technical methods to refine the crystal easel (as she called it) for the placement of the individual painting. Buergel[33] and Lima[34] highlight the symbiosis between the suspended parallelepiped glass mass with a span of 70 x 30 metres, without pillars or divisions, and the easels with their cubic concrete base, a vertical plane of glass and wooden fasteners. The spatial experience offers each visitor a double sensation of suspension – the architectural structure into the city and the artworks into the space. Through the radical action of removing the captions from their conventional position, next to each work, and transposing them to the back of the canvas and the easel, Bo Bardi dissociated the act of seeing from the act of reading[35], instead giving priority to the contemplation of each artwork[36].

In contrast to the dematerialisation of the Pinacoteca space, the venue for the temporary exhibition was a closed, inside gallery that had no visual communication with the street. The exhibition *A Mão do Povo Brasileiro* featured more than 2,000 popular objects, including ornaments, ex-votos and statues of saints, clothes, fabrics, furniture, tools, musical instruments, toys, faces and masks, all on panels and pine bases, some of them in steps, like "a regiment of handcrafted objects carefully organised, as if they could march straight out of the museum into the streets"[37].

Regardless of the theme and the place, Bo Bardi always conceived of the exhibition as an event, the manifestation of an aesthetic and ideological concept. Each installation was intended to be a public place for creation, education and socialisation, boosting social transformation. Bo Bardi sought to engage the public, guaranteeing them an initial perception of the space in its entirety, and encouraging each visitor to heed their peripheral vision. Eschewing the idea of a linear circuit and a closed chronological discourse, Bo Bardi held visitors responsible for finding their own meanings and discovering their own route through the pieces on display, which were positioned without any sense of hierarchy[38].

33 Buergel, Roger M. "O local de nascimento da arte de instalação" in Pedrosa, A., Proença, L. (ed.) *Concreto e Cristal: O acervo do MASP nos Cavaletes de Lina Bo Bardi*. São Paulo: Cobogó e MASP, 2015.
34 Lima, Zeumer. *Lina Bo Bardi*. New Haven and London: Yale University Press, 2013, p.90.
35 Buergel, Roger M. "O local de nascimento da arte de instalação" in Pedrosa, A., Proença, L. (ed.) *Concreto e Cristal: O acervo do MASP nos Cavaletes de Lina Bo Bardi*. São Paulo: Cobogó e MASP, 2015.
36 Latorraca, Giancarlo (ed.) *Maneiras de Expor: Arquitetura Expositiva de Lina Bo Bardi*. São Paulo: Museu da Casa Brasileira, 2014, p.26.
37 Lima, Zeumer. *Lina Bo Bardi*. New Haven and London: Yale University Press, 2013, p.90.
38 Ibid.

5. Common ground

Frederick Kiesler, Franco Albini and Lina Bo Bardi saw the exhibition as an experience triggered by visitors through their presence and participation. They activate the space as content without silencing the pieces or changing their meaning. The space is closely correlated with the artworks on display, and vice versa, in a symbiotic process that allows each visitor to have a memorable aesthetic experience that may take on an existential meaning. The three architects, assuming the role of curators, use only the specific language of an exhibition and remix conventional modes of communication and architectural vocabulary, exploring the natural and artificial light, materials, layouts, surfaces and geometries in innovative ways. All of them share a particular attentiveness and responsiveness to the perception and the experience of the visitor, encouraging each viewer to take different paths within the space. They openly placed importance on public participation, although they had different intentions in pursuing this objective. Kiesler, Albini and Bo Bardi may all be considered visionaries of our time, as they offer a landscape that stimulates our curiosity through a multiplicity of information arranged in a multisensory way, allowing each visitor to discover associations between himself and his surroundings. None of them simply created an opportunity for distraction or entertainment.

Conclusion

The strength of Frederick Kiesler, Franco Albini and Lina Bo Bardi proposals to our contemporaneity lay in the fact that they designed exhibitions were, to quote Pallasmaa, "space, matter and time fuse into one singular dimension, into the basic substances of being, that penetrate our consciousness. We identify ourselves with this space, this place, this moment, and these dimensions become ingredients of our very existence"[39]. They considered the exhibition to be a work of art, overcoming the container/content dichotomy and trigging an intersubjective and self-reflective participation. This perspective is all the more pertinent nowadays, as the processes of digitalising information and virtualising the real may well lead to the dematerialisation of the physical experience of art. Their example may contribute toward the constant rethinking of the physical exhibition, considering the profound changes that have been occurring in global geopolitics and in all aspects of daily life, social habits, visual culture and the way we perceive the world – how we learn, communicate, move and relate to one another as a society. One of our present challenges is that the physical exhibition does not mimic other media or become mere entertainment that distracts and alienates. To this end, the exhibition must not contribute to the creation of a momentary, superficial look that consumes culture and arts like any other product. Instead, it must offer engaging and meaningful aesthetic experience through which people can transcend their own existence as individuals and as members of society. [Fig.4]

39 Pallasmaa, Juhani. *The eyes of the skin: architecture and the senses*. New Jersey: John Wiley & Sons, 2005 [1996], p.72.

[Fig.4]
View of an installation that invites the visitor to experience the importance of drawing in the design creativity process. Exhibition Manuel Estrada – Where are the ideas born?, MUDE – Museu do Design e da Moda, Lisbon, 2012 © MUDE/Luísa Ferreira.

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The need for Shelter

Laugier, Ledoux, and Enlightenment's shadows.

José António Bandeirinha and Rui Aristides

Abstract

The scope of this text is to think about how the human need for shelter began to appear as a foundational allegory for the discipline of architecture in the early modern age (XVIII – XIX), particularly in Laugier's "Primitive Hut" of 1753 and Ledoux's "L'Abri du Pauvre" of 1804.

At roughly the same periods as these architects were investing the discipline with a new existential calling, new European visions of society, its organization and constraints were exploding the imaginary and concrete limits of the European polity which, at the time, was a planetary polity. Between Rousseau's social contract, Kant's Republic, Hegel's "state," among many other visions spanning from 1753 to 1804, Europe's subjects, government and power, and their respective relationships, were structurally changed.

Assembled in the same picture, these allegories and visions give us many possibilities of reflection about architecture's new position and role within the political in the modern age. On the other hand, it may help us reflect on what architecture articulates in the outbreak of new social contexts. Heeding Walter Benjamin, we propose to take control of these memories, disparate and synchronic as they might "really have been," to ask in a moment of danger: why doesn't architecture shelter today? How can we read that foundational calling today?

Keywords: Architectural ideals, Shelter, Enlightenment, Modern Capitalism

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Introduction

To provide shelter is one of architecture's foundational callings. Ever since the written word of Vitruvius and then Alberti, it is assumed that the profession's primary product comes in the form of a shelter of some kind. The idea of sheltering is inclusively a key part of architecture's nativist belief in itself or the idea that it can generate new life.[1] Why is it then that we assume that most foundational of callings of providing shelter to be so obvious that we have forgotten architecture's social role as that of sheltering? In other words, why is it that when we think of shelter and sheltering our imagination is fixated on tents, encampments, sheds, card-board structures, as if sheltering is naught but a fragile and ephemeral act? Architecture as a social force that is supposed to protect us humans from nature and ourselves, seems today to have no shelter to give. We should read this as a crisis and crises tend to be impossible to grasp for those living through them. As Jason Moore claims: ''(t)he philosophies, concepts, and stories we use to make sense of an increasingly explosive and uncertain global present are – nearly always – ideas inherited from a different time and place.''[2] So, let us procure some sense in some inherited ideas and images.

When our modern age was taking shape two foundational engravings of shelter emerged as a source of architectural sense. We speak of the two first illustrations of Marc-Antoine Laugier's *Cabane Rustique* grounding his essay on architecture of 1753 and Claude Nicolas-Ledoux's *L'Abri du Pauvre,* presented in his treatise on the ideal city of Chaux of 1804.[3] Although half a century apart and with different values of representation (Laugier's illustration was not his, while Ledoux's was) both engravings hold a central role in how we have come to understand architecture as the verb: to provide shelter. As we will see later in the text, Laugier's concept image of the rustique foundation of architectural style is continuously used and abused to highlight architecture's almost natural ontology or proximity to sheltering needs or still to the vernacular; while Ledoux is continuously reified as a calling to architectural enlightenment, which according to modern historians means modern architecture. Said bluntly, these two images of shelter form altars of meaning, condensing various articulations of the faith in architecture's provision of shelter. We could understand both engravings of shelter as what Max Weber termed ''ideal types.''[4] These are not overdetermining canons of architecture, as the classic inspired ones by Alberti, but a way to guide ''the construction of hypotheses'' and a way of giving sense to a particular description of reality. In Weber's terms, the ideal type is formed by the ''accentuation of one or more points of view and by the synthesis of a great many diffuse, discrete, more or less present and occasionally absent concrete individual phenomena,'' whose ultimate objective is to define a ''unified analytical construct.''[5] Perhaps we may call it a way to establish a cohesive viewpoint over reality and our hypothesis to change it.

1 Cairns, Stephen and Jacobs, Jane M. *Buildings Must Die: a perverse view of architecture.* Cambridge and London: MIT Press, 2014.
2 Moore, Jason W. ''Introduction: Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism'' in Moore, Jason W. (ed.) *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism.* Oakland: Kairos, 2016: 1.
3 Laugier's essay was first published in 1753, yet the engravings only emerged with the publication of its extended version and translation two years later. The painter Charles Eisen was responsible for the engraving in the extended French version. We were not able to identify the author of the engraving in the english translation. Laugier, Marc-Antoine. *Essai sur L'Architecture*. Paris: Duchesne, 1755; Laugier, Marc-Antoine. Essay on Architecture. London: Gray's Inn, 1755. Ledoux, Claude-Nicolas. *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation.* Paris: H.L.Perroneau, 1804.
4 Weber, Max. *Methodology of the Social Sciences.* New York: Free Press, 1949.

1. Nature found, nature lost

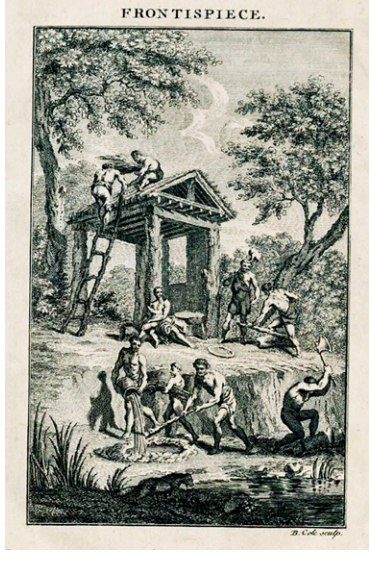
Seen in this light, both images of shelter advance a specific analytical construct of architecture. The historic arguments are known. With his reference to the *Cabane Rustique*, Laugier confronted and criticized the Baroque canon of his day, claiming architectural truth was ''natural'' like the supposedly elemental act of building a hut. Only columns, entablatures and pediments belonged to this truth, everything else such as vaults, arches, pilasters, pedestals, arcades, were abuses of this nature.[6] Understandably, this was highly controversial at the time, given the Baroque standard required the use and abuse of all those things Laugier deemed ''unnatural.'' Often, however, Laugier's shelter for architecture is read otherwise, particularly with the mistranslation of *Cabane Rustique* to ''primitive hut.''[7] (Fig. 1)

5 Ibid: 90.
6 Laugier. *Essai sur L'Architecture*. Paris: Duchesne, 1755: 14.
7 Rykwert, Joseph. *On Adam's House in Paradise: The Idea of the Primitive Hut in Architectural History*. Cambridge: MIT Press, 1981.

[Fig.1]
Engraving of the cabane rustique by Charles Elsen in Laugier, Marc-Antoine.
Essai sur L'Architecture. Paris: Duchesne, 1755, courtesy of Commons.wikimedia.org, accessed at https://commons.wikimedia.org/wiki/File:Essai_sur_l%27Architecture_-_Frontispiece.jpg in October 9 of 2020.

The association to primitivism has much to be said, for now it suffices to say that it fuelled the reading of his essay as a call to "organic" Baroque's formal inventiness. The opposite is closer to historical truth. Laugier aimed not for a new Baroque phase, but yes for a refundation of architecture against Baroque hubris. For this he refounded nature in the process or, better said, found architecture as an integrated body in a produced state of nature. This statement surely results from the coalescing of more than a century of Jesuit architectural knowledge, constituting a review of past productions and then current ideas.[8] At the same time, the guiding metaphor for this review could not have been articulated without a knowledge of "primitive" peoples and their "natural" dwelling, as Jesuits had been amassing for more than a century of colonial endeavours. Laugier founded his observed nature as a state of permanent grace, displacing architecture's symbolic role from the production of a dialogue with God (Baroque) to the reification of an already and always present grace given by a natural state. Architecture was always to be nature's given shelter. (Fig. 2)

8 Payne, Alina (ed.). *Companions to the History of Architecture, Volume I: Renaissance and Baroque Architecture*. Hoboken: Wiley-Blackwell, 2017.



[Fig.2]
Engraving of the *cabane rustique* by Samuel Wale to Laugier's essay's english translation: *Essay on Architecture*. London: Gray's Inn, 1755, courtesy of archive.org, accessed at https://archive.org/details/essayonarchitect00laugrich in October 9 of 2020.

"La petite *cabane rustique* que je viens de décrire, est le modèle sur lequel on a imaginé toutes les magnificences de l'Architecture. C'est en se rapprochant dans l'exécution de la simplicité de ce premier modèle, que l'on évite les défauts essentiels, que l'on saisit les perfections véritables."[9]

Ledoux half a century later would produce an altogether different ideal of shelter. As an early and one of the most eloquent agents of the neoclassical turn, he has been commonly associated with the antimonarchim present in French neoclassicism. This was in part due to the fact that the monarch was the tastemaker in the ancien regime, both in his and Laugier's time, and the King's taste was for the Baroque and its cyclical perpetuation. Neoclassicism, molded by a fascination with pagan naturalism, probably not without Laugier's help, articulated the rejection of Baroque exuberance with a calling for other social orders beyond that of God and Monarch. Understandably, this was taken as "revolutionary." Neoclassical architects gave particular emphasis to civil architecture and the role of civic institutions, something at which Ledoux excelled in his prison re-working of the Salines de Chaux.[10] Ledoux's Abri du Pauvre, however, cannot be fully understood in this light, for it holds not so much a revolutionary stance as one trying to represent a larger revolution at foot. (Fig. 3)

9 Laugier. *Essai sur L'Architecture*: 12-13.
10 Ching, Francis D. K., Jarzombek, Mark M., Prakash, Vikramaditya. *A Global History of Architecture*. New Jersey: John Eiley & Sons, 2007: 593-597.

[Fig.3]
Claude-Nicolas Ledoux, *L'Abri du Pauvre*, in *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*. Paris: H.L.Perroneau, 1804, courtesy of Gallica. bnf.fr, accessed at https://gallica.bnf.fr/ark:/12148/bpt6k5401411f?rk=21459;2 in October 9 of 2020.

A lone naked white man sitting on a rock, in the shade of a solitary tree in the midst of a threatening or forbidden, as Vidler might say,[11] sea, with parting clouds above showing the gods of the Olympus. The lone man pleads with his hands for attention, but there is no sign the latter will come. *L'Abri du Pauvre* does not seem to be a shelter of any kind, definitely not a rustique hut. Kaufmann reads in this illustration Ledoux's "reaction to the humanitarian ideals of his day," by which he specifically meant the influence of Rousseau's noble savage and the contrast between nature and society put forth by this ideal type.[12] Vidler deepens this reading of Rousseau's influence in Ledoux highlighting the importance of a harmonious dialogue with nature in the former's ideal plan for Chaux, the belief in a *pacte social* and the idea of a return to origins.[13] "Consulter la Nature; partout l'homme est isolé" claimed Ledoux.[14] Rousseau's concept of the noble savage, however, did not hold the promise of a future social-natural harmony, but instead articulated a problematic relationship between society and nature that, following the promethean allegory, held no common ground between both. The noble savage was thoroughly removed from the corruption of society, and the civilized human from the purity of natural relations.

Notwithstanding this misinterpretation of Rousseau's unsolvable confrontation between a society that corrupts and a nature that purifies, Kaufmann, before Vidler, had already read *l'abri* as a call to a natural goodwill towards the new human as "sheltered only by Heaven's goodness." Both Kaufmann and Vidler read this goodwill as the promise of future architectures that will serve the needs of the naked, deprived and isolated human. A picture of strange eeriness thus becomes a sort of hopeful promise that will be delivered by the new civic orientation of Ledoux's modern, "revolutionary," architecture. But for this to occur those ethereal figures in the clouds must look down and impart something to the pauper beneath.

Kaufmann's and Vidler's rich interpretations of the symbology of *l'abri du pauvre* are compelling. Yet, their interpretations are built from the position of someone who knew what came to pass. Both knew the French Revolution advanced the development of the modern state in its republican form, propelling the emergence of the urban programs that came to spatially establish its function and symbology: ministries, bureaucratic headquarters, hospitals, schools, planning offices, police stations, health depots, etc... A whole assortment that provides sense and foresight to Ledoux's ideal city of Chaux's multi-functionality and attention to the various

11 Vidler, Anthony. Claude-Nicolas Ledoux. *Architecture and Utopia in the Era of the French Revolution*. Basel: Birkhäuser, 2006: 129.
12 Kaufmann, Emil. *Three Revolutionary Architects, Boullée, Ledoux, and Lequeu*. Philadelphia: American Philosophical Society, 1952: 535.
13 Vidler, Anthony. *Histories of the Immediate Present: Inventing Architectural Modernism*. Cambridge: MIT Press, 2008.
14 Ledoux, Claude-Nicolas. *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation.*

functions of a modern capitalist society. But what if the revolution had gone even more astray? What if the European response to it won the day, sparking an age of monarchical and conservative superpowers? What if Ledoux's vision had no vindication in the civic architecture that would take a century and a half to fully emerge, and from which spaces Kaufmann and Vidler wrote about Ledoux? What if we read *l'abri du pauvre* without a future?

The illustration transpires a loneliness and disillusionment that seems to mirror what might be Ledoux's actual sense of self as a prisoner of the Revolution. While Kaufmann read those divine figures in the clouds as the promise of a new architecture to come, we should ask: what evidence do we have that among those figures are architects and that they, seeing the naked human below, will feel impelled to sheltering its needs? Vidler inspired the hypothesis Ledoux wanted to give them the role of opening the clouds, which is quite hopeful.[15] Then again, Vidler was writing this before the credit crisis of 2008. The naked human is perhaps not so much isolated, as in Rousseau's sense, but abandoned, left astray or marooned in a sea of nothing. There seems to be no sheltering occurring or about to occur here, not from the heavens, neither from nature. It is as if Ledoux might be replying to Laugier that there is no state of grace to be found in nature, there is no shelter to be provided.

Both Laugier and Ledoux searched a transcendental legitimation of architecture in trying times. For the first, architecture is a personified divinity that teaches the cherub going about, about the frugal, almost biological, manner in which architecture emerges from nature. For Ledoux, it is the human condition in its rawness that is faced with a menacing nature. For him, humanity will eliminate the difficulties and increase the benefits, yet for that it must count with the help of the blasée gods of Olympus, may they be willing to shine a light to shelter the lone human. In Laugier's engravings architecture is the focal point, sublime and naturally given. Architecture preserves its status requiring only a shift in guidance, to remember its natural origins. For Ledoux's engraving the focal point is the human in its lone condition. Ledoux's engraving suggests something is about to happen if only those gods might decide to act. Both attempt a way out of Baroque vertigo, but at what price? What kind of shelter for humanity was architecture supposed to be?

2. Acknowledging double truths

In the space of half a century, architecture went from a naturally given act of grace, functional and elemental with Laugier, to a rootless and unnatural exercise with Ledoux in which everything, starting from the beginning, must be reconstituted. The hypotheses these ideal types inspire in architecture history are well known and we have already discussed some. Some took Laugier's (mistakenly) primitive hut to echo the naturalist, geographic, sensibility of the roman Vitruvius.

15 Vidler, Anthony. Claude-Nicolas Ledoux. *Architecture and Utopia in the Era of the French Revolution*: 129.

Laugier's metaphor was either an early calling to functional architecture or, and connected with the latter, a first step towards the epistemological turn to primitivism and then to geography and tradition that invested modernism in a vernacular infatuation.[16] The work of Semper, particularly his illumination that the construction process of huts in Malaysia contained his ideal type of architecture as weaving comes to mind.[17] Semper, however, was only one of the first architects to be most obvious about the "primitive" origins of his architectural theories. Ledoux's *abri du pauvre* in the context of his ideal plans for Chaux, made Kaufmann, then Vidler and then many others, read it as a recognition of the poor and the emergent need of new civic architectures to shelter their needs. But there is much more to be said about both ideal types when taken as part of their space-times. There are, we might say with Weber "(...) a great many diffuse, discrete, more or less present and occasionally absent concrete individual phenomena (...)"[18] that run into these images of architecture as shelter.

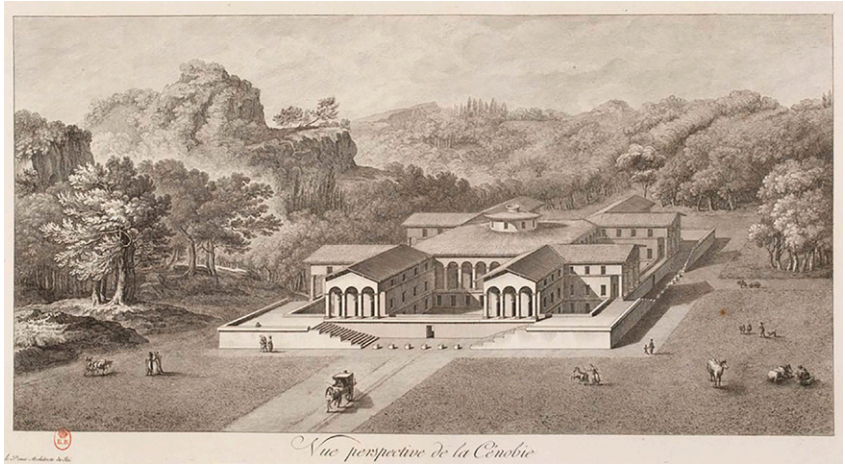
2.1. Natural nature

Is a preposterous proposition today, to make this qualification and distinction between a natural nature and an unnatural nature. But it was not so in the eighteenth century and not for Rousseau, and it was not a small thing for architecture and the way its agents understood its mission of sheltering. The problem, of course, was unsolvable. Society, by its very nature, was an active and expansive agent that corrupted. Nature, on the other hand, was this passive entity, continuous victim to society's corruption. Rousseau's gift to the modern world cloistered it in a violent gendered duality. Who and how was architecture supposed to shelter: the noble savage and its passive nature, Ledoux's homme isolé, or the "civilized" human and its expanding social world? Neither, both at the same time, how?

Laugier's *cabane rustique* being contemporary to Rousseau's early writings, seems to be closer to the purity of the idea of recognizing the virtues in the noble savage. He recognized, as Rousseau, a moral and aesthetic perfection in the state of nature, which he translated as a state of religious grace. Like Vitruvius before, he held architecture telos, sense of self and mission, to the perfect relation between natural conditions and human needs present in the simplest of buildings. Unlike Vitruvius, however, his human needs did not spring from particular citizens and subjects of the Roman empire, but from an abstract human being, taken to be primitive, but never thus qualified by Laugier himself. It can be none other than Rousseau's noble savage, which for Laugier were all too real concrete people he met across his colonial trips. Yet, his new, purified, architecture was not particularly aiming to shelter all these real people, but to cleanse architecture canon of all the hubris of Baroque. So, who did his *cabane rustique* shelter afterall? Most definitely a renewed sense of architecture rule and order. But also and perhaps, containing the latter a much larger entity, a relationship with nature and the nature of artificial processes such as architecture. It seems he was trying to reconstitute a lost connection between human, shelter and nature. This should not come as a surprise, given that at least since the early Renaissance there was a recognition of the nature destroying power of human technology. It is perhaps in Alberti we find the most reflexive early articulations of architecture's prometaican role as a technology of creation via destruction and unfounded ambition.[19] By 1755, the European world had long evolved within these lines. It is not so much that by then there were more architects recognizing the discipline's prometaican character, but that the state of European technology and what it allowed in terms of natural exploitation was far more present, extensive and violent. In other words, many natures had been changed, transformed and destroyed by then. Thus, it is not unthinkable that a Jesuit priest who had travelled some of the places then considered "natural" and "primitive," might attempt to cure a fall from grace by curing the architecture of the civilized, corrupted, and baroque Europeans.

When Ledoux appeared so much more had come to pass in the history of the planet. But one thing is for sure, there was no longer a state of nature and of grace in Ledoux's drawings, either in the abri du pauvre or in any other drawing in his 1804 essay. As argued by Kaufmann, Ledoux is already thoroughly modern in his recognition of architecture's lack of divine or natural foundations.[20] He was a precursor to what came to be celebrated as the modernity of the next generation of French neoclassical architects, such as Jean-Nicolas-Louis Durand, for whom Laugier's allegory was naught but a cause for opposition.[21] The architecture of the enlightenment could only be borne of reason and rationality. Yet, for all its pompous refoundation of the discipline in the new values of empiricism, the architecture of these enlightened architects would always come back to nature or should we say to a physiological yet mysterious nature as foundation. In Ledoux's plans what might pass as Nature is a composed vegetation providing a silent background to his ideal new civic buildings. Nowhere in the ideal city of Chaux may we find a reference to the very concrete natural-human phenomenon of its existence: the forest of Chaux and the exploitation of its trees as fuel for the salt market. This nature, the actual material, living, reality of Chaux is amiss, out of sight and removed from Ledoux's synthesis. At the same time, the "nature" presented is exuberant and almost uncontrollable, as if suggesting a "virgin" landscape. In other words, nature became simultaneously functional and exotic. It seems the new enlightened civic architecture was dependent on a refoundation of nature as mechanics on the one hand and, on the other, as exotic virginity.(Fig. 4)

16 Küreli, Ece. "Laugier vs Durand: Revisiting Primitive Hut in the Classical Architecture Discourse," *YEDI*, 2016: 111-120.
17 Ching, Francis D. K., Jarzombek, Mark M., Prakash, Vikramaditya. *A Global History of Architecture*: 593.
18 Weber, Max. *Methodology of the Social Sciences*: 90.
19 Tafuri, Manfredo. *Interpreting the Renaissance: Princes, Cities, Architects*. New Haven and London: Yale University Press, 2006 (1992).
20 Kaufmann, Emil. *Three Revolutionary Architects, Boullée, Ledoux, and Lequeu.*
21 Küreli, Ece. "Laugier vs Durand: Revisiting Primitive Hut in the Classical Architecture Discourse."



[Fig.4]
Claude-Nicolas Ledoux, perspective of the Cénobie, in L'*Architecture considérée sous le rapport de l'art, des mœurs et de la législation*. Paris: H.L.Perroneau, 1804, courtesy of Gallica.bnf.fr, accessed at https://gallica.bnf.fr/ark:/12148/bpt6kS401411f?rk=21459;2 in October 9 of 2020.

2.2. *Isolated or alone*

Vidler, in the wake of Kaufmaan's ideological reading of Ledoux, advances the hypothesis that the latter's architectural ideal could be understood as a struggle for disciplinary autonomy. Reading Ledoux's essay together with Kant's philosophical problems, Vidler identifies in the architect a quest for the pure reason of architecture and thus its elevation to a form of knowledge beyond history.[22] This, of course, was not exclusive to Ledoux, Laugier might be said to have accomplished the same desire with his *cabane rustique*. But what does this quest for autonomy through function and program represent at the time? Or what diffuse, discrete, concrete individual phenomena does it articulate without showing?

For somebody who has had one of its greatest works burned and destroyed, such as happened to Ledoux with the *Barriéres* of Paris. To further know that this destruction was due to one's association with a regime that so oppressed and mismanaged its population as to provoke the bloodiest of revolutions.[23] And then to recognize that architecture's role in establishing the terms for a social progression was, at best, a most peripheral agent. All of these things surely give an architect cause to imagine that justice can only be delivered if his efforts were not evaluated through the eyes of history, but from the standpoint of a larger, less material, purpose of history. Laugier may have tried to reconvene a state of nature when there was none to have, but Ledoux tried to rebuild Plato's Republic apparently not recognizing that the philosophes were those in the guillotine.

Function and program, in their harmonious arrangement of parts and whole, could never account for the violent fact that their reason, universal it may be, does not subsume political reality, but is instead its producer and product: there is no civil code without hygienist planning, no penitentiary system without its prison architecture, etc...[24] The problem with the neoclassical French "revolutionaries" was exactly this, that their idea of equality never existed in the same realm as the actual lack of equality that gave rise to it. Ledoux's quest for architectural autonomy articulates a radical inability of the architecture of his day to think in cooperation, co-dependence and mutuality beyond the functional. Another generation, one steeped in the revolutionary crises and the powerful will to stabilize a republican collective, would be necessary to start conceiving the actual experience of those terms in social and spatial forms.

2.3. *Marooned and forgotten*

Ledoux may be excused for being imprisoned and deprived of surely most of what he held dear during the time he wrote his ideal type. But he was not only socially isolated, his whole world had in fact collapsed. Independently of believing in architecture's capacity to resolve the problem of the poor, his system of reference, namely the patrons that would finance such a sheltering architecture disappeared with the revolution. In a sense, he was not so much imprisoned as he was marooned, lost in the fringes of society and from there rebuilding a society from scratch. Maybe this explains why the naked pauvre in the *abri* does not seem isolated as we might be led to think, but like Ledoux, marooned in a desert of sea. Considered in this light, the picture contains two discrete yet concrete phenomena that escape most interpretations of architecture's ideal types and particularly the two we have been dealing with.

One of these has to do with the cycles of expropriation that early modern capitalist societies started evolving. The need to make nature, including humans, cheap and accessible of the early European commercial empires created a pattern that progressively hastened, reaching the

22 Vidler, Anthony. *Histories of the Immediate Present: Inventing Architectural Modernism.*

23 On the French Revolution's particular social realities see Sewell, William H. *Work & Revolution in France: The Language of Labor from the Old Regime to 1848*. Cambridge: Cambridge University Press, 1980.

24 Michel Foucault made one of the most compelling arguments for this reading of architecture's political productivity in his posthumous published *Security, Territory, Population: lectures at the Collège de France 1977-1978*, tans. Burchell, Graham. New York: Palgrave Macmillan, 2007.

vertiginous space-time of our century.[25] This pattern follows a particular path, reconnaissance, exploitation, production, and creates a particular experience for those doing the reconnaissance, those doing the exploiting and those being exploited, and those doing the production and that being produced. Dislocation links the steps in the process or rather disbands them for both positions. The landscape produced from this cycle is strangely not very different from that portrayed in *l'abri du pauvre*: above some collectivity enjoying the product, below a landscape estranged and barren, in it a human with very little to distinguish itself from the barren nature in which he sits and whose stance is that of disquiet. Should we interpret those in the clouds as "civilization" and "society" that may eventually rain down on the deprived human? Should we interpret the latter as a colonial dispossessed or as the deprived workingman, or both at the same time? Ledoux shows us something that perhaps Laugier could not or would not, perhaps that only somebody without a world could. He shows us the tabula rasa of capitalist progress in its rawness of inequality, barrenness and violence towards nature and human.

That Laugier would not guard an image such as this for us today, tells us about the second discrete and concrete phenomena that usually escapes interpretation. We cannot understand it without being familiar with the first phenomena above described, for in fact one depends on the other. Both illustrations find part of their inspiration if not most of it, in the colonial Atlantic experience of the day.[26] The mistranslation of Laugier's *cabane rustique* to primitive is owed to this most obvious of connections between the Jesuit and the indigenous population of so many exploited or soon to be exploited natures. Some inclusively argue that Laugier's notion of architecture's ever present state of grace reflects earlier religious discussions on the presence of the soul in non-christian, usually considered "primitive" populations.[27] In this sense, Laugier decides to provide grace to all, without actually including the populations which inspired his ideas. On the other hand, his attempt to pacify human technology with its destructive effects could have very well been informed by the maroon rebellions taking place in British, French, Spanish, among other, colonies throughout the 1730s and 1740s. These rebellions organized by mostly escaped slaves and coalescing into a protracted war, brought to the fore the extent of the exploitation being advanced by European powers in the Atlantic, as well as the needs for class and colonial control that such a regime of commercial growth implied.[28]

25 For an original and incisive account of the producing and cheapening nature of early capitalism see Moore, Jason W. *Capitalism in the Web of Life: Ecology and the Accumulation of Capital*. London and New York: Verso, 2015.
26 For an essential take on the Atlantic trans-cultural landscapes formed of the early colonial experience see Linebaugh, Peter and Rediker, Marcus. *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. Boston: Beacon Press, 2000.
27 Ching, Francis D. K., Jarzombek, Mark M., Prakash, Vikramaditya. *A Global History of Architecture*: 593.
28 Linebaugh, Peter and Rediker, Marcus. *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*: 174-209.

Ledoux's abri du pauvre apparently could not be further from such an extended network of landscapes, agents and powers. His history is told in France, about France and supposedly regarding French citizens. But could we not argue that not only the image and probable experience of being marooned, but also his notion of nature, as well as the pagan universalism of his ideals, owed much to the interculturally of the colonial Atlantic? This does not seem too much of a stretch, afterall French society, as most European societies at the time, was highly international and internationally read, its elites acutely aware of the business opportunities, obstacles and social conundrums of an ever expanding web of nature's commodification. Could we not argue that Ledoux's ideas of organizational control in Chaux, the panopticon-like organization of employers and workers, as well as the moral and physical disciplinary apparatus of his ideal architectures, translate a governing knowledge accumulated from the first colonial plantations onwards. Afterall, it was not just in France or not even particularly in France where the problem of workforce control, hygiene and morality was a pressing matter of capitalist organization.

Now, this is not a situation in which Laugier's and Ledoux's ideal types are hiding an underground reality. There was nothing underground about the colonial Atlantic social experience, as there is nothing particularly occult about the cabane rustique or *l'abri du pauvre*. The problem has more to do with how these ideal types seem not to address the actual sheltering provision of architecture. Instead, we are enticed by an image of divine harmony between nature and building on the one hand, and on the other, by a scenery of deprivation and alienation. So, how can these most disparate ideal images help us answer why architecture today seems to offer no shelter? And why is it we can only think of shelter as something fragile and deprived?

3. The reckoning of panoramas

Panoramas, those nineteenth-century precursors to cinema where a landscape was painted along a circular device giving the spectator a total breath over a replication of a real landscape, were a central image-object to Walter Benjamin's critical essays.[29] These artificially constructed, life-like replications of reality, past or present, produced the illusion one was seeing everything with an aura of realness, without actually showing how it was doing so. This inspired, among other things, Benjamin's idea of phantasmagoria as a development of Marx's idea of commodity fetishism. The crux of the matter for both panoramas and phantasmagoria, is that a representation of reality is taken as a reality itself omitting its social conditions of production. Alienation, said Marx.

Laugier's and Ledoux's ideal types work in a very similar manner. In a sense they constitute panoramas of architectural thought, aiming to give a full image of the profession's raison d'être, without divulging how such an image might come to be so. This does not mean they are the sole

29 Buck-Morss, Susan. *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*. Cambridge: MIT Press, 1989.

responsibles for our persistent habit of understanding shelter almost exclusively as "primitive" shacks, but they do help us understand how it might be so. The "natural" act of building a space with available resources that might protect one against immediate material dangers is mostly a persistent metaphor in architecture, while in reality it is the living condition to which many humans are persistently forced. Laugier uses it to narrate architecture's integral relationship with nature, but never actually speaks of shelters or sheltering. The same with Ledoux, just that in his case he was even less concerned with addressing shelter, as his architectural types and models were directed towards a political utopia.

So, we wouldn't be wrong to claim that the only things Laugier and Ledoux actually sheltered with their ideal types was an idea of architecture and political utopia, and these can hardly be said to actually shelter the deprived of the world, although some may argue ideas have a will of their own. But there is something else occult in these panoramas, namely the actual social realities they emerge from. Not only is the Atlantic colonial experience, its slave trade and expopriation of "primitives," as well as the actual paupers and deprived that produced the French Revolution missing from the picture, but also the agents that made architecture possible then. For Laugier it was nature as goodness and grace, for Ledoux, all those Olympian gods above. Once again, none have actually been seen supporting architecture commissions for the poor. Many things may be said to occur in their names, but only by the grace of a very sophisticated cynicism, which perhaps was not absent in the France of then, may nature and gods stand for actual patrons of architecture.[30] So, what can architects today do with such alienated panoramic views of the discipline?

We imagine shacks the way we do because they are never part of architecture, they are either natural or a nuisance. We imagine them so concisely because Laugier's "primitive hut" or what may pass as its many variants are what pops-up when the word shelter is typed in any search engine. We are incapable of imagining shelter as something other because we cannot imagine that the people being sheltered belong somewhere else. We are thoroughly entrapped in the webs of meaning our ancestors and then we have created for ourselves. Colonial ghosts, class violence, a general and global predatory injustice in our production of nature, both human and natural. So maybe we should start cutting down some of these webs.

But why is it difficult for us today to think of architecture as a sheltering act? Why doesn't it seem to offer any calm to those that live in Ledoux's disquieted sea? The answer is not that we live in neo-liberal times, although that may be tempting. And, of course, there are architects and architectures committed to addressing the many deprived, dislocated populations that

30 For a historical decomposition of the *ancien regime*'s social environment among the wealthy and powerful see Reddy, William M. *Money and Liberty in Modern Europe: A Critique of Historical Understanding*. Cambridge: Cambridge University Press, 1987.

continually exist as though produced through cycles of deprivation.[31] These architectures, however, are reserved a special place in the discipline's thinking and most modern society's representation, "social" and "emergency" projects, transigent things, not actually standing for the firmitas of architecture. The truth of the matter is that Ledoux's pagan gods never actually came down from those clouds or opened them enough to shine such a reason on the pauper as to make his illumination change the world. And one reason for this is terrifying in its simplicity. It is also part of the reason for both architect's ideal types' panoramic omitting character and the powerful insight of Benjamin's phantasmagoria. Laugier and Ledoux lived then what we know to be named predatory capitalism and there is no right amount of religious, political and technical faith that can temper that enraged Neptune. In fact, part of the problem, one we carry with us from Laugier and Ledoux, is the belief that a refoundation of the discipline in a new faith, be it in a state of grace with nature, be it in the powers of technological development or what might be called faith in good design, can eventually shelter humans from nature's and its own violence.

For a long time now the human search for a state of grace is not a fight against or with natures, but with a particular way of managing and producing these. So far the process we know as modernization has been about cheapening everything and this, of course, has cheapened our relationship with almost everything.[32] To conceive architecture as a provider of a shelter is also cheap, it can be ordered online for a small amount of capital. Yet, it is not only the loss of value of this foundational process that makes it unfounded today. The idea of sheltering humans from nature also needs to be reframed. What is natural about our current pandemic? Its image in the microscope? Its biological impact on our organisms? The networks through which it has conquered the planet? David Harvey once wrote "(...) there is in the final analysis nothing unnatural about New York City."[33] We are not sheltering humans from nature anymore, the frontier has long been blurred. We are sheltering ourselves from urbanity or urban modes of being.[34]

31 We are not referring here to any particular definition of cycle, there is a great variety of agents, patterns and chains of effects in the production of deprived populations in what is usually referred to as global times. The last two decades are a clear example of this, between the early 2000s destabilization of the Middle East, to the growing impacts of the second and third wave of debt-fuelled development programs in Africa, to the financial crash of 2008 and now the far-reaching class inequalities of the pandemic. Although not a comprehensive explanation of the agents of these cycles, Saskia Sassen's take on the power of financial cycles and their spatial patterns enlightens the cycles of exclusion proper to advanced capitalism. See Sassen, Sakia. *Expulsions: Brutality and Complexity in the Global Economy*. Cambridge and London: Harvard University Press, 2014.
32 Moore, Jason W. (ed.) *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism*.
33 Harvey, David. "The nature of environment: dialectics of social and environmental change" in Miliband, R. and Panitch, L. (eds) *Real Problems, False Solutions. A special issue of the Socialist Register*. London: The Merlin Press, 1993: 28.
34 On the hegemony of the urban over all other categories to describe the support of life on the planet see Lefebvre, Henri. *Lá Révolution Urbaine*. Paris: Gallimard, 1970. On the idea of modes of existence see Latour, Bruno. *An Inquiry Into Modes of Existence: an anthropology of the moderns*, tans. Porter, Catherine. Cambridge and London: Harvard University Press, 2012. There is here an interesting discussion, yet to be fully developed, between Lefebvre's notion of the existential hegemony of the urban and Latour's hypothesis of the modern acting through the power of particular modes of existence: the urban would be here a complex cognitive and spatial apparatus, extending our biology into new efficiencies and modes.

Laugier and Ledoux were already living in this blur and their engravings point, by opposition and omission, to two elements with which we have not yet learned to live with: there is no ideal communion with the natural world and there is no equitable production of human nature. In the face of a predatory social system with global ambitions, such as early modern capitalist societies, a belief in nature as a pure foundation (Laugier's nature) or in an exterior derived enlightenment (Ledoux's gods shining light) are essentially pyrrhic ideals: synthetic ideas that apparently solve architecture's problem with the foundation of style (confronting Baroque hubris) but that hide the overwhelming victory of the cheapening and alienating of natures, as well as the fact that reason is politically produced. Their ideal types of architecture providing shelter do not help us to confront these forces. We never left that disquieted sea. Given we are clearly that pauper in Ledoux's engraving, at least most of us, perhaps we should ask when architecture, as a way of thinking and changing the world, will ever face up to our predatory relationship with both human and natural nature. It is quite obvious that those pagan gods aren't coming down from the clouds or even that there is any faith left in them. We should get a move on.

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Figure References

Figure 1 – Engraving of the *cabane rustique* by Charles Elsen in Laugier, Marc-Antoine. Essai sur L'Architecture. Paris: Duchesne, 1755.

Figure 2 – Engraving of the *cabane rustique* by unknown author to Laugier's essay's english translation: Essay on Architecture. London: Gray's Inn, 1755.

Figure 3 – Claude-Nicolas Ledoux, *L'Abri du Pauvre*, L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation. Paris: H.L.Perroneau, 1804.

Figure 4 – Claude-Nicolas Ledoux, perspective of the Cénobie, L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation. Paris: H.L.Perroneau, 1804.w

The Power Of Imagination

an interview to designer Hans Thyge, from Design, Interior & Branding Studio Hans Thyge& Co based in Norsminde, Denmark

by Fátima Pombo (FP) and Hans Thyge (HT)

FP The motto of your Design Studio is that 'it all starts with the power of imagination. Every design should tell a story, on its own and as part of a bigger context'. What is the meaning for you of such statement?

HT Let me tell you a story that enlightens the meaning you are asking for. Many years back I was driving down to the Cologne furniture fair with two employees. We were driving late evening and started to discuss a new competition we were invited to take part of. It was about an ergonomic chair made of plywood for the contract market. In the night we discussed advantages and principles. After some talks back and forth, we suddenly discovered an interesting static principle, which could move the pivot point of the backrest up in the lumbar area. Immediately we felt that we had discovered something compelling while driving in the dark without pen and paper. The interesting thing was that we had elaborated an idea using our imagination and the spoken language even the matter was about three-dimensional form. The day after I flew to Poland after a long day at the fair, and I quickly sketched the principle down on the back of my ticket. The idea remained intact and worked after some experiments with prototypes. We often talk about "The power of imagination" which has become the motto of our small design studio. Design is about being able to imagine and sense stories and elements carried out in materials, with colours and surfaces. Theoretically there is no difference between writing a book, composing a piece of music or designing a chair. Whether it is the pencil or the very sophisticated 3D modelling programs we are using to elaborate our ideas, it always comes down to our ultimate ability to see and feel the object for our inner eye. Without that, designing becomes a superficial act dethatched from our personal life. A genius violinist once was asked where he got the ability to play so beautiful and he answered: "It is the sum of my life and all I see and experience everyday". Our power of imagination is a sum of the cultural input we are experiencing, or in other words all which our senses see and feel through our life. It is not only the capability of playing the notes or designing a chair..... the character and ingenuity of the expression is a matter of who we are, which will always be reflected in the things we create. (fig.1)

FP Hans Thyge & Co design studio was founded in 1990 by you after living many years in Italy working with people behind the MEMPHIS group. Which is the heritage of MEMPHIS in your creative process, in the philosophy of your work?

HT MEMPHIS is the ultimate reaction towards the philosophy of BAUHAUS "form follows function". Suddenly MEMPHIS entered a completely new discussion about the cultural content of the object. Objects became posters, ironic statements, paintings with references to music, historic periods, fashion, rock'n roll and many other influences. We suddenly discovered that objects have a tremendous power in expressing our lives through our homes and surroundings like cloth on our body. BAUHAUS focused on the object as functional and a part of the essential life, where MEMPHIS opened up for the object as a container of emotion, humour, pop and loud music. As many movements did, MEMPHIS also ended up in its own trap trying to reinvent itself with artist making more and more obscure objects, but it does not cover the fact that the MEMPHIS in my eyes was the most influential movement within design

[Fig.1]
Design of Soho sofa for Labofa (2018), Denmark.

and maybe also art in the last 40 years. To me, the two post-war movements Bauhaus and Memphis captures two fundamental elements in our approach to design in Hans Thyge& Co. It seems strange that such two different movements have inspired equally, but the BAUHAUS created a focus on beauty in things. The proportions, the material.... the idea that you cannot hide anything in an object and the fact that design should be reworked and reworked until the inner beauty is revealed.

Bringing that quality into the area of Pop art and MEMPHIS it feels that the circle is complete, with the focus on the meaning and the storytelling of the objects. We are storytellers. Our studio is specialized in designing furniture, objects, interiors and branding. Branding has become a more important part of our design than before, as bringing the stories of the products out in a wider perspective is more relevant than ever. There are so many products in the world today, the ability to communicate is imperative. So, we are storytellers as well as designers.

FP Considering that design is so involved with narratives, what is your departure point to sketch a product, in which 'ground' do you dig a design proposal or a design solution?

HT Design is about the interesting mix between shape, function, size, materials and about culture, values, context, stories, the future and much more. Design is very complex, and still it can be very simple. Sometimes the simplest things are the hardest things to design. Either way design requires analytic and practical skills combined with intuition, sensibility and aesthetics. At Hans Thyge & Co we practice a holistic approach, where we try to always see the product in a larger context. By taking all of these things into consideration in a design, we have the possibility to interpret the visions and DNA of our clients and to create interesting appealing stories to the users.

If you work with design and space, you should have a profound interest in these matters. Creating nice objects has a strong link to seeing objects in space and rooms, whether the space is your hand, or it is about a big sofa interacting with the architecture. We have always worked for many international clients and over the last six years intensively in Asia. Working with international customers requires that our cultural compass is always adjusted and many times our design get an interesting twist from the cultures we are working with. When you meet other cultures it requires an openness, understanding the differences and habits which will always influence the design you make, and it challenges the idea that the culture you are living in often will be considered better and more interesting than others. (fig.2)

FP In your Studio you work with 'interiors'. Do you face it as a challenge to create spatial experiences and staging atmospheres?

HT We take into consideration movement, functions, sound, smell, tactility, surfaces, colours, furniture, objects and lightning. The interaction between these elements are very important as they create the atmosphere of the room.

Interior design can be seen as the frame of where the sculptural furniture and objects will be viewed. Both elements have a great impact on each other and can never be fully understood as individual parts.

FP You have been designing furniture for years, namely a lot of chairs. What does mean for you designing furniture? And why is that interesting to design so many chairs?

[Fig.2]
Design of sculptural piano for Yamaha & Mexarts (2018), Japan/China.

HT Designing furniture, we work with a sculptural approach. Furniture and objects have to relate to the human body and has to be understood and admired from all angles. At the same time, they should be diverse as they have to fit in to different environments. Over the years we have designed almost 100 chairs and you ask why is that interesting? It is not interesting in itself, as there are enough chairs in the world, but as a sculpture and a piece of scientific investigation the chair has it all. It is the mirror of the human body. It has all the static engineering problems, it carries on the history of every century of our life, it is seen in the room, it is just everywhere as the ultimate sculpture imposing soul into white walls and space. It is a task that we MUST work with to all times to find the expression that captures the essence of the time we are living in. The chair evokes all the senses we have. It makes small noises sitting, we feel it on our body, it keeps track of time and the nice chair is the ultimate song for the eye. No matter the size you work with, may it be architecture, interior, furniture or smaller objects the outcome is a result of thoughts and feelings based on senses. n our practice we have experienced that the 5 common senses are not enough. We work with the 6th sense as proprioception – how your brain understands where your body is in space and the 7th sense we see as our emotion or intuition. Where the intuition is based on experiences and visions merged together. Design is a constant process where you must criticize your expression and refine things until there is not a gram fat too much on things. Sometimes, which is rare, you think an object is close to perfection, I have sometime questioned myself how it actually was made.....there has been a sense that the object was always there out of time and context. (fig. 3)

FP You speak about the process of designing as a continuum of self-reflexion and consequent self-criticism in which 7 senses play a role. Do you have the feeling that living/inhabiting in your own design allows you to be creator and creature and therefore to unfold the possibility of a dialogue between both characters of the story that design may tell?

HT The way we live, and our own home becomes in many ways our lab, where thoughts are generated and where we see our prototypes, use things, test functions. The object in itself very often takes other character, when it comes to life and get settled in physical space. Maybe a chair is more dominant and less inviting to sit in as expected. Many designs take colour after the surroundings and that is the whole idea by living permanently or temporarily with your own things. Design is fundamentally about seeing things and by having the things around you see things in different moods, lights, circumstances and that's is where the learning process starts.15 years ago, I designed and built my own house, which was one of the crucial things in my career as a designer as it ultimately made me think about my own behaviour, the way I lived and my values in life. The house is a wooden and minimalistic archetype form sitting on the beach with a wild grassland between the beach and the house. It has a monolithic form with big cut outs for windows. It opens up facing the landscape in front of the house and closes towards the passing road on the backside of the house. Only wood is exposed on the outside together with the big glass windows. The cedar wood with its silver-grey

tone and saw cut rough surface is perfectly blending in with the nature all year around from the cold part of the year with the brown grey coloured grass to the summer where the sea with its blue tones and the big wild green grass field with lots of wild flowers. The grey cedar wood also shows the aging of the house which is influenced by the strong winds and rugged weather at the coast so next to the aesthetics, materials, form etc. it also have the sense of time represented in the building.

We have kept the garden also at a very minimalistic stage, where the wild nature runs practically all the way up to the house. Inside the house it is kept in a very tight minimalistic white look as a contrast to the outside wilderness. The theme inside is the detailing, materials meeting each other and refined build in light systems. The house inside represents maybe the idea of the gallery or a place of background of all the things we create. Sometimes we even go outside to see how things are perceived through the windows. I know it might seem like we are presenting our lives as a set-design, but that is not the case. We are creating a constant changing painting, where we look at our designs in order to understand the depth and the message laid down in the things. My wife and I are still building and refining the house inside as we constantly see things we want to change or optimize. The process and discussion become a part of our work and considerations. (fig. 4)

FP I guess that you apply in your Studio the same attitude of discussing and exchanging ideas with your collaborators, am I right?

HT We always have students and interns in our studio, as we believe that inputs and the process of teaching and listening together with young people must always be the basis of good design. Mantras as: '' we have already tried that'' or why should we do this?'' must never be the driver in a creative process. The interns in the studio always get the responsibility of some new products and then we help each other to find the way. Despite products are always under way for a year or two, we believe in short processes...prepare and find all elements in the task, describe the elements in the job with care and then you are ready. In our studio we bring ideas to the table fast and insist on trying them out as we believe that discussion having proposals to look at make us all more and more clear about what way to go. Fast sketching listening and then constant dialogue along the project, where many other designers will give their input along the process. The design should always withstand the discussion and dialogue within the studio and never become a private story without common appeal. A design can have personality from the designer but must always get out of the personal ''I like it myself'' sphere. It is also a very important part to train people and next generations of designers, as I strongly believe that design is a skill like many other skills. The idea that a mason train new generations of masons how to lay the bricks, about the patterns, and all techniques is the idea that society has a common knowledge, that we are handing over and also a tribute to the idea that a skill is not only something we can describe on Wikipedia or google, but a much more complex matter formed by people interacting with people.

[Fig. 3]
Design of Arena chair (2018) & Woodstock table (2017)
for Icons of Denmark, London.

[Fig. 4]
Hans Thyge Raunkjaers private house & design studio (2007),
Denmark.

FP So, you stimulate in the Studio the dialogue within a certain pedagogical atmosphere, is it?

HT One of our best designers in the studio was actually studying technical design and he came in the studio as intern. Besides the technical drawing he had great flair and passion for design. Somehow, he was not the type who was destined to go to design school, so after he finished school becoming technical draftsman, we offered him an apprenticeship over 3 years training him to become a designer. The idea that we trained him working with all kind of tasks from research, writing, sketching and designing, layout, graphic work etc. was a very satisfactory way of seeing a person taking over the knowhow and experience of the studio. We think this way of education is missing in the design field.

FP Let me ask you now your opinion about one of the core topics that surround us from all directions we turn our attention to, I mean sustainability. How do you see the relation between sustainability and design?

HT The environment is in everybody's thoughts these days – sustainability is the key word. However, sustainability is a very complex thing, as it can be understood in many different ways and levels. As designers we think that our first priority must be to make objects that have a quality that evoke emotions. Objects must create awareness and impact. Good design is like a piece of good music.....it touches our memories and feelings and we get a relation to the object as the humans in old days had a relation to their tools or arms. By doing that, we can maybe plant a small seed making people look at objects and things around us in another way. Fighting empty consumerism is making people like objects for their emotional content and quality as opposed to the feeling of joy buying things. To create objects that has a long lasting life is in our opinion the most important element of design and can this work be combined with materials that get beauty over time and use or which can be disposed safely or is made from recycled resources then the circle is complete. There must be an interest in aesthetics and beauty. We live in a time, where everything in the design-world is about user integrated design, saving the world and much more of the same and I agree about the necessity of social responsibility creating objects into a world full of super flu things and lack of global resources. However, we must have the sense of beauty and the passion for design in us to be able to communicate ideas and political stories. A music piece is driven by musicians that play and who have the tones and music in their blood and so it must be with designers. We must see spaces and enjoy playing with materials and rooms and to fill them with our objects to learn and refine our ideas. Our canvas is our home, our creativity, our moral compass and the way we live and love. Good design comes with compassion and interest in our surroundings on all levels from placing a nice colour on a piece of wood, to creating things that solve urgent global problems. Nothing is too big and nothing too small.

FP And you practice the 'sound' of good design in the sense you just explained us with traditional instruments: pencil and paper. Why?

HT After 30 years in design I still only use my pencil and paper, and which is sometimes laughed about, but despite all the fantastic tools we have around to create nice design, I strongly believe that mind craft compared with a small tactile piece of pencil can make it. The ultra-split second between my thought and the scratch on the paper is where most poetry is born. Over the years I have many times talked in Universities about the importance of the sketch and reading the sketch, as that is where the power is buried.

FP To finish this so inspiring and triggering talk with you, which I very much thank, what would you still like to add to this story ?

HT As designers our social behaviour, our interacting with other people creating products, the progress bringing design forward during yearlong processes must be done with care and respect. Not only in respect of the client, but also in respect of society, nature, the environment and the objects itself. We are responsible for making both courageous, but also reasonable and aesthetic choices. We need to be able to understand and reflect on the society and generally the time we live in and give an indication of what demand will come and which trends we believe will influence the future. We use brain, heart, soul and mind .It all starts with the power of imagination! (fig.5)

[Fig. 5]
Hans Thyge & Co (2019).

In praise of light and shadows

by Nuno Grande

The interaction of light and shadow has always fascinated architects, and even more so since Le Corbusier's famous quote from 1923, published in *Vers une Architecture*, in which he describes architecture as "the learned game, correct and magnificent, of forms assembled in the light". This game, which thus motivated the painters of Purism and Cubism – among whom Le Corbusier would come to be included – contributed in great part to the definition of the aesthetic ideals of the artistic avant-garde in the West in the first half of the 20th century. Associated with the purity of crystal, with the idea of total transparency, and with the blurring of the boundaries between the interior and the exterior, this very same game served as the conceptual premise of (and later as a critical challenge to) the architecture of the Modern Movement.

The counterpoint to the purist and crystalline impetus of modernism would emerge, and indeed one of many, by way of "In Praise of Shadows", a reference to the book written in 1933 by Junichiro Tanizaki. In this work, the author examines how Oriental culture (in contrast with Western culture) has always sought to shield the interior space from the invasion of light and from exterior views by use of trees, porches, patios, shutters, and translucent sliding doors or dividers (the Japanese *shôji*). It is not by accident that many of these traditional elements would once again come to be adopted by Western architecture from the late 1950s onward in its search for vernacular values deriving from a broad variety of cultures.

Having studied in these seminal years of critical review of the Modern Movement and coinciding with the publication of the *Survey on Regional Architecture in Portugal* – (Inquérito à Arquitetura Popular em Portugal) (1955-1961), the young architect Álvaro Siza learned from Fernando Távora – his former teacher and mentor – to appreciate not only the effect of light on forms (Távora himself admitted to being an avid admirer of Le Corbusier), but also to stroll about the shadows in traditional habitats (Távora would gather important teachings from Japanese architecture during his grand tour in 1960 and filtering it through another great influence of his: Frank Lloyd Wright).

These different "phantom-characters" would come to also occupy the imagination of the young Siza, and to them he added references to Alvar Aalto, Bruno Taut or Adolf Loos, at the moment of considering the relationship between the individual and the collective space, between the domestic and the monumental scale, between the window and the city.

The photographic work of Mark Durden and João Leal focusing on Álvaro Siza's work in Porto – now published by *Scopio Newspaper* – goes in search of not only this same game of shadows upon the target surfaces of the façades and the interiors of the buildings but also the multiplicity of transparencies and penumbras that unfold through their ample glazed windows.

The photographs do not shun the presence of nature, of the inhabitant, or of the citizen; to the contrary, they seek out these precise moments of the day in which, at the same time, the trees are reflected or cast shadows on Siza's architecture and in which the human presence-absence is revealed in the objects or graffiti left on it. It is as if, for Mark Durden and João Leal, Siza's works were blank pages waiting for daily life to be written or printed upon them.

This perspective "upon" the walls or "through" the windows of the building takes on a near ghost-like character, something that is reinforced by its colourless tone, intentionally created by overexposure to the milky light at dawn or dusk. In these images, one feels the spectral presence of Le Corbusier or Adolf Loos – depicted in the *fenêtre en longueur*, or in the small "eyes" of the Faculty of Architecture building – or perhaps Alvar Aalto or Bruno Taut, in the rhythm alternating between the stairs, verandas and galleries of the Bairro da Bouça. These phantoms "live" there, reminding us that the best architecture is always the result of a revisit with and a crisscrossing of countless memories.

Álvaro Siza never constructed his architecture by opposing the transparency of modernity and the shadow of tradition, or by placing the purity of form in opposition with the indeterminateness of its content. In fact, he has always been adept at integrating these concepts in a sensory and spatial equilibrium, in an elegy of light and shadows, as complementary parts of the same "learned game" (to return to Le Corbusier). The photographs of Mark Durden and João Leal are the best proof of this equilibrium and this praise.

MARK DURDEN & JOÃO LEAL
The Idea of Álvaro Siza: Carlos Ramos Pavilion and the Bouça Council Housing Project, 2020
next page

Des yeux qui ne voient pas *

by António Choupina

I must confess that – due to a broken foot – my enchantment with nature was somewhat faded. Staring at these photographs became an almost cathartic experience, serenity washing over in a dream, renewing a passion for the universe that created architecture and that, in turn, is recreated by it. If the Boa Nova Tea House were like Saramago's stone raft, adrift in a vast ocean, then the Serralves Museum would be like one of Cesário Verde's bucolic poems, bathed in idyllic foliage.

From the very first page, one discovers the building romantically dressed in seasonal vegetation, enveloped in a curtain of greenery, which drapes leaves as floating water lilies and droplets of rain. Distant windows seem to emerge beyond the sumptuous filter, manipulating a type of picturesque nostalgia: the primitive longing for a Garden of Eden or the simple magic of a child playing outside.

Having planted an oak tree in Serralves, this interpretation might be biased by my own boyish recollections or, perhaps, the landscape architect was just prone to episodes of refined apophenia. João Gomes da Silva was invited by Álvaro Siza to help mediate the relationship with Jacques Gréber's 1932 designs, supposedly inspired by the geometries of Versailles.

When Siza's Alhambra project was exhibited here, in 2017, I pointed out that Gréber's octagons and waterlines were connected to Granada – like those of Luis Barragán or Louis Kahn. In fact, all of Serralves can be viewed as a modern-day Alhambra and not because of its embellished gardens, protected by a stone wall, but because of its sequencing of spaces, of light and shade.

A luminous field is revealed upon arrival, framed by the mountainous profile of the auditorium, whose curvilinear elevation ambiguously approaches the gallery's obliquely cantilevered sunroof. A gravel courtyard follows suit, more intimately embracing a loquat tree and compressing half-light into vestibules. The limestone foyer might then be understood as a glass-covered cloister and, finally, its axis climaxes on the grassy southeast courtyard, between the two wings of the museum.

A cubistic juxtaposing of volumes along these courtyards, overlaid longitudinally above the thalweg of the valley, manages to render this large container virtually imperceptible, cropped continuously by planes and treetops throughout a sixteen-meter geographic plunge. It's self-effacing to an unheard of degree among 20th century institutions.

Only at the end does the museum fully take form, turning into a sort of white citadel that vanquishes its moat with a drawbridge, enacting all kinds of paradoxical mannerisms: contact through detachment, weightlessness through heaviness, asymmetry through axiality, et cetera. The bridge is a sculpture, especially now that one can no longer cross it – replaced by a crystal-shaped gift shop as gateway to the park.

Nature took charge, covering the ramp in a spontaneous pergola of branches, hiding the restaurant's once naked *fenêtre en longueur*. I remember it bareboned in 1999. It was my favorite moment and, for that reason, it's one of my favorite images by Mark Durden and João Leal. I could also mention a synaesthesia of silhouettes in shadow puppetry, while leaves rustled in melodic rhythm, or the emerald-green bushes, sucked inward in forced perspective and reflected back, as glassy palimpsests of themselves.

However, my most beloved photograph is the staff entrance. No, it's not the curved staircase of the 2019 Cinema House, signaling the Art Deco tower of Marques da Silva's original villa. The future is the glade and a new museum wing, proposed by Álvaro Siza, which would bring deserved prominence to this unseen back wall, to its span, to its administrative courtyard, to its hierarchy of proportion and to its wild vegetation – in the vein of Van Gogh's "Undergrowth with Two Figures".

The swirling tree bark of the Serralves Foundation is never-ending. Siza constantly awakens other sides of its reality, by skewing or deepening old and new viewpoints. "I'm sure that when Le Corbusier – himself a photographer, like Picasso, like Brancusi – said «des yeux qui ne voient pas», he thought, by opposition, in the multiplied capacity of seeing through a photographer's cultivated eye." **

* "Eyes that do not see" was published by Le Corbusier, in 1923, as part of "Vers une architecture".

** Álvaro Siza, in "L'Esperienza dei Luogui" exhibition catalogue. Edit.: Centro Cultural de Belém. 1997

MARK DURDEN & JOÃO LEAL
The Idea of Álvaro Siza: Serralves' Museum, 2020
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Light Catcher

by Mark Durden

Among his remarkable performance-based short films made in the garden of his family home, two films show the artist holding a mirror to both catch and reflect sunlight back to the camera and viewer. Such performances provide a fitting allegory for his relationship to the medium of photography. As a photographer Peter Finnemore is someone who catches and plays with light.

Light is key to the pictures made in his home place in rural mid Wales, Gwendraeth House. The photographs relay the intimacy he has with his childhood home, which has been in his family for generations. Finnemore has been photographing his home for thirty years and his pictures are full of hints and suggestions, traces of those who live and lived there. With people's passing, he is now its sole occupant and the house has become more and more a portrait of his own imagining, his dream space.

Finnemore photographs feelingly and describes his home as ''a dreaming centre to divine and survey the spaces between darkness and stars''. Working with black and white film and the chemical-based printing process his richly toned prints explore the opposition and gradations between non-light and light, negative and positive, with all their symbolic implications. Like film, the house and its rooms are seen as receptive and responsive spaces. In Dream Traces a partly decorated wall above a bed is animated both by the gestural traces of darker paint upon it and lighter rectangular areas where posters and pictures were once attached. The wall is not blank but a field of different energy forces, the slow photographic effect of the darkening of the wall around the absent pictures against the more immediate brushmarks of house paint at its edges. The wall is also suggestive of an awakening state, the sense of something not fully coming into consciousness. This is in contrast to the relative order and geometry introduced by the wooden bars of the bedstead and the clarity of the singing and piercing detail of the white dot at the centre of an eye, painted on glass. This Greek mati, used to ward off evil, becomes the focal point of this picture and cue to many objects and elements in his pictures that are felt to be imbued with energies and powers beyond their material form.

The house, its furnishing and objects are humble but they become special and magical in these pictures. In Wallpaper Fragrance, the shadow of a face falls upon flowers printed on wallpaper. Above this fugitive portrait is a framed aerial photograph of the home and its plot of land. The interior opens to the exterior, a sense of the world beyond the home and a sense of the home's place within the world. The house, set within its quite extensive grounds, is close to and part of the natural world. Concentrating on a layering and interplay of surface patterns and imprints in his pictures, there is an abundance of floral imagery in these interiors. Such décor is not seen or judged in terms of class or assumptions of what is in good or bad taste. The floral prints and patterns on wallpaper, carpets, curtains, cushions, as well as the ornamental animal figures in Finnemore's pictures, all take on a symbolic dimension. In conveying the presence and continuity of the surrounding natural world into the home they suggest a natural life force, energy and process. In a remarkable picture of a dying black cat that appears to be turning to shadow, the fecundity of the floral imagery the cat is set amidst counters the darkness sucking out the light and life.

While there can be moments of darkness there is much light in these pictures: light flooding and illuminating the upstairs rooms or dappling darkened walls and also present symbolically in the recurrence of such radiant forms as shawls and sunflowers and the pervasive floral patterning that runs throughout these pictures. Finnemore as light catcher has gifted us some of the most distinctive, beautiful and lyrical responses to interior spaces in the medium of photography.

PETER FINNEMORE
Wallpaper Fragrence, 1996 and Myriam II, 2012
next pages


CANES VENATICI
LEO MINOR
COMA BERENICES
VIRGO
MARCH

About the Book

Valerio Olgiati – Bas Princen . A Talk on Architecture in Photography
Images From Valerio Olgiati Personal Archive And Photographs By Bas Princen

by Pedro Leão Neto

As editor of scopio Editions it is a great honour to be writing this closing text about the present book which communicates our last Duelo/Dueto session of Architecture, Art and Image (AAI) series that had as invited authors Valerio Olgiati and Bas Princen. I will start by talking about the book as a privileged medium for Architecture, Art and Image and then go on focusing on this book in particular and its authors.

This conference series had from the start planned a publication for each session with the contribution of the invited speakers and the organization because we believe that the physical book, without prejudice towards the potential of digital publications, is still a tool of paramount importance for preserving and building knowledge, not just for students and academics, but also for all professionals and non-scholars.

The physical book somehow allows the understanding of what was discussed and debated in Duelo/Dueto sessions in a different manner, encouraging and giving the right time to each viewer for a deeper thinking. The reading of these sessions also means that these events of rich exchange of ideas and personal experience between significant authors coming from AAI universe are preserved for future studies. In this way, they can be shared with a larger audience, opening the mind of many to these events and encouraging critical thinking toward a vast horizon of issues related to AAI universe.

It is worth referring also that the specific potential of the physical book as a unique medium to communicate Architecture, Art and Image[1] was explored in this publication, which adds to its uniqueness and makes it more an author´s book than the customary conference or roundtable publication.

1 About the importance of building a sequence or visual narrative is to consider photography as a visual writing with its own grammar and syntax, as well as the potential that a sequence of images has to tell a story, or as Gerry Badget says, like the book of photography has a unique potential that challenges the photographer to build a visual discourse because forces the photographer to think about the reason that supports the chosen sequence of images see Neto, Pedro L. R. F. 2015. Art and documentary photography Architecture, City and Territory. In Cityzines, 56 - 76. ISBN: 978-989-97699-9-1. Porto, Portugal: scopio Editions; Imprint - Visual Narratives in books and Beyound by Gerry Badger, David Bate, Bettina Lockemann & Michael Mack (http://www. tipitin.com/shop/imprint-visual-narratives-in-books-and-beyond-by-gerry-badger-david-bate- bettina-lockemann-michael-mack).

It was possible to create a visual narrative where the sum is greater than the parts, which we believe has as a result an innovative reading and a more insightful understanding about the thoughts, work and artistic strategies of both authors. Thus, we believe that this book, the second of this series of four publications focused on each session, will foster a significant critical debate related to Architecture, Art and Image, as already happened with our first published book on this series.

The book´s structure is twofold and the first part starts with the autonomous visual narratives of each author beginning with Valerio Olgiati and ending with Bas Princen. These image series should be understood not only as a visual "duelo / dueto", but also as two ways of understanding the world and specially the universes of architecture, photography and art. They are two free and open visual constructs from two creatives who are coming from the different but interrelated fields of architecture and photography. In fact, the long history of mutual interference between architecture and photography is acknowledged by many authors[2], as well as their complex and ubiquitous relationship, which posits photography as a relevant exploratory, artistic and documentary research tool for architecture. As follows, the visual strategies of these authors forward two different critical insights on how to understand architecture and the territory bringing a new discourse over these disciplinary fields and expand the definition of photography.

The second part consists of the conference lectures and each author worked with editors and designers the layout they felt would better communicate the ideas of each in the conference. The challenge was to convey those ideas by combining text with image creating a complex interplay between them and allowing autonomy for both forms of expression and reading. The visual constructs and the text in first and second part of the book show us two extraordinary creatives and their approach to images within their work. Being one an architect and the other a photographer, it is interesting to note how they both place, in this second part, in between the images of their work, other images of travels, experiences, objects and other things which inform their work and, in this manner, create rich visual constructs that amplify its meaning and would be difficult to show otherwise.

2 Consider a number of publications looking at architecture through the lenses of the history of photography: Richard Pare, *Photography and Architecture* (Montreal and New York: Canadian Centre for Architecture and Callaway Editions, 1982); Cervin Robinson, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York and Cambridge, MA: Architectural League of New York and MIT Press, 1987); Robert Elwall, *Building with Light: the International History of Architectural Photography* (London: Merrell, 2004).
Beatriz Colomina, "Introduction: On Architecture, Production and Reproduction," in Beatriz Colomina, ed., *Architectureproduction* (New York: Princeton Architectural Press, 1988), 15–16; see also Jean-Louis Cohen, "Introduction," in *Le Corbusier, Toward an Architecture* (Los Angeles: Getty Research Institute, 2007), 1–78.
Jean-Louis Cohen, "The Misfortunes of the Image: Melnikov in Paris, 1925 (on Architecture and Photography)," in Colomina, *Architectureproduction*, 101–121; see also Claire Zimmerman's comments on Adolf Loos in "Photographic Modern Architecture: Inside the 'New Deep,'" Journal of Architecture 9 (Autumn 2004): 331–54.
Hugh Campbell
David Campany

Focusing on the visual constructs of first and second part of each author, starting with Valerio's series in the beginning, we see how he combines photographs of his work with other images that are an inspiration and inform his architecture, which may represent such diverse qualities as an atmosphere, or a composition, or an idea that in some way has been considered essential. It is important to note that these images, which inform about essential qualities, should not be understood as traditional historical or social referents, and can be linked to the idea of "Non-Referential" Architecture, the title of the book ideated by Valerio, and written by Markus Breitschmid, the internationally active architectural theoretician, historian, and author on architecture who teaches at Virginia Tech. In fact, as is explained in the book, Valerio´s idea of non-referential architecture based on seven principles – Experience of Space, Oneness, Newness, Construction, Contradiction, Order, and Sensemaking – aims to be an architecture which is "form-generative" and "sense-making", creating meaning based on essential qualitative characteristics coming from inside the disciplinary field of architecture and not from outside i.e. historical, political or social fields. Be that as it may, this architecture is also a carrier of our era as is implied in this passage taken from the same book "Non-referential architecture is not an architecture that subsists as a referential vessel or as a symbol of something outside itself. Non-referential buildings are entities that are themselves meaningful and sense-making and, as such, no less the embodiment of society than buildings were in the past when they were the bearers of common social ideals."[3]

All this can be inferred in the way Valerio interplays the different images in his visual constructs as, for instance, just to make a case in point, in the case of the plan of Mitla, the floor plan of a 2000 years old pre-Columbian Temple, that stands for the idea that how we read space is archaic and not so much a question of culture. In fact, as Valerio explains, those people never had contact with the Europeans, but the rooms of Mitla´s plan undressed of any causal symbolism communicate, through geometry and location alone, which one of them is the most important room: the central and deepest room that is a destination and not a passage. This image informs the belief that an idea can be the DNA of the project as Valerio says and that buildings can evolve from this inner logic. Thus, he relates it in the first part with the image of his architecture – Villa Allem – that not only has this inner configurational rationale communicated by geometry and location alone, but also relates with Valerio´s ideal of a perfect garden informed by the Indo-Persian miniature image of three women in a white house, in the very centre of the world that was shown in the conference.

3 Olgiati, Valerio, and Markus Breitschmid. *Non-Referential Architecture*. Basel: Simonett & Baer, 2018, 21.

Focusing now on Bas and the first part of the book, we see that his series starts with the photograph of Dendera, the brick wall installed image and then follows with several of his photographs of different places and situations, finishing with the "Ringroad Houston', 2005" also an installed photograph. All the photographs in this section are not references, but installed images of Bas´ work that were used in spaces where exhibitions took place. It is interesting to recall here Beatrice von Bismark text "The art world as multiple: Lawrence Alloway and artists and photographs"[4] when referring to Lawrence Alloway interpretations about photography and how he obliterated the differentiation "(...) between an object in a show and its documentary appearance in the publication." and he goes on saying "(...) As "variants" rather than "reproductions", the photographs were of equal status to him where they appeared in the exhibition or in the catalogue, was inconsequential: "Both the exhibited ´object´and the catalogue ´entry´ are permutations made possible by the repeatability of the photographic process." In fact, the books can be taken as "alternative spaces" of exhibition and can also be itself thought as a medium of artistic expression exploring its specific form as an inspiration for creating an independent work of art, something we can see in many artists books. Coming back to the installed images of this first part we can say that the artistic rational and magic behind those images is a core quality of Bas´ photographs and is well synthetized by Walter Benjamin´s passage that Bas used in his text "Ringroad (Houston), 2005: the Construction of an Image" in Sophia journal Visual Spaces of Change: Unveiling the Publicness of Urban Space through photography and Image (2018).[5] "Our eyes convey to us a surface image of things around us, and the mind processes the viewed objects into ideas and creates an inner world that we interpret in the most varied of ways"[6].

4 Bradnock, Lucy et al. Lawrence Alloway: *Critic and curator*. Getty Research Institute, Los Angeles, 2015, 158, 159 ISBN 13: 9781606064429

5 Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image. ISSN 2183-8976 [Print] 2183-9468 [Online]. Volume 4, Issue 1 | Publication year: 20189. 37-46, DOI 10.24840/2183-8976_2019-0004_0001_07

6 August Sander, "Photography as a Universal Language", a lecture for WDR radio on Sunday 12 April 1931.

In fact, as explained by Bas in many of his interviews and readings[7] and also in this conference, he is interested in reinventing the world through photography or in other words to tell a story that is different from the referent, what is actually there being depicted. I believe this is the most important message of Bas and also the idea of exploring with photography the ambiguity between the natural and the man-made landscape, which we can see in many of his images as in Section (Petra) II, 2012 or Dendera´s wall of bricks in which the artificial and the natural combine making us uncertain of what is natural or manmade and finally in the iconic image of the golden office block on the ringroad at the periphery of Houston, which as Bas explains has absorbed new references and new meanings and "It has become abstracted, losing any relation to the place and time of its making, and relating now instead to other images made before and after."[8]

This is all quite significant and prepares the viewer for the interplay of images in the visual construct of his conference because in this second part it is now clear that Bas´s references are on the left side and in a different scale of that of his photographs, which appear always on the right side. The combination of references and images allows the viewer to see how certain images informed his photographs as, for example, in the iteration between his image of the 'Future Olympic Park' in Beijing, where the storage of the sand to be used in the park with the green on their top looks both fictional and natural and is informed by an image of the early photographers from the American west. As Bas explains "it is the moment when industrial cities were starting to be made and they did a levelling of the hills to make Seattle by Asahel Curtis". Thus, not only is Bas´ photography an autonomous critical territory, an instrument of thought and imagination, but also a means of culture interrelating the past and present and exploring the fictional. Maybe this is why the documentation process for Bas is never easy, it is not about just depicting what is out there, but in understanding the territory in a new way through photography.

7 Susana Ventura. 2012. "depict, depict, depicting". scopio International Photography Magazine 1 1/3 Aboveground: Territory.: 98–129.; Bas Princen, edited by Vanessa Norwood.The Construction of an Image. Bedford Press, 2015. ISBN: 9781907414381

8 Visual Spaces of Change: Unveiling the Publicness of Urban Space through Photography and Image. ISSN 2183-8976 [Print] 2183-9468 [Online]. Volume 4, Issue 1 | Publication year: 20189. 37, DOI 10.24840/2183-8976_2019-0004_0001_07

Finally, it is worth mentioning that Bas is an artist and photographer who studied architecture at the Berlage Institute in Rotterdam, so this proximity to the universe of architecture and territory explains in same way that urban landscape became his artistic and study object. Having said that and having also explained how Bas´ work is focused on urban landscape transformation, it is amazing how without being an architect his photography contributes for a new understanding about the world of architecture. As is explained by many authors as David Canpany, just to make a case in point, it is important for architecture the existence of autonomous and critical photography in contemporaneity. "If we accept that the experience of architecture may now be inseparable from the experience of its imagery, and that photography may now belong to the same networks of spectacle, comes clear that an independent and critical photography of architecture is as vital as it is jeopardered."9

Then, it is also extraordinary to know how certain photographers and architects of contemporaneity are able to work with a high level of complicity and collaboration between them as pointed out by José Vassallo[10] in his book Seamless-Digital Collage And Dirty Realism In Contemporary Architecture. In this book several examples are given that show how the autonomous and exploratory vantage point of the photographer participates actively in the conception process of architecture and speaking of Bas Princen, he calls the special relation he has with the collaboration of Kersten Geers and David van Severen.

We hope this physical book allow the understanding of what was discussed and debated in this Duelo/Dueto session with these two authors, Valerio Olgiati and Bas Princen, but maintaining an open perspective, to encourage and give the right time to each reader for a deeper thinking.

9 David Campany. "Architecture as Photography: document, publicity, commentary, art" written for the book of the exhibition "Constructing Worlds: Photography and Architecture in the Modern Age" (Barbican Galley, 2014).

10 Jesús Vassallo. *Seamless-Digital Collage And Dirty Realism In Contemporary Architecture*. Park Books, December, 2016, ISBN 978-3-03860-019-0; See also the interview OFFICE Kersten Geers David Van Severen: Way of Seeing Things by by Heini Lehtinen In Living with Art & Design, 2016 "In that perspective, we appreciate and really admire that a picture by Bas Princen is also a work on itself," he continues on a long-term collaborator, photographer Bas Princen. "It's never a documentary of architecture. He finds a space and takes a picture of it in his way with certain framing, and that's how he looks at the world. You could say the same about all the other works that are there. This kind of looking at the world in a certain way is also what architecture has in common. That certain way of looking is fundamental to us.", url: https://tlmagazine.com/office-kgdvs-way-of-seeing-things/

JAVIER MIGUEL VERME
Auditorium, Landquart, Switzerland, 2013

BAS PRINCEN
Ringroad (Houston), 2005

Biographies

António Choupina is an architect from the Faculty of Architecture of the University of Porto, he founded the atelier CH.A (CHoupina.Arquitectos) in 2010, the year in which he collaborates with the School of Arts and Design. He is responsible for interventions at the Palacio de Carlos V in Granada and at the Sverre Fehn Pavilion during the Official Visit of the Presidency of the Republic to Norway. He has recently accompanied the construction of the Álvaro Siza Pavilion at the China International Furniture Fair, with whom he has developed several cultural projects, in partnership with Aedes Berlin, the Vitra Design Museum and the Aga Khan Network. As curator, he has curated exhibitions at the Serralves Museum, the Nadir Afonso Museum, the Alfaro Foundation, the Tchoban Foundation or the Marques da Silva Foundation, producing multiple publications on the frontier of architecture, art and philosophy. He is the editor of A As Architecture Network, a jury of international awards and guest speaker at several institutions and events, such as Bauhaus100 and the International Architecture Design Forum.

Bas Princen is a Dutch artist. His work has featured in several exhibitions at key galleries and museums, including The Met Breuerand the Barbican Art Gallery. Bas Princen's first artwork to be offered at auction was ''Future Highway'' at Venduehuis der Notarissen in 2017; the work was unsoldBas Princen has been featured in articles for ''Whitewall'', ''e-flux'' and ''Aperture''. The most recent article is ''The Museum of Art, Architecture and Technology in Lisbon Opens 2019 with Three New Exhibitions'' written by for ArtDaily in January 2019. Before transitioning to photography, Princen studied architecture and product design. Today, his photographs are not only informed by architecture but also by an awareness of human relationships to both built and natural environments. Princen has also been known to reference scientific measuring systems, mapping, and amateur anthropology in his work, and his artistic practice has involved plotting ecological changes—water currents, wind patterns, and soil erosion, as well as the impacts of urban developments on the Dutch landscape.

Fátima Pombo is professor in Design, director of the research group Oikos - Design for Ecosystemic Spaces and co-director of the Master in Product Design and Engineering at the University of Aveiro. She was a visiting professor at KULeuven in the Architecture Department for almost a decade till 2016. Her research, publications and teaching focus primarily on interior architecture, phenomenology, design history and design aesthetics. Pombo participates in international research projects and conferences and is invited as expert for several academic activities. She is juror for the iF Design Award (Germany). She publishes in Springer, Routledge, Idea Journal, the Journal of Interior Design, Journal of the British Society for Phenomenology, Architectoni.ca among others. She was an Alexander von Humboldt Foundation postdoctoral fellow at the University of Munich and did research at the University of Heidelberg while working on her doctorate from 1993 to 1995.

Hans Thyge Raunkjaer started his creative career as set designer in a Danish theatre, which has developed his profound interest in storytelling whether creating design exhibitions or integrating cultural references into his design. Hans Thyge lived and worked for 7 years in Milan, Italy and worked together with the designers behind Memphis group (1983-1990). Later he exhibited with solo exhibitions on design in Denmark, Switzerland and Ireland.
He founded Hans Thyge & Co design studio in 1990. The studio specialises in designing furniture, objects, interiors and branding and has a long history of know-how and experience working with a variety of materials and production methods for clients worldwide. Hans Thyge & Co works for companies in China, Japan, Taiwan, Singapore, Malaysia, Italy, England, Germany and Denmark. They have won numerous of design prizes, created several new brands and won acclaim for their important furniture series NOIR collection. In 2019 the studio wins the Red Dot ''Best of the Best'' award for an innovative series of new pianos created for Mexart and the Japanese music instrument company Yamaha.
Teaching, lecturing and sitting in the board of examine of the Danish design schools for many years, Hans Thyge has been an important part of the design dialogue in Denmark.

Javier Miguel Verme is a photographer and his first exhibition was Miguel Verme – Inneralpine Barockaltäre at Kunstraum Sandra Romer in Chur in 2011, followed by Jahresausstellung der Bündner Künstlerinnen und Künstler at Bündner Kunstmuseum Chur in Chur in 2012.
The photographer has been exclusively exhibited in Switzerland, with several major shows as Jahresausstellung der Bündner Künstlerinnen und Künstler at Bündner Kunstmuseum Chur or Kunstraum Sandra Romer in Chur, the photographer has been exhibited with Bianca Brunner and Wiedemann / Mettler and his work is in one museum collection, at Helvetia Art Foyer in Basel.

João Leal practitioner and teacher. Participates in solo and group exhibitions since 2001. His artworks use still and moving images as well as sound and they are presented in exhibition, projection and installation formats. In 2005 won, ex-aequo, the ''Pedro Miguel Frade'' award, from the Portuguese Centre of Photography, with the work ''Night Order''. In 2018 won the aquisition award of the XX Cerveira Biennale.
PhD candidate at the University of South Wales in connection with the European Centre for Documentary Research. Has a degree in Audiovisual Communication Technology at the Polytechnic Institute of Porto, majoring in Photography. Worked in São João and D.Maria II National Theatres, RTP Portuguese television, and ''Casa da Música''. Full time professor in the Department of Image Arts P.Porto | ESMAD and member of the UNIMAD research unit.

Mark Durden is a writer and artist. He studied Fine Art at Exeter College of Art and Design and at Glasgow School of Art, going on to study History and Theory of Art at University of Kent at Canterbury— attaining an MA by research for a thesis on Roland Barthes and a PhD on Photography and the Book. He has taught both Art History and Fine Art at Kent Institute of Art and Design, Canterbury and at Staffordshire University. He taught History of Photography at University of Derby where he became Reader in 2002 and Programme Leader for the BA (Hons) in Photography in 2003. He left Derby in 2007 to join Newport School of Art and Design (now University of South Wales) as Professor of Photography. He has published extensively on photography and contemporary art and since 1997 has worked as part of the artists' group Common Culture. In collaboration with João Leal, he began photographing Siza's architecture in Porto in 2017.

Nuno Grande is an architect from the Faculty of Architecture at the University of Porto. Obtained his PhD degree in Architecture at the University of Coimbra in 2009, based on his academic thesis: Architectures of Culture: Politics, Debate and Space. Associated Professor at the Department of Architecture of the University of Coimbra (DARQ/FCTUC) since 1993. Guest Lecturer at the Faculty of Architecture of Oporto at the PhD course. As a curator and a cultural programmer he organised exhibitions on Portuguese Architecture at: Porto 2001, European Capital of Culture; 2007 Lisbon Architectural Triennale; 2007 São Paulo Architecture Biennale; Guimarães 2012, European Capital of Culture; and 15th Venice Architecture Biennale, 2016. As a critic he writes occasionally for architectural reviews published in Portugal, Spain, France, Switzerland, Netherlands, Croatia, Corea and Japan. He is author or editor of different publications on Portuguese Architectural and Urban Culture.

Pedro Leão Neto is a researcher and assistant professor at FAUP since 2007 in the area of Architecture Communication and Photography he is the head of the courses ''Computer Architecture Aided Design'' (CAAD) and ''Photography of Architecture, City and Territory'' (FACT). He is the coordinator of the research group Architecture, Art and Image (AAI) integrated in FAUP´s R&D centre, director of the cultural association Cityscopio and the founder and editorial coordinator of scopio Editions and its open platform scopionetwork, which is a AAI´s research-based editorial project focused on Contemporary Photography related with Architecture, City and Territory. He has curated several architectural photography exhibitions in Portugal and abroad, workshops and international debates and seminars around the universe of Architecture, Art and Image, being the founder and coordinator of international conferences as On the Surface: Photography on Architecture, which last edition was held at the Museum of Art, Architecture and Technology (MAAT), Lisbon (2018) in the form of Sophia Journal´s annual international conferences around the theme and topics in focus in Sophia for each year. He is the author and editor of more than 30 books and the coordinator and Principal researcher (PR) of several national and international projects public funded, and he is currently the coordinator of ''Visual spaces of Change'' financed by the Portuguese public agency – FCT.

Peter Finnemore is an artist who seeks to 'make visible', he embraces the broad range and language of photographic art practice. Investigating the dynamic interchange between, biography & presence, generational memory, culture, history and origins.
His first major exhibition was in 1986, where he was selected for the New Contemporaries exhibition at the Institute of Contemporary Arts in London. He has since exhibited in solo and group exhibitions both nationally and internationally, including, representing Wales at the 51st Venice Biennale (2005). In 2014, Finnemore was included in a major volume – Photography Today, edited by Mark Durden and published by Phaidon, which is a survey of influential international contemporary photography.
Major published works include Gwendraeth House (Ffotogallery, 2000) and Zen Gardener (Oriel Mostyn, 2004). Album / Silent Village catalogue (Ffotogallery, 2010)
Finnemore's photographic artworks and films are included in a number of private and public collections including Arts Council of Great Britain, Scottish Arts Council, National Museums of Wales Collection, Argos Center for Media and Art – Brussels, Lidice Memorial Museum – Czech Republic, The Art Museum at Princeton University – USA, Light Work – photography and digital media center – Syracuse – USA and Chrysler Museum of Art – New Jersey,USA.
Coinciding with a career as an Independent Artist, Finnemore's experience includes a range of overlapping roles within artistic education throughout the UK.

Silvina Félix is a Designer and Assistant Professor at the School of Design, Management and Production Technologies Northern Aveiro since 2009. Graduated in Communication Design at the University of Aveiro, she finished her PhD in Design in 2019 with the doctoral thesis ''Design for additive manufacturing: contributions from a paradigm shift production to designers practice'', under the status of Investigation Scholarship Holder of Fundação para a Ciência e Tecnologia. She is a researcher of ID+ Institute for Design, Media and Culture and her research interests focus on Design for Additive Manufacturing Methodologies in Design Education context and the role of Drawing/Sketching in the Creative Design Process.She has published papers in international peer-reviewed conference proceedings in her research area.

Valerio Olgiati understands his role as an architect who thinks and creates space. His architecture is cultural and not political. He builds and teaches in an independent way and he puts little emphasis on the application of methods. Olgiati believes that only insights from experience of space are able to move the architecture of the present. After graduating from ETH he lives and works first in the 90s in Los Angeles and then in Zurich. In 2002 he becomes professor at the Accademia di architettura in Mendrisio at the University of Lugano, where he also teaches today. Since 2008 he runs the office together with his wife Tamara in Flims. Both currently live mainly in Portugal.

Sophia Peer Review Journal
Abstract / Paper Submission

To submit your abstract (max. 300–500 words and 2 images up to 2MB), send directly to **info@cityscopio.com**.

Issue #6: "Visual Spaces Of Change: photographic documentation of environmental transformations"

Call deadline: **February 2021**
Expected publication date: **December 2021**
Expected International Conference for this 6th number of Sophia Journal: **September 2021**

In the upcoming 6th number of Sophia, which will be called **Visual Spaces Of Change: photographic documentation of environmental transformations,** we are interested in original articles that may address the following issues: How do we all become aware of the gradual, but inescapable changes in the environment? How does photography raise public awareness of the pressing environmental changes implicit in our anthropocentric epoch? How can photography contribute to these complex debates? These issues can be addressed from several perspectives: from confronting our memories and understandings of a place to reactivating 'what is no longer there' or proposing "what could be there".

This volume of Sophia will bring together photographers and researchers who make significant contributions to these discussions, including the material processes of creating, managing and interpreting sets of documents. We are interested in material processes where photography is explored as a significant research tool for critical and innovative views on architecture and urban transformation in their expanded fields and contextualized by larger systems: cultural, political, artistic, technical, and historical dimensions. We will be publishing long-term photographic work of environmental changes, innovative documentation or archival projects exploring discursive forms of presentation and visual constructs, articles and research papers discussing the rich spectrum of techniques and visual strategies employed in environmental discussions. The spectrum of transformational processes is broad: deforestation, soil erosion, suburban sprawl, wastelands, decaying shopping malls, neglected social housing, post-industrial ruins, gentrification and privatization of public space, or demonstration movements from "Occupy" to "Fridays for Future". In this context, we will be especially interested in proposals that are able to question how the different dimensions of architecture and urban transformation may be meaningfully understood or reframed through the different lenses and perspectives of visual processes.The journal is now accepting photographic work and critical papers within the above framework that will allow the interested public to reflect on the diverse transformational processes affecting our present cities and territories.

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Pedro Leão Neto (CEAU / FAUP)
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Our journal is now accepting abstracts within this framework, including an image, a photograph, a series of images or video as research instruments.

Editorial Policies

01. FOCUS AND SCOPE

Sophia collection is specifically designed to address theoretical work, and it aims to be the publishing medium for a set of exploratory and critical texts on image in the broad sense, i.e. comprehending the worlds of design, photography, film, video, television and new media. The etymology of the word "sophia" is closely linked to the concepts of sapience and wisdom: (Greek "sofía") it is what the "wise person" has, and this word is also derived from philo+sophia ("love of wisdom"). We are interested in making scopio Sophia a mentis instrumenta capable of extending our critical knowledge and questioning the universe of image in an innovative way. The purpose of scopio Sophia collection is to publish a set of theoretical and critical texts on image in book format; these texts can either be taken from sections of scopio magazine or submitted by new authors and other R & D national and international centers, through a call for papers. The aim is to challenge different artists and creators to publish original articles, reviews, book reviews and other texts of interest and value to this collection.

Sophia publishes one issue a year in English.

02. AUTHOR GUIDELINES

Theme

The global theme for our upcoming 6th number of Sophia is Visual Spaces of Change (VSC). VSC draws on broad conceptions of creativity and innovation as driving forces of social and institutional co-evolution processes, exploring the potential of photography to question imaginatively and address issues that are cross-cutting to the interdisciplinary debate on Architecture, City and Territory.

The focus for this 6th number of Sophia is **photographic documentation of environmental transformations.** We are interested in original articles that may address the following issues: How do we all become aware of the gradual, but inescapable changes in the environment? How does photography raise public awareness of the pressing environmental changes implicit in our anthropocentric epoch? How can photography contribute to these complex debates? These issues can be addressed from several perspectives: from confronting our memories and understandings of a place to reactivating 'what is no longer there' or proposing 'what could be there'.

Our journal is now accepting abstracts within this framework, including an image, a photograph, a series of images or video as research instruments.

Paper

Submit articles as email attachments in Microsoft Word or .rtf format to info@cityscopio.com, name the file with the last name of the principal author. Bio can be included or separate. Submissions (about 5.000 words, font size 12 pt) should be accompanied by: 1) a biographical note of 200 words pear author (sequence: first and last name, place birth and year; 2) abstract of 300 – 400 words (in English) 3) a list of keywords (up to 5) in English; 4) up to 2 pictures in independent archive with 300 dpi (.jpeg or .tiff); 5) The tittle should be explicit and precise in English; 6) References and quoting should be with Chicago method (http://www.chicagomanualofstyle.org/tools_citationguide. html); 7) Copyright Clearance: If you include materials that require copyright clearance or permissions, please provide the ''permission granted'' document or a contact phone or email address.

For more information and to download Template go to OPEN CALLS in Sophia platform: https://www.sophiajournal.net/call-for-papers

03. PEER REVIEW PROCESS
Articles will be evaluated by two anonymous peer reviewers. Submitted articles can be rejected or be returned with the recommendation to revise and resubmit at this stage, accompanied by comments.

04. PUBLICATION FREQUENCY
Sophia is an annual publication.

05. OPEN ACCESS POLICY
This issue is open access

06. CONTINUOUSLY OPEN FOR SUBMISSION

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