BLURRING BOUNDARIES

STRATEGIES FOR THE CREATION OF AMBIGUITY IN ARCHITECTURE

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This thesis has an extension of **19,984 words**.

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For Loreto, Julieta and Simon

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Blurring (blur) /blə:d/ *verb*: make or become unclear or less distinct; obscure. noun: a thing that cannot be seen or heard clearly.

Boundary /ˈbaʊnd(ə)ri/ *noun*: a line which marks the limits of an area; a dividing line.

Ambiguity /ambɪˈgju:ɪti/ *noun*: The quality of being open to more than one interpretation or meaning; (ambiguous) adjective: indistinct, obscure, not clearly defined, uncertain.

(Oxford English Dictionary)

ABSTRACT

While ambiguity is often associated with lack of clarity, confusion or vagueness, it is, more precisely, an attribute that indicates the presence of two or more possible meanings. This research argues that ambiguity can be used as a powerful tool in architectural design, its most important benefit being its "ability to suggest issues and perspectives for consideration without imposing solutions", encouraging close personal engagement with systems (Gaver et al, 2003). A strategy that does not produce autonomous objects, but instead, blurs the boundaries between a building and its context.

The blurring or obscuring of boundaries is a method that has been used for centuries to create ambiguity in art. From the 'sfumato' of Leonardo's Mona Lisa to Hiroshi Sugimoto's blurred photographs of iconic buildings, these vague borders create an ambiguous relationship between the work of art and the observer, a space for personal interpretation based on perception and experience. But how can architecture build this blurred, cloud-like space, by means of its own intrinsically static and solid material components? Can we design for ambiguity, as opposed to just recognize it?

In an era that still praises clarity and definition, **'Blurring Boundaries'** strives for 'unsharpness' and ambiguity, a return to perception and experience. It is a manual for that which creates a space and time 'in-between', challenging the traditional understanding of ambiguity in architecture based solely upon visual perception.

This is a research by practice, and in order understand how ambiguity can become effective in architecture, it refers to previous works of art and architecture, such as Kurt Schwitters' Merzbau, the environmental constructions of the Situationists and the work of Yona Friedman. From this analysis, three broad types of ambiguity are defined: '**Ambiguity of Meaning', 'Ambiguity of Programme' and 'Ambiguity of Context'**. Later on, through a series of architectural experiments, it explores and defines a set of **'Blurring Strategies'**: processes by which a boundary can become many, blurred or less distinct, building a new environment defined by its diffuse limits and loose programming, in which blurriness is considered a state of full potential. Lastly, this research examines the impact of such strategies in an urban context through two case studies: the first, larger in scale and more speculative, operates in London as a testing ground; the second, smaller and built in a park in Chile, allows us to physically test the ideas of this research and draw conclusions from it.

INTRODUCTORY REMARKS

Personal Background and Motivations

With the idea of clarifying why and how I am doing this research, it seems relevant to provide some information about my personal background and motivations before moving on to its main themes.

I graduated as an Architect from the Catholic University in Chile. My formation was strongly influenced by the legacy of the ideas and forms of the Modern Movement, a background that still rules most of Latin American architecture. In this context, buildings were regarded as constructions 'on' the landscape, having clear limits and establishing an unequivocal difference from it. An architecture formulated as shelter, intended to keep us separated from the natural environment. Function was usually the main subject to follow, projects performing a very specific and restrained programme. There was little space for experimentation with materials, the 'generic white' being the most recognizable feature. This academic formation, albeit with constraints and limitations, also provided me with practical tools in terms of a good understanding of structure, spatial organization and construction. But clearly, something was missing.

Since then, I have developed several projects in my own practice, mostly in natural settings in Chile. Two of them in particular represent an evolution on the same subject and served as a starting point for my current research: 'House on Lake Rupanco' (2007) and 'House for Two Golf Players' (2009) (Figures 0.1 and 0.2).

The former attempts to create a sort of 'blurred construction' in terms of how it relates to other pre-existing buildings in the area, by borrowing local materials and techniques. The latter aims to create a spatial blurred condition, this time between building and landscape, by means of a third space surrounding the house which is neither interior nor exterior, but something 'in-between'. These two houses began a quest for the construction of a blurred border or boundary capable of promoting ambiguity, but at the time, mostly in an unconscious and intuitive way.

Developing on from such earlier personal works, this research intends to define strategies to produce relationships with context, rather than produce isolated objects.. To move from a static conception of space to one more indeterminate or open-ended, subject to variation and interpretation, characterized by its diffuse limits and loose programming. Sharpness versus blurriness, rigidness versus looseness.

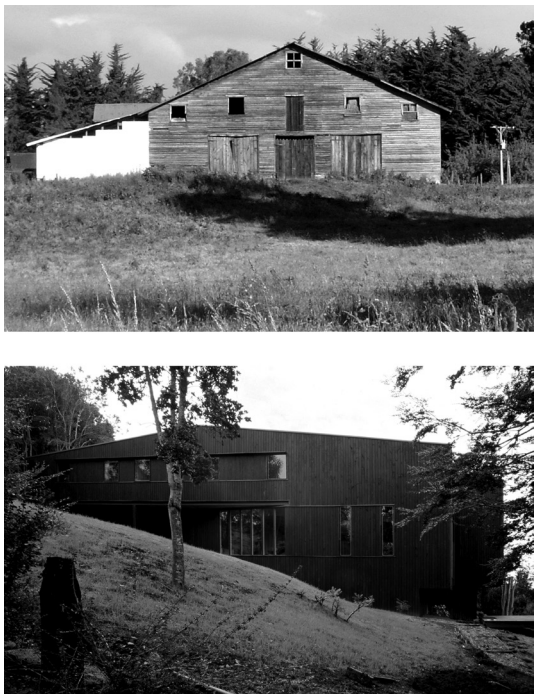


Fig 0.1 House on Lake Rupanco, Chile

Fig 0.2 House for Two Golf Players, Chile

I would like to explain this further by recounting a personal experience whilst living in London. Our flat was in a terraced house, looking over both the street and over a back garden with big plane trees. From the interior, the relatively small sash windows in the middle of the wall provided framed views of the surroundings, creating a hermetic relationship between interior and exterior, thus contemplative and separated.

One morning, I saw that all this had changed. Without notice, a second layer of thin steel members and plastic mesh wrapped the building: conventional scaffolding that would be there for the next couple of months while the facade was being restored. A disturbance in principle, it turned out to be an 'in-between' space that allowed us to have a completely different perception of the exterior and also, of the way in which we inhabited our flat. The new structure provided a gradation between inside and outside that did not exist before, and even though it was barely one and a half metres wide, there was plenty of space for a new and unexpected set of uses or situations: to make a barbecue, to read in the exterior, have a few flowerpots and even, to make acquaintance with some neighbours we had not met before. This temporal blurring of the boundary between interior and exterior, as precarious as it was, allowed us for several months to be IN the landscape and IN the building at the same time. A few weeks later, the enveloping structure was gone as unexpectedly as it had appeared, and with it, all the possibilities of unforeseen situations that the space had promoted.

During this research I have been experimenting and discovering different strategies to create that ambiguous space and time 'in-between' that lasted such a short time but which was so effective in creating the background for the unforeseen and undetermined. Even though the experiments have provided valuable and original answers, this journey is certainly unfinished, and will continue as new strategies are envisioned and applied in future projects.

Fig 0.3 Terraced Houses and Scaffolding

The temporal structures create a previously non-existent thick border between interior and exterior, a space that opens up new possibilities for unforeseen uses and relationships.

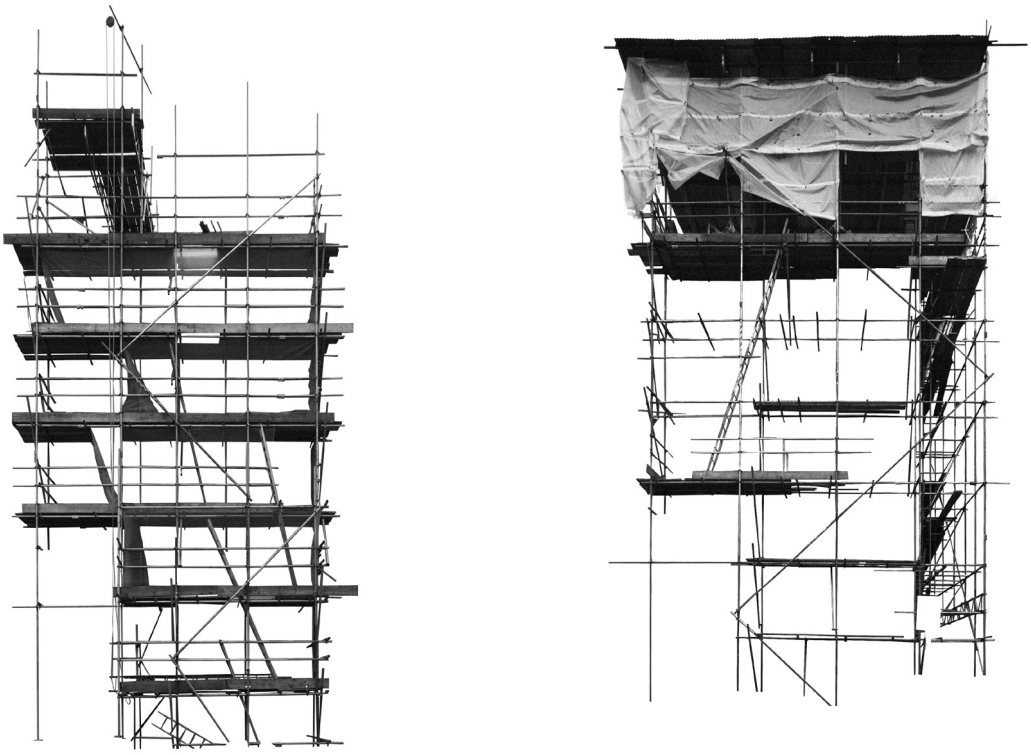


Fig 0.4 Scaffolding Without Terraced Houses

When seen separately from the building, the ephemeral and ambiguous condition of the new structure becomes evident. But how can we design such a space as opposed to just recognizing it?

The networked society has dismantled not only regional boundaries but also information media boundaries. The merging and reorganization of programmes is now essential. The walls (boundaries) defining the relations of completed architectural programmes, such as those between inside and outside, architecture (man-made) and environment (natural), public and private, physical and virtual, need to be dissolved or the boundaries made more flexible or fluid.

Yuko Hasegawa 2010

INTRODUCTION

But why all this, and why now? The answer lies in a sense of impasse within the current development of architecture's possibilities, obsessed as it is with the visual, the surface and the novelty of shape.

The world as a whole is changing and at an unprecedented speed, and usually, when a big shift happens, uncertainty arises. But uncertainty, commonly regarded as a negative condition, also implies a constant state of possibility, freedom and choice.

During the 20th century the world also changed dramatically, and the entire society had to find shared values to face those changes. In that context, architectural proposals were founded on social and functional bases, that is, embodying through meaning and use the aspirations and needs of a whole society. However, circumstances are now different and neither the rational certainties of modernism nor the ludic abandon of postmodernism and its successors, present a viable basis for a new architecture capable of addressing this current shifting condition in terms of how we relate to the natural environment and to our own society.

As a consequence of some of these changes, it is no longer possible today to draw a definitive line that separates the natural environment from man's artificial environment in our conception of architecture. Cities are growing beyond their limits, and it is becoming impossible to control their unstoppable growth. The urban expansion is affecting the natural environment, which in return, is heavily affecting our artificial environment (Vidal, 2010).[1] As the boundary between these environments becomes more ambiguous, a new 'in-between' or hybrid territory, is taking shape.

Within cities, and propelled by shifting political, economic and cultural conditions, our own society is moving from an homogeneous society to a more complex, fluctuating and multi-cultural one. Within this new society it has become difficult for all of us to share the same values; there are no longer conventional norms.

1 A United Nations report reveals that for the first time in history, more people now live in cities than rural areas. There are now 6.6 billion of us – a figure expected to surge dramatically by 37 percent to 9.076 billion by the year 2050 according to the UN report.

Within this context, how should we consider architecture? If compared with the speed of change of all these events, architecture as a medium to answer new problems and challenges has been relatively slow. Under these circumstances, without certainties or absolute truth, the ambiguous - vague, blurry, indeterminate or open-ended -, emerges as a powerful tool for creating new opportunities; an architecture capable of adapting to the new shifting conditions; a prompt detonator for unexpected and unforeseen situations. An effective medium to achieve, what was for Cedric Price, one of the main tasks of architecture:

> *So that is another rule for the whole nature of architecture: it must actually create new appetites, new hungers – not solve problems; architecture is too slow to solve problems.*
>
> (Price, 2003)

This research argues that ambiguity can be used in architectural design, its most important benefit being its "ability to suggest issues and perspectives for consideration without imposing solutions (...), a resource for design that can be used to encourage close personal engagement with systems" (Gaver et al, 2003). As stated by Gaver et al, Ambiguity operates by delivering information which is vague or imprecise, and therefore a space for personal interpretation emerges between the work and the observer.

If the potential of ambiguity to encourage deeper and more personal relations has long been exploited in the arts, ambiguity in architecture has been traditionally and narrowly understood in relation to issues of form and programme: with how a building looks, what it symbolizes and how it performs (Venturi, 1966, 1972; Jencks, 1984, 2005).

During the modern movement, the understanding of architecture as the production of objects created constructions isolated from their environments, with the context often being reduced to a background against which to read the complexity of the object. This in turn limited the study of ambiguity in architecture to issues of shape and programme, while aspects of perception, experience and relationships to context that could promote ambiguity lagged behind. Even now, when architecture is showing signs of having widely embraced what we might call 'indeterminate', 'heterogeneous' or 'loose' space, there is little talk about it (Hensel et al, 2009)(Franck and Stevens, 2006). While studies regarding ambiguity and complexity of form and multiplicity of programme in architectural design have been ample, there is no equivalent discussion of complex, indeterminate space, the con-

ditions that create it, how we perceive it and the different kinds of ambiguity it promotes.

This research aims to move our understanding of ambiguity in architecture, from one governed by the analogy and interpretation of form, to one that also incorporates relationships to context and experiential attributes. It aims to define a set of tactics for the promotion of ambiguity in architecture through the implementation of vague or blurred boundaries: an endless gradation capable of promoting a space for personal interpretation and appropriation. 'Blurring Boundaries' aims to be a manual for those things that make a boundary remain out of focus, diffuse, open-ended, obscured or unfinished beyond the purely visual; for things that could create an indeterminate space and time 'in-between', commenting on possible applications, relevance and potential of ambiguity in an urban environment. These different processes seek to build a boundless space, a new environment defined by its diffuse limits and loose programming.

But, can we design for ambiguity, as opposed to only recognize it when it occurs?

Is the blurring of boundaries an effective way to promote a wider understanding of ambiguity in architecture, and if so, what are the possible blurring strategies that facilitate the creation of an in-between, indeterminate space?

What is the possible impact and value of such ambiguous architecture within the city?

This research establishes the following hypothesis: when creating an ambiguous relationship, the boundaries that define, and usually divide, need to be dissolved or made more flexible and vague. If the limits defining a building's relationship with its context, its potential to accommodate a wider range of situations increases. This in turn creates a space for interpretation and appropriation beyond the purely visual: an indeterminate, 'in-between' space.

In times of change and uncertainty,
let us embrace an architecture against
the binary logic that governs basic
oppositions such as
public and private,
interior and exterior,
building and landscape,
natural and man-made.
We shall not direct the focus to
each one of these isolated terms, but
rather, to explore the potential of the
indeterminate space
that arises ‘in-between’,
a space that promotes ambiguity and
freedom of use.

METHODS

This research explores the subject of blurring boundaries and the creation of ambiguity in architecture through a series of projects and a supportive thesis. The text and the project are intertwined and will continuously inform each other, their functions and relation varying along the research.

The investigation is conducted along three lines of investigation: Definitions, Strategies and Application, each one recorded in a different chapter.

Chapter I, Definitions

This chapter investigates the main theoretical concepts and categories of this research through a literature review, case study analysis and an account of personal experiences. This part of the research involves data collection from primary sources (visits, whenever possible) and secondary sources (publications, archives, internet sites).

This chapter traces an historical line of the understanding and use of ambiguity in art and architecture, constituting the main points in the construction of a discourse about its features and potential as a relational tool. From this analysis, three broad types of ambiguity are defined, along with the conditions that promote them: Ambiguity of Meaning, Ambiguity of Programme and Ambiguity of Context.

It also explores how we perceive and experience things when they get blurred, particularly boundaries. It examines the phenomena through the theory of the phenomenology of perception, descriptions taken from literature and through an analysis of blurred, obscured spaces. It further uses photographic survey and observation as qualitative methods of analysis.

This section also defines what is understood as a 'boundary' in this research, investigating where boundaries are usually found in architecture, what they are intended to limit and what the main components that characterize them are. By first defining these boundaries the scales on which the later experiments are carried out, will also be defined.

Chapter II, Strategies

This chapter explores, tests and defines a set of strategies that can be used to recognize, emphasize, understand and use ambiguity. It employs a series of architectural projects - or case studies - as a method of inquiry. Drawings, models, photographs, and in some cases animation, are the tools employed to explore the main ideas, with observation and interpretation as qualitative methods of analysis.

These experiments constitute the main body of this research and are presented in consecutive order, both in relation to their scale of intervention and to the kind of ambiguity they are trying to create. However, it is because of the nature of the object of study, which is the creation of blurry, vague or less distinct borders, that, at moments, this distinction becomes less clear, with projects overlapping on diverse scales and tackling different kinds of ambiguity. Nevertheless, each experiment will be contextualized into a specific scale of intervention, analyzed and evaluated mostly in terms of its effectiveness in creating a single kind of ambiguity. Thus, this is the order in which they are presented:

Between Object and Room, Creating Ambiguity of Meaning:
Ear Project

Between Room and Building, Creating Ambiguity of Programme:
Paperclip Project

Between Building and Landscape, Creating Ambiguity of Context:
Serpentine Pavilions Analysis and Intervention

Each experiment is presented in terms of particular aims, description and evaluation. Each one exposes the blurring strategies used and their effectiveness in creating a specific kind of ambiguity. The steps followed for each strategy are explained or presented as recipes: tools to be used and further explored, modified and improved by others.

Chapter III, Application

Chapter III speculates on the implementation of blurring strategies and the creation of in-between spaces within a more complex urban scenario. It does so by means of two architectural projects:

Blurred Boundaries Within the City. ***Westway as Case Study***
Between Architecture and Landscape: ***The Garden of Forking Paths***

The first one in London, more speculative and bigger in scale, attempts to transform an urban limit within the city (the Westway motorway) into a blurred boundary. The second project, a built installation or pavilion in Santiago, Chile, which is part architecture, part landscape, part natural and part man-made, tackles a more intimate scale, testing the main ideas of this research in terms of how ambiguity affects our perception and experience of space.

It should be emphasized that the relationship between the strategies that the projects are intended to test, and the projects themselves, was not unidirectional: new issues arose by analyzing and evaluating the outcomes, which led to a reformulation of strategies and to a redefinition of subsequent experiments. The same kind of evolution affects the relationship between design and writing through the development of the experiments: whilst in some of the projects design explores formal movements that create blurriness, the text explores aspects of programmatic instability and meaning. In others, it is the design and its formal components that follow the definition of strategies explored in the text. Thus, the whole research sometimes operates as a project 'by design', and at other times as a project 'for design'.

CHAPTER I:
DEFINITIONS

A blurred condition forces people into a new reading and experience of space.

Sejima, 2010

DEFINING AMBIGUITY

Even though ambiguity is often associated with lack of clarity, confusion or vagueness, it is, more precisely, an attribute that indicates the presence of two or more possible meanings. And while its existence is not always regarded as positive or desirable - as it can certainly lead to confusion or disruption - this thesis suggests it is also intriguing, mysterious and fascinating.

Ambiguity is everywhere, most things having multiple meanings. But as defined by Gaver, Beaver and Benford in their paper 'Ambiguity as a Resource for Design', things are not ambiguous in themselves: ambiguity is an interpretative association that emerges from the relationship between the object, its user and its context. Thus, ambiguity is an attribute that involves perception and experience and demands that the user or observer take an active role in the process of interpretation. This is where its main potential resides:

> *By impelling people to interpret situations for themselves, ambiguity encourages them to start grappling conceptually with systems and their contexts, and thus to establish deeper and more personal relations with the meanings offered by those systems.*
>
> (Gaver et al, 2003)

In order to set the context, as well as to understand the benefits of ambiguity in architectural design, this chapter defines the main concepts of the research through a literature review. First, it explains the qualities and potential of the ambiguous and undetermined, commenting on examples from the world of art and design that use blurriness as a strategy for the creation of ambiguity, on our perception and experience when things get blurred. Secondly, from an analysis of the theory around the subject and a series of case studies, it defines three broadly different types of ambiguity in architecture and some of the methods to promote them. Lastly, it goes back and speculates on how - and by which methods - blurriness, specifically the blurring of boundaries, can create a new understanding of, and means of designing for, ambiguity in architecture.

Ambiguity and Blurriness

Ambiguity has been widely called upon to create a space for personal interpretation and engagement, different disciplines benefiting from its potential: fine arts, photography, interactive design, music and literature - especially poetry - where the use of metaphors, analogies or imprecision can effectively enhance it. Thus, ambiguity cannot be simply understood as mere confusion or lack of content, as William Empson indicates in his book 'Seven Types of Ambiguity': we have ambiguity when 'alternative views might be taken without sheer misreading' (Empson, 1953).

Amongst the different strategies to create ambiguity in art and design, the blurring or obscuring of boundaries has been employed for centuries. To explain this method, the paper 'Ambiguity as a Resource for Design' points to an old masterpiece: Leonardo da Vinci's Mona Lisa (Fig 1.1). It is a straightforward figurative painting, a tiny portrait of a woman against a picturesque background. But where is the source of its fame? Probably in the way her face seems to change continuously and has an indeterminate and vague expression, which confers upon the painting a life-like quality. The attention is centred around her smile, being the borders that define it not sharp, but rather dull and diffuse. In Leonardo's notes on painting, he says that light and shade should blend 'without lines or borders, in the manner of smoke'. This technique, called 'sfumato' - which means blurry - accounts for the mystery of Mona Lisa's smile. By reducing the definition around her lips, Leonardo makes her whole expression indeterminate, and thus a terrain for infinite variations. With insufficient information to go on, it is the viewer who has to bring that smile into focus in his or her mind (Gaver et al, 2003).

More than three hundred years later, the painter J.M.W. Turner uses a similar strategy in the depiction of cities and landscapes (Fig 1.2). The inclusion of environmental factors like rain, fog or clouds, makes the shapes appear dull, hazy and rather indistinct, provoking an atmosphere of uncertainty around the subject (Strzygowski, 1908; Duffy, 2009). The fact that it is hard to distinguish between buildings and landscape, the natural and the man-made, creates a space for interpretation. In fact, Turner's work preceded and influenced the work of the Impressionists, who began a voyage that in the 20th century would end in total abstraction.

During the 1920's, Constantin Brancusi also uses the blurry and obscured as a strategy for the creation of ambiguous images in his own work. Being close to Man Ray, rather than commissioning him to make photographs of his sculptures, Brancusi asked the photographer to teach him how to use the camera. Man Ray taught Brancusi the basics, after which he set to work.

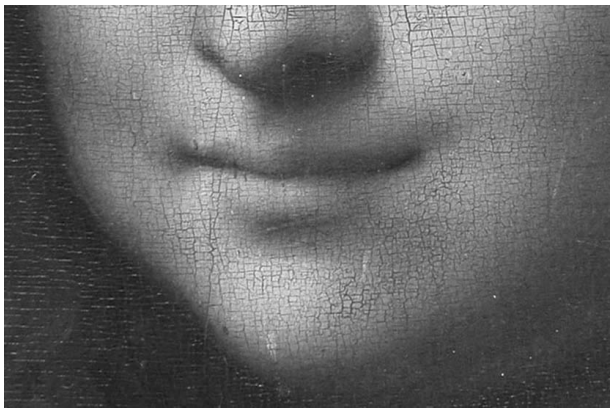


Fig 1.1 *Mona Lisa*, Detail. (Da Vinci, 1503)

Fig 1.2 *Rain, Steam and Speed - The Great Western Railway*, JMW Turner, c. 1844. (Duffy, 2009)

The result, according to Man Ray's first impressions, was a series of 'blurred, out of focus, over or under exposed, scratched and stained' photographs (Fig. 1.3)(Stoichita, 1997). Even though the improvised master was disappointed, this was just what the sculptor wanted: not a sharp and precise copy of his work, but rather, an image that because of its blurry and undetermined condition could promote ambiguity: a work of art in its own right.

Nowadays, the blurring of boundaries has become a recurrent tool for the creation of ambiguity. For example, the photographer Hiroshi Sugimoto in his project 'Architecture', creates a new reading of iconic buildings by means of out of focus photographs, transforming them into uncertain structures (Fig. 1.4). The blurred images shift his well-recognized subjects into essential forms, atmospheres of light and shadow. Sugimoto's challenge is to blur the icon, as much as possible without going beyond recognition. This provokes in us a new way of looking at the images, continuously reassessing them, asking: what do they mean to us? (De Michelis, 2003).

Although similar in appearance to Sugimoto's work, Gerhard Richter uses a different strategy to create blurred and indeterminate images. In his depiction of scenes of everyday life, he starts painting in a realistic and conventional way. Then, he progressively blurs the complete image, smudging the wet paint, making it appear as if out of focus. Lastly, in the photographs he makes of his own work, he takes more focus out of the painted image, making it appear even smoother (Fig. 1.5) (Richter, 1989, 2003).

By means of vague borders and hazy shapes, both Sugimoto and Richter present a cognitive challenge to the observer, who is no longer able to fully comprehend the work at first glance. In both cases, the indeterminacy of the subject allows a process of meaning-making, but does not prescribe the result. On the contrary, by challenging people to interpret the images for themselves, the work encourages a conceptual engagement, establishing a deeper and more personal relation with the meaning offered by those images (Gaver et al, 2003).

What is interesting from these examples is that they suggest that blurriness and ambiguity cannot be created from scratch, but from the transformation of an existing subject. Thus, the blurring strategy has the potential to add an ambiguous dimension to an object or image that otherwise has none. In return, it involves perception and experience, requiring the observer to play an active role in the process of meaning-making. Even though if these examples create more atmospheric and compelling images, they still do so just in the realm of the retinal and the world of lenses. But how should we think about blurriness, the vague and less distinct, beyond the solely visual?

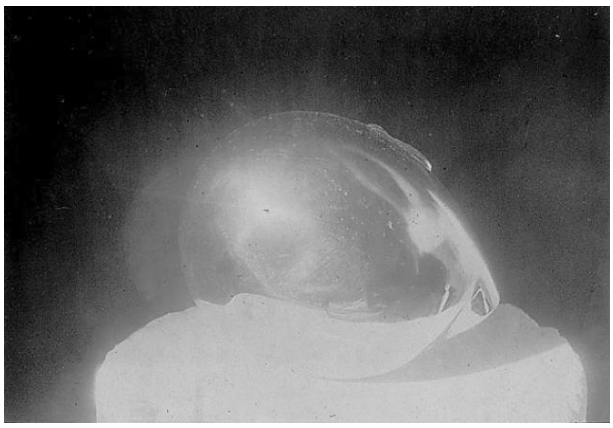


Fig 1.3 Constantin Brancusi, Prometheus, Bronze of 1911 (Stoichita, 1997)

Fig 1.4 Hiroshi Sugimoto, Eiffel Tower, c.1998 (Sugimoto, 1997)

Fig 1.5 Gerhard Richter, Baader-Meinhof photographs. Atlas Plate 477 (Richter, 1989)

Ambiguity, Blurriness and Perception: As if Looking From the Corner of Your Eye

This section explores how we perceive things when they get obscured or blurred and what the clouding of vision entails.

According to Maurice Merleau-Ponty's 'Phenomenology of Perception' (1962), perception is inherently ambiguous. It is through perception that we attach ourselves to others and things. However, and at the same time, they remain separate from us. Therefore, our experience of the world is not only limited by its own features, but also influenced by our own socio-historical and temporal situation. And since man is a 'network of situations', every interpretation is potentially different from the others (Ponty, 2002).

The way in which a thing is revealed to us is what will create a particular experience of it, as it is 'impossible, in this world, to separate things from their way of appearing'. The way in which we perceive things will depend on this simultaneity of experience and sensory interaction, perceiving with 'all the senses at once' (Ponty, 1962, 1964).

However, the modernist language, striving for sharpness, clarity and precision 'has left the body and the other senses, as well as our memories, imagination and dreams homeless' (Pallasmaa, 2005). It is the dominance of vision over other senses in western culture that has promoted a way of looking at things as if looking through a camera's viewfinder, perceiving the world just as a set of potential photographs (Sontag, 1979). In his essay 'The Eyes of the Skin', Juhani Pallasmaa (2005) infers that the problem arises from the isolation of the eye outside its natural interaction with other sense modalities, and from the elimination and suppression of other senses, which increasingly reduces and restricts the experience of the world into the sphere of vision. If we agree that every experience of architecture is multi-sensory and that qualities of space, matter and scale are measured equally by the eye, ear nose, skin, tongue, skeleton and muscle (Pallasmaa, 2005), then it is necessary to suppress the predominance of vision over the other senses in order to get a heightened multi-sensory experience. When perceiving something that is blurry, vague or obscured, we experience a terrain for infinite variations: with insufficient visual information to go on, we rely on the other senses in order to perceive a space or to bring a thing into focus in our minds.

By looking at works of literature that use the vague and obscured in the creation of ambiguity, we find answers about how ambiguity becomes effective in the creation of a heightened multi-sensory experience, as they normally describe the use of other senses in the narrative of such mysterious and evocative events.

Just as in fine arts, in literature the inclusion and description of mist and twilight contribute to awaken the imagination by making visual images unclear and ambiguous (Pallasmaa 2005).

In his novel 'Austerlitz' (2009) W.G. Sebald guides us through a navigation of personal memories and experiences. It is through the inclusion of blurry, black and white photographs, the clouding of vision and the use of weather that he creates an atmosphere of haziness and dissolution:

> *(…) Surfaces of sand and water, sea and land, earth and sky could no longer be distinguished. All forms of colour were dissolved in a pearl-grey haze; there were no contrasts, no shading any more, only flowing transitions with the light throbbing through them, a single blur from which only the most fleeting of visions emerged.*
>
> (Sebald, 2002)

The capacity of blurriness and shadows to bring new senses into play is also explored by Junichiro Tanizaki in his book 'In Praise of Shadows' (1991). Touch, hearing and smell become of paramount importance in our perception of space when we experience something in an obscure environment, 'obscure' meaning both difficult to see and also, difficult to know:

> *With lacquer ware there is a beauty in that moment between removing the lid and lifting the bowl to the mouth when one gazes at the still, silent liquid in the dark depths of the bowl. What lies within the darkness one cannot distinguish, but the palm senses the gentle movements of the liquid, vapour rises from within forming droplets on the rim, and the fragrance carried upon the vapors brings a delicate anticipation.*
>
> (Tanizaki, 1991)

Darkness and deep shadows are essential in Tanizaki's narrative. In order to get a heightened multy-sensory experience, where it is possible to perceive with all the senses at once, the sharpness and dominance of vision first has to be suppressed.

Certainly, words are very effective at creating ambiguity and evoking a multi-sensory experience. But how do we perceive and experience an environment that is blurred, obscured, or with less defined limits? Nowadays, and in parallel with an architecture obsessed with the visual, shape and novelty of form, there is also an increasing interest in the creation of blurry atmospheres: indeterminate spaces that demand haptic experience and promote ambiguity beyond the purely visual. Installation art and small-scale architectures, because of their size and temporary nature, provide the preferred context in which to test these ideas. It is in the physical closeness to the user that they can explore different modes of interaction. Examples of these immersive spaces are Olafur Eliasson's 'The Weather Project' (2003)(Fig. 1.6), Miroslaw Balka's 'How It Is' (2009)(Fig. 1.7), Tetsuo Kondo's 'Cloudscapes' (2010)(Fig. 1.8), or Junya Ishigami's installation 'Architecture as Air' at the Barbican (2011)(Fig. 1.9). They tend toward dissolution and the immaterial, and find in weather and environmental conditions a method to promote different situations based on our haptic perception of space (Banham 1969; Hill, 2006; Rahm 2009)

I see in blurriness a different way to look at things. Opposed to tunnel vision, it allows the perception of things as if watching from the corner of your eye, out of focus or using peripheral vision. When boundaries become blurred, the attention shifts from the object to perception and experience. An obscured environment demands to be perceived with the whole body, creating a space that promotes personal interpretation. Thus, the clouding of vision carries many associations, 'sharpness' versus 'blurriness', 'visual' versus 'haptic', 'certain' versus 'unpredictable', the ambiguity of phenomena being its most powerful feature.

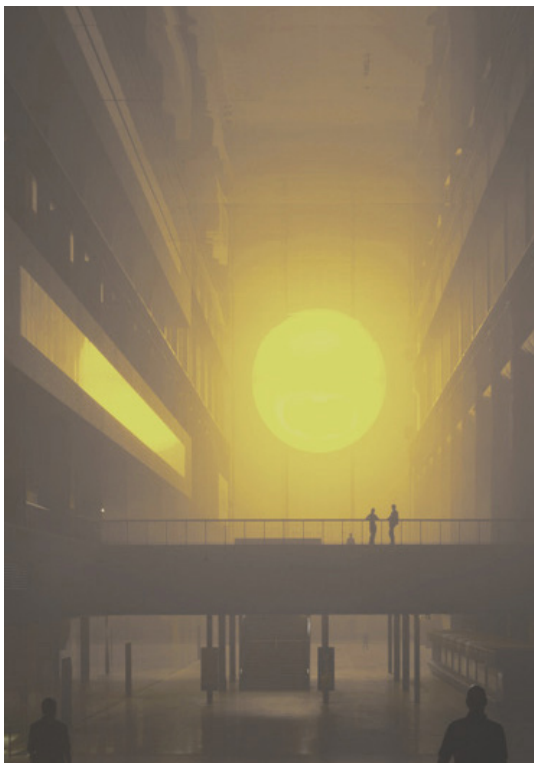


Fig 1.6 Oliafur Eliasson, The Weather Project. Tate 2003
(May, 2003)
The presence of environmental factors like fog and sun, brings the exterior into an indoor space. As this boundary becomes ambiguous, the space cannot be recognized only by sight.

Fig 1.7 Miroslaw Balka, How It Is. Tate 2009
The dark, by limiting visual clues that we usually rely on to make sense of the world, leaves us open to all possibilities, from the playful to the terrifying. 'How It Is' invites us to embrace these potential experiences by plunging into darkness in the company of other visitors. Strangers and friends, emptiness and obstacles, time and space blur into new categories. (Balka, 2009)

Fig 1.8 Transolar, Cloudscapes. Venice Biennale 2010
(Hasegawa, 2010)
The path that spirals upwards in the middle of the space allows us to experience different degrees of blurriness. When there is complete blurriness the other senses begin to take over visual perception.

Fig 1.9 Junya Ishigami, Architecture as Air: Chateau la Coste. Barbican 2011 (Ishigami, 2011)
When a 'wall' is built with the thinnest possible structure, its presence is almost imperceptible. It is an intangible wall constructed by the suggestion of a line and to perceive it, it demands that we walk around it, searching for it, adjusting our senses to an unaccustomed finiteness.

The undetermined is not a simple imperfection in our knowledge or a lack in the object: it is a perfectly positive, objective structure which acts as a focus or horizon within perception.

Deleuze, 2002

AMBIGUITY IN ARCHITECTURE

Since the Modern Movement, architecture has been centred in the object and its function. Therefore, the understanding of ambiguity has been limited to how an object looks and how it performs.

This section explains how ambiguity in architecture developed as a reaction to the Modern Movement and, by analyzing a series of case studies, it exposes some of the methods the architects developed to do so. Further, it gives an account of how ambiguity in architectural theory is understood without addressing the problem of space but focusing mostly on meaning and programme. Finally, by commenting on an 'ambiguity of context', where the boundaries between an object and its surroundings begin to dissolve, it finds an opportunity to expand our understanding of ambiguity from issues of surface and shape, to one that considers space and experience.

Ambiguity of Meaning: Betwixt and Between

Meaning in architecture can be understood as the way in which a building communicates and delivers information. It can do so by different means, namely its shape, programme or socio-historical position.

Whereas, in the arts, ambiguity was employed for centuries to foster diversity of meaning, and as the architects of the Modern Movement were more concerned with functionality and purity of form, the artists of the avant-garde movements of the 1920s were the first to actually draw attention to the indeterminate and ambiguous in relation to architecture. Yago Conde in his book 'Architecture of the Indeterminacy' looks specifically at that time, giving a definition of what indeterminacy entails:

> *We should understand 'indeterminacy' as a certain state of suspension of the precise meaning of the object, resulting from a reconsideration of the limits in which this is inscribed.*
>
> (Conde, 2000)

This is the case with the Merzbau, by Kurt Schwitters, who devoted most of his life to build a formless and unfinished structure inside his house, cramming it, complicating it (Fig. 1.10). The whole room was literally covered with materials and objects or 'spoils and relics' as he called them. The Merzbau was - in principle - an unfinished work. It grew constantly, adapting to the space it intended to colonise, admitting fragments of reality into its fabric, which reciprocally infused it with new meaning (Conde, 2000).

In contrast to the avant-gardes, architectural theory has considered ambiguity more narrowly, based solely on formal and symbolic aspects of a building: on how it looks, on how it can create a visual bias, that is, have multiple visual interpretations.

In 'Complexity and Contradiction in Architecture', Robert Venturi writes about the relative imprecision of meaning, focusing on cases of paradoxical contrast which tend to include, 'both-and' rather than to exclude, 'either-or': 'the complexity and contradiction that results from the juxtaposition of what an image is, and what it seems' (Venturi, 1966). For example, in his analysis of the Ville Savoye's plan, he asks: 'is it a square plan or not?' According to him, this ambiguous condition 'promotes richness of meaning over clarity of meaning'. However, we find ourselves in front of contradictory levels, but ones that are neither necessarily indeterminate nor ambiguous.

The same subject concerns Charles Jencks in his book 'The Language of Post-Modern Architecture' (1984), where he develops a theory of ambiguity based on symbols and visual associations. For example, by making analogies he interprets Le Corbusier's Ronchamp chapel as a priest's hat, a dove or even a pair of praying hands. Certainly, a very personal interpretation, but only considering superficial aspects of shape. In his later book 'The Iconic Building' (2005), it only takes a glance at the cover to notice that his view in relation to Ambiguity of Meaning has not evolved much. In it, Jencks understands buildings as isolated shapes, giving no relevance to space or context in the creation of ambiguity: Foster's 'Gherkin' is depicted as a rocket, lifting off into space, not only limiting its analysis to visual appearance, but also manifesting the absolute desire for detachment from the surrounding environment, which is finally, and fictionally, made possible (Fig 1.11).

Blurriness could bring a new understanding of Ambiguity of Meaning, based not only on interpretation of shape, but in relation to issues of perception and space: on how a building is perceived and experienced by people.

Ambiguity of Meaning is closely related to the next type of ambiguity, Ambiguity of Programme, as it is the way in which we use a building, which mostly gives it personal and collective significance.

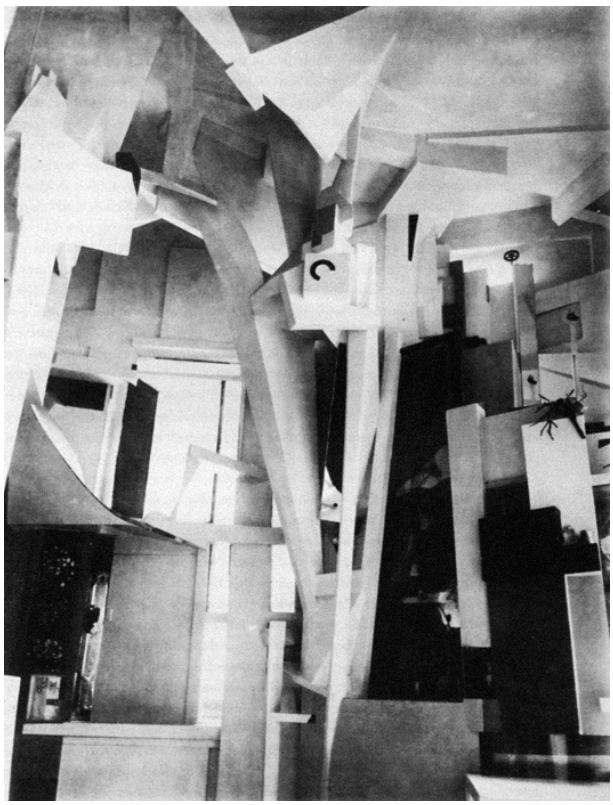


Fig 1.10 Kurt Schwitters, Merzbau
(Conde, 2000)

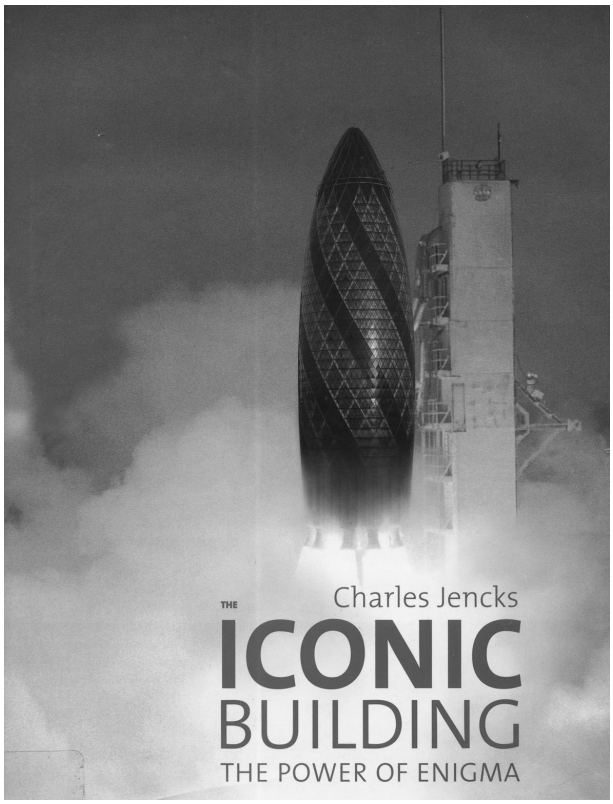


Fig 1.11 The Iconic Building, The Power of Enigma
(Jencks, 2005)

Ambiguity of Programme: Between Public and Private, Personal and Collective

Historical architecture, with its oversized and imprecise space, offered flexibility and transformability. On the other hand, in the early 1900s and aligned with the new conditions imposed by an emerging fully industrialized world, the Modern Movement began a quest for rationalization and optimization of space. Buildings were designed as a metaphor for specialized, efficient and precise machines. Space was the result of programme, form following function (Kuma, 2008; Hasegawa, 2010). As Le Corbusier (1946) put it, architecture was considered 'a machine for dwelling'.

Later in the 1960s were the utopian movements who rebelled against the rigid structures and stiff principles of the Modern Movement, praising the indeterminate and ambiguous over the supremacy of function. This is the case with British architects like Cedric Price and the collective Archigram, or the Situationists and Yona Friedman in Paris (Forty, 2000).

Even if all of them explored a new architectural language, based on mobile, flexible, adaptable and customizable principles, they did so from a different perspective and using different methods.

For example, Cedric Price's Generator (1976-79) sought to create conditions for shifting, changing personal interaction, in a reconfigurable and responsive construction. His main effort in this project was to create a system that was able to respond and adapt to a wide range of activities and uses, events or situations, whether public or private, serious or banal (Fig. 1.12) (Wright, 2007). What is interesting are the methods Price adopted to define a series of 'arrangement-menus', as he called the different possible arrangements of preconceived uses[1]. Later, these 'menus' would give form to an architecture able to support them. The result was a scheme of 150 mobile cubicles, combined with a system of sliding doors, adjustable glazing, panelling and furniture that could be transported and arranged accordingly to fit the user's most diverse desires.

The Situationists took the subject to another scale, promoting a new reading and occupation of the city. Their main interest was not the construction of objects, but the 'construction of situations', by means of atmospheres that could promote behaviours associated with them.

1 Notoriously, the uses were quite open-ended and even proposed by the users themselves. This contributed to promoting ambiguity, in a different way to what will later be explained as a hybrid or multi-programmatic construction.

Guy Debord and the other Situationists recognized in the built environment the capacity to modify our behaviour and mood. They used the 'drift' (dérive) as their main method to explore the different ambiences they encountered while distractedly walking in the city, developing a theory of 'psychogeography'. The drawings documenting these explorations ('psychogeographical maps') represented different environments, suggesting that the most recognizable and intense 'centres of ambience' were connected by apparently random vectors that extended in different directions (Fig. 1.13) (Saddler, 1999; Coverley, 2010). The interventions they imagined in the city in the form of architectural projects or situations promoted ambiguous situations, as they developed directly from factors they encountered whilst drifting in the city, the 'dérive' being an ambiguous method in itself.

These principles took shape when Constant Nieuwenhuys, a founding member of the Situationist International, designed New Babylon (1959-74). It was an aggregation of structural elements to contain a series of customizable environments, that is, evolving conditions defined by the individual user in order to fit their personal needs. Following the ideas related to psychogeography, he distinguished several groups of components that can be endlessly re-arranged to create new environments, and hence, behaviours, 'proceeding from two separate criteria: an objective criterion and a subjective criterion' (Constant, 1974). Thus, New Babylon is a city of customizable environments, acknowledging no limits or boundaries, composed by 'architectural components' and 'environmental factors' (Fig. 1.14). Constant noted that when working within public space there is usually more than one user intervening in it, which inevitably adds complexity. Public spaces necessarily have to be interpreted and appropriated by more than one single reality, therefore, a 'blurred' boundary or intervention that leaves space for interpretation and appropriation will react better than a structure that allows none (Constant, 1974, Alison et al, 2006).

The idea of reconfigurable environments is also present in the work of Yona Friedman, especially in his principle that "function follows form" in a reversal of the words used by the Modern Movement. In 1958, he published his first manifesto: 'Mobile Architecture', describing a new kind of mobility not of the buildings, but of the inhabitants who are given new freedom. Mobile architecture is the "dwelling decided on by the occupant" by way of "infrastructures that are neither determined nor determining" (Friedman, 1958).

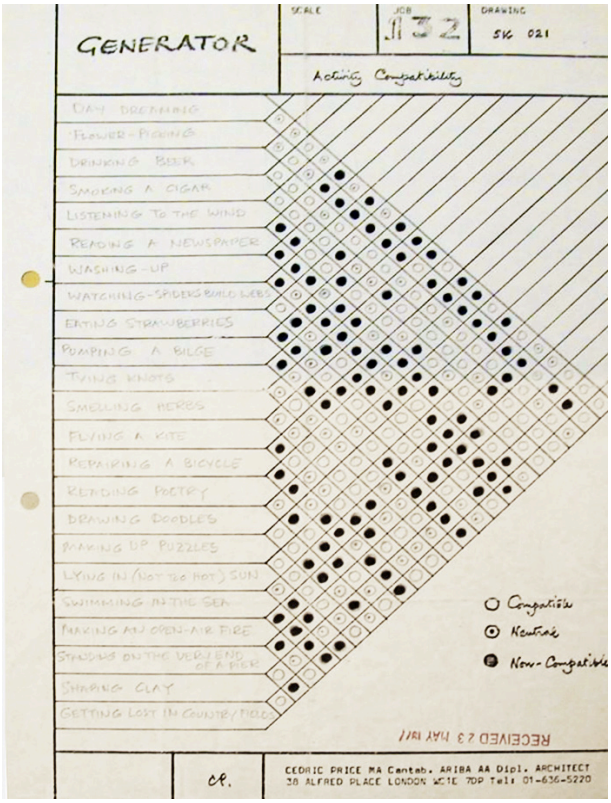


Fig 1.12 Generator's Questionnaire, Cedric Price c. CCA (Canadian centre for Architecture, Montreal) (Wright, 2007)
By means of questionnaires about 'activity compatibility' , filled out by Generator's potential users, Price defined three degrees of compatibility between different activities: 'compatible', 'neutral' and 'non-compatible'. The activities were varied and open for interpretation: 'day dreaming', 'listening to the wind' or 'smelling herbs', amongst others.

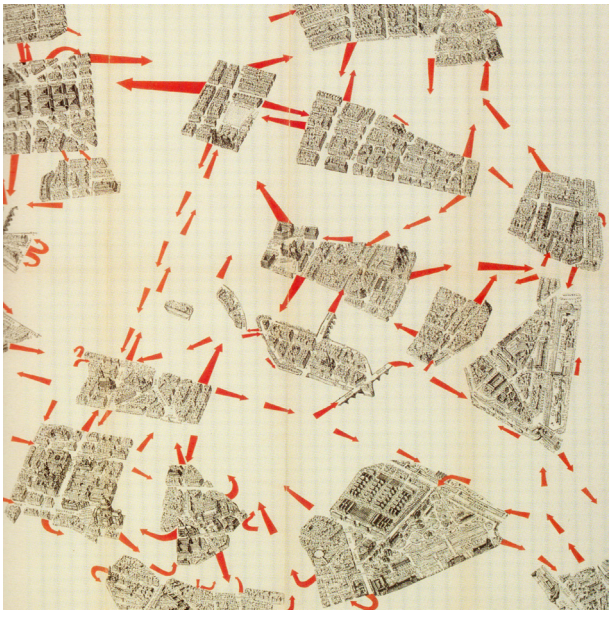


Fig 1.13 Psychogeographic Maps, Guy Debord
(Alison et al, 2006)

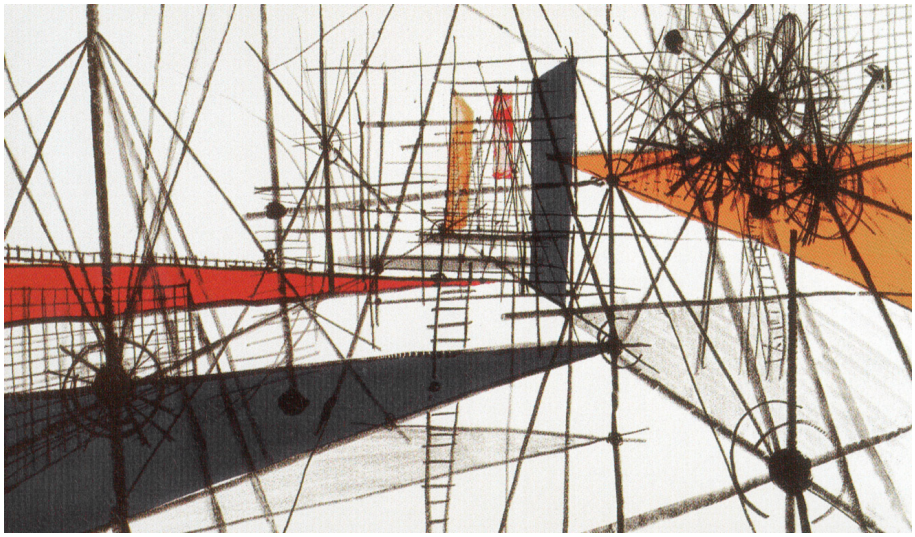


Fig 1.14 Constant's New Babylon (Alison et al, 2006)
Environmental factors and architectural components are able to be modified by users. Thus, the background for situations is defined by them, open for interpretation and not predicted beforehand.

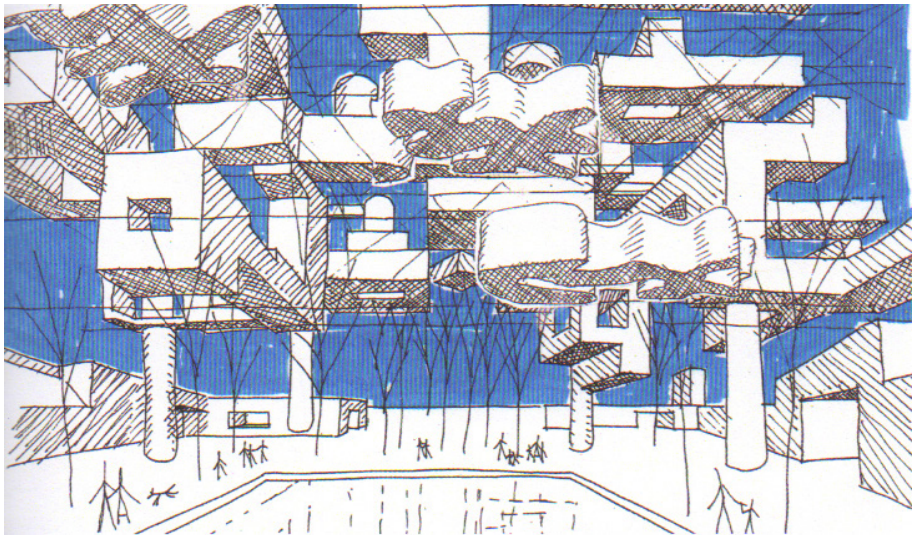


Fig 1.15 Yona Friedman, Spatial City (Friedman, 2006)
First, a scaffolding-like structure is built to be subsequently filled with different modules. In this way, the structure could endlessly grow in all directions at the user's will. This also creates alterable conditions for inhabiting it, not only inside, but also above and below it.

'Spatial City' - Ville spatiale - (1959-63), is the most significant application of 'Mobile Architecture', inspired by the housing shortage in France in the late 1950s (Fig. 1.15). Similar to New Babylon, though closer to a feasible construction, it was in principle a mega-structure formed by smaller units. Inside it, the inhabitants were the protagonists, empowered to modify it according to their own needs and will, the whole arrangement being of constructive elements (hence, of ordinary and un-skilled construction).

Like 'New Babylon', Friedman raised his proposal as a new and second city, fifteen to twenty metres above the city below. A framework similar to scaffolding was erected first and housing units conceived and constructed by the inhabitants were eventually to fill it. In this way, the building could adapt and react to new and unexpected uses and situations without the necessity of prescribing the final result. Even though the elements were very straightforward and simple, the overall appearance was of a vague, complex and unfinished structure, forming what Friedman would call an 'artificial topography' (Friedman, 2006).

Because these utopian architects were more interested in the constructions of environments and situations rather than in sculpture-like objects, they created an Ambiguity of Programme, leaving space for interpretation and adaptation, promoting the indeterminate and unexpected.

The development of flexible and lightweight building structures along with mechanical services allowed the control of different environmental conditions without the need for traditional architectural elements at all. Price, Constant and Friedman not only imagine flexibility within buildings, but release them from their traditional fixity, making possible an urban landscape in which all buildings could be mobile (Forty, 2000).

Nowadays, in a society ruled by the existence of productive time and space, the idea of an Ambiguity of Programme does not look so desirable. Contemporary architecture understands Ambiguity of Programme not as the space for the unforeseen and unpredictable, but rather, it confuses it with the hybrid or multi-programmatic. Rem Koolhaas (2009) explores this subject, predicting and overleaping a series of programmes, creating hybrids that can perform varied but limited functions. A clear example is the 'Prada Transformer' where, through the recognition of the capacity of the built form to recall different situations, the alternation of four different events gives shape to the building (Fig. 1.16).

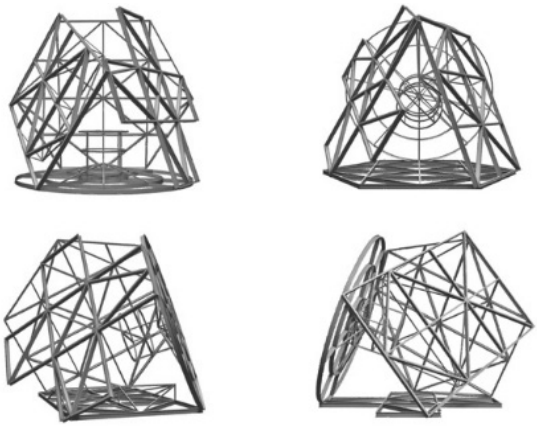


Fig 1.16 Prada Transformer, OMA (Prada Transformer, online)
It has the capacity to adapt in order to fulfil the different requirements, being able to accommodate a cinema, an events centre, a fashion exhibition and an art gallery within the one single structure.

Fig 1.17 Idea Store, David Adjaye (Adjaye, online)

In contrast, the 'Idea Store' by David Adjaye (2005), trusts the task of creating an ambiguous relationship regarding the programme between building and user, to a hybrid condition. Because of the way in which the books are laid out and the free and ordinary way in which one moves inside the building, the experience is like being in a supermarket, a library and a cafe, all at the same time. The superimposition of different, even opposing uses, creates a hybrid and novel experience (Fig 1.17).

These examples build their architectures over the Modern principle that 'form follows function' in the creation of space, leaving little margin for the indeterminate, unforeseen or unpredictable. However, the multi-programmatic is not the same as the ambiguous, as it is constrained to a limited and often predictable set of functions.

On the other hand, the constructs of the utopias of the 1960s, that claimed to have emerged from a haptic and programmatic understanding of the city, operated in an absolutely autonomous way. They grew indifferent to the city below, the pretext being not wanting to touch the context in order not to disturb it: an excuse to achieve complete mobility.

So, if not the hybrid or multi-programmatic, what can produce a more effective and authentic ambiguity of programme in an urban context? According to Deleuze and Guattari, this would be what they call 'smooth space'. In 'A Thousand Plateaus' they distinguish between two kinds of spaces: smooth and striated. While they consider them as fundamentally different - as nomad space and sedentary space - they state that these spaces exist only in a mixture. Whilst the smooth space refers to an environment, a landscape in which a subject operates according to its own desires, striated space refers to a static and partitioned field that restricts free motion and use (Fig. 1.18). Deleuze and Guattari detail how a smooth space is different from a striated space:

> *Smooth does not mean homogeneous, quite the contrary: it is an amorphous, non-formal space(…) In smooth space the line is a vector, a direction and not a dimension or metric determination(…) It is a space of affects more than one of properties(…) It is Haptic rather than optical perception.*
>
> (Deleuze and Guattari, 2011)

Conducive to rhizomatic growth and nomadic movement, smooth space consists of disorganized matter and tends to provoke a sensual or tactile response, rather than a rational method of operation or planned use or trajectory. Smooth does not mean homogeneous and static, but rather amorphous,

Fig 1.18 Smooth and Striated Space (Hubert, 2010)

mutable and formless. Examples of smooth space are the sea, the desert and the steppe, spaces that allow things to happen spontaneously and unpredictably (Deleuze and Guattari, 2011). The absence of regulations about how we use such spaces, its ambiguous or non-existent limits, all contribute to a programmatic ambiguity.

Similarly, Franck et al (2006), give an account of the different spaces capable of promoting diversity of use that remain open for programmatic interpretation in an urban context, which they name 'loose space'. Like 'smooth space', it exists in opposition to 'tight space', the space of control and predictability.

Loose space usually exists along intermediate - or ambiguous - spatial conditions: being 'betwixt and between', both inside and outside at the same time. The architectural elements that promote these kinds of spaces are the ones that mediate people's passage between different spaces or thresholds, like doorways, colonnades, porches, and stairways. Moreover, the loose attribute of these spaces is even greater when they are 'nebulous and ill-defined': in short, when limits themselves become blurred (Franck et al, 2007).

So, here we envision a method for the construction of 'smooth space' in an urban environment. A space to promote ambiguity of programme, by blurring the boundaries between private and public, personal and collective, landscape and building. This is the subject of the next section, which defines what is understood in this research as an Ambiguity of Context.

Ambiguity of Context: Between Interior and Exterior, Building and Landscape

The ideas of the Modern Movement led to an understanding of architecture as a practice concerned with the creation of isolated objects, with sharp boundaries between interior and exterior, the most recognized architects being the ones with the ability to produce the best sculpture-like buildings. Kengo Kuma writes in his book 'The Anti Object' about the preference of modernists for methods that achieved clarity of shape, simple and pure geometries:

> *To possess an easily grasped overall character, a building had to be cut from its environment; it had to be a prominent object. A building that was embedded in its environment was not suited to the mass media of the time, because no single photograph could show its overall image. The same was true for buildings with ambiguous boundaries.*
>
> (Kuma, 2008)

Both Le Corbusier and Mies van der Rohe developed excellent techniques for cutting off buildings from their surroundings. With the pretext of liberating the space below, Le Corbusier used pilotis to separate his buildings from the ground. Mies used the podium for the same function, isolating the building just as a pedestal isolates a sculpture (Le Corbusier, 1946; Kuma 2008).

Despite the efforts made by the Situationists and others in the creation of atmospheres and environments, mainstream architecture continues obsessed with aspects of surface and shape. In this context, buildings are regarded as iconic and independent structures read against the landscape, valued and remembered by their appearance rather than by their capabilities to create relationships to context: the 'Nest' stadium by Herzog & de Meuron, the 'Gherkin' by Norman Foster, and the 'Shard' by Renzo Piano. In contrast, 'Ambiguity of Context' strives for 'indistinction' between building and landscape, interior and exterior, natural an man-made.

To clarify what Ambiguity of Context means in this research, it seems relevant to include a description of its attributes. Walter Benjamin describes in his essay 'Naples' a non-linear arrangement of spaces and events within the city, intertwined one with the other, permeating different aspects of daily life:

> *As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways. In everything, they preserve the scope to become a theatre of new, unforeseen constellation. The stamp of definitive is avoided. No situation appears intended for ever, no figure asserts its 'thus and not otherwise'. (…) Porosity results not only from the indolence of the southern artisan, but also, above all, from the passion for improvisation, which demands that space and opportunity be at any price preserved.*
>
> (Benjamin, 1995)

According to Benjamin, thanks to this porous boundary that dissolves continuously between building and context, the clear distinction between private and communal life, inside and outside, begins to blur. He continues:

> *Just as the living room reappears on the street, with chairs, hearth and altar, so, only much more loudly, the street migrates into the living room (…) Here, too, there is interpenetration of day and night, noise and peace, outer light and inner darkness, street and home.*
>
> (Benjamin, 1995)

Benjamin not only describes a physical condition of a boundary that is vague and porous, but also the life that happens in the spaces created by this condition. In them, there are no clear or well-defined limits, but rather, a total act of migration, of intrusion of the street into the living room, and vice versa. Thus, porosity allowing the existence not only of space, but also of time in-between: the limit becomes a third space in itself, a new environment that dissolves into two bordering and different realities, a new 'liminal space' - limen, signifying 'threshold' in Latin (Turner, 1969). An entity whose diffuse or blurred condition allows and promotes ambiguity and freedom of use.

This liminal state, the feeling of being in two places and in neither at the same time, is what basically constitutes Ambiguity of Context, which in turn, as recounted by Benjamin, promotes the other two types of ambiguity: Ambiguity of Meaning and Ambiguity of Programme.

Quentin Stevens in his book 'The Ludic City' explores the potential of 'play' in urban public space, and refers to liminality as 'an intrinsic characteristic of urban social experience, if not always recognized as such' (Stevens, 2007). He also comments on the direct relation between an Ambiguity of Context and Ambiguity of Programme: liminality is promoted by the city's sensory intensity and at times unfamiliar situations, unexpected encounters, superimposition of activities in space and time and overlaps of meaning. Liminality blurs social and physical distinctions and provides a background for transgressive behaviour, expanding people's capacities to act (Stevens, 2007; Franck, 2006).

Similarly, the architect Sou Fujimoto defines the concept of 'Endless Gradation' (Fig. 1.19). He imagines a space that is not defined and unequivocal in the way that the computer language is based on '0's and '1's, with nothing between them; a space that is not created by a sharp line that marks the end of something, but rather a boundary that dissolves endlessly between interior and exterior, creating a 'gray area' that did not exist before.

Not by chance, and probably because of the non-western understanding of architecture, other contemporary Japanese architects are exploring similar concepts. Writings by Itsuko Hasegawa, Kengo Kuma and works by Kazujo Sejima, Ryue Nishiszawa and Junya Ishigami investigate the possibilities of a less defined and ambiguous border between interior and exterior and the strategies to create it (Figs. 1.20, 1,21).

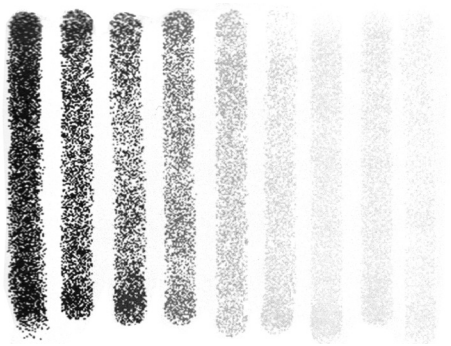


Fig 1.19 Endless Gradation line, Sou Fujimoto (Fujimoto, 2009)

Fig 1.20 Kanazawa Art Museum. Sejima & Nishizawa (Hasegawa, 2010)
The absence of right angles and the soft encounter between walls, roof and floor, make it difficult to identify the borders.

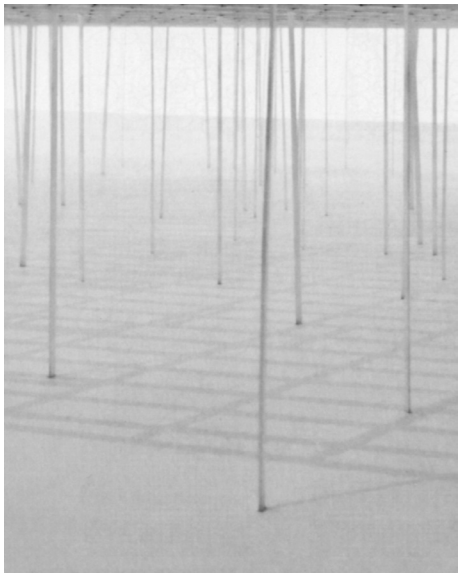


Fig 1.21 Kait Workshop Model. Junya Ishigami (Ishigami, 2010)
Adding thin columns in all directions makes the space appear endless. The different zones inside are solely defined by different densities of elements.

The ambiguity of context is not only promoted by indeterminacy between interior and exterior, but also by a less differentiated understanding between building and landscape, natural and man-made. This can be explained through a comparison between two different typologies which are opposed in their relationships to context: the pavilion and the grotto. Whilst the former is traditionally understood as a 'building in the landscape', a construction to be read against it, the latter does not make this distinction, appearing like 'building as landscape'.

A pavilion is, by definition, a small structure usually built in a garden or a park providing the background for various modes of occupation. It is clearly distinguishable from its surroundings, an autonomous and artificial structure. A precise shape with well-defined limits. On the other hand, the grotto, although recognizable as a fake construction within a natural setting, aims to blend in or disappear into the landscape, erasing the limits between natural and man-made. Whilst pavilions are conceived from the outside, as a positive built volume designed to look at, the grotto, on the contrary, is conceived by mimicking a cave, starting from the interior and constructing a void space from within. To obtain a complete understanding of a grotto, it needs to be experienced and discovered (Miller, 1982, Vidler, 1984; Jodidio, 2011).

When comparing the plans of a pavilion and a grotto, it is possible to notice that in the former, the boundaries are intended to draw a clear limit between interior and exterior, usually having a finite width and a recognizable shape (Fig. 1.22). In the grotto by contrast, the limits only delineate the internal space: it is impossible to recognize the true thickness of its boundaries (Fig. 1.23). The limit becomes uncertain, thick and soft in its relationship with landscape.

We can think of a wall as the most basic separation between interior and exterior. It can be thin or thick, depending on its materiality, but when it is finite, plain and closed, it only creates a polarized experience of space: indoors or outdoors; it is simply, a line. But what if this dividing line becomes blurred, with an infinite gradation between interior and exterior, building and landscape?

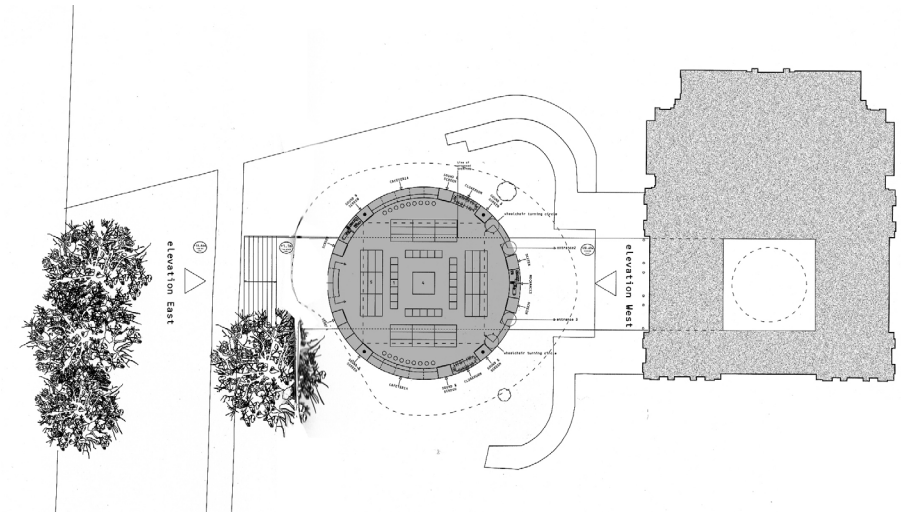


Fig 1.22 Serpentine Gallery Pavilion 2006, by Rem Koolhaas
(Serpentine Gallery Pavilion, 2006)

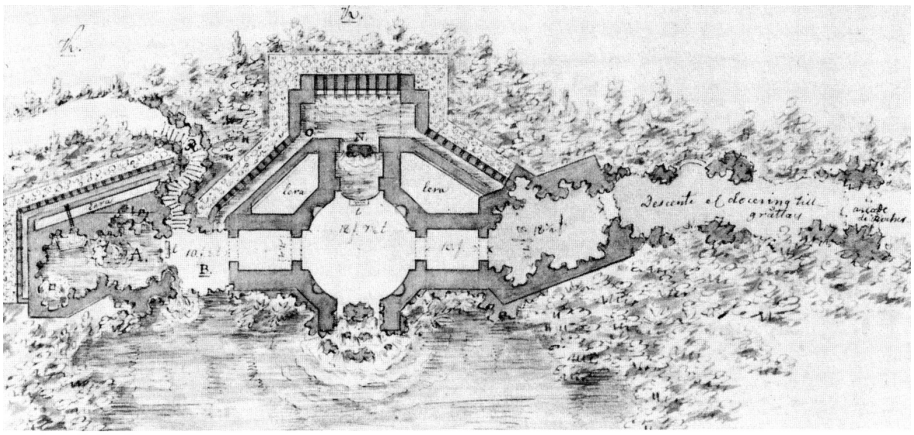


Fig 1.23 Stourhead Grotto, Plan Drawing by F.M. Piper, 1779
(Miller, 1982)

Zooming-out to a bigger scale is where architecture can begin to fade-out with its background, gradually disappearing into the landscape or appearing as pieces of urban infrastructure, thus changing our perception of architecture as a building IN the landscape for building AS landscape. Works that belong to this vague category are the Jewish Memorial by Peter Eisenman (Fig. 1.24, 1.25) and the Yokohama Terminal by FOA (Fig. 1.26). In the memorial, the massive volumes that constitute the intervention are pure geometrical forms. However, the aggregation of volumes following the sloped topography of the site and an apparent endless extension that sinks into the ground together make the intervention look like a natural landscape. This similitude allows the occurrence of rich and unexpected behaviours, distinct from its initial monumental purpose.

The Yokohama terminal incorporates an additional dimension. It is not only hard to classify it as building or landscape, but also - and because of its vague borders - it appears as a piece of infrastructure, an extension of the motorway that projects into the sea. By means of an undulating surface reminiscent of environments described by Deleuze and Guattari as 'Smooth Space', the building itself is not only an addition of building, landscape and infrastructural elements, but all three at the same time. Because of this condition, in both projects the activities and situations that happen in or over them remain unpredictable and unforeseen, expanding the original purpose of the building.

A different strategy is used by Diller+Scofidio in the 'Blur Pavilion', where literally the building becomes landscape element (Fig. 1.27). As a cloud, it is 'made out of nothing' - at least nothing tangible -. It has no shape, its boundaries remaining in a constant state of possibility.

Ambiguity of Context is closely related and usually precedes Ambiguity of Programme and Ambiguity of Meaning, as it creates the background in which unpredictable situations and interpretations can develop. However, because the interest in Ambiguity in Architecture has been for most of the last century focused on meaning and programme, the possible methods of creating a blurred spatial condition are not yet well defined. If this section gave an insight into what ambiguity is, what it entails and how it is used in architecture, the following will explore how the blurring of boundaries can be employed as a possible method to promote different types - and create a new understanding - of ambiguity in architecture.

Figs 1.24, 1.25 Jewish Memorial in Berlin, Peter Eisenman (Franck, 2007)

Figs 1.26 Yokohama Terminal, FOA
(Alison et al, 2006)

Figs 1.27 Blur Building, Diller+Scofidio
(Diller and Scofidio, 2006)

Contrary to sheer distinction,
isolation and predictability,
I see richness in the friction
and blurriness of boundaries
between the old and the new,
city and building, building and
landscape; a real space for the
programmatically unpredictable
and unexpected.

Even if, during a transitional period, we temporarily accept a rigid division between zones of work and residence, we should at least envisage a third sphere: that of life itself (the sphere of freedom, of leisure - the truth of life). Unitary urbanism acknowledges no boundaries; it aims to form a unitary human milieu in which separations such as work/leisure or public/private will finally be dissolved.

Debord, 1966

BLURRING OF BOUNDARIES AS A STRATEGY FOR THE CREATION OF AMBIGUITY IN ARCHITECTURE

Because of the visual predominance that began with the Modern Movement, ambiguity as a tool for design in architecture has been treated mostly from its purely visual and functional implications. Nowadays, even though it is possible to notice that the programmatic has become loose - or aims for looseness - the tangible aspect of architecture remains focused on the iconic. The opportunities for finding out what else the project can keep out of focus, and what strategies exist to effect this, are just beginning to be revealed.

In an effort to advance our understanding of architecture as a matter of relationships rather than objects, we might understand indeterminacy not only as visual ambiguity (which in visual terms, approaches dissolution) (Kuma, 2008). Merleau-Ponty argues that indeterminacy is a fundamental feature of existence, and it seems to takes two forms for him: indeterminacy is either exclusive (neither-nor) or inclusive (both-and) (Buck, 2007). Indeterminacy entails existence 'in-between' and has several implications, like open-endedness or ambiguity of phenomena. So, how can we build indeterminate, in-between spaces, and therefore design for ambiguity? Is the blurring of boundaries a method for doing so?

Diller+Scofidio explain the relationship between a blurring strategy and the creation of ambiguity in architecture:

> *In the Blur pavilion, we aimed to find new ways to be unfocused or ambiguous. The basic question is one of resolution. There are blurs of motion and blurs of focus, but they share the trait of indistinction. The image is difficult to make out: not clear, but dim, not sharp, but dull. We always look twice, more than twice when things get blurry. The image begins, and persists, in a haze.*
>
> (Diller+Scofidio, 2002)

So, if we consider the blurring of boundaries as a possible tactic to thicken a limit, to create an endless gradation between two realities, then the neighbouring entities and the boundaries separating them need first to be defined. By defining these boundaries, the next section also defines the scales at which the subsequent design experiments will be carried out.

Defining Boundaries

A boundary is 'a line which marks the limits of an area; a dividing line'. It is something that indicates a border, which intends to separate, to define, to make things distinct and clear: objects, spaces, uses, customs, administrations. But to look at a boundary is not to look only at the most obvious side of the line where things finish, stop or remain trapped. As Heidegger noted, a boundary has a two-fold condition:

> *A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presence.*
>
> (Heidegger, 2001)

Boundaries can be real or imaginary, built or unbuilt, but what is of interest here are the boundaries that can be perceived, having a physical manifestation: limits that create a definition between public and private, interior and exterior, building and landscape. In a traditional understanding of architecture these limits are located at different scales, and normally understood as a succession.

When Le Corbusier was in Rio de Janeiro around 1936, he drew a four-panel comic that illustrates the sequence of scales which architecture has to deal with, from landscape to the body, following a progressive and linear narrative (Le Corbusier, 1950)(Fig. 1.28).

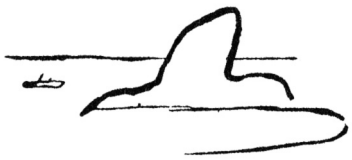
The first sketch, drawn with just a couple of lines, shows the horizon and distant geography, the 'Pao de Azucar' being the only recognizable feature.

The second illustration incorporates new elements around the main subject, a palm tree and what looks like the topography of the site.

Then, he adds recognizable elements from closer surroundings, palm trees and banana trees. And also, a man facing the view, sitting on an armchair.

Lastly, in the fourth drawing he depicts the whole scene from the interiority of a room: the four sides of a box and a glass framing the landscape, positioning the body opposed to it, isolated, contemplating it.

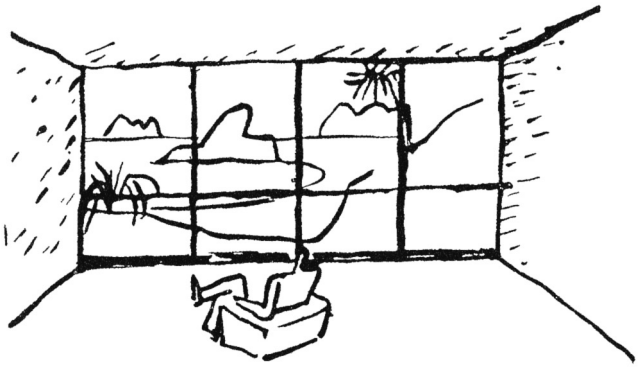
Even though in this last sketch it is possible to identify all the scales at once, somehow they feel disconnected. One could draw a speculative diagram of Le Corbusier's comic, establishing a sequence of relationships, even adding new rooms using the same logic. In this plan the limits that define each space and scale, appear clearly defined and remain physically un-mixed (Fig. 1.29). These are the scales of furniture - or objects - room, building, and landscape. Between each one of them it is possible to identify a border, a clear and sharp boundary.



Ce roc à Rio de Janeiro est célèbre

Autour de lui se dressent des montagnes échevelées; la mer les baigne

Des palmiers, des bababiers; la splendour tropicale anime le site.
On s'arret, on y installe son fauteuil



Un cadre tout autour! Les quatre obliques d'une perspective!
La chambre est installée face au site. Le paysage entre tout entier dans la chamber

Fig 1.28 Le Corbusier's sketch sequence in Rio de Janeiro
(Le Corbusier, 1950)

Boundaries defining each scale have different purposes and therefore, are built in different ways. Looking at the diagram it is possible to identify consecutive boundaries, these are:

Between Object and Room: Because of their proximity with the body, the shape and material qualities of all surrounding objects, become critical. They tell us how to use them, defining in part the atmosphere and situations of the rooms they occupy.

Between Room and Building: When zooming out, it is possible to note that a boundary's qualities defining a room are in clear relation to the function they perform, defining a space as private or public, ordinary or exceptional. Function is also what traditionally names a space: in houses we speak of bedrooms, bathrooms, kitchen and so on; or in public buildings, classrooms, workshops, library; in bigger buildings the most prominent function is usually what names a building: a university, a stadium, an airport.

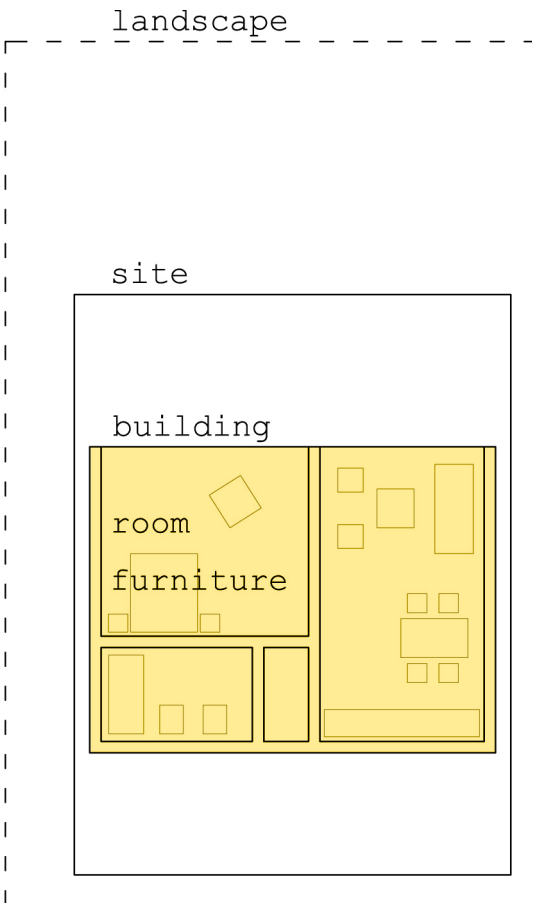
Between Building and Landscape: When speaking of buildings, the limit between a construction and its site is commonly regarded as the line that creates a separation between interior and exterior, building and landscape. However, when in the city a building's parameters defining its limits, are more ambiguous. Where its presence ends and begins is not only a matter of separation between interior and exterior, but also it is relative to its use, collective significance, history and the way in which it relates to the territory along with other structures.

So, how to transform a limit dividing two consecutive scales into a third undetermined space? How can we transform a polarized relationship into an endless gradation that acknowledges no end? The blurring of boundaries appears as a possible dissolution strategy, capable of transforming a dividing line between two entities into a new, in-between space (Fig. 1.30).

Blurring Boundaries

Blurring Boundaries envisions how a strategy that creates less defined limits can help us to rethink what ambiguity means in architecture: a new and deeper understanding that considers the creation of in-between, indeterminate space as a paramount quality of ambiguity, incorporating issues of perception and experience.

First, let us go back to the sequence drawn by Le Corbusier. In it, he proposes a way of looking at things associated with tunnel vision, sharp and well-defined. Words commonly associated with the world of lenses and precision.



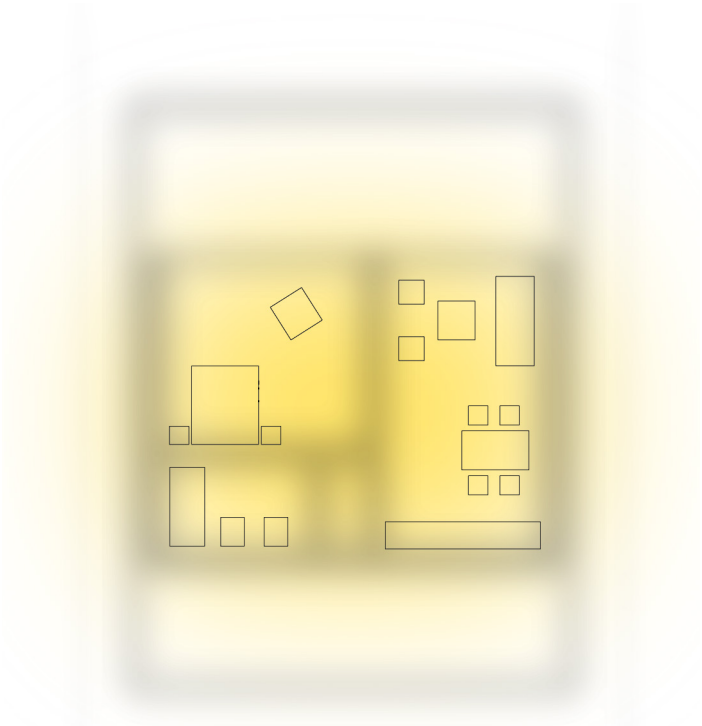


Fig 1.29 Speculative plan of Le Corbusier's sequence. Before and After blurring.

Le Corbusier is not building a new environment, but rather, a contemplative relationship between body and landscape, as if looking through a camera's viewfinder. Both ends of the comic strip can be understood as opposites: one depicting the open, sensual and natural, whilst the other, the enclosed, rational and artificial. If attempting to find a position in-between, and if the comic is read in the reverse order, the situation changes: when the limits defining the interior are erased, the character is without bounds, outdoors, the armchair being the only artifice to suggest a posture in front of it. This strategy involves destruction, which in such a context is the refusal of the border in the name of the open. However, the process of destruction does not move in one direction only: the drawing of a border constructed as a single and sharp line, can also be understood as a form of destruction. In this case, what is destroyed is the natural and originally complex sense of place.

As a last exercise, if the frames are mixed and repeated - the border made less defined - the result is different: a new relationship to landscape is created, which is not based on polarized and unequivocal opposites, but on a range of interpretative situations that happen 'in-between'. The boundary separating interior form exterior is now blurred and perceived this time, as if looking from the corner of the eye (Fig. 1.31).

It is in relation to both previous methods of destruction that the process of 'blurring' can have its most exciting and powerful effect as a tool to reconnect the context with the body, creating an undetermined space capable of promoting ambiguity in architecture. Blurring, therefore, becomes a productive activity.

So, what if the boundaries that define each scale are blurred, built in a less defined way, or if somehow they can be progressively dissolved? Is this a tool by means of which we can design for ambiguity? Having established the scales where boundaries are usually found in architecture and what they intend to limit, the following section will explore a series of strategies to make them more vague or less defined; in short, how to blur them.

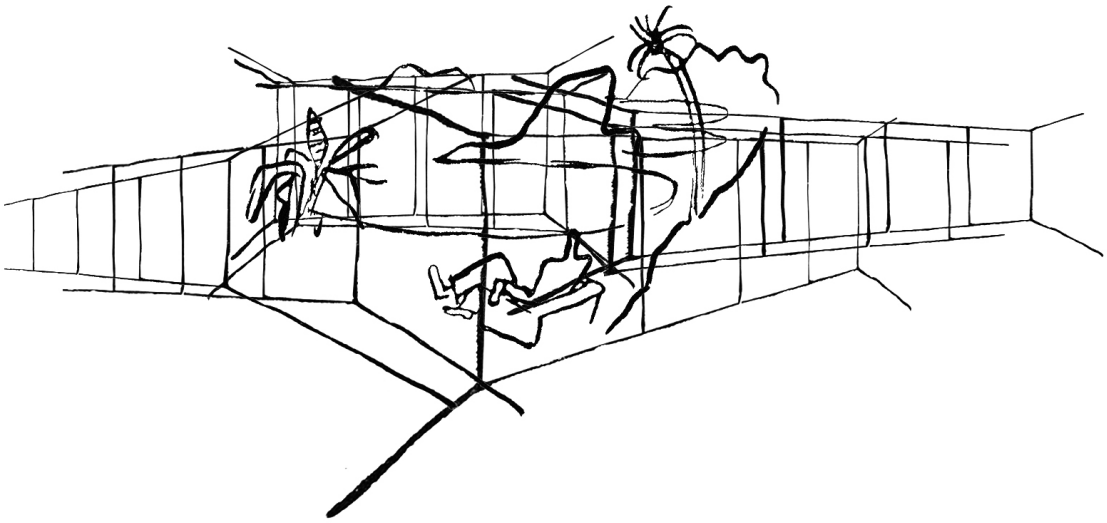


Fig 1.30 Blurred boundaries on Le Corbusier's sketch.
By repeatedly duplicating and superimposing a single limit into the same image, the distinction between interior and exterior is not as clear as it was.

CHAPTER II:
STRATEGIES

BLURRING STRATEGIES

By making a series of architectural studies, this chapter defines and explores a series of 'blurring strategies': formal processes by which a boundary can become many, vague, obscured or less distinct. These different processes seek to build a boundless space, a new environment defined by its diffuse borders and loose programming and thus, to create a space capable of promoting different types of ambiguity.

BETWEEN OBJECT AND ROOM
CREATING AMBIGUITY OF MEANING: EAR PROJECT

What is important now is to recover our senses. We must learn to see more, to hear more, to feel more.

Sontag, 1987

BETWEEN OBJECT AND ROOM. CREATING AMBIGUITY OF MEANING: EAR PROJECT

Aim and Context

'Ambiguity of Meaning' implies an interpretative relationship between the artifact and the observer, who has to make a personal assessment of what the object is and what it means.

The 'Ear Pavilion' project explores possible strategies to transform a recognizable object into a vague, blurry artifact. It explores how meaning can be extracted until it resembles nothing, becoming an 'open-ended' object with more than one unequivocal meaning. This, in return, can trigger various interpretations.

The context in which the experiment is carried out is set on a small scale, **'Between Object and Room'**, that is, bigger than furniture but smaller than a room. Therefore, the material boundary that defines and shapes an object, its own outer limit or surface, is the subject of transformation. The project explores materiality as a paramount feature in our creation of meaning when working on a small scale, and further, how an artifact in its closeness with our body can affect our perception and experience of space. On a small scale, the significance of the object is not only based on visual information, but on haptic perception, involving all the senses at once (Ponty, 1964).

Finally, this project speculates on the impact of such indeterminate structures on a leftover or in-between urban site, not only in terms of what they mean in themselves, but also how they could affect our understanding of the space in which they are located. If we assume that small scale architecture is efficient in modifying our perception and behaviour, these small-scale architectures might have the power to reconfigure the occupation of these neglected sites, allowing for both personal and collective meaning through the promotion of ambiguity.

Description and Methods

The 'Ear Pavilion' experiment attempts to create an indeterminate, vague, or undefined artifact by transforming a given shape into an 'uncanny'[1], or 'strangely familiar object' (Freud, 2003). The original object, an ear in this case, despite its random selection, already creates an uncanny association when seen detached from the body. However, the whole experiment aims toward the extraction of meaning and therefore, to the promotion of ambiguity and thus, the ear ceasing to be just an ear.

The process involves a consecutive change in terms of size, both digital (resolution), and physical (scale): from a recognizable object to a geometrical abstraction; from the size of an ear to the size of a pavilion. The result is a sequence in which the ear morphs into an indeterminate, vague and blurry object, which is both an ear and architecture.

First, meaning is extracted by a series of consecutive changes on the digital scale of the object, a pixelation of its surface, morphing from a recognizable shape into a geometrical abstraction. To do so, the plaster-cast of an ear is first digitalized using a 3D scanner. Later, its digital size is reduced using '3D Studio Max' software (Fig. 2.1). The result is a set of 30 shapes that gradually morph from an ear into a triangle (Fig. 2.3). From the shapes created with this method, three ears that represent significant transformations between consecutive steps are selected to continue with the experiment.

In a second stage, the project explores how different materials and scales of the resultant artifact can promote an ambiguity of meaning. The three selected shapes are printed on rapid prototyping and reproduced in three different materials, in order to find out if this promotes the emergence of new meaning (Fig. 2.2). Because of the scale of the new models, still the size of an ear, the difference between one model and another is not significant. Therefore, one of the ears is scaled close to the size of a pavilion, using architectural representation, in order to test new possibilities. The 'ear' that is closer to a completely abstract shape while still resembling an ear, is chosen, the assumption being this new condition would create a wider range of possible interpretations.

1 The Uncanny (Ger. Unheimliche, literally, 'un-home-ly') is a Freudian concept of an instance where something can be familiar, yet foreign at the same time, resulting in a feeling of it being uncomfortably strange. Dismembered parts of the body are generally seen as uncanny.

Fig. 2.2 3 ears x 3 materials
3 different ears with significant changes in resin, wax and SLS (rapid prototyping)

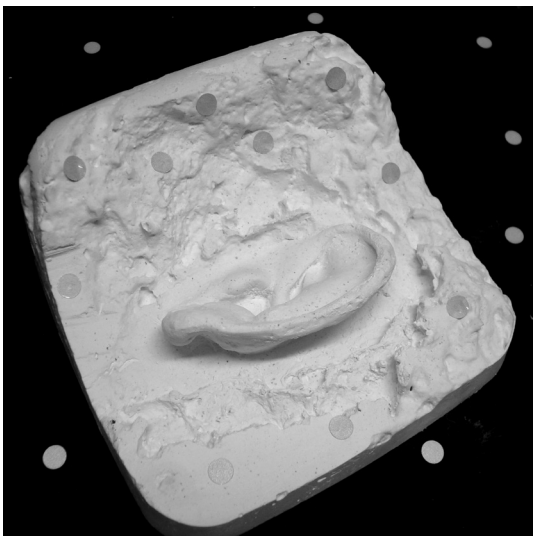
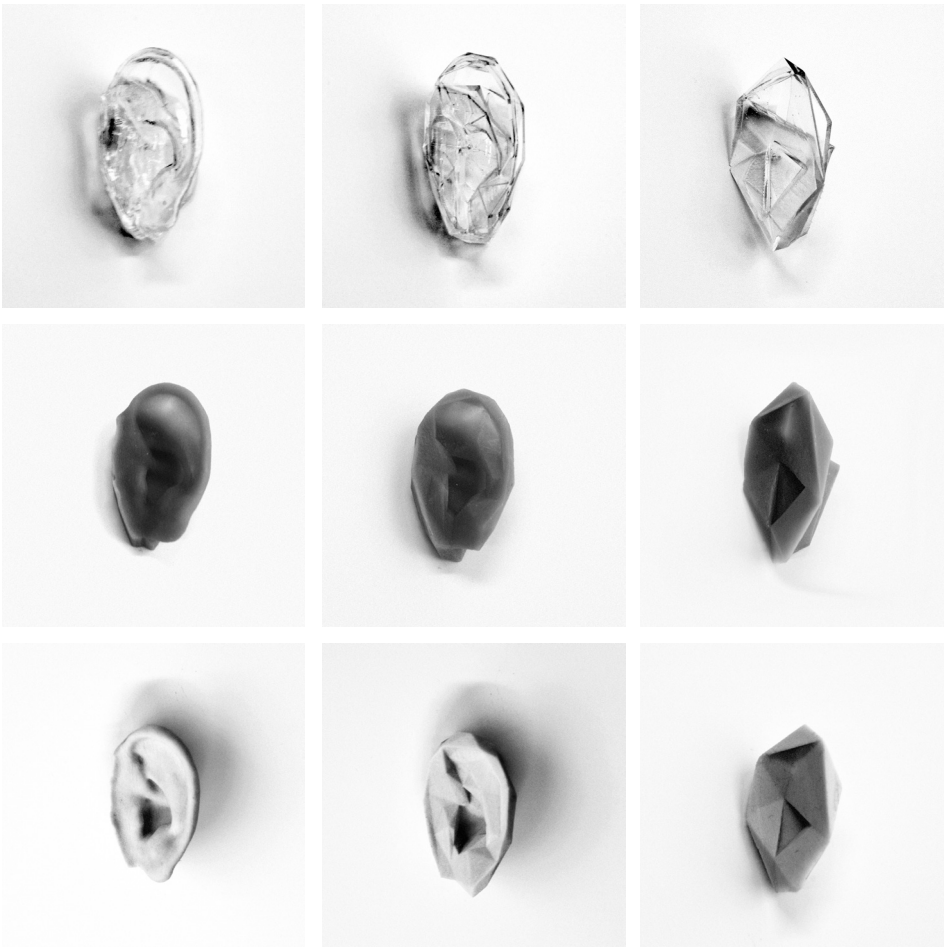


Fig. 2.1 Plaster-cast of an ear
The cast is ready to be digitalized with a 3D scanner.



Later on, and once the original object becomes less distinct not only in terms of shape, but also in terms of scale, the structure is represented using three different materials to explore new possible associations. The materials used on the new models are paper (Fig. 2.4), wire (Fig.2.6) and bronze (Fig.2.8). Each represents three different material properties or arrangements: surface, line and volume.

Finally, using drawings and collages to speculate on the ambiguity of meaning the structures promote, they are located in a leftover site in Central London (Figs.2.5, 2.7, 2.9). As the object is indeterminate, each material can trigger different associations and meanings, a speculation on how it can shape different modes of behaviour with regards to its materiality.

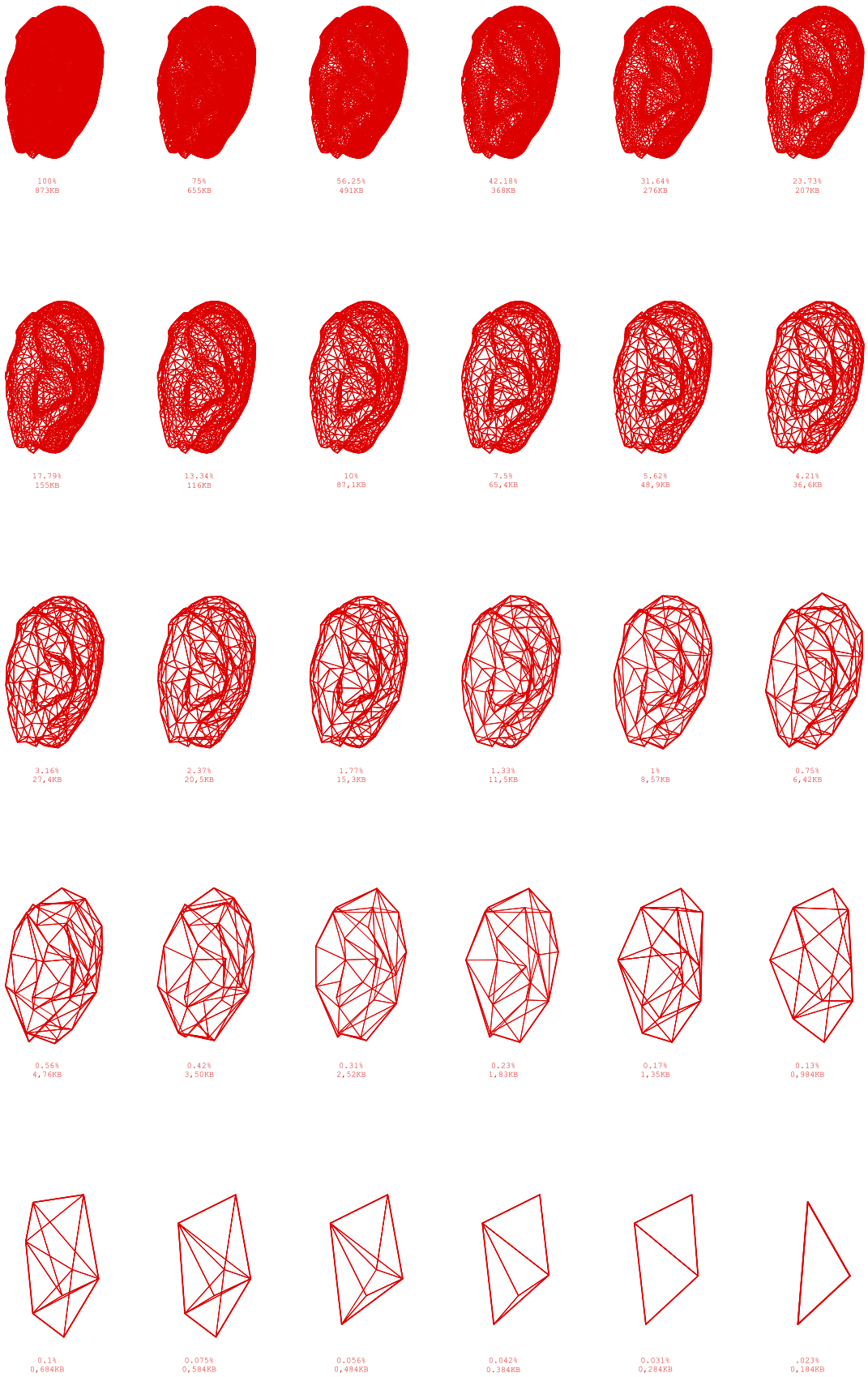


Fig. 2.3 From Ear to Triangle: One Object, 30 Digital Scales In a Geometric Progression of 0,75x

The original object -an ear- is subject to consecutive reductions of its digital size, from 873 KB to 0,184KB. Each step reduces the definition of the object, eventually producing a basic geometrical shape, a low-res and pixelated shadow of the original.

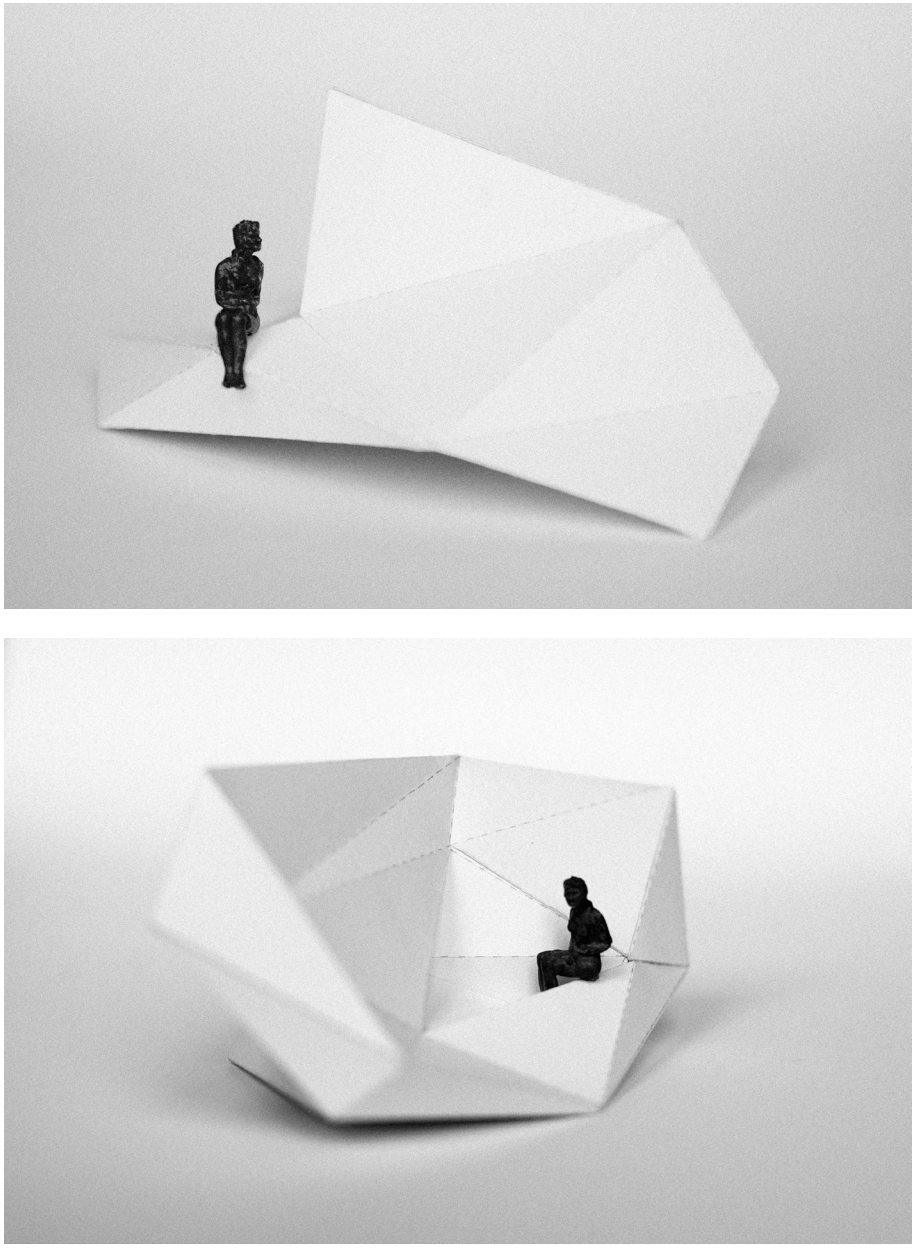


Fig. 2.4 Paper Ear Pavilion. Paper Model
Surface: Folding, Stereotomic, Light, Ephemeral, Fragile, Paper, Fabric, Getting Into, Interior, Room.

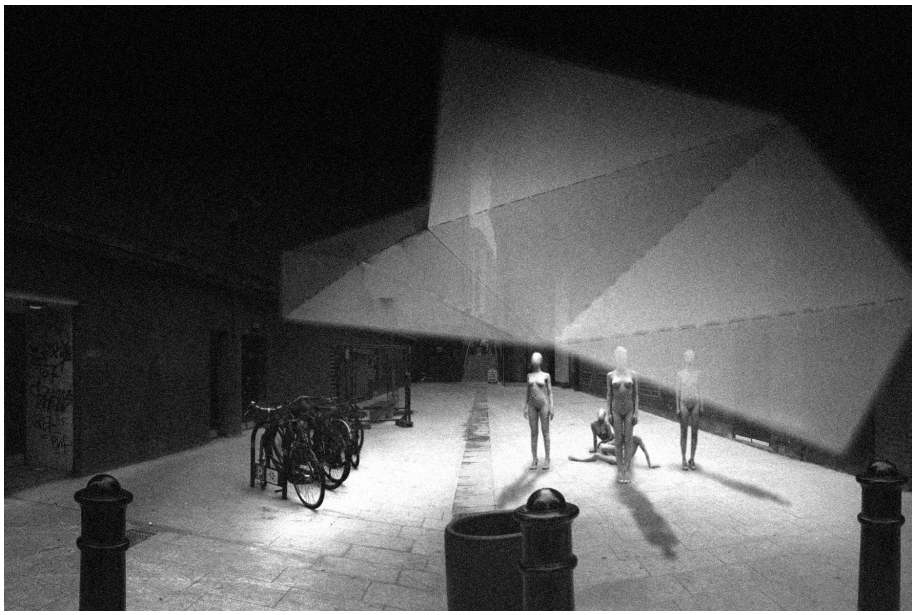


Fig. 2.5 Paper Ear Pavilion. Paper Model
Surface: Folding, Stereotomic, Light, Ephemeral, Fragile, Paper, Fabric, Getting Into, Interior, Room.

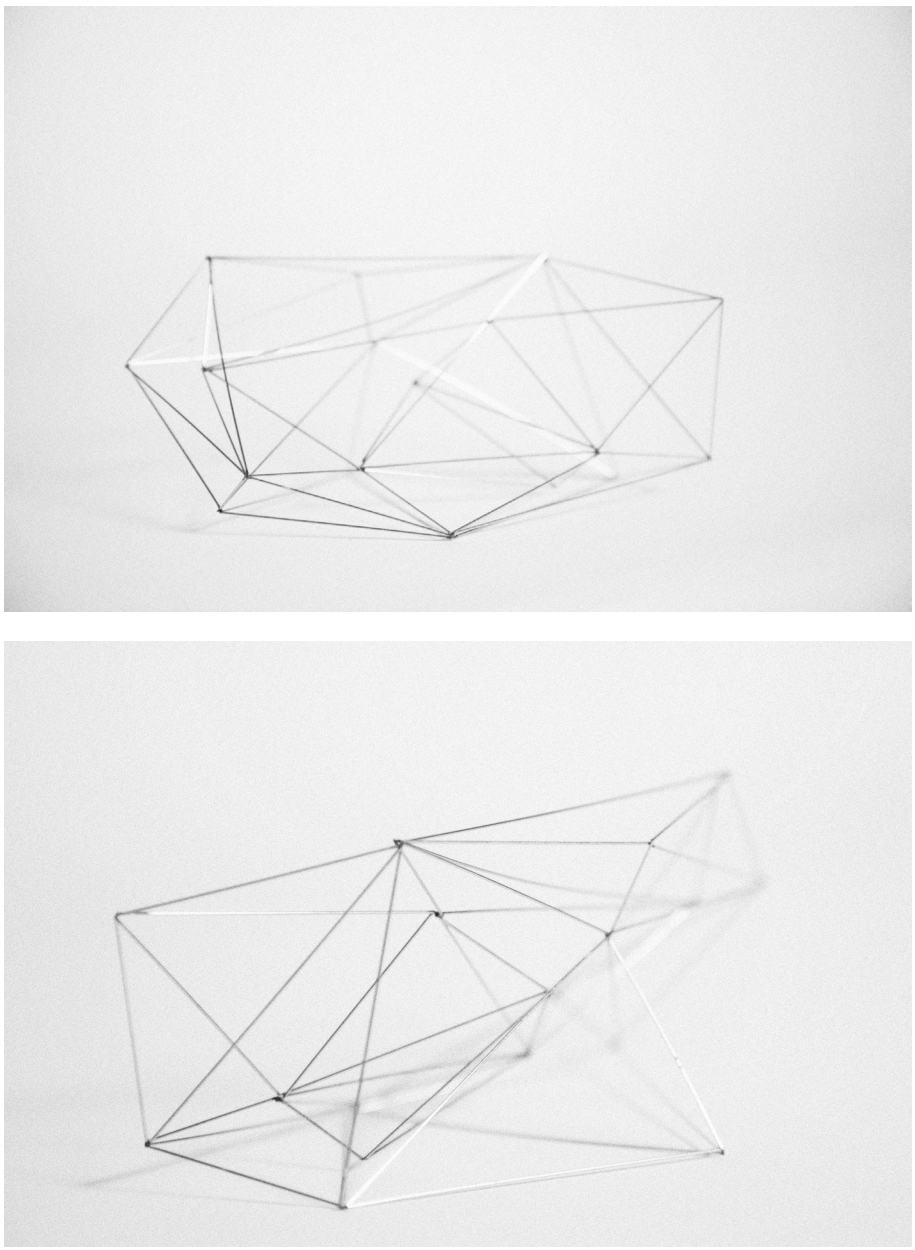


Fig. 2.6 Wire Ear Pavilion. Wire Model
Line: Assembling, Tectonic, Light, Ephemeral, Fragile, Steel, Timber, Stroll, Walk Through, In and Out, Pavilion.

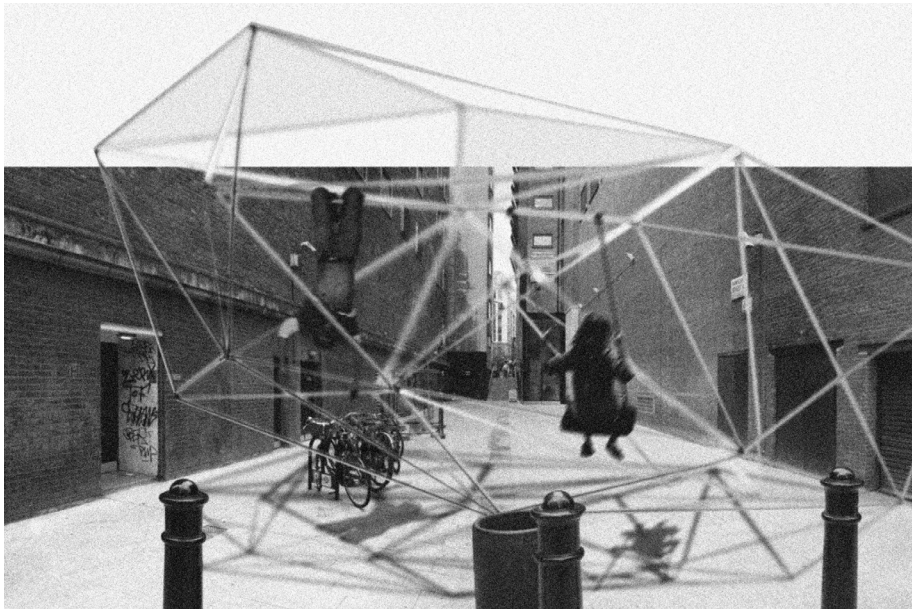


Fig. 2.7 Wire Ear Pavilion. Wire Model
Line: Assembling, Tectonic, Light, Ephemeral, Fragile, Steel, Timber, Stroll, Walk Through, In and Out, Pavilion.

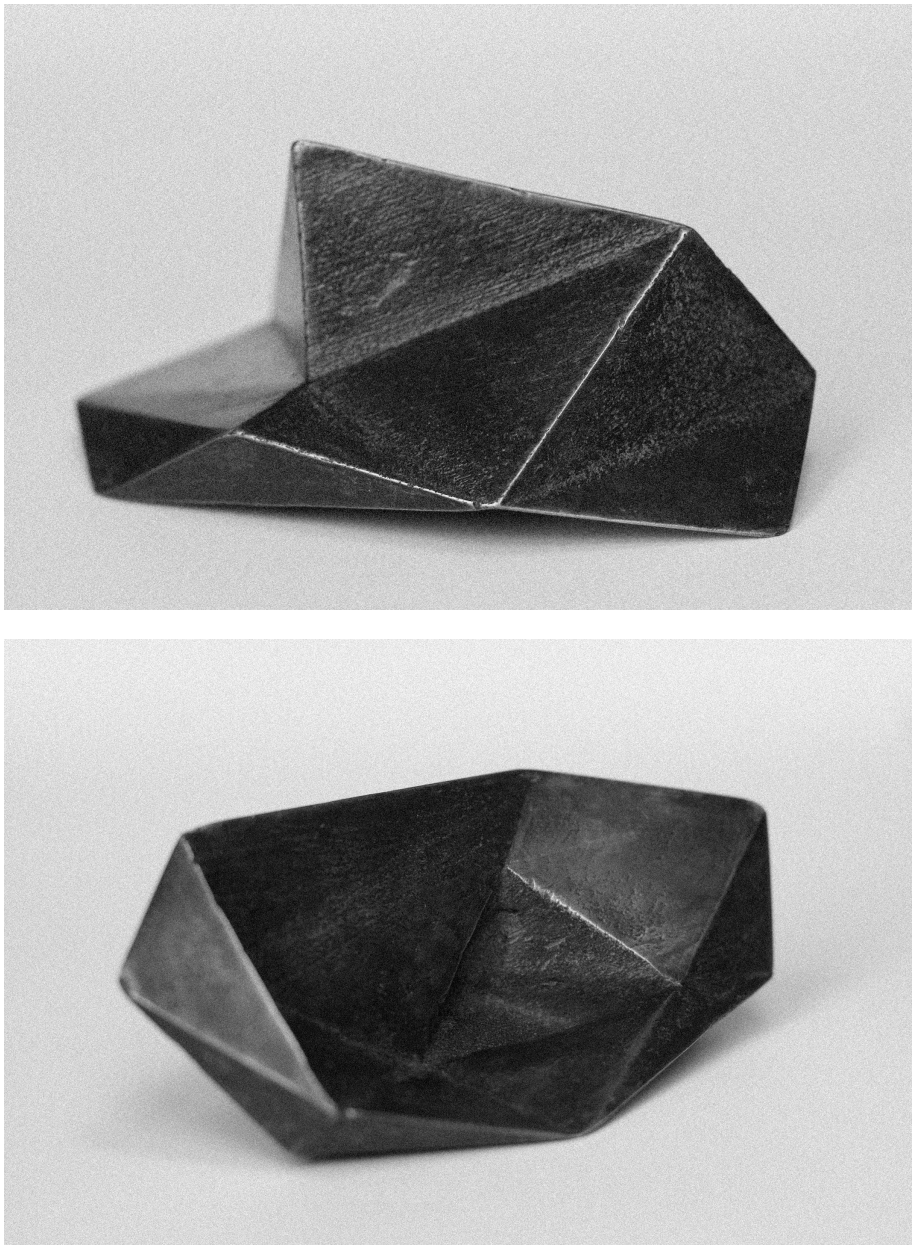


Fig. 2.8 Bronze Ear Pavilion. Bronze Model
Volume: Casting, Stereotomic, Heavy, Everlasting, Strong, Bronze, Concrete, Walk Around, Exterior, Solid, Monument.

Fig. 2.9 Bronze Ear Pavilion. Bronze Model
Volume: Casting, Stereotomic, Heavy, Everlasting, Strong, Bronze, Concrete, Walk Around, Exterior, Solid, Monument.

Evaluation and Conclusions

The 'Ear Pavilion' project is evaluated in terms of its effectiveness in both the blurring of boundaries between the scales of furniture and room, and on its capacity to promote Ambiguity of Meaning. A formulation of 'Blurring Strategies' used in this experiment is also included, enabling others to understand and follow the main steps of the experiment.

Between Furniture and Room

The scale of the object makes it difficult to identify either as a piece of furniture or as a room, but easier as something in-between. Because of its size and the materials employed, the way in which we perceive the artifact creates diverse responses to it. In fact, it could be understood as a big piece of urban furniture to rest or take cover in or as an indeterminate structure that promotes playful behaviours; it could even create a more contemplative response – seen as a piece that is there just to be looked at. However, the most interesting thing about these structures is that they can also incorporate all these possibilities at once. This blurred and vague condition not only contributes to the creation of 'Ambiguity of Meaning' but also to the promotion of an 'Ambiguity of Programme', to how the artifact proposes new and unforeseen uses. This is its power.

Creating Ambiguity of Meaning

In order to create Ambiguity of Meaning at this scale, three different strategies were used: a consecutive reduction of the surface's resolution or 'Pixelating', a change in the physical size of the object or 'Scaling' and a change of the materiality or 'Mutating' (Fig. 2.10).

Pixelating: It is possible to say that the relation between the digital size of the object and its capacity to promote ambiguity of meaning is inversely proportional. Thus, the less defined or blurred the object, the more open-ended it becomes. With insufficient information to go on, the observer has to bring the object into focus in their mind (Gaver et al, 2006). However, when pushing this process to the extreme where the object is only recognizable as a basic geometrical shape, original meaning is extracted completely, and therefore, it becomes less interesting in terms of the number of possible associations it promotes. On the contrary, the shapes that result before falling into complete abstraction, are probably the ones that promote Ambiguity of Meaning to a greater extent.

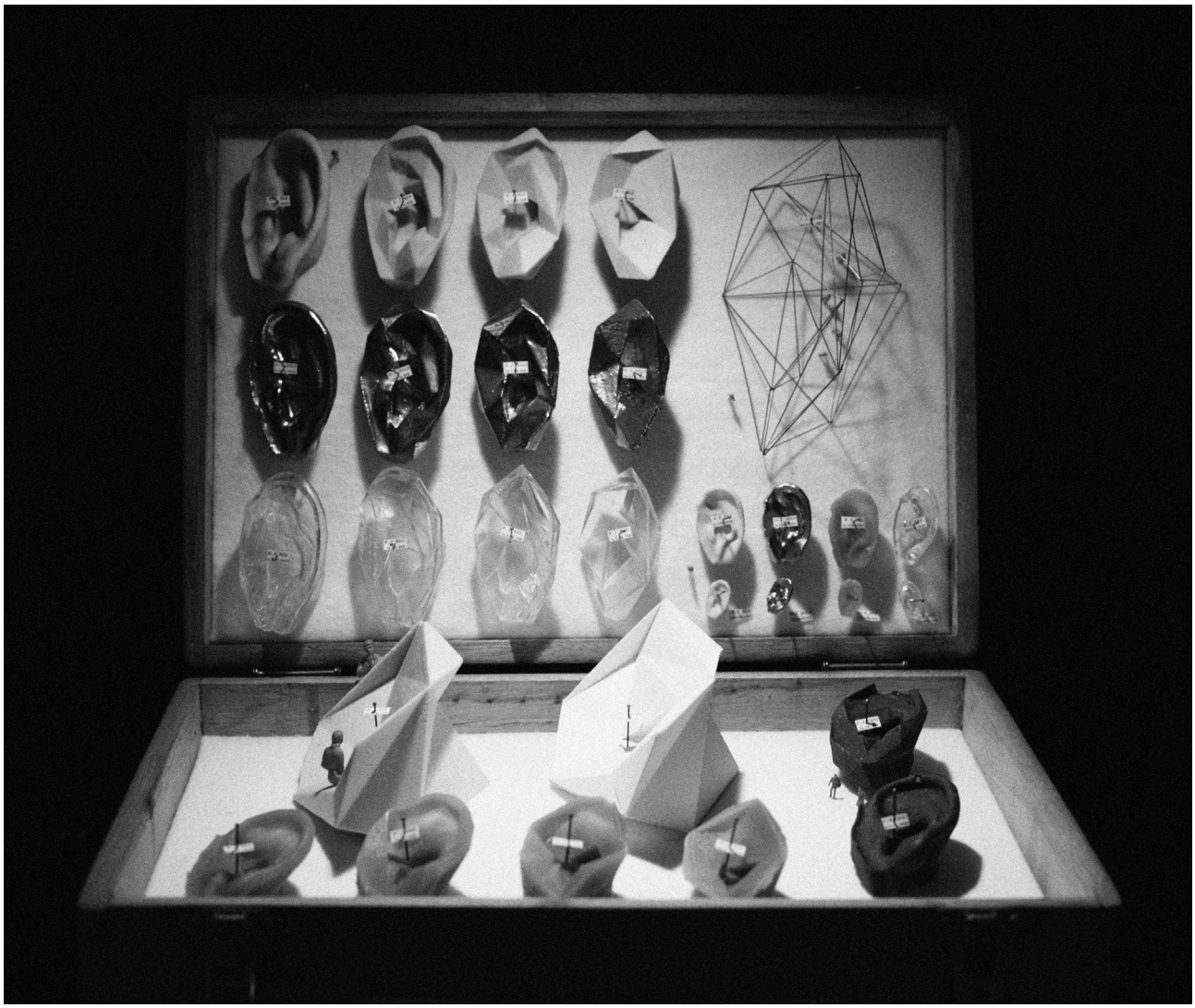


Fig. 2.10 Box with Ears.
Different scales, resolution and materials, when used in unexpected ways, act together to create ambiguity of meaning.

Scaling: Things and objects are normally of a size adequate to their structure, their reality, their raison d'être. When that size changes, so inevitably does their meaning. This 'blurring process' is capable of suggesting new realities and of creating new associations, the adjustment of scale in architecture being the search for the right significance.

Mutating: When working at a small scale and when the whole body is involved in perception, materiality inevitably plays a fundamental role in our understanding of architecture. When the object mutates its original materiality, and especially when it becomes contradictory or unexpected, it can be surprising and promote personal interpretation.

Even though these strategies are related mostly to a visual understanding of the object, the scale of the intervention makes it possible to adopt a multi-sensory approach in relation to the creation of Ambiguity of Meaning and therefore, materials become an important medium by which to create a wider range of associations. Thus, a vague or blurry artifact between the size of furniture and room, with its capacity to create ambiguous relationships, cannot be solely understood in terms of how it looks, but is also understood in terms of how we perceive, experience and ultimately, use it.

This 'Ambiguity of Programme' in terms of the uses that the artifact promotes, is what the next experiment explores at a larger scale, 'Between Room and Building'. It will test its power to infiltrate and adapt into an urban setting, acting as a catalyst for the unexpected.

BETWEEN ROOM AND BUILDING
CREATING AMBIGUITY OF PROGRAMME: PAPER CLIP PROJECT

For cities to be vital, urban design needs to recognize the unfunctional and the fleeting, the partial and the uncertain; and to be provocative and invite exploration, by admitting overlap, exposure, doubt and risk.

Stevens, 2007

BETWEEN ROOM AND BUILDING. CREATING AMBIGUITY OF PROGRAMME: PAPERCLIP PROJECT

Aim and Context

'Ambiguity of Programme' is an interpretative relationship between a structure or space and its potential user. The way in which such space can be used is not fixed, but loose; not determined, but unforeseen and open to interpretation.

This second experiment aims to define and test strategies that promote the creation of Ambiguity of Programme, that is, the creation of a physical background for unplanned or unpredictable situations, a catalyst for the unexpected. A blurry or out-of-focus condition in relation to programme and use.

'Paperclip' project aims to blur the boundaries **'Between Room and Building'**, the typical scales which usually define how architecture is used. Therefore, the intervention is contextualized between these two scales, larger than room, but smaller than a building, creating the conditions for diverse occupation within the city. The intention is not to design highly specialized rooms or spaces but rather a 'nebulous field' where the space has neither clear limits, nor a specific use, a blurred environment that promotes a wide range of situations.

The physical context for this project is the city, specifically, in-between or leftover urban sites found in central London, speculating about its capacity to introduce chance and freedom of use into an urban context that usually allows none; it explores pause and stillness in the middle of a restless and 'connected' city. The filmmaker Chris Petit comments on the lack of space for leisure in the city, which mobile technology has mostly erased, and that he believes is a current necessity:

> *If we compare the 'flaneur' - the bohemian, daydreamer or cultured person who has time to stroll in the city - with the commuter, the person who has to travel every day from home to work and with the pressure to convert that time into a productive space, it is possible to see that what is lacking is really that space, and time 'in between', now converted as an imperative space for production by modern society. Nowadays, the 'unproductive' gaps, somehow need to be filled.*
>
> (Petit, 2010)

Looking into the cracks for ignored opportunities of intervention and occupation, searching for quietness, for that time and space 'in-between' in the city, it is easy to end up in dead-end alleys, passages or forgotten spaces between buildings. Although people may have visual or physical access to this kind of public space, the large presence of inhibitors or restrainers together with the lack of supportive elements, restricts people's ability to actually use them (Fig. 2.11). Regarded as a nuance rather than a place with potential for public life, there is nothing that encourages people to stay in them: no benches, no shadow, no possibilities. These spaces are seen as 'damned spots' that need to be erased, along with their users and activities. These are the sites in which to intervene, and thinking about how to move them from a 'striated' to a 'smooth' condition by means of a new environment or device, becomes the main aim of this project.

Programmatically, ambiguous interventions could have the potential to raise awareness of these sites and to prompt thinking about new and unexpected situations; an opportunity for diversity of use in urban public space.

Description and Methods

'Paper Clip' project aims to create a programmatically ambiguous intervention, imprecise and undetermined, which in return will allow interpretation and appropriation. But how to design such programmatic 'inconvenience'?

In order to design a structure capable of mutating according to different sites and programmes, the project uses a 'relationship between parts' method. The whole architecture is designed using a limited number of components, testing how a system can colonize and adapt to a leftover urban space.

The system is the result of combining two main components, a piece that joins between them and a fixture element that holds the structure in place. Using a strategy inherited from 'Ear Pavilion', the main components derive from scaling and manipulating a paperclip, and have two different functions: one serves to advance and the other to produce a change in direction (Fig. 2.12). Both are linked with a third element, a tubular piece that allows rotation and also adjustment in length.

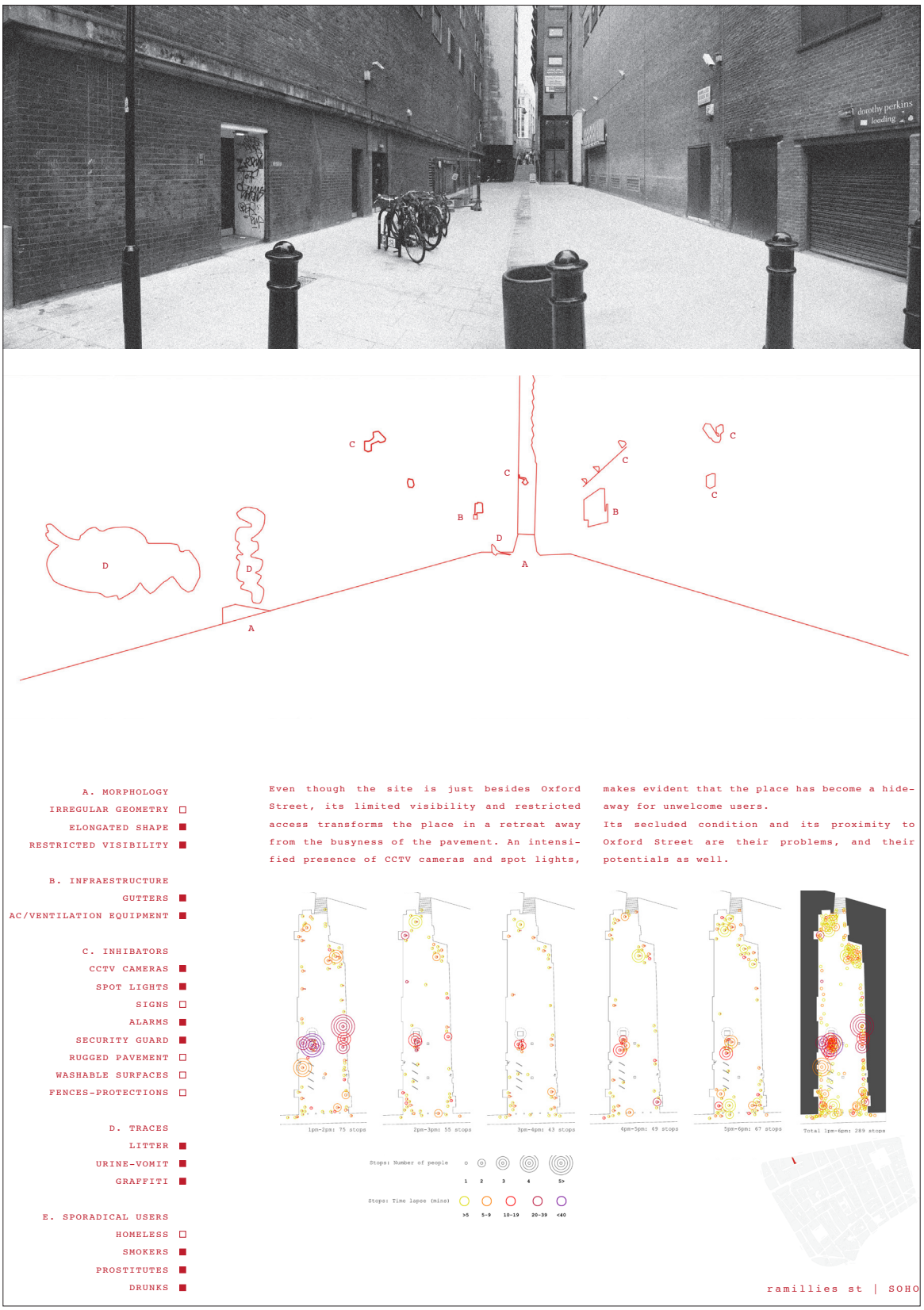


Fig. 2.11 Survey of possible sites to intervine in with 'Paper Clip' project. Ramillies Street.
The sites are in the borough of Westminster, as their under occupation is contrasted with the busy-ness of the area. They are identified by personal evaluation, after systematically walking down every street of the surveyed area.

Photographs, and drawings of them, identify the existing elements that avoid occupation (restrainers). Also, a diagram shows the number of possible users on each site , indicating the number of people who stop there and for how long they do so (not many and in very uncomfortable condition). The survey of other sites can be found in the appendix.

Firstly, the project uses an architectural model to explore structural possibilities (Figs. 2.13, 2.14). Secondly, by means of photographs of the model and photomontages, it explores and speculates on the system's possibilities to promote Ambiguity of Programme in a leftover urban space, one of many surveyed in Central London (Figs. 2.15 to 2.18) (See Appendix 1 for all the sites surveyed).

Evaluation and Conclusions

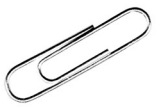
The 'Paperclip' system is evaluated in terms of its effectiveness in both the blurring of boundaries between room and building, and in its capacity to promote Ambiguity of Programme.

Between Room and Building

The 'relationship between parts' method creates a nebulous field; a swarm that cannot be clearly identified as room or building. Moreover, and because of its closeness to the body, the intervention also incorporates the scale of furniture, which is fundamental when speculating about the uses it can encourage.

A more comprehensive understanding of temporal planning might also consider that design is 'never finished' (Francis, 2003); that new needs and new uses are always evolving, and so design needs to consider how best to provide for the possibility of on-going alterations of public open spaces and their programmes (Stevens, 2007).

The components are small, repetitive and easily assembled. The resultant geometry, indeterminate in scale and shape, is the product of the adaptation to specific site conditions, the device performing as if unfinished: it might grow, shrink, move or even disappear in its task of continuous adaptation. It is in a constant state of possibility, offering diversity of use, a valuable quality when intervening in public urban space (Stevens, 2007).



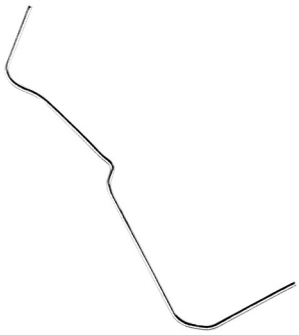


Fig. 2.12 (top) Basic components of Paper Clip system.
Fig. 2.13 (right) Paper Clip, Composition I
Two components are combined to create a nebulous field. A swarm that cannot be identified as rooms or a building, but something in between.

Creating Ambiguity of Programme

Ambiguity of Programme is directly proportional to the variety of situations the project promotes. The more ambiguous it is, the bigger the audience that can use it and the greater the extent to which it can be used. To create this kind of Ambiguity, a 'relationship between parts' method was used. Within this, it is possible to distinguish the following strategies:

Adding: The project is the result of adding components which define its appearance and not the other way round (that is, to think first about the final shape or programme and then adjust the parts to it). The boundaries between different spaces become thick, less of a line and more of a space.

Neutralizing: If the components that constitute the system are neutral, or deliver imprecise information regarding their use, the user has to make their own assumptions about how the device or space can be used.

Adapting: Once the parts are defined, and if they allow consecutive and endless addition or subtraction, they can configure an open system instead of a totalizing image. When combining this strategy with the use of neutral elements it becomes a powerful tactic for the promotion of less stable or permanent uses.

'Paperclip' project operated at a scale between room and building and in an urban context. The next experiment explores similar concepts, but at a larger scale, and this time testing their capacity to create a nebulous field between building and landscape.

Fig. 2.14 (right) Paper Clip, Composition II
The perception of the structure varies according to our location and movements, creating an immersive space whose boundaries are hard to define.

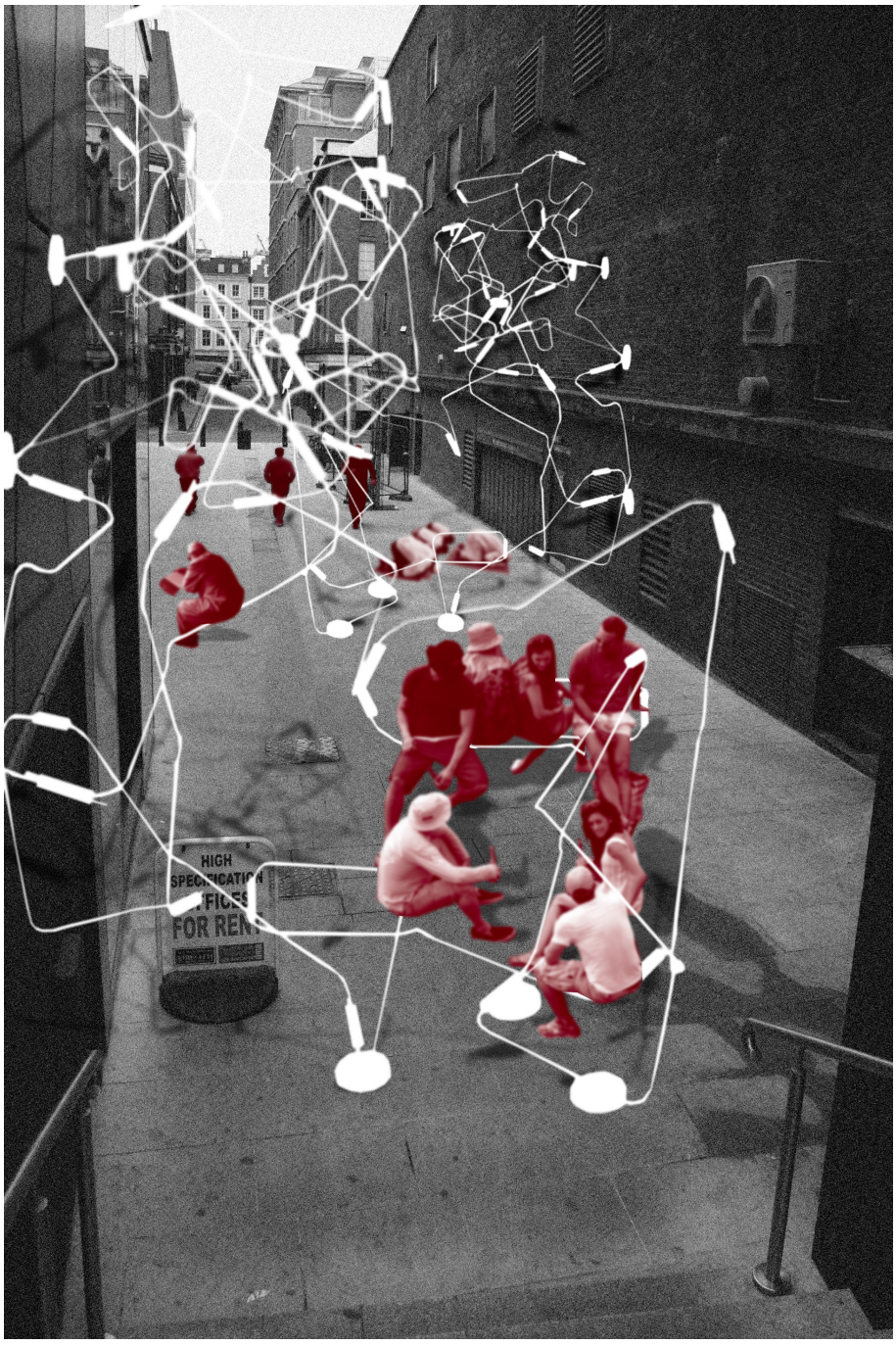


Fig. 2.15 Paper Clip Composition I. Photomontage
Using a limited set of parts, the system adapts and colonizes a leftover urban space. The complex geometry is merely the result of their combination and adaptation to the site conditions.

Fig. 2.16 Paper Clip Composition I. Envisioning possible uses
The resulting device appears unfinished: it might grow, shrink or even disappear in its task to adapt continuously. This unfinished state allows interpretation and appropriation by different users and activities, offering diverse possibilities for public use.

Fig. 2.17 Paper Clip Composition II. Photomontage

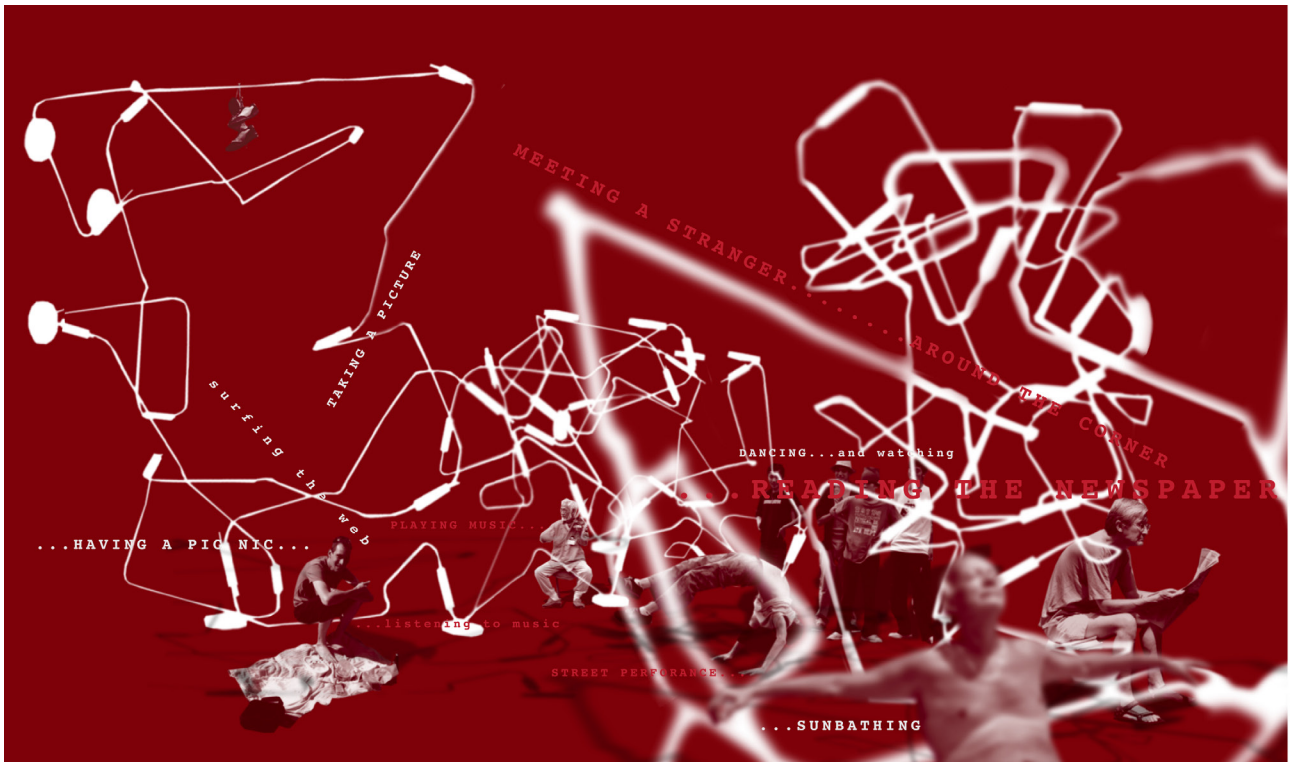


Fig. 2.18 Paper Clip Composition II. Envisioning possible uses

CREATING AI

BETWEEN BUILDING AND LANDSCAPE
BIGUITY OF CONTEXT: SERPENTINE PAVILION'S ANALYSIS AND INTERVENTION

Whereas architecture can be constructed as an independent object - as an autonomous figure cut off from the ground - a garden is a continuum, the ground itself.

Kuma, 2008

BETWEEN BUILDING AND LANDSCAPE. CREATING AMBIGUITY OF CONTEXT: SERPENTINE PAVILIONS ANALYSIS AND INTERVENTION

Aims and Context

'Ambiguity of Context' is understood as an indeterminate condition between building and context, interior and exterior, natural and man-made. Such condition is explored in this experiment at the scale of boundaries **'Between Building and Landscape'.** The aim is now to define a set of 'blurring processes' or strategies capable to transform a sharp boundary, which outlines a building against its surroundings, in an 'in-between' space or nebulous field. When blurriness appears, thanks to the presence of fog, shadows or darkness, it is hard to distinguish where things begin or end. Borders become faint, undefined, soft and thick, and therefore, a space for the promotion of different kinds of ambiguities appears. On the one hand, this blurry condition presents a cognitive challenge where the person has to conceptually engage with the building in order to comprehend it. On the other hand, it also allows a heightened multi-sensory spatial experience and a more freely programmatic appropriation of public space.

As explained in the 'Definitions' chapter, the typologies of the 'pavilion' and the 'grotto' are different, if not opposites, in their relationship with landscape. The former is understood as a 'building IN the landscape', whilst the later as 'building AS landscape'. In order to try possible blurring strategies of boundaries between building and landscape, and to speculate on possible uses this space of uncertainty could adopt, this exercise employs the yearly Serpentine Pavilions as a case study, intervening in three of them. The aim is to bring them closer to a 'grotto'-like condition, where relationships to context become blurred and vague.

From the brief the architects receive when commissioned to design one of these temporary structures, it is possible to infer that 'ambiguity' or 'open-endedness' is a desirable and sought-after quality[1]. However, most of the pavilions are still conceived as isolated structures to be read against the landscape - clear and sharp objects that do not promote ambiguity.

1 The brief states that the pavilion should be temporary and demountable, suitable to be sold. Also, the project must build programmatic 'open-endedness', ambiguity in other words, constructing a suitable background for as many situations and unforeseen events as possible. An analysis on how these pavilions fulfill this requirement can be found in Appendix 2.

The focus of the experiments is on the creation of an Ambiguity of Context, through the blurring of boundaries defining the pavilions' outline.

The strategies to be explored will aim to dissolve the limits between building and context, assuming as previously explained, that a less defined or vague boundary can also contribute to the creation of both an Ambiguity of Meaning and Ambiguity of Programme.

This experiment attempts to push the original pavilions to a constant state of possibility, as if blurred or unfinished, which means making them both difficult to see and difficult to know. It promotes the creation of dark and mysterious spaces, where the relationship with materials becomes not only visual but haptic, in which the space is experienced and perceived with all the senses at once (Pallasmaa, 2005).

This ambiguous relationship between a building and its context could bring a whole new understanding and experience of space, being not only effective in the promotion of heightened multi-sensory experiences, but also, in the creation of a hazy space 'in-between', a 'smooth space' within the city that allows alternative spatial occupation (Frank, 2007; Deleuze and Guattari, 2011).

Description and Methods

The main body of the 'Testing' chapter is constituted by a series of design experiments seeking to define different blurring strategies that promote Ambiguity of Context, which operates toward a negation of the rigid binary opposition that traditionally governs the relationship between building and landscape.

Using strategies identified in works of art and architecture that use less defined or vague borders, the experiments seek to blur the boundaries of a pre-existing object, intervening in three of the yearly Serpentine Pavilions as a case study. After an analysis of the pavilions built between the years 2002 to 2010, three of them are selected for subsequent intervention. These cases represent three different ways in which to build the boundary between building and landscape, ranging from closed to semi-permeable to complete openness (Fig. 2.19). The selected pavilions are:

2002 – Toyo Ito
2006 – Rem Koolhaas (OMA) and Cecil Balmond
2009 – Kazuyo Sejima and Ryue Nishizawa (SANAA)

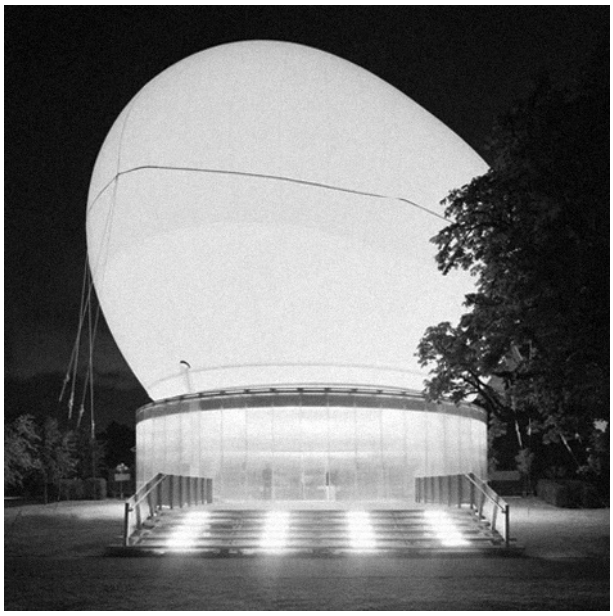


Fig. 2.19 Serpentine Pavilions: Toyo Ito, SANAA, OMA (Serpentine Gallery, online)
Even though these pavilions do have different degrees of permeability or porosity across their borders, apart from SANAA's, they do not take the landscape into account. They appear detached from it and functioning in an autonomous way.
The programme remains undefined and subject to interpretation in all of the pavilions mostly because of particular furniture arrangements. If the boundaries between building and landscape become blurred, a new and undefined kind of space could emerge in-between, becoming the background for the unpredictable and unforeseen, a space for personal interpretation and appropriation.

Five different strategies are applied to the three pavilions making a total of fifteen experiments (just one experiment for each strategy is explained in detail here, whilst the others are in the appendix)(Fig.2.20). The blurring strategies for exploring an Ambiguity of Context are:

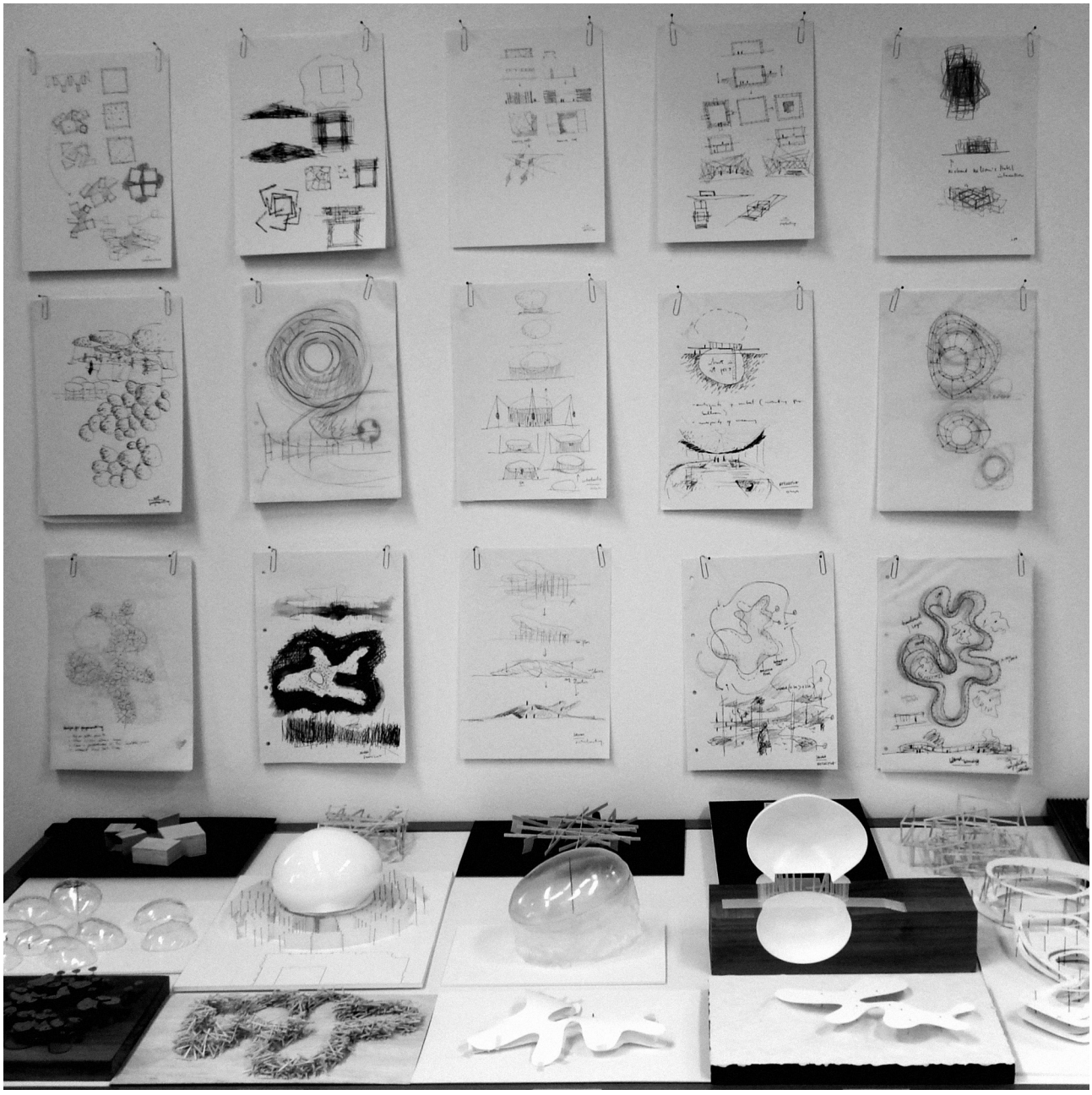
1. Fragmenting
2. Adding
3. Subtracting
4. Reflecting
5. Copying and Repeating

The strategies are explored by means of a series of architectural projects, using models, drawings and photographs. The SANAA pavilion also uses stop motion animation to investigate and communicate issues of transformation through a specific period of time. Each experiment is presented alongside:

1. **a definition** of the strategy,
2. **a description** of each experiment and the forms created by its application within the architectural context,
3. **an evaluation**, in terms of their effectiveness in creating Ambiguity of Context and how they could enhance Ambiguity of Meaning and Ambiguity of Programme.
4. **a recipe** (as conclusion), in order to define and make transferable the basic steps of each strategy.

A Final Analysis, considering all the fifteen experiments, employs a comparative matrix to evaluate the effectiveness of each of the strategies for the promotion of the different kinds of ambiguity in architecture: Ambiguity of Meaning, Ambiguity of Programme and Ambiguity of Context.

Fig. 2.20 Serpentine Pavilions Analysis and Intervention.
Drawings and Models
3 Serpentine Pavilions are modified using 5 different strategies.
Drawings and models are the methods used to explore different strategies to blur the boundary between building and landscape.



Blurring Strategy: Fragmenting

The strategy creates a fragmented and dispersed construction, with no unitary, lineal or clear limits. The total is made of smaller parts, which can be arranged in many ways, according to a particular site, use or intention.

SANAA's Pavilion. Experiment Description

The canopy is fragmented into smaller parts, each one with its own support. These parts are similar in shape, but of four different sizes (Fig. 2.21). Then, the smaller pieces are positioned creating clusters, their borders fading into the landscape, in order to create different arrangements related to different occupations (Fig. 2.22). A new topography at floor level supports the intervention on top. The position of it is mismatched with the canopy so the relation between interior-exterior becomes more ambiguous.

Evaluation

Ambiguity of Context: The density of 'umbrellas' goes from completely covered spaces in the centre, to a fading border in the periphery. It is hard to tell where the building begins and where it ends. It could also grow or mutate, adding or displacing new elements. Even though the new topography creates an accident within the landscape, it maintains continuity with the surrounding natural context.

Ambiguity of Programme: The areas with a higher density of elements provide an effective protection from direct sun and rain. The pieces are structurally supported one against another, the centre becoming more rigid, whilst the border tends to move, reverberating because of the wind and the users who touch it, promoting playful behaviours as well. The different roof sizes allow the occurrence of personal activity (reading a book, resting, etc) or collective situations (lectures, exhibitions, etc) underneath them. The ground geometry of new slopes and 'oblique' surfaces promotes unexpected and playful behaviour.

Ambiguity of Meaning: The project not only resembles now a natural environment - namely a forest - but the way in which one moves through it, erratically and with no direction, is similar to that of walking in a real forest. Thus, the difference between building and landscape becomes ambiguous, and with it, so does the meaning of the whole structure.

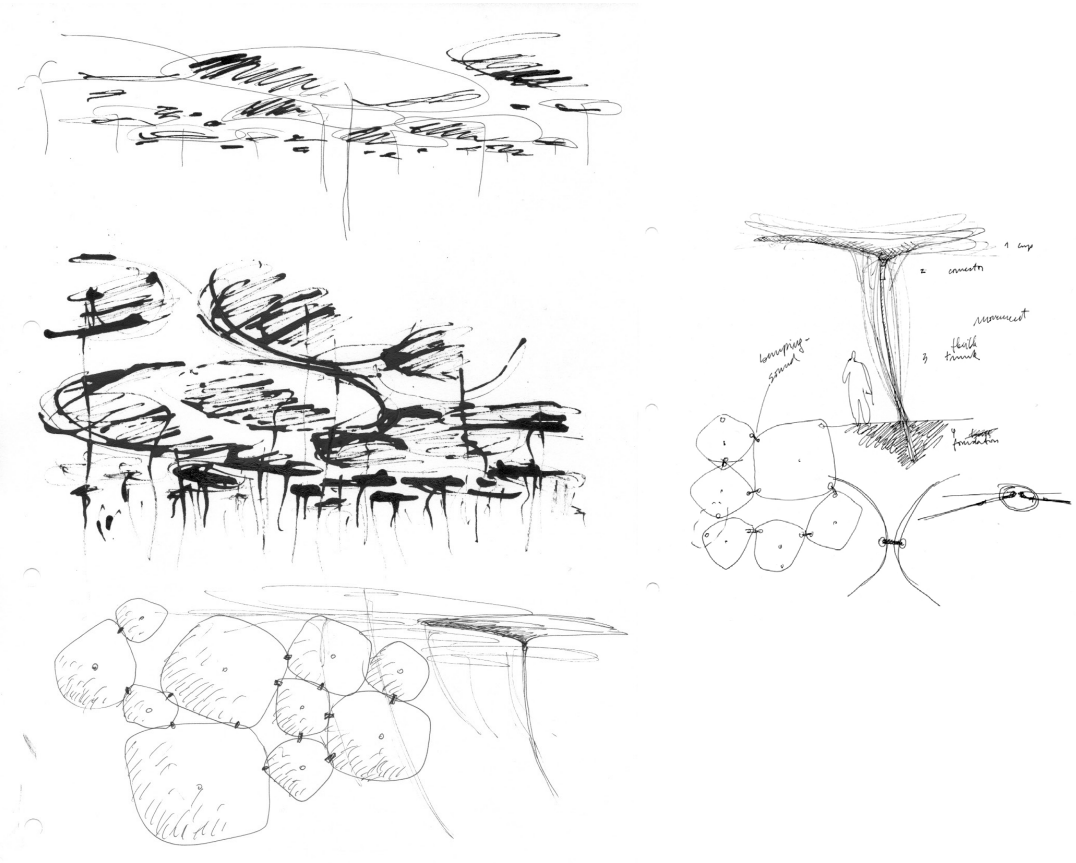


Fig. 2.21 SANAA / Fragmenting. Sketches

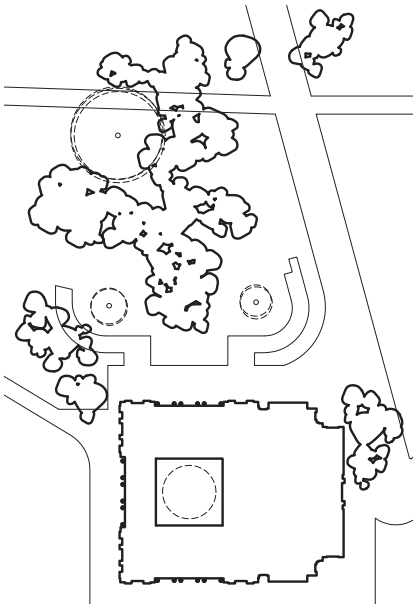


Fig. 2.22 SANAA / Fragmenting
The new arrangement makes it possible to have more freedom in the arrangement of the structure in different contexts. The new 'pavilion' could grow or shrink, colonizing new territories.

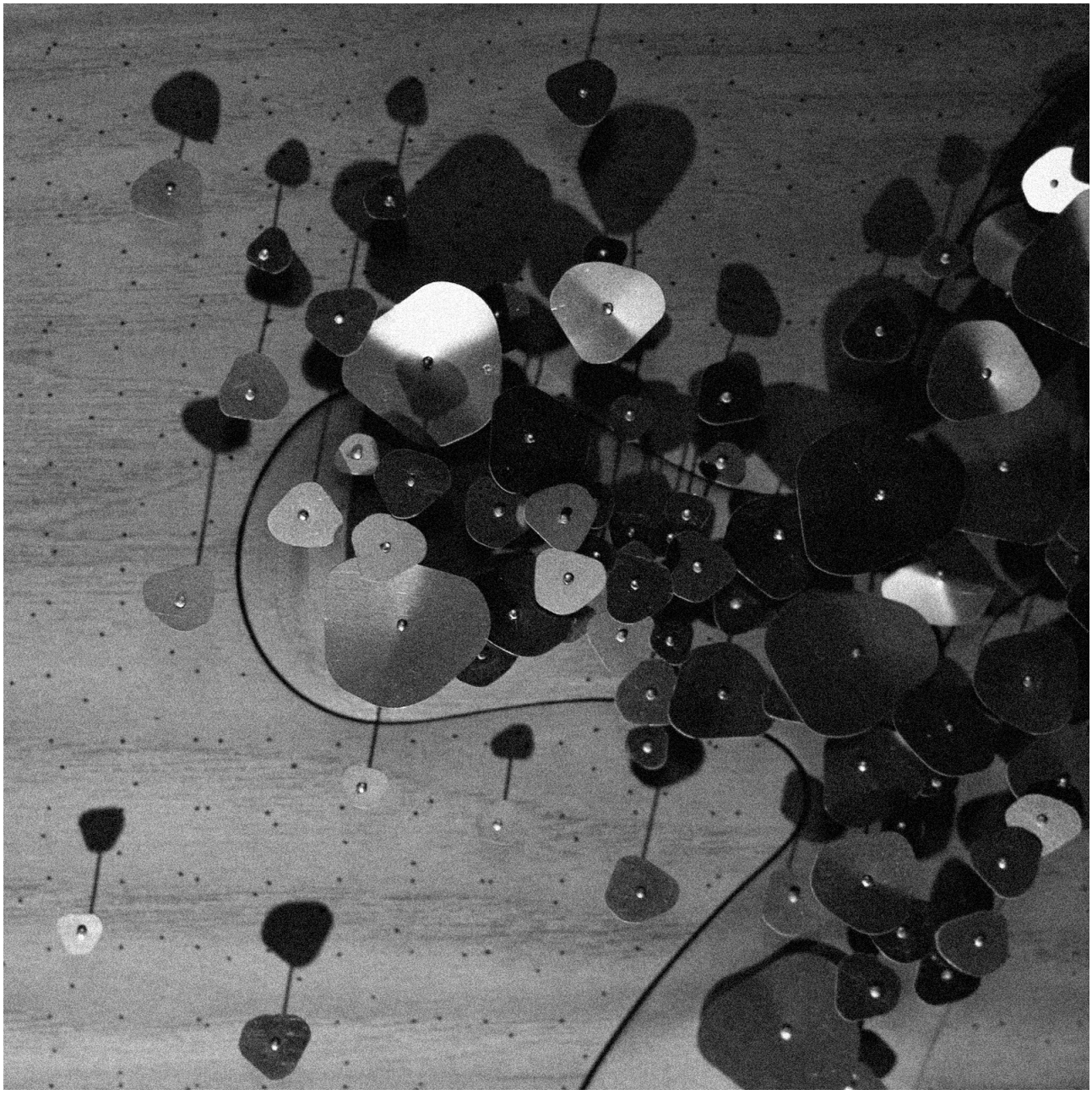


Fig. 2.23 Fragmenting / SANAA. Model, Plan

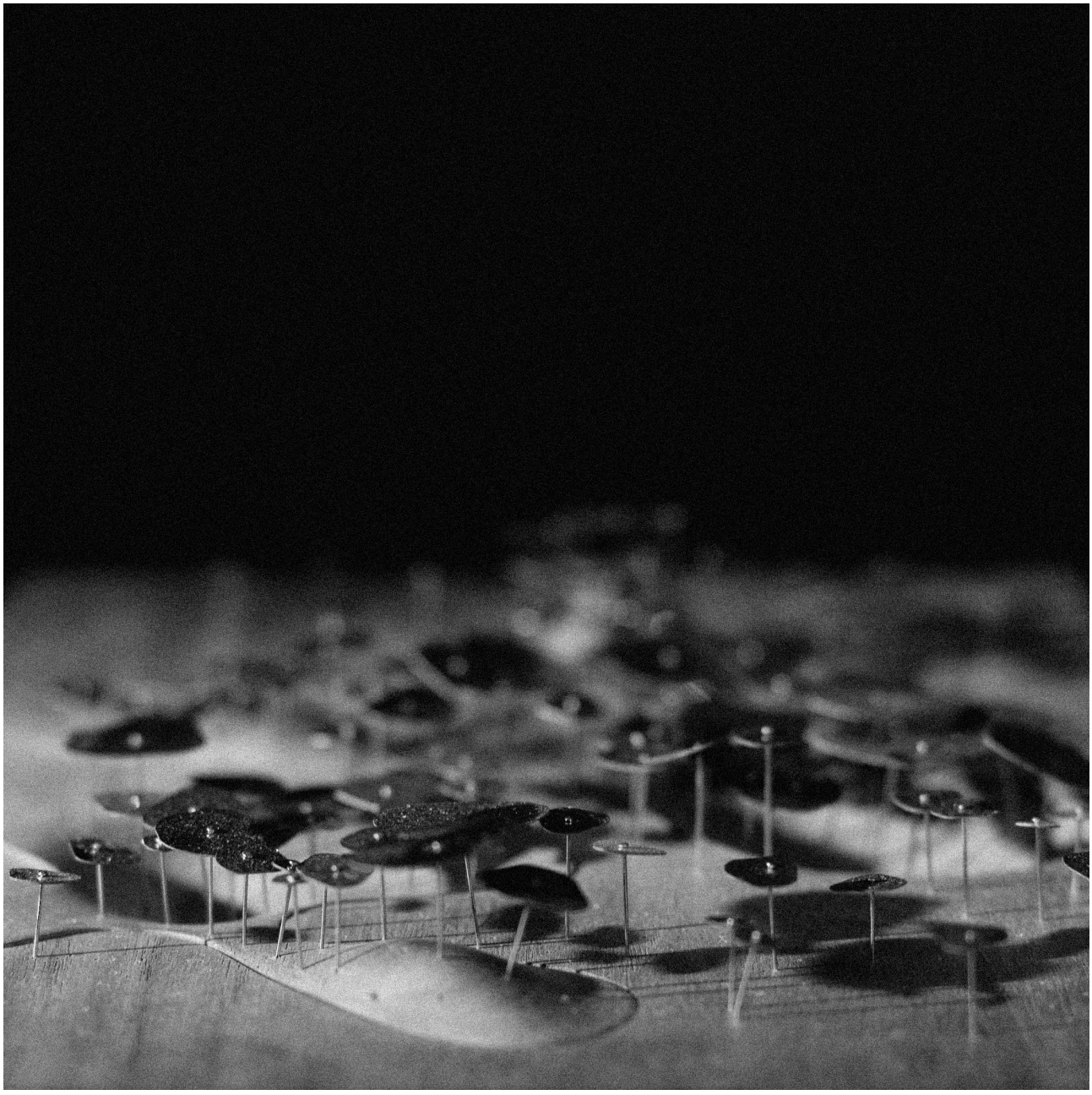


Fig. 2.24 Fragmenting / SANAA. Model, View

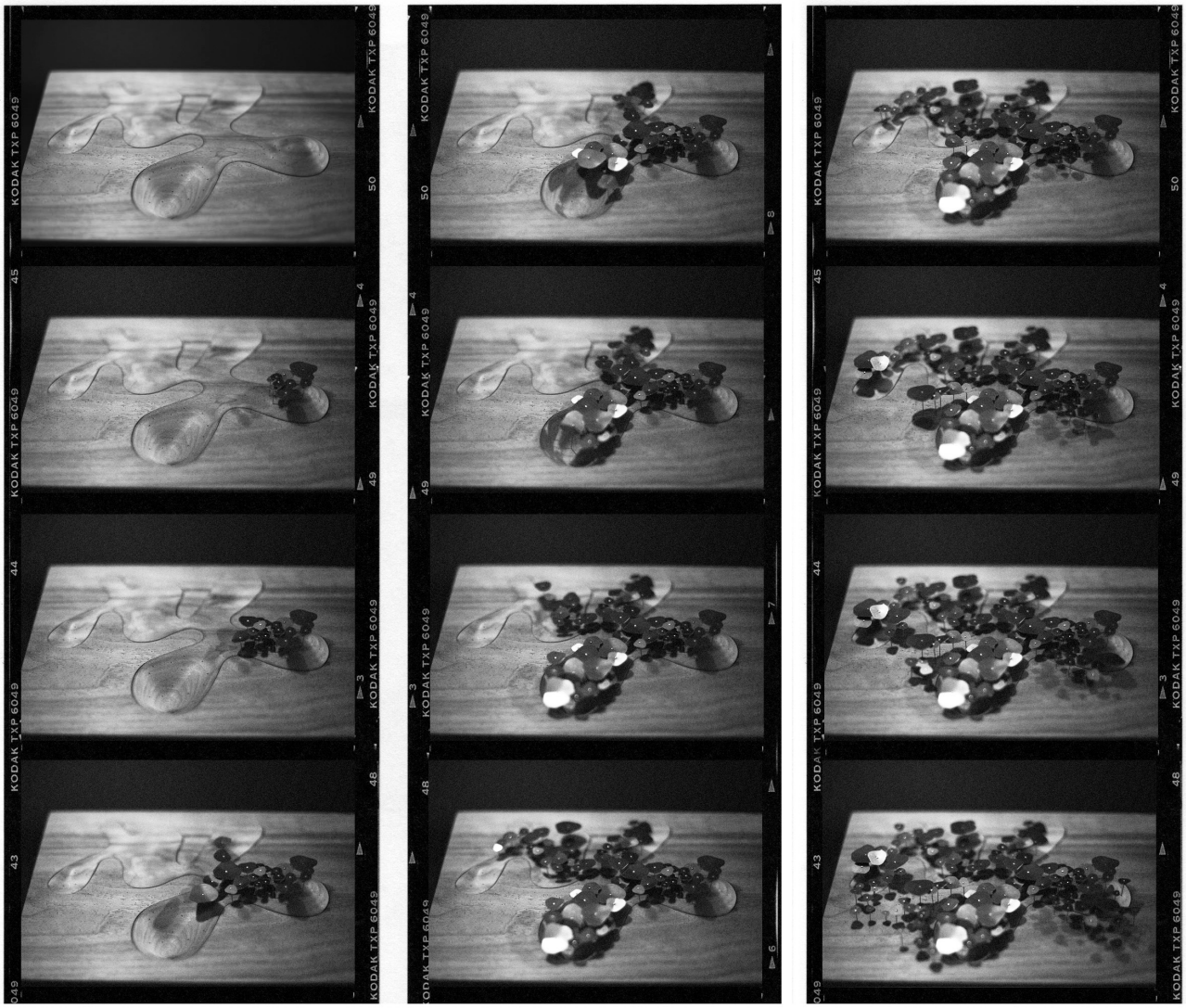


Fig. 2.25 Fragmenting / SANAA. Fragmenting. Fade-In Stop Motion, Stills from video.

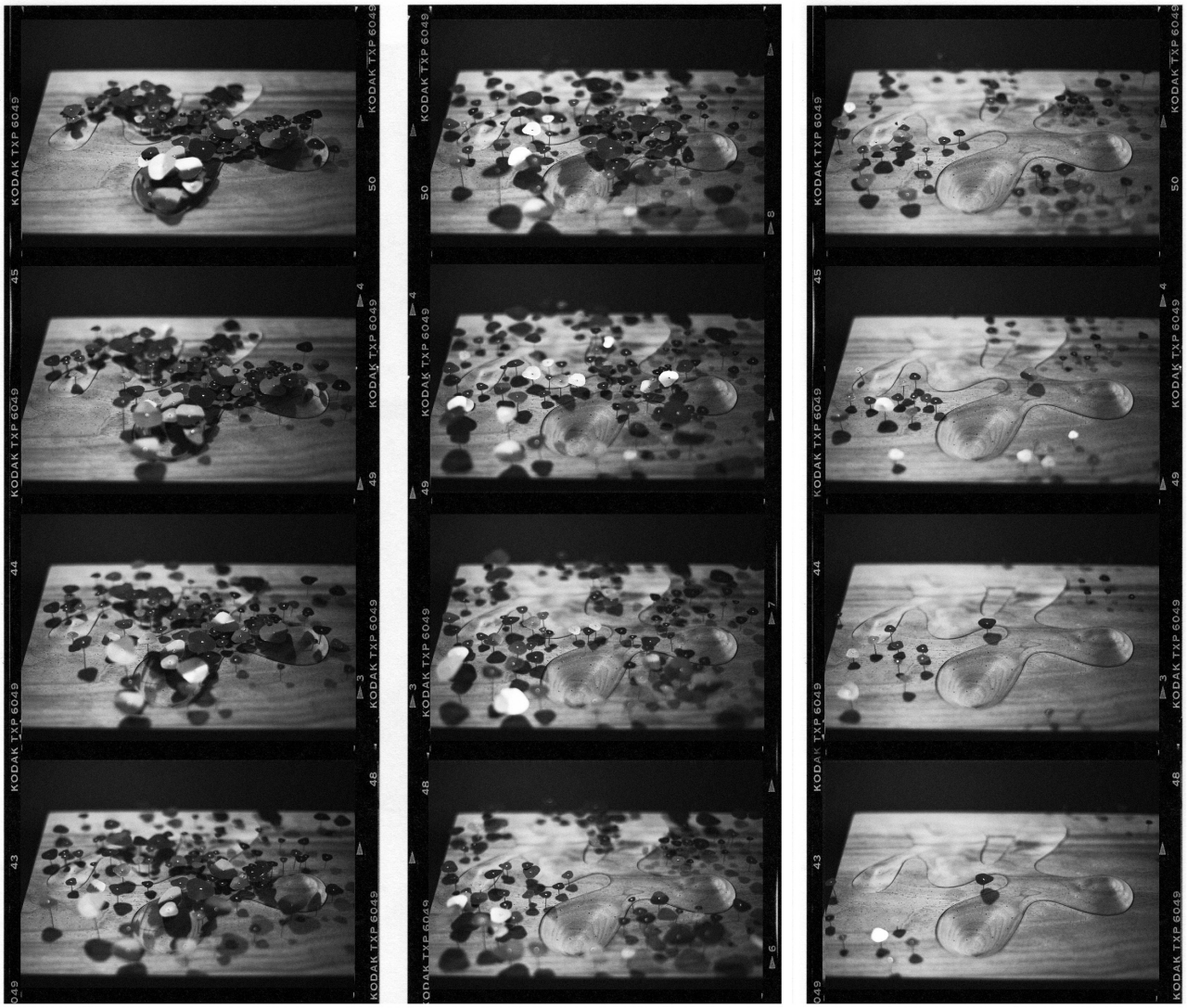


Fig. 2.26 Fragmenting / SANAA. Fade-Out Stop Motion, Stills from video.

Recipe for Fragmenting:

*- Take the most recognizable part of the construction and break it into smaller pieces.**

- Give the new pieces an independent structural condition, but also, the possibility to be organized in groups.

- Re-arrange the new parts as desired, but trying to fade out as the building grows, eventually dissolving into the landscape.

** To create an even more blurred boundary, incorporate the possibility of movement in every piece.*

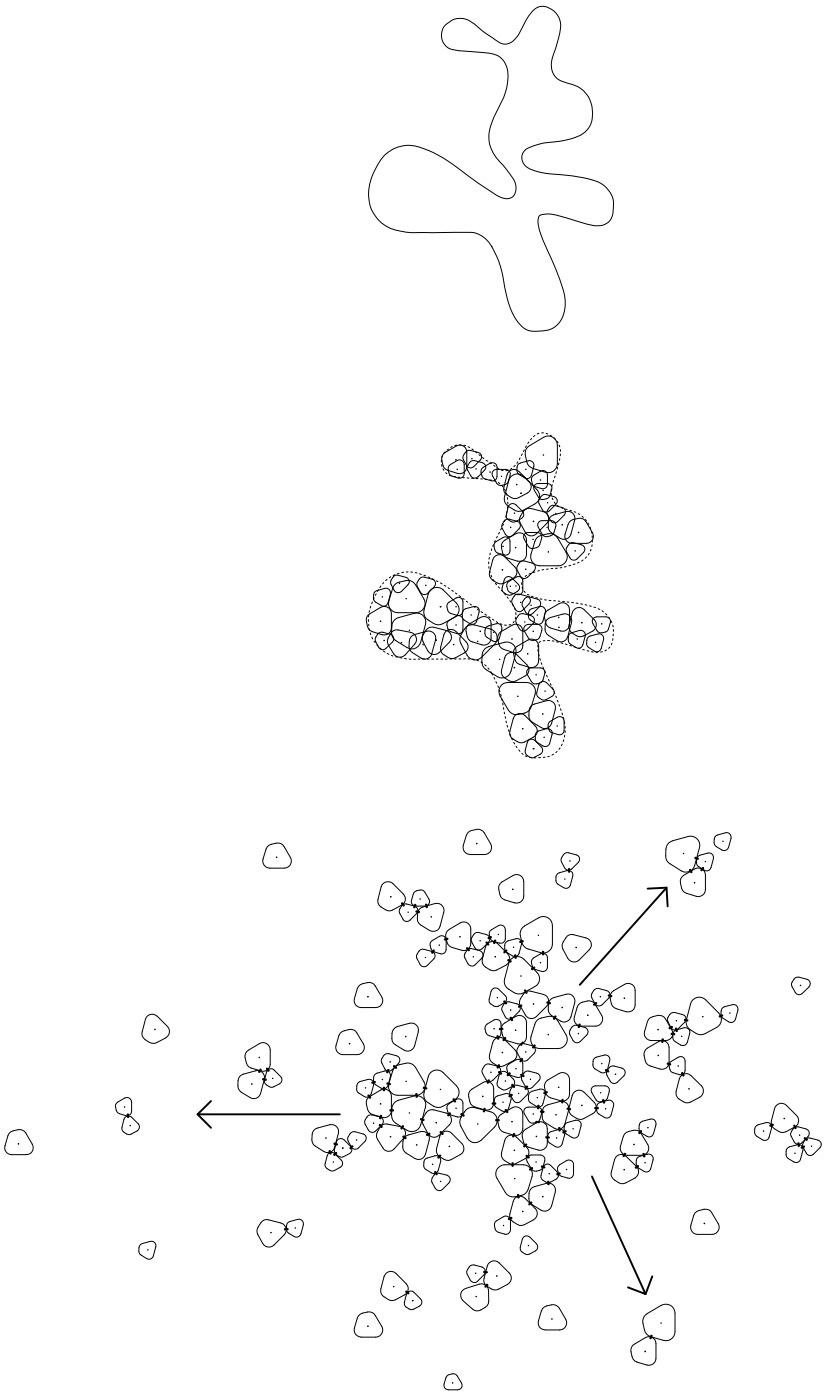


Fig. 2.27 SANAA / Recipe Diagram

Blurring Strategy: Adding

A strategy that starts from an independent component leading to a swarm-like organization, following a 'relationship between parts' method. By continuously adding components, the resultant perimeter is a formless stain

(Fig. 2.29).

SANAA's Pavilion. Experiment Description

An autonomous piece of timber is defined. This piece is repeated along the perimeter of the internal void, layer over layer. At some point, they begin to interlock, acting as a single continuous structure. The building looks as if unfinished, always evolving.

Evaluation

Ambiguity of Context: The perimeter filters the relation with the pavilion's surroundings. It is porous, a veil that pixelates the surrounding views, and that can disappear gradually into the landscape. The 'adding' strategy creates a structure that can be regarded as unfinished or in progress, that is, in a constant state of possibility.

Ambiguity of Programme: The new border has no apparent direction. Because of its closeness to the body and the various shapes it adopts, it can be used as a big piece of furniture or playground equipment. It can be touched, experienced playfully with the body. It is easy to get lost or disappear in it, allowing more private or adventurous behaviours to emerge. The shape of the interior is different from the exterior, building a thick, habitable border between them, without direction, a nebulous field or a swarm that acts as a labyrinth.

Ambiguity of Meaning: Depending on the distance from which the pavilion is experienced, its meaning could vary. From afar, it looks like a cloud, a natural shape with no clear limits. Closer up, how it is used is what gives it a different meaning, based on bodily perception and associations rather than on external shape, which remains formless and undefined.

Fig. 2.28 Adding / SANAA. Sketches
This experiment seeks to create a thick, vague and obscured boundary between the artificial structure and its surrounding environment.

Fig. 2.29 Adding / SANAA. Model, Plan

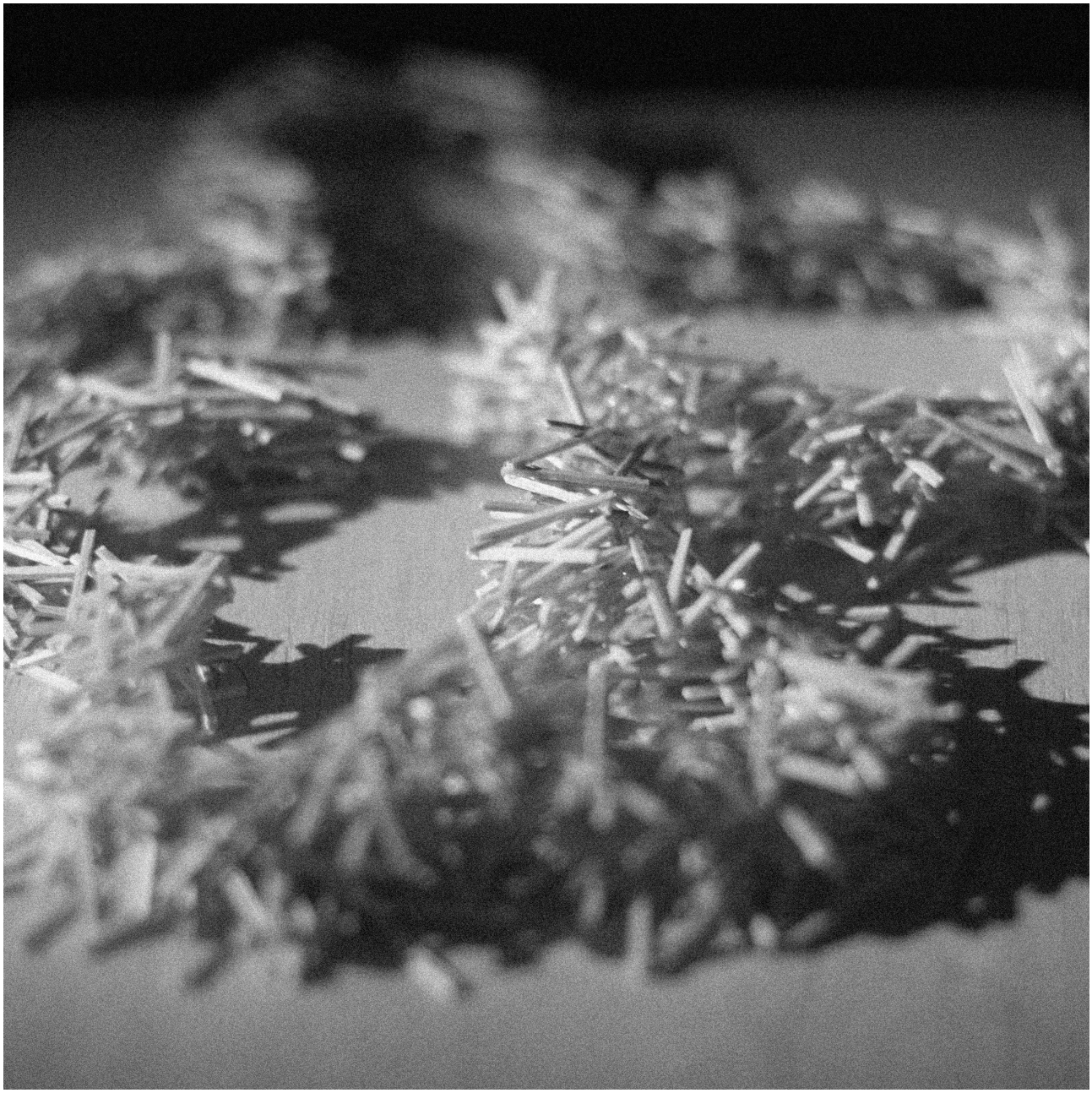


Fig. 2.30 Adding / SANAA. Model, View

Recipe for Adding:

- Define a void and its enclosure.

- Wrap the void with successive layers of a previously defined component, which can function structurally with the previous components.

- Continue adding layer over layer, growing in all directions until the shape of the original void is no longer recognizable.

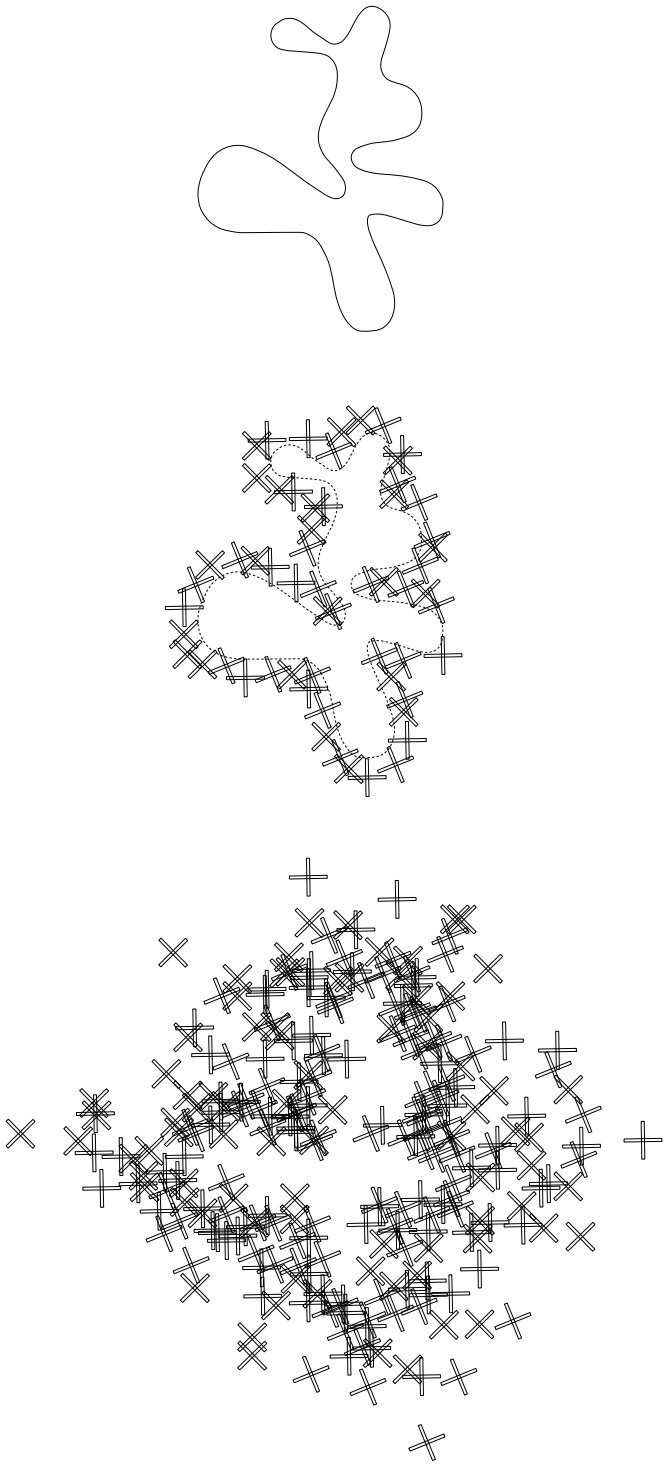


Fig. 2.31 Adding / Recipe Diagram

Blurring Strategy: Subtracting

Erasing or diminishing in quantity the elements of the project that constitute a boundary creates a more continuous relationship with the landscape. This then forces other components to react in structural and functional terms.

SANAA's Pavilion. Experiment Description

The columns are taken apart. Now the roof has to perform structurally, folding down on some points to reach the ground. The new space is defined not by a slab nor by walls but by a single formless element. If the roof is duplicated, further complexity can be added (Fig. 2.32)

Evaluation

Ambiguity of Context: The use of ramps creates a continuous surface and flow of movement between the landscape and the interior. It allows users to reach a high viewing platform almost without being conscious of it. It is hard to tell whether the space is indoors or outdoors, open or closed, natural or artificial.

Ambiguity of Programme: The slopes create the background for both playful behaviours and mass events. A path for distracted strollers, a surface to lie on, have lunch, look at the landscape or even, a setting for lectures, openings or performances. The 'oblique surface' has an effect especially on the kinaesthetic sense. Kinaesthesis detects bodily position, weight or movement of the muscles, tendons, and joints.

Ambiguity of Meaning: The new topography created in this way can be perceived and experienced as a natural environment, sand dunes, a beach or a park. It is no longer a clearly artificial structure, and thus, different meanings can be ascribed to it.

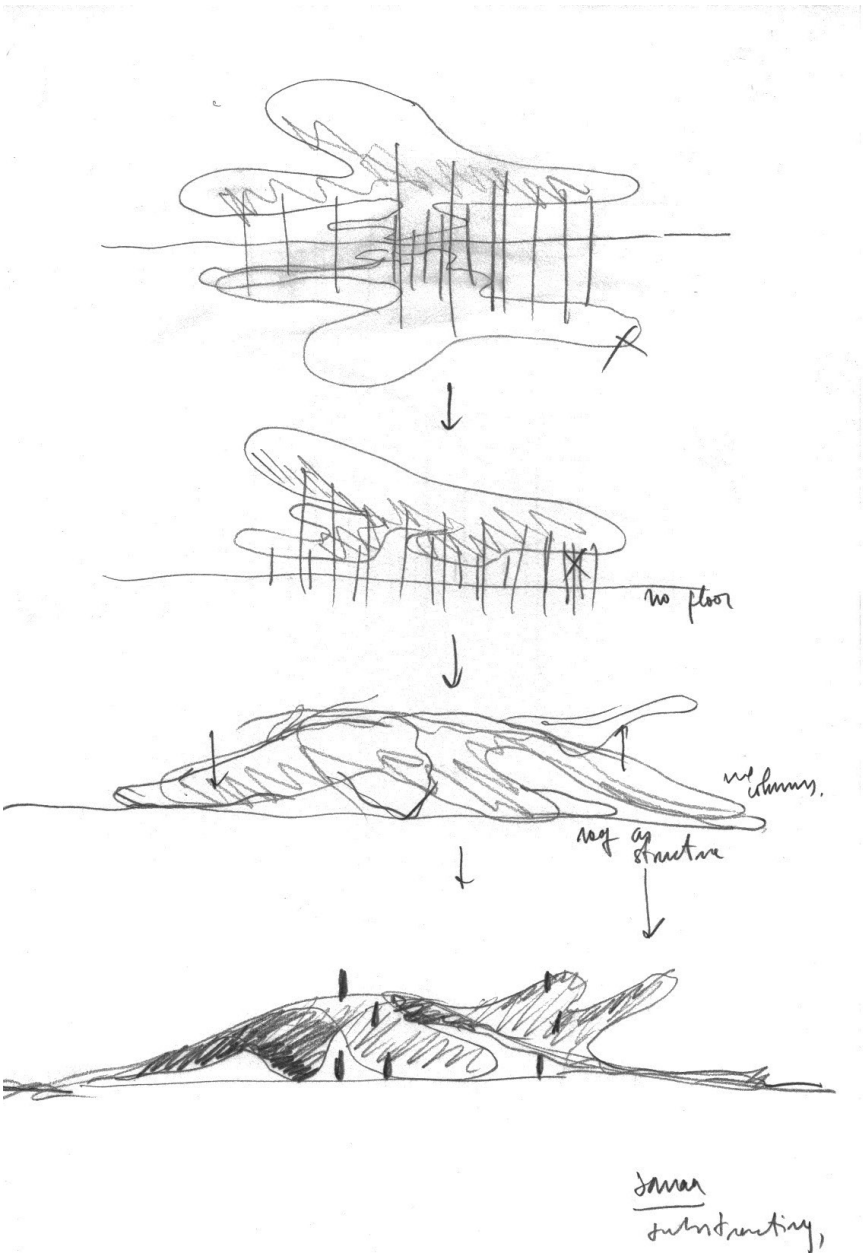


Fig. 2.32 Subtracting / SANAA. Sketches
If vertical elements are erased, clear limits no longer exist. However, other elements of the structure have to adapt to the new structural conditions.

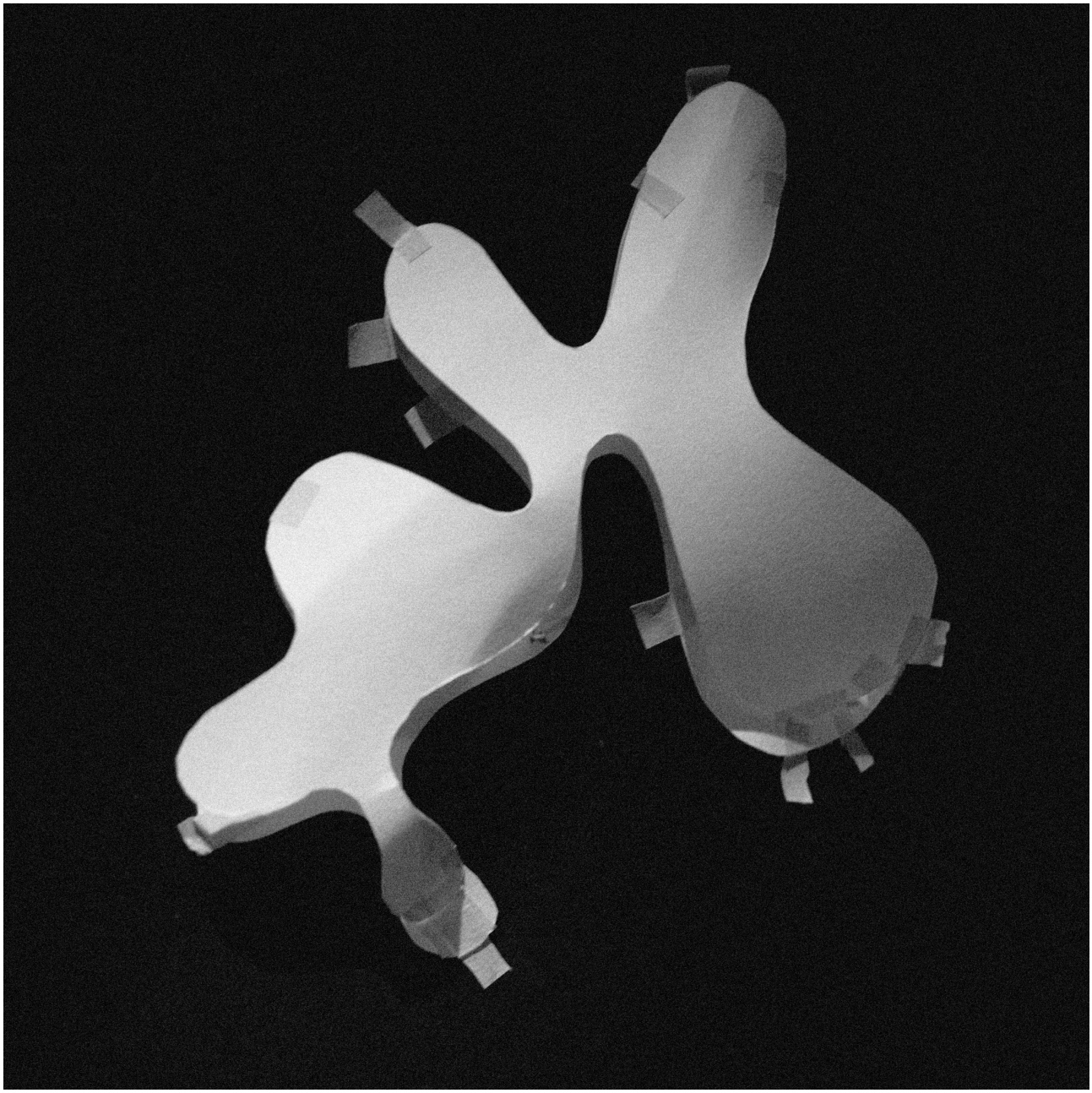


Fig. 2.33 Subtracting / SANAA. Model, Plan

Fig. 2.34 Subtracting / SANAA. Model, View

Recipe for Subtracting:

*- Erase or cut one fundamental element of the original project.**

- Modify the remaining structure so it adapts to its new condition.

- Create continuity with the surrounding landscape, by materially connecting the new structure to it.

** When it is easy to distinguish between horizontal and vertical elements it is better to erase the latter, as the elements that create a boundary with the surroundings normally stand on the vertical plane.*

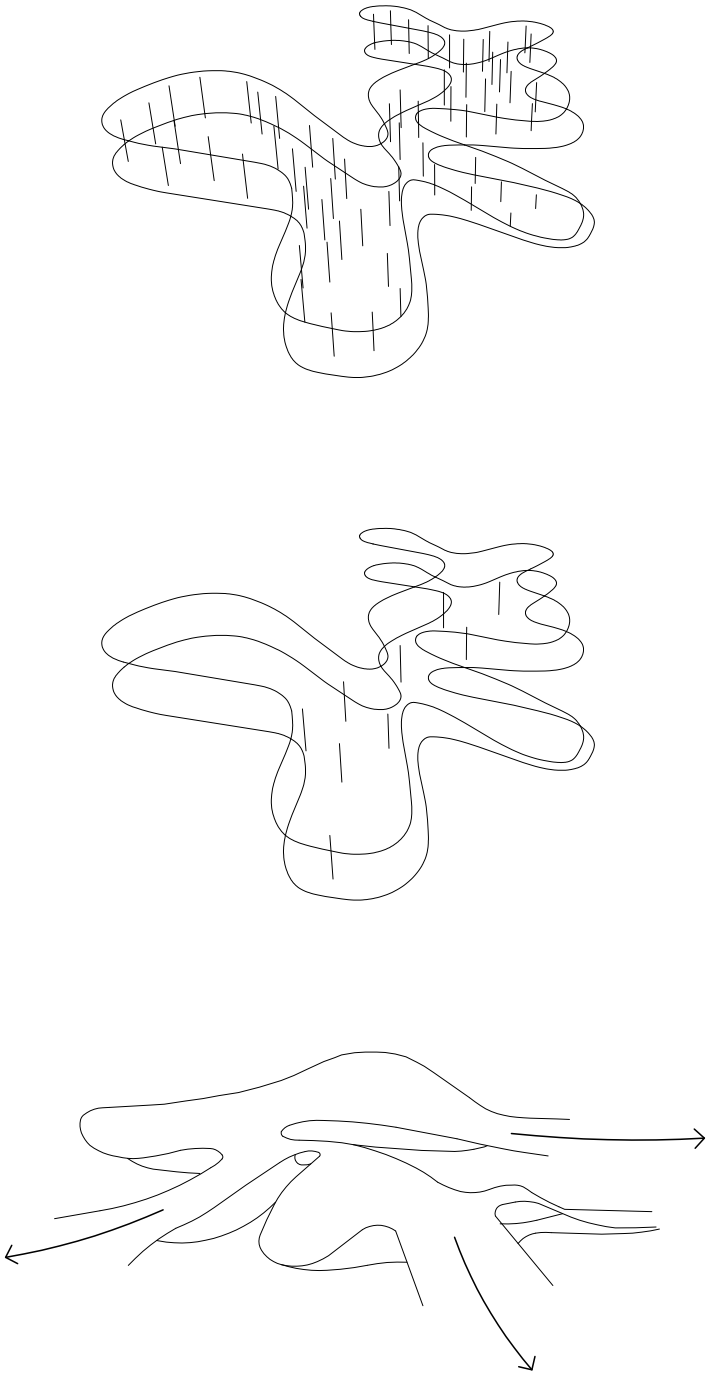


Fig. 2.35 Subtracting / SANAA. Recipe Diagram

Blurring Strategy: Reflecting

By mirroring an element found above the users, 'reflecting' brings disorientation and confusion. This is because of the visual effect as well as in relation to an indeterminate use of the new space created.

SANAA's Pavilion. Experiment Description

The aluminium roof is duplicated at floor level, accentuating its soft topography and therefore producing depressions and slopes. The new surface is covered in grass as this provides a soft and continuous surface with the park (Fig. 2.36).

Evaluation

Ambiguity of Context: The ground simply extends inside the structure but the presence of the roof interferes and transforms it. The surfaces react, attracting or repelling, building a hybrid space, artificial and natural at the same time. The roof's reflective condition, having continuous grass underneath it, creates an even more blurred relation of surroundings.

Ambiguity of Programme: The oscillation on the ground can be used in both predictable and unpredictable ways, as it makes several slopes available which are varied in size and inclination. The 'oblique surface' has an effect especially on the kinaesthetic sense.

Ambiguity of Meaning: The park is perceived as entering the pavilion and vice-versa. The limit between one and the other becomes more ambiguous, the user having to ask what it means, if is it natural or artificial.

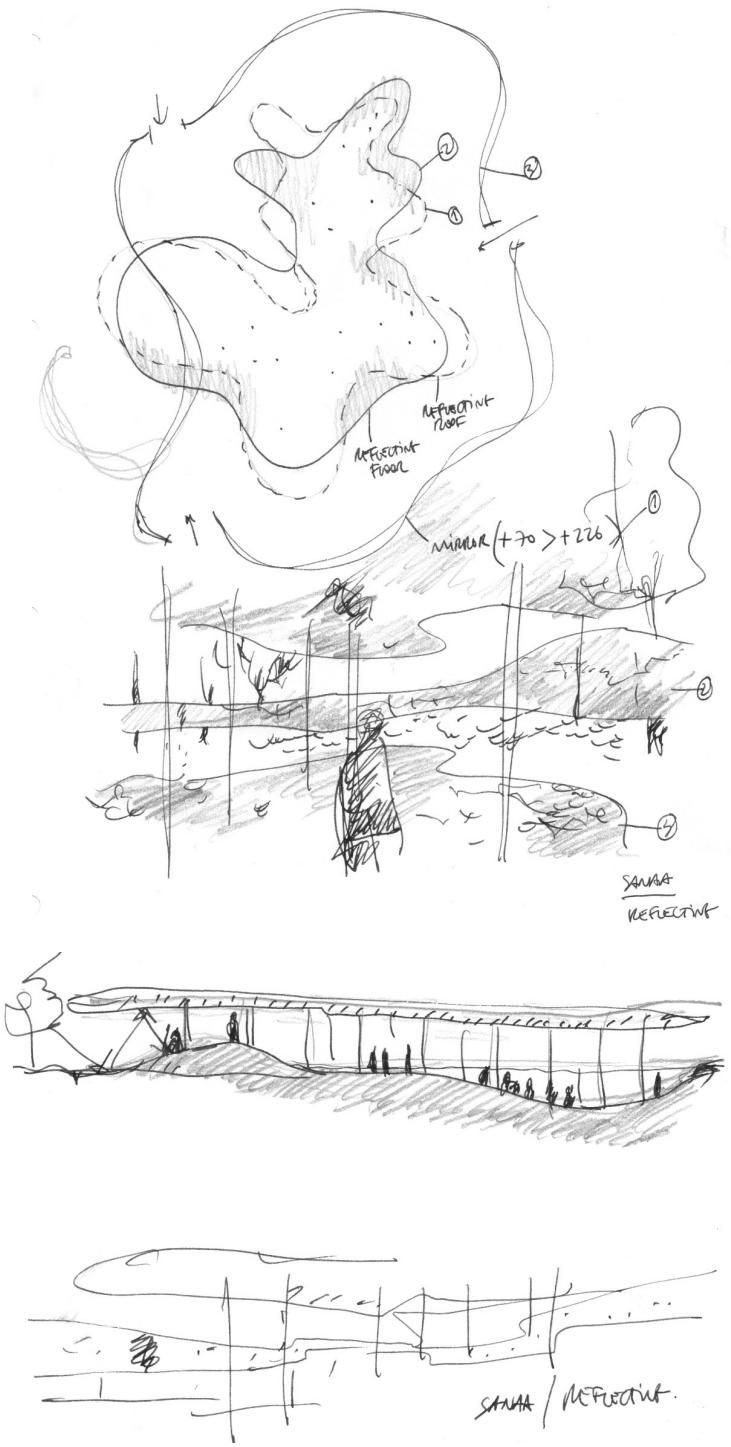


Fig. 2.36 Reflecting / SANAA. Sketches
Between roof and floor: reflecting not only as visual phenomena, but also as built structure, creates a vague distinction between inside and outside, up and down.

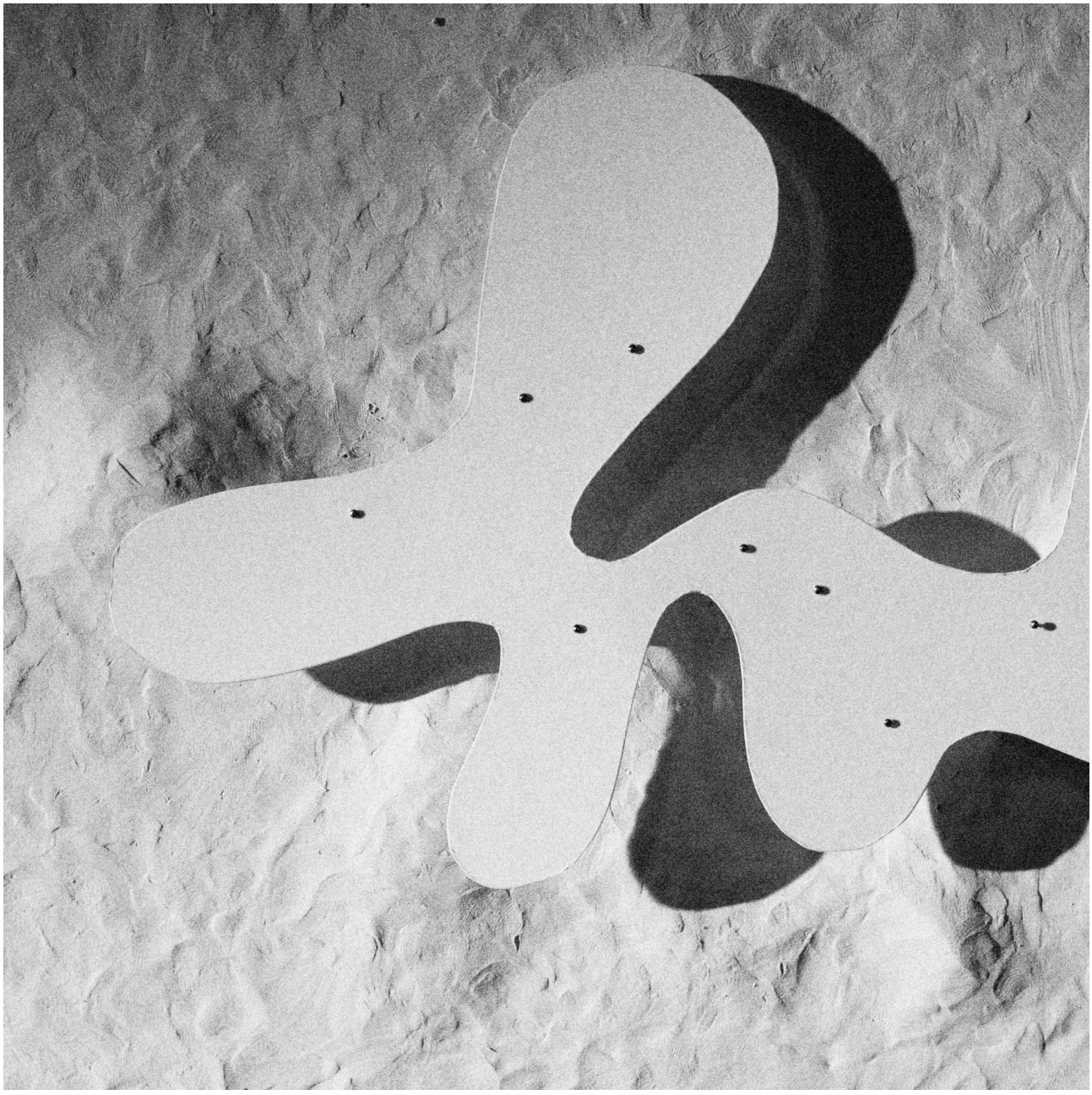


Fig. 2.37 Reflecting / SANAA. Model, Plan

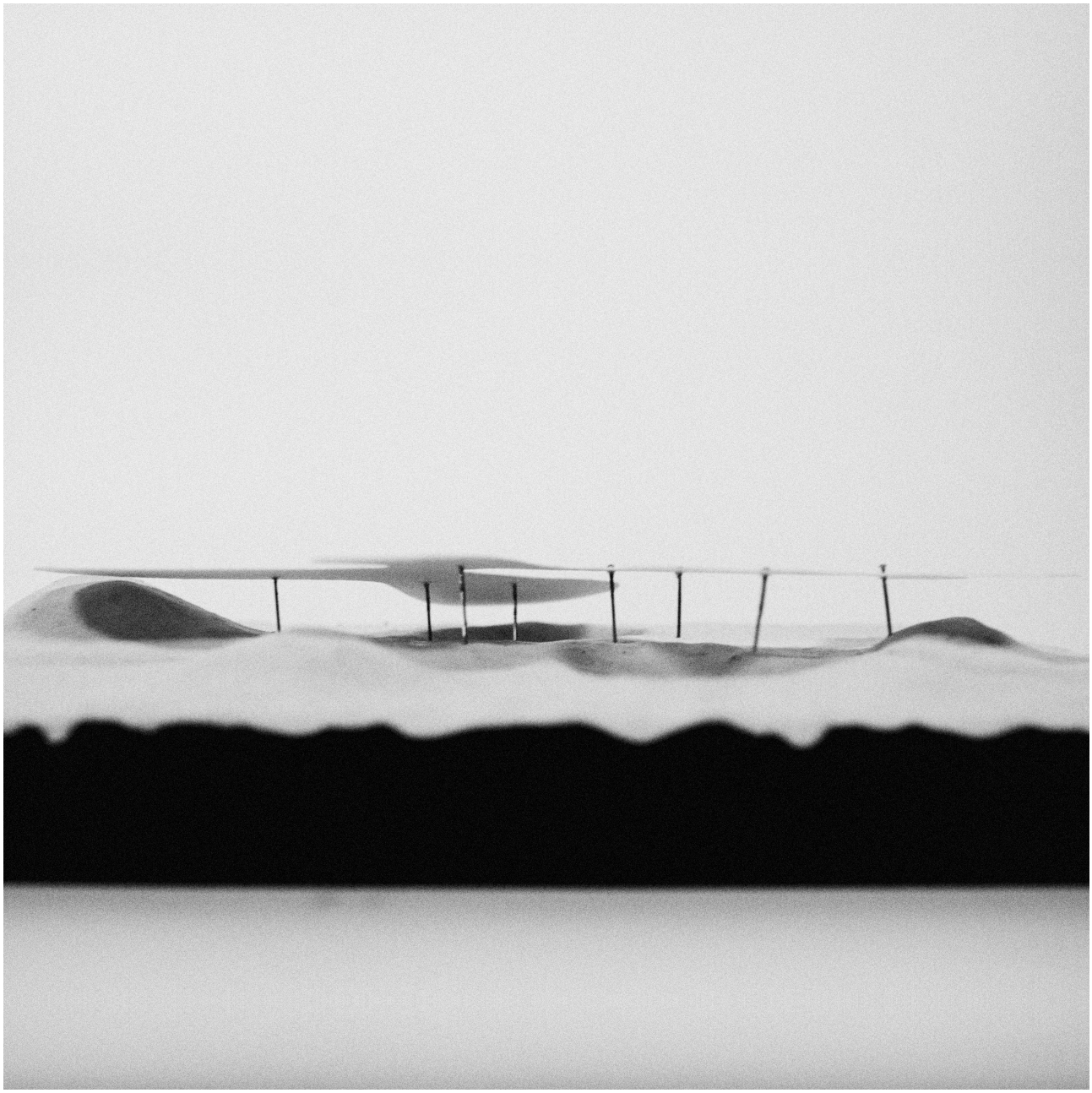


Fig. 2.38 Reflecting / SANAA. Model, View

Recipe for Reflecting:

- Choose the part of the project that usually acts as a roof or canopy.

- Reflect it on a horizontal axis.

- Assign a new materiality, according to new structural requirements and/or programmatic activities that could unfold in the new space.

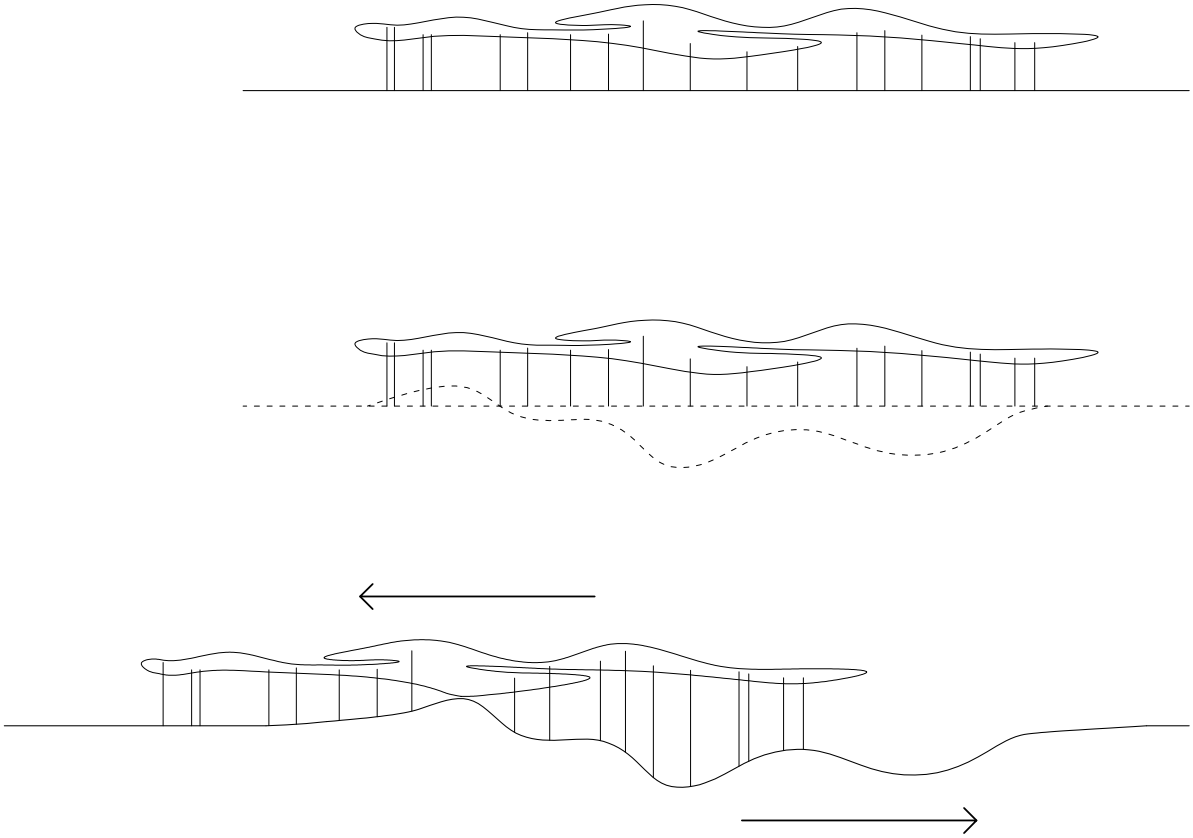


Fig. 2.39 Reflecting / Recipe Diagram

Blurring Strategy: Copying and Repeating

When continuously copying and repeating an object or shape, the original gets blurred. Evidence of the accumulation of errors happens when telling a story again and again, just like in a game of 'Chinese whispers'. By comparing the original with the final result, it is possible to see what remains and what falls apart in the process. When superimposing the consecutive drawings, the drawing appears blurred and formless, as if in motion.

SANAA's Pavilion. Experiment Description

The single line of the external perimeter is copied several times, becoming a thick boundary. Secondly, the lines are transformed into surfaces that connect different levels, making it possible to go up and down and in and out in continuous motion (Fig. 2.40).

Evaluation

Ambiguity of Context: There is a smooth transition between interior and exterior space; the floors are building and landscape at the same time. The interior becomes park again, open to the sky, so the habitable boundary is even more ambiguous in its role of separating interior and exterior space. This is no longer its main function but rather it connects two exterior but different spaces. The pavilion is experienced in constant movement and in a possible state of distraction, just like when walking in the landscape.

Ambiguity of Programme: The thickness of this new border allows for events of different magnitudes to happen, from individual to group situations. Also, the variable interior and exterior condition brings variety to the possible events to be put on.

Ambiguity of Meaning: The meaning of the building will be directly related to the way in which it is used, therefore, it remains open to interpretation. Sometimes it is a courtyard, sometimes landscape, while at other times, it is perceived as a garden with a roof.

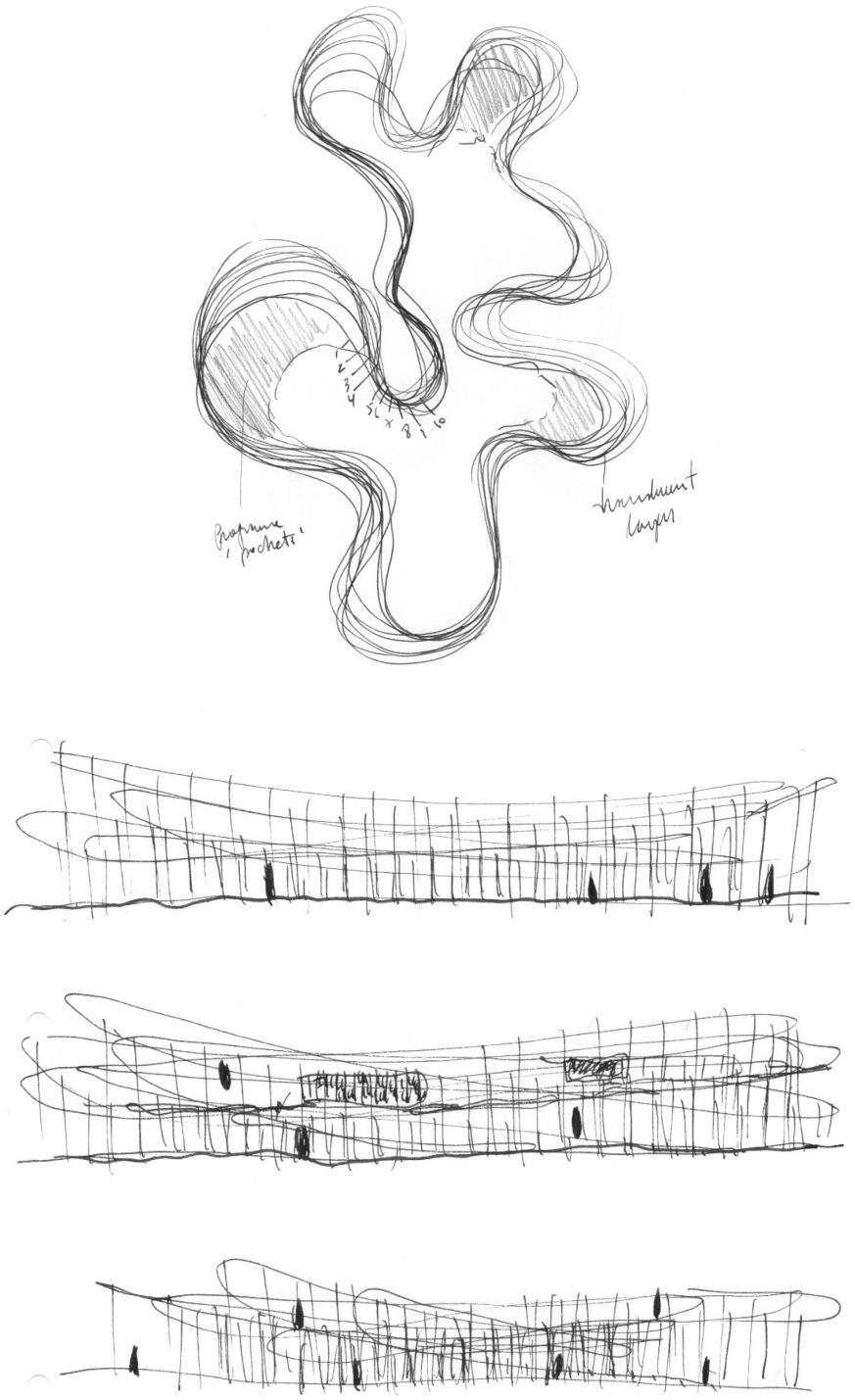


Fig. 2.40 Copying and Repeating / SANAA. Sketches
When sketching, repeating one line after another, errors begin to accumulate, making the initial sharp border no longer recognizable.

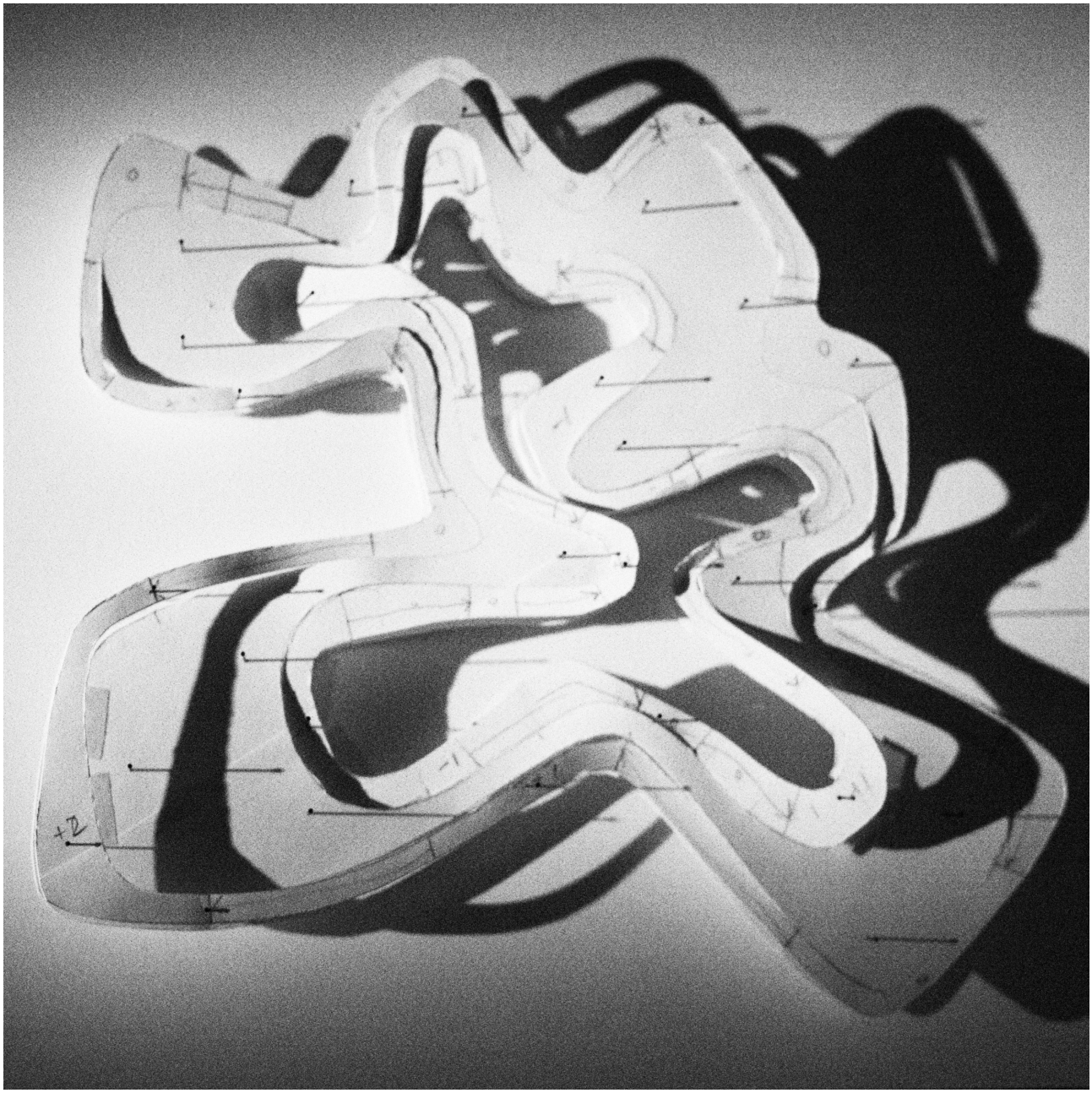


Fig. 2.41 Copying and Repeating / SANAA. Model, Plan

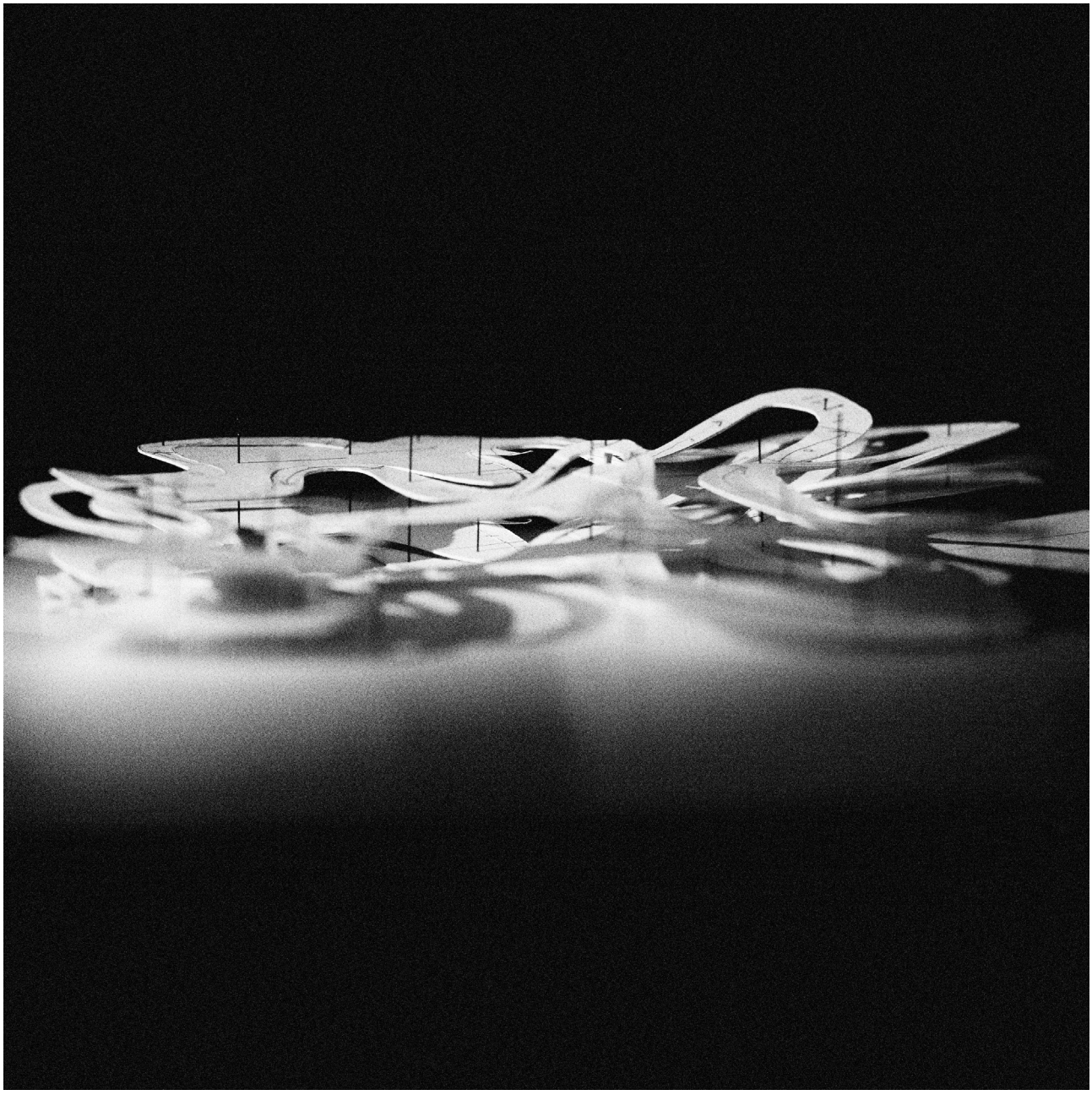


Fig. 2.42 Copying and Repeating / SANAA. Model, View

Recipe for Copy and Repeating:

- Draw the boundary or shape that configures a limit between interior and exterior.

- Copy the former shape.

- Repeat until the original shape is no longer recognizable.

- Randomly choose several of the copied shapes

and assign them a different height, connecting them as desired.

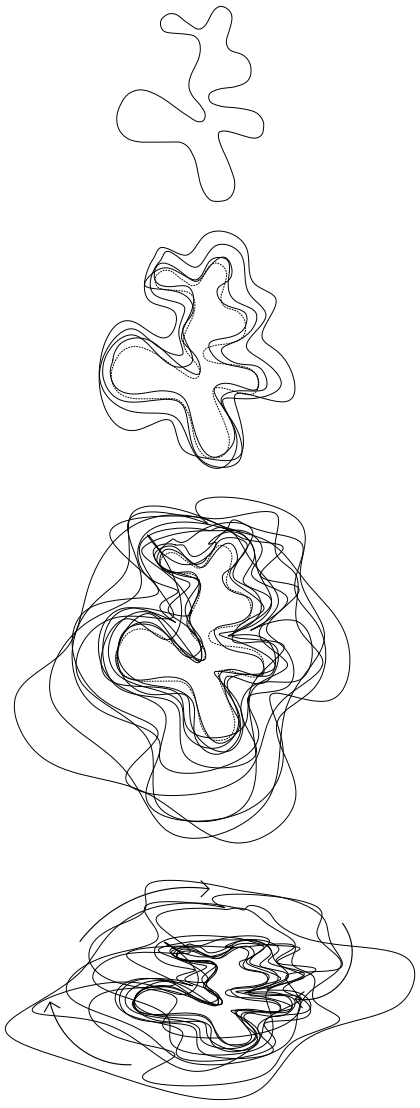


Fig. 2.43 Copying and Repeating / Recipe Diagram

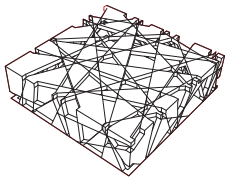
Serpentine Pavilions Analysis and Intervention: Evaluation and Conclusions

Even though this experiment was localized within Ambiguity of Context, during the making of it, there emerged the power of these strategies to also promote Ambiguity of Meaning and Ambiguity of Programme. Therefore, the evaluation of the experiment is achieved by evaluating the effectiveness of each strategy in the creation of the three kinds of ambiguity explored in this research.

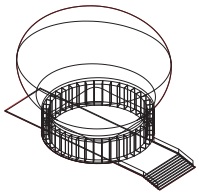
This analysis is carried out using three comparative matrixes, one for each kind of ambiguity. In them, all fifteen outcomes derived from the modifications of the three pavilions by five strategies each, underwent a series of questions. Each question had two possible answers: one that promotes ambiguity and one that does not. In this way, a final list of the pavilions is ordered according to their success in terms of the creation of ambiguity.

These are interpretative matrixes and employ a qualitative method of analysis, based on personal observation and speculation about how the outcomes would perform under several circumstances.

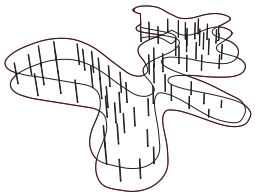
Fig. 2.44 Serpentine Pavilions Analysis and Intervention: 3 Pavilions, 5 Blurring Strategies.
Pavilions were manipulated with the aim of reversing their isolated and homogeneous condition. A more diffuse limit was sought; a blurred condition between building and landscape, a space for the indeterminate and unpredictable.



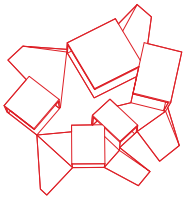
ITO. 2002



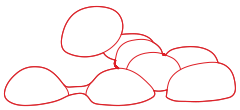
OMA. 2006



SANAA. 2009



Ito
Fragmenting



OMA
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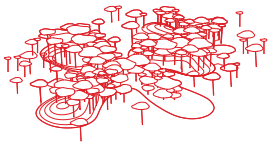
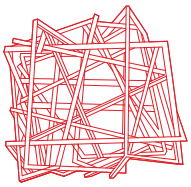
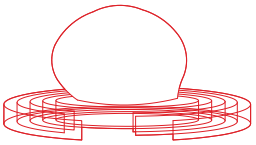


SANNA
Fragmenting



Ito
Adding

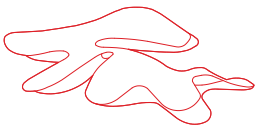


OMA
Adding

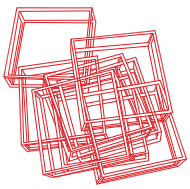
SANNA
Adding

Ito
Erasing

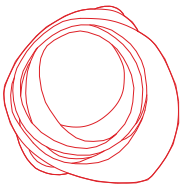
OMA
Erasing



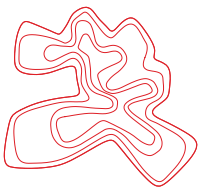
SANNA
Erasing



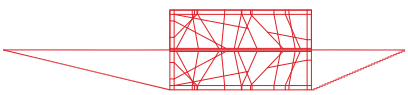
Ito
Copy and Repeating



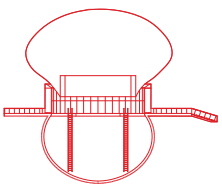
OMA
Copy and Repeating



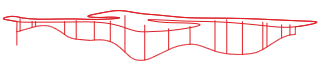
SANAA
Copy and Repeating



Ito
Reflecting



OMA
Reflecting

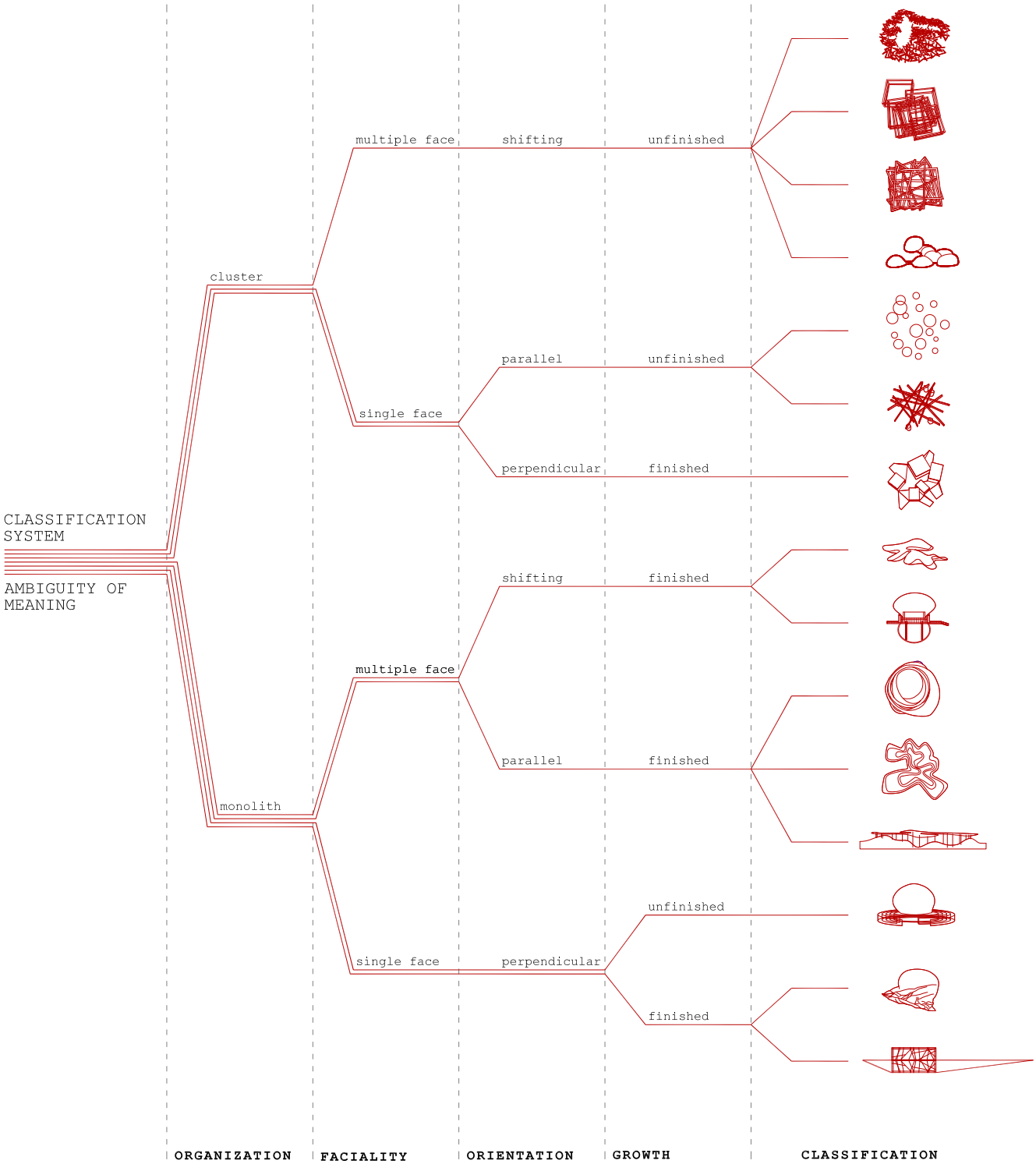


SANAA
Reflecting

Fig. 2.45 Serpentine Pavilions Analysis and Intervention. Ambiguity of Meaning, Matrix Analysis
The outcomes are ordered following an analysis that considered several factors governing the creation of Ambiguity of Meaning, including 'Organization', 'Faciality' 'Orientation' and 'Growth'. 'Adding' and 'Fragmenting' - the strategies that produced better results in promoting Ambiguity of Meaning.

AMBIGUITY OF MEANING

Geometrical qualities that make the original object more vague or blurred, promoting ambiguity of meaning.



ORGANIZATION

Geometrical understanding of the object. Tectonic or stereotomic.

FACIALITY

Composition of surfaces that determine the object.

ORIENTATION

Orientation of main surfaces that determine the object's limits.

GROWTH

Ability to grow, or to remain as if unfinished.

CLASSIFICATION

Fig. 2.46 Serpentine Pavilions Analysis and Intervention. Ambiguity of Programme, Matrix Analysis

Attributes like 'Boundary Thickness', 'Zoning', Flexibility', 'Navigation' make a classification in terms of an ambiguity of programme. From this matrix it is possible to deduce that the most successful strategies were 'Adding' and 'Copying and Repeating'.

AMBIGUITY OF PROGRAM

Spatial qualities that promote ambiguity of program, unpredictable situations or events in or around the object

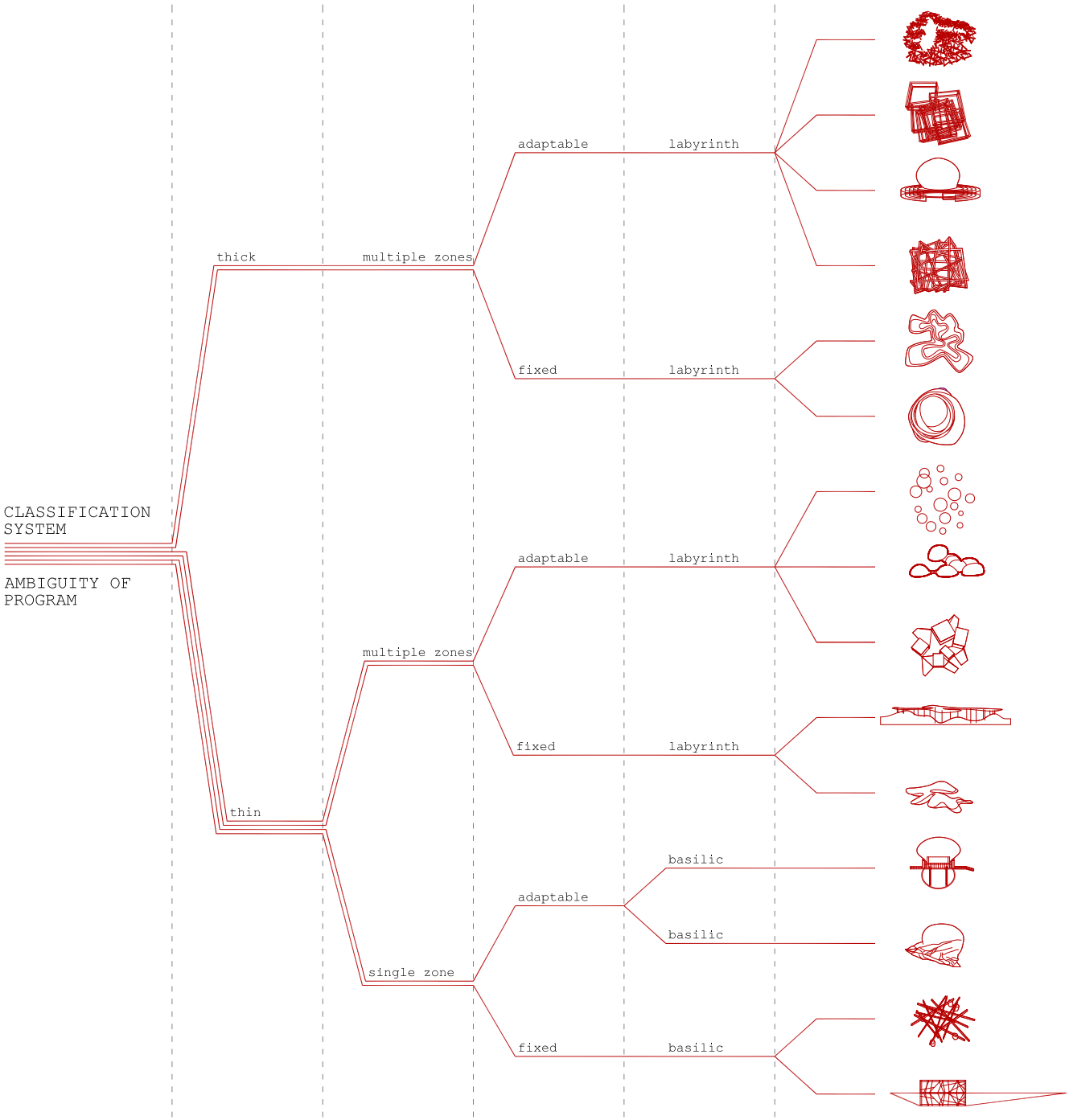
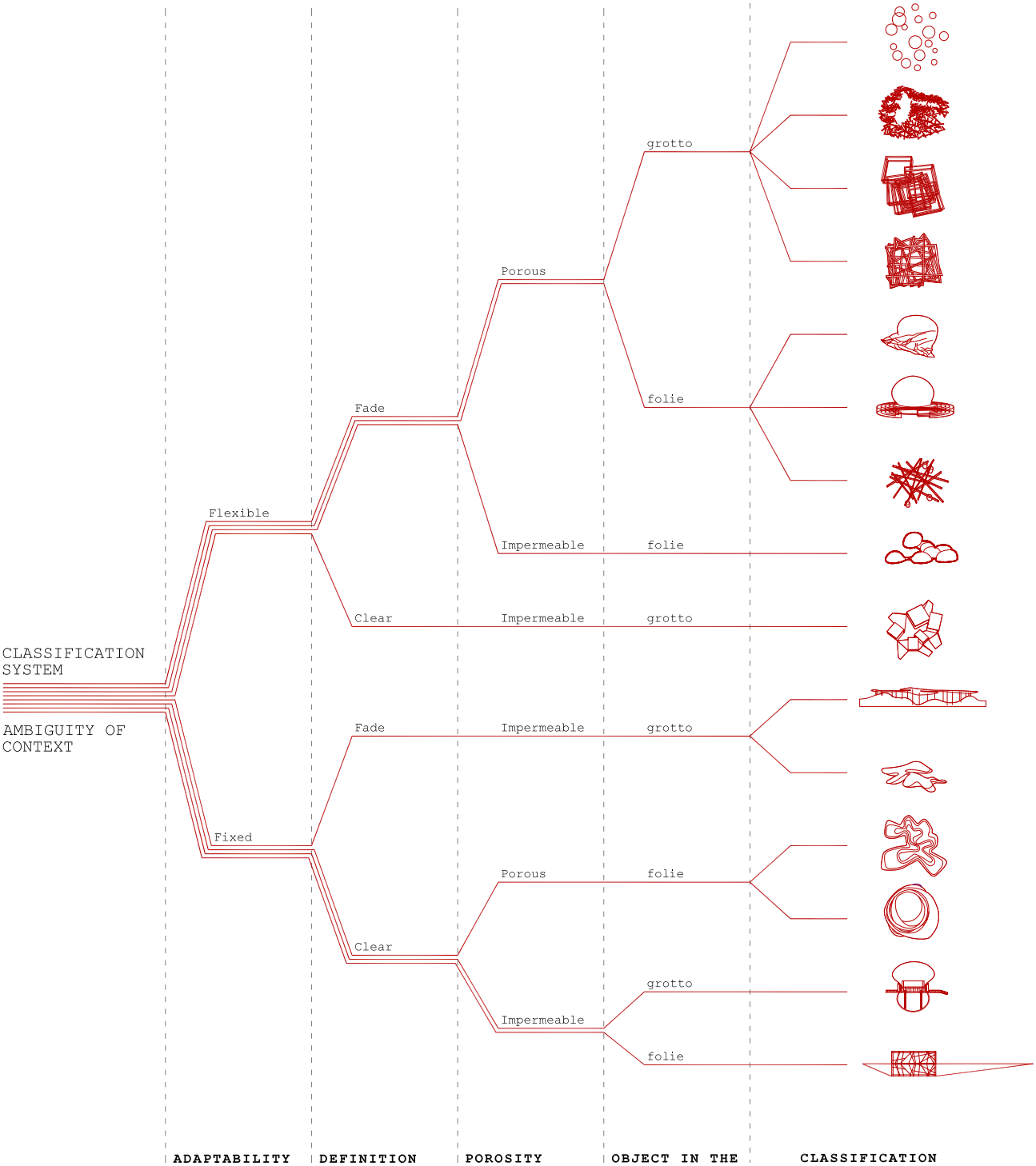


Fig. 2.47 Serpentine Pavilions Analysis and Intervention. Ambiguity of Context, Matrix Analysis. The resultant pavilions are ordered after they underwent several stages of analysis that considered relationships to context, including 'Adaptability', 'Definition' 'Porosity' and 'Object in the landscape'. Apart from 'Reflecting', it is possible to see that all of them were relatively successful in terms of the creation of Ambiguity of Context.

AMBIGUITY OF CONTEXT

Constructed qualities that define the relation between object and landscape, promoting ambiguity of context.



CHAPTER III: APPLICATION

III.1 BLURRED BOUNDARIES WITHIN THE CITY: WESTWAY AS A CASE STUDY

The city must be a place of waste, for one wastes space and time, everything mustn't be foreseen and functional... the most beautiful cities were those where festivals were not planned in advance, but there was a space where they could unfold.

Lefebvre, 1987

BLURRED BOUNDARIES WITHIN THE CITY: WESTWAY AS A CASE STUDY

Aims and Context

This first project in the 'Application Chapter' applies some of the 'blurring strategies' - previously explored - into a more intense and complex urban context. The aim is to test the power and impact of these strategies on the transformation of a boundary into an in-between or liminal space capable of promoting ambiguous relationships in the city; the background for unforeseen or unexpected situations or events.

The site for this project is the Westway motorway in London, specifically along its Notting Hill section. There the Westway not only represents a spatial boundary: since its construction it has also been regarded as a sociocultural divide. By creating the background for unforeseen situations or events, the Westway as a structure that divides the city, could change into one that acts a catalyst for change and renovation, since the meaning of architecture - its social relevance and its formal invention - can not be dissociated from the events that 'happen' in it (Tschumi, 1981).

The project will intervene by trying to create a less defined boundary, the motorway blending-in with its surroundings, stitching and reconnecting the urban fabric.

The project is located on a site around the intersection between the Westway and St. Marks Road, a generic site that can be found several times along the motorway.

Fig. 3.1 Westway Intervention: Project Aim
The project seeks to change the perception of the Westway as an urban boundary, into an in-between space, with ambiguous and thick borders.
The circle marks the area where the 'blurring strategies' are applied.

Description and Methods

First, and to understand the context of the intervention, the Westway is surveyed using different methods of analysis, both quantitative and qualitative. The analysis considers spatial, programmatic and morphological aspects (see Appendix 3 for details). From this analysis it is possible to conclude that the Westway is a boundary that divides and fractures the urban fabric.

Later, and similarly to the previous experiments, this chapter uses an architectural project - or case study - as the main method of inquiry on the intervention of the Westway. The tools used are sketches, drawings, models and photographs.

The project unfolds through three alternative branches to create a blurred and ambiguous boundary. They aim to blend-in the Westway with different elements of the context around it, creating an endless gradation or thick border between the motorway and its surroundings, a space that remains open for interpretation and appropriation.

Topologically - and inherited from the 'Ear Project' - each alternative is built using a different approach ('Surface', 'Volume' and 'Line'), on a particular context and using a different 'blurring strategy' - from the 'Serpentine Pavilions Analysis and Intervention' - to do so ('Erasing', 'Adding', 'Copying and Repeating'). Thus, the three combinations of such typologies with their particular context of intervention and 'blurring strategy' are (Typology / Context / Strategy):

- Surface / Ground / Erasing
- Volume / Housing / Adding
- Line / Infrastructure / Copying and Repeating

The consecutive steps followed on this project are:

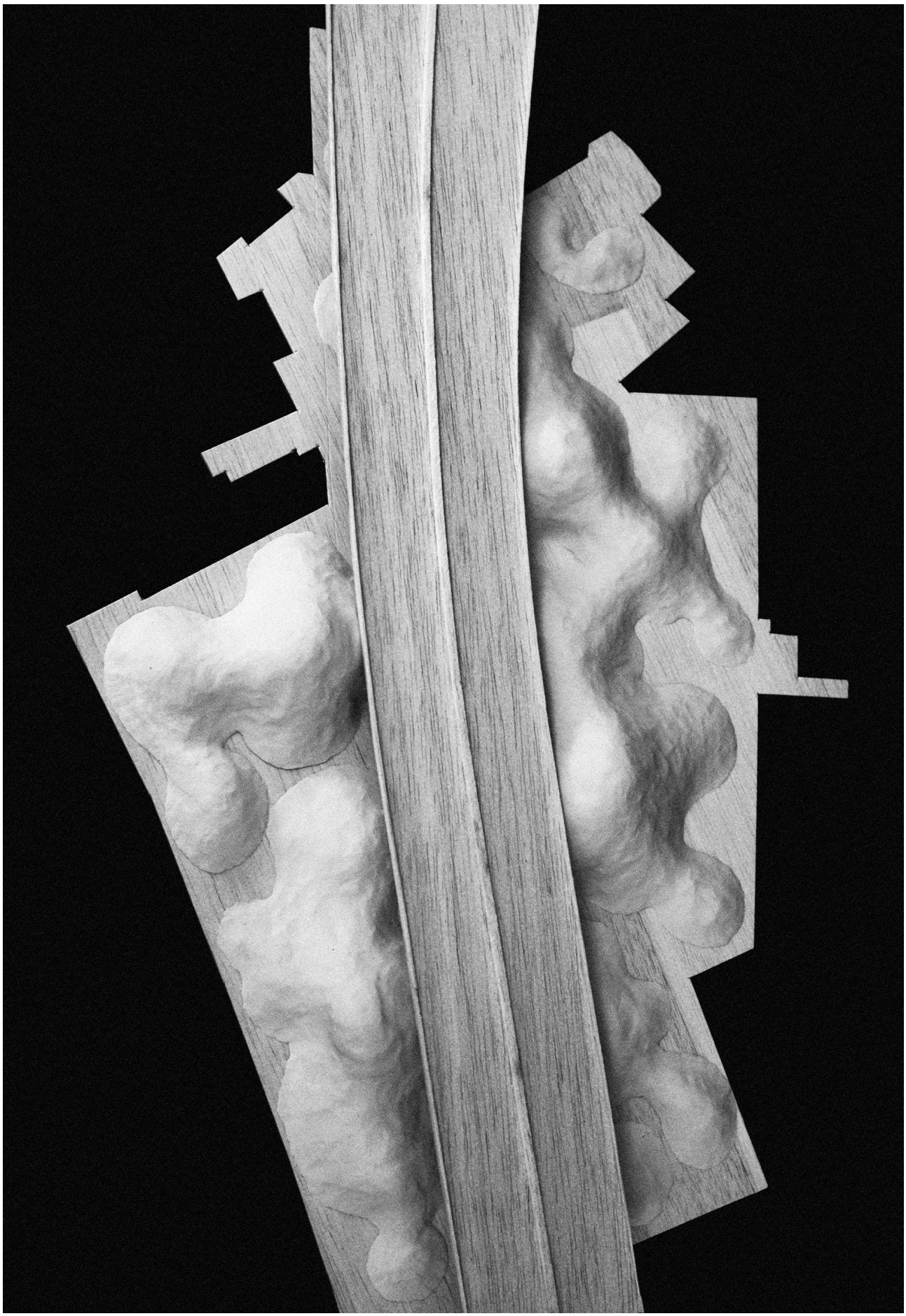
1. Using sketches, each alternative explores how a specific strategy can transform the Westway into a blurry - or less defined - boundary.
2. Sketches are translated into models, which are then photographed.
3. More detailed drawings are made based on the models.
4. A second model mixes the three alternative 'branches' into one intervention. In this way it is possible to investigate how the strategies perform when acting all together.
5. Finally, and by means of writing, the project speculates on how the new in-between spaces are perceived and what are the situations or events they promote.

Fig. 3.2 (left) Three Topologies, Three Contexts of intervention. General Plans
From left to right: Surface and Ground, Line and Infrastructure, Volume and Housing.
Fig. 3.3 (right) General Plan of Intervention. First Version
The three interventions acting all together to create a blurred perception of the Westway motorway.

Surface / Ground / Erasing

Once the buildings under the Westway are erased, it is possible to colonize the free ground below it with a new topography. Under the slopes created, it is possible to relocate the programme that was inside the pre-existing buildings (a community centre, a gym, and a couple of shops). Because the programme only occupies limited zones in the new interior, the covered and public spaces around them can be used in many ways. On top, the hills covered with grass appear as a natural landscape. They promote new situations, ranging from the personal to the collective, from hideouts to collective spaces that can be used as open-air theatres or piazzas.

Fig. 3.4 Surface/Ground/Erasing. First Model
Because of the vague borders and ambiguous nature of the intervention, the new topography creates a big urban public space. It is neither ruled by the size and shape of the motorway, nor by the imposition of a specific programme. It recalls the idea of a natural 'smooth space', like a desert or a beach.



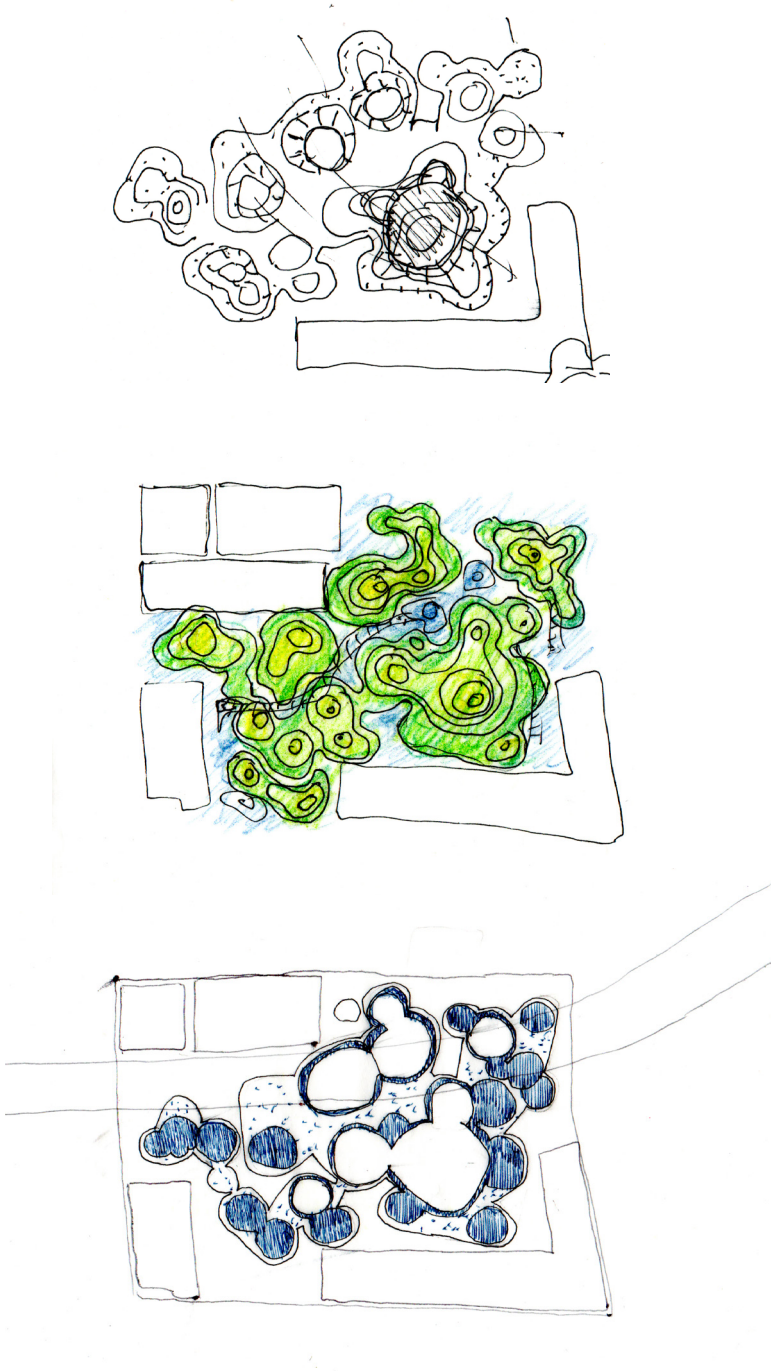


Fig. 3.5 Surface/Ground/Erasing.
Sketches
Exploration on how the topography can adapt to the site conditions and also create exterior, interior and in-between spaces.

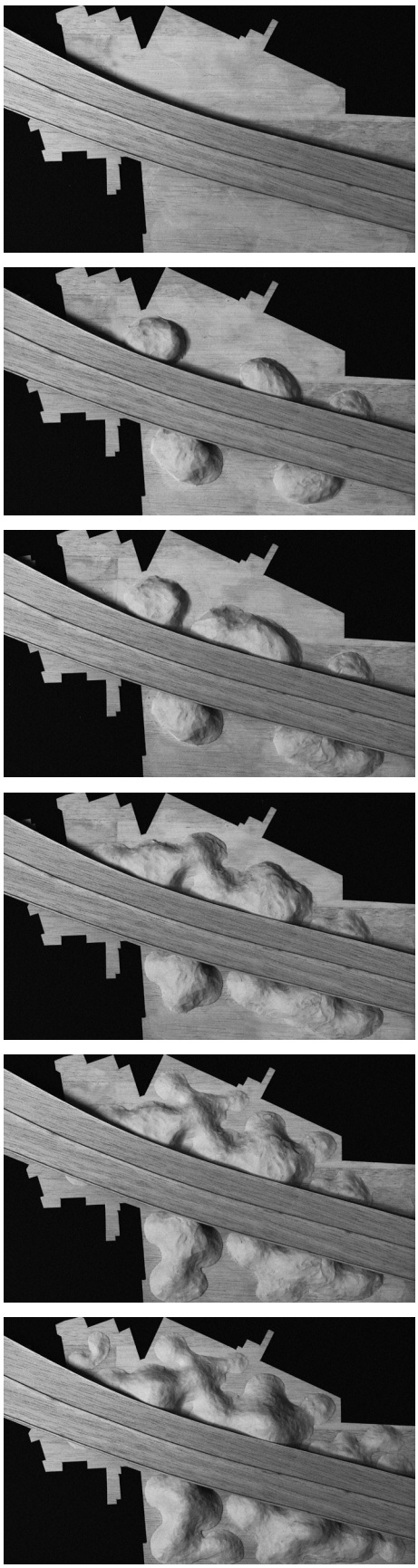


Fig. 3.6 Surface/Ground/Erasing. Model Sequence
A new topography grows under the Westway, connecting both sides of the motorway and fading out to the borders.

Fig. 3.7 Surface/Ground/Erasing.
Model Views
The new topography partially hides the motorway.
It is an ambiguous structure that fluctuates between a natural and artificial construction.

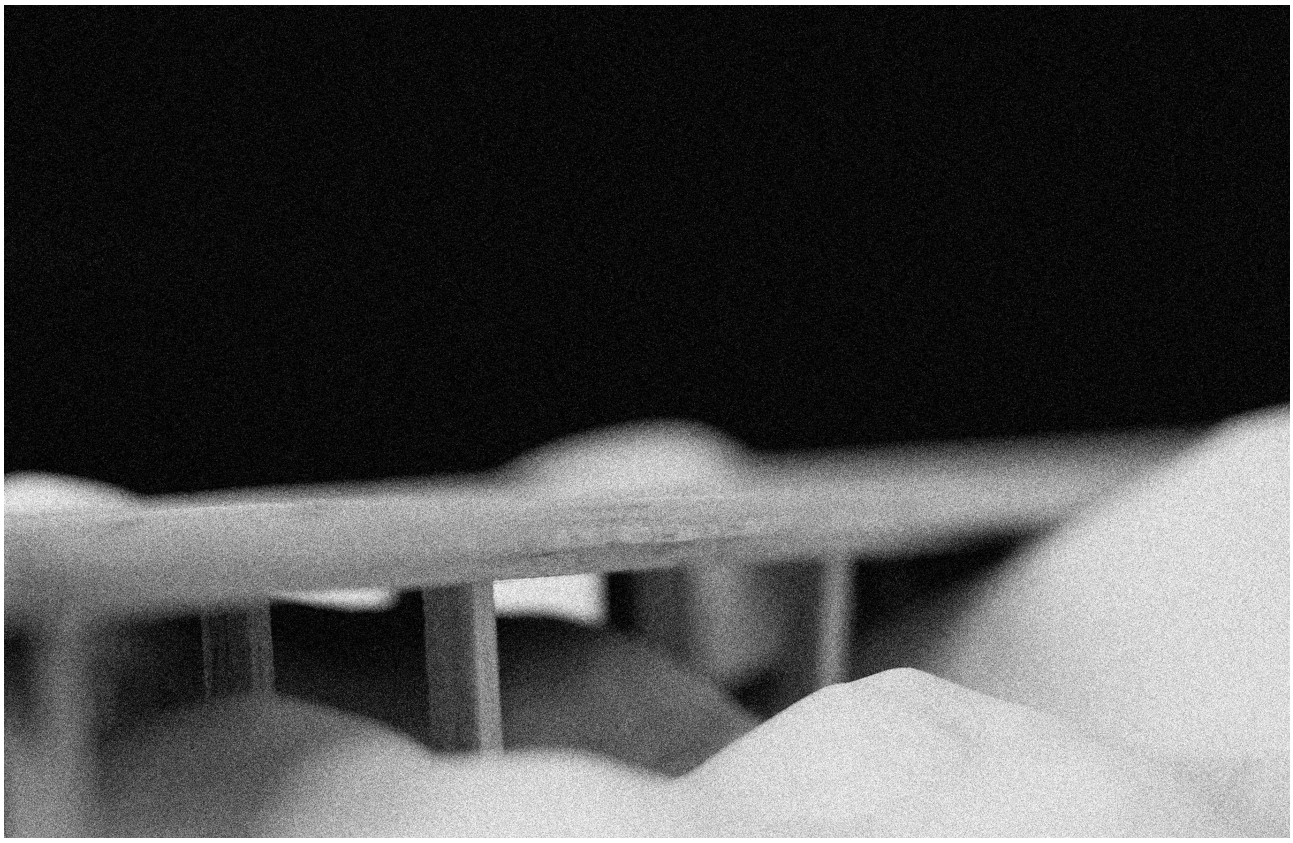


Fig. 3.8 Surface/Ground/Erasing.
Final Version Plan
Fig. 3.9 (right) Surface/Ground/Erasing.
Final Version Model

I knew I was approaching the Westway because I could hear the noise coming from it. But unexpectedly, instead of bumping against it, I found myself walking on top of small hills, up and down, catching only partial glimpses of the motorway. I see that underneath it, there are also some buildings. I can walk around them, flowing from interior to exterior, with no boundaries or restrictions. Here some people sunbathe; there they watch a performance whilst having a picnic. Am I walking in a park, in a landscape or over a building? I couldn't tell... I don't know where this ends or begins...

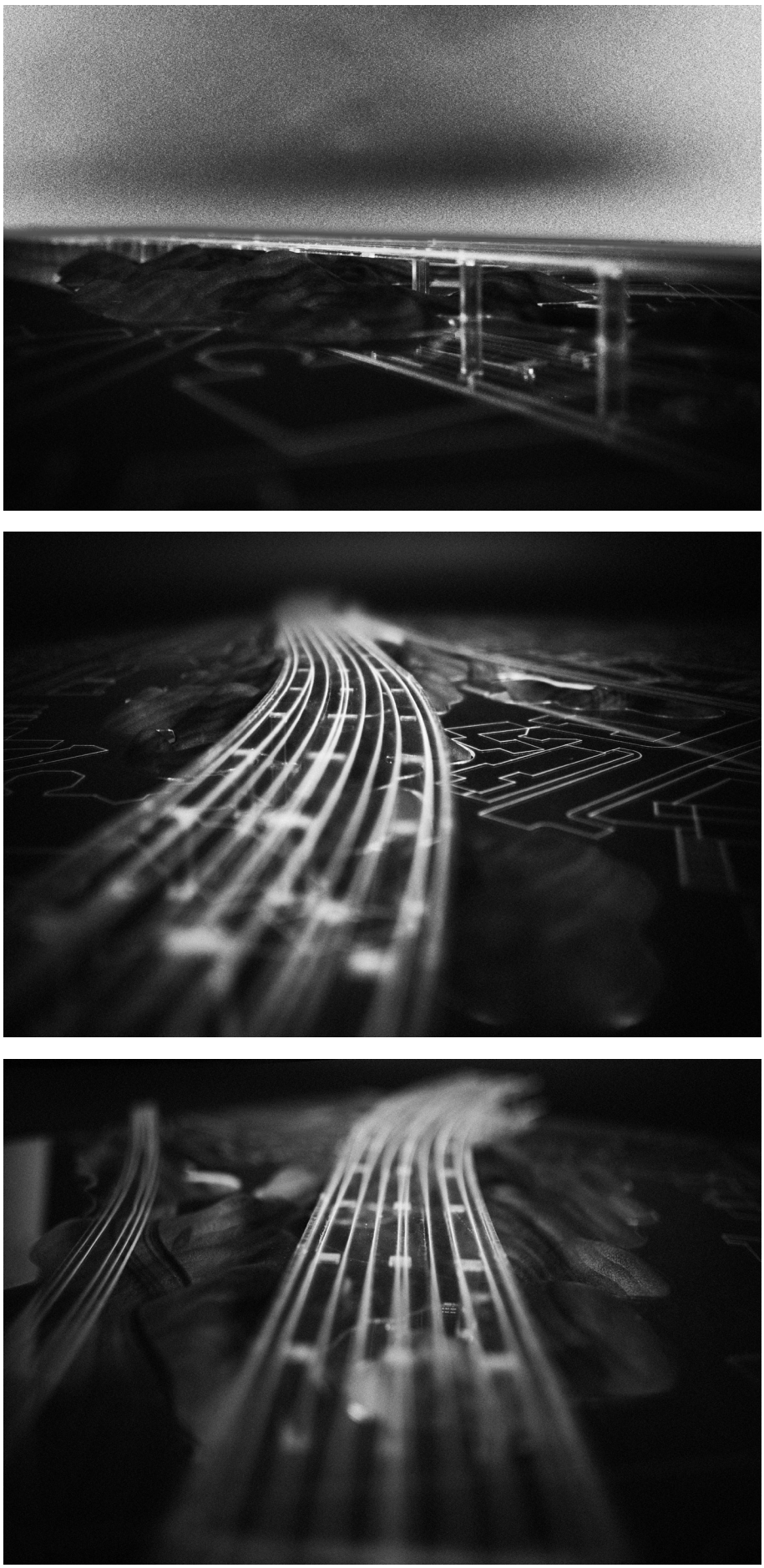


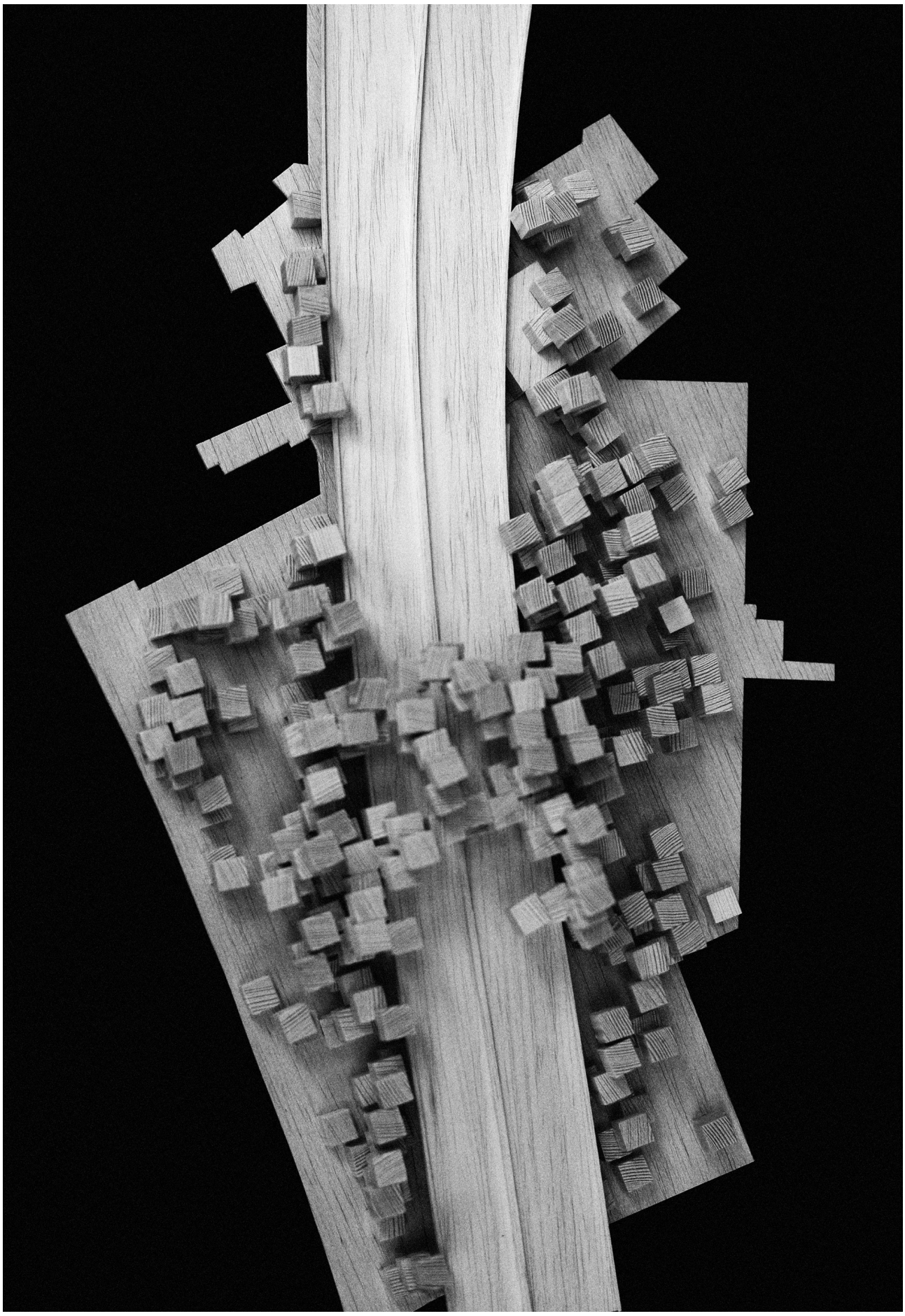
Fig. 3.10 Surface/Ground/Erasing. Final Version Model Views

Volume / Housing / Adding

By adding small and independent housing units, the borders of the Westway become less clear. It is an endless process that creates an unfinished structure that can grow or mutate according to specific site conditions or requirements. The new clusters grow toward the existing constructions closer to the motorway, creating a hazy border between the old and new volumes.

The area occupied by the motorway structure is probably the only site in Notting Hill which has not been affected by a steady process of gentrification. Thus, it is an opportunity to build the social housing the council needs to provide, avoiding the displacement of the lower income population. This could also reinforce the multi-cultural quality of the neighbourhood. Not only a spatial blurriness, but also, a social and cultural one that promotes change and renovation.

Fig. 3.11 Volume/Housing/Adding. First Model
Clusters of housing units grow along and over the Westway, becoming lower and eventually disappearing toward the borders.



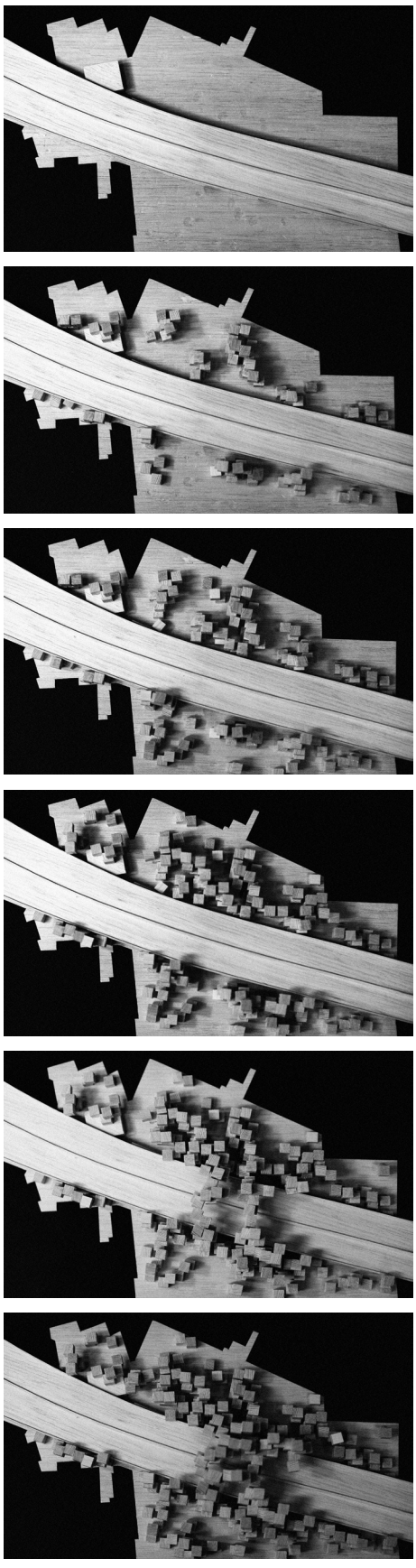


Fig. 3.12 Volume/Housing/Adding. Model Sequence
The housing units grow from the Westway, fading out as they begin to mix with the surrounding constructions.

Fig. 3.13 Volume/Housing/Adding.
Model View
Housing intervention seen when driving through the Westway.

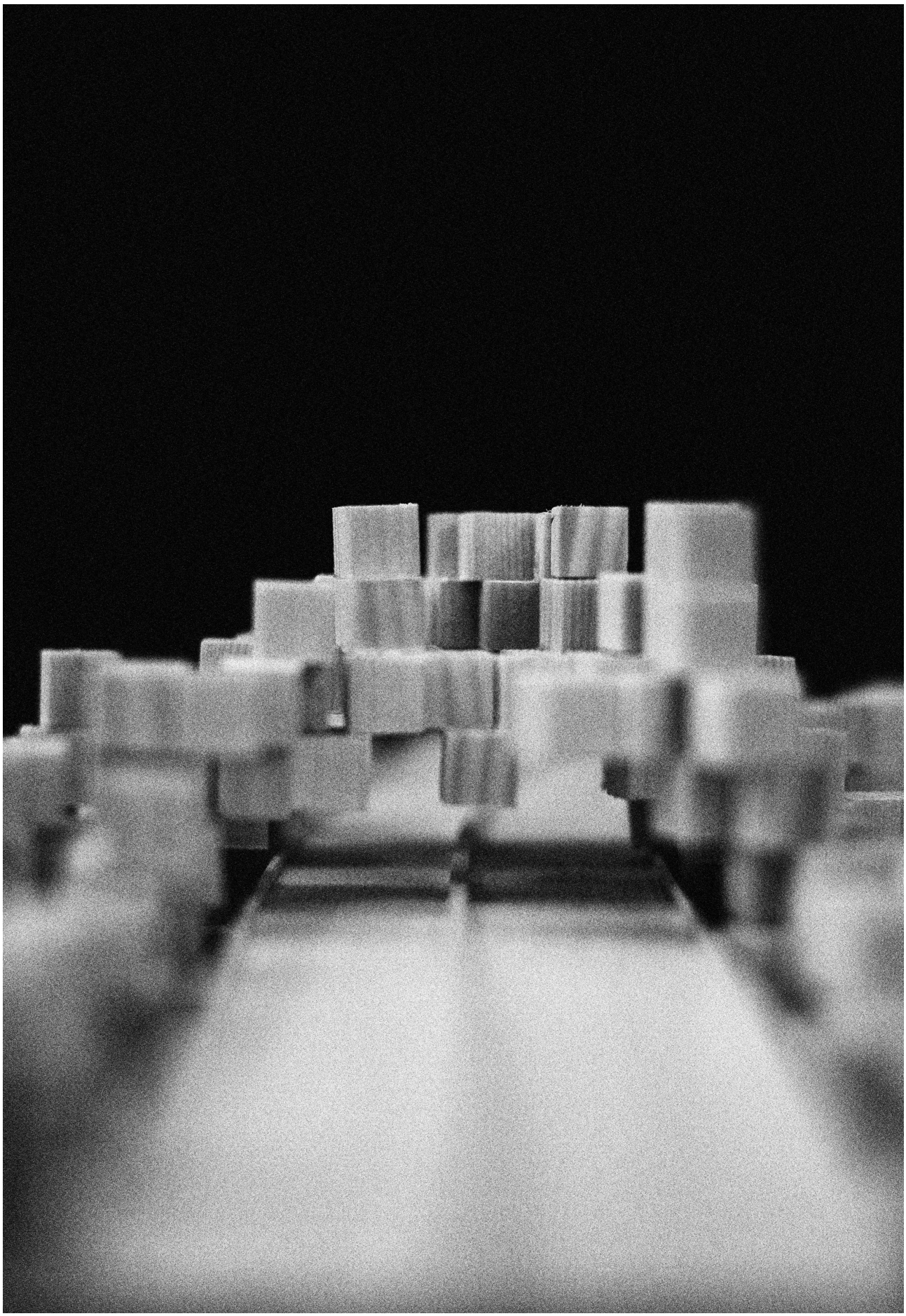
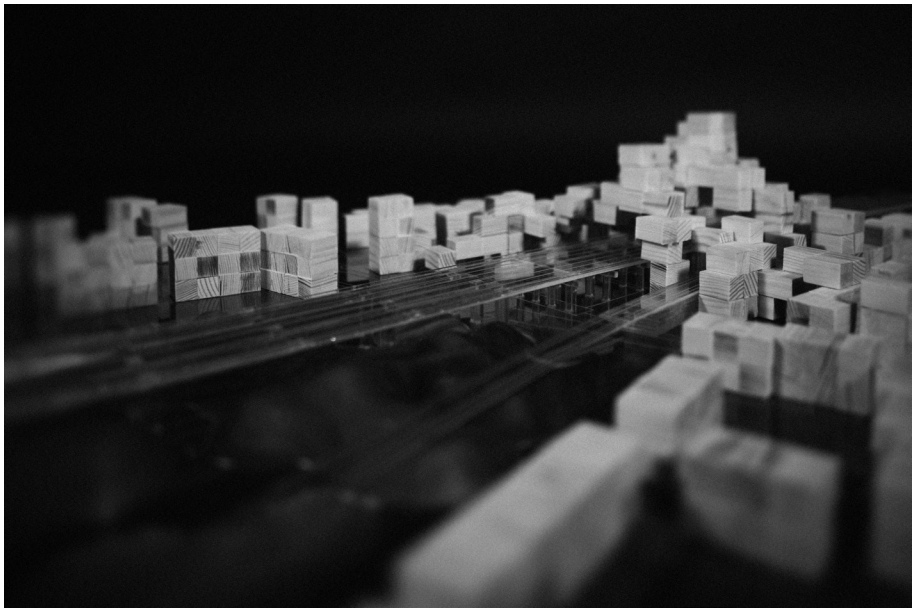


Fig. 3.14 Volume/Housing/Adding.
Final Version Plan
Fig. 3.15 (right) Volume/Housing/Adding.
Last Version Model

Looking from the distance I see what seems to be a hill. Or is it a park... or a building on top of the motorway? As I drive closer to it, I realize that houses have grown around and over the road. The houses are covered in green, blending in with the trees of the surrounding neighbourhood around them.



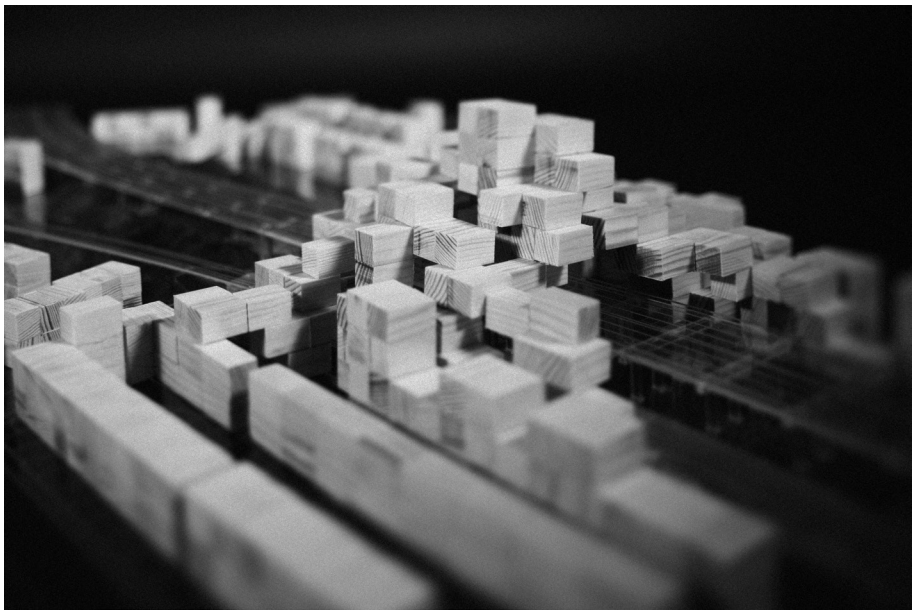


Fig. 3.16 Volume/Housing/Adding. Final Version Model Views

Line / Infrastructure / Copying and Repeating

This intervention uses a 'Copy and Repeating' strategy in the creation of a blurry boundary, and thus promotes an ambiguity of context. The lines that define the motorway's borders run rapidly across the city, cutting it, indifferent to what happens around them.

Repeatedly drawing these borders, interferences begin to appear. The new outline invades and mixes with the surrounding landscape.

What began as a system of pathways running along the Westway and expanding in specific zones of it, took the shape and volume of a building. In the last version of this intervention this is corrected, so the repeated lines are closer to the geometry of infrastructure. In it, the whole system is built using a limited set of parts. It is a system of pathways of two metres wide, running parallel to the motorway on both sides and touching the ground in public spaces underneath it. It is there where the system expands and starts to connect the lineal public space with other open spaces in the neighbourhood.

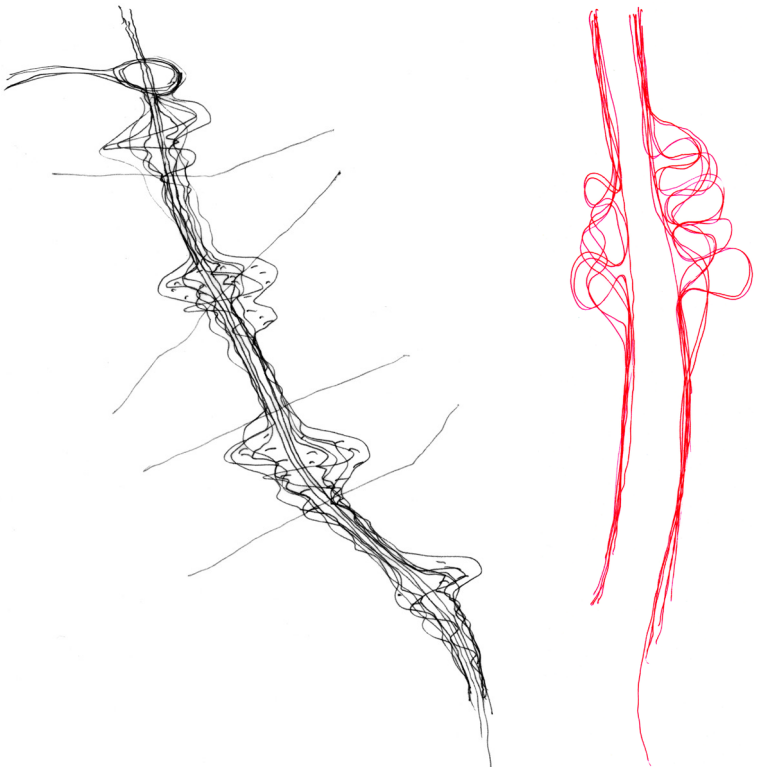
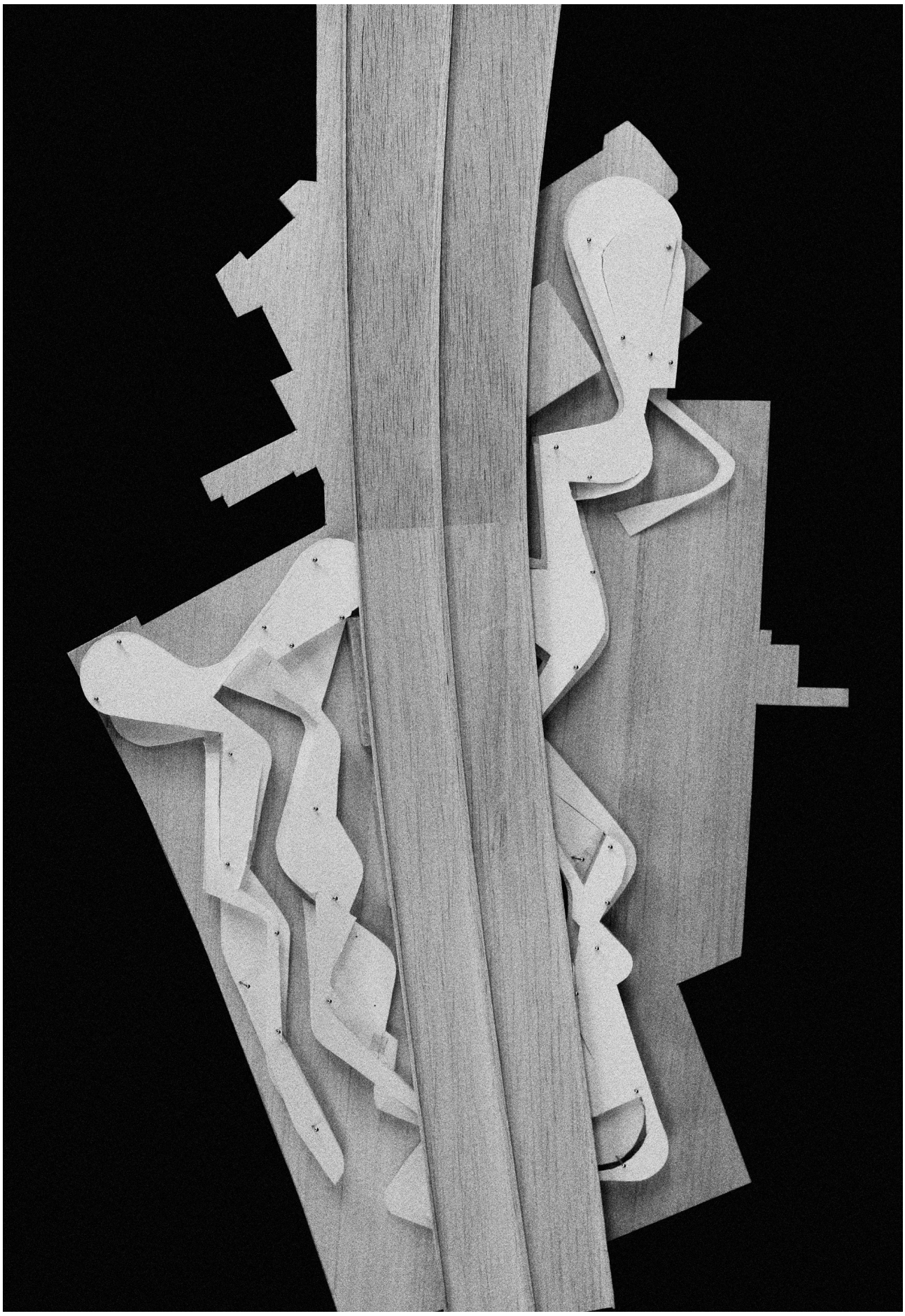


Fig. 3.17 (left) Line/Infrastructure/ Copying and Repeating. Sketches Westway's borders are repeated, expanding when crossed by other roads.
Fig. 3.18 (right) Line/Infrastructure/ Copying and Repeating. First Model In this first model the lines are also thickened in order to create a more varied kind of space. However, this brings the intervention closer to an image of building rather than infrastructure.



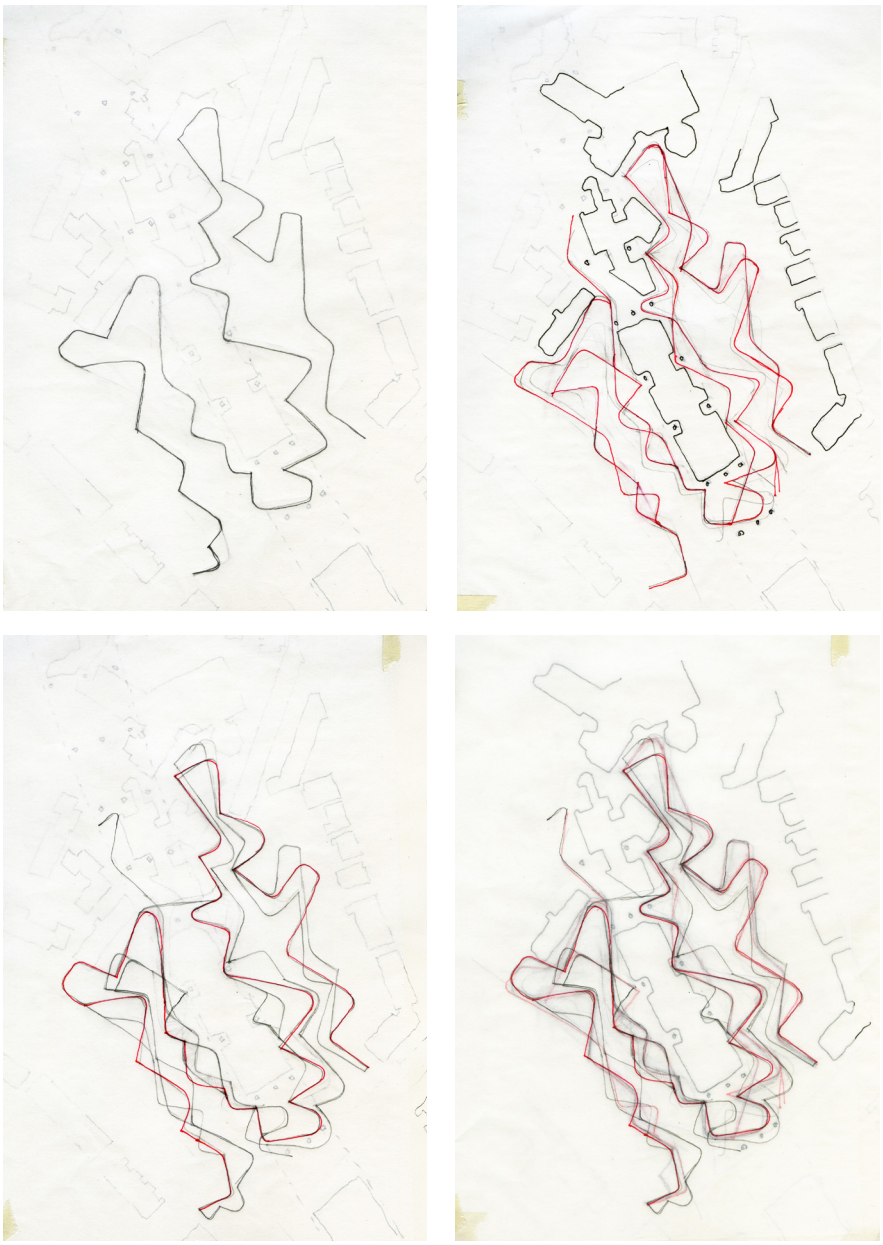


Fig. 3.19 Line/Infrastructure/Copying and Repeating. Sketches
The original idea was to work with lines derived from the geometry of the motorway. However, this was better achieved in the final model than in these first explorations.

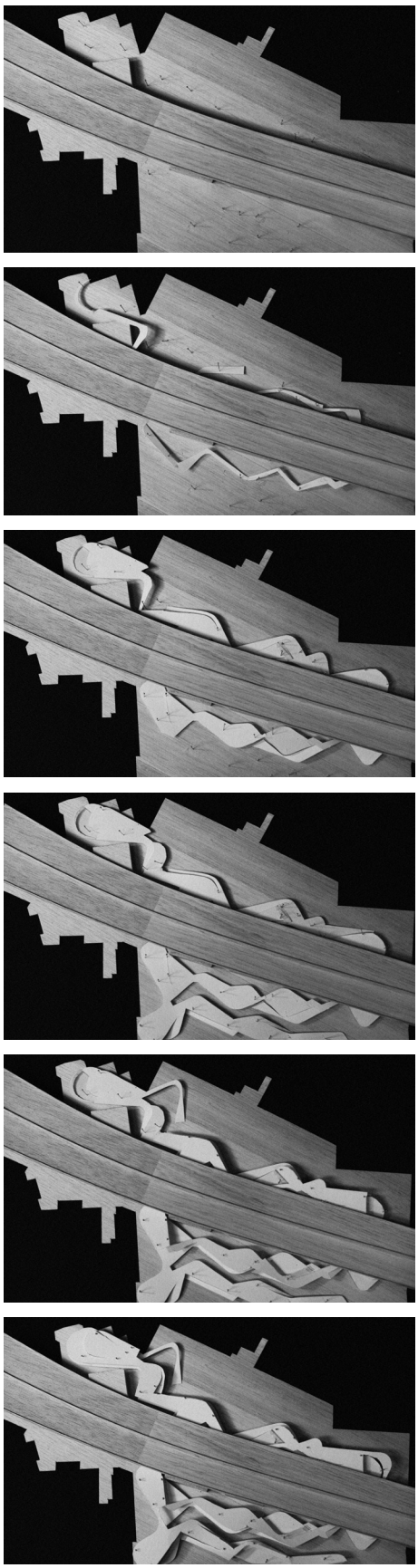


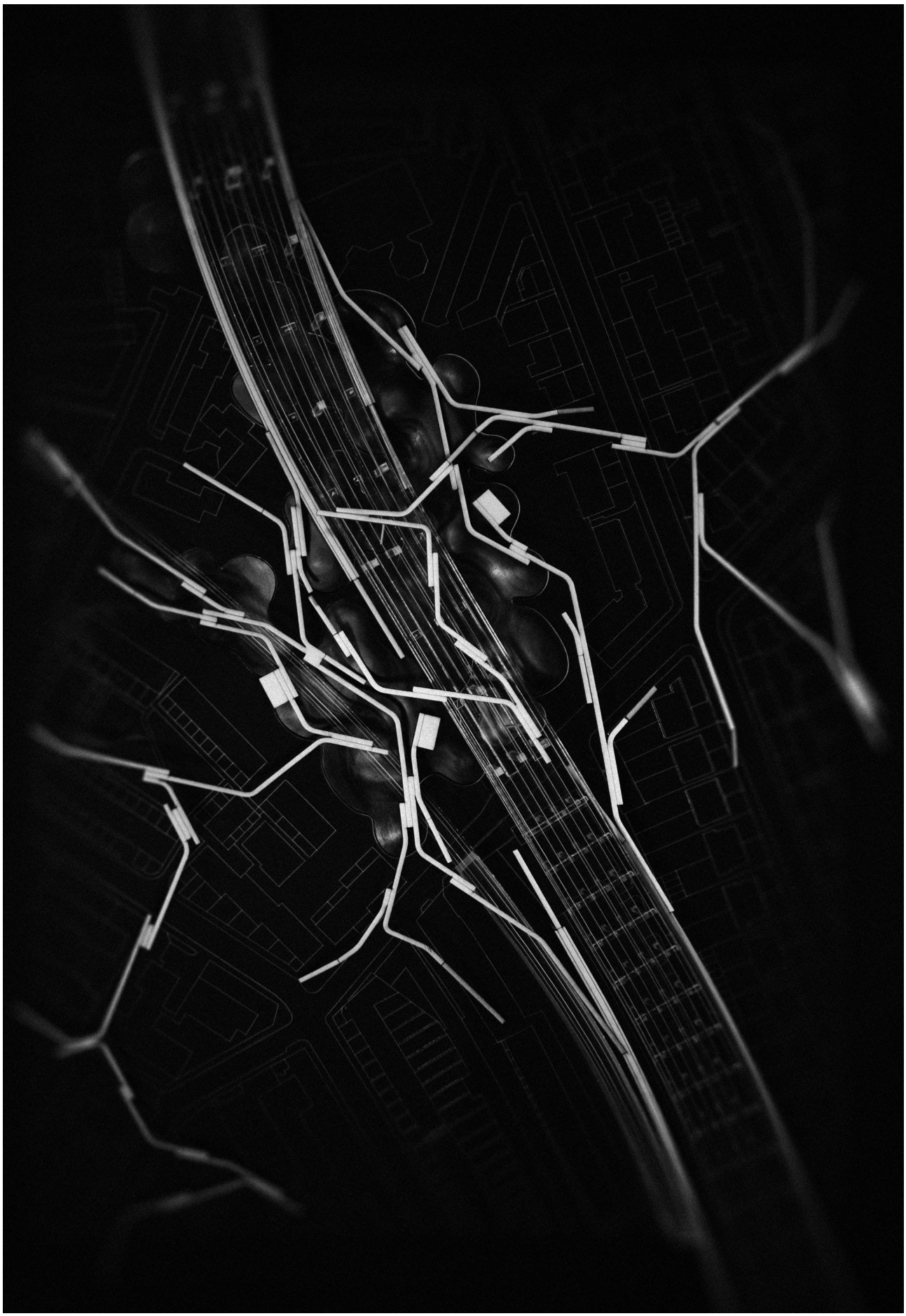
Fig. 3.20 Line/Infrastructure/Copying and Repeating. Model Sequence
Starting from points, then lines, thickening them and finally duplicating the surfaces at different heights.

Fig. 3.21 Line/Infrastructure/Copying and Repeating. Model View

Fig. 3.22 Line/Infrastructure/Copying and Repeating. Final Version Plan

Fig. 3.23 Line/Infrastructure/Copying and Repeating. Final Version Model

This final version uses a limited set of parts to build the pathways adapting and expanding in all directions.



I found myself unexpectedly cycling along an elevated path, parallel to the Westway. A new perspective of the city below... The path begins to move away from the motorway, becoming more erratic. I pass between trees and houses, and can't see the motorway any longer. I reach an elevated square, there is a group of people playing in it. I decide to go down, to what seems to be a park. Later on, I will come back and continue riding, all the way until the West End.

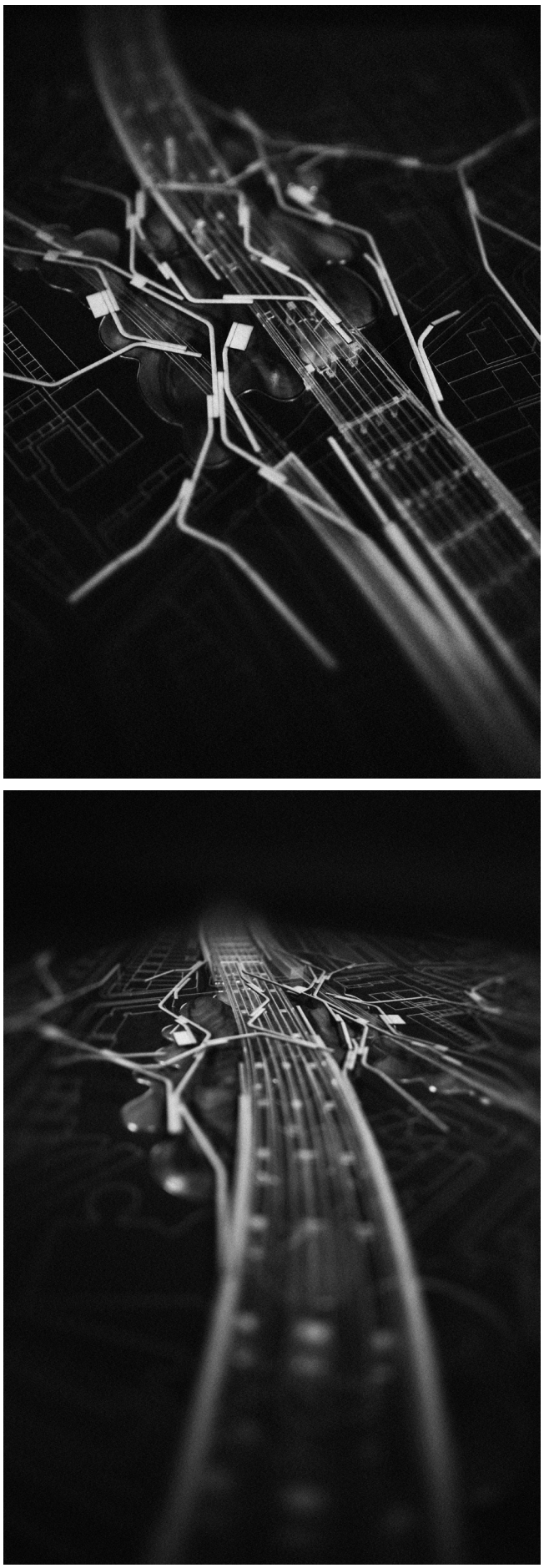


Fig. 3.24 Line/Infrastructure/Copying and Repeating.
Final Version Model Views

Westway's Blurred Boundaries: Promoting an Ambiguity of Context

After each strategy was applied to a specific element in or around the Westway, the project was modified in order to create an intervention where the aim to blend-in with other pre-existing elements (ground, housing and infrastructure) became more evident. The purpose of this was to disappear into the surroundings and thereby strengthen the Ambiguity of Context.

The following illustrations belong to the last version of the model, showing the three previous interventions applied at the same time, evaluating how they work together.

Fig. 3.25 Blurring the Westway. Final Version Model Showing all Strategies Acting Together.
Surface, Line and Volume are mixed into one single intervention.

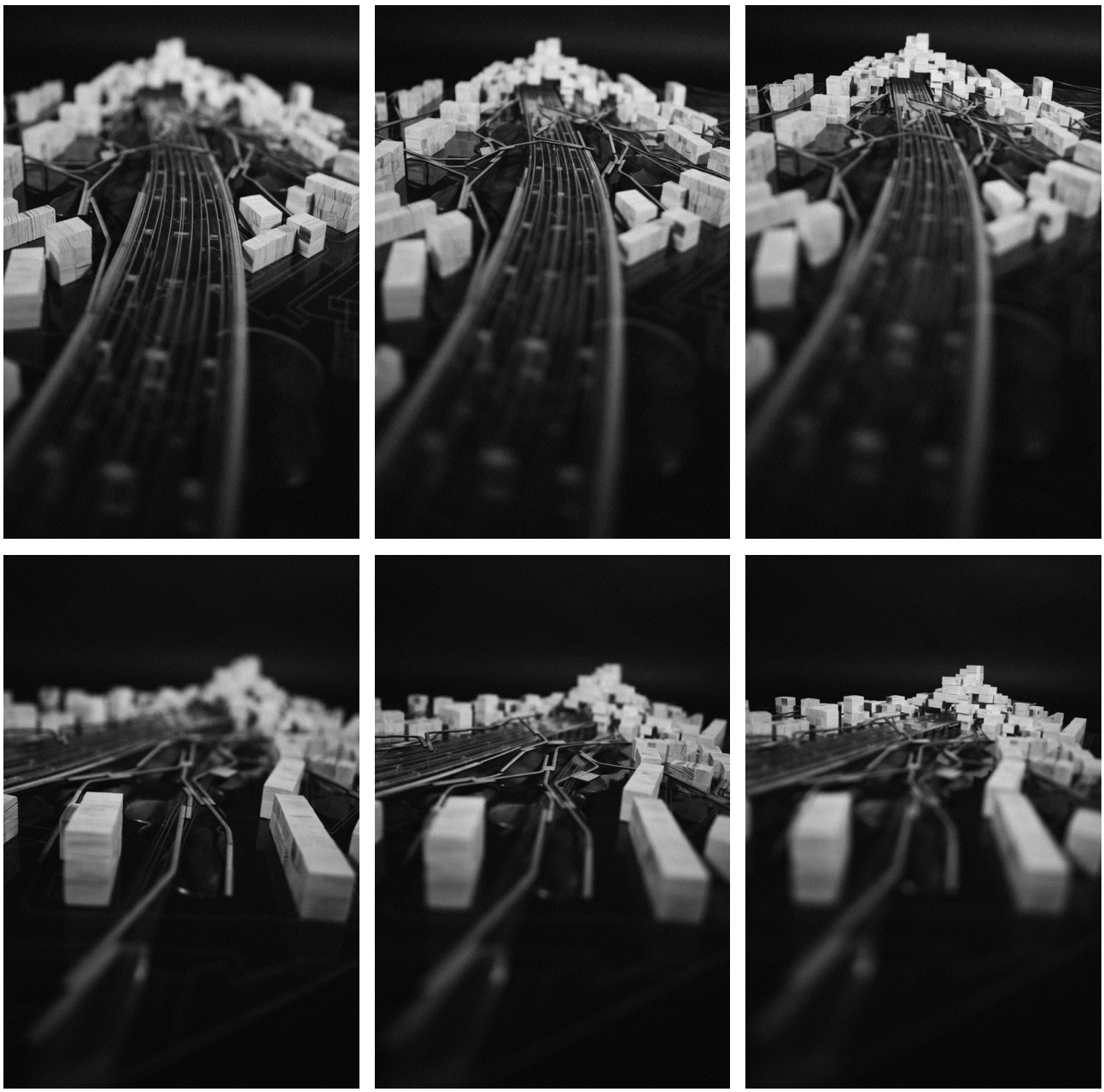


Fig. 3.26 (left) Blurring the Westway.
Final Version Plan
Fig. 3.27 (above) Blurring the Westway.
Final Version Model Views

Fig. 3.28 Blurring the Westway.
Ground Level Plan
The pre-existing programme is located under the slopes, but occupying just a part of the interior surface. The space remaining in-between and the outdoor space are open for interpretation.

Fig. 3.29 Blurring the Westway.
Infrastructure Level Plan
The pathways start from the Westway and fade-out into the surrounding landscape. They can be used by pedestrians or cyclists and also, in sections that are wider, for more collective situations or events.

Fig. 3.30 Blurring the Westway.
Housing Level Plan
Housing units are built along and over the Westway. They have a sequence of space, ranging from a very hermetic interior to semi open and exterior spaces. These units are covered in vegetation, blending-in with surrounding vegetation and also appearing as a natural landscape.

Fig. 3.31 Blurring the Westway.
Aerial View

Blurring the Westway: Evaluation and Conclusions

This project applied previous defined strategies for the creation of blurred boundaries with the intention to promote different kinds of ambiguity, most importantly, an ambiguity of context. At a formal level, it is possible to conclude that a less defined distinction between infrastructure, architecture and nature is achieved. This could promote the existence of unpredictable situations, however, at this point the evaluation of this occurrence is merely speculative. Thus, it is necessary to move onto a new project, where issues of experience and perception can be tested on a real scenario.

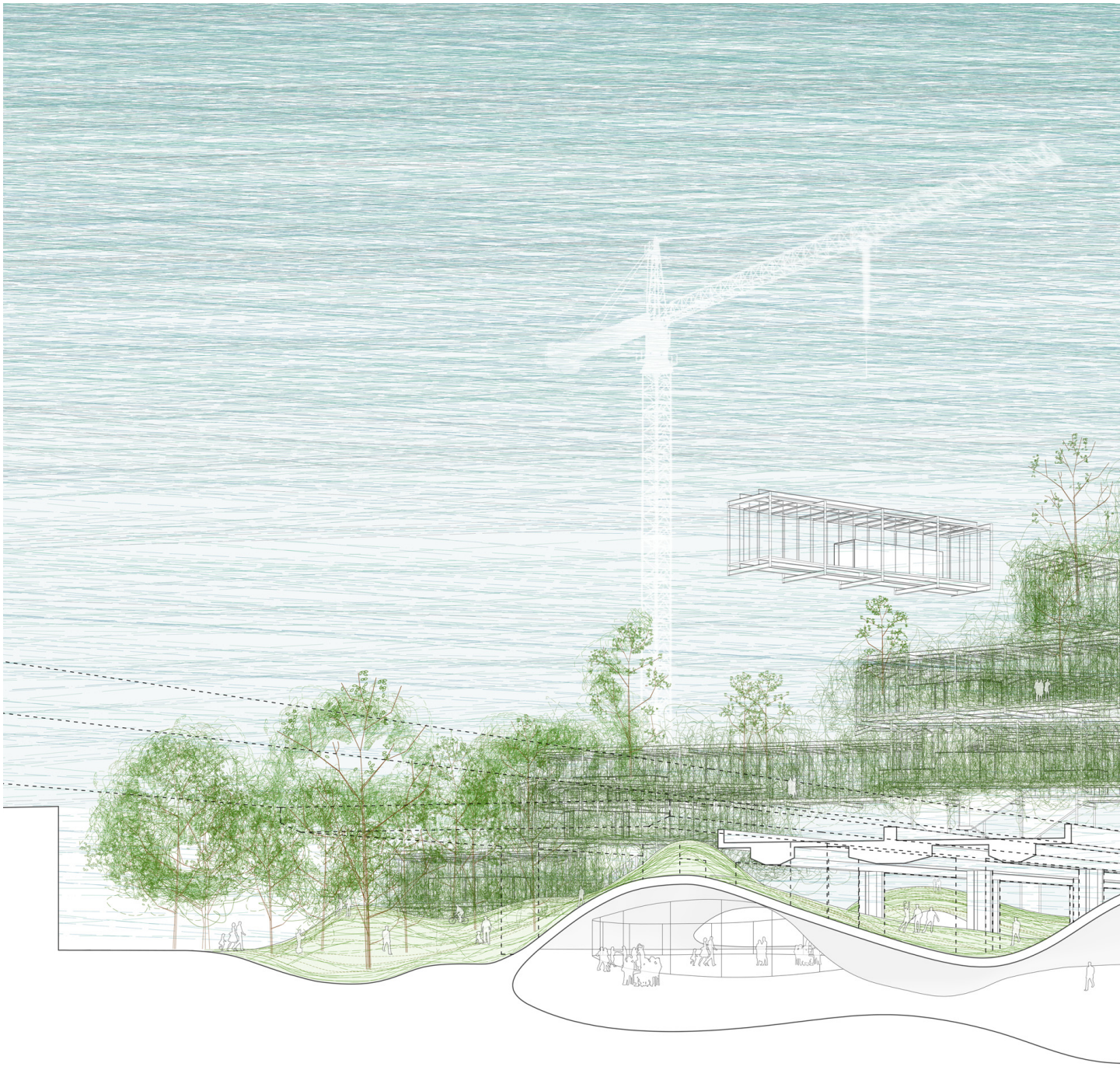
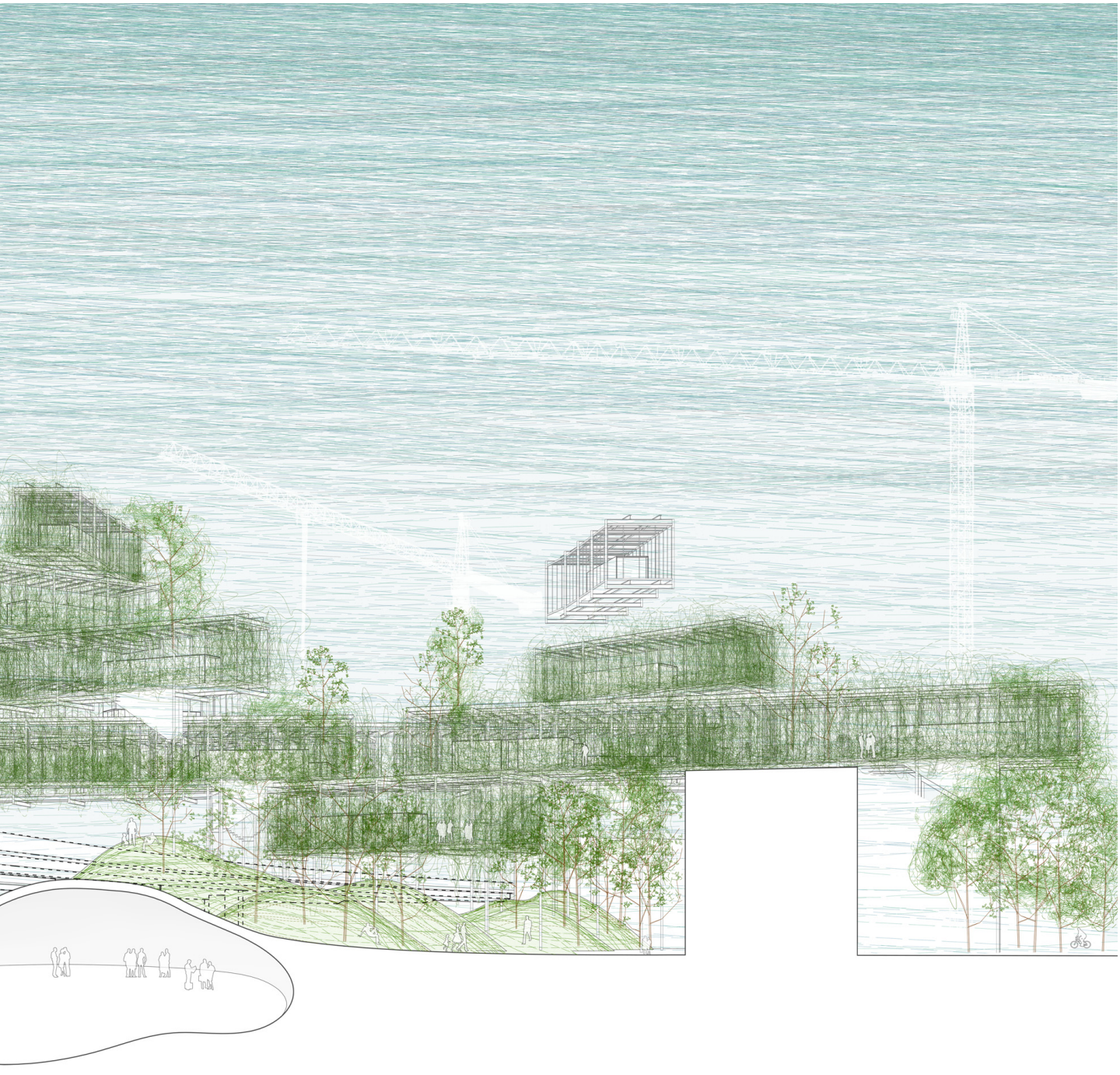


Fig. 3.32 Blurring the Westway.
General Section



III.2 BETWEEN ARCHITECTURE AND LANDSCAPE: ‘THE GARDEN OF FORKING PATHS’

Fig. 4.1 Hypnetoromachia Poliphili, (Colonna, 1499)
Poliphilo enters a dense, obscure and pathless forest.

Fig. 4.2 Grotto and Cascade (Ermenonville, 1766)
Engraving by J. Mérigot from R.L. Girardin, *Promenade ou itineraire des jardins d'Ermenonville*, Paris, 1788.

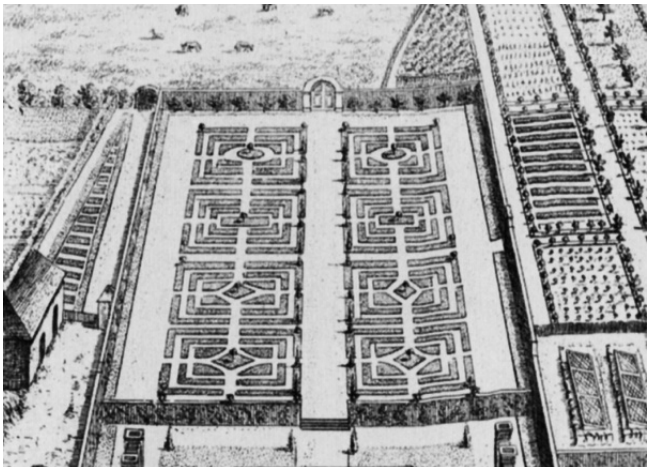


Fig. 4.3 Dr Thomas Fuller Kitchen Garden (Wilson, 1998)

BETWEEN ARCHITECTURE AND LANDSCAPE: 'THE GARDEN OF FORKING PATHS'

Aims and Context

This last project emerges as a new method to test the impact of ambiguity, due to the difficulty in doing so when working just at a speculative level. Having the opportunity to build an installation in a park in Santiago de Chile - with a similar brief and context to the Serpentine Pavilions analyzed earlier - this case study tests the power of blurred boundaries to promote different kinds of ambiguities in a real built scenario.

The brief corresponds to the Chilean version of the YAP (Young Architects Programme), an annual collaboration between The MoMA and MoMA PS1, that fosters innovative design research. Just as the Serpentine's, it has an open-ended brief, which asks to create a 'temporary space to be used during the summer months, providing the background for different activities to happen, by means of shadow and water'.

Nowadays, being always online, connected and available, mobile technology has mostly erased any space for leisure and quietness. Now, the otherwise 'unproductive gaps', somehow need to be filled.

On the other hand, this research argues that slowness can be promoted by a certain darkness or blurriness of the boundaries that limit a space. Thus, if a sharp line that clearly defines and divides is blurred, a buffer zone or liminal space can emerge: an environment whose diffuse or blurred condition promotes the existence not only of space, but also of time, in-between, allowing an intense and bodily experience. We find in the obscure woods of Francesco Colonna's 'Hypnetoromachia Poliphili' an example of this kind of space. Poliphilo, the protagonist, dreams that he is in a quiet and solitary desert. Looking for his love he enters unadvisedly a dark and unfrequented wood (Fig. 4.1). He gets lost, and in his search, stumbles on mysterious temples and Dionysian rites (Coates, 2012). This dark wood creates the medium to start perceiving intensely with the whole body, where the sensual experience is at the centre of the narrative.

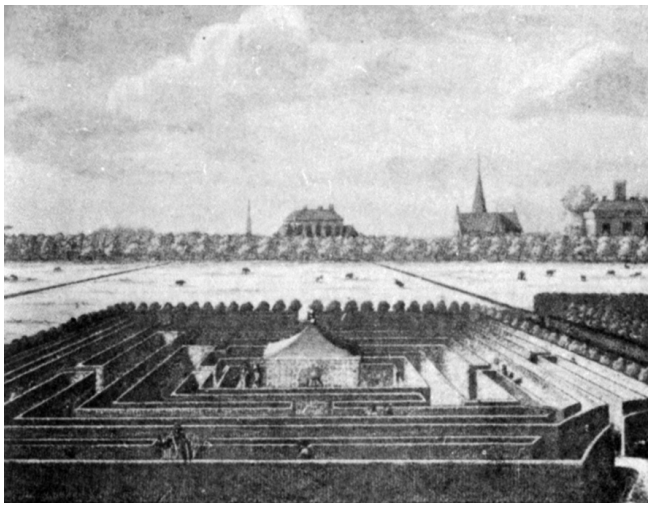


Fig. 4.4 Maze at Gunterstein, Holland (Matthews, 1970)

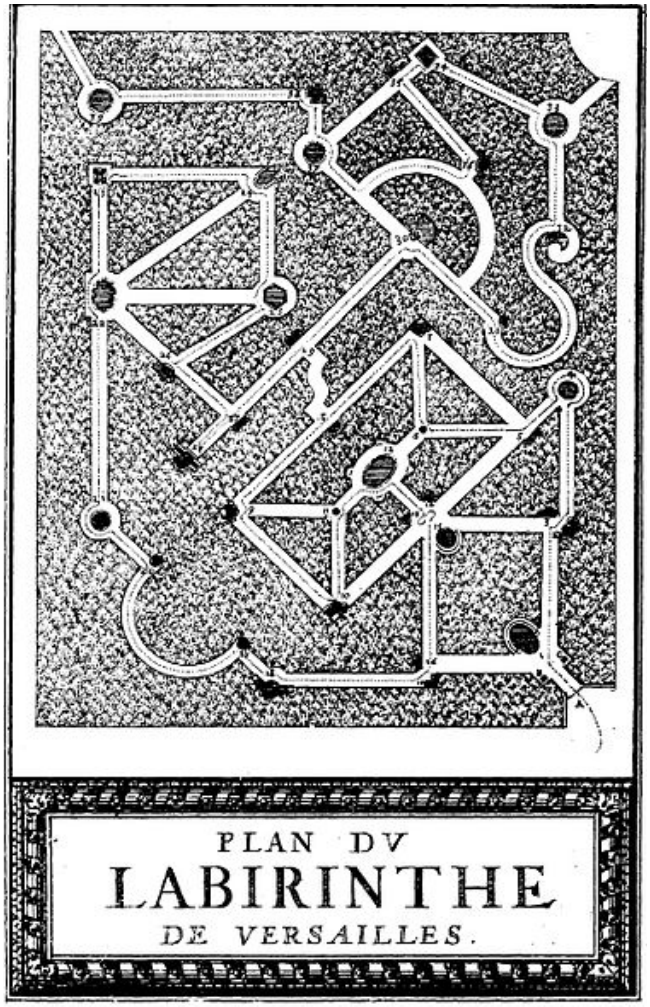


Fig. 4.5 Plan du Labirinthe de Versailles (Le Notre, 1499)
The original drawing is translated into a new maze, which by erasing some of its interiors, creates a series of voids to locate different ambient units or atmospheres.

A pavilion in a park is usually understood as an isolated form read against the landscape. On the contrary, typologies like the enclosed garden, the grotto and the labyrinth are conceived from within, demanding a certain exploration and experience of their understanding. They have an ambiguous nature: they are simultaneously landscape and architecture, natural and artificial, interior and exterior, public and private, leaving space for the interpretation of both their significance and the situations that can occur within them (Figs. 4.2, 4.3, 4.4).

Similarly, the proposal for the YAP-Constructo 2012/13, 'The Garden of Forking Paths', aims to create an environment of blurriness and slowness, a retreat for leisure and the unforeseen in a park that is otherwise insistently pushed and transformed into a productive and lucrative space[1] (Fig.4.6). Just as Poliphilo in his dream, the visitors will get lost, leaving the rush of the city behind. This quietness will allow them to perceive in a different way: slow, paused, useless, thus establishing a connection with their bodies through an unexpected sensual experience, bringing a whole new understanding of space, capable of locating the body, back at the centre of architecture.

Description

The project is inscribed within a perimetral path in the Parque Araucano, at the highest point of a hill, which itself implies a certain distance and discovery of this urban park (Fig. 4.7). Within this trail the project attempts to create a knot, a series of consecutive bifurcations that creates an interior yet exterior space; a system that proposes new rules, a new pace. An instrument that allows a new, multi-sensorial experience and perception of the surrounding landscape (Fig. 4.8, 4.9).

With the labyrinth as a medium, the project creates a narrative of situations of discovery and surprise, exploring the possibilities of public space by introducing a series of new atmospheres and ambiences. To achieve this, we use a vegetal mass - a cornfield - that creates a blurry or low-resolution environment. Visitors explore the plantation walking on a system of yellow timber paths and structures, built using recycled scaffolding timber. Its geometric layout is borrowed from the labyrinth in the gardens of Versailles (Fig. 4.5), which is deformed and adapted to include a series of spaces in the form of rooms or ´interior follies´, clearings in the path, spaces for unexpected and unforeseen situations and events.

1 In recent years 'Araucano' Park was divided in two, after an underground shopping mall for children was built in the middle of it. This occupation, at the fringes of local regulations, raised protests from a significant number of local people, whilst being promoted by local authorities. Also, seasonal commercial fairs turn a space destined for leisure into a space for commerce and consumption.

Estás en Plataforma Urbana » Chile » **La encubierta privatización del Parque Araucano**

La encubierta privatización del Parque Araucano

23 ABR 2012

Por Colaborador Invitado

PUBLICADO EN: Chile, Ciudades, Espacio Publico, Planificación Estratégica y Gestión , Kidzania, las condes, Parque Araucano

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Jorge Blanche, Ingeniero y vecino de Las Condes, noz hizo llegar esta columna, en donde muestra su preocupación y antecedentes recolectados por él, en torno a la construcción del parque de diversiones Kidzania y al gimnasio Hard Candy Fitness en parte de los terrenos del Parque Araucano.

El proyecto actualmente en desarrollo en el Parque Araucano en la comuna de Las Condes, es más grave que el vapuleado mall de Castro; más allá de su ser una extensión del vecino mall Parque Arauco y del hecho que se licita una cosa y se termina autorizando y construyendo otra cosa muy distinta a lo inicialmente licitado, la mayor diferencia es que en Castro, el constructor-inversionista ignora los decretos municipales de paralización de obras mientras que en Las Condes la alcaldía está impulsando el proyecto y expandiéndolo a su agrado en abierta transgresión a la normativa existente y a la voluntad de los vecinos y residentes de la comuna. A continuación, un resumen de esta curiosa concesión a 20 años que divide duramente el Parque Araucano con infraestructura comercial no permitida en un parque urbano consolidado. El área comprometida son 10.000 m2 de parque en la continuación norte-sur de la calle Rosario Norte, hasta la intersección con Cerro Colorado.

La municipalidad de Las Condes (MLC) llamó a una licitación en 2007 para construir un parque acuático como reemplazo de la antigua piscina municipal, posteriormente convertida en pileta y virtualmente abandonada a su suerte. A diferencia de una primera licitación que se declaró desierta, esta vez se presentaron 3 oferentes: una empresa especialista en la construcción y gestión de deportes acuáticos, una empresa constructora y una empresa promotora de eventos relacionada a la anterior.

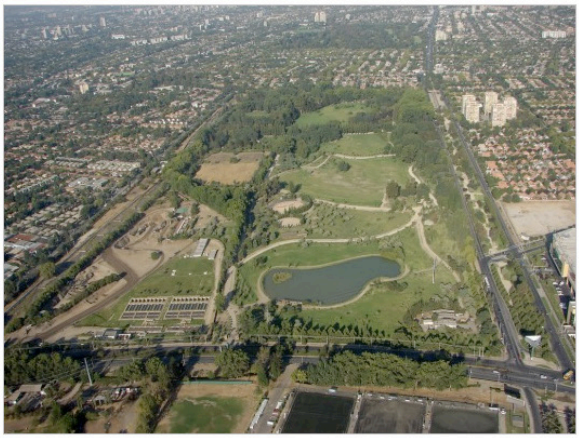
Estás en Plataforma Urbana » Chile » **Explotación comercial de parques públicos en Santiago: Parque Araucano y Padre Hurtado**

Explotación comercial de parques públicos en Santiago: Parque Araucano y Padre Hurtado

26 ABR 2011

Por Jessica Martínez Villarreal

PUBLICADO EN: Chile, Ciudades, Comunas, Derecho a la Ciudad, Diseño Urbano, Espacio Publico, Gobierno, Medio Ambiente, Parques, Participación Ciudadana, Sustentabilidad , las condes, Parque Araucano, Parque Intercomunal



Parque Padre Hurtado vía skycraperlife.com

En **Plataforma**, ya hemos planteado la pregunta de si un área verde pública puede ser privatizada, en un porcentaje importante, sin dañar el propósito original de un patrimonio público, que en este caso principalmente se orienta a quienes asisten al parque con fines recreacionales al aire libre. Hace un tiempo, se suscitó un debate sobre la idoneidad de estos proyectos, con el anuncio de que en el Parque Araucano se comenzaría a construir un parque de diversiones para niños, el KidZania.

Diseño de KidZania. Imagen vía americalate.com

El proyecto inicial para el Parque Araucano consistía en la habilitación de 5 niveles bajo tierra con un boulevard de tiendas y restaurantes, gimnasios con spa y piscina, 500 estacionamientos, el KidZania y un centro de eventos. De los 45 mil m {+2} construidos, el 95% se ubicaría bajo tierra. La iniciativa operaría bajo una concesión a 20 años, la cual fue adjudicada a las familias Boetsch e Izquierdo.

Figs. 4.6 A Park's Privatization
(www.plataformaurbana.cl, online)
Although neighbours and different public institutions raised the alert about how an important area of the park was to be transformed, investors acted fast, taking advantage of a political *fait accompli.*

Fig. 4.7 Urban Maze
The yellow circle indicates the installation's site, at one corner of the Araucano park, close to a busy junction and flanked by high-rise office buildings and a shopping mall.

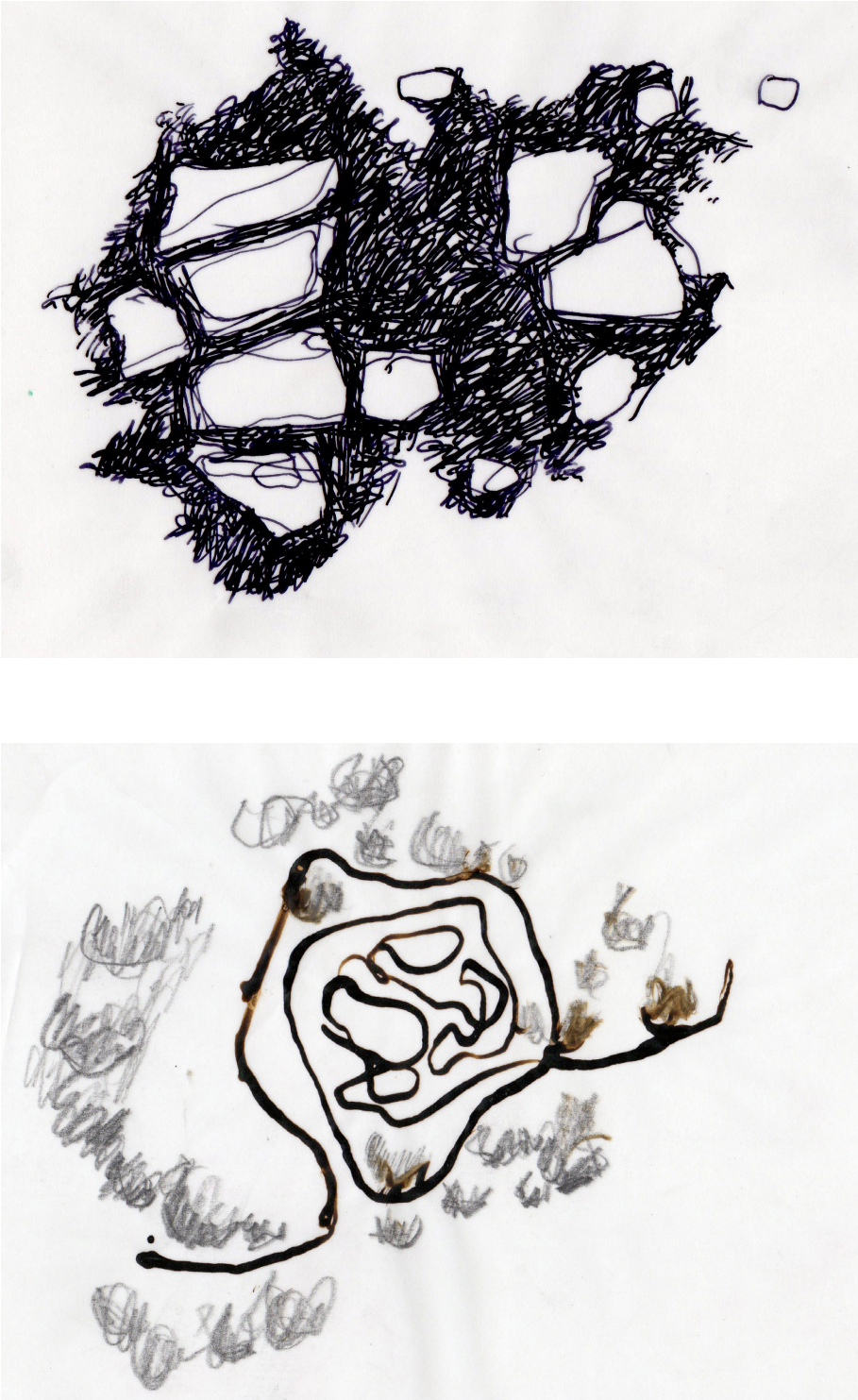


Fig. 4.8 Conceptual Sketches
First drawings attempt to create a sort of 'knot', bringing disruption to the continuity of the park's trail. Space between different elements is as important as the elements themselves.

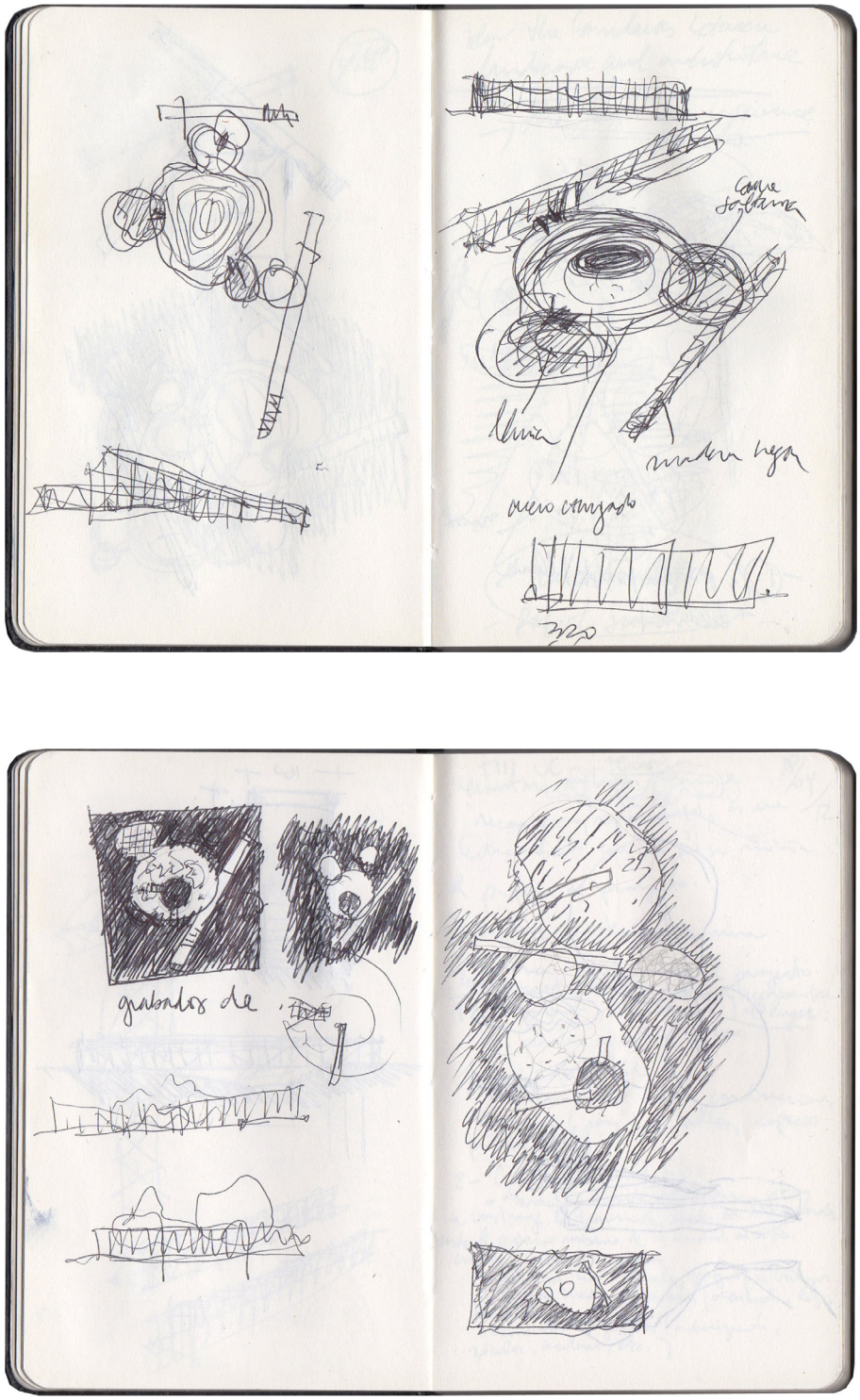


Fig. 4.9 Design Process / Blurring Strategies
First, the interior spaces had a direct relationship to how they were perceived from the outside. Then, using the 'Adding' strategy, an in-between space appears and the boundary between interior and exterior is blurred.

The trail begins and ends in a larger, yard-like space. It is a meeting place where people get hints as to the happenings within the interior. This space, along with the system of pathways, simultaneously allows for the potential of both collective activity and personal experience and exploration. Watering systems in the four corners of the maze are activated at certain intervals, suddenly changing the atmospheric conditions. It is this, as well as a central pool and light materials floating in the interior spaces that provides shadow and freshens the atmosphere.

In the end, the vegetal mass will be literally eaten by the visitors, its remains degrading in the ground below. Also, the modular nature of the structure allows for its dismantlement and relocation in another site, perhaps permitting another overlooked section of the city to be rediscovered and the potential for its public use, explored.

Methods

The final method this time is a built case study. However, because the project was presented previously for a competition, architectural drawings, models, text and video are also methods to explore and communicate the aims and scope of the project.

The depiction of the project creates a narrative of situations, a succession of the different spaces a visitor will find on a visit to the maze. They mix fragments of 18th-century landscape engravings, thus enhancing the ambiguity of the proposal, appearing both as a natural and a landscape intervention. These illustrations are accompanied by the reading of a text that narrates the experience of walking and discovering inside the maze. By showing only fragments of the project, its general shape and size are obscured. Only at the end, the complete plan is revealed.

Both the process of construction and the time whilst the project remains on site are documented using photographs and video, in order to evaluate the public use and perception. Personal commentaries are recorded in a 'visitors' book', an open-ended questionnaire where people can draw or write about their experiences. Also, a drawing workshop for children where they are asked to draw the places of the labyrinth they liked the most, provides a better understanding of people's perception inside the labyrinth. Whilst the project lasts, there is a recollection of images from the internet, where people share their more personal views. Lastly, it is possible to evaluate the project's general impact through a selection of press cuttings and publications that feature and write about the installation. By analyzing all this information it is possible to draw conclusions about the impact and effectiveness of ideas and strategies tested on the project.

As I wander through the park I see a sight on the farthest hill; a sight that grasps me from afar. A golden field from which towers and translucent structures emerge. I make my way towards it and find a narrow platform. A suspended path of rough timber planks. I decide to jump onto it.

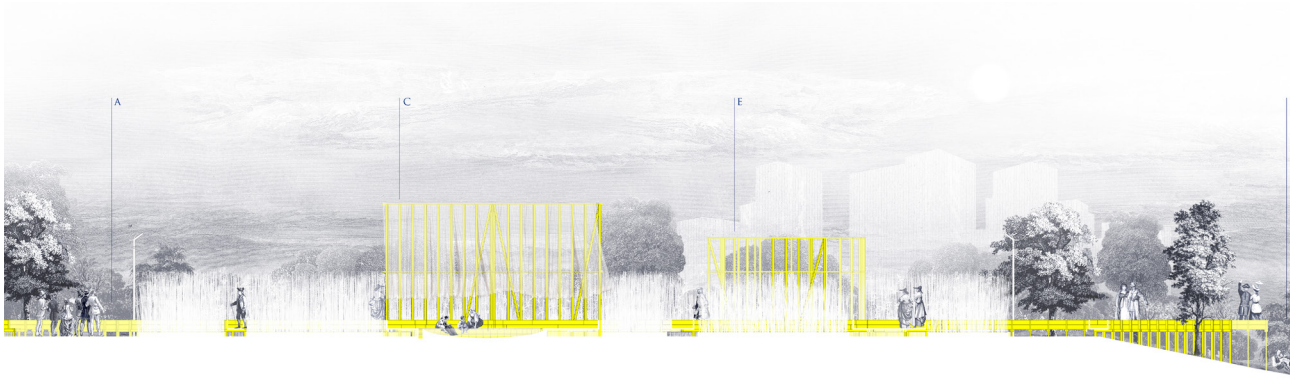


Fig. 4.10 Maze, Section Facing West

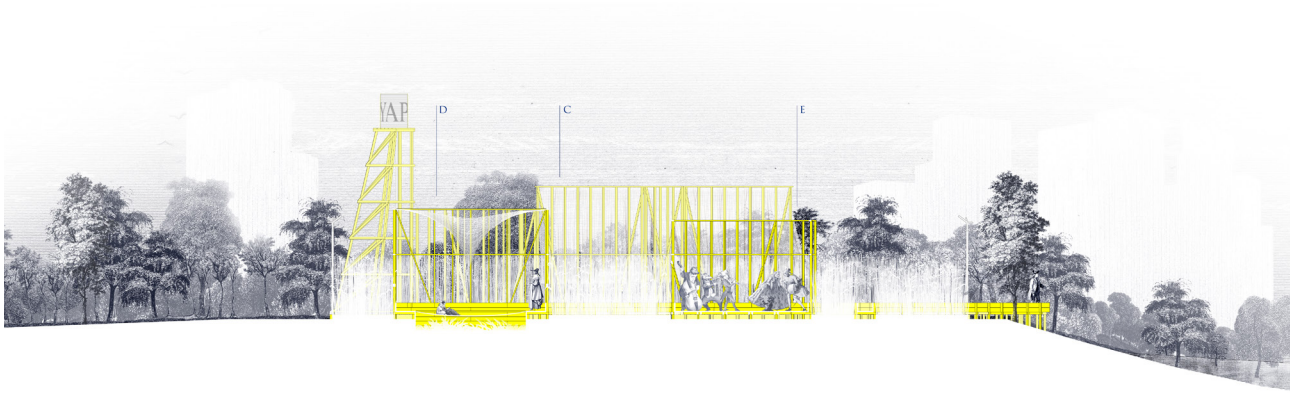


Fig. 4.11 Maze, Section Facing South

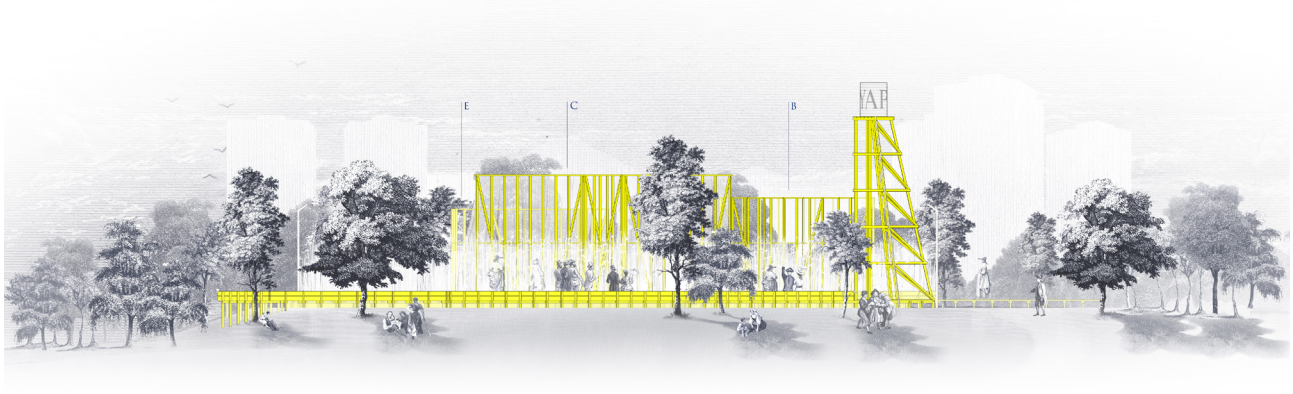


Fig. 4.12 Maze, North View

When closer to the golden field, I come to understand it as a plantation of corn into which I can enter through a small opening at one of its corners. As I enter the maze, the city behind starts to disappear. I am alone. The path is narrow and the corn walls rise above me and into the sky; the wind moves the papery leaves and I can feel them touching my skin. I hear a gentle murmur of distant pursuits - voices, footsteps - but I see no one. The path soon bifurcates and I decide to continue left.

Fig. 4.13 The Meeting Yard

Soon, I come to an opening in the field; a half-cylinder room where fruits and vegetables grow and people sit and eat around a large wooden table. I continue on my solitary path, hearing in the distance the sounds of splashing water and children playing. But what I feel is a sudden mist falling on me. The sky is clear, though. I hurry.

Fig. 4.14 The Banqueting Room

Unexpectedly, I enter another room, a cube this time with a funnel-like canopy; a large net covers its floor. I can lie on it. I close my eyes. Smells of lavender and mint come from below. Soon I rise. I want to see more. The pathway divides again, and again, and again. Now, I am completely lost.

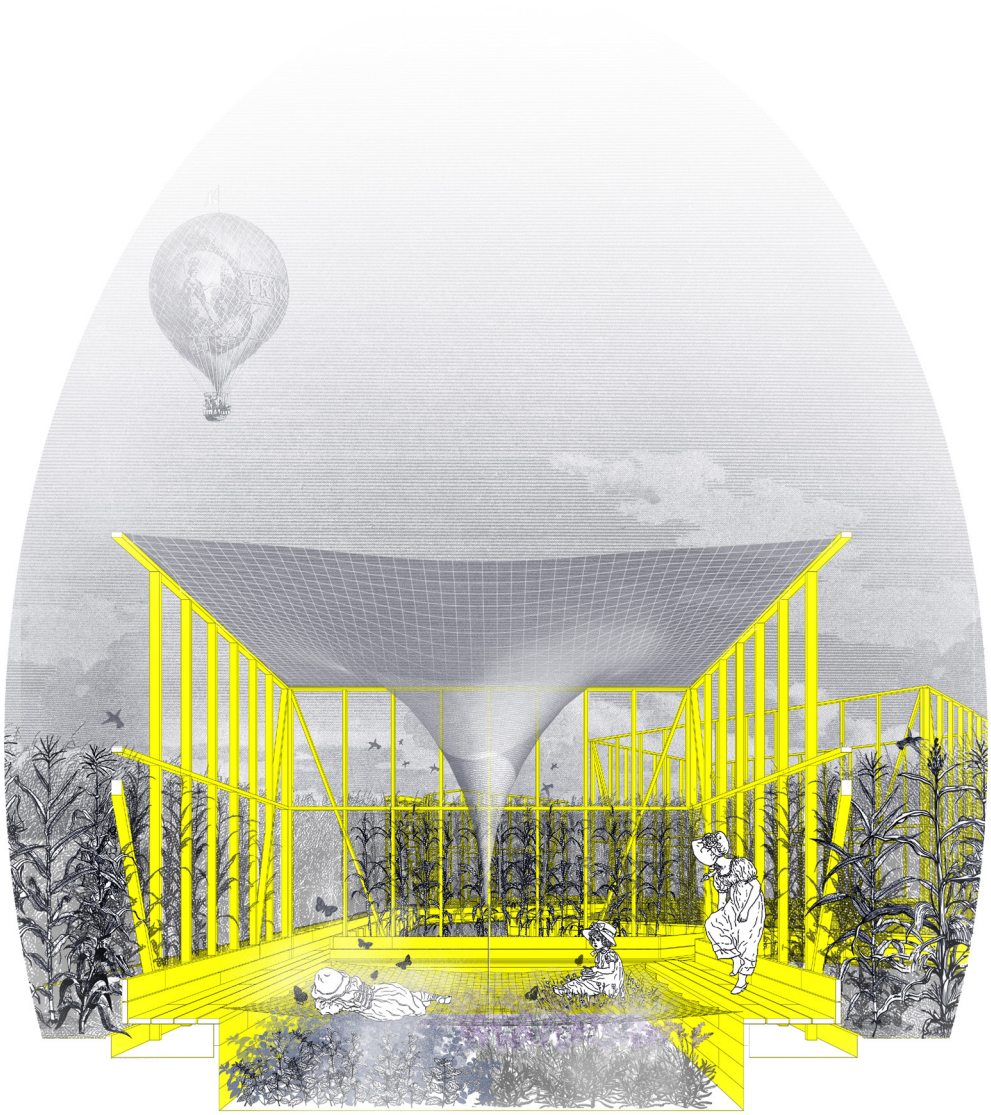


Fig. 4.15 The Aromatic Orchard

I can still hear the distant sounds of children playing in the water. I enter a new room, similar to the first one, but noises of birds and music fill the space this time. Left turn. It looks like I have found the exit. The pathway separates itself from the cornfield and as I leave the maze, I find myself in a part of the park I haven't seen before. The whole landscape is clearly visible from here. There are people sitting below, having a picnic. I turn and see the maze now from the outside. The pathway leads me again into it and sooner than I wanted, I'm lost again.

Fig. 4.16 The Music Room

After a short time I find before me a vaporous fabric moving in the wind and suddenly, a round and shallow puddle appears. I can spy the other side. Wet footprints on the timber reveal the recent presence of children. Now they are gone. I take a rest on a striped deckchair and dip my feet into the water. The lace net slowly undulates on the four sides of the room and I can only see the sky above me. I've lost track of time but the sun is low and shadows have formed on the fabric. Footsteps approach. Behind the fabric, a silhouette passes. I decide to go after it. This haven is mine.

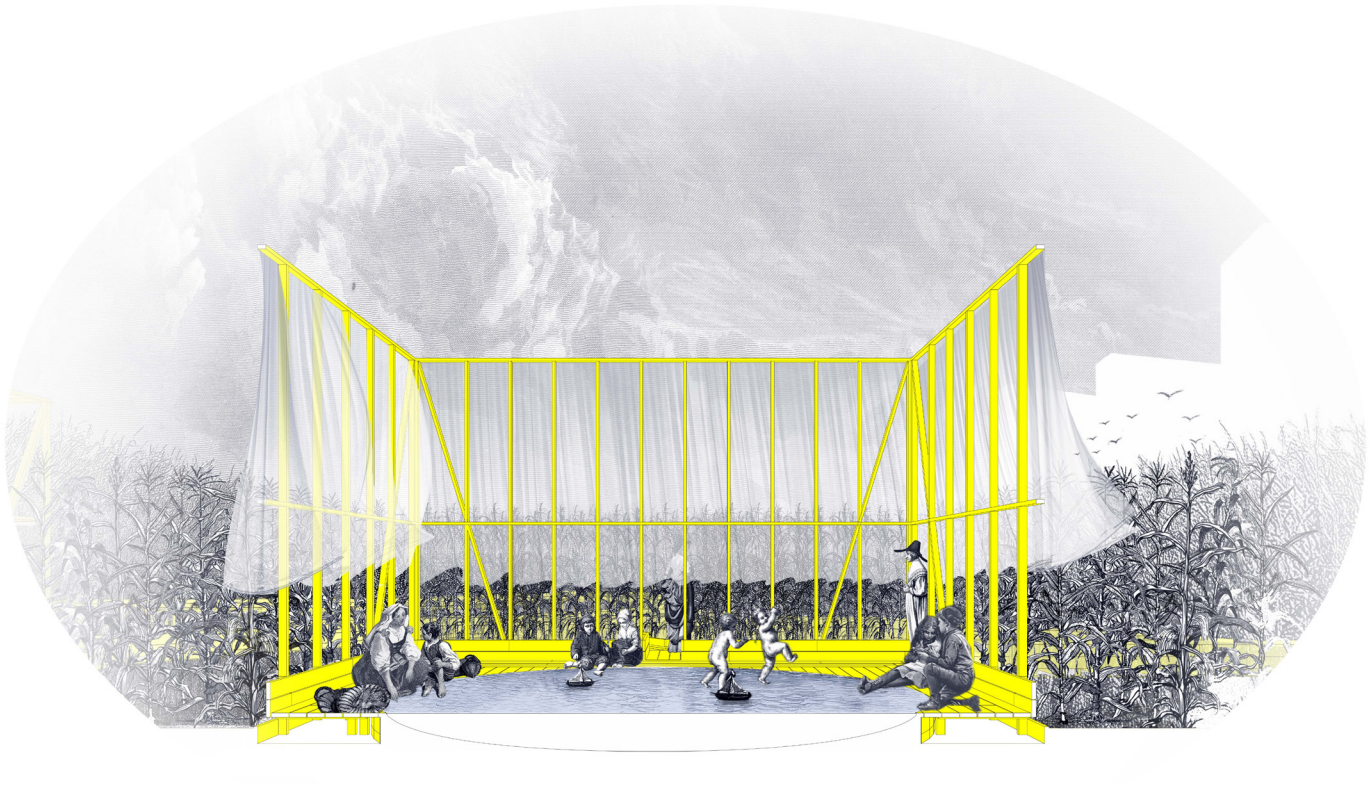


Fig. 4.17 The Pond

Figs. 4.18 Site Plan
The yellow path describes how the pedestrian circuit in the park is affected by the project. The alternative pathway proposes a new rhythm, slower and more intense in terms of experience and perception.

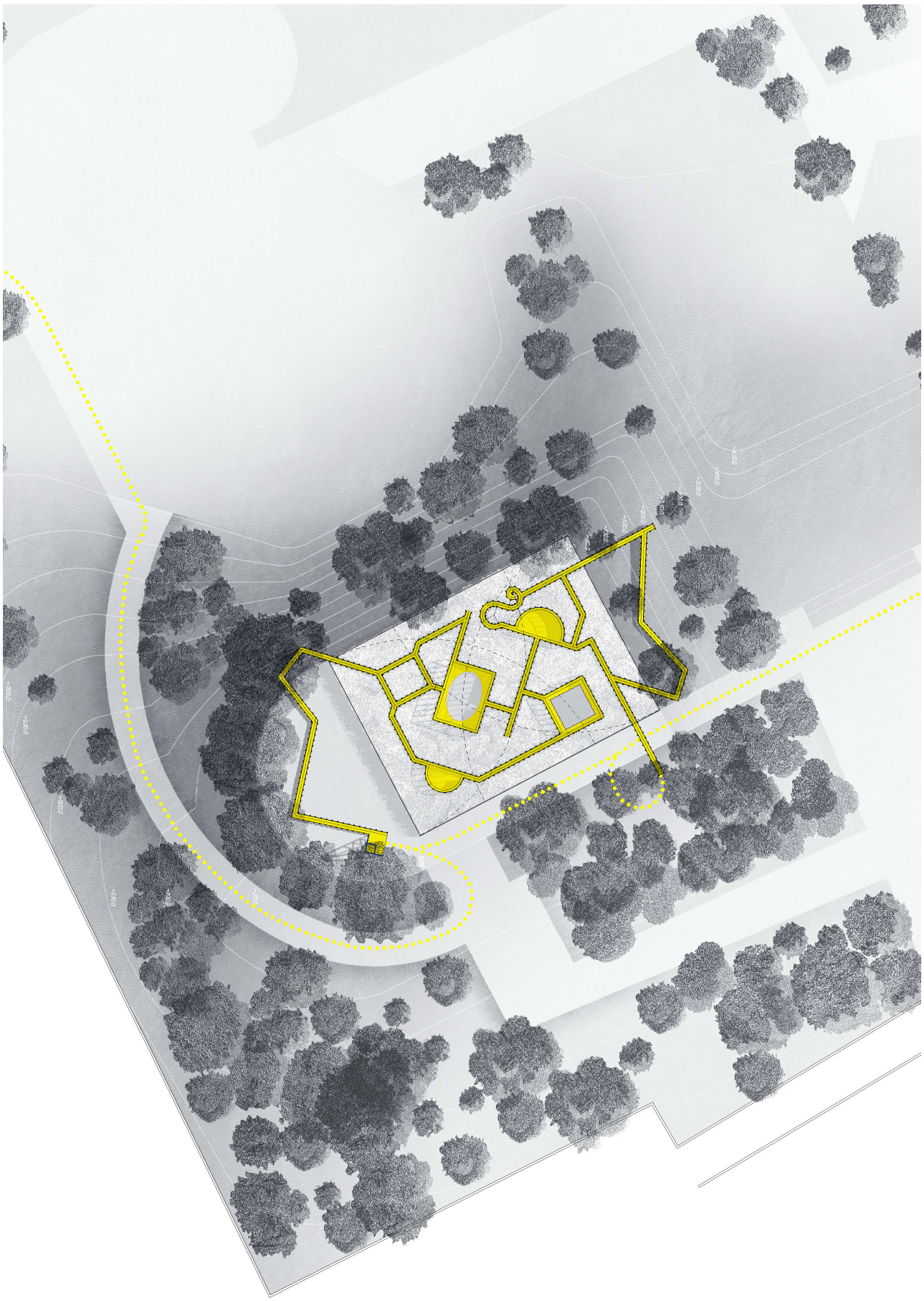
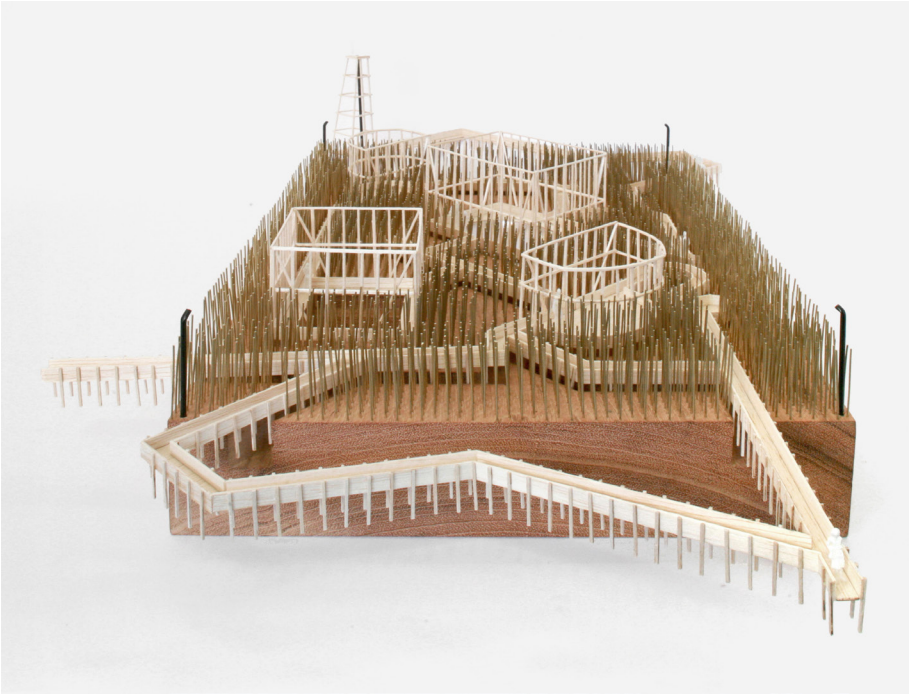


Fig. 4.19 View From Balloon
This view shows different spaces within the installation and at the same time, how it affects its surroundings.



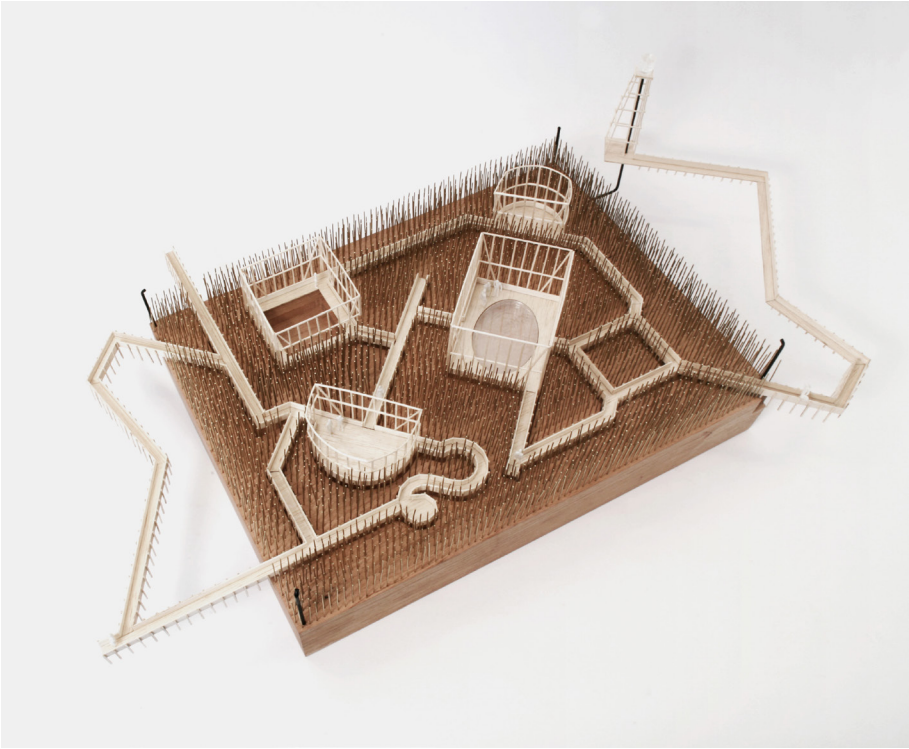


Fig 4.20 Model Views

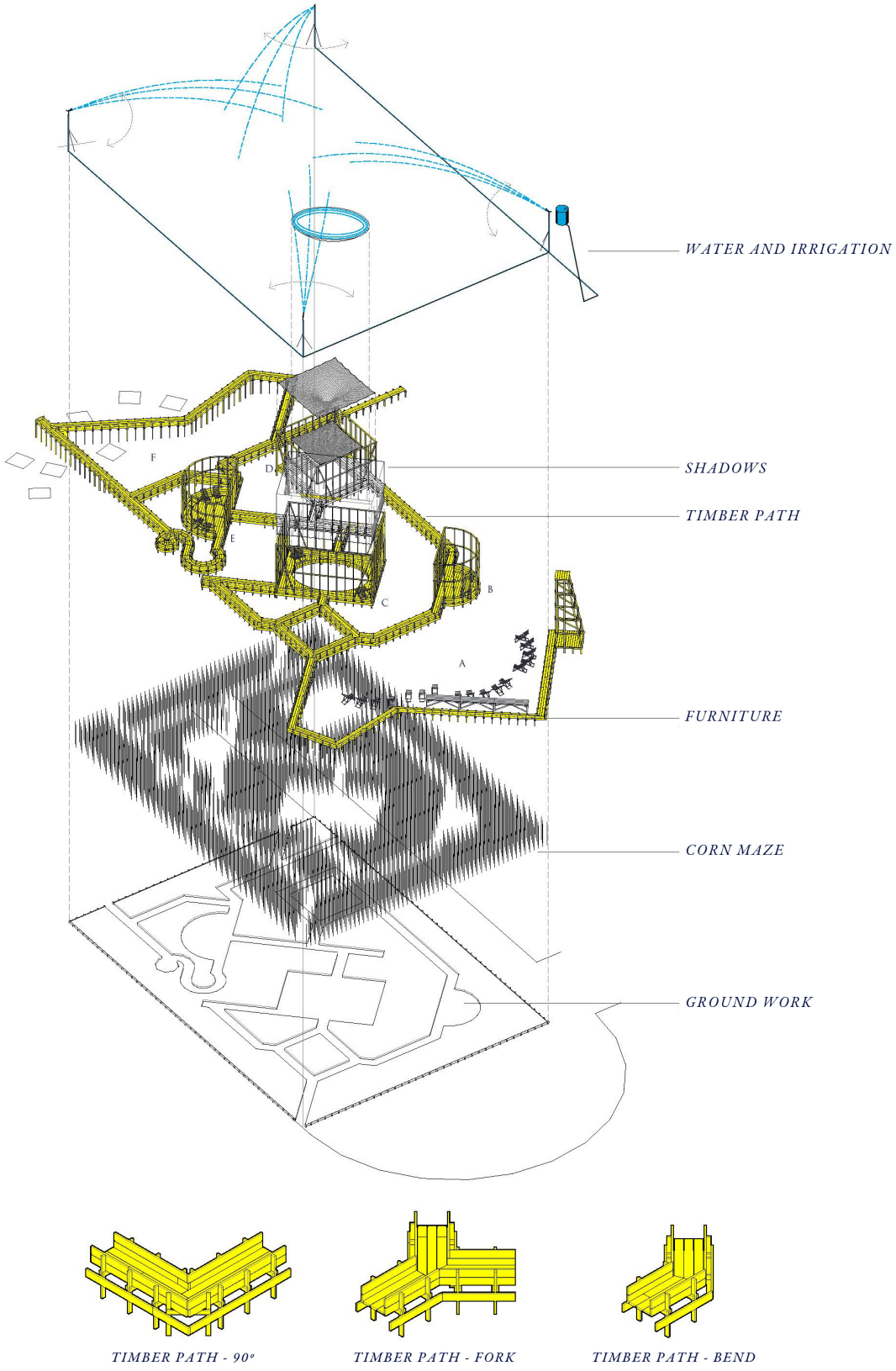


Fig. 4.21 Axonometric View - Constructive Details

Fig. 4.22 The Garden of Forking Paths. Discovering (Palma, 2013)
Fig. 4.23 The Garden of Forking Paths. In Between (Palma, 2013)

Fig. 4.24 The Garden of Forking Paths. Aromatic Orchard (Palma, 2013)
Fig. 4.25 The Garden of Forking Paths. The Heath (Palma, 2013)

Fig 4.26 The Garden of Forking Paths. Curtains (Palma, 2013)

Fig 4.27 The Garden of Forking Paths. The Pond

Fig 4.28 The Garden of Forking Paths. Bathing
Fig. 4.29 The Garden of Forking Paths. Dusk

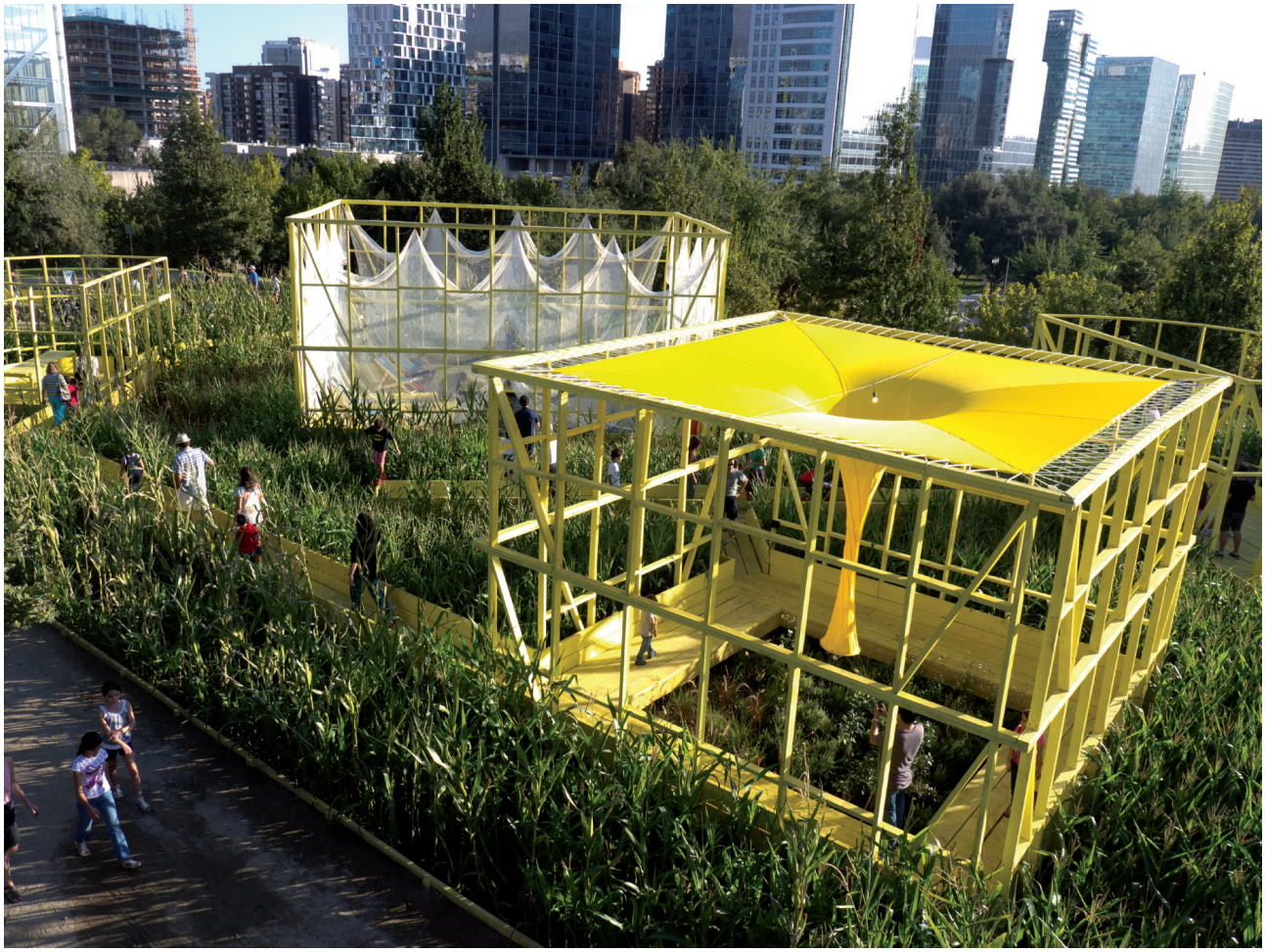
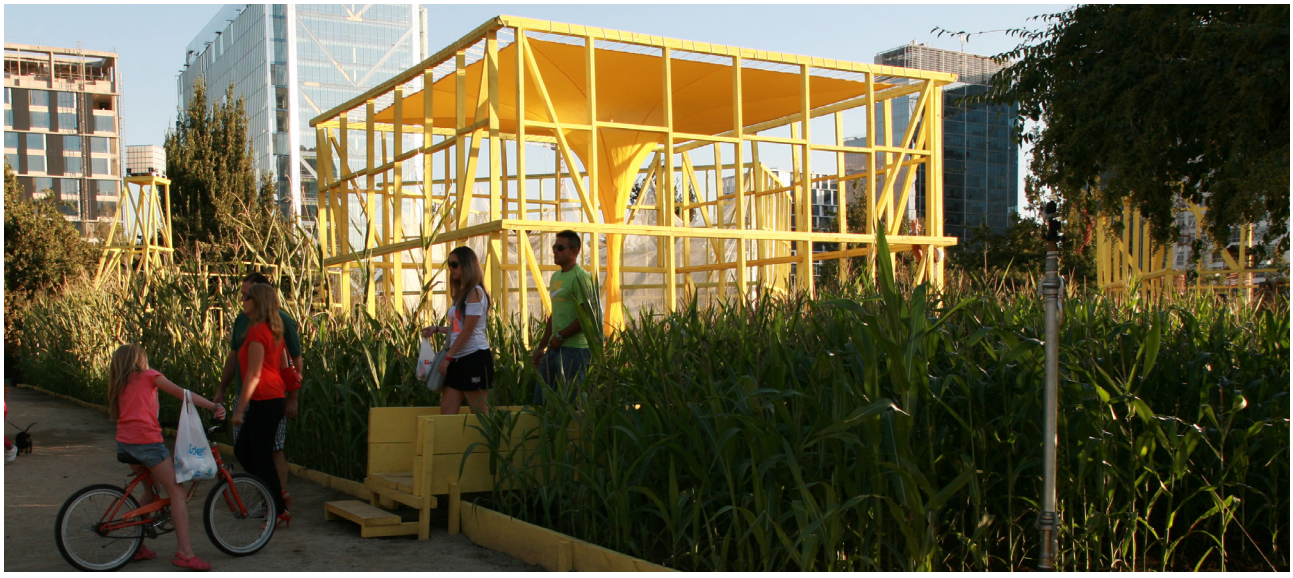


Fig 4.30 The Garden of Forking Paths. Aerial View (La Nube, 2013)

Fig. 4.31 Transformation
The most distinctive feature of the installation - the corn field - transforms itself over a couple of months, varying from sprouting to fruiting to decay. Thus, the labyrinth is different every time, always creating a novel experience and relationship with the context. This same strategy was also used when transforming the Serpentine Pavilions, in order to incorporate the variable of time.



10.02 hrs

10.18 hrs

11.41 hrs

13.12 hrs

14.34 hrs

17.09 hrs

15.25 hrs

19.43 hrs

15.22 hrs

18.50 hrs

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19.58 hrs

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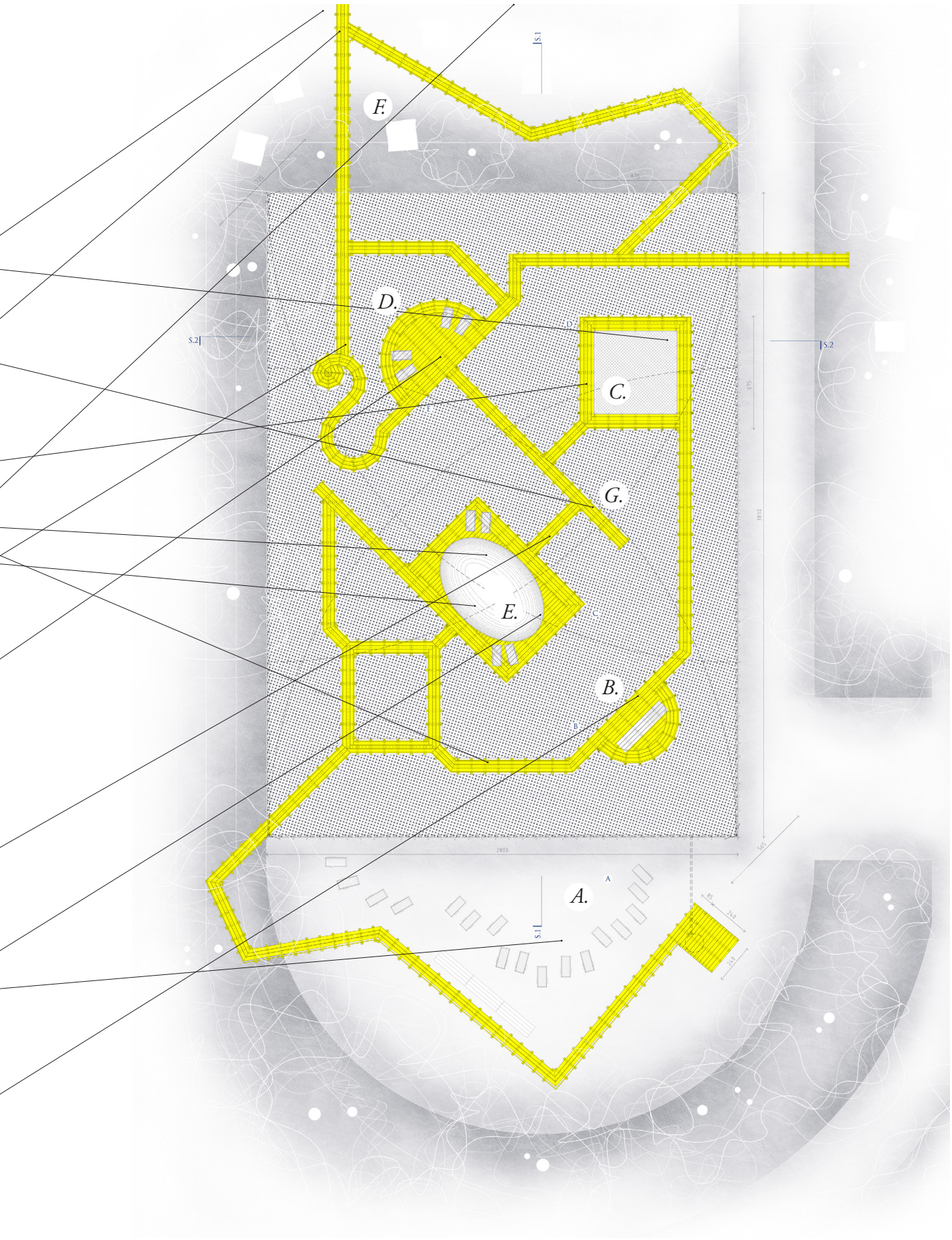
21.04 hrs

21.30 hrs



Figs. 4.32 A Day In *'The Garden of Forking Paths'*
Different activities tracked at different times of the day, indicating the position of their occurrence.

discovery

curtains

event

structures

food

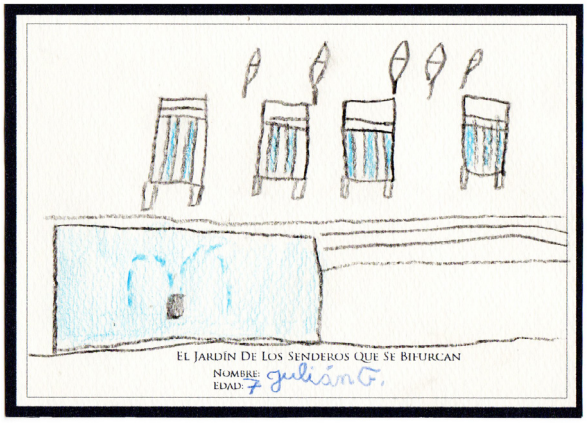
Fig 4.33 Users Photographs

Searching the web for photographs taken by visitors and uploaded using Instagram, allows to register multiple and more personal views and experiences of the installation.

Fig 4.34 Users' Photographs
The photographs are classified under different tags, which hints at different themes and subjects of interest.

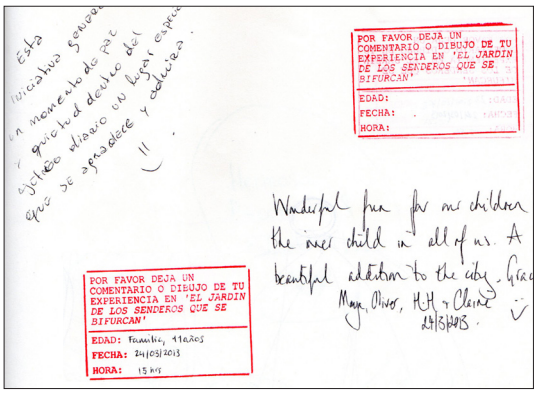
Fig 4.35 Children's Postcards

A drawing workshop for children gathered information about how they perceive and experience the spaces inside the installation. They were given a blank postcard and were asked to draw their favourite part of the project.
More examples of this workshop's drawings in appendix IV.



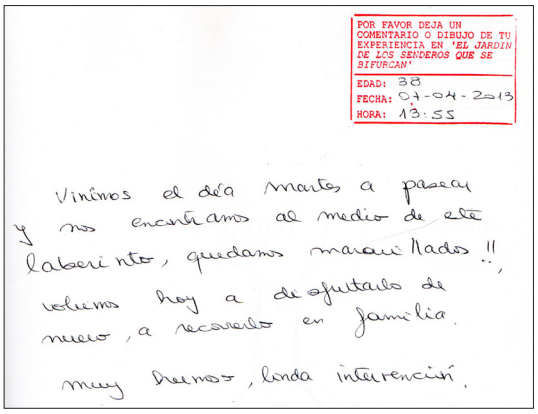
4.36 Children's Postcards

Some of them draw a sort of plan, where the experience of walking the pathway is certainly what interests them. Others, are more focused on the different spaces or atmospheres they discover in the project, while many of them, focus their attention on the vegetal properties of the maze - the corn - which seems to catch their attention.

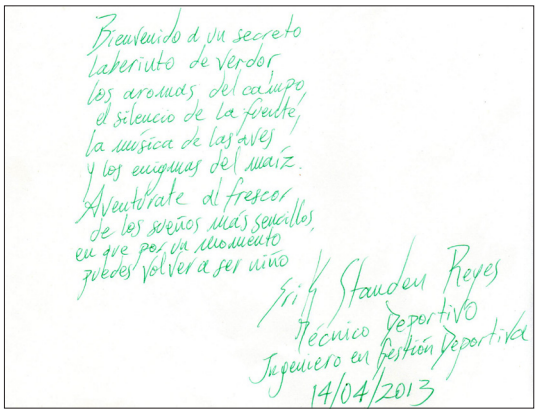


This initiative creates a moment of peace and quietness in the middle of the daily rush, which we admire and are grateful for.

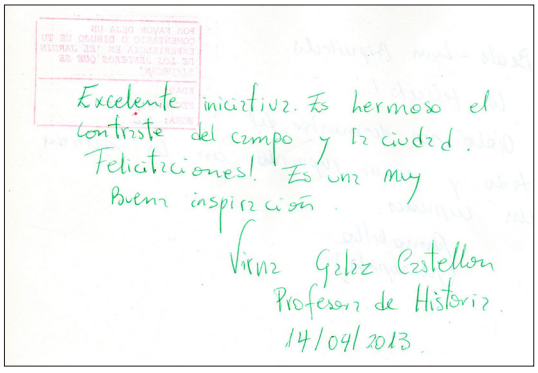
Wonderful fun for my children the inner child in all of us. A beautiful addition to the City. Thanks



We came on Tuesday for a stroll and found ourselves in the middle of this Labyrinth, we left amazed!!
We came back today to enjoy it again, to walk in it together with the family.
Very beautiful, nice intervention.



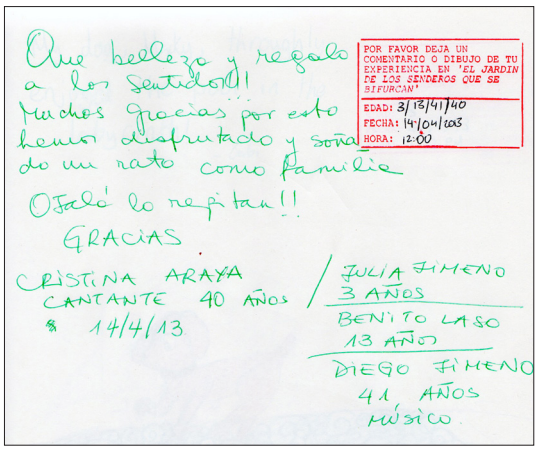
Welcome to a secret true labyrinth, the countryside scents, the silence of the pond, of birds and enigmatic corn. Enjoy yourself in the freshness of the simplest dreams, where for a moment you can become a child again.



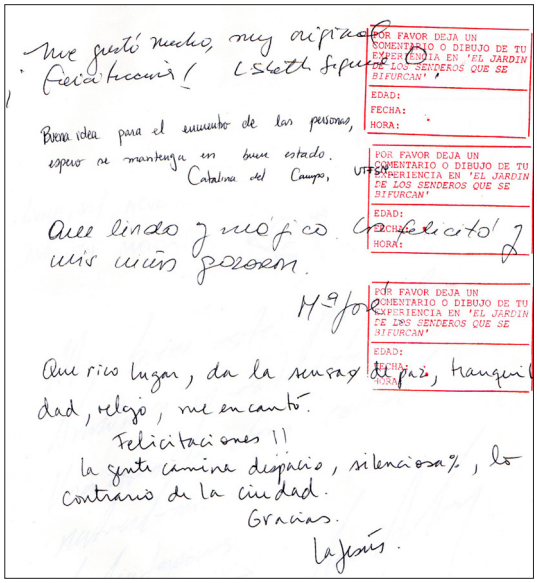
Great initiative. The contrast between the city and the countryside is excellent. Congratulations! It is a great inspiration.

Fig 4.37 Visitors' Book

While the installation lasted, there was a visitors' book available for the public to leave their comments or impressions. They were asked to draw or write about their experience of 'The Garden of Forking Paths'.
More commentaries from the visitors' book in appendix V.



What a beauty and gift to the senses!!!
Thank you very much for all this.
For a while, we enjoyed ourselves and dreamt as a family.
We hope you repeat it!!
Thank you.

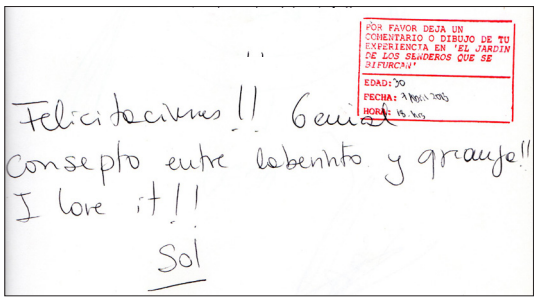


I liked it very much, very original.
Congratulations!

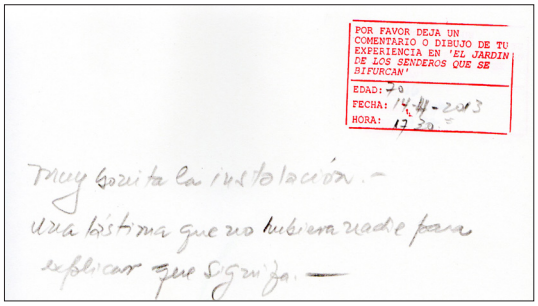
Good idea for chance encounters.
I hope it keeps in good shape.

Very nice and magical.
Congratulations! My kids loved it.

What a nice place, it gives the sensation of peace, quietness, relaxation, loved it.
Congratulations!!
People walk slowly, quietly, the opposite to what happens in the city,
Thanks



Congratulations! Great concept, between maze and farm!
I love it!



Very nice installation.
A shame no one was here to explain what it means.

4.38 Visitors' Book

By evaluating comments left in the book, it is possible to confirm that the project promotes an ambiguity of context, where it is regarded both as landscape and architecture. Other visitors support the aim that the project should provide a space for slowness and quietness, contrasting with the rush of the city.

The Garden of Forking Paths: Evaluation and Conclusions

In order to fully evaluate and understand the impact of this last project, it is analyzed through three different categories: Socio-cultural, Functional, and Urban.

Sociocultural

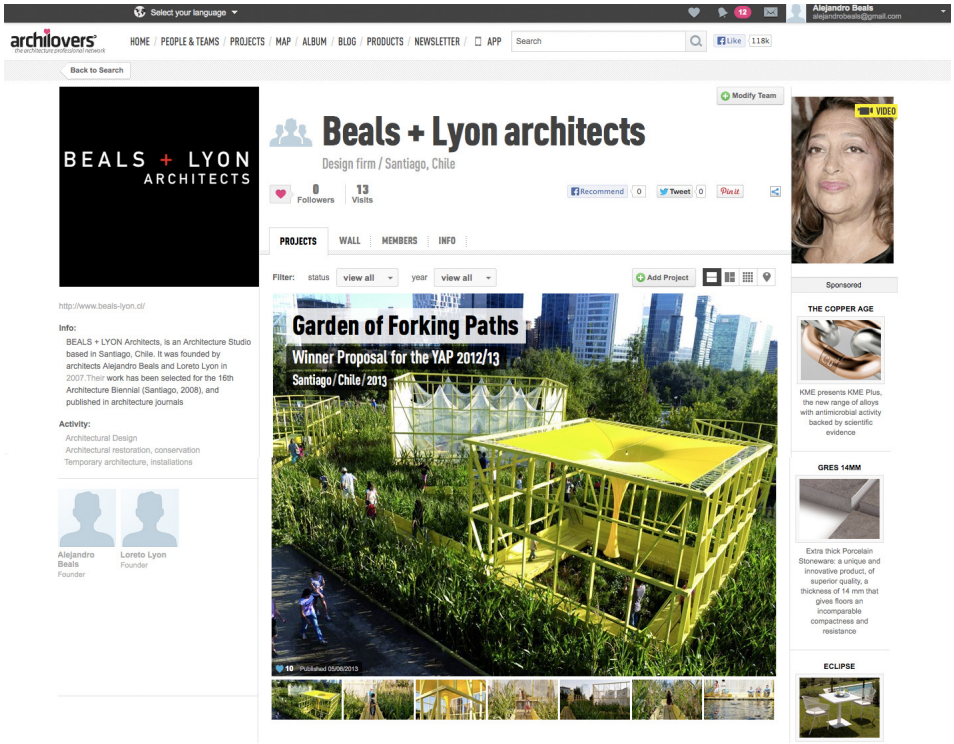
Urban spatial intervention generate possibilities, it stimulates actions and reactions. It enables the discovery of new potentials and new needs. It is in such ways and within such places, that city life reveals its promise of freedom (Stevens, 2007).

During the time the installation was on site, people realized about the contrast between this proposal and other programmatic equipment within the park, unfortunately more profit-oriented. Its playful quality supported alternative behaviours and new experiences, all of which generated new possibilities of occupation. People related in a different way not only to the park, but also to each other. It is possible to conclude that the project was effective in the production and prompting of new social relationships between people, unexpected chance encounters and dialogues. Also, it awakened new needs for this kind of playful installation in public space

Functional

In and around the project, people were able to shape their own experiences. By proposing different and varied spatial conditions without prescribing or limiting the result, they could behave freely and unpredictably. The sheer variety of experiences is reflected on the different media produced during the installation (drawings, visitor's book, photographs, etc).

Just a few meters from the project's former site, the council recently built a skate park and a thematic garden, both open to the public. It is hard to tell whether "The Garden of Forking Paths" detonated such alternative occupations of public space, but certainly, we are sure at least that it started a debate about - and reaction against - the relentless privatization of this and other parks in the city, about how they are used and how they should be used.



4.39 Press Cuttings

The project has been featured on different internet sites, which emphasizes the ambiguous condition of the project, regarded both as an architectural and landscape intervention.

Urban

The city is not fixed, but in constant flux and transformation. The power which a setting provides to relate to other people and the city itself, to signify or to act is complex and never guaranteed (Stevens, 2007). In the middle of an intense, fast and at moment chaotic urban context, 'The Garden of Forking Paths' is an invitation to slow down the frenetic rhythm of urban life, where what is lacking is really space and time 'in between', in what has become an imperative space for production in modern society (Petit, 2010). It allowed people to have new experiences and to forget, even for a short time, the rush of the surrounding city. Or at least, to feel it and look at it differently:

> *It feels like being in the middle of a very concentrated piece of nature, without losing sight of the tall buildings and the surrounding context. The truth is that here you don't forget where you are. The emotion arises when you realize that in every part of this labyrinth there is a continuous dialogue between the corn plantation, the yellow structure, and the big buildings around. This work takes the city we know, and makes it appear in an unexpected and different way.*
>
> (Bergdoll, 2013)

Despite the scale and temporary nature of this project, it allowed visitors to perceive and act in the city differently, which certainly was its greatest achievement. A new urban space was revealed, and by the promotion of different kinds of ambiguity, its potential for public use explored.

A 16 CULTURA EL MERCURIO DOMINGO 30 DE DICIEMBRE DE 2012

LOS TRABAJOS COMENZARON ESTA SEMANA:

Un laberinto como el del Palacio de Versalles se instalará en Santiago

"El jardín de los senderos que se bifurcan", de los arquitectos Alejandro Beals y Loreto Lyon, es la tercera y la más compleja intervención del Young Architects Program (YAP) en Chile. Estará lista el 7 de marzo, en el Parque Araucano.

DANIELA SILVA ASTORGA

Los caminantes sentirán que el trigo roza sus manos. Olerán el romero del campo aunque estén en la ciudad, y oirán a músicos tocando, a niños divirtiéndose y a pájaros cantando. Pero lejos. Y por más que intenten saber de dónde vienen esos sonidos, les será difícil, porque pasearán por un laberinto vegetal de corredores angostos, inspirado en un texto de Jorge Luis Borges y en los parques del Palacio de Versalles, diseñados por André Le Nôtre. Así pensaron los arquitectos chilenos Alejandro Beals y Loreto Lyon su intervención "El jardín de los senderos que se bifurcan", ganadora de la tercera versión del concurso Young Architects Program (YAP), que aquí se realiza en alianza con el MoMA de Nueva York, bajo la dirección de Jeannette Plaut y Marcelo Sarovic, de la oficina Constructo.

La obra se levantará en el Parque Araucano de Las Condes. Beals y Lyon intervendrán la esquina sur-poniente, sobre una pequeña colina y junto a varias especies de árboles. Y aunque "El jardín de los senderos..." estará abierto desde el 7 de marzo, los trabajos comenzaron esta semana. Lo primero, construir el recorrido del laberinto. Usarán más de setecientos tablones de andamio en desuso y terminaciones simples, para cien metros lineales fieles al trazado de Le Nôtre, pero hechos a escala, que tendrán solo 90 centímetros de ancho (para que la caminata sea solitaria). De tanto en tanto, el camino estrecho se dividirá y llegará a espacios más amplios. Uno dedicado al agua. Otro, al sonido de los pájaros. Y un tercero para reposar sobre cien plantas aromáticas.

Cuando esa estructura de madera esté lista, se plantarán los quince mil choclos que formarán un laberinto dorado de dos metros de alto. "Nos detuvimos en los laberintos porque crean un interior dentro de un exterior, y necesitábamos eso para abstraer al público de todo lo que lo rodea en la ciudad", dice Lyon. Y Beals agrega: "La pausa que ofrece el parque hace que todos los sentidos funcionen al recorrer la intervención. Será una experiencia sensorial".

Este proyecto presenta... varios planos de experiencia. "Por un lado, instala preguntas sobre ciudad, naturaleza, y naturaleza construida (parque). Por otro, una mecanismos del romanticismo, donde el circuito, paseo y cambio de velocidad invitan a entrar en una dinámica diferente. Entre ambas lecturas, esta obra se presenta con una sencillez material y una impecable resolución conceptual", apuntan Jeannette Plaut y Marcelo Sarovic.

Esta maqueta muestra el trazado del laberinto, que imita el que hizo André Le Nôtre para el Palacio de Versalles.

Loreto Lyon y Alejandro Beals comenzaron a trabajar como firma en 2007.

LA AVENTURA BORGIANA

Alejandro Beals y Loreto Lyon reafirman que esta intervención se aleja de las anteriores de YAP y de las que se han hecho, por ejemplo, en el MoMA PS1 de Nueva York. "El jardín de los senderos..." no es un proyecto impresionante visualmente. Ni de estructuras mecánicas o complejas. Al contrario, se trata de una obra rústica y con varias capas, que se percibe y entiende sólo cuando se ha recorrido. Por eso, según Lyon, se inspiraron en el texto de Borges: "Esta obra tiene una narrativa detrás. Cuando la presentamos al concurso, más que mostrar plantas y planos, hablamos sobre cómo sería la experiencia en ella".

Caminar por "El jardín de los senderos..." será distinto mientras vaya creciendo el maíz. También dependerá de la hora, la cantidad de gente que lo recorra, la conexión que cada uno tenga con el espacio, y de los cañones de riego agrícola de sus extremos, porque cuando funcionen, comunicará a llover sorpresivamente dentro de laberinto, aunque esté soleado.

Y, como en las otras versiones de YAP, los sábados se realizarán intervenciones audiovisuales en la entrada. El día de la inauguración habrá músicos vivo después, puntos donde, dentro del laberinto, hará instrumentistas tocando. "Imagino incluso a hombres y mujeres vestidos de época, como una especie de fantasmas que recorren el lugar. Queremos que sea una experiencia surrealista o mágica", concluye Alejandro Beals.

RUTA DE LOS TALENTOS JÓVENES

The Young Architects Program (YAP), que nació en el MoMA de Nueva York, se replicó en nuestro país hace tres años y después llegó al Museo MAXXI de Roma y al Museo de Arte Moderno de Turquía. Su fin es convocar a jóvenes talentos para que, a través de la arquitectura, intervengan un espacio de esos edificios o, en el caso chileno, de la capital, durante el verano. Deben ser proyectos cercanos al público, que se activen con su presencia.

En el espacio de música de "El jardín de los senderos que se bifurcan" habrá pájaros, que llegarán naturalmente a varias jaulas, y músicos tocando en vivo.

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Santiago

LA MIRADA

Sigue el camino amarillo

Foto: Rodrigo Gallardo

Los arquitectos Alejandro Beals y Loreto Lyon ilustraron en el Parque Araucano un laberinto de los senderos gracias a una plantación de choclos. Ahí hasta los más pequeños descubren con sorpresa inofensas animales y ambientes. La trama vegetal verde alza la ciudad y fomenta la percepción. La plantación de maíz es marcada por pasarelas con tablones de andamio reciclados. Toda la estructura se pinta de color amarillo, como el camino de El mago de Oz, para que contraste con el verde predominante en el paisaje. Su trazado cita la geometría del laberinto de Versalles, pero deformada y adaptada. "El jardín de los senderos que se bifurcan" es el nombre de esta singular instalación.

A 22 CULTURA

PEDRO GADANHO, CURADOR DEL MOMA:

"La arquitectura chilena es una de las que tienen más atención en el mundo"

Visitó Santiago como jurado de Young Architects Program (YAP) que en Chile dirige Constructo. Aprovechó de anunciar qué proyecto intervendrá nuestra ciudad el próximo verano, y habló de arquitectura local y de su gestión museal.

DANIELA SILVA ASTORGA

La vida la cambió completamente en enero de este año. Antes de ser designado curador de arquitectura contemporánea del Museum of Modern Art (MoMA), de Nueva York, el arquitecto portugués Pedro Gadanho (Lisboa, 1965) trabajaba como *freelancer*: hacía clases tres veces por semana, investigaba, escribía críticas, diseñaba edificios y estaba cerca de su familia. Y, seguramente, en sus planes más próximos no figuraba volar a Santiago. Pero estar a la cabeza del museo estadounidense le significó, entre varias cosas, recibir un llamado de la oficina chilena de arquitectos Constructo, que dirigen Jeannette Plaut y Marcelo Sarovic. Gadanho debía venir como jurado de la tercera edición de YAP_Constructo. Un programa que se desarrolla en alianza con el MoMA, su sede PS1 y el Museo MAXXI de Roma, para que jóvenes hagan intervenciones arquitectónicas en espacios urbanos o recintos culturales de la capital.

"En la primera vez que vengo a Santiago, y me encanta. Se siente la presencia de un patrimonio muy rico. Espero que se sea destruido para dar origen a nuevas construcciones, sino que mantenido y reciclado. En el centro de la ciudad se aprecia una coherencia. De hecho, me he sentido en una ciudad europea, más que sudamericana. Vengo de Bogotá y noto una diferencia colosal", comenta Gadanho.

—Ya que vino como jurado de YAP, ¿nos adelanta qué proyecto se eligió?

"Claro. Elegimos 'El jardín de los senderos que se bifurcan', de Alejandro Beals y Loreto Lyon (Beals + Lyon Arquitectos). Es un proyecto que intervendrá un parque, invocando experiencias de la infancia, como andar por los campos de maíz, con referencias románticas del paisaje inglés y los laberintos. Lo escogimos por su originalidad y capacidad de responder a las características locales. También, porque tiene algo lúdico, y en YAP es muy importante hacer que a la gente le guste la arquitectura por su experiencia dentro de la intervención. Y además tiene un gran potencial de desarrollo".

Una proyección de "El jardín de los senderos que se bifurcan", la intervención que Beals + Lyon Arquitectos realizará en el parque de Santiago durante el verano de 2013.

—¿Se evidenció entre los finalistas un sello nacional?

"No notó una tendencia que permitiera separarlos. Es que la arquitectura que se produce aquí participa absolutamente del discurso internacional en temas, lenguajes y materiales son muy variados, y eso demuestra que la arquitectura chilena está pasando por un buen momento. Los proyectos que revisamos son coherentes y tienen una gran investigación detrás".

—¿Chile es interesante para mirar?

"Por supuesto. Tal vez muchos no lo sepan, pero Chile es una de las arquitecturas contemporáneas en una de las que tienen más atención en el mundo: por que, junto a Japón, Suiza, Portugal y España, entre otros, forma un grupo de países de producción muy reconocida y bien calificada".

—Desde su mirada de docente, ¿qué desafíos tienen los jóvenes arquitectos?

"Existe uno muy importante en América Latina: la responsabilidad social y ecológica, que en Estados Unidos se conoce como 'arquitectura humanitaria'. Allí hay profesionales que ofrecen servicios en situaciones de pobreza extrema o de catástrofes naturales. Creo que desarrollar eso es clave en la región, porque existen países latinos que están teniendo un alto nivel de desarrollo, y cuentan con muchos recursos, pero aún presentan situaciones de desigualdad muy fuertes. Como la sociedad sólo podrá crecer si se resuelven esos problemas, los alumnos y jóvenes arquitectos deben acreditar que pueden hacer, en esos casos, una arquitectura experimental que trabaje con las condiciones locales y con la comunidad. Ya no es sólo hacer casas bonitas".

—¿Qué impresión tiene del trabajo de Alejandro Aravena y Elemental?

"Esa organización ha hecho un trabajo importante al generar la idea de una construcción social adaptable que se puede usar como modelo. Eso es muy reconocido. Pero no puede ser sólo una gota. Debe existir una actitud más diversa y en condiciones aún más extremas, porque Elemental consigue dinero para construir. Yo hablo de que los arquitectos, como lo hacen los doctores, vayan a una situación de pobreza y descubran que pueden hacer mejorías".

EN EL MOMA

El museo neoyorquino fue el primero que creó un departamento dedicado exclusivamente a la arquitectura. Y a través de su colección y de sucesivas exposiciones pasó en el protagonismo a la hora de definir tendencias desde sus inicios, en los años 30. Ahora, Pedro Gadanho quiere, además de trabajar con ese patrimonio genético del MoMA, que la institución identifique corrientes, modificaciones de sensibilidad en el mundo de la arquitectura. "Eso es muy importante para mí. Tal vez en los últimos años se han mostrado exhibiciones muy relevantes, pero que develaban cosas ya establecidas. Para mí la curatoría es más interesante si apunta hacia lo que va a ocurrir, en vez de legitimar lo hecho", dice.

A 16 CULTURA EL MERCURIO SÁBADO 9 DE MARZO DE 2013

Santiago tiene un laberinto de choclo para viajar por el tiempo y el espacio

DANIELA SILVA ASTORGA

"El jardín de los senderos que se bifurcan", de Beals + Lyon Arquitectos, se puede recorrer desde hoy en el Parque Araucano. Es otra intervención del YAP_Constructo, un programa para talentos jóvenes que se desarrolla junto al MoMA. Aquí habla, entre otros, Barry Bergdoll, curador jefe de arquitectura y diseño del museo neoyorquino.

Hoy que perderse. Sin hacerlo es imposible saber de dónde viene esa música de violines y cello. Ni el sonido del agua. Ni oler aroma surfi a hierba, que se percibe incluso antes de entrar al laberinto y de sentirse como recorriendo el campo o, a la vez, un jardín muy cuidado. No de este siglo, sino del XVIII.

Al caminar por más de trescientos metros de senderos amarillos —hechos con tablones de andamio en desuso— y entre las quince mil plantas de choclo que forman "El jardín de los senderos que se bifurcan", a ratos se olvida que se está dentro del Parque Araucano. Van apareciendo una pileta, un sector de plantas aromáticas y otro de sillas para descansar, además de una zona con jaulas de pájaros. Allí, habrá presentaciones artísticas algunos sábados de marzo y abril.

Este recorrido fantástico, inspirado en un texto de Borges y en los parques del Palacio de Versalles, consagró a los arquitectos Loreto Lyon y Alejandro Beals como ganadores del concurso YAP_Constructo 2012. Lo organizan, aquí, Jeannette Plaut y Marcelo Sarovic. Siempre en alianza con el Young Architects Program (YAP) del MoMA, convocan a jóvenes para que intervengan un punto de la ciudad.

"Esta es una de las más sorprendentes instalaciones que he visto en más siete años de trabajo con el YAP", asegura Barry Bergdoll, curador jefe de arquitectura y diseño del MoMA, al recorrerla por primera vez. Y que el diga eso no es menor: el programa ya va en su decimocuarta versión, y después de Chile debutó en Roma. "Cuando veo algo así, pienso: ¿cómo se contacto aún puede sorprenderme? Eso es muy esperanzador y emocionante", agrega Bergdoll.

Caminar por esta obra —que los niños disfrutan como si fuera juego— será disfrutado con el paso del tiempo. Hoy, las plantas de choclo aman un laberinto que, a veces, permite el paso de rayos de sol y ver rincones del parque. Más adelante, cuando crezca la vegetación, el camino será mucho más encajonado. Y misterioso. "Visto así —dicen Jeannette Plaut y Marcelo Sarovic— pensamos en una forma sofisticada de romanticismo rural. Esta intervención se sitúa de manera contemporánea en un área donde confluyen la arquitectura, el paisajismo y el arte".

Es una obra que invita a calentar el ritmo. A tener una experiencia sensorial, olvidarse un poco de la ciudad o, al menos, sentirla y mirarla de forma distinta. Lograr esa abstracción consciente era uno de los mayores desafíos del proyecto. "Al inicio lo sentíamos como un tema demasiado sensorial. Pero, al final, logramos construir las atmósferas y lugares que imaginamos. Hay, esta intervención tiene una gran capacidad evocativa, trajo un trozo de campo al medio de la ciudad", afirma Alejandro Beals.

Para Bergdoll, quien vino por tercera vez a Santiago y considera que la joven arquitectura chilena pasa por un momento dorado, recorrer "El jardín de los senderos..." lo hizo sentirse como en un pequeño Central Park: "Es como estar en el medio de una naturaleza muy concentrada, sin dejar de ver los rascacielos y el contexto. La verdad es que aquí uno no se olvida del lugar donde está. La emoción aparece, más bien, al ver que en cada parte de este laberinto existe un diálogo entre el choclo, los pabellones amarillos y los grandes edificios. Hay una vista en la que estas plantas se mimetizan con los cerros lejanos de la cordillera. Este trabajo toma la ciudad que conocen y... ¡la trae de vuelta de una forma sorprendente!".

Así se ve desde afuera el laberinto de "El jardín de los senderos que se bifurcan". Hoy abrirá a público, con una puesta en escena audiovisual a cargo de Andrés Ureta (comienza a las 15:30 horas). En marzo y abril, varios sábados estarán dedicados a intervenciones artísticas y audiovisuales. En www.constructo.cl estará el programa.

Junto a la pileta hay sillas playeras y una tela blanca da algo de sombra.

Barry Bergdoll.

EL PRIMER PASEO DEL PÚBLICO POR ESTA OBRA

JORGE ZURITA
Empresario (60)

"El jardín de los senderos que se bifurcan' es una intervención bien novedosa y bastante europea. Es un gran aporte para la cultura nacional; sin embargo, creo que el público chileno no está preparado para este tipo de obras".

CAMILA MOLLETO
12 años

"He tenido experiencias de este tipo en otras intervenciones. Pero ninguna ha sido tan entretenida como esta laberinto de choclos. Lo que más me gusta de él fueron los lugares donde hay música y plantas aromáticas. A veces me sentía como en el campo".

FELIPE GORDO
Constructor civil (57)

"Aquí entras a una especie de selva de plantas de choclo y la sensación de reloj es instantánea. Uno se olvida del ambiente rústico y mundanal de la ciudad. Y, por supuesto, que la música es una excelente compañía para ese proceso".

NICOLA BORREGAARD
Economista ambiental (46)

"Esta obra realmente sorprende. Es un lugar de silencio e introspección. Me parece fantástico que en Santiago existan proyectos así".

JAZZ NORUEGO EN SANTIAGO

Saxofonista Frode Gjerstad da conciertos

Tres presentaciones en escenarios capitalinos tiene agendadas el saxofonista alto y clarinetista noruego de jazz Forde Gjerstad, junto al trío que completan Jon Rune Strøm (contrabajo) y Paal Nilssen-Love (batería). Esta noche actúa en Piso 3 (Alférez Real 1083, 21:00 horas), con los improvisadores chilenos Ramiro Molina (guitarra) y Alejandro Rivas (saxofón). El lunes actúa en el Campus Bellavista de Projazz (19:00 horas), y el martes lo hará en el club Thelonious (21:00).

KATTERINE GUERRA, 21 AÑOS, DE VALDIVIA:

Alumna de Verónica Villarroel **va a Juilliard**

Tras pasar por un riguroso proceso de audiciones en el que participaron 200 postulantes de todo el mundo, la soprano valdiviana Katterine Guerra se convirtió en la única cantante latinoamericana seleccionada para estudiar en la prestigiosa Juilliard School de Nueva York. Alumna de Maribel Villarroel en la Academia de Verónica Villarroel, la joven de 21 años viajará en agosto a Estados Unidos para iniciar su Bachillerato en Música con mención en Canto Lírico por los próximos cuatro años.

HASTA EL 12 DE MAYO, EN LA BIBLIOTECA BRITÁNICA:

Exposición sobre la novela policial en Londres

La muestra "Asesinato en la biblioteca: de la A a la Z en la ficción de detectives", exhibe una selección, realizada por la Biblioteca Británica, de cincuenta novelas policiales y aspectos relacionados a ella. Agatha Christie es una de las pocas autoras destacadas, ya que la exposición se centra en personajes como Sherlock Holmes, o en conceptos como "pista" o "forense". Las obras de este género se popularizaron como pasatiempo de las personas que viajaban en tren a finales del siglo XIX.

Fig 4.40 Press Cuttings

For newspapers, the fact that the labyrinth borrows its shape from the one in Versailles is one of the things that intrigues the most. Also, the fact that people feel that the whole installation serves to discover and perceive the park in a different mood, slower and more relaxed.

Fig. 4.41 Discovering (Besomi, 2013)
Analogue Photograph

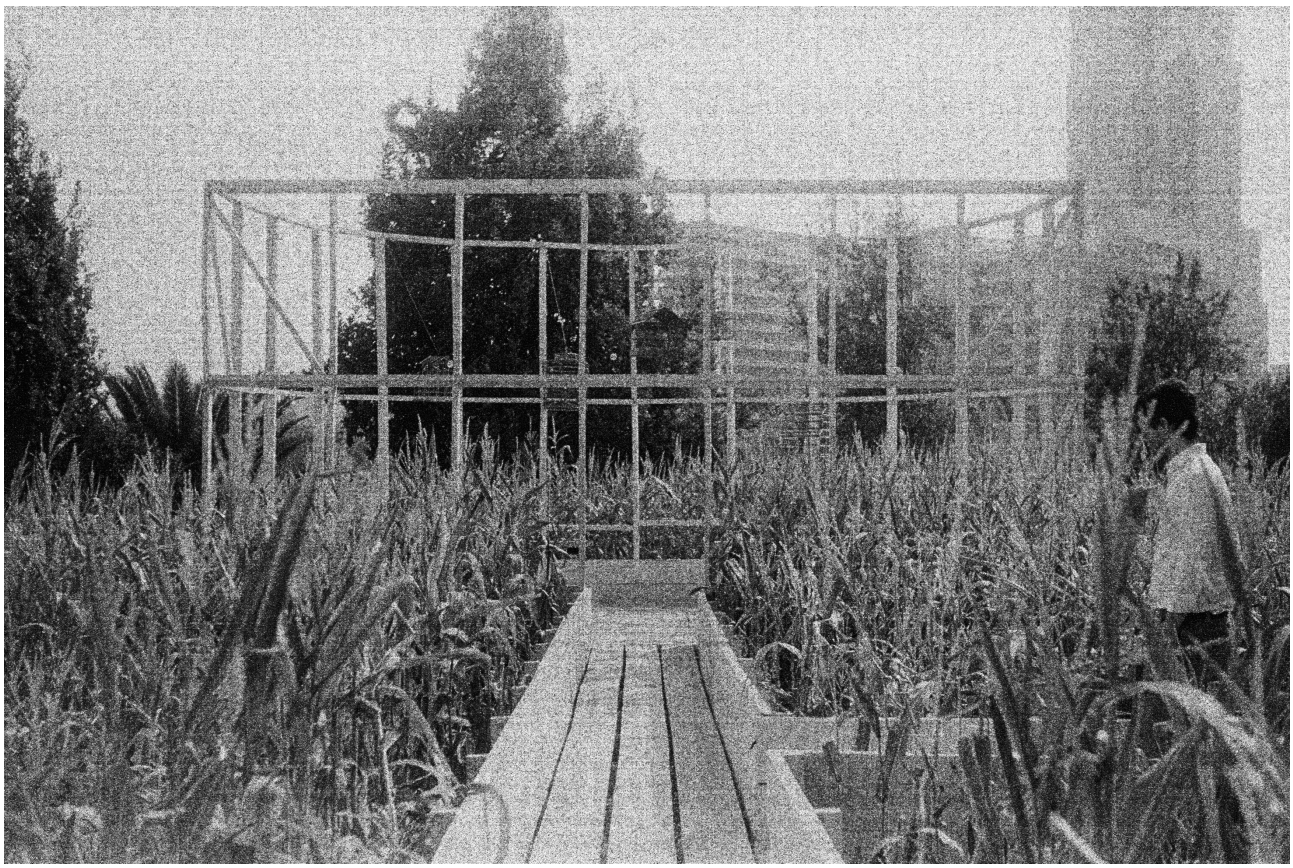

Fig. 4.42 Middle (Besomi, 2013)
Analogue Photograph

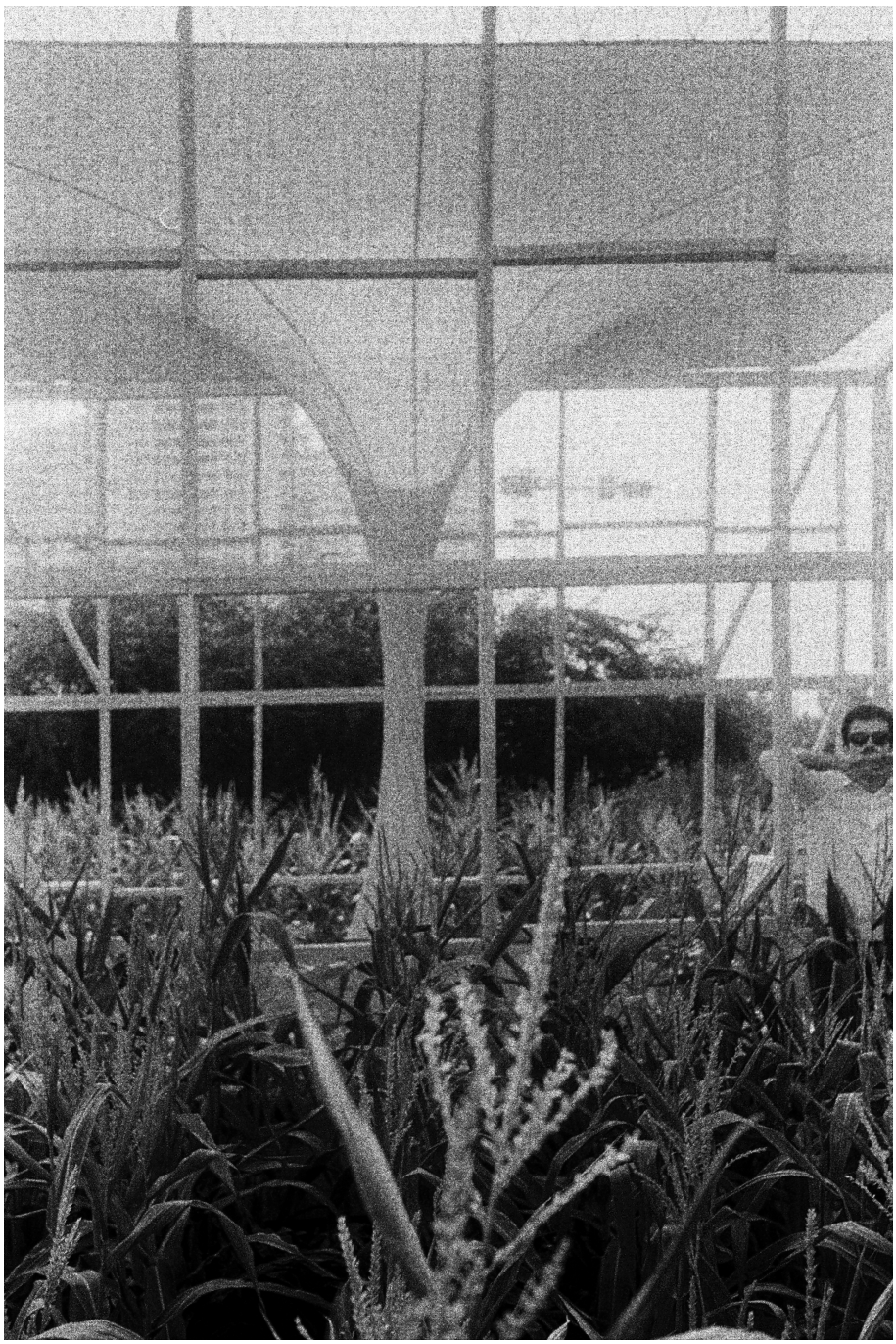

Fig. 4.43 Looking (Besomi, 2013)
Analogue Photograph

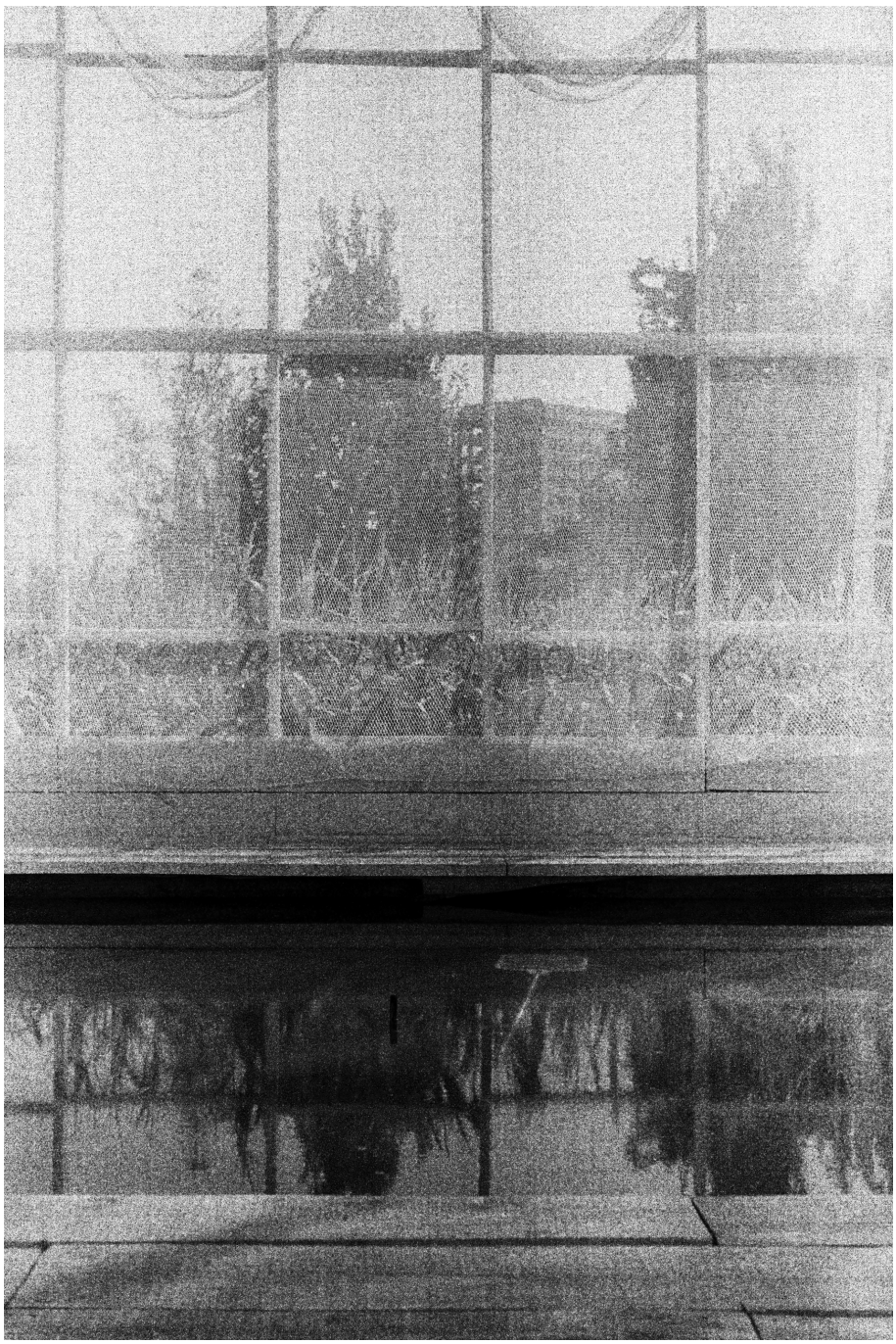

Fig. 4.44 Resting (Besomi, 2013)
Analogue Photograph

CONCLUSIONS

This research sees in less defined and vague boundaries an opportunity to provide a new understanding about what ambiguity means in architecture. It looks for strategies to create interpretative relationships not only in terms of how an architectural project looks - which implies the understanding of architecture as the production of isolated objects - but also in terms of space, perception and experience; of how architecture relates to the surrounding environment and how we relate to it. Blurriness in architecture can promote different kinds of ambiguity and shift the focus from the superficiality of the iconic, to the experience of space: if a building cannot be recognized as an object, it needs another type of understanding, different to the visual. Thus, an architecture with blurry boundaries is no longer perceived as an isolated object, but an environment that demands haptic perception and experience.

After finding out what types of Ambiguity can be defined in architecture (of Meaning, Programme and Context), the consecutive projects of this research moved on with the aim to discover strategies not only to recognize ambiguity, but also to design for it. They worked toward the definition of strategies to blur the boundaries at three different scales, with the purpose of creating three different types of ambiguity. However, as the whole project progressed, the focus was put on an Ambiguity of Context, because of the conviction that this type of ambiguity, characterized by less defined borders between a project and its context, between architecture and landscape (natural or man-made), could also promote also the other two types of ambiguity (ambiguity of meaning and ambiguity of programme).

However, and because of the nature of the investigation, its scope being underestimated at the beginning, the work on each type of ambiguity was focussed on a specific scale. Further work should consider the application of the already identified blurring strategies at each of the three scales and thus, create a wider spectrum of analysis. If methods and scale of representation were adequate when working on the scales that sought to create blurry borders between architecture and context, the use of a real built case study allowed us to tackle more accurately issues of perception and experience. Thus, the installation 'The Garden of Forking Paths' allowed participants to interact and act spontaneously. Their comments about their experience are used as an evaluating tool on the effectiveness and impact of the use of blurred boundaries in the creation of ambiguity in architecture.

When intervening in the city, blurriness and ambiguity appear as alternatives to interventions that seek predictability and control over public space. This new approach allows the creation of spaces open for new possibilities, interpretation and appropriation, in a society that is constantly changing and following unpredictable paths. It is not about finding solutions to a specific problem, but to offer new and alternative ways of dealing with a particular context.

'Blurring Boundaries' proposes new methods that are able to reduce the distance between the natural things and artificial things or between new interventions and a pre-existing landscape; to create a new environment that negates polarized and rigid hierarchies like interior-exterior, city-architecture or natural-manmade. It proposes a continuous reassessment of the borders of the project, environments that could extend indefinitely; an extension that is vague and ambiguous, creating the background for the unforeseen and unpredictable to happen. It is a way to end with the detachment and isolation between body and architecture, promoting haptic perception and experience in opposition to an architecture that is superficial and contemplative.

'Blurring Boundaries' can be understood as a toolbox to design for ambiguity in architecture. It does not intend to be definitive or conclusive, on the contrary, it is the beginning of a catalogue that will hopefully expand and also become more accurate through use. A set of strategies to be used, expanded and improved by others.

Just as it happened in visual arts, a quest for blurriness in architecture has begun: for those things that make a boundary remain indeterminate, diffuse and vague.

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APPENDIX

APPENDIX I

The following drawings correspond to the survey done in Chapter II, Strategies: 'Paper Clip Project'.

They are the result of on-site observation, and intend to show how possible spaces of intervention are currently used - or rather, under-used.

The survey was carried out in the neighbourhoods of Marylebone and Soho, both in Central London.

Each file contains pictures and drawings of the site, plus an analysis of the elements that prevent current occupation.

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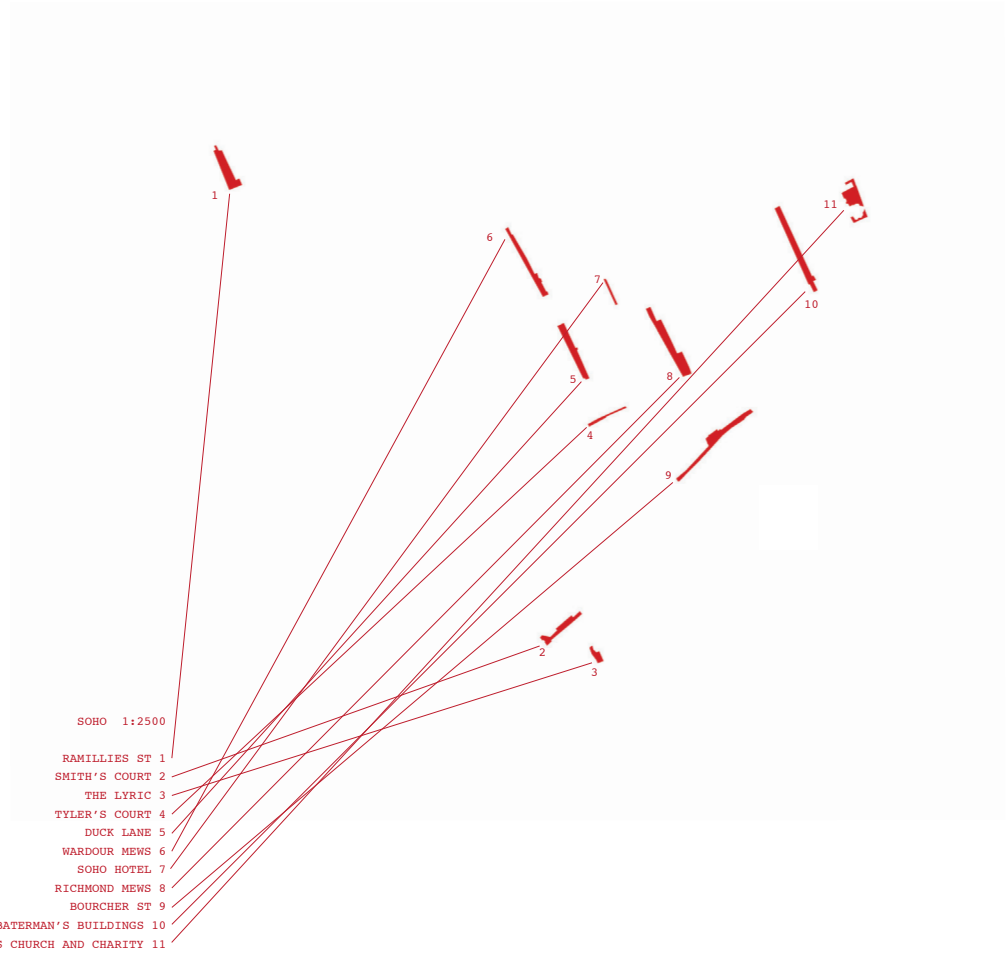
7

leftovers location map | SOHO



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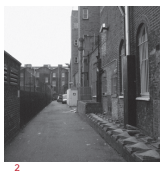
leftovers location map | SOHO

1



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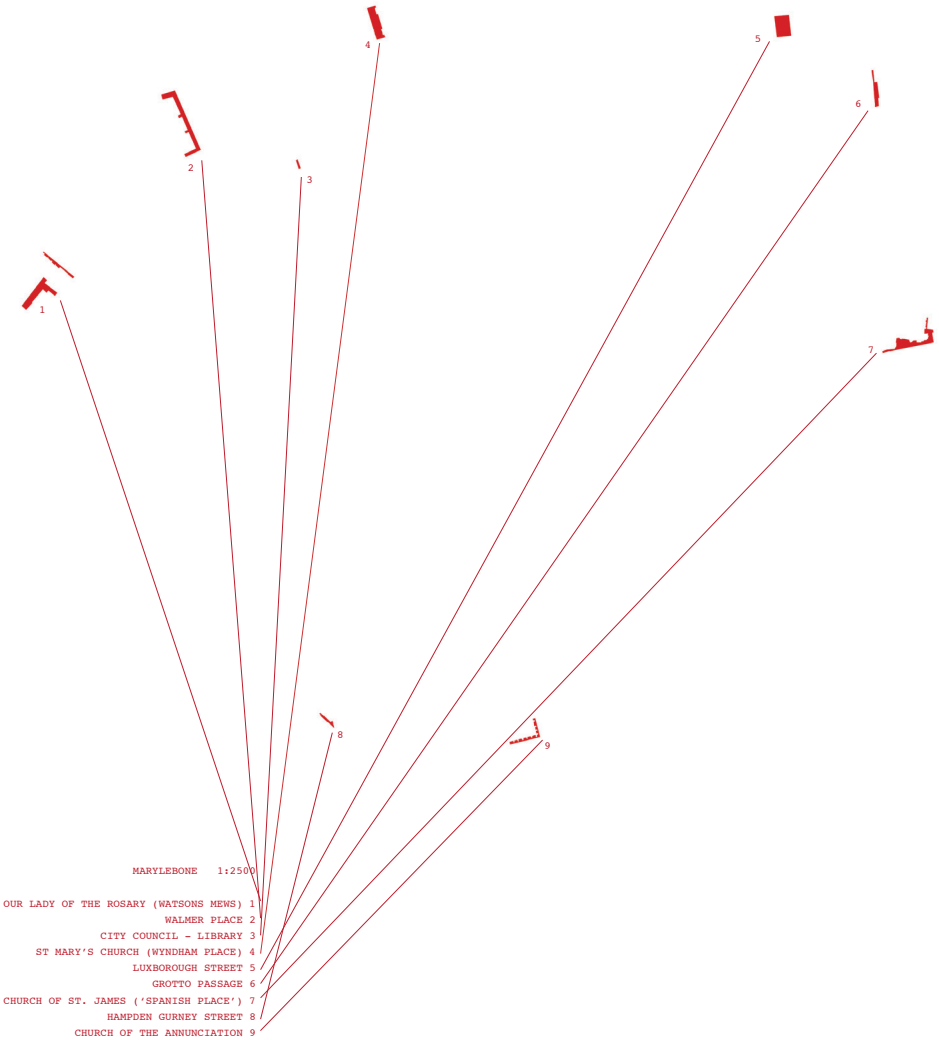
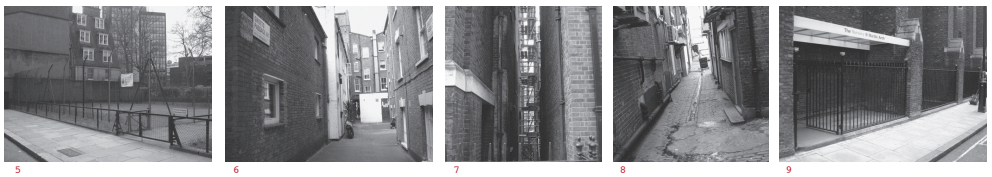
leftovers location map | MARYLEBONE





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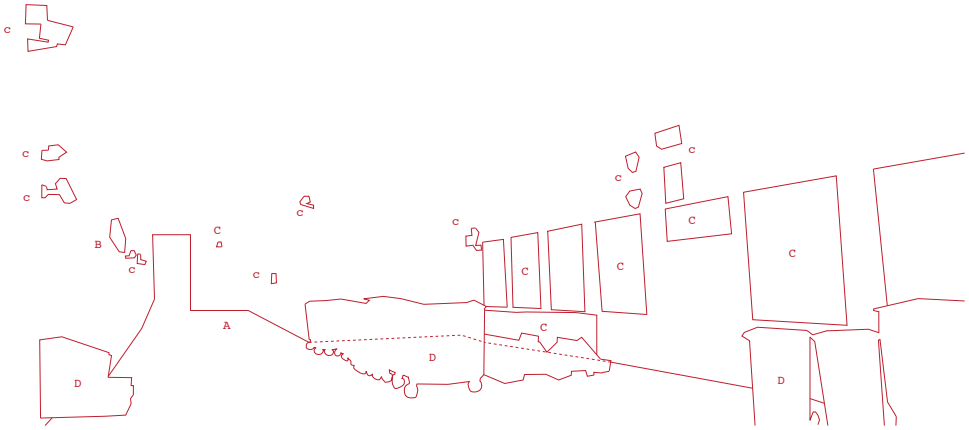
leftovers location map | MARYLEBONE



A. MORPHOLOGY
IRREGULAR GEOMETRY ■
ELONGATED SHAPE ■
RESTRICTED VISIBILITY ■

B. INFRASTRUCTURE
GUTTERS □
AC/VENTILATION EQUIPMENT ■

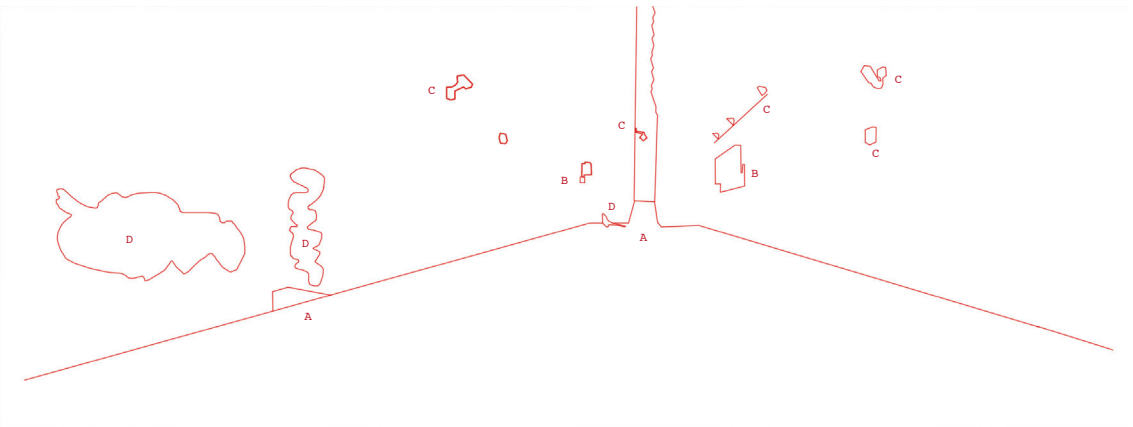
C. INHIBITORS
CCTV CAMERAS ■
SPOT LIGHTS ■
SIGNS ■
ALARMS ■
SECURITY GUARD □
RUGGED PAVEMENT □
WASHABLE SURFACES □
FENCES-PROTECTIONS ■

D. TRACES
LITTER ■
URINE-VOMIT □
GRAFFITI □

E. SPORADIC USERS
HOMELESS ■
SMOKERS ■
PROSTITUTES □
DRUNKS □

There are 8 CCTV to control the blind spots of the site, resulting from the irregular shape of the plan. Combined with IR spotlights and alarms, they try to persuade unwelcome users. Nevertheless, a homeless usually sleep in the remotest corner of the site.
Steel fences protect the windows in the most vulnerable area.
The site is used mostly as a service street, full of bins and garbage.

richmond mews | SOHO



A. MORPHOLOGY
IRREGULAR GEOMETRY ☐
ELONGATED SHAPE ■
RESTRICTED VISIBILITY ■

B. INFRAESTRUCTURE
GUTTERS ■
AC/VENTILATION EQUIPMENT ■

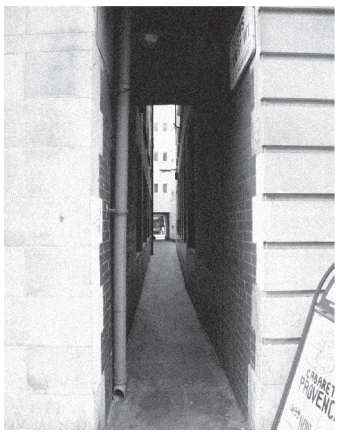
C. INHIBATORS
CCTV CAMERAS ■
SPOT LIGHTS ■
SIGNS ☐
ALARMS ■
SECURITY GUARD ■
RUGGED PAVEMENT ☐
WASHABLE SURFACES ☐
FENCES-PROTECTIONS ☐

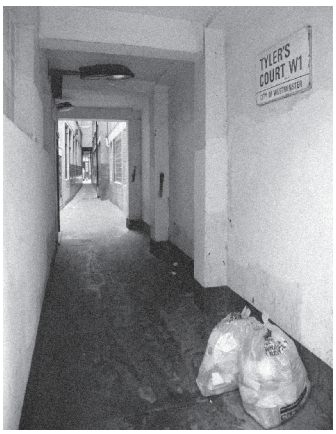
D. TRACES
LITTER ■
URINE-VOMIT ■
GRAFFITI ■

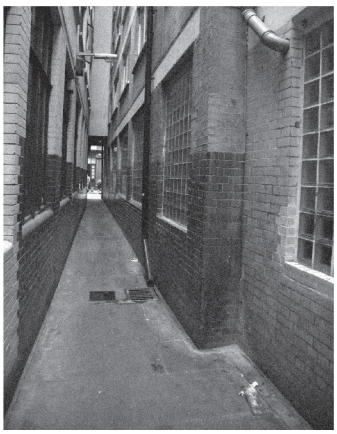
E. SPORADICAL USERS
HOMELESS ☐
SMOKERS ■
PROSTITUTES ■
DRUNKS ■

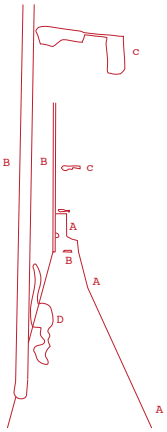
Even though the site is just besides Oxford Street, its limited visibility and restricted access transforms the place in a retreat away from the busyness of the pavement. An intensified presence of CCTV cameras and spot lights, makes evident that the place has become a hide-away for unwelcome users.
Its secluded condition and its proximity to Oxford Street are their problems, and their potentials as well.

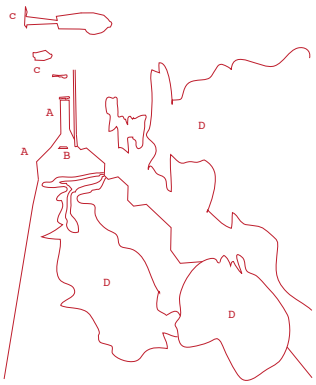
ramillies st | SOHO

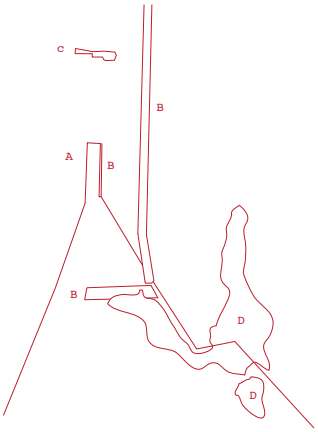












A. MORPHOLOGY
- IRREGULAR GEOMETRY ■
- ELONGATED SHAPE ■
- RESTRICTED VISIBILITY ■

B. INFRASTRUCTURE
- GUTTERS ■
- AC/VENTILATION EQUIPMENT ■

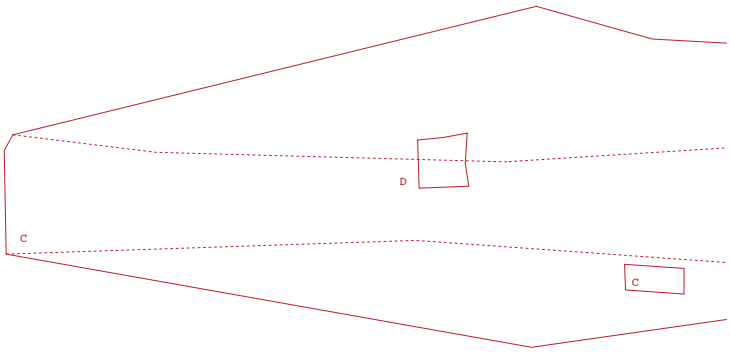
C. INHIBITORS
- CCTV CAMERAS ■
- SPOT LIGHTS ■
- SIGNS □
- ALARMS ■
- SECURITY GUARD ■
- RUGGED PAVEMENT □
- WASHABLE SURFACES ■
- FENCES-PROTECTIONS □

D. TRACES
- LITTER ■
- URINE-VOMIT ■
- GRAFFITI ■

E. SPORADIC USERS
- HOMELESS □
- SMOKERS □
- PROSTITUTES □
- DRUNKS ■

Tyler's Court experience a radical change throughout the day. During the day, it is used as a shortcut between one street and another. During the night it is used as an emergency stop, mostly by drunks wandering on the streets: vomit and urine is all over the place. Walls have been covered with ceramic tiles for easiest maintenance. An open improvised outdoor toilette, even in its materiality. Strong spotlights fail to prevent this condition.

tyler's court | SOHO



A. MORPHOLOGY
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- HOMELESS ☐
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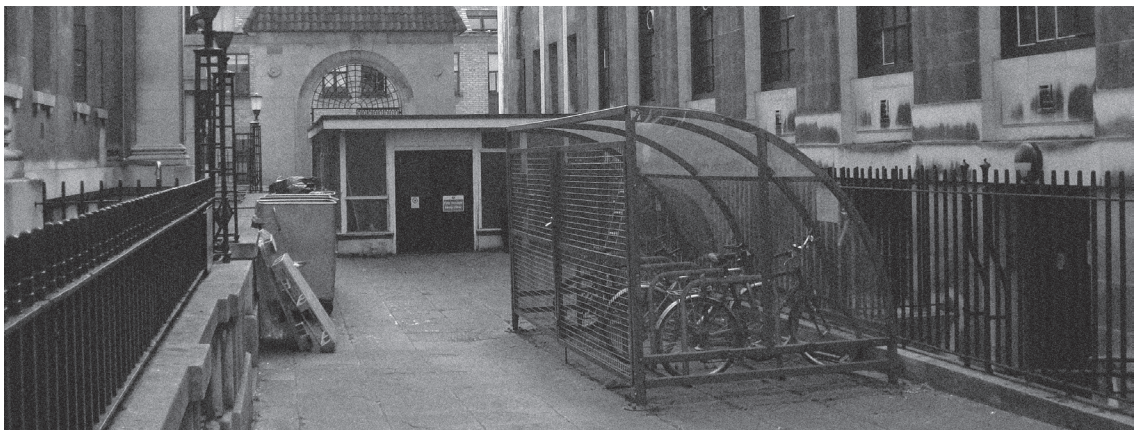
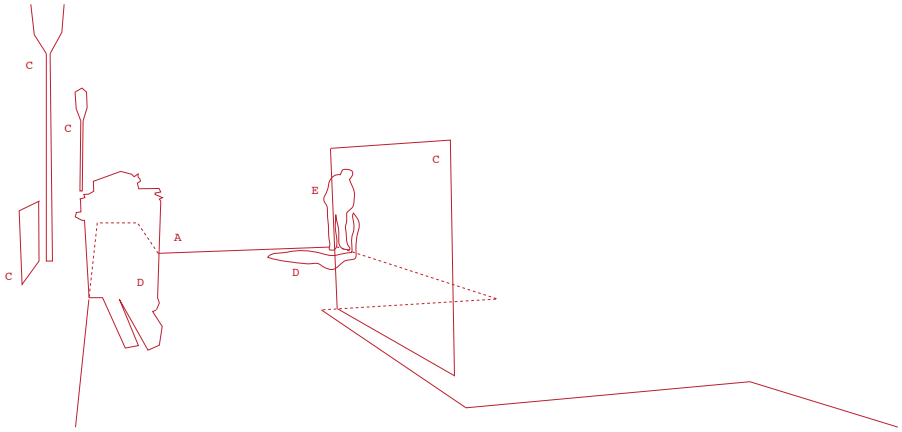
- PROSTITUTES ☐
- DRUNKS ☐

Even though the usual traces of overlooked spaces are not present, at the moment, this sports ground is not serving its purpose: it is neglected and apparently no one is taking care of it. The fence avoid its occupancy by potential nomad users or kids.
However, and as a sign announces, there is an interest to convert it into a communal space, rather than constructing it with new blocks of flats.

luxborough street | MARYLEBONE





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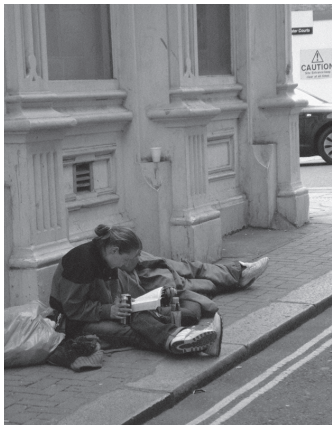
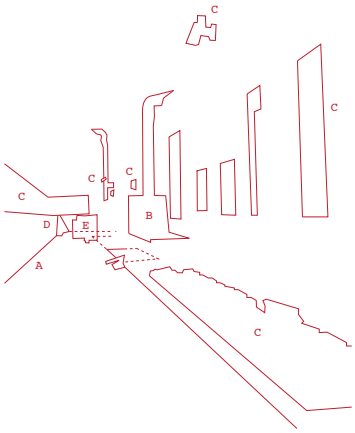
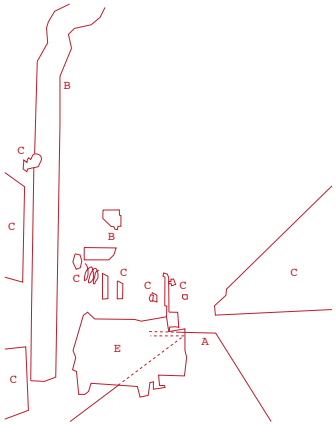
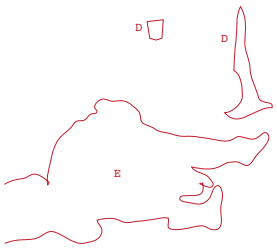
Despite of being between the buildings of the Council and Public Library of the borough of Westminster, this site is overlooked and used as a 'backyard'. During the day is left open, but at night it must be closed. Its shape and two constructions on the interior, leave several blind spots used by homeless as emergency toilette. This site's location has big potential due to its proximity to both public facilities.

city council-library | MARYLEBONE









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PROSTITUTES □
DRUNKS ■

This alley is just behind the West London Day Centre, the most important resource for homeless people and rough-sleepers in North Westminster, receiving an average of 80 visits a day. There is a higher concentration of CCTV cameras and fences. A special pavement avoid the settlement of rough-sleepers into one of the blind spots. It is also used as a retreat for having lucnch, or taking a nap.

walmer place | MARYLEBONE

APPENDIX II

The following files explain each of the experiments carried out in Chapter II, Strategies: 'Serpentine Pavilions Analysis and Intervention'.

They are the outcome of applying 5 different blurring strategies on 3 different case studies from the Serpentine Pavilions series. Together they constitute the architectural projects analyzed before in the comparative Matrix.

Each file reveals the steps and methods followed in each experiment, sketches are used to investigate the effect of one strategy on the pavilion under transformation and photographs of models document and interpret the project resulting from each intervention.

Blurring Strategy: Fragmenting

A strategy that creates a construction with no unitary, lineal or clear limits, but which is fragmented and dispersed. The total is made of smaller parts, which can be arranged in many ways, according to a particular site, use or intention.

SANAA's Pavilion. Experiment Description

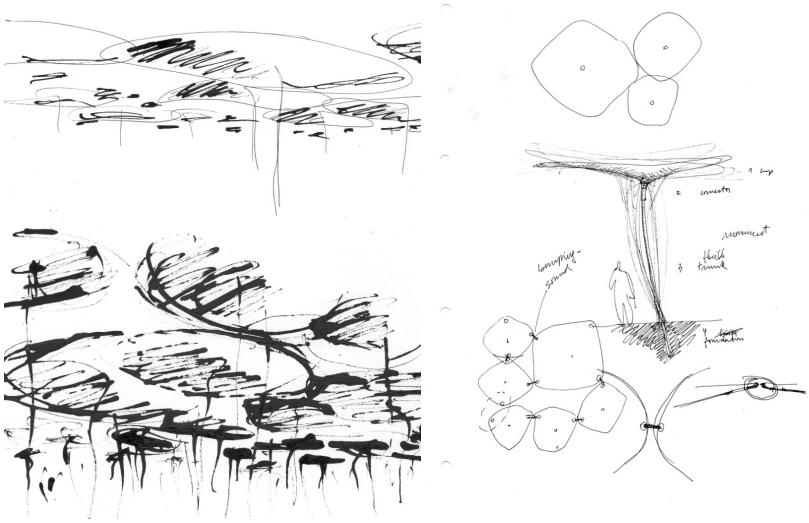
The canopy was fragmented into smaller parts, each one with its own support. These parts are similar in shape, but in four different sizes. The height can be adjusted according to the structural pole that holds them.

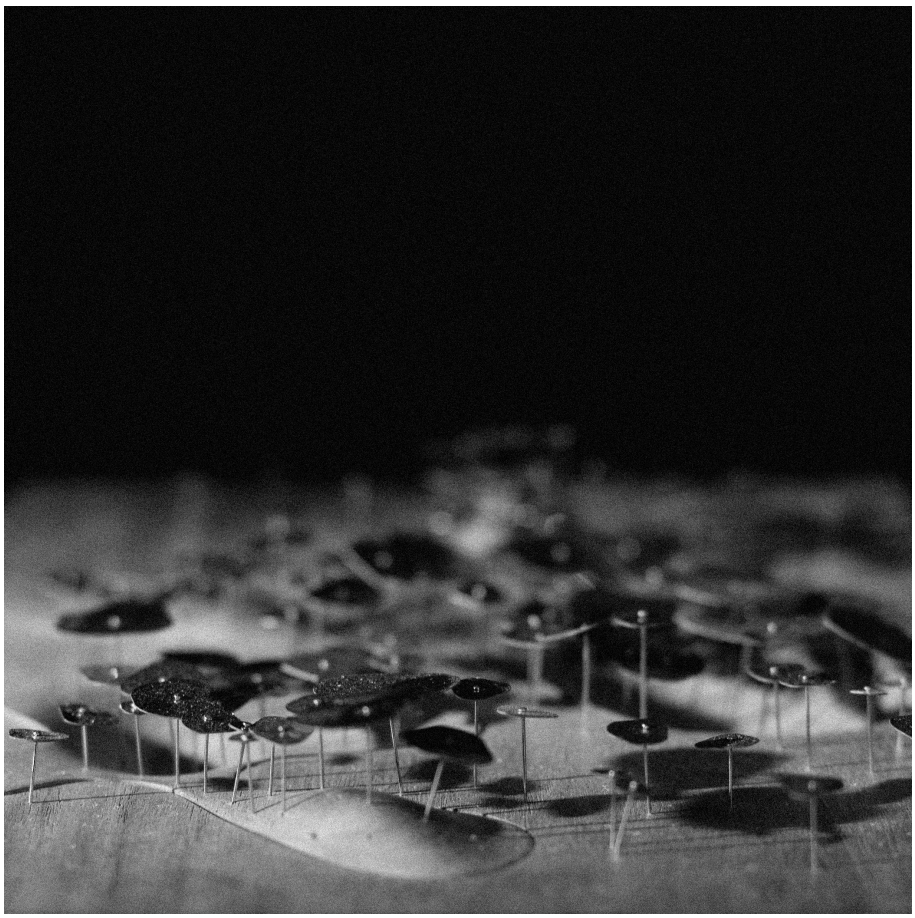
Evaluation

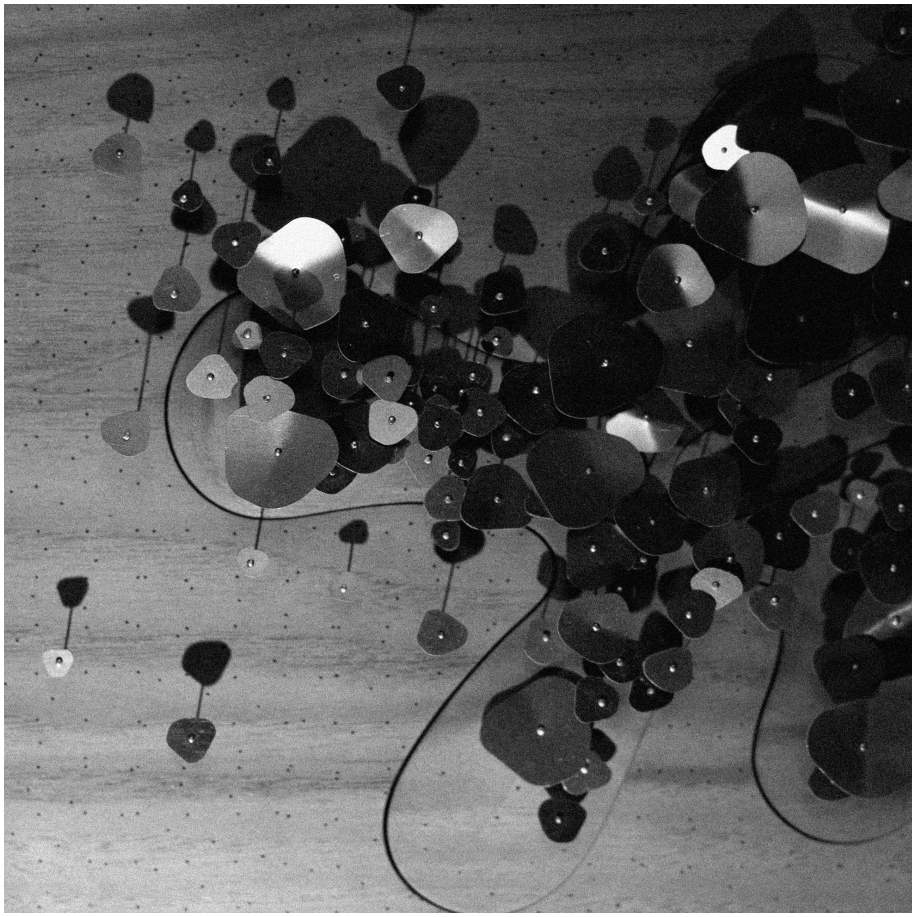
Ambiguity of Context: The density of 'umbrellas' goes from completely covered spaces in the centre, to a fading border on the periphery. It is hard to tell where the building finishes and where it ends. It could also grow or mutate, adding or displacing new elements.

Ambiguity of Programme: The areas with more density of elements provide an effective protection from direct sun and rain. The borders will be more ambiguous, having gaps between the different parts of the structure. The pieces are structurally supported one against another, the centre becoming more rigid, whilst the border tends to move, reverberating because of the wind and the user's who touch them, also promoting also playful behaviours.

Ambiguity of Meaning: The project not only resembles now a natural environment - namely a forest - but also the way in which one moves through it, erratically and with no direction. Thus is a similar experience. The difference between building and landscape becomes more ambiguous, and with it, the meaning of the whole structure.







Blurring Strategy: Fragmenting

Ito's Pavilion. Experiment Description

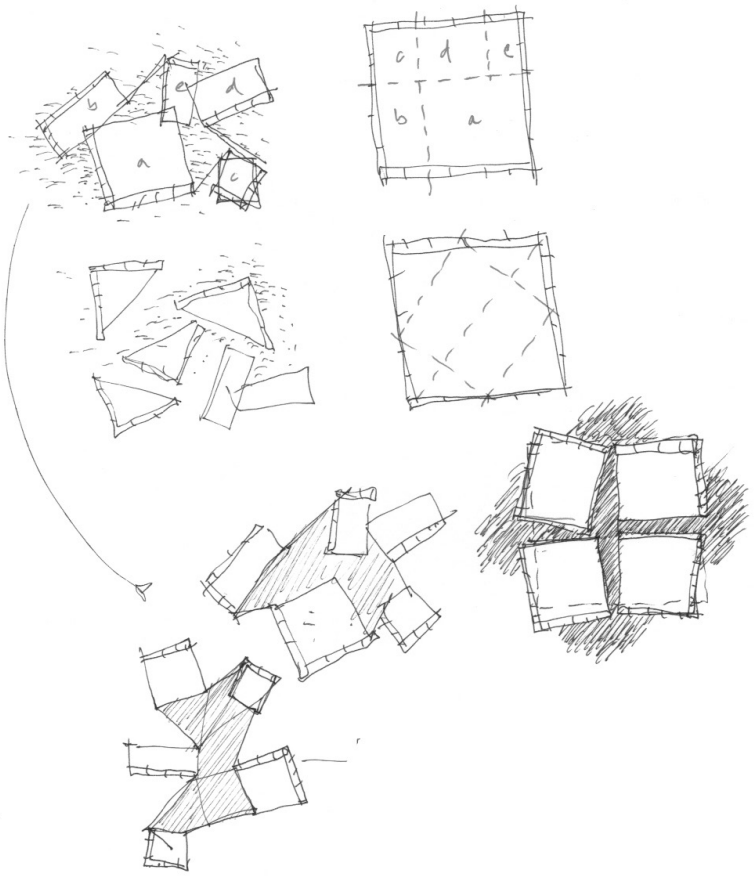
The square volume is sectioned in five smaller parts. These fragments can rotate on one of their vertices, thus creating multiple configurations.

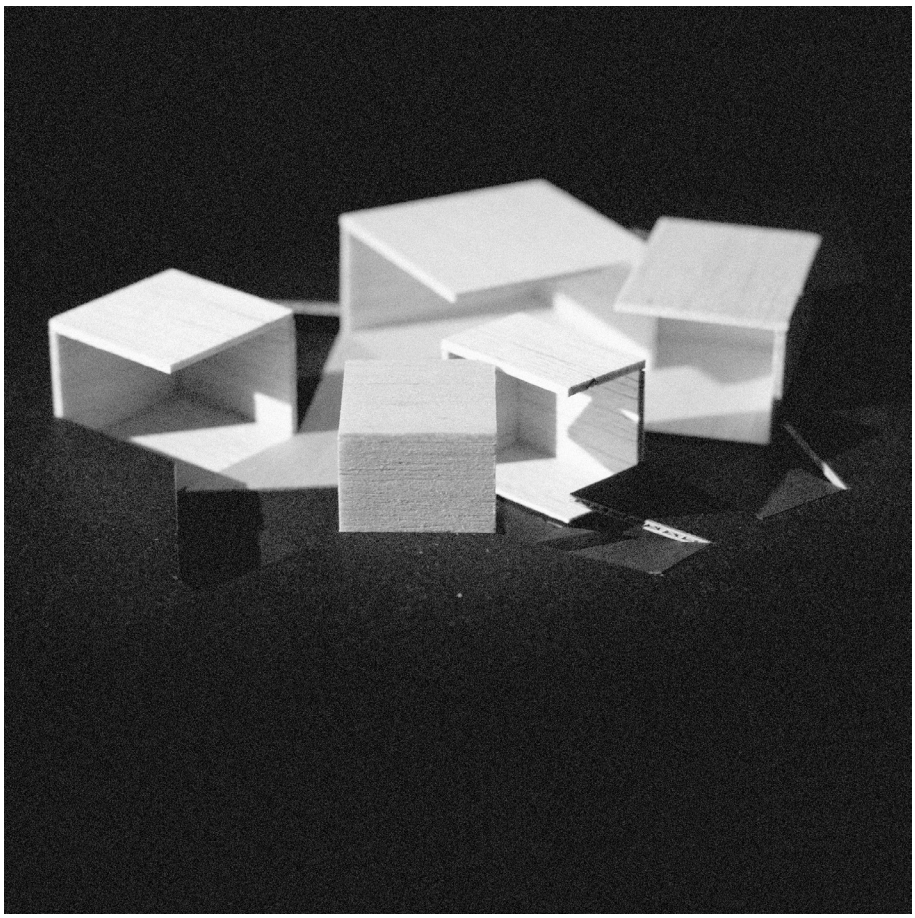
Evaluation

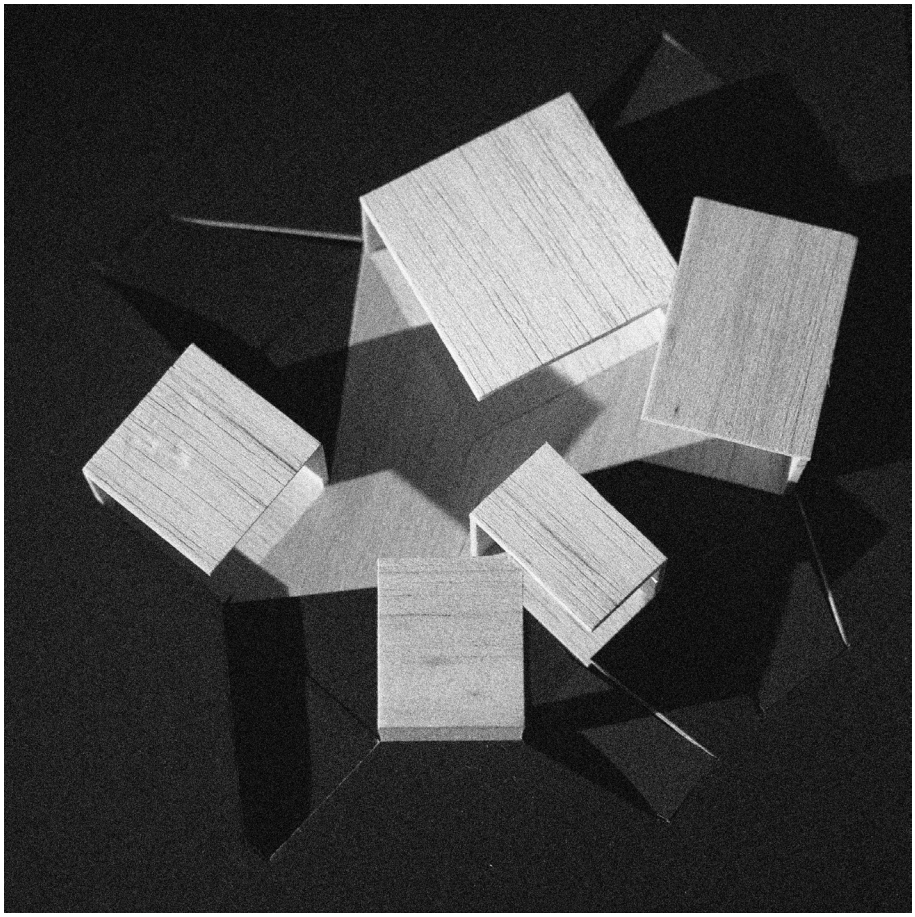
Ambiguity of Context: The resultant space in-between the volumes is not interior nor exterior. The border is blurred because of the possibility of movement, creating an ever-evolving perimeter.

Ambiguity of Programme: The intervention can adopt different configurations, varied in size and exposure. The in-between space has no specific programme, acting both as an extension of the park or the interiors.

Ambiguity of Meaning: The new structure by itself does not promote an ambiguity of meaning, as the resultant parts are too neutral. An ambiguity of meaning will depend mostly on the materials used to build them.







Blurring Strategy: Fragmenting

OMA's Pavilion. Experiment Description

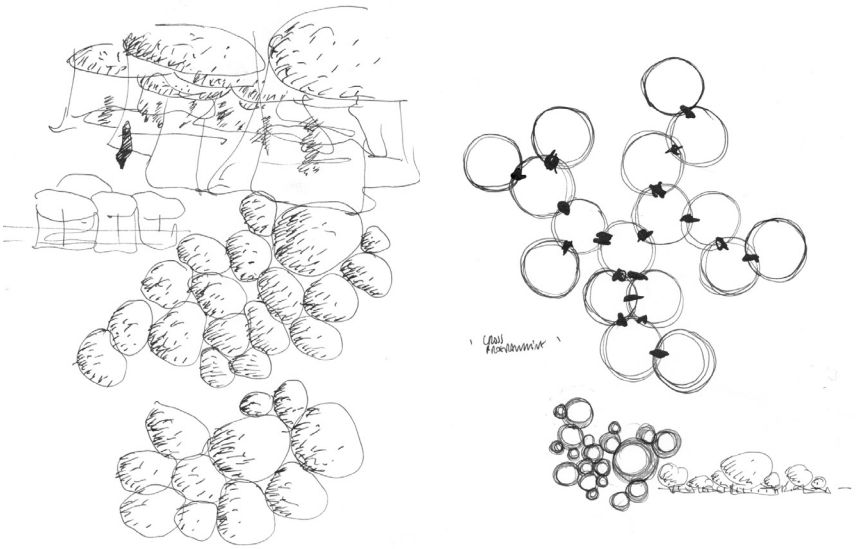
Instead of using a single balloon to cover an interior space, smaller inflatable devices are placed one next to another. Some of them are habitable, whilst others will be hovering, drifting and bumping in the air.

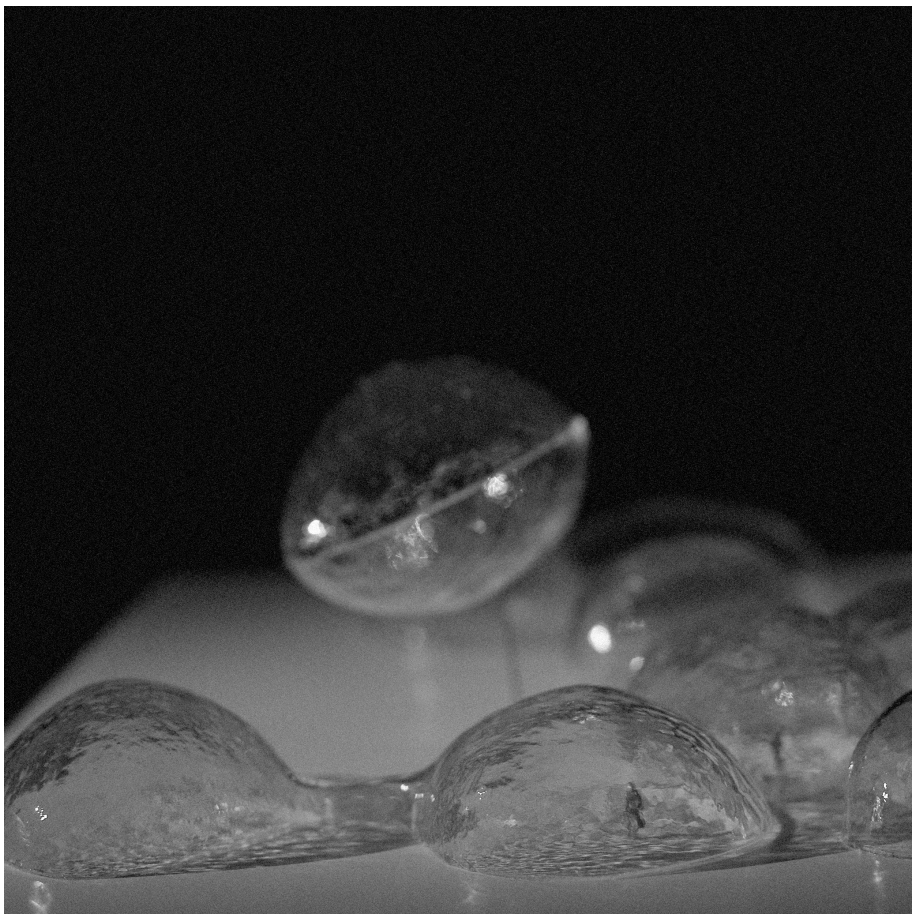
Evaluation

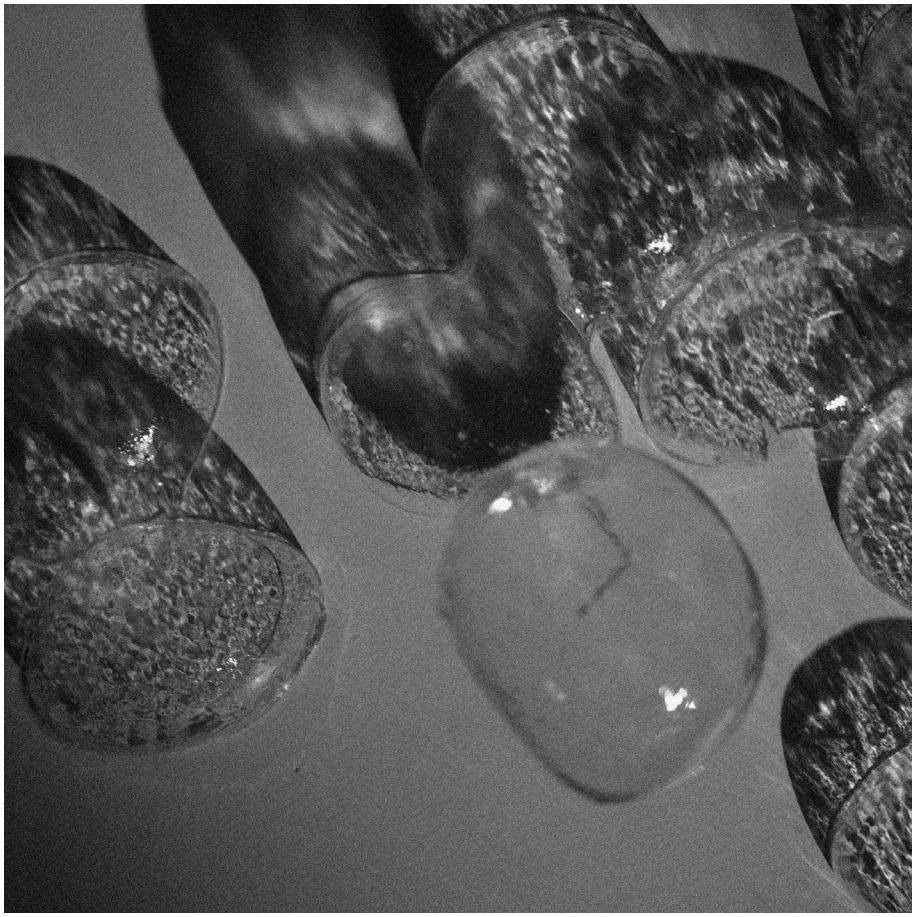
Ambiguity of Context: The whole pavilion can now travel through the park, adapting to the landscape, trees or constructions. The project now has different degrees of opacity according to how many balloons stand between the observer and the landscape. Everything has movement, and whilst the limit is translucent, the interior's temperature is controlled; therefore, the sensation will be of being in an exterior, but in a controlled atmosphere.

Ambiguity of Programme: Balloons create enclosures and also, could be connected to create bigger, consecutive interior spaces.

Ambiguity of Meaning: The strategy this time is effective at creating varied meanings, ranging from associations with playful elements, like gigantic balloons, to natural and amorphous shapes.







Blurring Strategy: Adding

A strategy that starts from an independent component to a swarm-like organization, following a 'relationship between parts' method. By continuously adding components, the resultant perimeter is a formless stain (Fig. 2.29).

SANAA's Pavilion. Experiment Description

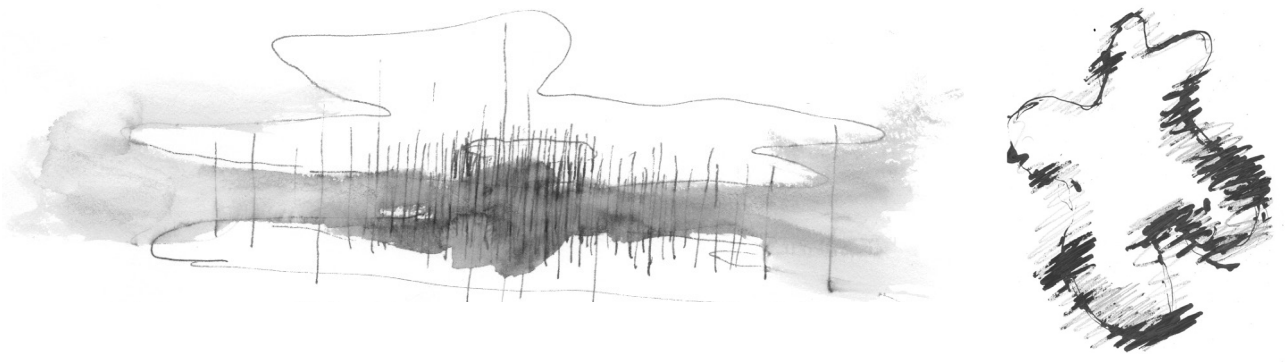
An autonomous piece of timber is defined. This piece is repeated along the perimeter of the internal void, layer over layer. At some point, they begin to interlock, acting as a single continuous structure. The building looks as if it is unfinished, always evolving.

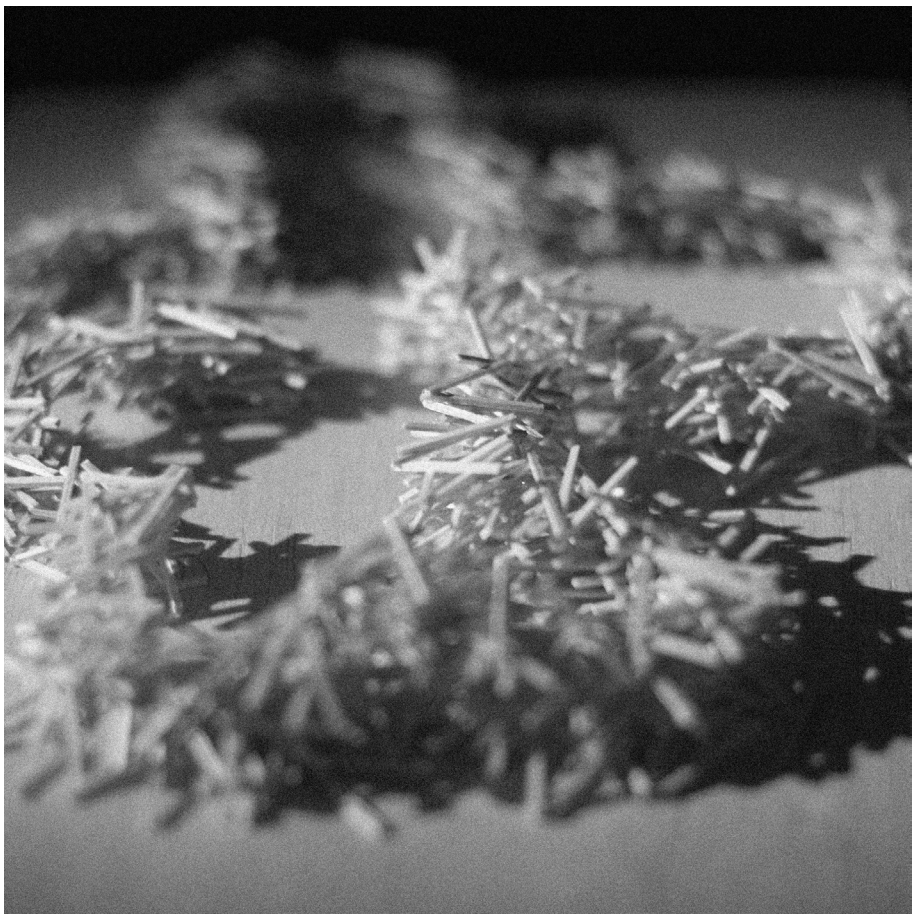
Evaluation

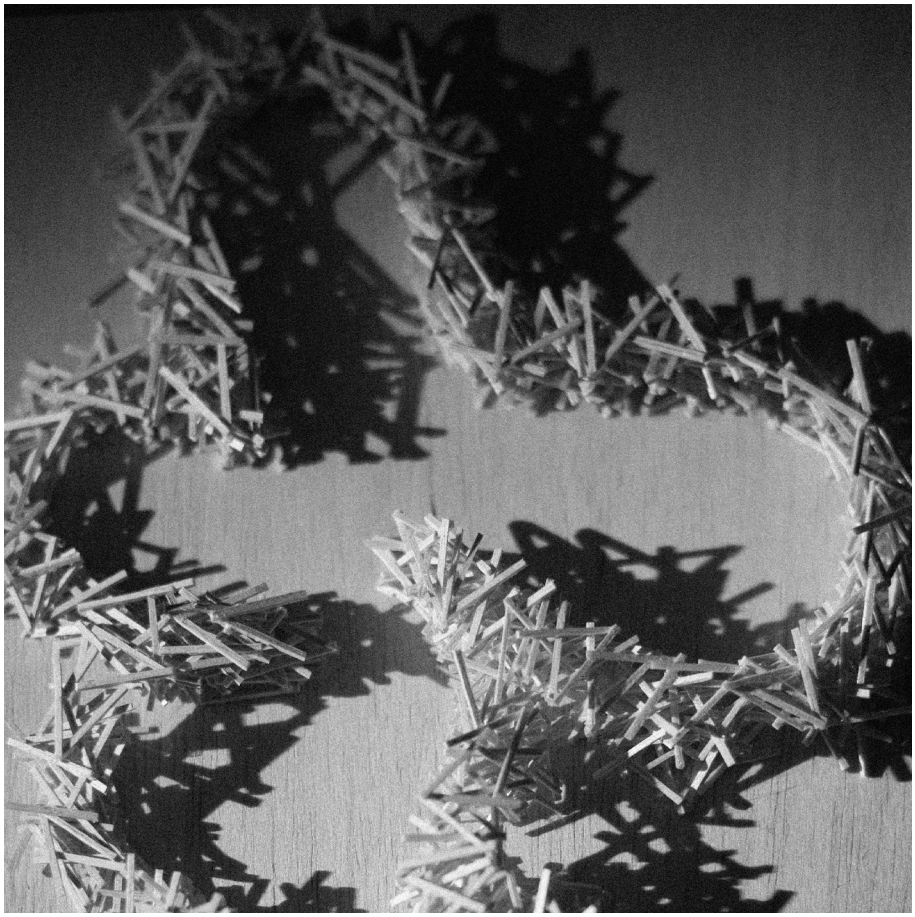
Ambiguity of Context: The perimeter filters the relation with the pavilion's surroundings. It is porous, a veil that pixelates the surrounding views and can disappear gradually into the landscape. The 'adding' strategy creates a structure that can be regarded as unfinished or in progress, where subsequent layers can be added, in a constant state of possibility.

Ambiguity of Programme: This border has no apparent direction. Because of its closeness to the body and the various shapes it adopts, it can be used as a big piece of furniture or playground equipment. It can be touched, experienced playfully with the body. It is easy to get lost in it, to disappear in it, allowing more private or adventurous behaviours to emerge. The shape of the interior is different from the exterior, building a thick, habitable border between them, without direction, a nebulous field or a swarm that acts as a labyrinth.

Ambiguity of Meaning: Depending on the distance from which the pavilion is experienced, its meaning could vary. From afar, it will look like a cloud, a natural shape with no clear limits. Getting closer to it, how it is used is what will give it a different meaning, based on bodily perception and associations rather than on external shape, which remains formless and undefined.







Blurring Strategy: Adding

Ito's Pavilion. Experiment Description

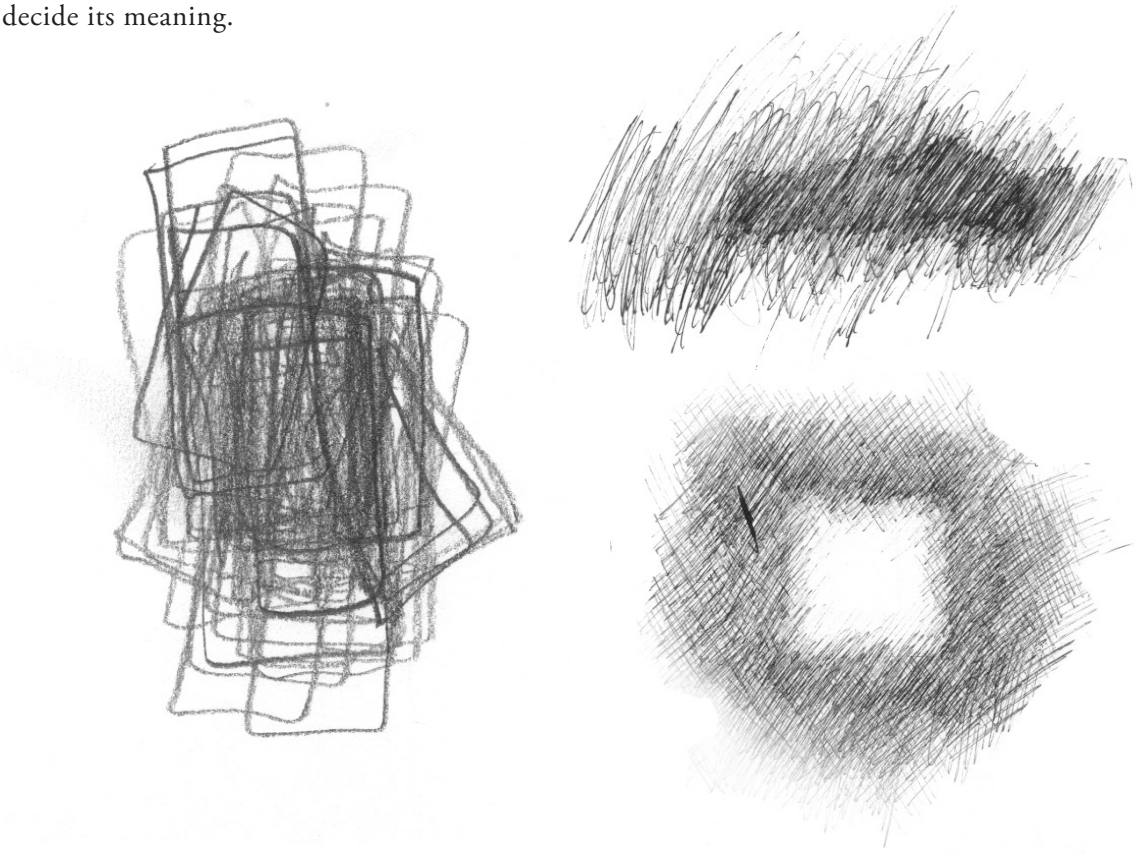
The structure of the original pavilion is the result of superimposing several squares of different sizes on the same plane. This experiment uses the same structural strategy, but instead of having all the squares on the same plane, they are laid out one on top of another. The structure begins to grow, adding volume each time the operation is performed, as if wrapping an object with an endless piece of string.

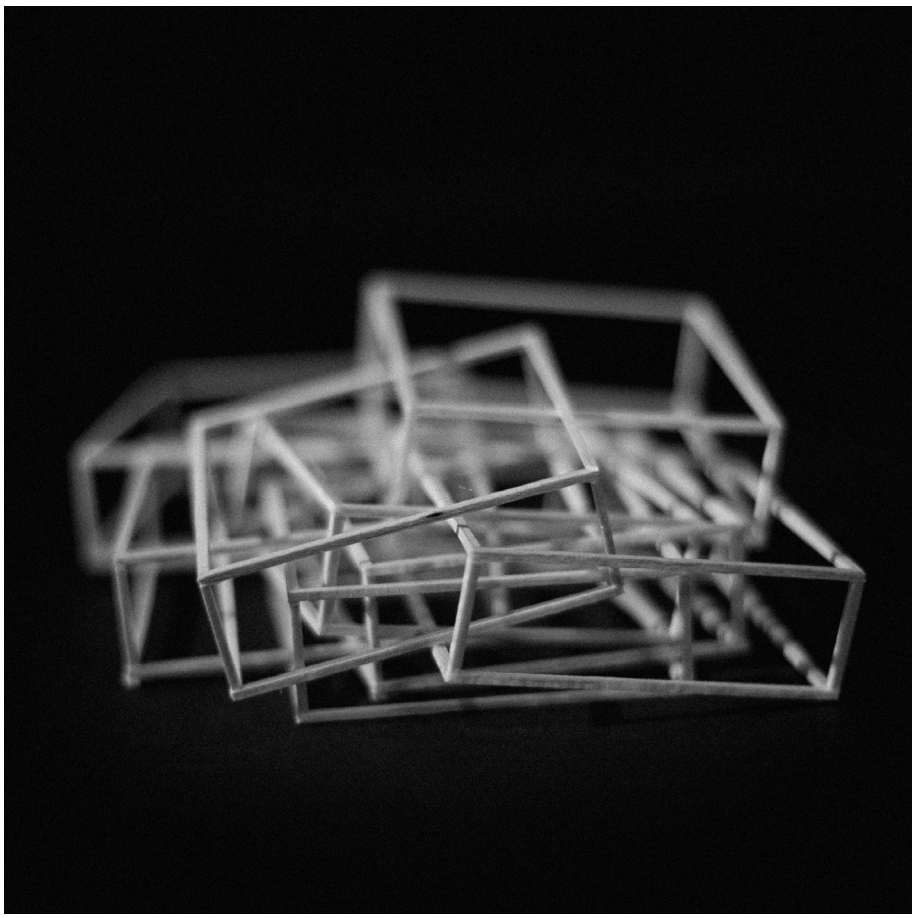
Evaluation

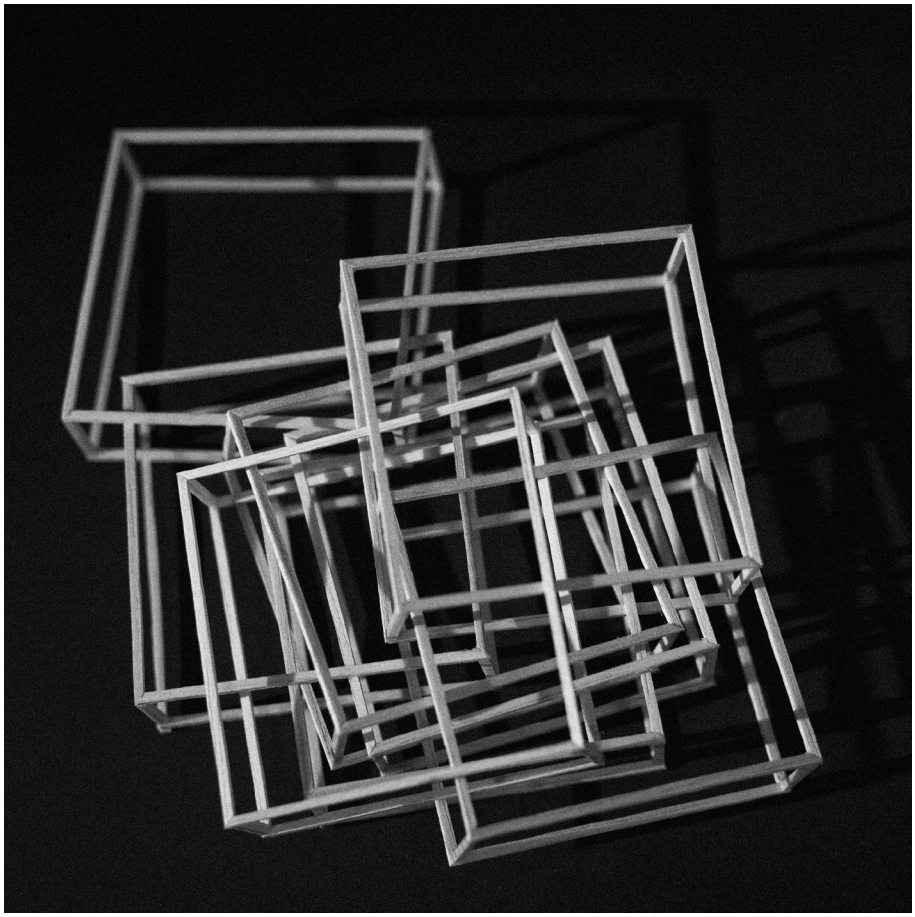
Ambiguity of Context: The structure can grow in different directions, endlessly. Every time the structure wraps the internal void, it covers proportionally less surface. Therefore, the core will be less permeable and the border will be much more permeable, creating a diffuse limit.

Ambiguity of Programme: The central space remains the same, being able to be used by different programmes because of its neutrality. The new expanded perimeter can allocate unforeseen occupation, having a wide range of porosity and opacities.

Ambiguity of Meaning: The pavilion now is not immediately recognizable as a square shape, which gives a space for interpretation. Also, as it promotes new and bodily behaviours, its materiality will be of great importance to decide its meaning.







Blurring Strategy: Adding

OMA's Pavilion. Experiment Description

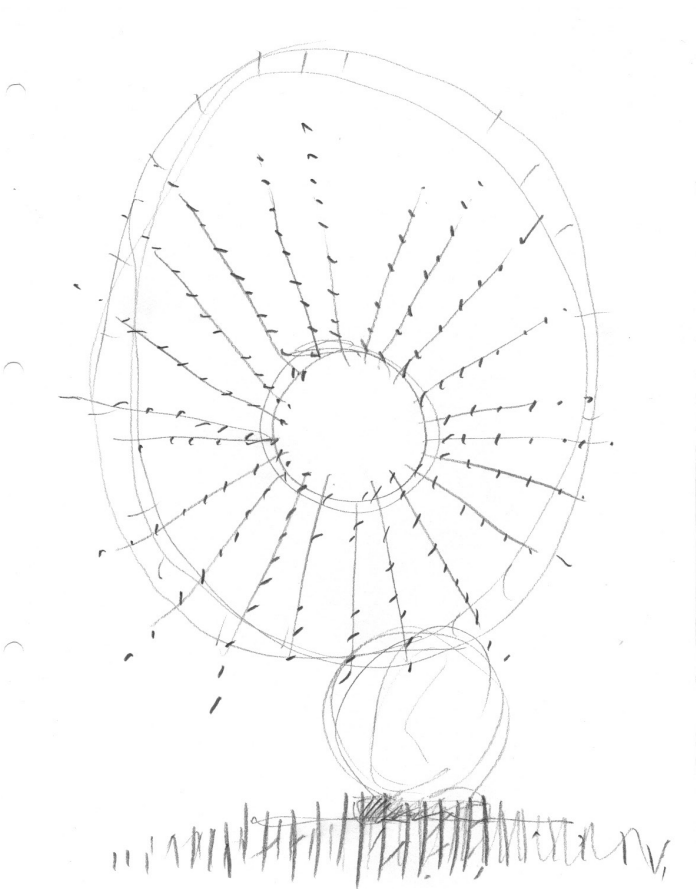
Several layers of translucent screen are added concentrically at the same distance one from the other, creating a kind of 'onion skin'. These screens cover only one quarter of the perimeter, two screens on each new diameter.

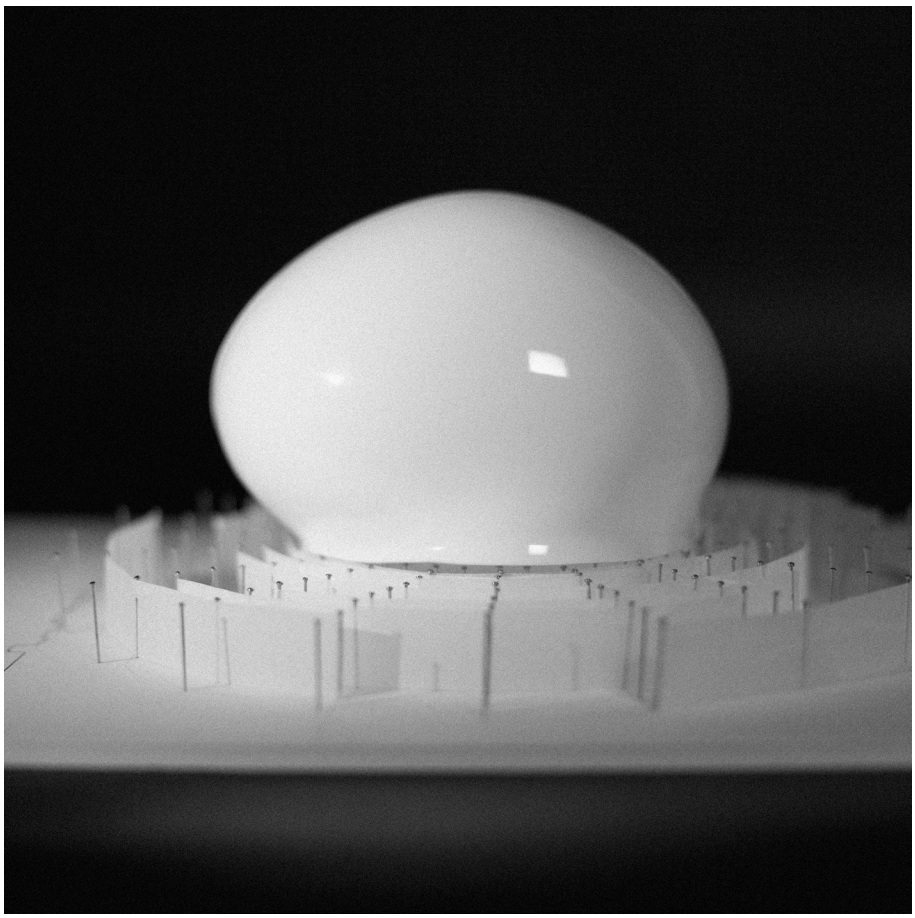
Evaluation

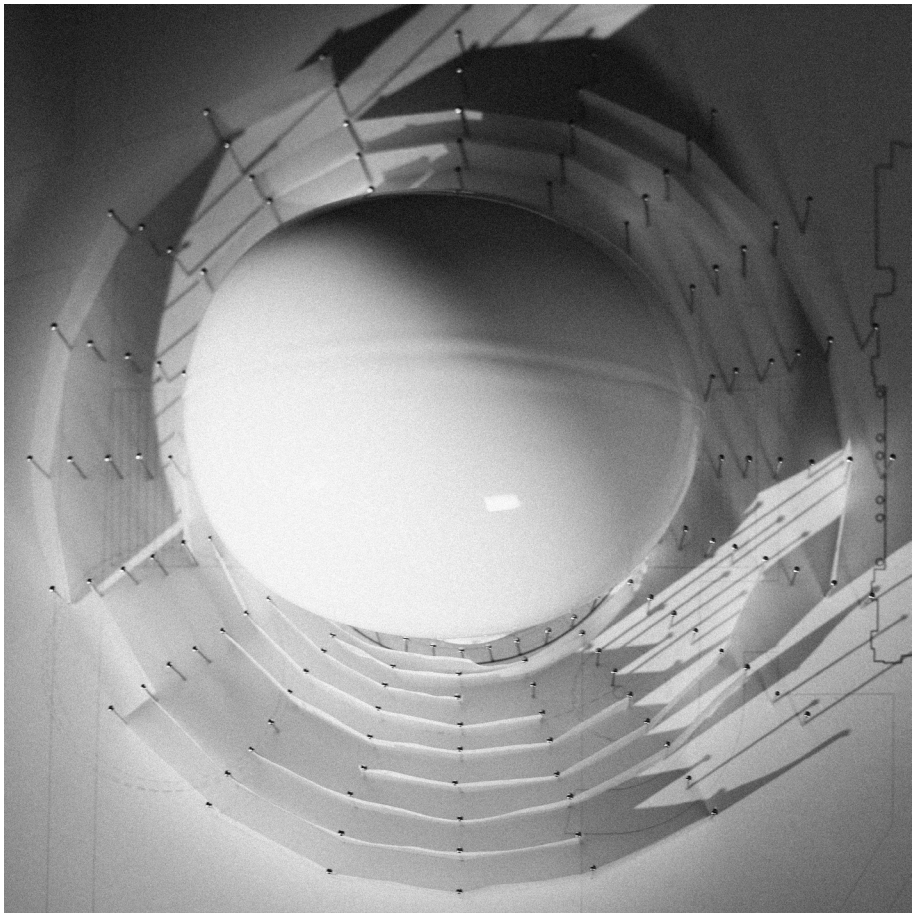
Ambiguity of Context: The consecutive layers create an undefined boundary, which can grow in different directions. This boundary has different degrees of opacity according to how many layers stand between the observer and the exterior / interior space.

Ambiguity of Programme: The adding of translucent layers blurs the internal space and the movement of the people around them. Having no specific direction, it acts as a labyrinth or hideout.

Ambiguity of Meaning: As the area covered by the pavilion becomes larger, it is not so easy to have a unique, totalizing image of it. Now, in order to grasp it, it is necessary to walk in it, having not one, but many possible images to create different meanings.







Blurring Strategy: Subtracting

Erasing or diminishing in quantity the elements of the project that constitute a boundary, creates a more continuous relationship with landscape. This, in return, forces other components to react in structural and functional terms.

SANAA's Pavilion. Experiment Description

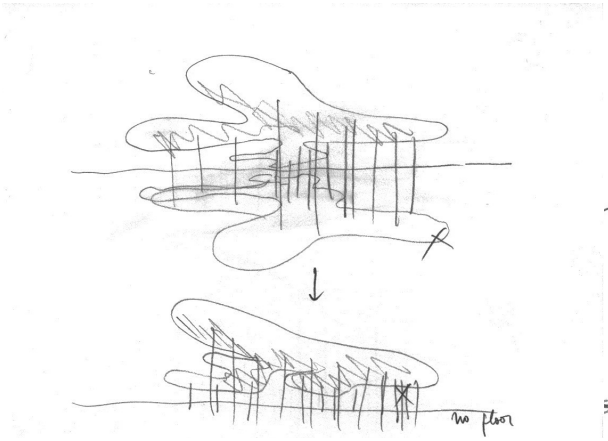
The columns are taken apart. Now the roof has to perform structurally, folding down at some points to reach the ground. The new space is defined not by a slab nor by walls, but by a single formless element. If the roof is duplicated, further complexity can be added.

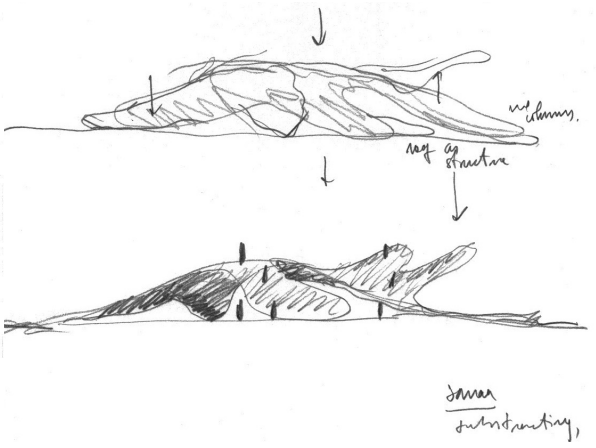
Evaluation

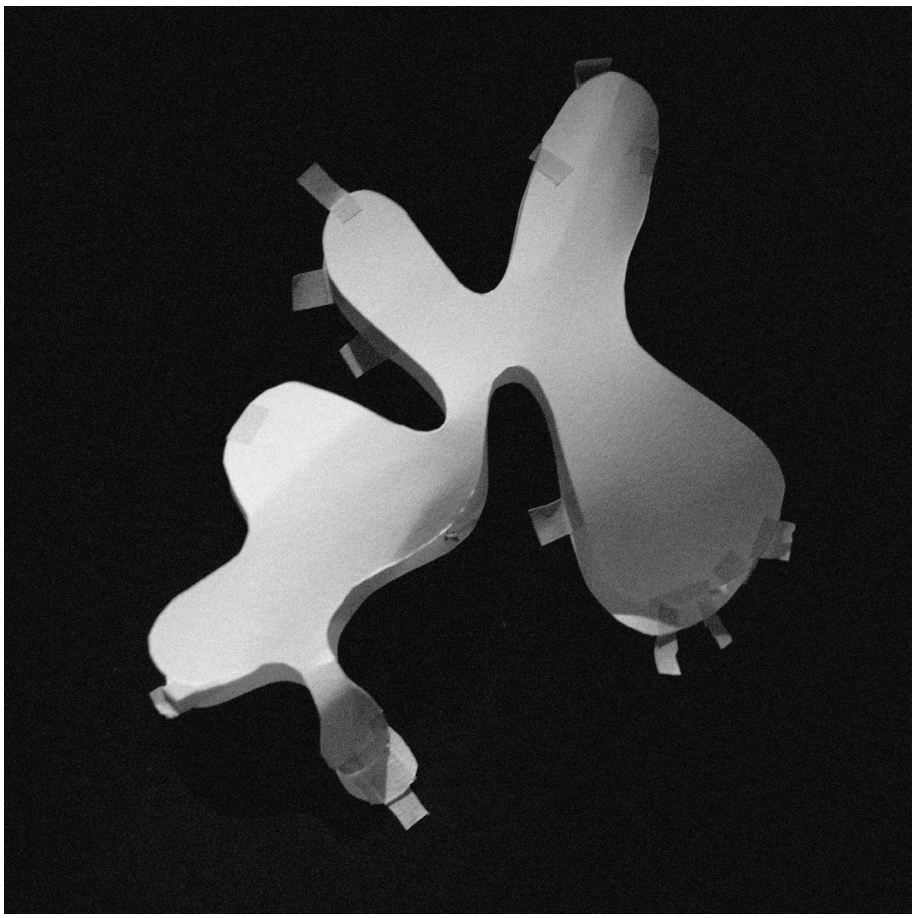
Ambiguity of Context: The use of ramps creates a continuous surface and flow of movement between the landscape and the interior. It allows us to reach a high viewing platform, almost without being conscious of this. It is hard to tell whether the space is in or outdoors, open or closed, natural or artificial.

Ambiguity of Programme: The slopes create the background for both playful behaviours and mass events. A path for strolling, a surface for lying down, having lunch or looking at the landscape or, on the other hand, a setting for lectures, openings or performances. The 'oblique surface' has an effect especially over the kinesthetic sense. Kinesthesis detects bodily position, weight, or movement of the muscles, tendons, and joints.

Ambiguity of Meaning: The slopes created in this way can be perceived and experienced as a natural environment, sand dunes, a beach or a park. It is no longer a clearly artificial structure, and thus, different meanings can be associated to it.







Blurring Strategy: Subtracting

Ito's Pavilion. Experiment Description

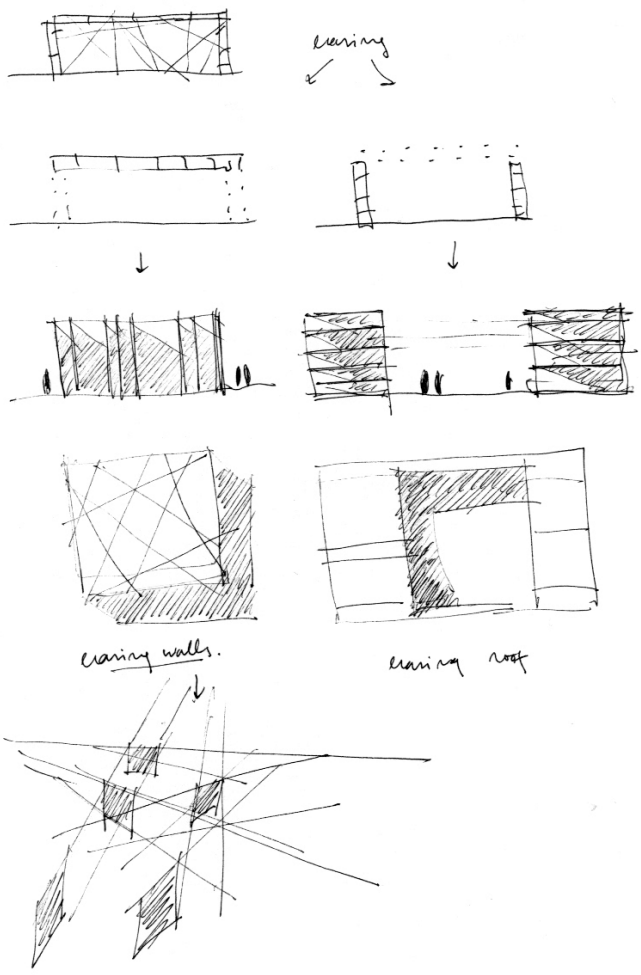
The walls, vertical elements, are erased. The roof structure can now extend in different directions. Now it is possible to have isolated supports rather than structural walls. These can vary their height, adapting to different topographies.

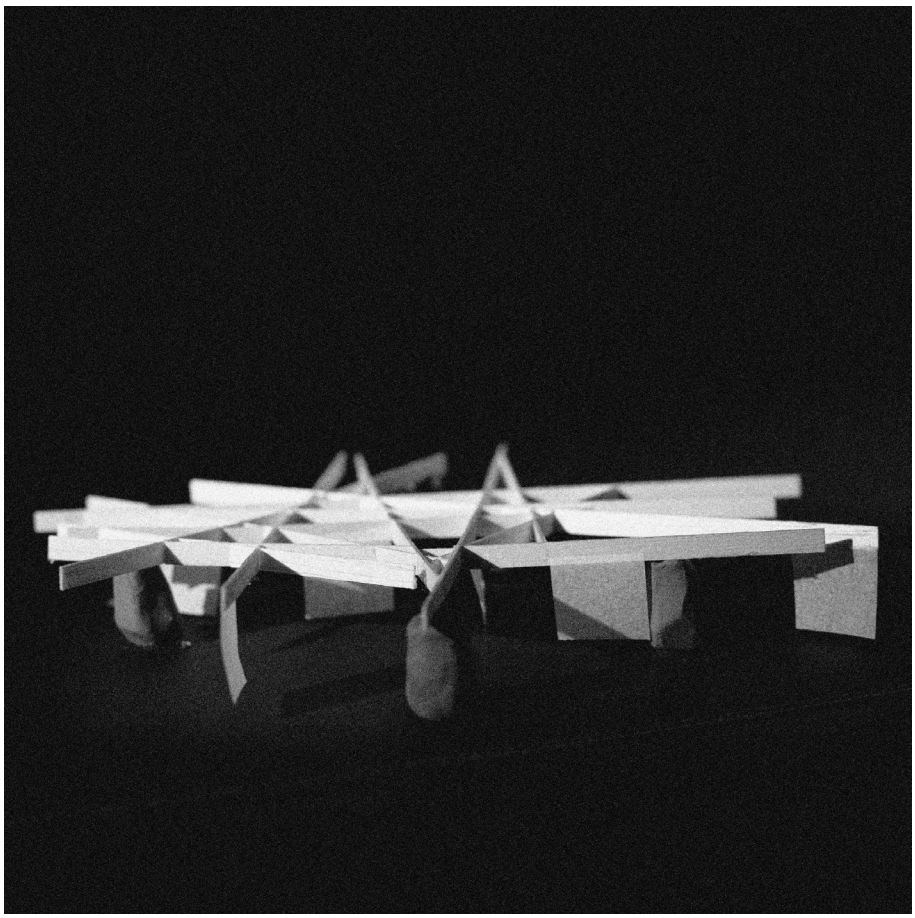
Evaluation

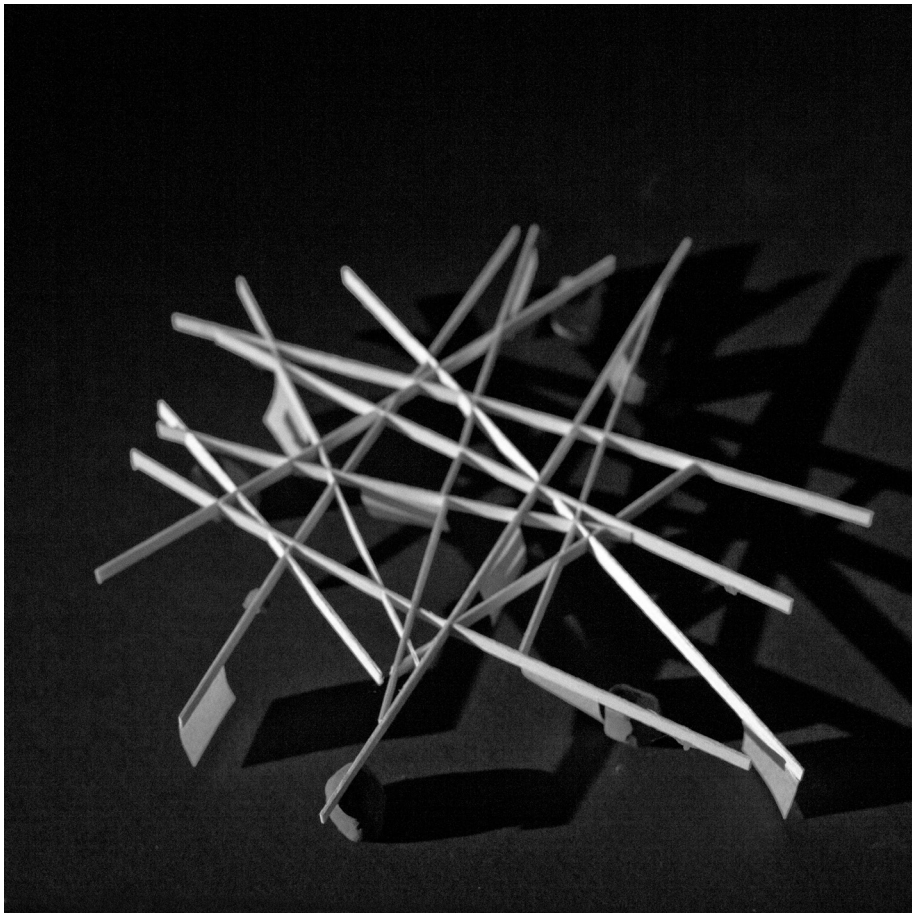
Ambiguity of Context: There are no divisions between internal and exterior space. The ground continues with no interruptions towards the shaded space.

Ambiguity of Programme: Because of the lack of vertical elements, and the non-directional space, it is possible to move freely between interior and exterior and under the roof structure. The space can adapt as an exhibition space, using movable hanging screens attached under the beams.

Ambiguity of Meaning: The strategy in this case is not enough by itself to create new meanings, as it is too basic in its resolution.







Blurring Strategy: Subtracting

OMA's Pavilion. Experiment Description

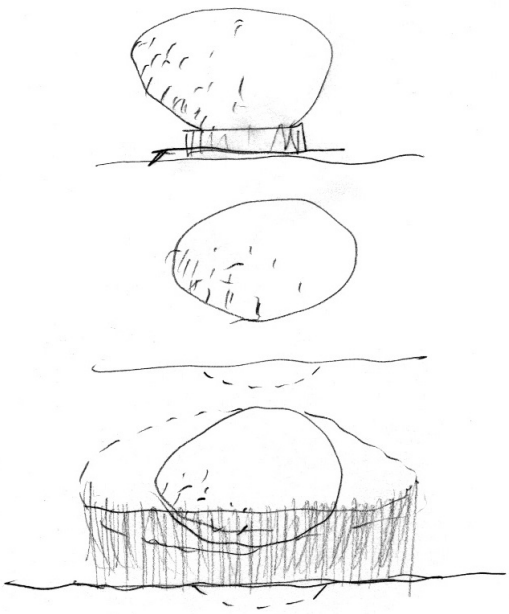
All the vertical elements are erased. Only the balloon remains, which is now free to float and move to different locations. A veil composed of plastic filaments hangs from this new artificial cloud, creating an ambiguous interior space.

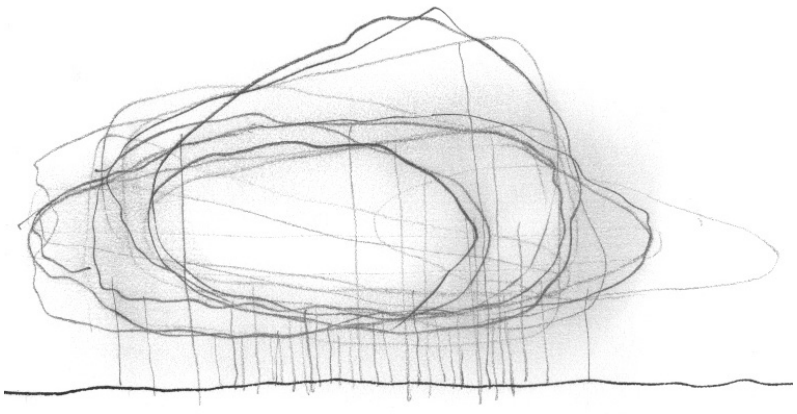
Evaluation

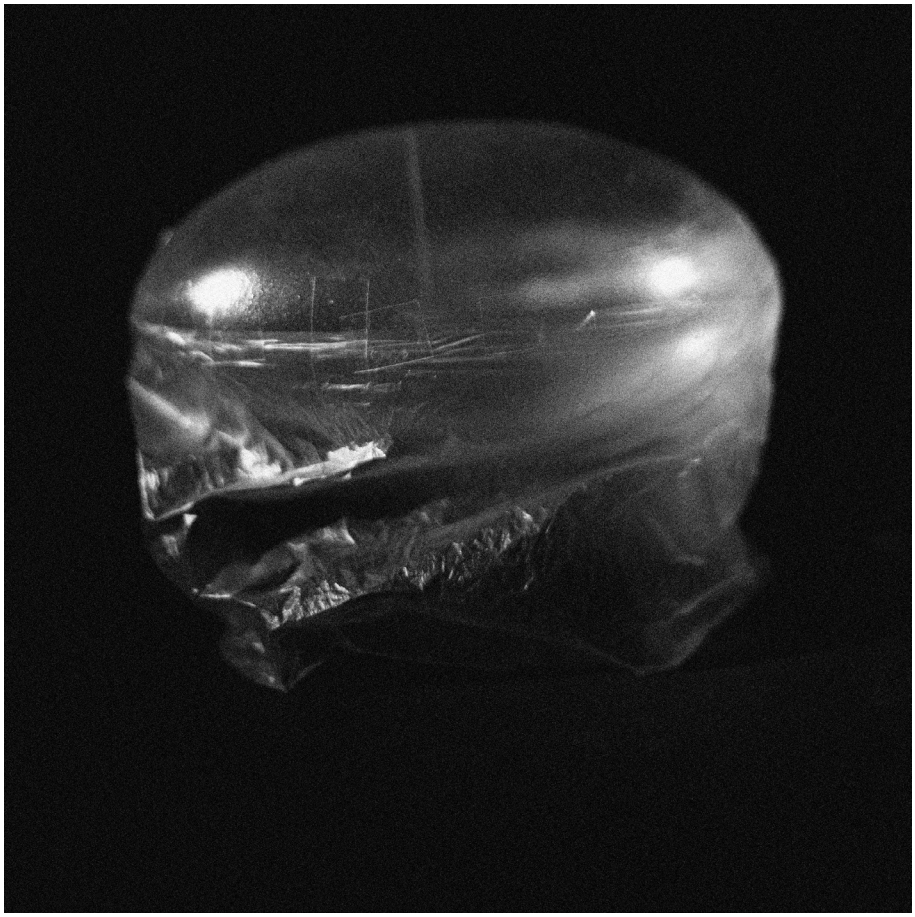
Ambiguity of Context: Even though the isolated condition of the building is accentuated, it can move freely from one place to another, hovering as an upside down cloud: when under it, you get protection from the rain, rather than being exposed to it. Even though the boundary is very thin, transparent and permeable, the floating condition clearly distinguishes building from landscape. Despite that, it still resembles a natural form, environmental factors, such as wind, defining the shape and movement of the 'cloud'.

Ambiguity of Programme: The project provides a precarious protection for rain and sun. It could act as a catalyst for different events to happen under it, especially when lit, advertising as a beacon that something is happening under it. The filaments that compose the border are in constant motion, also because of the interaction with the users.

Ambiguity of Meaning: Being detached from the ground, the floating and erratic pavilion now resembles many things. The way in which it moves and is used in different places of the park, could promote new and diverse meanings.







Blurring Strategy: Reflecting

By mirroring the surrounding landscape, 'reflecting' brings disorientation and confusion. Not only because of the visual effect, but in relation to an indeterminate use of the new space created.

SANAA's Pavilion. Experiment Description

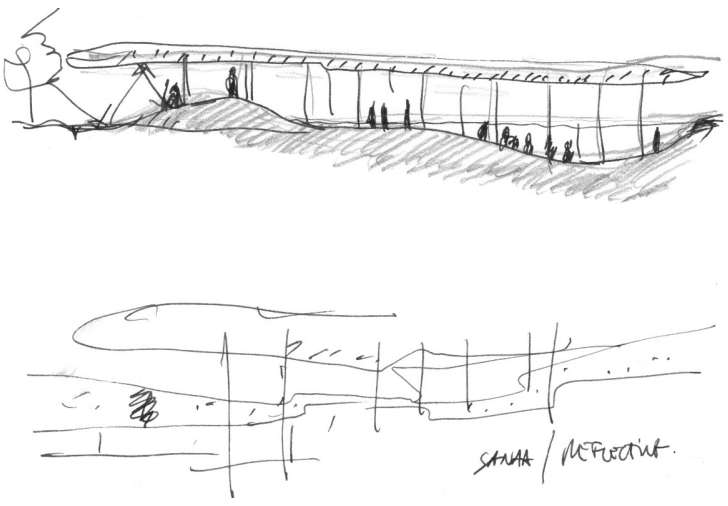
The aluminium roof is duplicated at floor level, accentuating its soft topography, therefore producing depressions and slopes. The new surface is covered in grass, as this provides a soft and continuous surface with the park (Fig. 2.36).

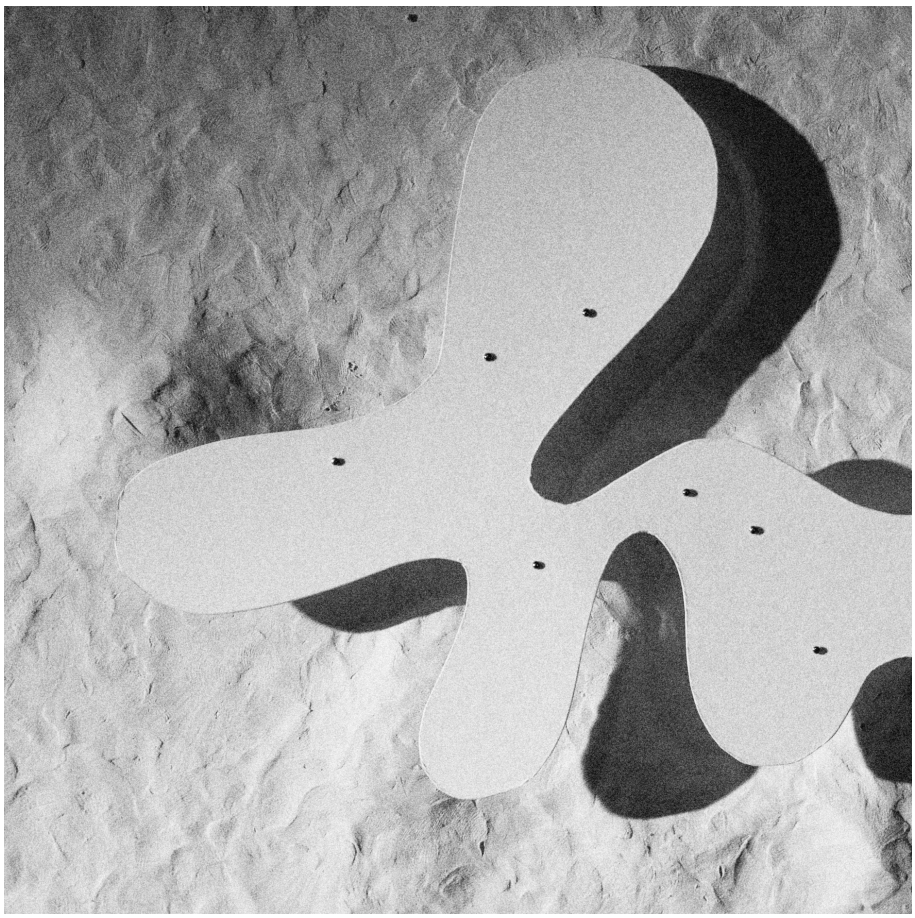
Evaluation

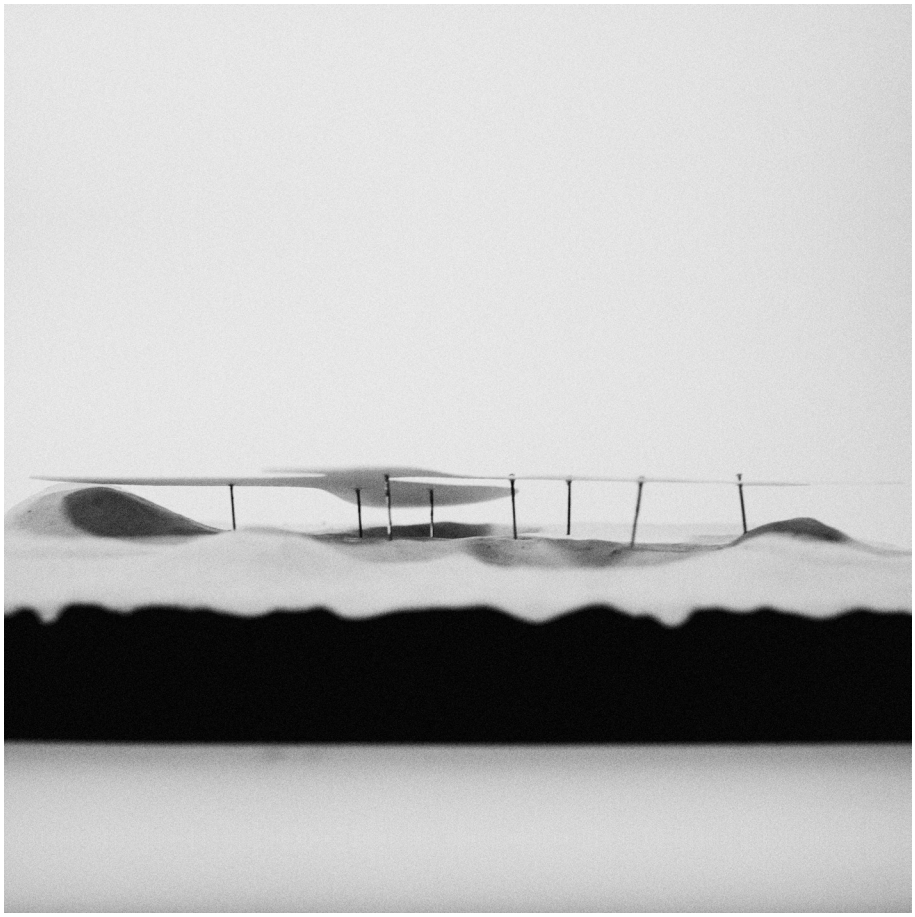
Ambiguity of Context: The ground simply extends inside the structure, but when under the roof, the presence of the roof interferes and transforms it. The surfaces react, attracting or repelling, building a hybrid space, artificial and natural at the same time. The roof's reflective condition now having continuous grass underneath it, creates an even more blurred relation of surroundings.

Ambiguity of Programme: The oscillation on the ground can be used in both predictable and unpredictable ways, as it makes available several slopes varied in size and inclination. The 'oblique surface' has an effect especially over the kinesthetic sense.

Ambiguity of Meaning: The park is perceived as entering the pavilion and vice-versa. The limit between one and the other becomes more ambiguous, the user having to ask, what does it mean, if it is natural or artificial, natural or man-made.







Blurring Strategy: Reflecting

Ito's Pavilion. Experiment Description

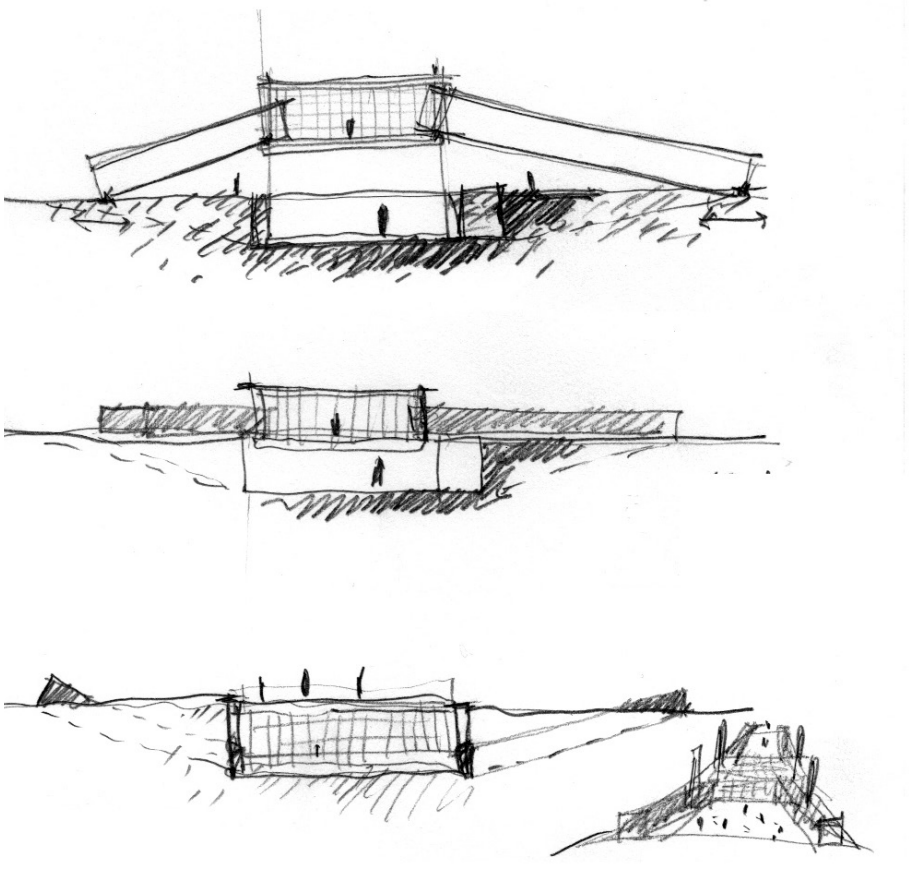
The whole pavilion is mirrored, which creates a void buried in the ground. One ramp on one side and steps on the other, give access to the underground space. The ground floor inside the volume doesn't reach the borders, creating continuity between the two levels.

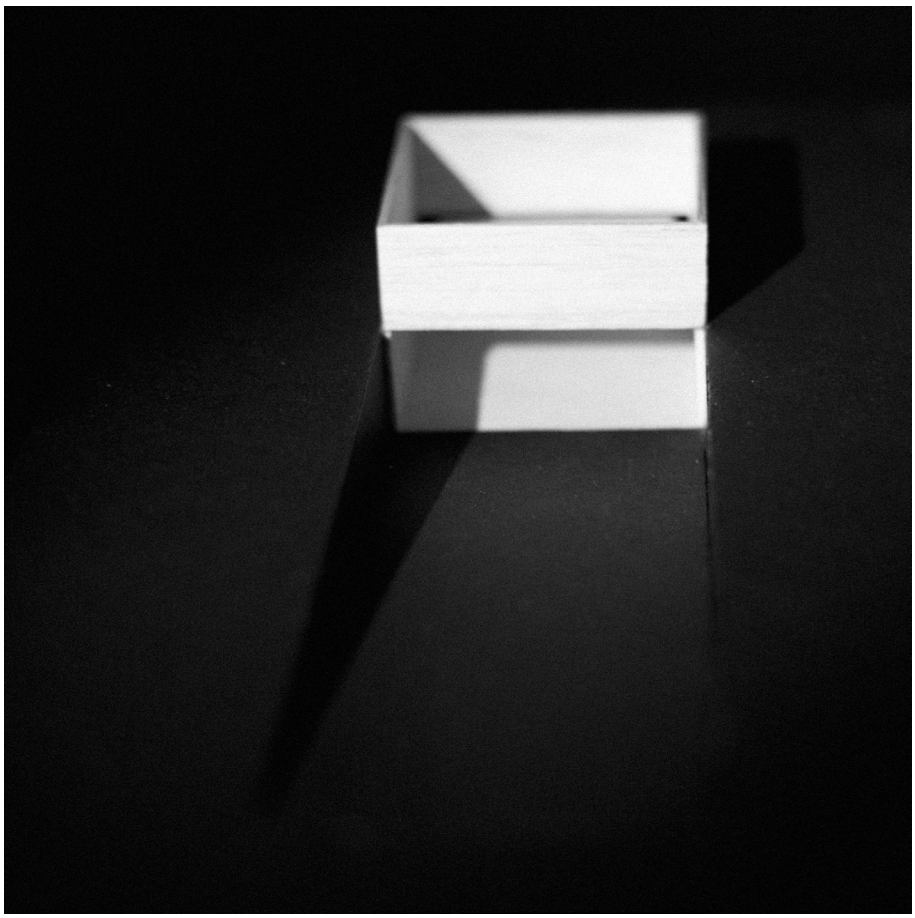
Evaluation

Ambiguity of Context: In this case the operation doesn't create a blurred relation with the context, the underground space providing a partial and fragmented view of the landscape.

Ambiguity of Programme: The pavilion remains the same, but the ramp and steps to access the lower floor can be used in spontaneous ways or as a gallery for performances.

Ambiguity of Meaning: There is a new underground space which gives the pavilion a more permanent condition. The fact that you have to go underground, creates new perspectives of the park above, an unexpected experience that can trigger ambiguity of meaning.





Blurring Strategy: Reflecting

OMA's Pavilion. Experiment Description

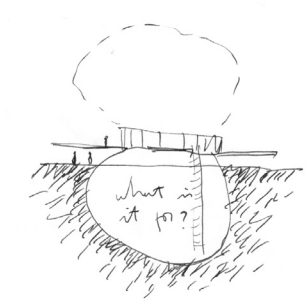
When reflecting the balloon a new spherical and buried space is formed. The outdoor balconies are also mirrored, contributing to a non-directional space.

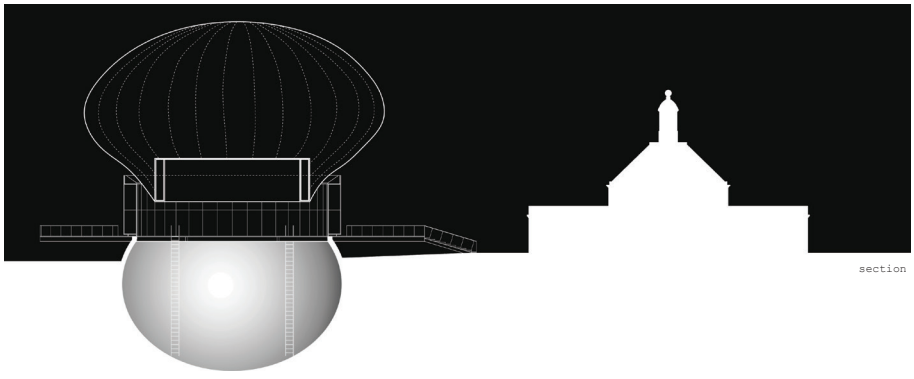
Evaluation

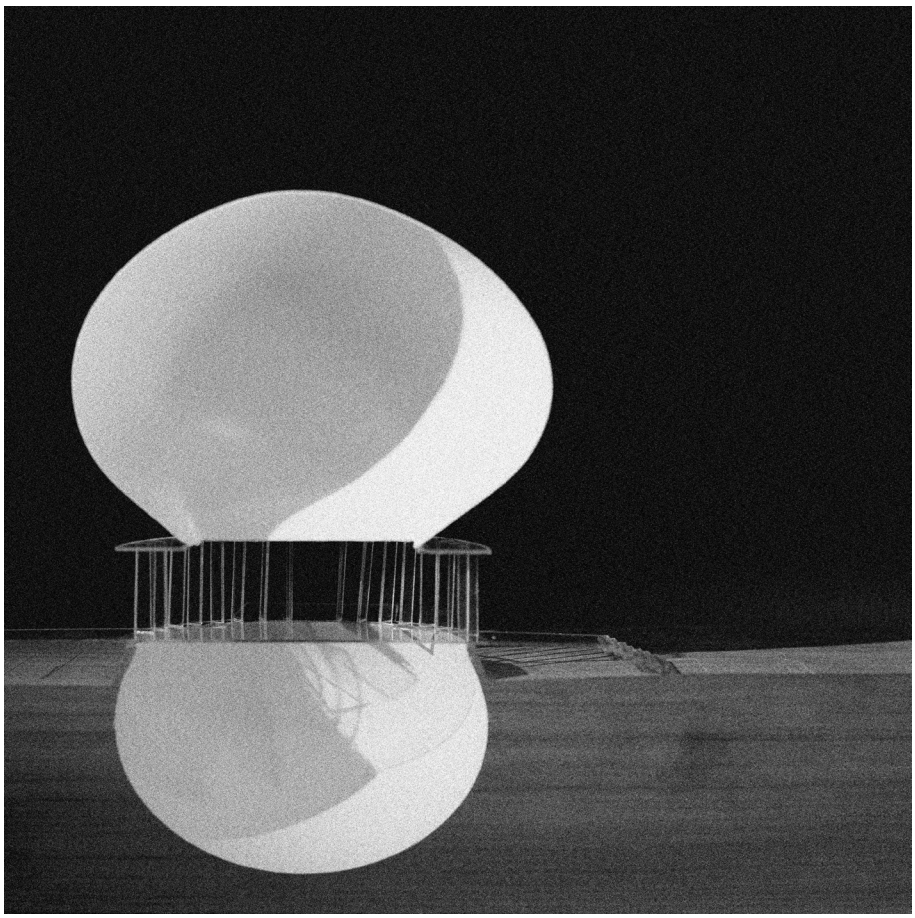
Ambiguity of Context: The relation with the surroundings is non-directional, facing it on four sides and also up and down. The ground becomes a fundamental element in the project.

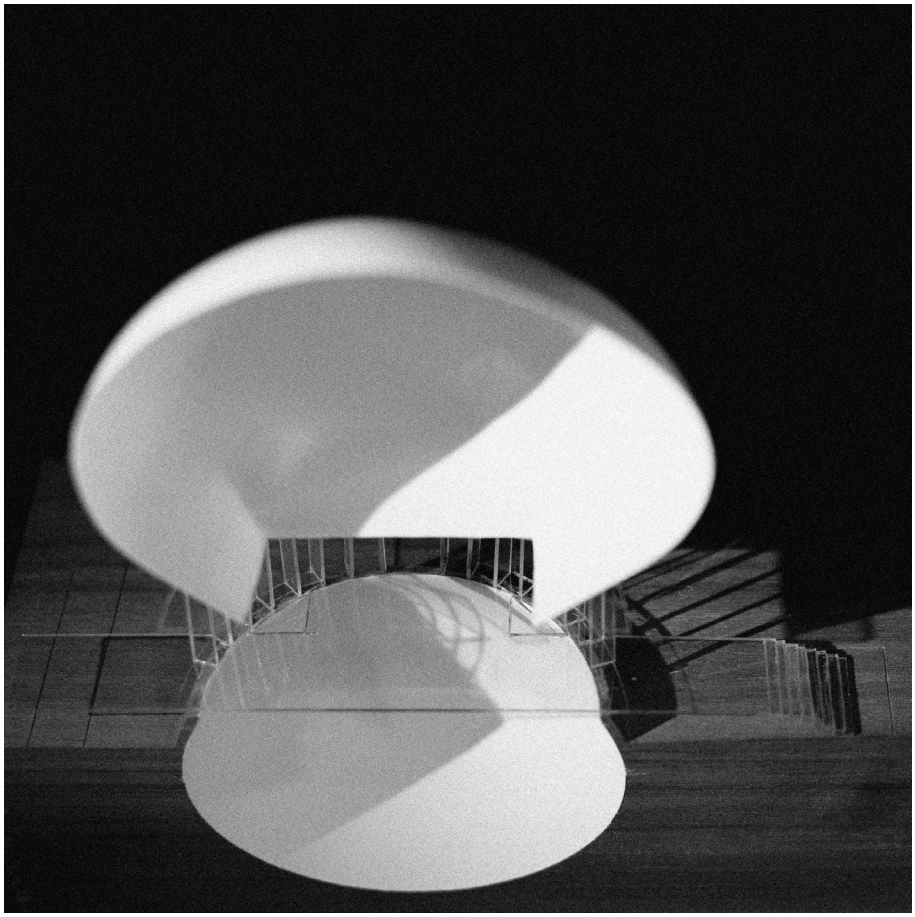
Ambiguity of Programme: The underground space does not have a specific use. When entered, probably the users will react in different ways, asking themselves what it is for. Because of the difference in slope, it will be possible to stand and walk in the centre, to sit close to the borders, and to lean or rest against the steep surfaces. The mirrored space first creates disorientation and confusion. If accessed, the body will perceive the increase in the slopes as they move away from the centre. Walking in the centre, crawling on the borders, touching the apparently endless, smooth surface.

Ambiguity of Meaning: The original balloon now has a negative and buried counterpart. To experience both conditions, above and below ground, the pavilion needs to be entered, and therefore, meaning will not only be the result of an analysis of external shape.









Blurring Strategy: Copying and Repeating

When continuously copying and repeating an object or shape, the original gets blurred. An evidence of the accumulation of error that happens when telling a story again and again, just like in a game of 'Chinese whispers' game. By comparing the original with the final result, it is possible to see what remains and what falls apart in the process. When superimposing the consecutive drawings, the drawing appears blurred and formless, in motion, as it were.

SANAA's Pavilion. Experiment Description

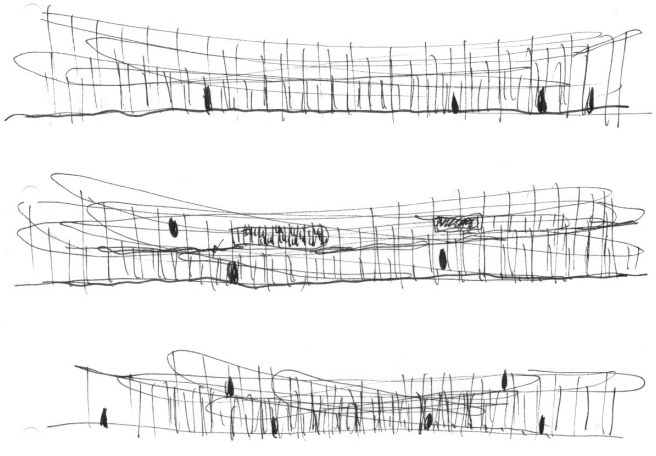
The single line of the external perimeter is copied several times, becoming a thick boundary. Secondly, the lines are transformed into surfaces connecting different levels, making it possible to go up and down and in and out in continuous motion (Fig. 2.40)

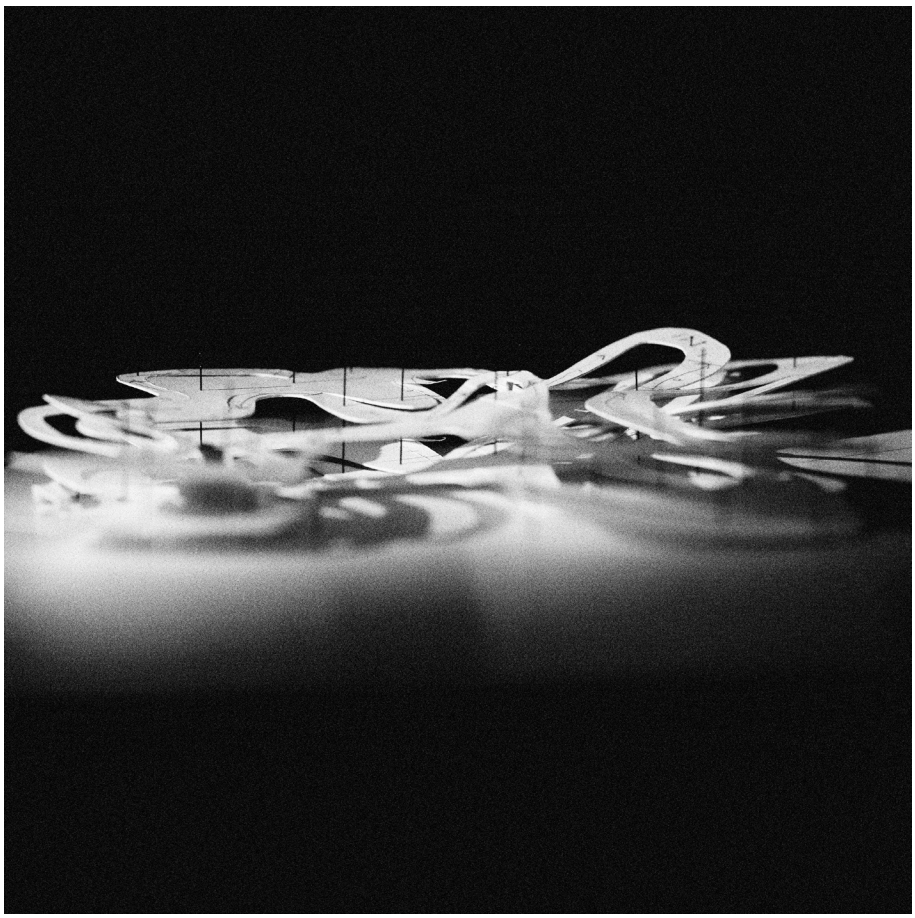
Evaluation

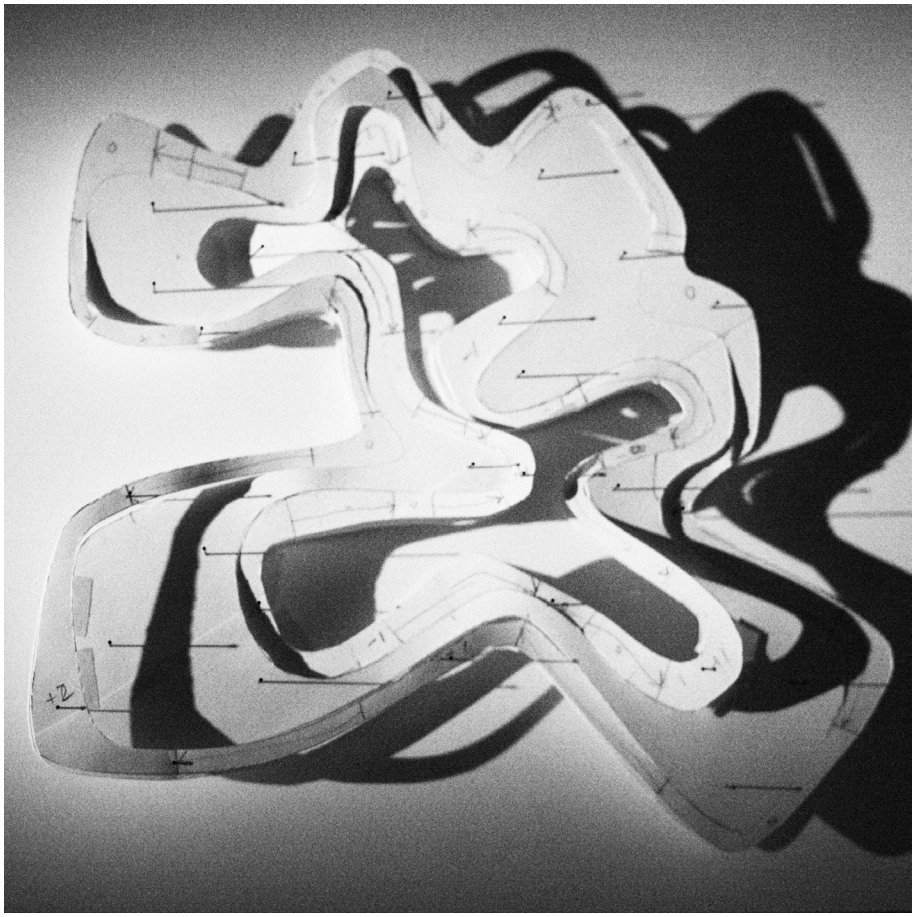
Ambiguity of Context: There is a smooth transition between interior and exterior space; the floors are building and landscape at the same time. The interior becomes park again, open to the sky, so the habitable boundary is even more ambiguous in its role of separating interior and exterior space. The pavilion is experienced in constant movement and in a possible state of distraction, just like when walking in the landscape.

Ambiguity of Programme: The thickness of this new border allows events of different magnitudes to happen, from individual to group situations. Also, the variable interior and exterior condition, brings variety to the possible events to be held.

Ambiguity of Meaning: The meaning of the building will be directly related to the way in which it is used, therefore it remains open for interpretation. Sometimes it is a court yard, sometimes a landscape, sometimes a garden with a roof.







Blurring Strategy: Copying and Repeating

Ito's Pavilion. Experiment Description

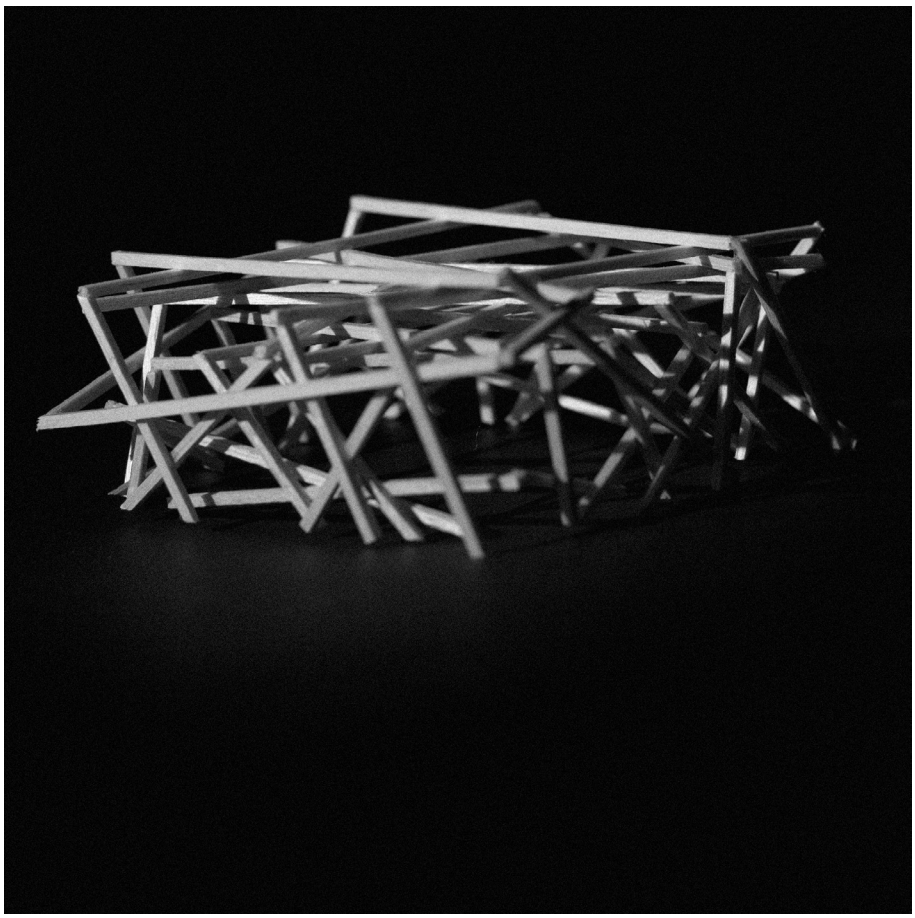
The edges of the pavilion's volume are copied one over the other, which creates a vibrant perimeter and a series of in-between spaces. The shape and boundary is effectively blurred, the pavilion appears as in continuous motion.

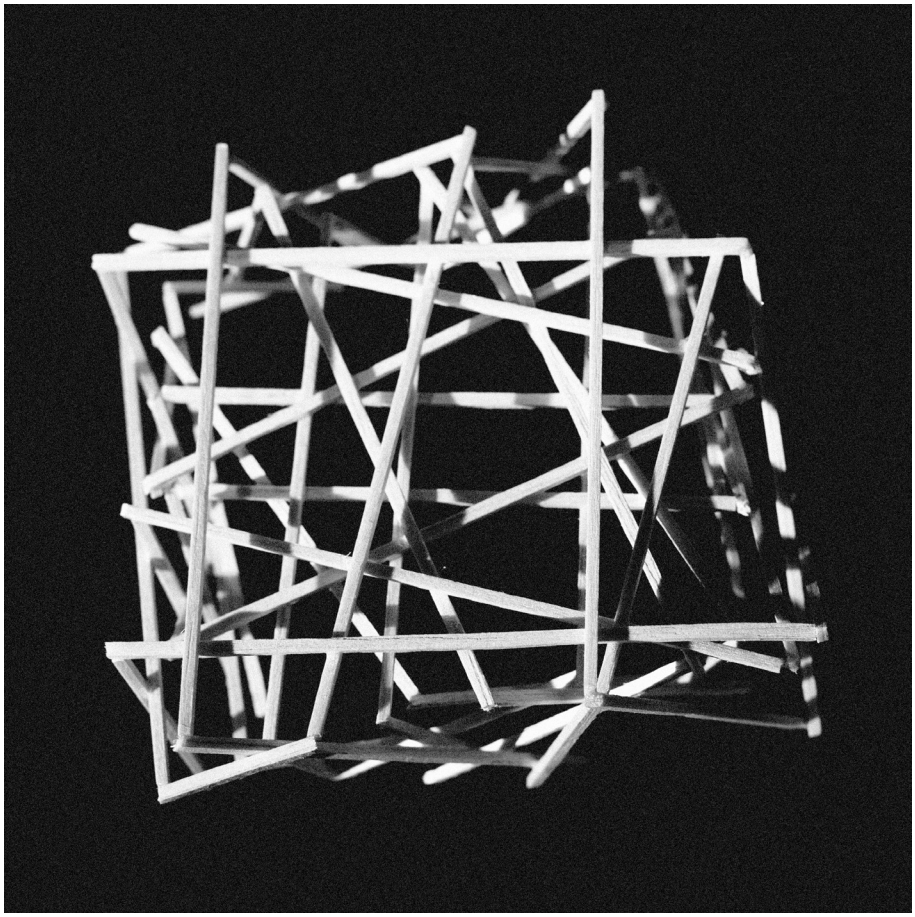
Evaluation

Ambiguity of Context: The pavilion no longer has a recognizable and single perimeter, but different degrees of opacity with its surroundings.

Ambiguity of Programme: The spaces in-between, which are neither exterior nor interior, are subject to be appropriated in non-predictable ways. They could become spaces of play or rest, depending on the user's desires.

Ambiguity of Meaning: The pavilion is not a square, not any easily recognizable geometrical form, but something that demands perception and experience in order to understand what it is and how it can be used, and therefore, what it means.





Blurring Strategy: Copying and Repeating

OMA's Pavilion. Experiment Description

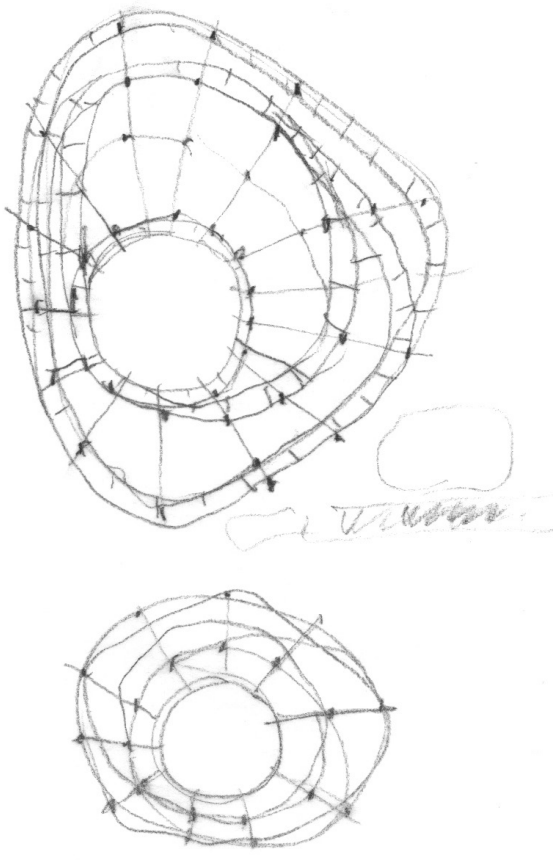
The perimeter of the original enclosure, which is circular, is copied one after another, an accumulation of error, which distances the shape from the pure circle.

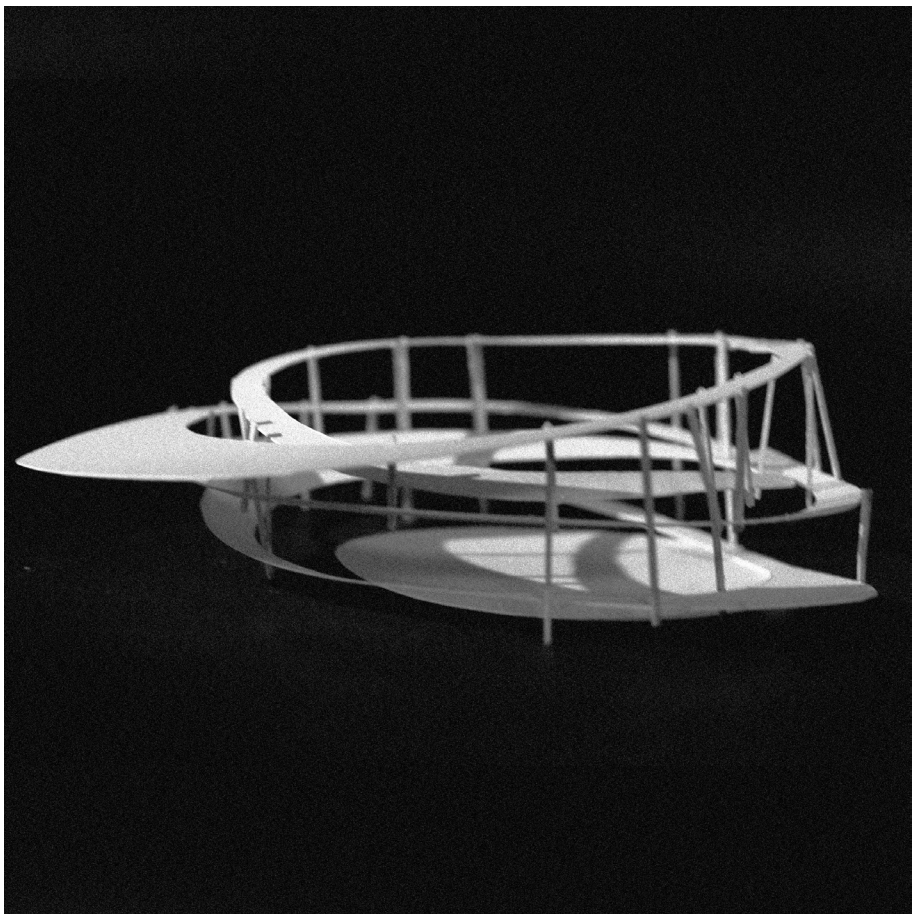
Evaluation

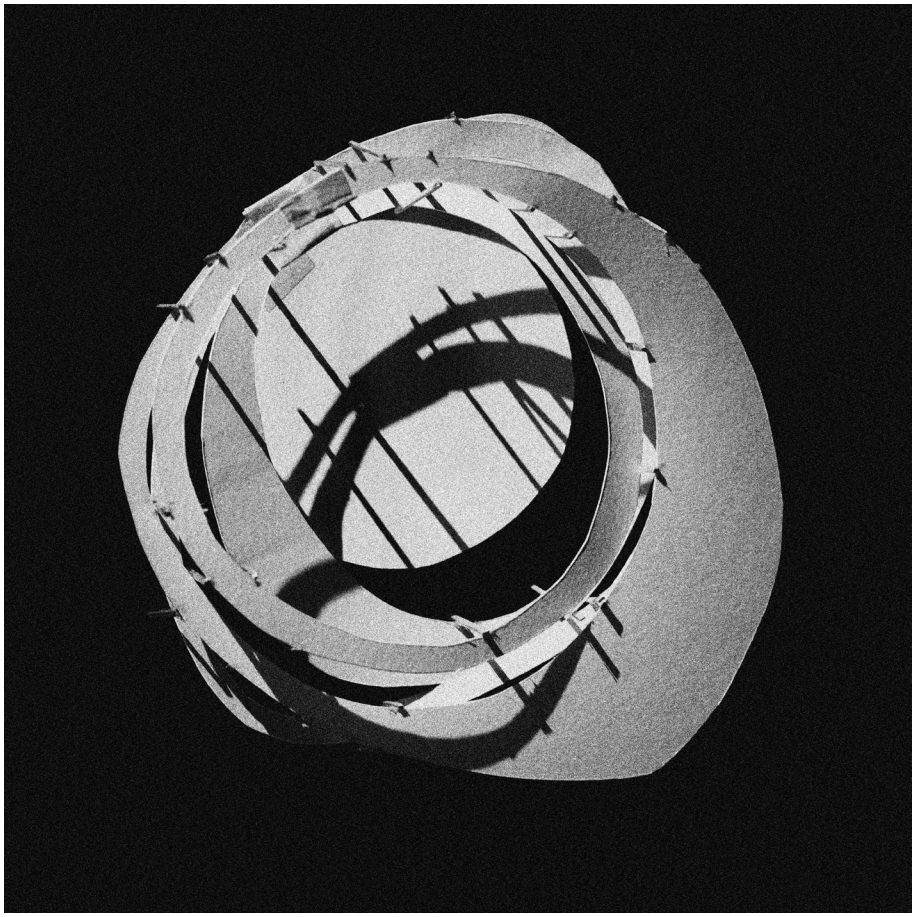
Ambiguity of Context: Different layers are added, which create a non-linear relation with the context. The different heights give variable views of the park.

Ambiguity of Programme: The movement around the central space is continuous and disorienting. The perimeter, now with a variable thickness, can absorb different uses, as well as different speeds of movement around the central space. Viewing platforms, smaller places to gather, an elevated cafe or a continuous cycle way.

Ambiguity of Meaning: The meaning of the building will be directly related to the way in which it is used, therefore it remains open to interpretation.







Blurring Strategy: Dissolving

This process intends to dissolve a fixed boundary. A 'frozen-melt scenario', from ice - to water - to mist. The result is always different, formless and unpredictable.

SANAA's Pavilion. Experiment Description

The roof, the most recognizable element of the pavilion, which defines, and blurs at the same time the relation between interior and exterior, is replaced by a massive block of ice. The columns that used to hold the roof, now act as tree trunks, the branches of which will be used as a cooling or heating device to accelerate or retard the disappearance of the building.

Evaluation

Ambiguity of Context: Because the shape of the building is ever evolving, so will be the relation with its context, becoming less clear as the building melts, finally being absorbed into the landscape.

Ambiguity of Programme: The body perceives changes in temperature and humidity when entering the space underneath the ice. The melting volume is hard to define; it is formless, scaleless, odourless. The lower temperature and wet environment will attract different uses from those usually found in the park.

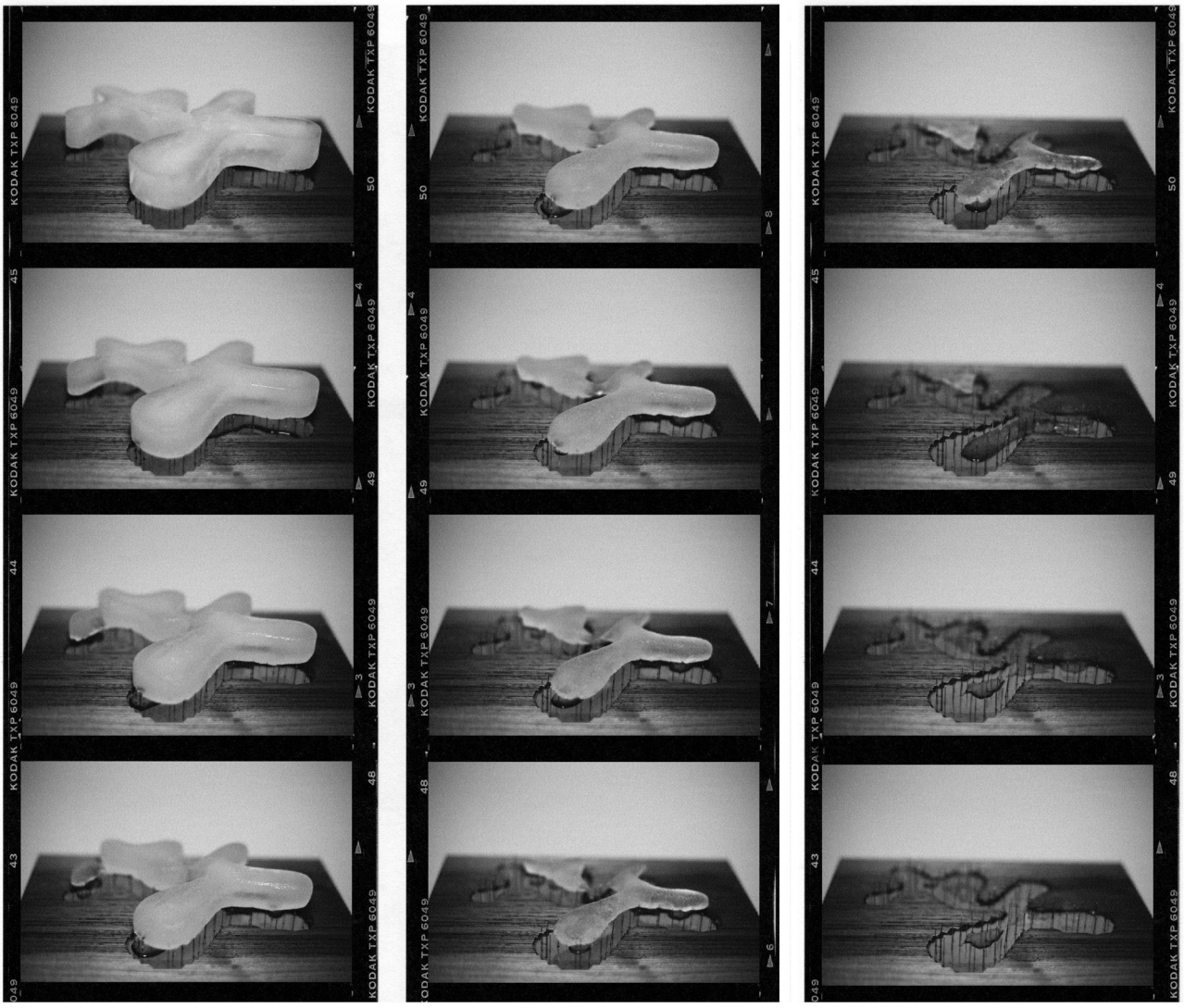
Ambiguity of Meaning: The meaning of the building depends on its materiality, which will impose new environmental conditions. Its evident short life span and transformation through it, makes possible to assign diverse meanings as the pavilion constantly mutates. What is left, in the end, will be just the shadow of what it once was.

Recipe for Dissolving:

- Take the external boundary or shape that defines the object.

- Replace it by a degradable, physically changing material.

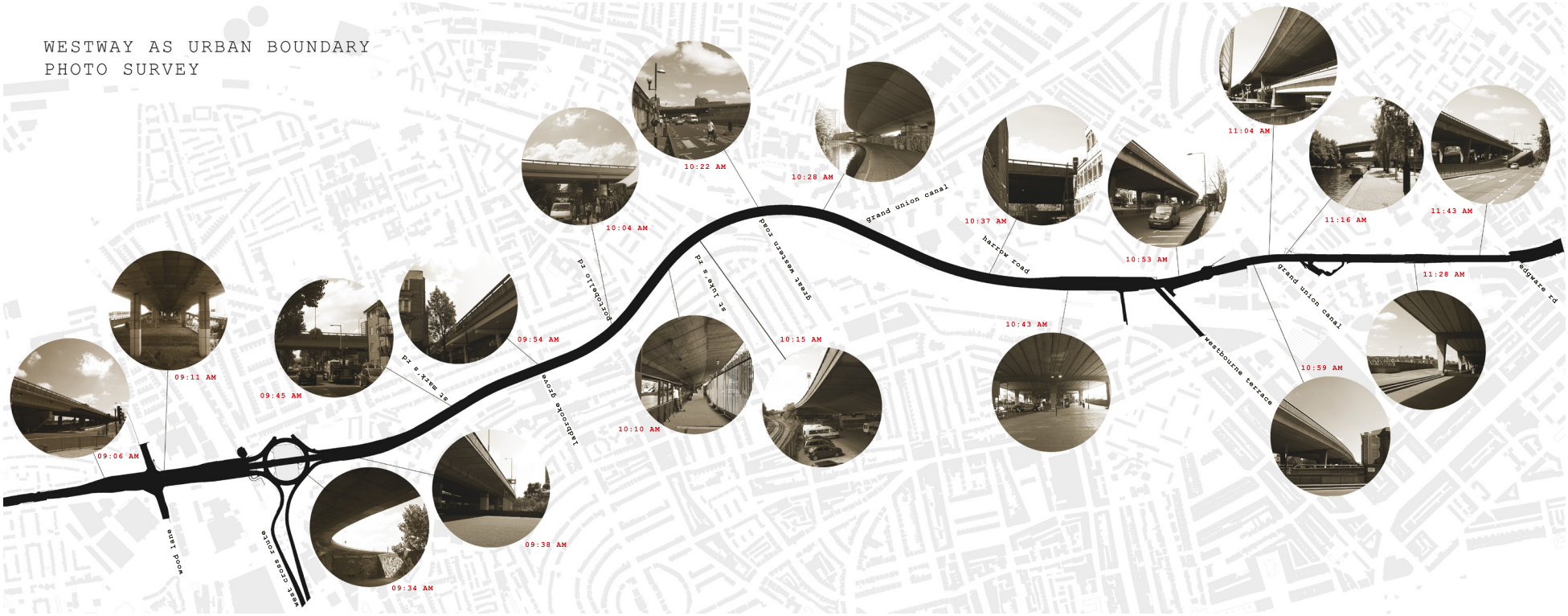
- Define which pieces will remain and try to speculate on how the building will be used as it dissolves into the surroundings.


KODAK TXP 6049

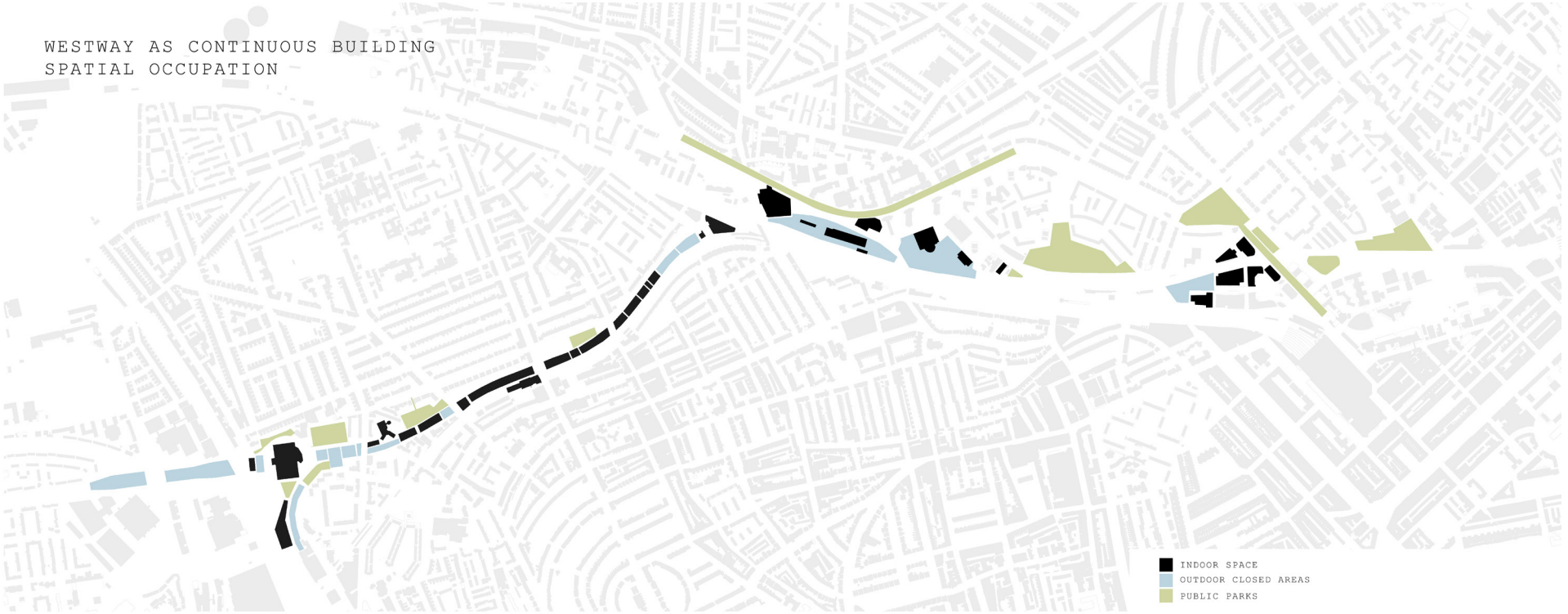
APPENDIX III

This appendix contains the results from the observation and analysis of the Westway, prior to the development of the project that intervenes in it.

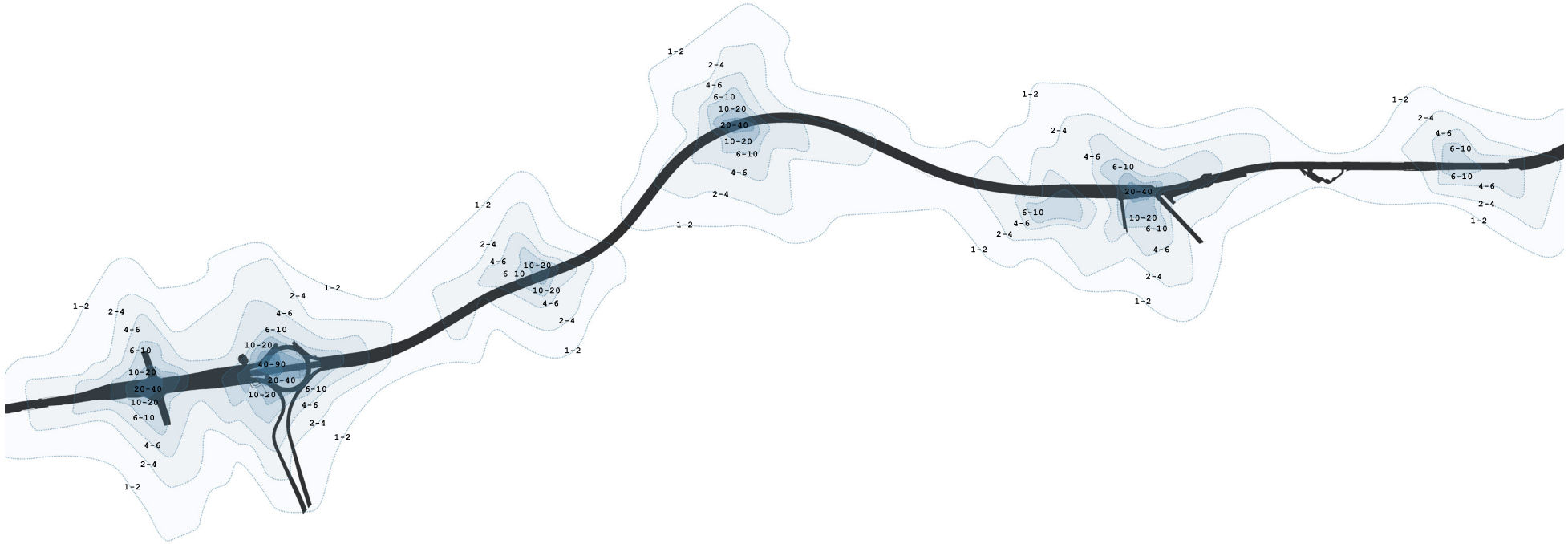
WESTWAY AS URBAN BOUNDARY
PHOTO SURVEY



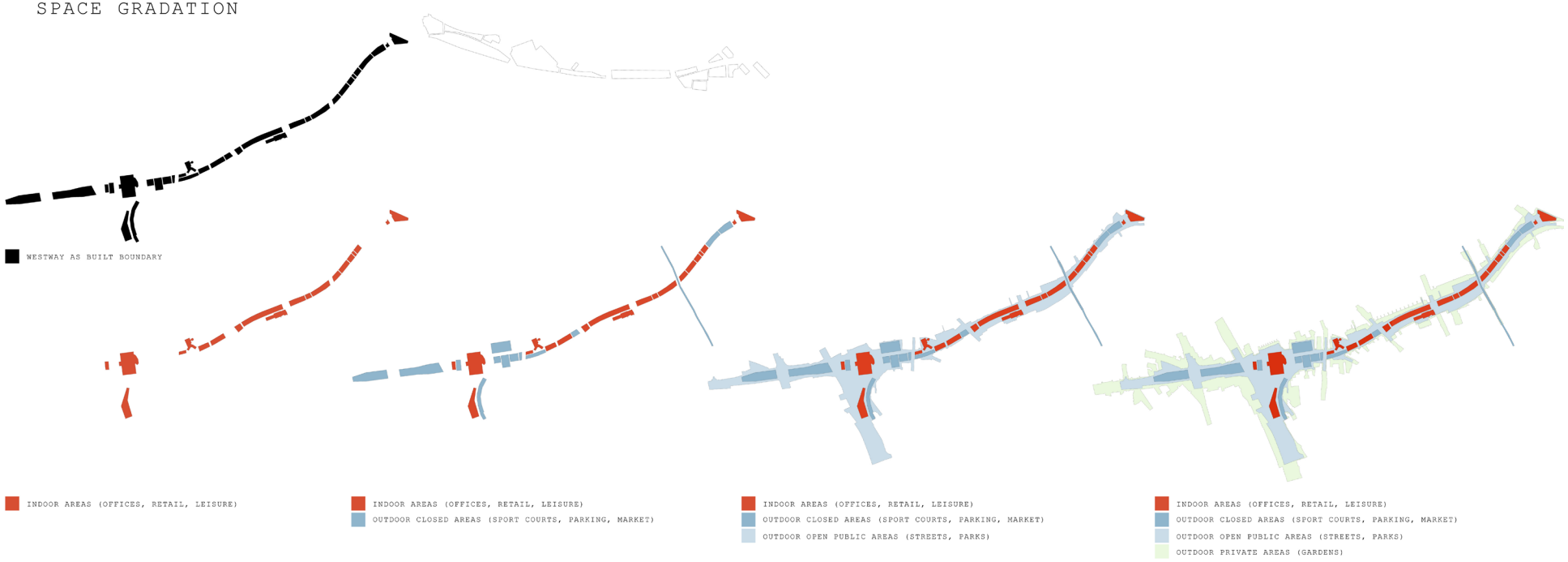
WESTWAY AS CONTINUOUS BUILDING
SPATIAL OCCUPATION



WESTWAY AS BLURRED BOUNDARY
AREA OF INTERVENTION



WESTWAY AS BLURRED BOUNDARY
SPACE GRADATION



APPENDIX IV

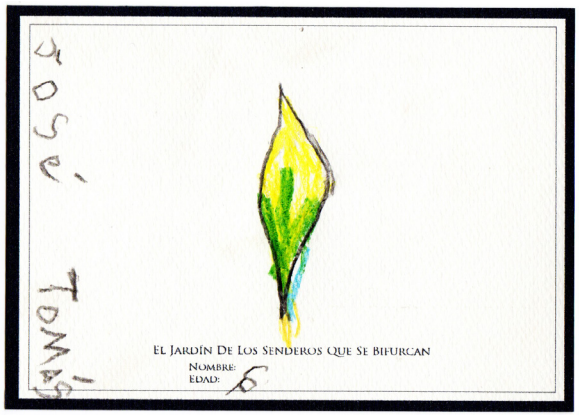
The following illustrations are the result of the workshop done at the Parque Araucano, in order to collect impressions and experiences from children who visited the place. Children received a blank postcard, and were asked to draw their favourite part of the project.

El Jardín De Los Senderos Que Se Bifurcan
Nombre: SAMUEL PEÑA
Edad: 8

El Jardín De Los Senderos Que Se Bifurcan
Nombre: CELESTE
Edad: 5

El Jardín De Los Senderos Que Se Bifurcan
Nombre: SOFIA ANA
Edad: 10

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:


El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad: 6

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

El Jardín De Los Senderos Que Se Bifurcan
Nombre: GABRIEL
Edad: 9 años

El Jardín De Los Senderos Que Se Bifurcan
Nombre: OLIVIA
Edad: 7

SOFIA 6.
El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

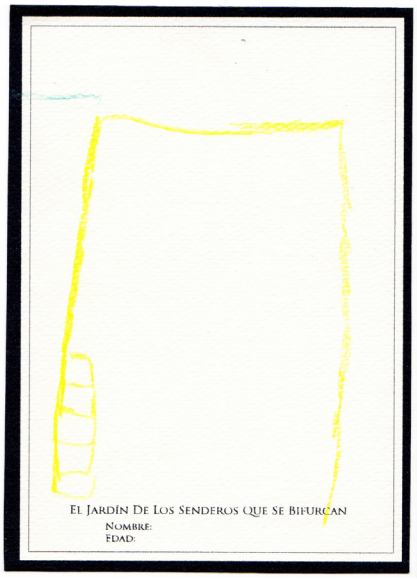
El Jardín De Los Senderos Que Se Bifurcan
Nombre: GABRIEL
Edad: 9 años

El Jardín De Los Senderos Que Se Bifurcan
Nombre: MATILDE
Edad: 7

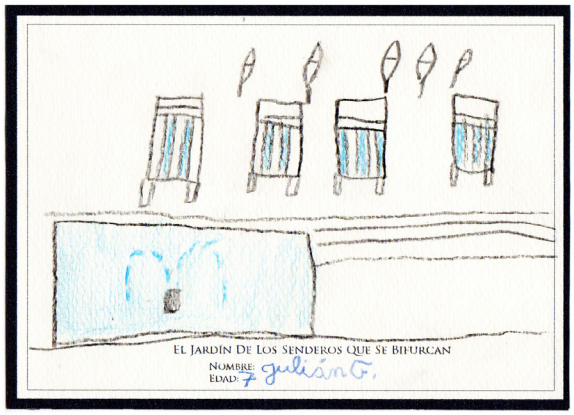
El Jardín De Los Senderos Que Se Bifurcan
Nombre: Agustin
Edad: 4

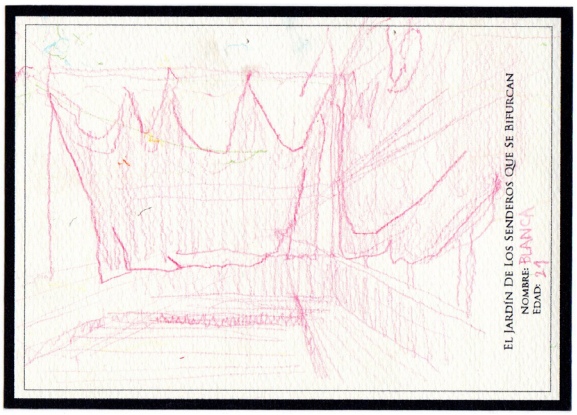
El Jardín De Los Senderos Que Se Bifurcan
Nombre: Catalina
Edad: 8

El Jardín De Los Senderos Que Se Bifurcan
Nombre: MARIANO CRUZ
Edad: 10

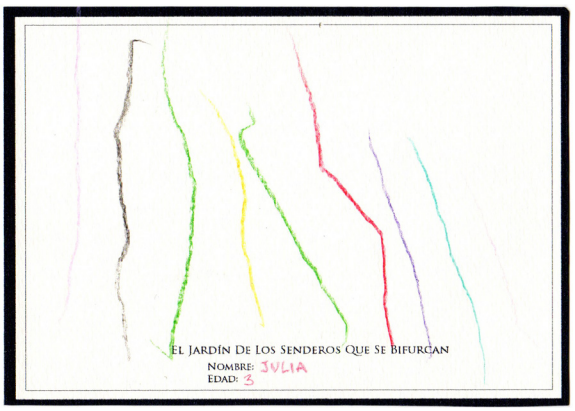

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

El Jardín De Los Senderos Que Se Bifurcan
Nombre: Juan Emilio
Edad: 4


El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad: 7 Julián G.


El Jardín De Los Senderos Que Se Bifurcan
Nombre: BLANCA
Edad: 21

3AÑOS - JOSEFINA GONZÁLEZ H


El Jardín De Los Senderos Que Se Bifurcan
Nombre: JULIA
Edad: 3

El Jardín De Los Senderos Que Se Bifurcan
Nombre: Florencia Torres Espinola
Edad: 2a 9 meses

El Jardín De Los Senderos Que Se Bifurcan
Nombre: Juan Emilio
Edad: 4

José - Tomás
El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad: 6

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad: Josefina 6

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:
LUCIANO

5
AGUSTINA
El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

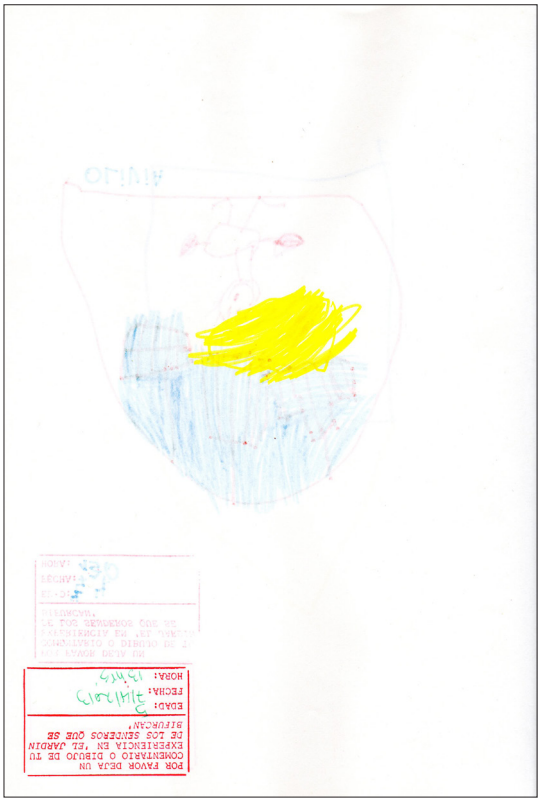
Helena 6

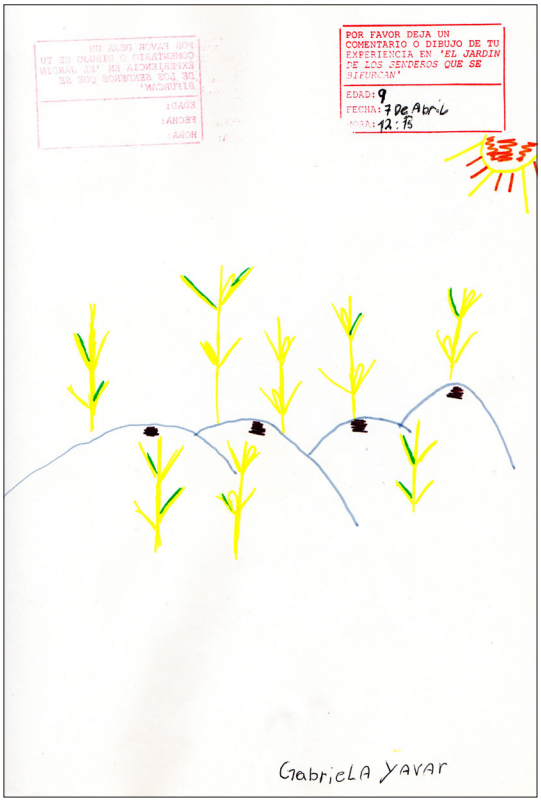
CANDELA 6
El Jardín De Los Senderos Que Se Bifurcan
Nombre:
Edad:

Fernanda
Tachones
4 años

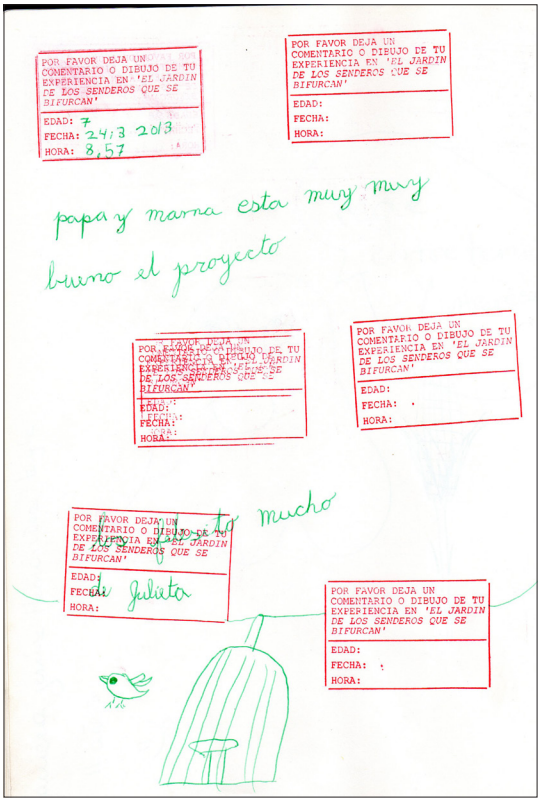
APPENDIX V

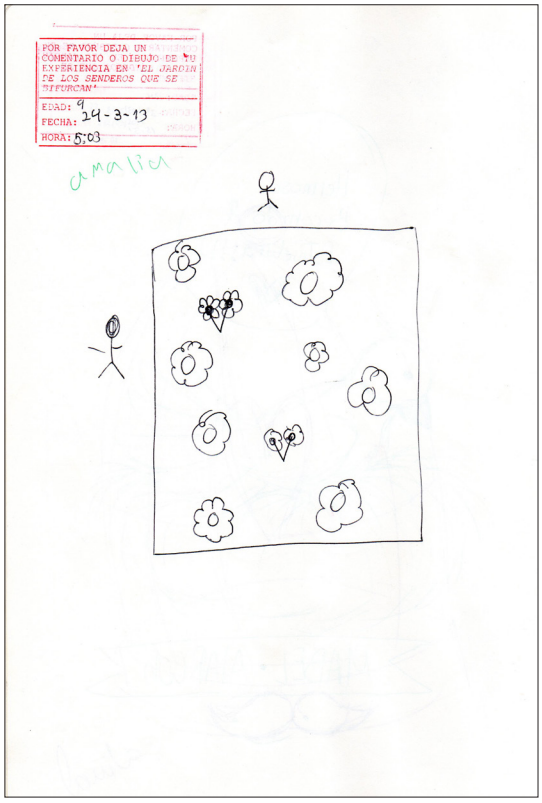
A selection of the comments from the visitors' book at YAP's 'The Garden of Forking Paths' are presented here. People could write or draw, leaving their impressions of the project.

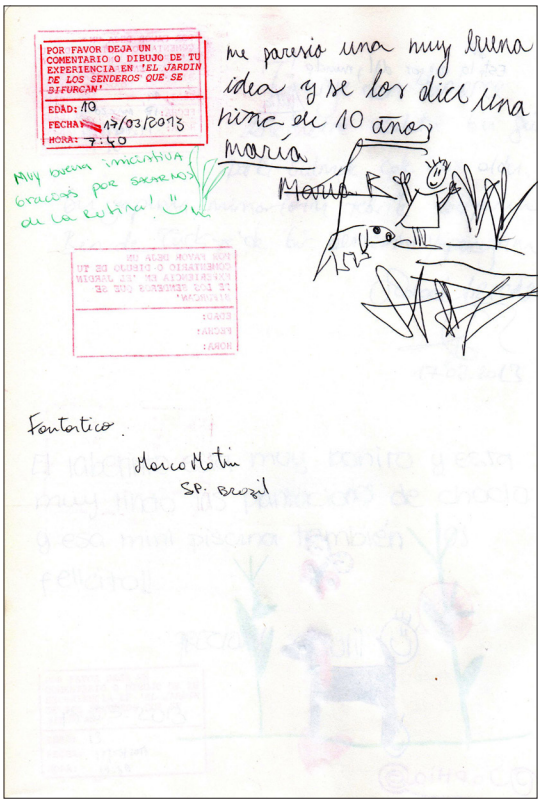


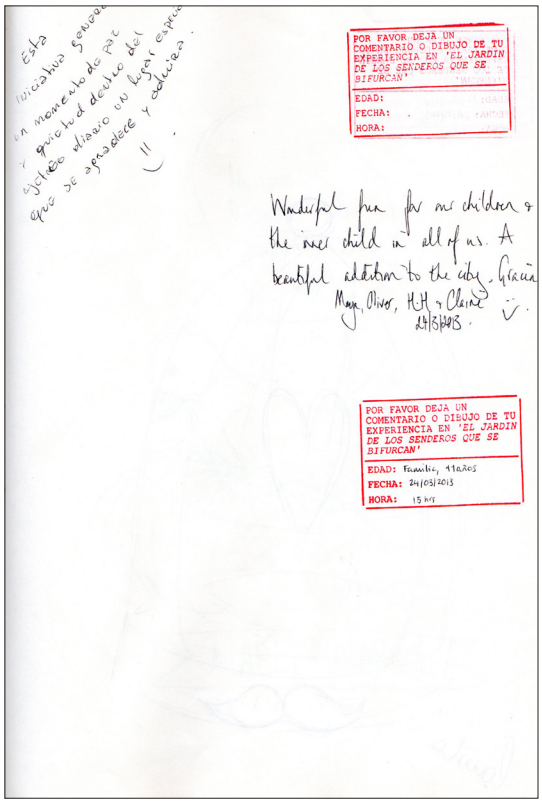

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 9
FECHA: 7 De Abril
HORA: 12:15
GabrieLA YAVAR

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:
Emma y Julieta


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 7
FECHA: 24/3 2013
HORA: 8,57
papa y mama esta muy muy bueno el proyecto
mucho
Julieta


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 9
FECHA: 24-3-13
HORA: 5:03
amalia


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 10
FECHA: 13/03/2013
HORA: 7:50
me parecio una muy buena idea y se los dice una nina de 10 años
maría
Muy buena iniciativa Gracias por sacarnos de la rutina!
Fantastico.
Marco Motin
SP. Brazil


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
Wonderful fun for my children & the inner child in all of us. A beautiful addition to the city. Gracias
Maya, Oliver, H.H. y Claire
24/3/2013.
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: Familia, 11 años
FECHA: 24/03/2013
HORA: 15 hrs

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN *'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'*

EDAD: 38
FECHA: 09-04-2013
HORA: 13:55

Vinimos el día martes a pasear y nos encontramos al medio de este laberinto, quedamos maravillados !!, volvemos hoy a disfrutarlo de nuevo, a recorrerlo en familia.

muy buenos, linda intervención.

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN *'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'*

EDAD: 7 4
FECHA:
HORA: 130

Está lo mejor del mundo!
Julia

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN *'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'*

EDAD: 19
FECHA: 17 marzo
HORA: 19:30

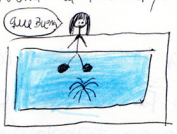
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN *'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'*

EDAD:
FECHA:
HORA:

Gracias por regalarnos este lugar ~~increíble~~ INCREIBLE
Parece como que no fuéramos capaces culturalmente hablando, de tener un espacio así, pero lo somos.
Bravo y gracias
Claudia

Ojalá sepamos cuidarlo
Subiré mis fotos a face book.

Es MUY LINDA la Piscina, Paletita =P !!



POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN *'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'*

EDAD: 50
FECHA: 14/03/2013
HORA: 19 hrs.

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN *'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'*

EDAD: 37
FECHA: 17 de marzo
HORA: 19.10 hrs.

Me parece una excelente iniciativa y ojalá lo podamos repetir y mantener!
Felicidades!!
Carolina Poblete W

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD: 45
FECHA: 13/3/2013
HORA: 19:30

Türkiye'den binlerce kilometre uzakta bu güzel parki bulmak çok hoş oldu.
Bu yapının minarlarını tebrik ediyorum
Ben de Türkiye'de bir benzerini yapacağım.

Selçuk ARICAN
17.03.2013

El laberinto esta muy bonito y esta muy lindo las plantaciones de chocla y esa mini piscina también los felicito!!

GRECIA!! Paulii

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD: 13
FECHA: 17/05/2013
HORA: 19:30

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD: 26 - 28
FECHA: 17/03/2013
HORA: 18:00

Excelente iniciativa
super entretenido e interesante
nos gustó mucho que
interuvieran de esta forma
el parque.

Felicitaciones.

MUY LINDO todo espectacular

Piscina

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD:
FECHA:
HORA:

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD:
FECHA:
HORA:

Estos recorridos ingeniosos y pensado en nosotros, los habitantes de esta ciudad.
Felicitaciones!!
No necesitabamos los habitantes de departamentos.
muy agradecidos.

Martín Cerda

17 - III - 2013

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

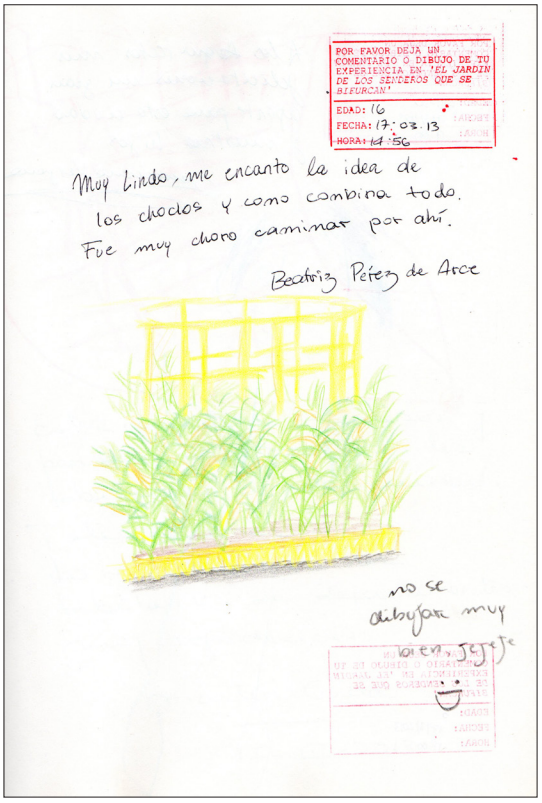
EDAD: 40-50
FECHA: 17/3/2013
HORA: 17:00

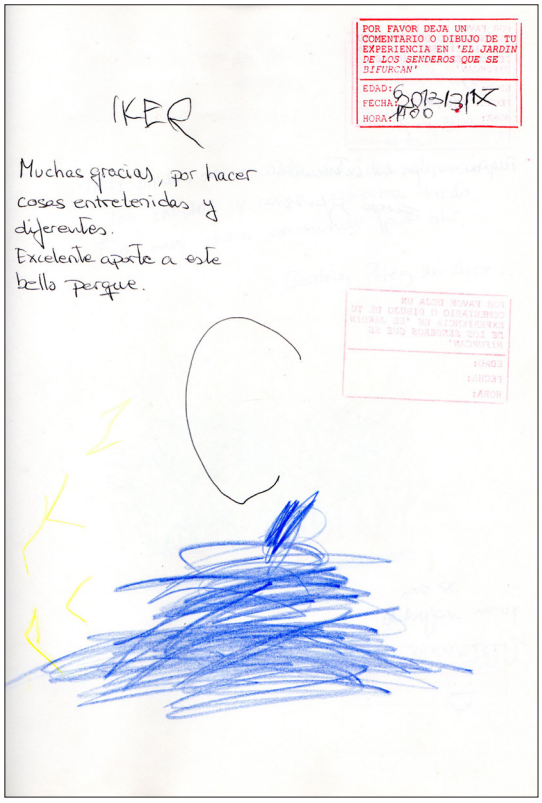
A los Arquitectos mis felicitaciones un gran aporte para esta ciudad y nuestros hijos.

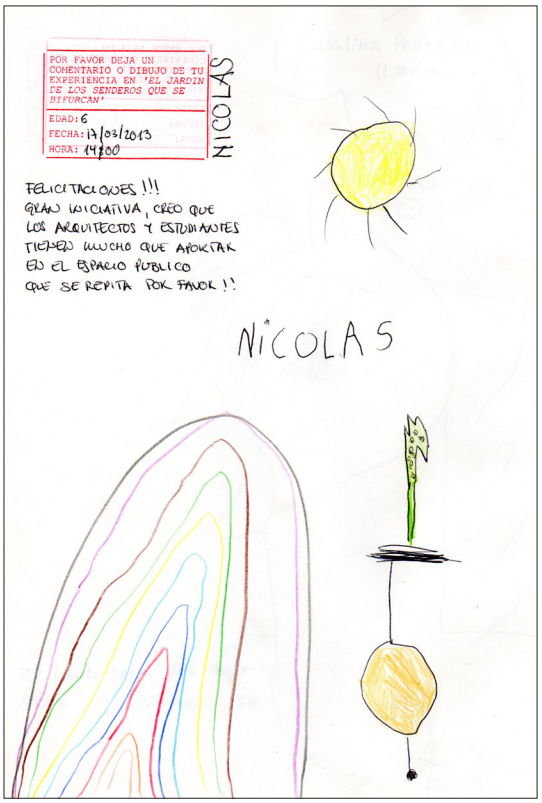
Mariano Vergara

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

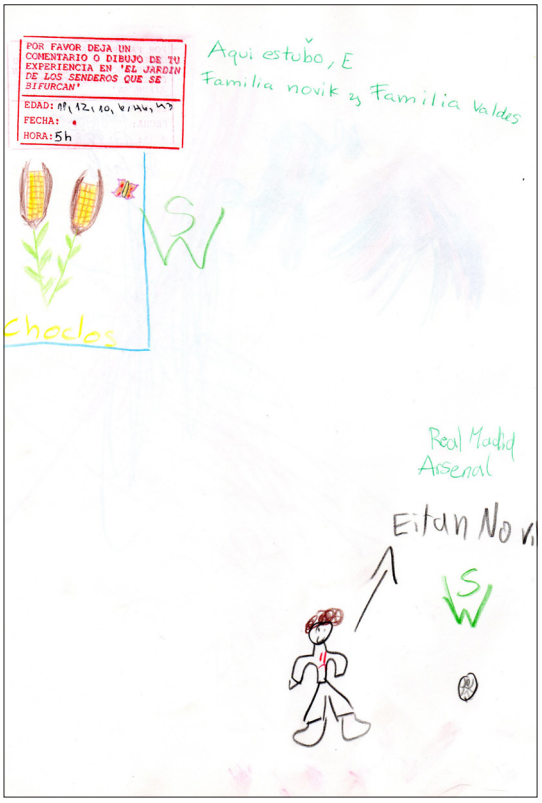
EDAD: 3
FECHA: 17/3/2013
HORA: 17:00


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 16
FECHA: 17.03.13
HORA: 16:56
Muy Lindo, me encanto la idea de los chocios y como combina todo. Fue muy chevo caminar por ahí.
Beatriz Pérez de Arce
no se dibujar muy bien, jeje

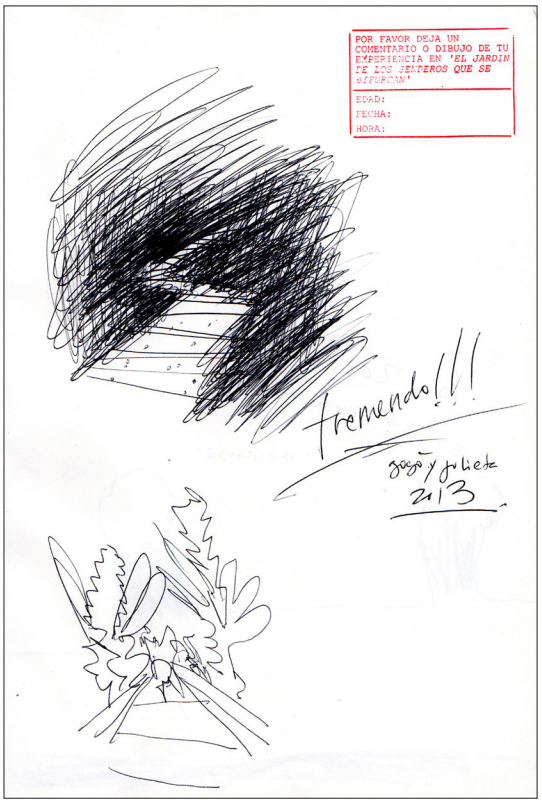

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 6
FECHA: 2013/3/17
HORA: 1100
IKER
Muchas gracias, por hacer cosas entretenidas y diferentes.
Excelente aporte a este bello perque.


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 6
FECHA: 17/03/2013
HORA: 14:00
NICOLAS
FELICITACIONES !!!
GRAN INICIATIVA, CREO QUE LOS ARQUITECTOS Y ESTUDIANTES TIENEN MUCHO QUE APORTAR EN EL ESPACIO PUBLICO
QUE SE REPITA POR FAVOR !!
NICOLAS

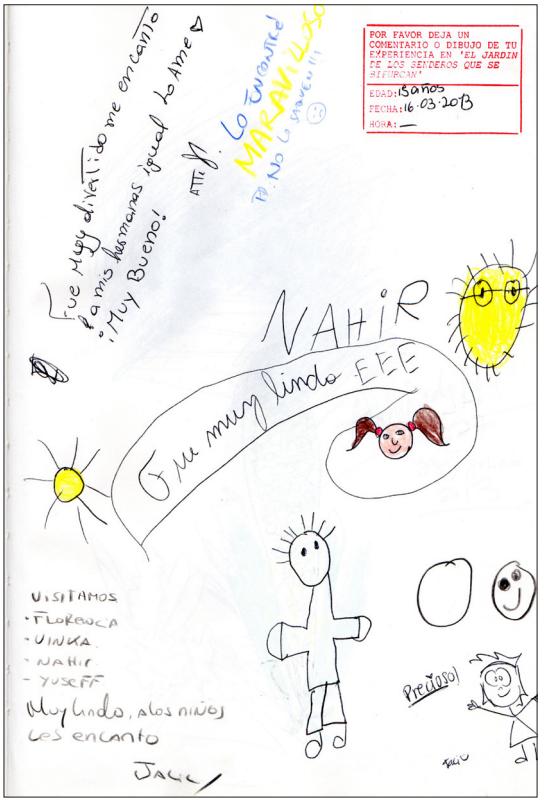
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 6
NICOLÁS DIAZ ORTIZ

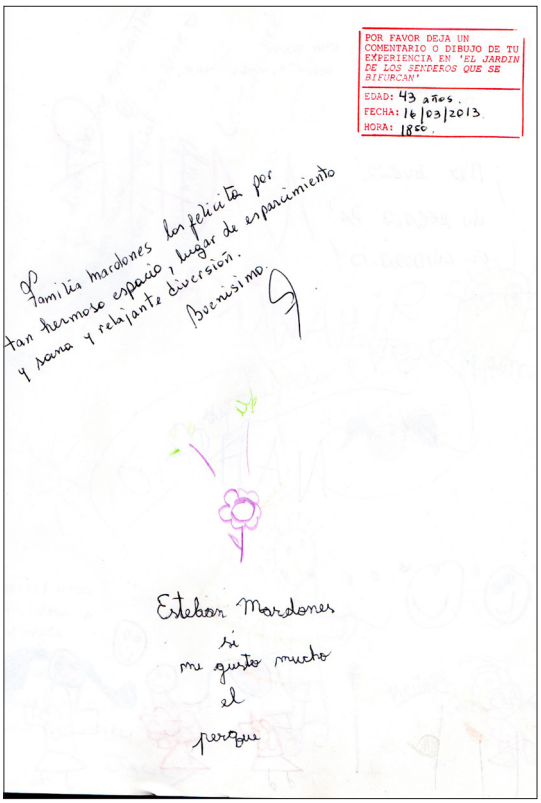

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA: 5h
Aqui estuvo, E
Familia novik y Familia Valdes
Chacles
Real Madrid
Arsenal
Eitan No
S
W

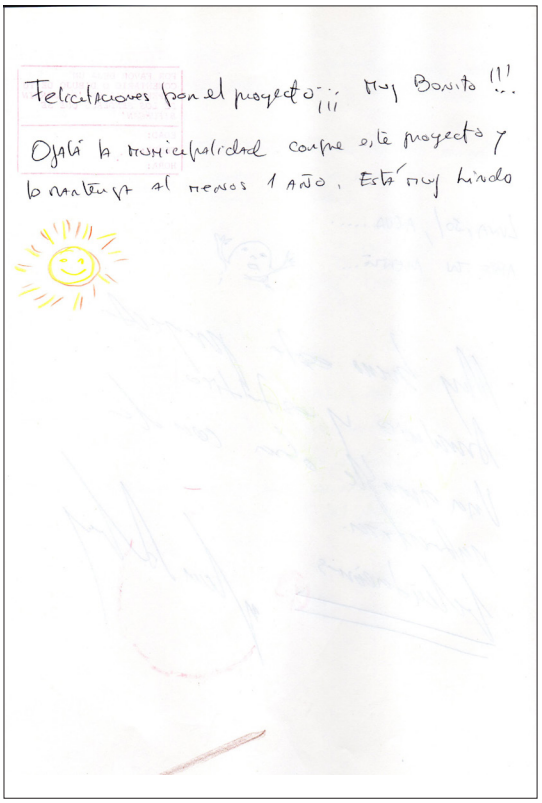
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 16
FECHA: 17 marzo 2013
HORA:
esta super buena
el proyecto
Julieta Papa esta
Super Mama Los felesito


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:
tremendo!!!
Jose y julieta
2013

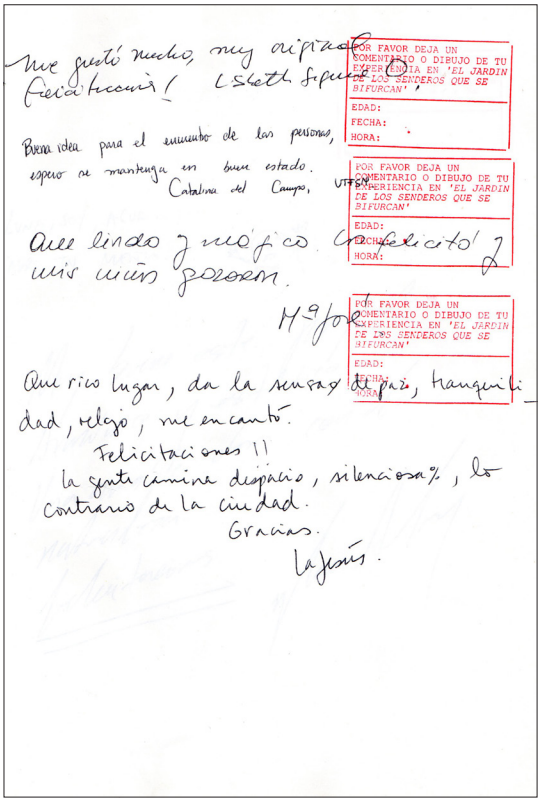
ALVINA

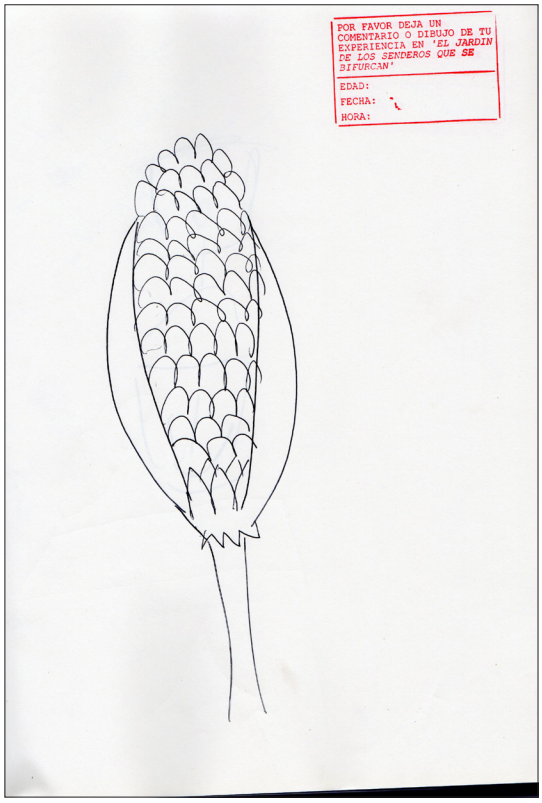

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 15años
FECHA: 16-03-2013
HORA: —
Lo encontré MARAVILLOSO
Fue muy divertido me encanto
Fue con mis hermanas igual la Ame
¡Muy Bueno!
Atte. J.
NAHIR
Me muy lindo EEE
VISITAMOS
- FLORENCIA
- VINKA
- NAHIR
- YUSEFF
Muy lindo, a los niños les encanto
Precioso!
JACK

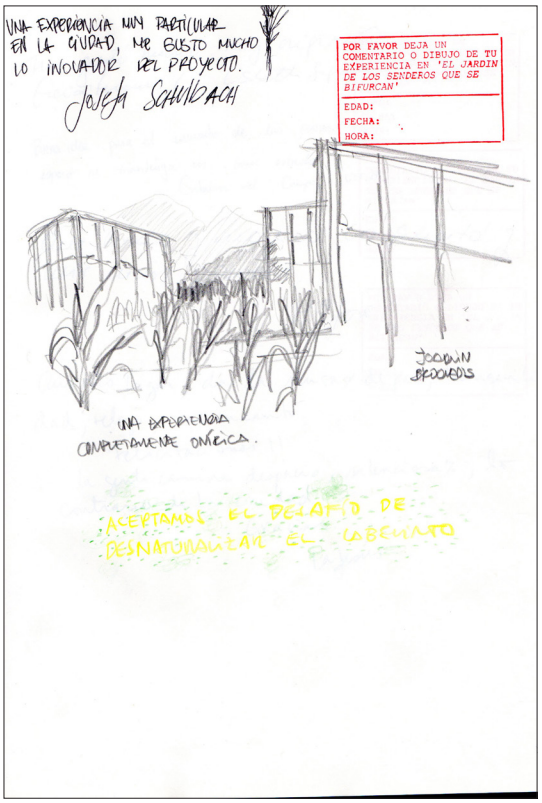

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 43 años.
FECHA: 16/03/2013.
HORA: 1800.
Familia Mardones los felicita por tan hermoso espacio, lugar de esparcimiento y sana y relajante diversión.
Buenísimo.
Esteban Mardones
si
me gusto mucho
el
parque

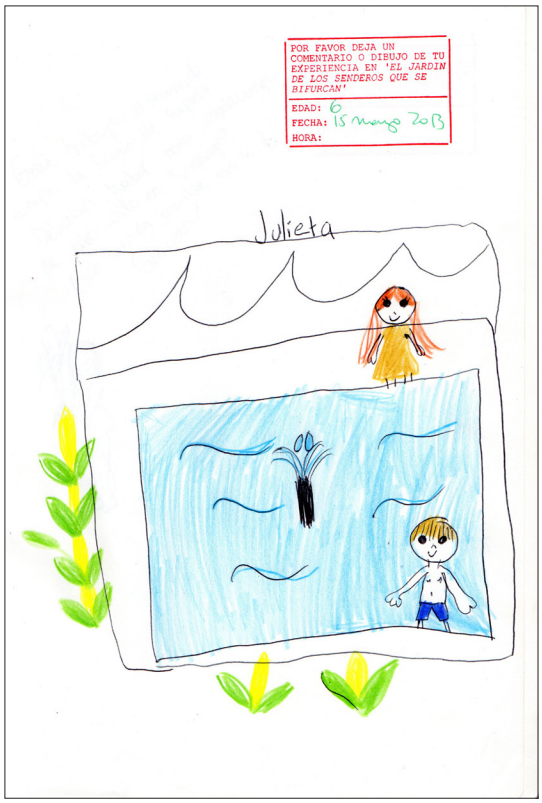

Felicitaciones por el proyecto!!! Muy Bonito !!!
Ojalá la municipalidad compre o le proyecto y lo mantenga al menos 1 AÑO. Está muy lindo

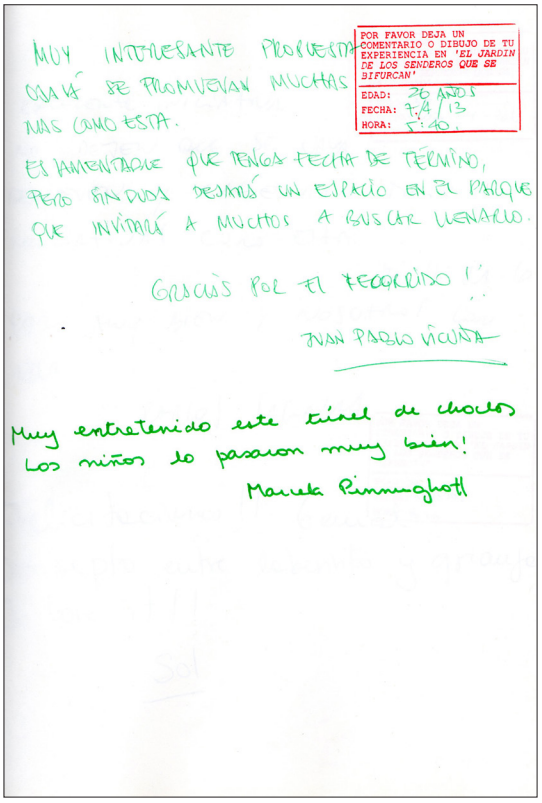
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:
GRACIAS


Me gustó mucho, muy original
Felicitaciones!
Buena idea para el encuentro de las personas,
espero se mantenga en buen estado.
Catalina del Campo,
Que lindo y mágico
mis más sinceras
Que rico lugar, da la sensación de paz, tranquili-
dad, relajo, me encantó.
Felicitaciones !!
la gente camina despacio, silenciosa%, lo
contrario de la ciudad.
Gracias.
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:


UNA EXPERIENCIA MUY PARTICULAR EN LA CIUDAD, ME GUSTO MUCHO LO INOVADOR DEL PROYECTO.
JOSEFA SCHUBACH
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:
JOAQUIN BROWNS
UNA EXPERIENCIA COMPLETAMENTE ONÍRICA.
ACEPTAMOS EL RELATO DE DESNATURALIZAR EL ABEDUL


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 6
FECHA: 15 marzo 2013
HORA:
Julieta



POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD: 26 AÑOS
FECHA: 7/4/13
HORA: 5:40

MUY INTERESANTE PROPUESTA
OJALÁ SE PROMUEVAN MUCHAS
MAS COMO ESTA.

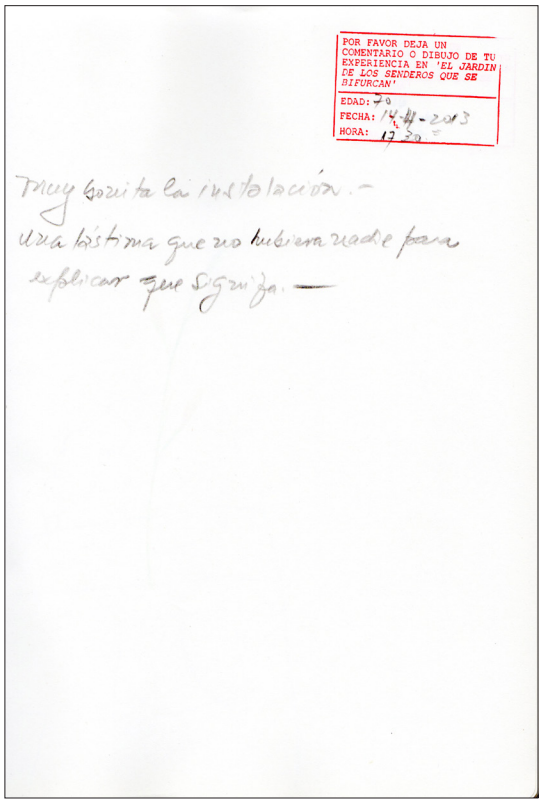
ES LAMENTABLE QUE TENGAS FECHA DE TÉRMINO,
PERO SIN DUDA DEJARÁS UN ESPACIO EN EL PARQUE
QUE INVITARÁ A MUCHOS A BUSCAR LLENARLO.

GRACIAS POR EL RECORRIDO!

JUAN PABLO VICUÑA

Muy entretenido este tunel de choclos
Los niños lo pasaron muy bien!

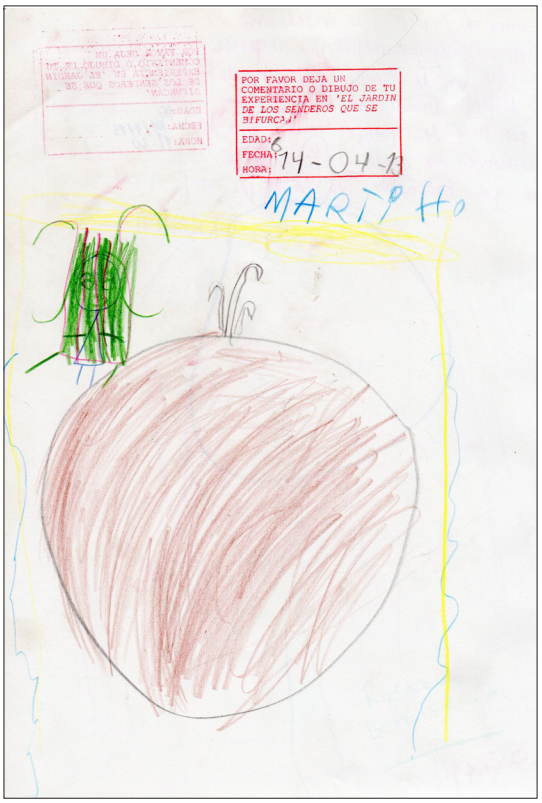
Marcela Pinmaghotti



POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD: 70
FECHA: 14-4-2013
HORA: 17:30

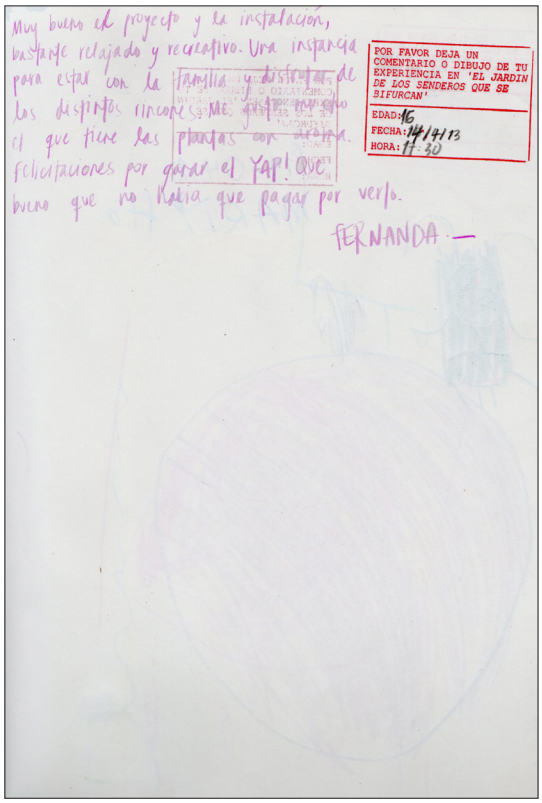
Muy bonita la instalación.—
Una lástima que no hubiera nadie para
explicar que significa.—



POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

EDAD: 6
FECHA: 14-04-13
HORA:

MARTINA

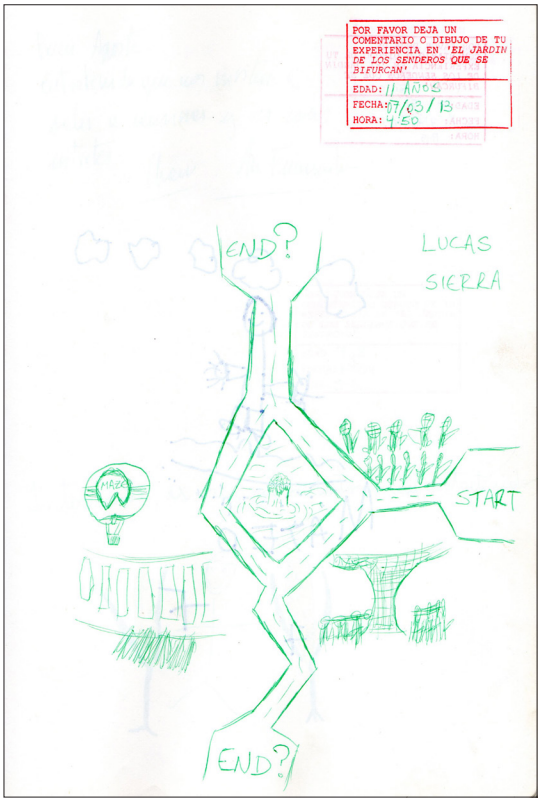


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'

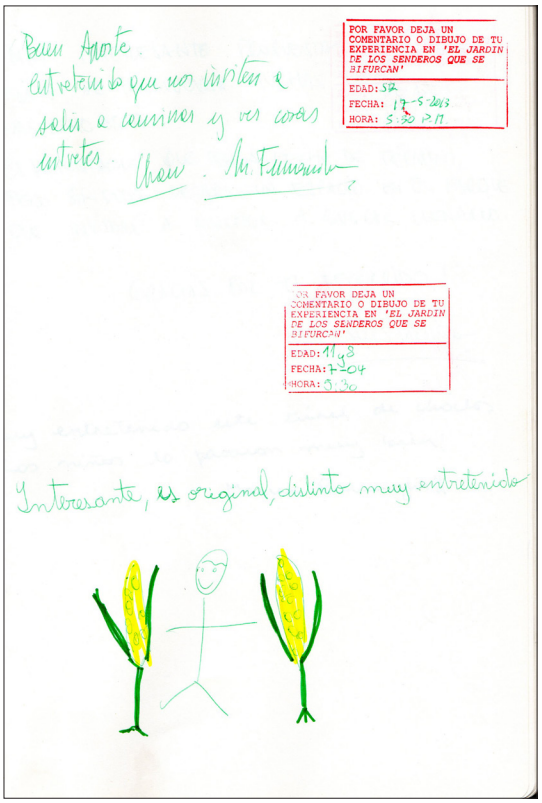
EDAD: 16
FECHA: 14/4/13
HORA: 17:30

Muy bueno el proyecto y la instalación,
bastante relajado y recreativo. Una instancia
para estar con la familia y disfrutar de
los distintos rincones. Me gustó mucho
el que tiene las plantas con ~~choclos~~
felicitaciones por lograr el YAP! Que
bueno que no había que pagar por verlo.

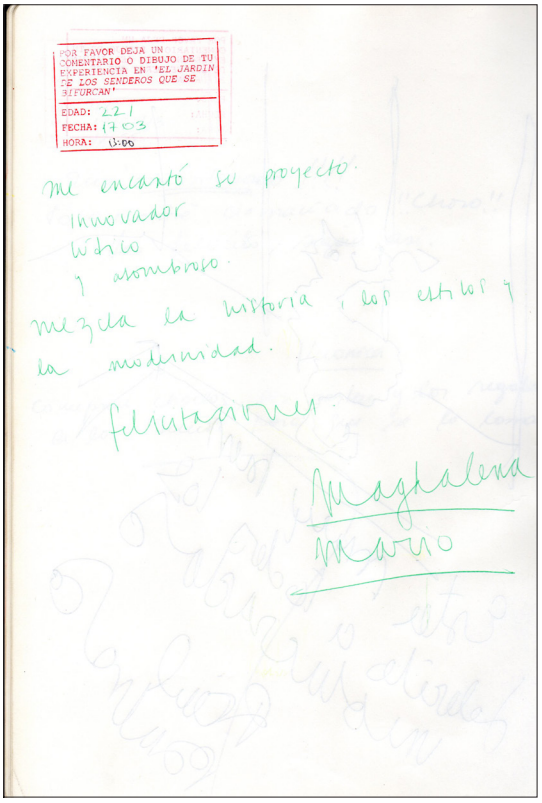
FERNANDA.—

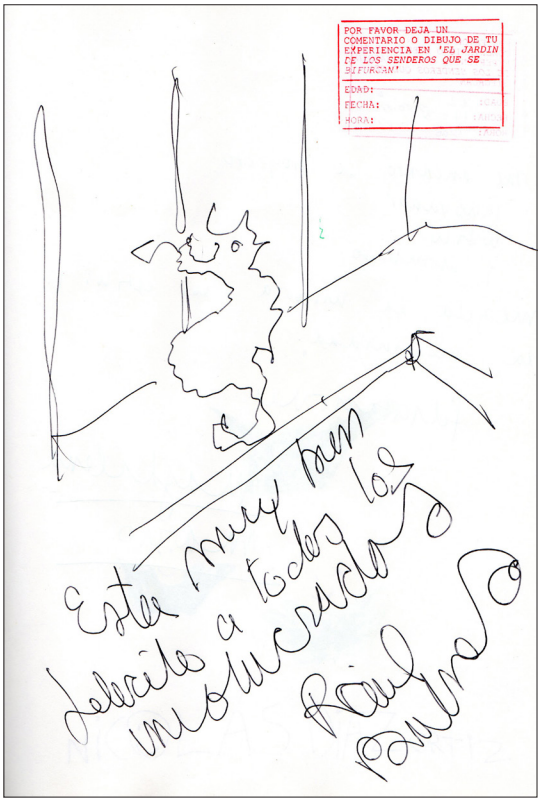

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 11 AÑOS
FECHA: 7/03/13
HORA: 4:50
END?
LUCAS
SIERRA
START
END?

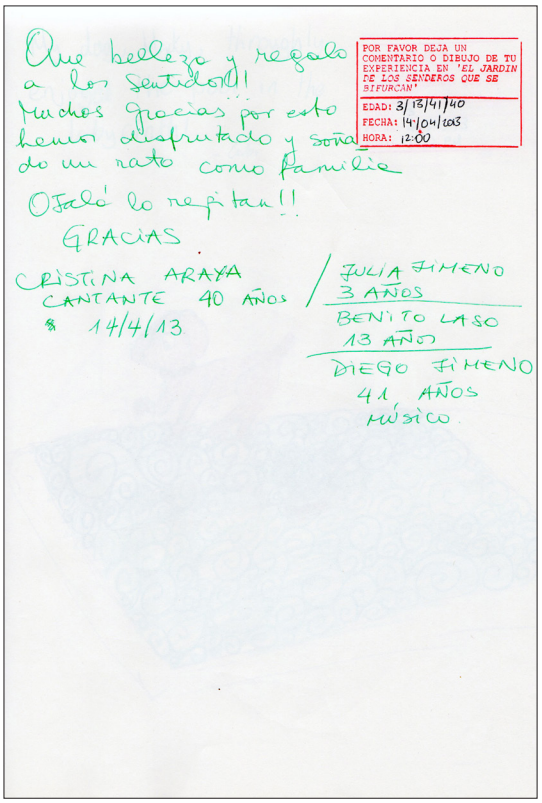
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 6 años
FECHA: 18-4-13
HORA: 16:30
Margarita: muy entretenido

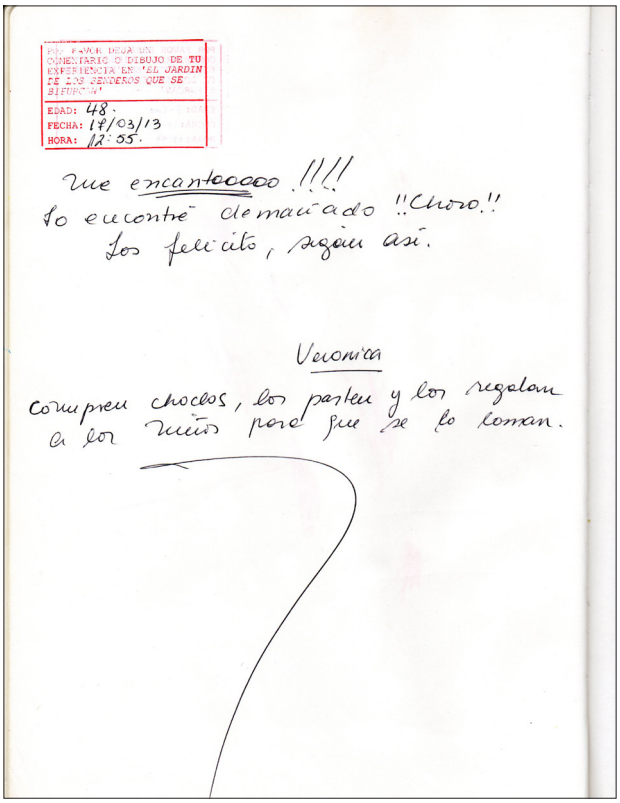

Buen Aporte.
Entretenido que nos invites a salir a caminar y ver cosas entretenidas. Chau. M. Fernanda
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 52
FECHA: 17-5-2013
HORA: 5:30 PM
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 11 y 8
FECHA: 7-4-04
HORA: 5:30
Interesante, es original, distinto muy entretenido

My dog, Micky, throughly enjoyed the pool in the labyrinth!
- Gabi
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 13
FECHA: 4/14/13
HORA: 4:12 PM


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 22 I
FECHA: 17/03
HORA: 13:05
Me encantó su proyecto.
Innovador
Lúdico
y asombroso.
mezcla la historia, los colores y la modernidad.
felicitaciones.
Magdalena
Mario


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA:
Este muy bien
felicito a todos los
involucrados
Raúl
Ramos


Que belleza y regalo a los sentidos!!
Muchas gracias por esto hemos disfrutado y soñado un rato como familia
Ojalá lo repitan!!
GRACIAS
CRISTINA ARAYA
CANTANTE 40 AÑOS
& 14/4/13
POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 3/13/41/40
FECHA: 14/04/2013
HORA: 12:00
JULIA JIMENO
3 AÑOS
BENITO LASO
13 AÑO
DIEGO JIMENO
41 AÑOS
MÚSICO


POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 48
FECHA: 17/03/13
HORA: 12:55
Que encantooooo !!!!
lo encontré demaaaado !!Choro!!
Los felicito, sigan así.
Veronica
Compren choclos, los parten y los regalan a los niños para que se lo coman.

Excelente iniciativa. Es hermoso el contraste del campo y la ciudad. Felicitaciones! Es una muy buena inspiración.

Virna Galaz Castellon
Profesora de Historia.
14/04/2013.

Bienvenido a un secreto laberinto de verdor
los aromas del campo
el silencio de la fuente,
la música de las aves
y los enigmas del maíz.
Aventúrate al frescor
de los sueños más sencillos,
en que por un momento
puedes volver a ser niño

Eric Stauden Reyes
Técnico Deportivo
Ingeniero en Gestión Deportiva
14/04/2013

Beals - Lyon Architects
Los felicito!
Ojalá no derramen del todo y sepan proponer con los sentidos con cuidado.

Anna Bello
(Paisajista)

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA: 07/04/2013
HORA: 6pm

EXCELENTE INICIATIVA,
NO DEJEN QUE SE VAYA
RENUEVEN Y EXTIENDAN MÁS
INICIATIVAS COMO ESTA.
MI HIJA LO
PASO MUY BIEN Y NOSOTROS CON
ELLA.

CARLOS SALINAS

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 37
FECHA: 07-04-2013
HORA:

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD: 30
FECHA: 7/04/2013
HORA: 15 hrs

Felicitaciones!! Buen concepto entre laberinto y granja!! I love it!!

Sol

POR FAVOR DEJA UN COMENTARIO O DIBUJO DE TU EXPERIENCIA EN 'EL JARDIN DE LOS SENDEROS QUE SE BIFURCAN'
EDAD:
FECHA:
HORA: