



Practices In Research

practice-based research journal for architecture

First Steps And False Alarms

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In Practice explores the multiple ways in which architects can engage their professional practice in academic research and reciprocally. In Practice seeks to open a space for architecture practices in research through the development of methodologies, conferences and publications.

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In Practice

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INTRODUCTION

First Steps and False Alarms

This first publication is a project of the interuniversity research group In Practice, initiated by Harold Fallon (KU Leuven) and Benoît Vandenbulcke (ULiège). ‘In Practice’ invites practicing architects to explore the multiple ways in which architects can engage the professional practice in academic research and reciprocally. ‘Practices in Research #01 - First Steps and False Alarms’ contains four contributions. A first cautious step, to start an explorative journey. This first publication is the result of invited contributions by Virginie Pigeon, a landscape architect teaching and researching at ULiège Faculty of Architecture, and by Tomas Ooms, Steven Schenk and Johannes Berry, all three architects teaching and researching at KU Leuven Faculty of Architecture.

The invitation call stated a main objective. “The publication explores the ways in which practices are engaged in research. The contribution may explore internal processes at work in the practice, situate the practice amongst peers, explore external subjects through the practice – and vice-ver-

sa. In *Practices in Research*, practices interrogate the world, and the world interrogates the practices in return.”

Then, it drew two consequences. “The practice is thus never reduced to an illustration of a theory. *Practices in Research* aims at research projects in which the practice is an essential resource, subject or modality. As such, the contributions are expected to stay in very close contact with the practice. Inversely, the research is not the presentation of a practice itself. The contributions take a step beyond the practice in the way they present, explore, reveal a question in the field of architecture.”

The seminar was programmed in May. Due to sanitary reasons, it was not before July that an online seminar could be organised, and before October that the publication could be completed. Each contribution has been double-blind peer-reviewed by two anonymous reviewers who had the faculty to read the revised version if wished. The scientific committee was composed of practising academics, including four different practices and four universities.

The album ‘*First Steps & False Alarms*’ (Kilgour, 1995) assembles recordings from the artist’s home tape archive, proposing to discover his creative starting points, his explorations and experiments from a period of five years, shaping a musical personality. Similarly, ‘*Practices in Research #01*’ does not make a priori assumptions about distinctions between realisations from the practice and theoretical reflections. As such it is an experimentation: it poses questions and situations, it proposes answers and actions.

An example. The call did not mention any formal requirements except a maximum amount of words and a limitation to 11 pages. The contributors did not strictly write articles, but rather created publishable artefacts in the sense that text, visual documents and layout were carefully crafted to convey the content of their proposals. After the reviews, they were asked to 'translate' these artefacts following an imposed template. However flexible, this questioned the nature of such artefacts. Is their form an essential part of it? What role play the visual elements in regard of text? What happens if we consider these publications as artefacts rather than as texts to which images are added? What interactions appear between such designed objects and the design practice itself?

'Practices in Research #01 – First Steps and False Alarms' opens a field for exploration. During this journey, false alarms will undoubtedly ring from times to times. Nevertheless, it is maybe not that much about these hypothetical false alarms, but about these first steps. It is about the boldness of taking actions and the rigor to discuss the results with an audience, which modifies perception and understanding, imagination and capacity. It is about gems to be discovered, a fertile ground to be established for these reflexive architects. It also nourishes the debate about practice and research.

The editorial board

Benoît Vandenbulcke, Harold Fallon and Benoît Burquel

IN THE BEGINNING AND THE END

Apophenia, the Origins of Architecture and SUGIBERRY.

Johannes Berry
Sugiberry
KU Leuven

Notes & References

1. They say that when Captain Cook arrived in Australia, the Indigenous people (who they referred to as Indians) could not see his ship, as they had no frame of reference to understand what they were seeing.
2. Adams, T. 2009. Benoit Goetz: A French reader of Rykwert's On Adam's House in Paradise. *Intersections* 10: 88-96
3. Ibid.
4. Jan van Riebeeck is the symbol of European settlement in South Africa, and his portrait was printed on all currency until the end of Apartheid. It turns out the portrait they used was actually not him, and of someone that never even set foot in South Africa.
5. Spencer, J. R. 1980. On the Origins of Architecture. *Perspecta* Vol. 17: 7-8.
6. Ibid.
7. My wife told me the Japanese word arigatō and the Portuguese word obrigado both mean thank you. Even though their trade relations span decades, the words are unrelated.
8. Fujimori, T. 2005. *History of Humans and Architecture*. Tokyo: Chikuma Shobō. [Translated by Mayu Takasugi (SUGIBERRY)]
9. Ibid.
10. So apparently pizza as we know it was invented as a result of the limitation of ingredients available to Italian immigrants on their settlement in the United States. As the United States grew more prosperous some Americans started touring Italy looking for authentic Italian pizza. Italians saw an opportunity, and imported the American pizza, adjusting it to the Italian context. When the Americans found authentic Italian pizza, it was again imported into the United States, and so on...
11. Egener, N. 2006. Anthropology of Habitat and Architecture. *AR. Arhitektura, raziskave* Vol. 3(1): 16-31
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13. I remember reading somewhere that Columbus discovered the Americas by mistake, in his quest to find a shortcut to India. By miscalculating the circumference of the earth, he was the only person confident enough to make the trip, and today some people still refer to Native Americans as Indians.
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Mood, Psychosis, and Beginning Schizophrenia.
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Apophenia, the unmotivated seeing of connections accompanied by a specific experience of abnormal meaningfulness (Brugger 2001), is what Shermer calls Patternicity, the tendency to find meaningful patterns in meaningless noise (Shermer 2008). More specifically, Pareidolia is the human tendency to perceive objects and patterns in a random visual or auditory stimulus (Bednarik 2016; Melcher 2007).

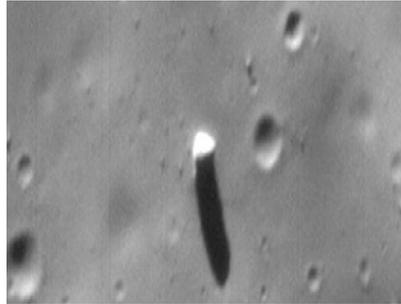
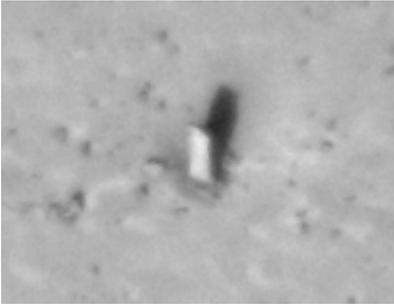


Figure 1b: The Shanxi Black Granite originates from China, and was provided and produced by Potier Stone in Maldegem (BE). The Recycled Polyurethane Foam was provided and produced by Stuntmarkt in Zwijndrecht (NL).

Specialists assembled the prefabricated CLS Timber frames and Granite table slabs, which were dimensioned based on their standard sizes. We then stabilised the Timber structure using standard sized Jute Sandbags, after which we hung the standard sized acoustic Polyurethane Foam cladding.

Foam Stone Cafe, 2016 Kortrijk (BE) - SUGIBERRY

The cafe provided a place to rest, from the expo environment, serving food and drinks in combination with scent.

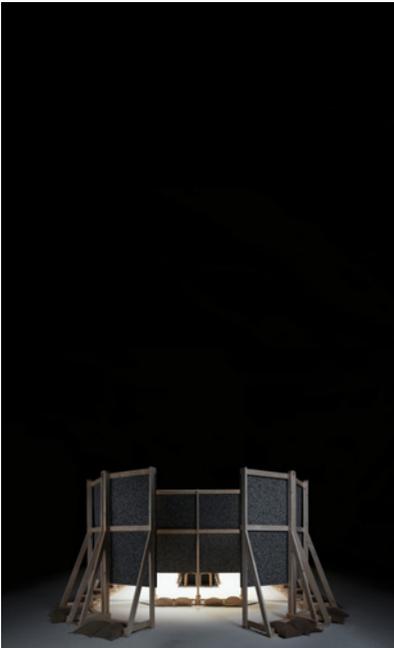
*In his 2001 book Dislocation: Architecture and Philosophy Ben-
oît Goetz writes,*

“... in paradise Adam did not have a house. Or if he had one, it would not have been outside, and consequently would not have constituted an inside either. Paradisiac space is without division, strictly speaking it is nowhere and only the tree of knowledge introduces rupture into the field of immanence such that an anywhere, a “this is paradise” becomes possible. On leaving this place, on leaving Place, the first man and first woman did not only discover suffering and shame, they discovered an outside, and by trying to construct an inside they then, and only then, invented architecture. The meaning of this apologia is that the partition of space that constitutes “the first dislocation” is constitutive of architecture itself.”²

Figure 1a: Mars Monolith (NASA/JPL/UArizona 2008), Pho-
bos Monolith (Mars Global Surveyer 1998).

Goetz goes on,

*“Architecture ‘composes’ with this first dislocation of the existents from existence, by dis-posing their plac-
es, in other words by distinguish-ing them, separating them, specifying them. The ‘dis-’ of dis-loc-ation is
not therefore, to start with, anything destructive... not therefore a catastrophe, an annihilation, an apoca-
lypse... It is an event, a cascade of events that has always occurred from the beginning...”³*



Pareidolia, is the result of a shortcut build into the visual and auditory systems to respond faster to external sensory stimuli than normal discrimination and processing would require (Bednarik 2016). There is less risk in identifying the rustle in the grass or the shape of a shadow as a predator, than the other way around, and as such pareidolia has been favored in our evolution (Shermer 2008).



Figure 2b: The Daikon Vegetable Washi Paper was produced and provided by Awagami Factory in Tokushima (JP). The Takigahara Tuff Stone originates from Takigahara (JP), and was produced and provided by Araya Syouten in Ishikawa (JP).

We folded the Daikon Vegetable Paper in 8, cutting out dovetail shapes, to then unfold revealing bowtie cutouts, these Papers formed the space (wall & floor cladding). Takigahara Stones, with pre-cut dovetail joints, were assembled, by fixing their joints with the remaining dovetail / bowtie Paper cut-outs.

Paper Stone Bench, 2018 O-saka (JP) - SUGIBERRY

The bench was the only place where you could sit down at the exhibition.

In his 1464 Treatise on Architecture Filarete writes,

“There is no doubt that architecture was invented by man, but we cannot be certain who was the first man to build houses and habitations. It is to be believed that when Adam was driven out of Paradise, it was raining. Since he had nothing else at hand to cover (himself), he put his hands over his head to protect himself from the rain. Since he was constrained by necessity to (find his) living, both food and shelter, he had to protect himself from bad weather and rain. Some say that before the Flood there was no rain. I incline to the affirmative, (for), if the earth was to produce its fruits, it had to rain. Since both food and shelter are necessary to the life of man, it is to be believed for this reason that after Adam had made a roof of his hands and had considered the need for his sustenance, he thought and contrived to make some sort of habitation to protect himself from the rain and also from the heat of the sun.”⁵

Figure 2a. Vitruvius Adam (Filarete 1464), Rudimentary Hut (Filarete 1464).

Filarete goes on,

“When he recognized and understood his need, we can believe that he made some sort of shelter of branches, or a hut, or perhaps some cave where he could flee when he needed. If such were the case, it is probable that Adam was the first.”⁶



Pareidolia is the state of recognising faces and other figures in clouds, Mars etc. Klaus Conrad who coined the term apophenia, characterizes it as being in a world between walking and sleeping, where the subject cannot voluntarily, critically or reflectively examine the experience. Eventually with sufficient data and time the subject snaps out of this state, and has a sense of closure (Mishara, A. 2010).



Figure 3b: The 30MPa, 100%OPC, 13mm aggregate, Riebeeck Valley Sand pumpmix & Xypex mixture, was produced and provided by Afrimat in Paarl (ZA). The Treated Cape Pine Timber was produced and provided by Airton Timbers in Cape Town (ZA).

65% of the building space is made of poured Concrete, shaped by our custom designed Treated Pine formwork panels, made by a cabinetmaker. All the Treated Pine formwork panels are re-used to form the remaining 35% of the building space.

Pine Concrete House, 2020 Paarl (ZA) - SUGIBERRY

A separate one bedroom house, connected to the existing multi-generational family house on the premises.

In his 2005 book History of Humans and Architecture Terunobu Fujimori writes,

“From the end of the old stone age to the beginning of Neolithic, there are rich religious, cultural and artistic expressions which still attract us today. As such I would like to think that the mind and spirit effected the shape of the first house. Besides the practical, let’s look for reasoning coming from within us. When you give a crayon to a child to draw, they draw everything circular (roundish), including humans, flowers and houses. Human perception of space starts from the circle. As a child, when marking my territory on the ground, it was circular. The circle is the simplest shape, depicted from one dot and one radial. The shape which comes from the subconscious, is the circle, and so it appeared in the plan of the house. When humans made the first house, because they started subconsciously, they started from a perfect circle. What do you think?”

Figure 3a: Plan of Great Zimbabwe (Johannes Berry 2020),
Children’s Drawing (William Robinson 2002).

Fujimori goes on,

What does the house look like after human’s invented Neolithic tools?... Let’s look at the plan. The plan is circular. For both stone walls carrying a roof, or just a roof like structure directly on ground, they share a circular plan. Bird’s & small animal’s nest are always circular. Looking at huts in Africa, they stick branches in the ground to form a weave of arches. The circle is the easiest small space, both for making and using?”



The first readymade might not have been Duchamp's urinal after all, but a pebble resembling a human face, picked up by one of our ancestors (Davis 2016). We also find examples of found objects used as tools (Bednarik 1994, 2013) and even where the identified figure has been exaggerated through artistic modification, which can explain how drawing and sculpture was first invented (Melcher and Bacci 2007).



Figure 4b: The Picture Stone originates from Violsdrift (ZA), and was produced and provided by Stone Age Construction in Klapmuts (ZA). The African Teak originates in Southern Africa, and was provided and produced by Wollies in Wellington (ZA). Vertical Wood supports have cut outs, so the horizontal Wood carriers can lock in. Wood Laminated boards with cut-outs, lock into the verticals and rest on top of the horizontals, stabilising the structure. The top board is Stone Laminated, stabilised by its own weight. No fasteners, just interlocking pieces, working together to stabilise the structure.

Teak Stone Shelf, 2019 Paarl (ZA) - SUGIBERRY

A bookshelf.

In his 2006 paper Anthropology of Habitat and Architecture Nold Egenter writes,

“If, the routine nest building is put into the foreground, the use of early tools as cutters for fibrous materials might have produced the ‘first architectural revolution’. It was mentioned above that the building of the pongid ground nest is bound to the corresponding biotope (rooted materials). Consequently tools of the pebble tool type must have freed constructive work from this fixation to biotopic conditions. Materials could now be ‘harvested’ where they grew and could be carried to the ‘construction site’ where they could be combined with other materials. Material combinations of constructions could be extended. A process of structural differentiation is initiated which might have led to an elementary material culture of the fibrous or fibroconstructive type ... Geometry is produced by a specific technology- a bundle of stalks will always be round, cylindric.”¹¹

Figure 4a: Bundled Fibers (Nold Egenter 2006), The First Building (Violet-le-Duc 1870).

Egenter goes on,

“... hutlike type and columntype. Both differ only quantitatively in regard to their basic diameter. In culture they have evolved differently as roofhut or roof and symbolic column. Important is their autonomous structure, a result of a grip of the hand without any preconceived idea.”¹²



Essentially, we see what we want to see, because it is more difficult and time consuming to see what we do not expect to see. Impressions are matched with information stored in the brain, i.e. data deriving from previous experiences forming what is called an 'internal model': a rendered simulation (Bednarik 2016).

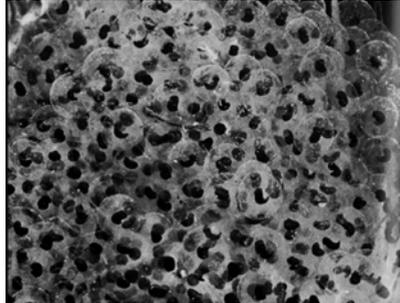


Figure 5b: The 170g/m², Cotton 65% Cuprammonium Rayon 35% Textile was designed by Van Hongo (BE) and produced in Hyogo (JP). The Azul Bahia Granite originates from Brazil, and was provided and produced by Potier Stone in Maldegem (BE).

The dimensions of the tea pavilion's timber structure informed the sliding panels which informed the kitchen. One slab was used to make the utilities. The kitchen informed the drinking fountain, informed the step, informed the footbath which finally became the fountain, and the other way around.

Textile Stone Utilities, 2019 Flanders (BE) - SUGIBERRY

Interior and utilities for a semi private tea pavilion, yoga space and spa.

*In the 1962 paper (co-written with Johann-Gerhard Helmcke) **Lebende und Technische Konstruktionen: Bemerkungen zu Schalen und Raumtragwerken in Natur und Technik** Frei Otto writes,*

“The far-reaching accordance between technical and living constructions can only now be observed, as technical constructions have attained a higher level of accomplishment. The first constructions of early humans resemble the holes, nests, and designs of animals, but not at all the inner structure of living beings themselves, which already existed to a high level of perfection in prehistoric time.”¹⁴

*Figure 5a: Testicles of a 20-year-old man, Frog spawn (IL9: **Pneus in Nature and Technics** 1977).*

Otto expands on this,

“The more that they penetrated the form-world of the pneus, and the more they learned to identify pneus just from the form, the more pneus they saw in biological objects, and they convinced themselves that they truly had real pneus before them... They kept seeing more pneu-forms in their daily environment, even in objects that are not even pneus... The architects of the IL were now seized by something similar to a ‘hunting fever.’”¹⁵

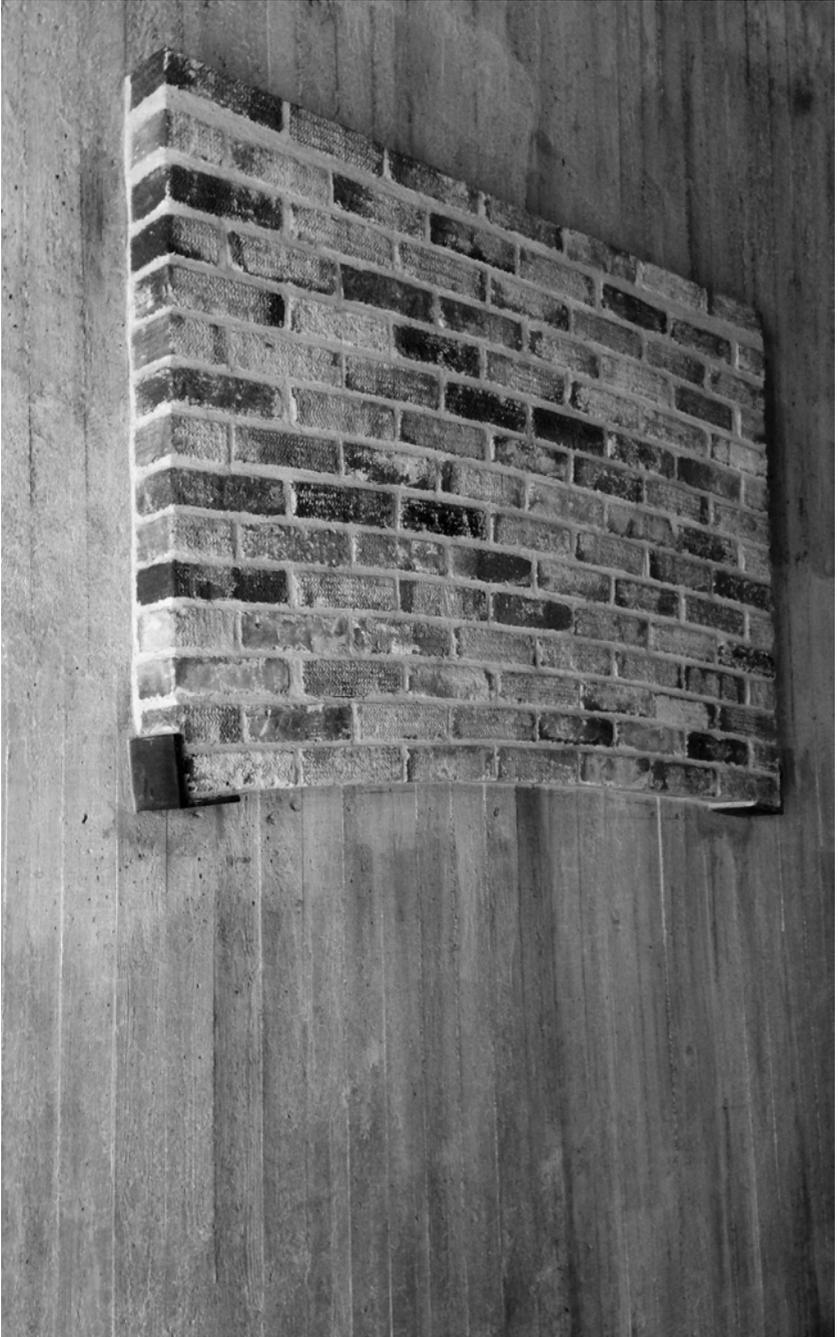


ORIGINAL AMBIGUOUS

A comparative study to
understand and reveal
the ineffable as sense-
generating.

Steven Schenk
Schenk Hattori Architecture Atelier
KU Leuven

ORIGINAL AMBIGUOUS



St. Mark, Bjojrkhagen. Observation and photography by Steven Schenk.

With the coming into being of science, we moderns believe that our society and its surroundings changed permanently, separating us forever from our premodern ancestors. Alongside the actions that define modernity, we can recognize a paradox for the making of architecture: the construction of systems that separate in different ways politics, science and technology from nature. In this way, humankind separated itself from ancestral ways of understanding and creating the world, which was more intricate and embedded in the perceptive and imaginative reality.

Limitations.

This separation had its consequence not only in the way an architect has to deal with an increasing amount of disciplines, but the means for making architecture transform from means to an end to absolutes. This separation though has proven also strong epistemological and operational tool but simultaneously meant a limitation of creative, imaginative and cognitive perspectives.

This paper contextualizes and initiates a larger exploration of my practice of where the tools of modernity fail in architecture to give an account or to produce the ineffable experience of spaces, and secondly, discharged by the exclusivity of the established doctrine of modern rational refutability, it wants to trace how to recalibrate the understanding and making of

idea-based and holistic Architecture.

THIS PAPER proposes to observe buildings that are the result of more ancient perspectives, and to reflection the nature of the inspiration a practice could draw from them. The observation (interpretation, reflection) could inform our process to make a new physical reality. Inversely, our work as architects inform the way we observe existing constructions. The observation of existing buildings and of ongoing projects feeds and draws consistence from the formulation of thoughts. A reflective iteration around philosophical interests together with a very specific exercise in perceptive abilities inform ideas that are reflected in build projects.

THIS PAPER receives its form through this threefold dialogue. It introduces the pollination between the observation of an existing project, a project conceived by the author, and a reflective text. In this case, the Flower Kiosk of Sigurd Lewerentz responds to a pavillion for De Singel by Schenk Hattori, and both projects are related to a text which describes and situates architectural features extracted from these two examples. This aims at revealing the nature of the interaction between these three threads and their coherence, rather than to describe them in the ways of an exhaustive dissection. These three threads are juxtaposed in a non hierarchical way.

I Our observation of this found characteristic of this building carries completely different information than was visible on drawings and images of this construction. The drawings document the way to construct, as a systematic set of anatomical figures, releasing just the information necessary for a certain purpose.

IN a post-multicultural and post post-modern time where the image on itself often defines the objective in design process, it is remarkable that all drawings and images do differ from reality in the sense that they are representations from reality. If as architects we do take photographic reality as

primary rather than a graphic solution in the drawing, then these perceptual concepts in graphic material are operative in our tool of design. If we look at for example children's drawings and naturalistic art, that are both based on direct observation of reality, we see they have a contrasting relationship to its medium and thus its representational concept.

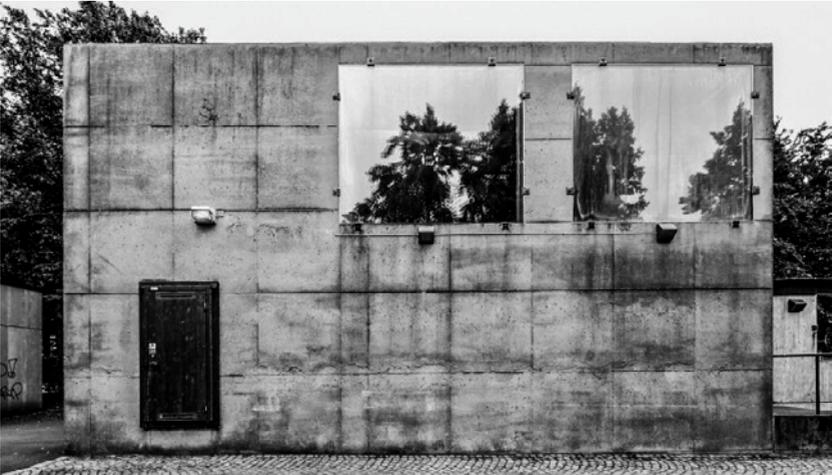
Making a drawing in itself is a search for a pattern that fits the structure and then inventing a counterpart for that pattern to make something representable.

cfr. Verstegen, Ian, Rudolf Arnheim's contribution to Gestalt Psychology, in: Psychology of aesthetics, Creativity and the Arts (2007), Vol 1, No.1, p. 9.

The learning and utilizing of such medium dwells its own dimension, thus making this process too important to infer knowledge, memory, and intellectual development. An iterative travel to the dimensions of creation in modern (not modernist) architecture from concepts, to images, to drawings, to models, to renderings, to 3d models, ... is a risk of losing essential characteristics in architecture. and their coherence, rather than to describe them in the ways of an exhaustive dissection. These three threads are juxtaposed in a non hierarchical way.

Standing there on the western end of the Eastern area, it seems conceived not to reflect anything else outside of its own realm as it is not showing any ideological or social intention. This is because its form is a clear-cut solution of a square plan when one projects the roof towards the floor. Through an act of dividing, in combination with an atypical orientation of its tilted roof, its wholeness that consists of its primal and physical characteristics in conceiving this object, does not seem to have interacted with any discipline or content outside that of its own idea. Despite a risk of taking on the role of symbol in its larger area, its language allows it only to be its own physical self, stripped of any reference.

Approaching the construction in reality carefully, the four main outer walls are made in a three-dimensional curvature.



Flower Kiosk, Eastern Cemetary Malmö, Photography by Steven Schenk

Standing there in the middle of the well-defined space, it seems conceived not to reflect anything else outside of its own realm as it is not showing any ideological or social intention. This is because its form is a clear-cut solution of a contentless line dividing a square plan. Through an act of dividing, in combination with an atypical dialogue between its floorplan and roof, its wholeness that consists of its primal and physical characteristics in conceiving this object, does not seem to have interacted with any discipline or content outside that of its own idea. Despite a risk of taking on the role of symbol in its larger arena, its language allows it only to be its own physical self, stripped of any reference.

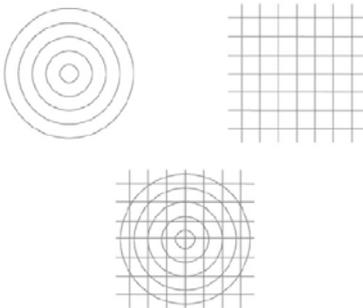
Approaching the construction in reality carefully, the two main outer walls are made in a two-dimensional curvature.

=



Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

II All these careful manipulations are a result of an idea. A construction that is both an autonomous object, and a contextual machine that reveals a completely different understanding of its surroundings.



Psychology of Aesthetics, Creativity and the Arts. 2007, Vol. 1, No.1, 8-15. Rudolf Arnheim's contribution to Gestalt Psychology. The centric system (upper left), the eccentric system (upper right), and their interaction (bottom).

IT rethinks the world and makes it graspable in another way, by the way it is giving shape and measurement.

THIS has been the process through which humans have been building in the first place, and in our practice, we try to reconnect our humanness to our architectural production, because eventually our scientific selves are ultimately not evolved in merely rational operating species.

Natürliche Erkenntnis hebt an mit der Erfahrung und verbleibt in der Erfahrung.

‘Natural knowledge begins with experience and remains within experience.’

German quotations are from Edmund Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie. Erstes Buch: Allgemeine Einführung in die reine Phänomenologie*, 1913. English translations are from Husserl, *Ideas: General Introduction to Pure Phenomenology*, trans. W.R. Boyce Gibson (New York: Collier, 1972).

Erkenntnis suggests an unknow agent connected to the natural. It deals directly with a non-metaphysical presence. It means an activation of these magical agents are only possible in a creative process without displacement images, drawings, ...) from our primary perceptive tools.

|| As our senses are able to grasp a very subtle curvature only in real, in both horizontal and vertical direction, the meaning of this construction before our senses becomes more apparent. This mystical distortion is an intermediate of a centric and eccentric system. Where the archaic Greek column is mostly a connection from entablature to ground, a vertical channel of force, here the building, does not have any physical element ending it towards the top. It is as if it is acknowledging something with weight and heaviness, connecting its psychological sphere to a much larger territory (Heaven?). The enigmatic outward expansion is checked so that it resists backward, ensuring us that it is up to the task it has been given. In this way, the basic expressive facts regarding the building are found directly within its form. The building wells up on itself, collecting up its own substantiality and visual weight in its own right. It therefor explores the netherworld of thingness and relation and thus enhancing a paradox of its reading towards its surroundings.

ORIGINAL AMBIGUOUS



Flower Kiosk, Eastern Cemetary Malmö, Photography by Steven Schenk.

ORIGINAL AMBIGUOUS



Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

|| As our senses are able to grasp a very subtle curvature only in real, in both horizontal and vertical direction, the meaning of this construction before our senses becomes more apparent. This mystical distortion is an intermediate of a centric and eccentric system. Where the archaic Greek column is mostly a connection from entablature to ground, a horizontal channel of force, here the building, does not have any physical element enforcing it from both sides. It is as if it is acknowledging something of importance surrounding it, connecting its sphere to a much larger reality. The enigmatic outward expansion is checked so that it resists backward, ensuring us that it is up to the task it has been given. In this way, the basic expressive facts regarding the building are found directly within its form. The building wells up on itself, collecting up its own substantiality and visual weight in its own right. It therefore explores the netherworld of thingness and relation and thus enhancing a paradox of its reading towards its surroundings.

ORIGINAL AMBIGUOUS



Flower Kiosk showing his concave geometry.
Eastern Cemetary Malmö, Photography by Steven Schenk.

ORIGINAL AMBIGUOUS



A structure suggesting now size of interior.
Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.



A structure suggesting size of interior.
Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

III The construction is an original ambiguous figure. It connects to the paradigm of leveling and sharpening in memory.

cfr. Versteegen, Ian, Rudolf Arnheim's contribution to Gestalt Psychology, in: Psychology of aesthetics, Creativity and the Arts (2007), Vol 1, No.1, p. 12.



Psychology of Aesthetics, Creativity and the Arts. 2007, Vol. 1, No.1, 8-15. Rudolf Arnheim's contribution to Gestalt Psychology. Original ambiguous figure (left), leveled figure (center), and sharpened figure (right).

AS we have the tendency to both simplify and exaggerate characteristics, it remains an object of profanity where one just comes to buy or see something.

BUT don't be mistaken. All these careful manipulations are a result of a very clear idea that can only be formulated by staying in its own realm bolstering from this organic growth of knowledge by Erfahrung (experience).

ONLY by such a form-generating and sense-making idea, that embeds itself into a design process that neither begins, nor ends and most importantly which has no metaphoric capacity.

IN OTHER words, unlike an architecture which eventually end in Reason and manifests itself in an opus to become operative in the world, this process is only acting within the sphere of physical reality.

||| The south side houses the lower area of the tilted roof that cantilevers vastly over to make a dark covered area. It is a rare and specific moment of transition between exterior and interior. The orientation, scale and color of the roof, the detailing of the window, and the lifting up of the roof to enhance access through the hidden door emphasize its paradoxical character as construction without interior. The north elevation reveals a composition between two windows, a door, and concrete paneling. Each element enhances a composition of proportion, no element seems to correspond with another, resulting in a juxtaposed facade without reference. Its scale is carefully judged like a sculptor, through its surreal objectivation of each element (for example the location of the door) it is supporting our sensory capacity to judge the space in front of it. The accumulation of all formal elements results in an ambiguous machine, both autonomous and contextual, with both vertical and horizontal concentric and axial characteristics addressing deep into the ground and high into the heavens.

ORIGINAL AMBIGUOUS



Flower Kiosk, Eastern Cemetary Malmö, Photography by Steven Schenk.

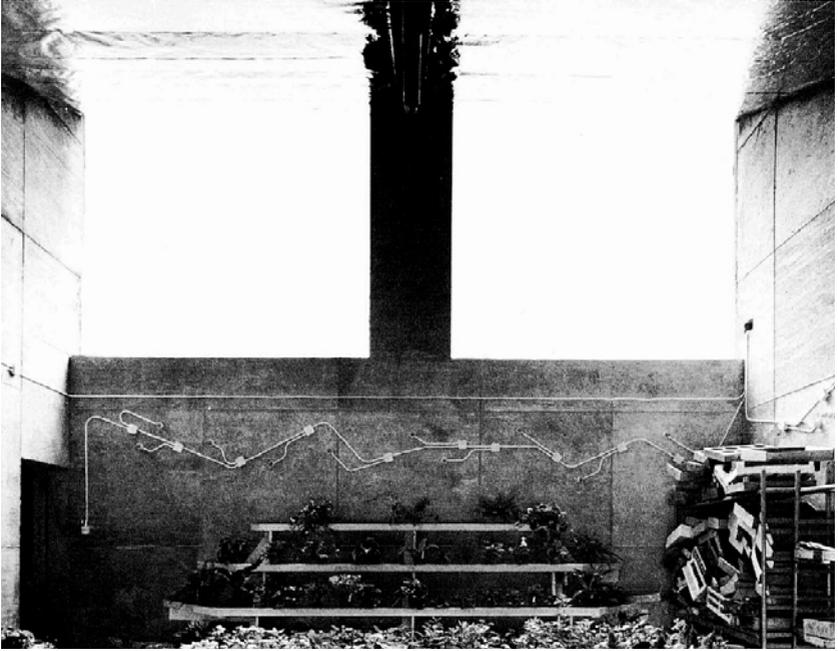
ORIGINAL AMBIGUOUS



Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

||| The south and north side houses the lower area of the cantilevering roof that darkens a low covered area. It allows at both ends a rare and specific moment of transition between exterior and interior. The orientation, height and color of the roof, the detailing of the paneling, and the difference in scale between the middle and end of the building, emphasize its paradoxical character as construction without interior. The long elevations reveal no intention between nothing else than a repetition of paneling. Each element enhances a composition of proportion, resulting in a juxtaposed facade without reference. Its scale is carefully judged like a sculptor, through its surreal reduction of readable form and presence of each element, it is almost erasing our sensory capacity to judge the space surrounding it. The accumulation of all formal elements results in an ambiguous machine, both autonomous and contextual, with both vertical and horizontal concentric and axial characteristics addressing the discrepancy between seeing and remembering.

ORIGINAL AMBIGUOUS



<https://elarafritzenwalden.tumblr.com/post/95634424985/inside-of-the-flower-kiosk-malmö-cemetery-sweden>, [27.05.2020].

Proposal Temporary Pavillion De Singel, Schenk Hattori / Sugiberry, Image by Steven Schenk.

Inside of this building we meet profane and domestic. Where the walls touch the ceiling, the reflecting character of the interior extends the exterior both horizontally as vertically.

Limitations.

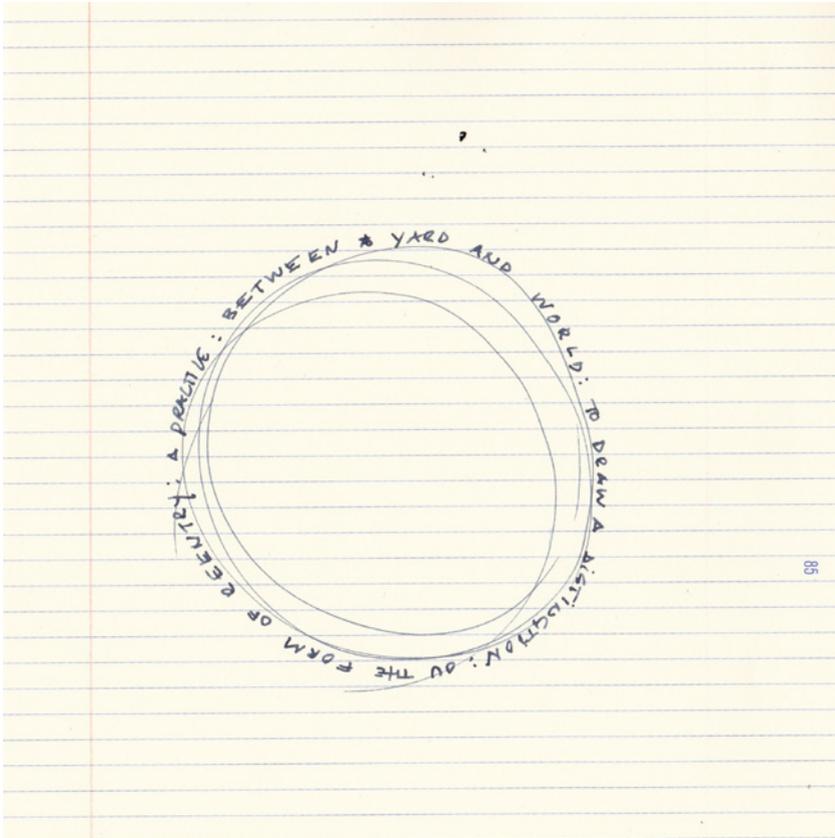
This is a building where interior and exterior could not be further removed from each other, profane and religious, no thinner limit is able to contribute to something more relevant, nothing else than architecture is able to contribute to its own grounding condition, resonating in the soul and spirit of each visitor.

SPATIAL OXYMORONS

Forms of Meeting and
Mutations;
Drawing Distinctions;
In an Ecology of Practices;
Dic Cur Hic

Tomas Ooms
Studio Tuin en Wereld
Architectural Research Practice Design
KU Leuven

Forms of Meeting and Mutations



Between Yard and World: To Draw a Distinction: On the Form of Re-entry: A Practice :II

Rondeau (RS), page 85 of a notebook. The Rondeau in music is a dance. In literature it is a text that one can start reading at any place and still the meaning is kept. The sketch explores the representation of the title of the practice-driven research of the manifold practice. Through writing and representing the titles as a rondeau, the drawing highlights the recursive form of the practice driven research. It proposes and suggests a continuum, an inner mechanism of operability that could define the practice...

“...that air-space, that interval, between image and idea, between the word and the thing, is just where there is room for the poetic emotion to come and dwell.”

André Gide

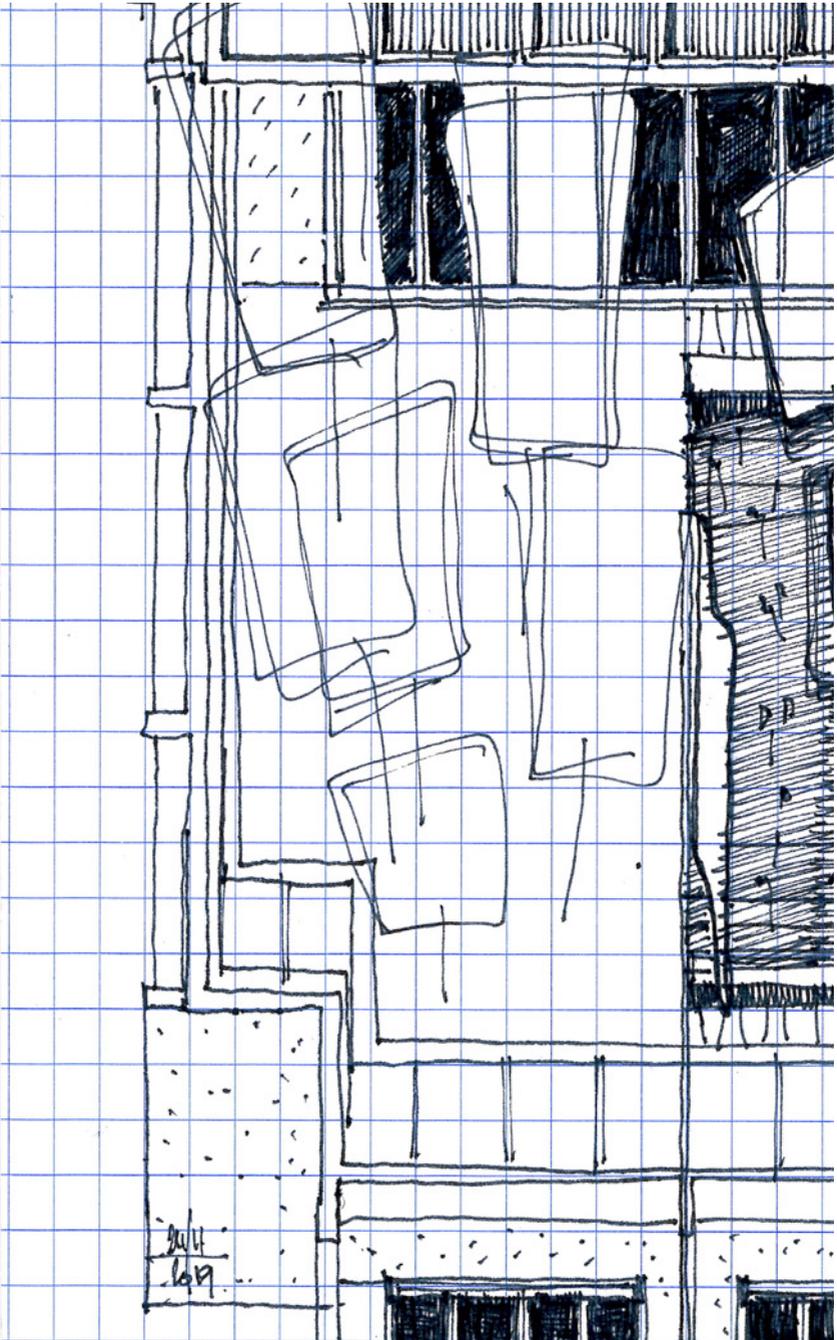
Rolf Hughes writes that Trans-disciplinary needs a liminal, ‘neither/nor’ mindset. His “... stated concern is with ‘neither/nor’ logic - between, across, and beyond existing disciplines - and this implies in turn a concern with ‘relationality’ and thus the nature of distinction itself. {...} The notion of transverse epistemologies designates not so much a confluence of methodologies as an epistemological displacement from one area of relevance to another - that is to say, a rhizomic praxis of ‘linking’, ‘seeing connections’, generating ‘networks’ to arrive at new knowledge - requiring, in turn, theories of ‘edges’, ‘borders’, ‘slippage’ and ‘distinctions. {...} To work the space between disciplines, we may have recourse to liminal thinking - paradox and contradiction, epistemic control and release. (Hughes, 2009).

The current paper, *Incipient Raum: Forms of Meeting and Mutations*, is a reflection on the practice or design driven research that develops and studies the body of work in a manifold practice. This manifold practice is composed out of four 'studios' directed by the author of this paper: The Faculty Studio, the Office Studio, the Research Studio and the (Music) Composing Studio. Within this manifold practice, relationships of part to whole, and part to part within a whole are a fundamental mechanism that drives the work in and of those studios. This design-driven research examines both the outcome of these practices as well as the form of the manifold practice itself. By replacing 'trans-disciplinary' in the text of Hughes with 'manifold practice' this paper explores the manifold practice as an ecology (of practices).

Aspective Perspective Sketch from the hortus conclusus garden to be realised on top of the 3-story podium of an reconverted office tower.

The hortus conclusus becomes a distinct-embedded yard. It creates a discussion on the idea of the enclosure on top of a severed podium. It becomes a yard in a yard in the city (world) in...as a continuous way of drawing distinctions. The use of the aspective perspective supports this seemingly paradoxical spatial oxymoron.

SPATIAL OXYMORONS



Between Yard and World

Evidently, not every output that is produced within the manifold practice is considered. *Between Yard and World* (Tussen Tuin en Wereld) is a novel by Paul De Wispelaere (1928-2016). From the safe enclosure of the garden, the main character in the book ponders the changing world outside. He positions the house between the garden (yard) and the world. Although it is a novel about distancing (from a changing world) the novel brings a specific 'filter' to the manifold practice research: Namely the paradoxical situation of a being distinct-embedded: being separate from, and at the same time being embedded and being part of. It is this relation and ambiguity that is central to the manifold practice. The projects in the manifold practice explore in a sense spatial conditions and relationships that can be described as yards that are distinct from the world, yet part of it. A world exists out of numerous yards... Defining and describing this recursive relationship of distinct-embeddedness of yard and world is at the core of the research in and of the manifold practice.

Defining, describing and representing is done through the continuous drawing of a distinctions: "...that a universe comes into being when a space is severed or taken apart..." (George Spencer-Brown) Something emerges between yard and world. This 'something', this 'between' is equally a moment, a place and a relation... The form of things seems to play an important role here. Forms contain, differ, over-

“...that a universe comes into being when a space is severed or taken apart...”

George Spencer-Brown

lap. They organise, represent and arrange. In a continuous negotiation of the form, the manifold practice approaches spatial ‘themes’ from this particular yard and world multiplicity: space as moment, as place and as relationships.

The design driven research in and of the manifold practice deals with the form of the ‘yard’ as well as with the form of the manifold practice. The form being described as a continuous negotiating of its defining aspects: wall and space, yard and world, as a continuous negotiation of the enclosure. So, both the body of work from the manifold practice as the research of the manifold practice is a continuous shifting and renegotiating of the form as being the enclosure, the distinction, the overlap... This continuous negotiating of the form is illustrative, characteristic and distinctive of the body of work of the manifold practice.

One such a form that has been developed within the manifold practice is the ‘Taxonomic Landscapes’. Taxonomic Landscapes are tools of thinking and giving the account of the manifold practice. Taxonomic Landscapes are con-

BWV. 869

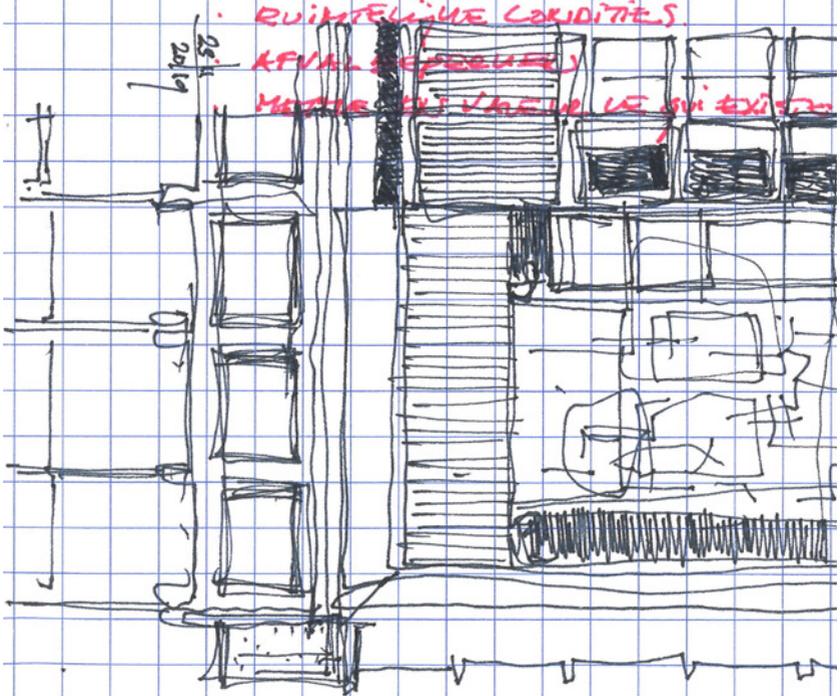
15/11
2019

BUILDING A (REPETITIVE) PRACTICE
WITHIN A CORPORATION.

YWA9.

ANALYSE PRACTICE:
IN A SYMBOLIC
DIS-ESTABLISHMENT

CIRCULAR TEST:



The Oblique, The Slippage and the Aspective Note, 2019

Careful observations and accurate records are paramount and crucial to the reflective practitioner. As an avid reader, I have the habit of using these squared cards 150X100mm² as bookmarks. But more important than being a 'placeholder' they serve as note-card. During the act of reading words, concepts, ideas, sketches, are captured and collected. Most of this information then reappears in one way or the other in the manifold practice. In this example we see notes regarding the Critical Circularity Conjecture (OS), a reflection on the research practice (RS) and a work to study in the musical practice: BWV 869 (CS). The sketch was one of the first aspective sketches of the manifold and depicts a study for a hortus conclusus on top of the podium of a reconversion project

structured to discover, highlight and create 'dark matter' in the ever-changing cloud composed of the body of work of the manifold practice. This 'dark matter' is the stuff between the practices, between the different outcomes of the practices. It is what binds and separates at the same time. It is defined by and defines the spaces between the practices and their outcomes. At the same time Taxonomic Landscapes serve as a way of giving the account of the research by making discoveries visual.

Taxonomic Landscapes are composed out of fragments taken from the manifold practice. These fragments are predominantly architectural artefacts such as drawings, models, diagrams. They are organised within the 'enclosed' space of a table top. Brought together, they aim to be world-generating, and both discover (spatial) relations and create new previously unexamined relations. These Taxonomic Landscapes then become multi-layered small 'yards' from which to look at the 'world'.

Within three out of the four practices that constitute the manifold practice: the office studio, the faculty studio and

the research studio, these taxonomic landscapes gained some autonomy and operationality. A comparative reflection on the specific form they have within each of these practices is beyond the scope of this paper. One crucial reflection to make is if what form of taxonomic landscape, if any can be discovered or created in the fourth practice, the composing studio...

Taxonomic Landscape work to capture, abduce, induced and reflect on the displacements that drives the manifold. Often this displacement, the abduction is evoked by the introduction of an oblique agent: a concept, sketch, or word that either comes from outside of the manifold practice or slips from one practice to another... If we consider the manifold practice as an ecology (of practices) then the Taxonomic Landscapes are a way of representing the set of relationships existing amongst the practices themselves and between the manifold practice and its surroundings or environment.

SPATIAL OXYMORONS



Mountains Have Insides Too. Taxonomic Landscape for In Practice April 2019. (RS)

Taxonomic Landscapes do not happen in a void. They are created in a negotiation with the spaces in which they are composed and constructed. Mountains Have an Inside Too has been realised in a retail space next to the slope entrance to the Brussels North Station. A series of scenes organises the fragments of the manifold practice:

SC01: Hortus Conclusus: The Viridarium at the Villa Poppaea; SC02: Borrowed Space and the Winter garden; SC03: The Garden of Forking Paths; SC04: Epicurus Garden; SC05: The Doors of Perception; SC06: St-Jerome in his Study; SC07: La Grotte; SC08: A Mountain has in Inside Too (Naturgemalde)

Drawing Distinctions

The central question regarding this method of knowledge generating remains then: How to inquire? The answer would be ‘To draw a distinction and create a universe!

Creating a distinction consist out of a threefold operation called the form of the distinction. The form of the distinction is composed out of the distinction, the indication and the continence. “The form of the distinction is a spatial expression of a temporal unfolding of the operation of the distinction.” To draw a distinction becomes the central activity in the Yard and World research. Drawing a distinction is both an operation on space (you create something while naming it) and an operation in time (there is a before and after). (Reichel)

Within the context of a practice-based research (a reflective grounded practice) drawing a distinction is, a recursive expression: the outputs of previous operations are fed back into future operations. In this way, the creation and identification of the paradoxes that emerge in the practice is what propels and defines the practice. This form of re-entry becomes a paramount and crucial driver of the research in practice. The act of drawing of distinctions is the method of production and reflection. The practice research reflects on how these distinctions are drawn and shows how they drive practice in research and research in practice. Once



Doors of Perception Design Studio (FS)

The Taxonomic Landscape finds its place and space in the office studio and research studio and in the faculty studio. In fact, the first traces of Taxonomic Landscapes as tools for thinking and giving the account, as knowledge generators can be found in the master directed by the author studios at the faculty of architecture (KULeuven). In this example a plenum Taxonomic Landscape for the whole Doors of Perception Studio serves and structures the review moments. The core of the Taxonomic Landscape are the fragments that form the content. These are always well-crafted documents created with care and attention. In the terminology of the Taxonomic Landscapes these documents are called epistemic architectural artefacts of inquiry.

a distinction has been made or discovered (based on the Taxonomic Landscapes for instance) that outcome can be re-introduced into the manifold practice. This form or re-entry is actually a feedback mechanism based on careful observations, controlled experiments and accurate records. A way of drawing distinctions and inducing a reflective practice is that of using different vantage points. A sort of aspective mode of showing and telling is adopted to contextualise the body of work and to make the operability explicit.

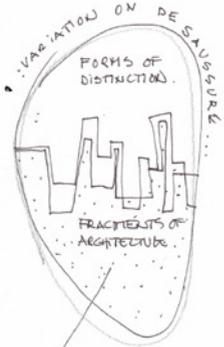
In this sense, it turns out that the 'performance as research practice' combines the modes of telling and showing in giving the account of the practice research events. The drawing of distinction is both an operator of work-production and of practice research. As a research operator, the drawing of distinctions aims at discovering what constitutes the interval or 'MA' between the different practices of the manifold and between the different works. The practice research brings the works and fragments of the works in relation with one another, into a correspondence. The drawing of distinctions brings together the context of discovery with the context of representation.

The drawing of distinctions becomes then a way of exploring the relationships that exist in the body of work and between the practices. But equally between the manifold practice and its surroundings. It also serves as a way of inducing new relationships. The drawing of distinctions is a form of self-intersection of the ecology of practices that is the manifold practice.

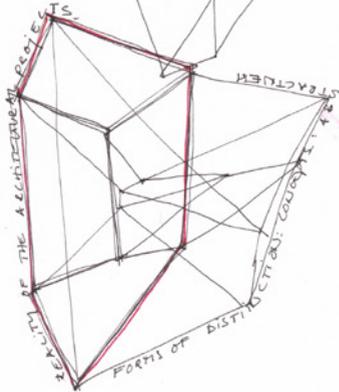
Study sketches on the Form of Practice Based Research (RS)

This document is part of a series of notes, sketches from conversations regarding the design-driven research. The aim is to graphically represent the content, questions, observations and conclusions of these conversations. They are a kind of conversation minutes created after the conversation took place. Not unlike sketches after a project meeting with a client or contractor. They are summative, reflective and projective in the way that they serve to further the research. The extract here tries to grasp the 'dichotomy' between the abstract concepts used in the account of the research, the oblique concepts on the one hand, and the very concrete architectural realisations on the other. At the same time it ponders the form of the research as a Torus...

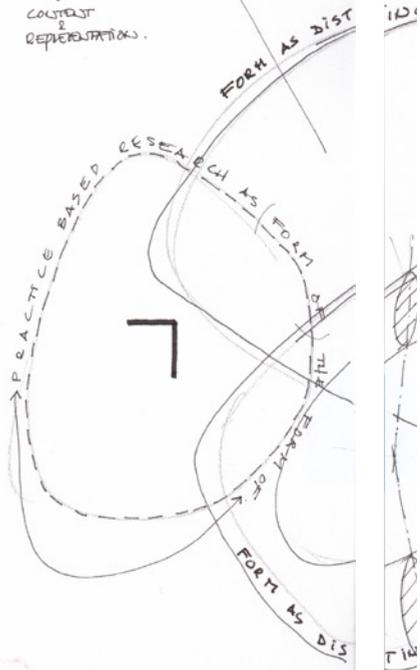
SPATIAL OXYMORONS



FRAGMENTS OF ARCHITECTURE AS A DIRECT EQUIVALENT OF THE CONCEPTS OR LESS DIRECT. (BUT EQUALLY EFFECTIVE)



FORM OF RESEARCH.
RECOGNIZABILITY OF R.
↓
APPROPRIATENESS
OR
EXACTITUDE OF 'FORM'
↓
CONTEXT
&
REPRESENTATION.



ON THE FORM OF PRACTICE

BA

METHODOLOGY.
WHAT HAPPENED. WHAT DID YOU DO.

In an Ecology of Practices

Through the drawing of distinctions, the manifold practice, the ecology of practice becomes its own dissector and scrutiniser with the intent to further its own outcome and body of work. Isabelle Stengers describes the ecology of practices as a tool for thinking. A tool that is not neutral and one that needs to be described by its boundaries and edges. An ecology of practices is performed as an on-going negotiation. The point is not to describe the ecology of practices as it is, but as it might be. The potential according to Isabelle Stengers is for an ecology of practices to aim at the construction of new 'practical identities' for practices, new possibilities for them to be present, to connect. The tool co-produces the thinker. Producing and produced by the relationship of relevance between the situation and the tool. (Stengers, 2003)

Different from Isabelle Stengers context, who talks about individual practices in physics, the idea of an ecology of practices is used in this practice research project as concept to describe the set of practices that compose and form a practice. In doing so, a new practice emerges.

The form of the manifold practice is investigated by examining its multiple output and by exploring how the results of this investigating feed back into the manifold. This form of re-entry performs an operation(s) and contributes to the production of new output/work(s). The research explores



Epicurus Garden: The Performance as Artefact: An Operatic Piano Performance (CS)

During the CARE conference in Gent (October 2019) the Composing Studio was made explicitly present and played central role in the creation of a Taxonomic Landscape. The performance is a combination of a performed text and a piano score performed live. It becomes operatic. It is an experiment to explore the (musical) performance as research practice with the goal to test the 'performance' as a new vantage point on the author's practice research, and from within this practice research. Epicurus Garden searches for ways to induce the practice research. The performance is designed as an enfilade that unfolds in the discursive space between: 'Place, Moment, Relation' and 'Sound, Space, Wor(l)ds', between Yard and World.

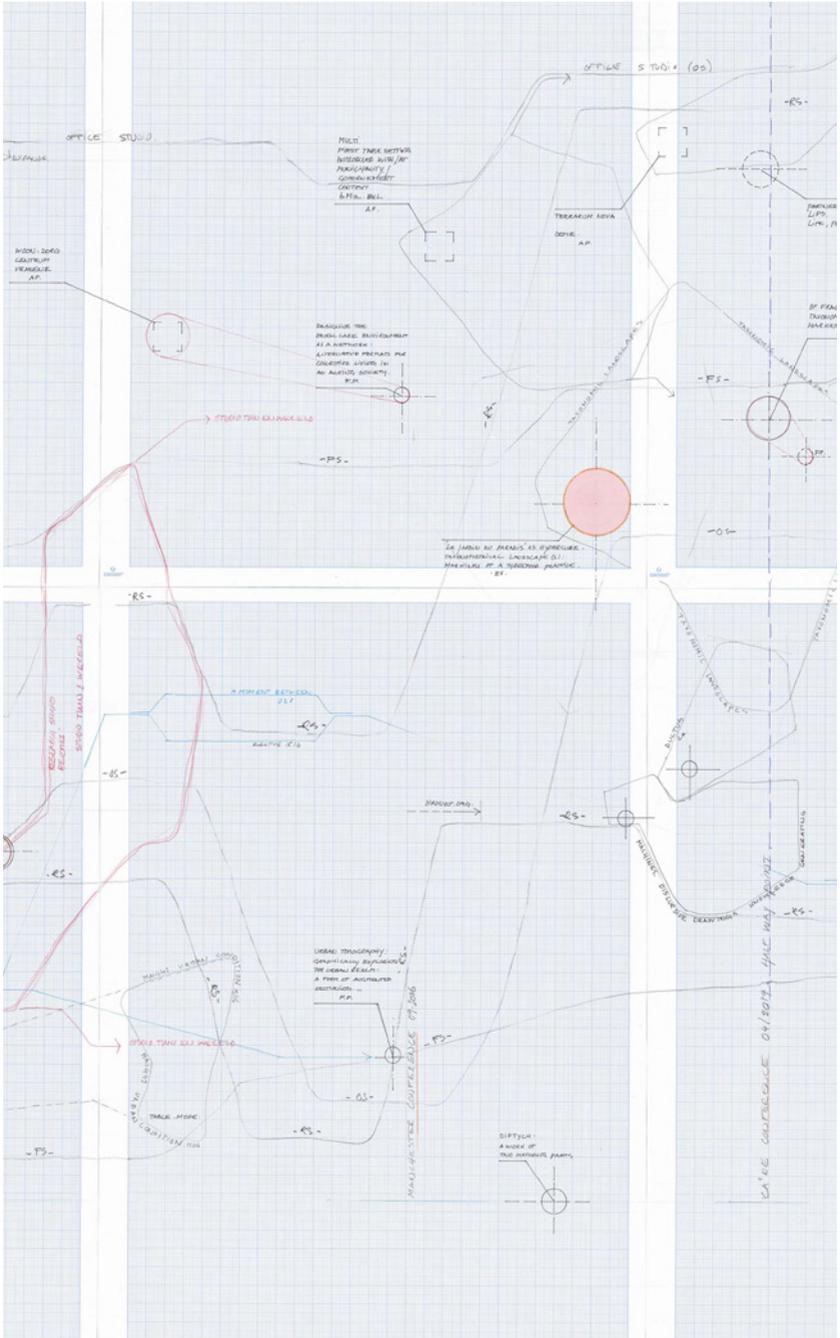
the mechanism of this 'operationality' of the form of re-entry. This re-entry is 'slippage', 'contamination', 'contraction', 'abduction', both in a controlled way (as deduction and induction) but as well in an abducted way.

Dic Cur Hic

Dic Cur Hic or 'Say why you chose to say this or do that on this precise occasion' (Gottfried Wilhelm Leibniz) is the core of giving an account. A substantial part of the work within the research studio (one of the four practices of the manifold practice), is this Dic Cur Hic: finding appropriate ways of making the reflective practice accessible to peers but also to make it accessible to the manifold practice itself. The development of the form of the Taxonomic Landscape as described above is one example. Diagrams, maps, schemes, notes, sketches and drawings, are another. These reflective representations serve to produce different vantage points from which to observe the body of work, topic and themes of the manifold practice. As a strange loop, just because that observation happens also from within the manifold practice itself, it is self-intersecting and affects the manifold practice as a whole.

The manifold practice as ecology addresses then three overarching forms: On the Form of Abducing or Inducing operationality: This addresses a methodology of architectural production and practice research based on the question of how to draw distinctions and create spatial continence.

SPATIAL OXYMORONS



Epigenetic Historiography, detail (RS).

the Epigenetic Historiography explores a way of representing the design driven research in and of the manifold practice. The document is composed out of a series of A4 and A3 graph paper sheets taped together to form a section. The intent is on the one hand that of setting the sphere of the manifold practice graphically on a map. In this sense it is an act of practice-geography. The drawing is a time-space log of different moments, milestone, oblique influences, slippages and entanglements in the manifold practice. It is a kind of portolan chart. The four practices have their own field (RS, OS, FS and CS lines). The map traces key-words, documents, artefacts, presentations, projects and papers and positions them in time and practice-based relationships. It is a form of Taxonomic Landscape

On the Form of Mereological Negotiations: This addresses the reflection on the relationships between the part and the whole and between the parts of a whole. And on the Form of Distinct-Embeddedness: This addresses the idea of spatial embeddedness, as spaces placed 'en abyme'. The research is based on explorative descriptions of forms of spatial continuity, forms of distinction- overlap-interval, forms of borrowed space, of leaking space, forms of spatial self-intersecting, spatial continence and the form of 'mise en Abyeme'...

The practice research describes through naming and framing (describing/drawing/designing) 'space as relationships' and how 'space as relationships' is the driver of the body of work in the manifold practice. The body of work is formed through the creation, collation and curation of epistemic architectural artefacts. The thematic that emerges out of the overarching topic of yard and world that paradoxical situation of being distinct: being separate from, and at the same time embedding: being part of, is a kind of recursive entanglement of yards and worlds. This peculiar and dis-

tinct entanglement is found in the body of work as ‘spatial oxymorons’. These spatial oxymorons are the creation of nested spaces, communicating enclosures, overlapping distinctions, embedded refuges, enfolded platforms, set-in gardens, split walls, grounded canopy, postponed walls, raised hortus conclusus, public interior...

As a rondeau, these forms of meeting and mutations, through drawing of distinctions in an ecology of practices explore and create spatial oxymorons. The combination of abduction and ‘Dic Cur Hic’ makes the ‘Form’ both as a topic and as a theme. Production and product symbiotically dis-entangle.

SPATIAL OXYMORONS



MULTI: Critical Circularity in the Reconversion of an Iconic Office Tower (OS)

The working model for the reconversion is exhibited on the 13th floor of the edifice it explores. The setting was part of a Taxonomic Landscape that had been created to realise and support the open dialogue with the client and the municipality to develop a public discourse on the reconversion of this post-war heritage. The project itself incorporates the idea of yard and world, the distinct-embeddedness on different levels: Through the creation of a public interior that leads to the urban garden on the east-facing podium. Through the creation of a collective winter garden on the top floors. Through the introduction of a hortus conclusus on the west-facing podium. And finally, through the introduction of 'chapels' related to the public interior.

INCIPIENT RAUM

Epilogue: Recently the oblique concepts of Spatial Oxymorons and Incipient Raum slipped into the sphere of influence of the manifold practice. The concept of oxymoron can be traced back to my postgraduate in literature. The concept of the incipient I encountered in a book on the microbial realm in the soil (ground): *The Hidden Half of Nature* (David R. Montgomery and Anne Biklé). The oxymoron re-surfaced as I was looking for a way of naming the spatial situations that are created in the manifold practice and that try to create this particular state of distinct-embeddedness. It is the first time I use this terminology and am still exploring how apt it is in this context. Incipient is borrowed from the Latin *incipiēns*, which means: present participle of *incipiō* (“begin”). It is mainly used as ‘beginning to happen or develop’ or as ‘developing into a specified type or role’. Soil for instance can be incipient. This means that it contains the basis and provides for vegetation establishment. Something is present that ensures something to grow (happen later) under the right circumstances. In principle, a certain ‘condition to’ is present. Being intrigued by this condition I started to wonder if there is a parallel in architecture, in design and design driven research. Could this concept of the incipient tell me something about practice and can it induce a new (spatial) practice. For some yet undiscovered dark reason, I combined the concept with the German word for space, field and room: Raum... Incipient Raum.

At the moment, I introduced the Incipient Raum as a master dissertation design studio. At the same time, I am exploring if the Incipient Raum could be a precise way of describing the spatial and other relations that are explored within the manifold practice. Is the space between, the 'dark matter' in the manifold incipient? Is the ecology of practice an Incipient Raum? Maybe then the design driven research of the manifold practice is: Incipient Raum: on the Creation of Spatial (and Other) Oxymorons...

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Ravot: After School Day-Care (OS)

Ravot explores the covered space as a divider and link, a go-between and interface between the newly created courtyard and the wilderness of the garden. The extension of the existing building, paradoxically, through 'closing' the existing L-shape into a square, by mirroring it, became open and related. The project explores the distinct-embeddedness in its way of creating a myriad of spatial conditions and relations between inside and outside, between inside and inside, between the covered and the un-covered. In a second act of distinct-embeddedness some of the exterior walls are created as a split wall with alcoves, creating the possibility for the children of sitting in a thick wall, distinct yet embedded: a spatial oxymoron.

LANDSCAPE CO-CARTOGRAPHY

Project in filigree

Virginie Pigeon
Pigeon Ochej Paysage
Université de Liège

Preamble

This article was created in the context of a research about the contribution of cartographic practices in planning and landscape projects. The research entitled “Territorial Reinventions through Cartographic Operations” questions the process of the development project. It repositions the context, in all its sociological, ecological and cultural depth, at the center of it, with the hypothesis of the potential of cartography as a springboard.

The objective of the research is gradually clarified through field experience and bibliographic background which is enriched in parallel: It is a question of defining the possibilities of representing the particularity of relations to an environment located by means of a co-constructed cartography producing the common.

The research aims to improve the process of “problematization”, with the help of a tool, the card or the card set with multiple entries, making the stories coexist without smoothing the confrontations. By the simple fact of describing a physical situation by drawing, researching and proposing what could be its structure or coherence, cartography is also part of the project process which transforms the territory by the methods of his revelation.

1 Charbonnier P. (2019). Abondance et liberté. France : La découverte. In Latour B. (2020). Consortium Ou atterrir ? presentation of the process by Bruno Latour. [video en ligne].



fig. 1 to 4

The first part of the research focused on the analysis of map typologies, from official maps to subversive ones, by making a detour through co-constructed maps. These multi-hand maps appeared to be a particularly interesting way of staging different types of actors and attachments around territorial issues.

The residence “Architects and illustrators” aims to question peri-urbanity and the role of contemporary architecture in the densification and reinvention of these territories. The proposed multidisciplinary team¹, immersed in the context of study for six weeks, presented, using maps, a reflection on the entity of Saint-Jean-de-Boiseau, a commune in the Nantes periphery . The initial goal is to represent the place by expressing the point of view of the inhabitants, in particular with regard to the rapid changes that their rural region is undergoing in the face of land pressure on the edge of the metropolis.

In practice

The research project is experimenting with the potential of the map through several case studies in order to propose new operating modes in cartography.

The first concrete experience of making cards was created on an opportunity, from a specific order: that of the residence “Architects and illustrators” organized by the WBA (Belgium) and the Maison de l’Architecture des Pays de the Loire (France).

Practices, uses, feelings, attachments anchored in this specific territory; basically, what the usual maps don’t show will be at the heart of the cartographic operation.

The combined elements which, by means of individual visions, will build a collective vision, will make it possible to redefine and represent, in dotted lines, what could constitute today, beyond the administrative limits, this territory, its subsistence landscape, while the gap between this “country where we live” and “the world we live in” is constantly widening².

The territory imposed as part of the residence constitutes a good breeding ground for research: Its dimensions are physically suitable - the communal perimeter covered in two hours on foot; it is made up of multiple urban fragments and it is encased in a larger and clearly identifiable territory - the Loire estuary and the Nantes metropolis.

2 Charbonnier P. (2019). Abondance et liberté. France : La découverte. In Latour B. (2020). Consortium Ou atterrir ? presentation of the process by Bruno Latour. [video en ligne].



fig. 5

At the start of the experience, from the heart of Wallonia, the idea of the landscape of Saint-Jean-de-Boiseau does not awake a specific imagination other than that of all the edges of the Loire represented by the painters, notably Felix Valloton, then perhaps staged through the artistic practices of Nantes Estuaire. Impatience.

In order to go beyond the first trivialized representations, it is the landscape, in all the richness of the term, which is to be discovered and shared: its spatial structure, its organization, its experience, its values and its practices, the sensitive experiences that it proposes, its future³. The great schools of town planning are now endeavoring to find new ways of representing the territory, the cartography being intensely convened, the image participating in the foreground of the reinvention process. At various scales, under various theoretical labels, the laboratories of Paola Viganò or Alberto Magnaghi put forward, by a superposition of layers, the network of agricultural and economic resources, physical, landscape and hydrological mesh; studying their historical evolution, revealing their specificities as a potential for reviving an eco-centered urban planning, capable of leveraging a territorial resilience, considering what is there and having to stay there, as much as thinking what is not there yet.

Here, the approach proposes to cross physical realities with the imagination of the inhabitants on a more intimate scale, also emphasizing values and attachments, promoting the mobilization of actors. The objective of the maps is built around “problematization” and debate: it is a matter of re-configuring a reduced territory according to relationships with circles and areas of controversy, ground for a possible common.

3 See on this subject the five doors proposed by J-M Besse to enter the polysemy of the concept of landscape. Besse J-M. (2009). *Le goût du monde. Exercices de paysage*. Arles, France: Actes Sud.



fig. 6 to 9

The first meeting with the field is less enchanting. Practiced from carriageways, the territory seems to be homogeneously covered by decontextualized built complexes. The streets are empty and oversized. Historical nuclei are difficult to spot in this tasteless slick. No link with the valley. The break between the generic representations of Saint-Jean-de-Boiseau and the fieldwork deserves to be questioned. Like old paintings, the Google view gives pride of place to the river. But it broke the link with reality, with the relief and the movements. From this point of view, it tends to standardize the image that one can have of a territory. It trivializes it.

LANDSCAPE CO-CARTOGRAPHY

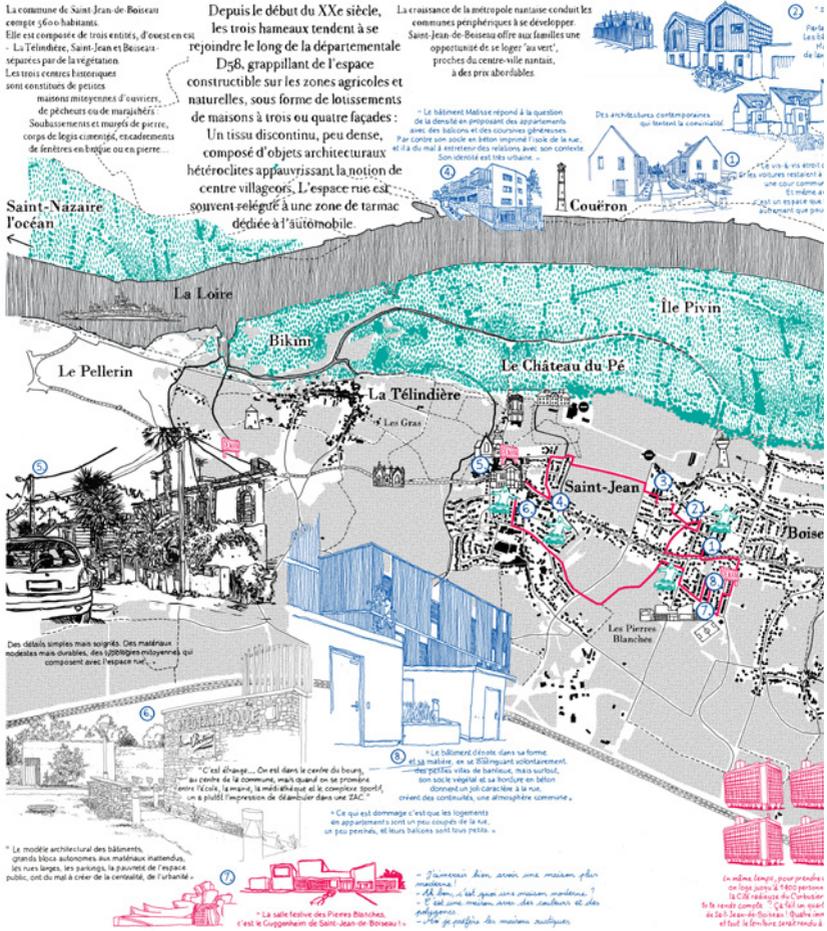


fig. 10

Understanding the landscape: Investigating

Three types of experiments were set up to investigate. The survey by walking, the collection of documents and testimonies, and finally the sharing walks.

Wander, follow tracks, side roads

Saint-Jean-de-Boiseau is organized by its road layout, limited to the south by a four-lane expressway and crossed from west to east by a causeway parallel to the river. Along it unfolds a continuous suburban fabric making it difficult to perceive the original denser hamlets and consecrating the absence of the river. According to Tim Ingold and his story of lines, we had to leave the roads, to cross the “occupation lines”⁴, to find paths, feeling the texture of the place through an infinite interlacing of tracks, and to look for passages to reach the landscape and the Loire.

However, La Loire is not readable. Despite attempts to bring it together, it was impossible to touch or see it. In some places we could feel it...

But the Loire is an enigma.

⁴
p110.

Ingold T. (2011). Une brève histoire de lignes. Bruxelles Belgique : Zones sensibles.

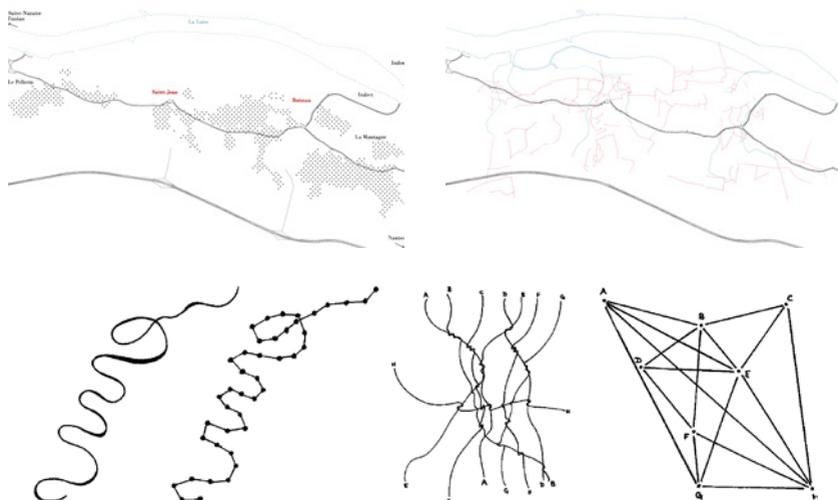


fig. 11 to 13

The discovery of paths and side roads made it possible to approach the territory as a network of tracks rather than as a network of connected points. Contrary to this infinite weaving of tracks, the lines of occupation are those drawn by the politician. They can be abstract, like the administrative limits, but can also concretely impose a rectilinear organization on the landscape, like the road network, based on an economic order that rarely takes into account the lines of habitation, the weaving of paths and paths.

The books tell of the Loire canalization and the burial, in 1945, of wrecks of German boats narrowing the width of the river, creating the sandbanks which will take the name, historically connoted, of bikini. We connected the stories related to the river, memories of fishing, boat trips in the marsh, workers' comradeship around the Indret foundry, created in the 18th century for the royal navy. Historical maps offer concrete traces of these stories.

Harvest, re-map, capture physical components

Drawing and redrawing old maps provides the premises for an explanation. Trying overlays, choosing the essential elements to keep as support; a capacity for schematization seems to emerge. The territory then acquires a more specific structure that the hand can easily synthesize.

The representation of the territory via the map is already a project act. The operations of selection, classification, schematization necessary for the production of a map make it an “operator of construction of the landscape”, to use the expression of Gilles Tiberghien taken up by Jean-Marc Besse⁵. The process behind this cartographic production responds to the logic of inventive thinking. We describe by drawing and language a reality that is not comprehensible in its entirety by the human eye. This allows a total and synthetic vision, an entity valid for the real, and therefore necessarily creative since inventing a project for reality.

Meet - follow new paths to talk about living space

Producing a sensitive map based exclusively on our visitor experiences would undoubtedly shed new light on the place, but would miss out on the cartographic potential that we would like to test: could the map be a tool for exchange between the inhabitants, making bridges between representations and imaginations? It is with a method close to that of the “itineraries” of the sociologist Jean-Yves Petiteau⁶ that

5 Besse J.-M. (2009). *Le goût du monde. Exercices de paysage*. Arles, France: Actes Sud. p153.

6 Toussaint M. (2016). *La méthode des itinéraires, entre récits de vie et ambiances urbaines. Saisir et partager des ambiances. Ambiances, tomorrow. Proceedings of 3rd International Congress on Ambiances. Septembre 2016, Volos, Greece, Sep 2016. p. 399 - 404. [En ligne].*

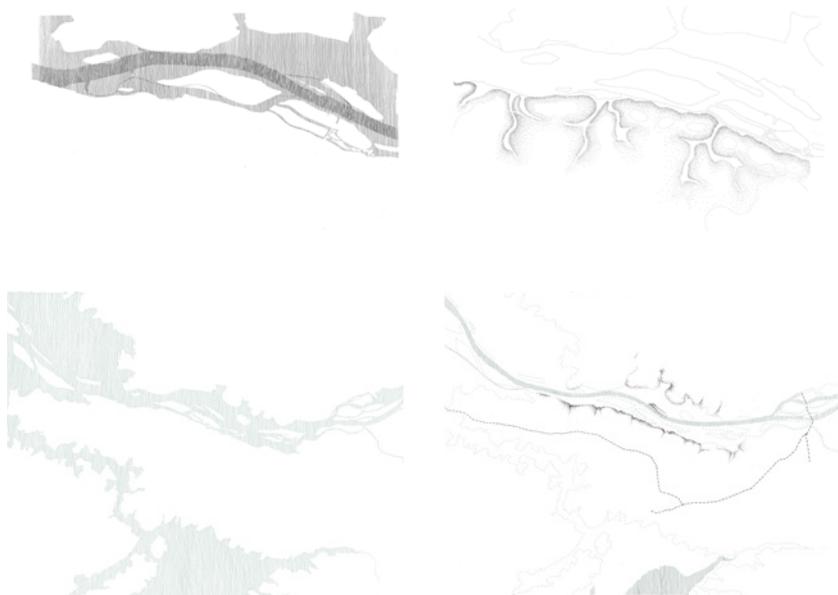


fig. 14 to 17

Redrawing the traces of the past on the present makes it possible to account for the gradual reduction in the influence of the river, for the rapid transformation of the landscape, whose delta character dissipates strongly. For agro-economic reasons linked to the evolution of tools and agrarian practices, the marshes are drying up and the Loire is losing ground. While it occupied the width of the valley bottom with a series of arms, constituting an omnipresent swamp landscape (map centre left), it is reduced today to a single narrow ribbon (map centre right).

a knowledge of the practices and values linked to this territory was gradually built up. The method is to be taken along by a resident on the route of their choice. During the walk, the inhabitant comes, by evoking his habits, his memories, his attachment to place or his fright at his transformation, to justify the choice of the route he offers us.

The method also reveals a form of anticipation, the guide evoking his worries and hopes regarding potential changes. The story is collected by notes on the fly. Afterwards, it is stripped to keep only the part that is most apt to captivate and question on the territorial space: surprising and unsuspected practices, positions, moving memories, sensitive questions, words of attachment. This selection is then illustrated by a series of drawings emphasizing this new mesh of values.

“Following a path is, I believe, the fundamental mode that living beings, human and non-human, adopt to inhabit the earth. In my opinion, housing does not mean occupying an environment in a predefined world so that the populations who arrive can reside there. The inhabitant is rather someone who from the inside participates in the world being done and who, by tracing a life path, contributes to its weaving and its mesh.”⁷

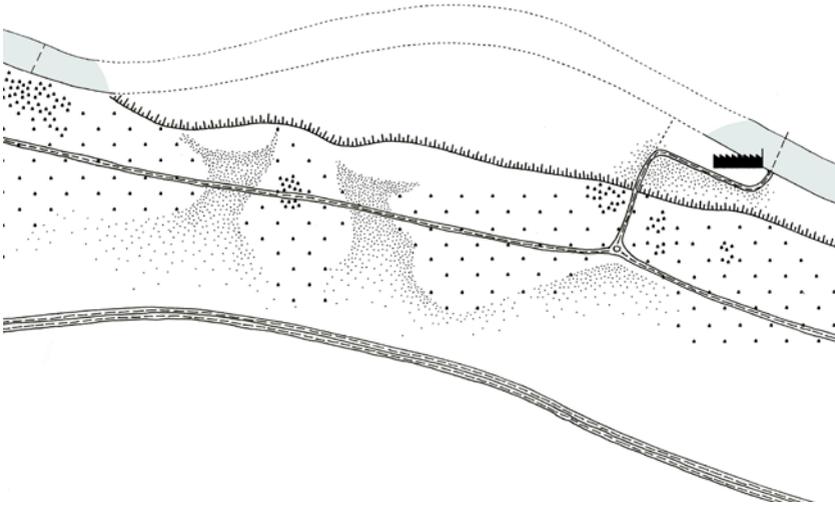


fig. 18 to 20

The research comes through to the ability to schematize the field of study. To abstract the essential and leave the door open to new anchored representations. Here, the diagram reinforces the interpretation of a territory cut off from the river, the villages being organized in strings along the main road, and tending to meet.

We feel the difficulty of living today in occupational environments, which guide, enclose, contain, to the detriment of a renewal of sensitive experience. However, these rigid structures are not immutable. “They are continually undermined by the tactics and tricks of the inhabitants, whose “lignes d’erre” or “entrelacs de parcours” - to use the expressions of Deligny and Michel de Certeau respectively - bypass the strategic aims of the leaders of society, so that they wear out and end up disintegrating”⁸. This would therefore be the object of the cartographic experience, which is discovered as the research progresses: revealing these lifelines, creative resistances to the recommended occupational routes. Escape tactics and space practices without capitalization objective are at the heart of walking stories. This is what was spontaneously retained in the stripping of the stories collected in the march: what takes place “otherwise”, in the margins of the institutionalized, planned places, where the uses are agreed. Here, the reference to Michel Foucault’s heterotopias particularly finds its place.

8 Ibid 4. p136.

9 Foucault M. (1967). Des espaces autres. Conférence au Cercle d’études architecturales, 14 mars 1967. In *Architecture, Mouvement, Continuité*. n°5, p 46-49. France : Le Moniteur. [En ligne].



fig. 21 to 23

“The ship is the ultimate heterotopia. In civilizations without boats, dreams dry up, espionage replaces adventure, and the police, corsairs”⁹. Difficult not to make a link between this world without boat and without dreams, and Saint-Jean-de -Boiseau where the river recedes ... The boats seem abandoned in the wasteland and the water is nowhere ...

LANDSCAPE CO-CARTOGRAPHY

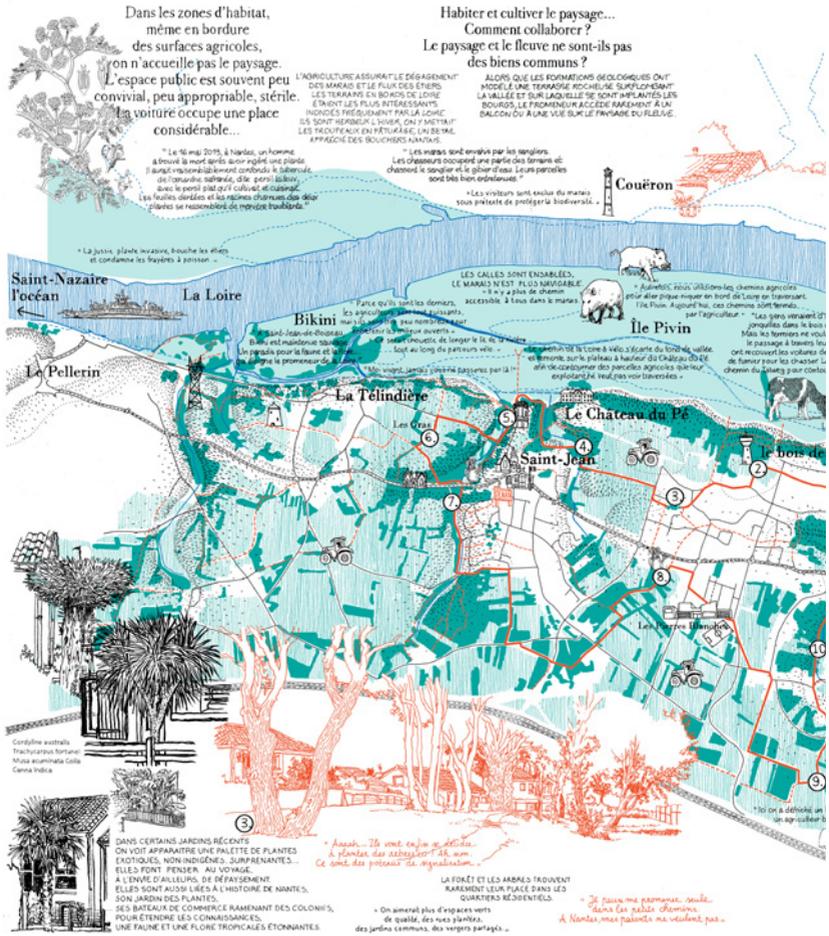
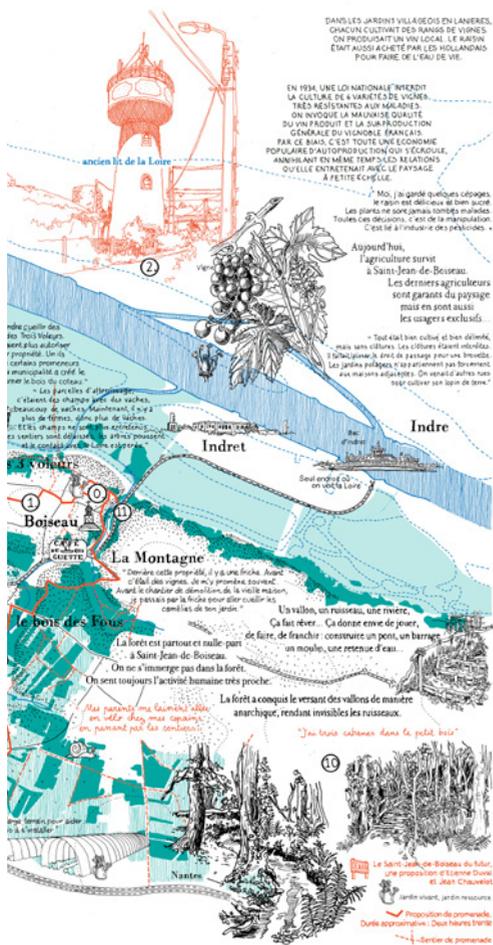


fig. 24



Saint-Jean-De-Boiseau Quels paysages ?



Cette carte fait partie d'un ensemble de 4 promenades thématiques proposées dans la commune de Saint-Jean-de-Boiseau

Où est la Loire?
Quels paysages?
Petits patrimoines
Péri-urbanités

Elles ont été réalisées en 2019, dans le cadre d'une résidence organisée par Wallonie Bruxelles International et La Maison de l'Architecture des Pays de la Loire, par Virginie Pigeon, paysagiste, Anne Ledroit, architecte, et Eric Valette, plasticien. Les témoignages et citations repris sur les cartes ont été recueillis au travers de rencontres et de promenades grâce à l'aide de la mairie de Saint-Jean-de-Boiseau, de la médiathèque Edmond Bertheux et de l'école Robert Badinter. Nous remercions particulièrement Madame Lydie Girard, Monsieur Michel Durant et la classe d'élèves de Madame Malhilde Champy. Merci aussi à la seconde équipe participant à la résidence, l'explosif Jean Chauvelot et son compère Etienne Duval.

- ① Terrasse de l'Homée
 - ② Friche de la Perche
 - ③ Le château d'eau
 - ④ Chemin des Vignes de la Prunière
 - ⑤ Parc du Château du Pé
 - ⑥ Tour des Dames. Un balcon sur la Loire
 - ⑦ Plateau du Gras
 - ⑧ Vallon des Ondains
 - ⑨ Beau jardin potager
 - ⑩ Agriculteur Bio
 - ⑪ Bols des Fous
 - ⑫ Vue pittoresque sur le village de Boiseau
- Avec le soutien de
Wallonie-Bruxelles International
Wallonie-Bruxelles Architectures

Which map?

The collection of sensitive data was done in a very short time according to a method allowing to quickly reach exploitable results (stories linked to the place). Here we explore the potential of a specific tool, the map : its synthetic nature, its ability to accommodate drawing and text in a single view, which gives strength to this image, which ensures its dissemination. Certain typologies of cards, advancing the argument of objectivity, aiming for universality, require the terrain to marry Euclidean space, thereby erasing a whole part of the narratives that could generate chorography. “The basemap is only an alibi, what is important is the narration”¹⁰.

According to Sébastien Caquard, mapping stories requires “thinking of the map not as a finalized object, but as part of a process”¹¹. The framework in which the card is built is fundamental. In Saint-Jean-de-Boiseau, this framework is gradually being built. Since the starting, order is very free. The choice to produce maps comes from the hypothesis that this synthetic object can transmit to the inhabitants, through drawing and stories, through a set of assumed selections, a series of fundamental questions on the evolution of this specific terrain.

Through legend and place names, the presence of text is inherent in any map, and the text-image relationship gives it

¹⁰ Rekacewicz P. In Tratnjek B. (2016). Cartographier les émotions. Entretien avec Philippe Rekacewicz. Carnets de géographes n°9 sept 2016. [En ligne].

¹¹ Caquard S. et Joliveau T. (2016). Penser et activer les relations entre cartes et récits. M@ppemonde n°118 . pp. 1-7. [En ligne].

its ability to inform. In the maps of Saint-Jean-de-Boiseau, the text overflows from the legend and takes shape in the map. It enters the drawing to ask the questions formulated by the inhabitants in ordinary language, with reference to the place. It rediscovers the place through the narrative filter. This integration of writing into drawing certainly deserves in-depth graphic research in order to more effectively combine meaning and form: text is also graphic material.

By hand

The choice of hand drawing was instinctively imposed, to translate postures and stories, as an easier way to reach the reader and for his ability to translate a situation that is not frozen, but always in motion, to become.

Abstraction figuration

Through new cartographic experiences, the figuration-abstraction cursor deserves to be successively moved to capture the gains (strength of the image) and losses (simplification of the content) in the transmission of ideas. We can evoke to illustrate these processes the work of other cartographers, sources of inspiration.

Suspended spaces is a collective made up of artists and researchers working from historic sites abandoned by modernity.

Its installation Mapping Fordlândia¹² offers a sensitive and co-constructed map of the village drawn from a hyper synthetic background map. These are the specific interventions, placed on the map in a specific way, which together build a

12 Suspended spaces (2020). Mapping Fordlândia. Extrait de la plaquette de présentation transmise par le Collectif.



fig. 26

The map of the Chartreuse estate attempts to reveal a rich landscape, composed of varied atmospheres and ecological environments, which results in a posture of a minimalist, non-interventionist project author. The map in itself, along with on-site tags, is the heart of the project, envisaged as a medium for the dissemination and promotion of the intrinsic qualities of this neglected space, in place of in situ interventions.

vision of the site, deliberately fragmentary but emphasizing certain components, staging a critical and committed reading. The place, in its multiple facets, is translated by a collection of points of view. The position of the figuration-abstraction cursor minimizes the graphic impact of the background in favor of the ideas of the place conveyed by the assembled artifacts. Each artefact is an abyss which contains in it a representation of the place.

In other maps, the cursor is opposite, and the background itself tries, by exploring the potential of the drawing, without code and practically without legend, without reference, and without abyss, to say the physical thickness of the place, its ambiances, its specificities, its atmospheres.

Diffusion

These different types of cards open the question of their distribution. The Fordlândia Mapping performance necessarily requires substantial logistical support and ends with an inaugural event that brings together an audience. Its dimensions have a symbolic impact but it is ephemeral.

The option of producing folded cards offers other possibilities: the publication gives rise to a festive event bringing together the public, after which the card is adopted individually. The object contains all the explanations and can become autonomous. We can take it for a walk... or it can take us for a walk: the objective of the route map is also to make the user individually rediscover experience and feelings on the route. The choice of the scale of the design bowed to the idea that the cards should be able to be taken on the paths.

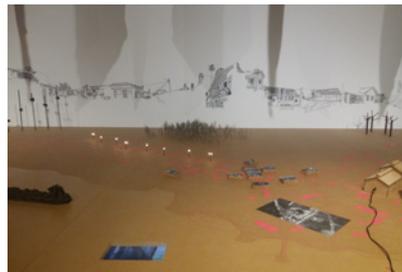


fig. 27 to 29

To discover Saint-Jean-de-Boiseau by the trails is to get a glimpse of the background. The produced maps offer a form of offbeat guided tour, at the crossroads of valiant and improbable places, forgotten traces, spaces of freedom calling into question the notion of monument. It could be an unexpected, diverted tourist map.

The moment of public presentation of the maps was an opportunity to unite the inhabitants around this artefact which represents them and put them in motion around territorial issues.

Project lever

Cartographic operations question the dimensions of the project, insofar as these representations transform as much as they inform. They open up new perspectives of “project” at three levels. Considering the landscape as a world common to all forms of life, the action or the project would depart from their usual meaning to serve to enhance and strengthen the relationships at work on the site, in continuity of research by Philippe Madec. When he evokes “the landscape or the primacy of the site”, it is well with the idea of giving the site the opportunity to express its needs rather than imposing abstract programming on it¹³.

Here, the map shows the common good - the landscape - through representation, in a clarified and synthetic state: it is already a project, a creative interpretation valid for the real.

The map contributes to the creation of a community: the co-constructed artifact brings together the inhabitants. This new cultural object belongs only to them and united them. It constitutes a form of contemporary mythology. Finally, it opens up a space for nuanced and inclusive debate around the future of the site. Considering the common as a place open to controversy, the map meets the conditions, setting up a framework that it is urgent to make exist, that welcoming the confrontation. Therefore, it constitutes the premises of new projects according to the ethics of “care” .

13 Besse J-M. dans Besse J-M. et Tiberghien G. (2018)(dir.). Paysages en commun. Les carnets du paysage n°33. France : Actes Sud/ENSP.

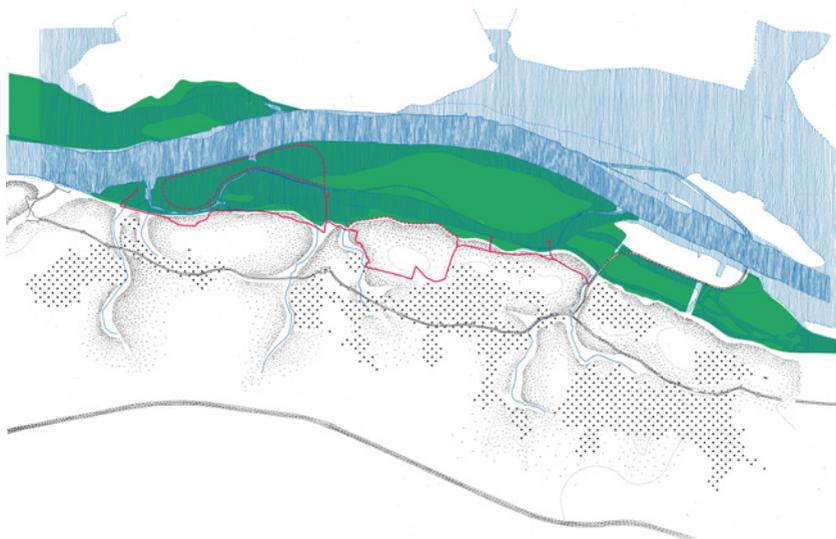


fig. 30

The synthetic drawings of the landscape of Saint-Jean-de-Boiseau propose to review what are the important elements in the way of representing - representing oneself - this specific territory. They offer a design for the place.

" Autrefois, nous utilisions les chemins agricoles pour aller pique-niquer en bord de Loire en traversant l'île Pivin. Aujourd'hui, ces chemins sont fermés par l'agriculteur "

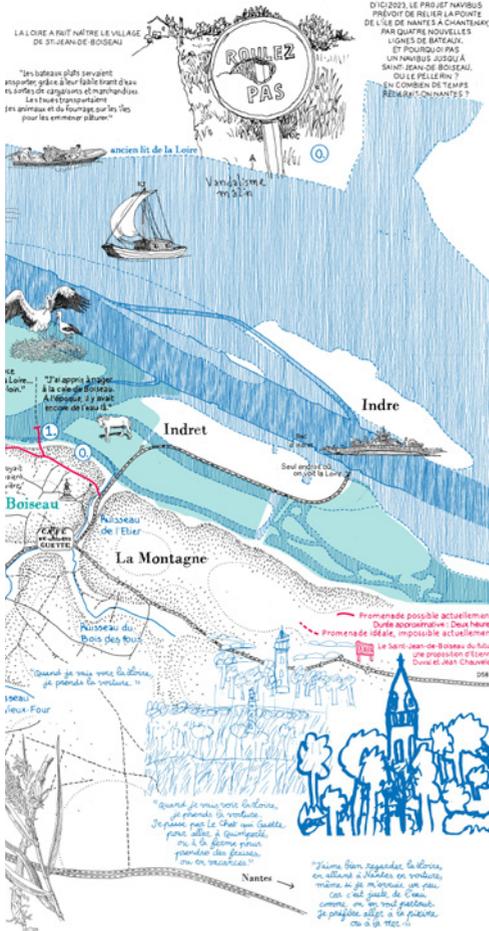
 " Aaah... Ils vont en ... "

 " Derrière cette propriété, il y a une friche. Avant c'était des vignes. Je m'y promène souvent. Avant le chantier de démolition de la vieille maison, je passais par la friche pour aller cueillir les camélias de son jardin. "

 " Aaah... Ils vont enfin se décider à planter des arbres ici ! Ah, Ce sont des poteaux de signalisation "

 " Aller pique-niquer en bord de Loire en traversant l'île Pivin. Aujourd'hui, ces chemins sont fermés par l'agriculteur "

fig. 31



Saint-Jean-De-Boiseau

Où est la Loire ?

Un fleuve, c'est un échappatoire pour l'esprit, un stimulateur de rêves et de voyages. Saint-Jean-de-Boiseau a-t-elle perdu son fleuve ?

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- 0 A l'entrée du chemin
- 1 Cale de Boiseau
- 2 Ancienne Cale
- 3 Cale de Saint-Jean
- 4 Tour des Dames, ancien balcon sur la Loire
- 5 Chantier naval Miné
- 6 La Déhale
- 7 Chantier naval Marlo
- 8 Aménagements au Pellem à Bikini

Avec le soutien de Wallonie-Bruxelles International Wallonie-Bruxelles Architectures

- urban and landscape structure. Main road network, alternating buildings and agricultural fringes, rocky ledge putting the river at a distance.
- 21 - 23 Extracts from the residence material by V. Pigeon, A. Ledroit and E. Valette. Drawings by the pupils of Ms Mathilde, Ecole Badinter, Saint-Jean-de-Boiseau. E. Valette's Chinese ink sketches.
- 24 Extracts from the residence material by V. Pigeon, A. Ledroit and E. Valette. Final maps.
- 25 Extracts from the residence material by V. Pigeon, A. Ledroit and E. Valette. All the selected texts to organize in the maps.
- 26 The new images of the Domaine de la Chartreuse - V. Pigeon (2002)
- 27 - 29 Mapping Fordlândia - Suspended Spaces (2019)
- 30 Extracts from the residence material by V. Pigeon, A. Ledroit and E. Valette. Diagram of the landscape potential: traces of the river, secondary blue mesh, relief, marsh, built environment.
- 31 Extracts from the residence material by V. Pigeon, A. Ledroit and E. Valette. Selected texts.
- 32 Extracts from the residence material by V. Pigeon, A. Ledroit and E. Valette. Final maps.



Practices In Research

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