INSTALLATION MANUAL

a collection of design/build projects

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INTRODUCTION

Installation Manual, a collection of design/build projects is a result of collaboration between non-profit organizations, architecture studios and academic institutes, joined by the Builder Method program, with common interest in exploring action based educational approaches through building and designing.

It gathers and documents an international panel of installations built by their creators. The act of building is considered to be the constitutive element of architecture, yet in reality it is generally dissociated from a large part of the design : the design usually begins upstream, in a different place and time than the construction. The designer considers and draws the project with a certain number of constraints and intentions in mind, both programmatic and aesthetic, and then commissions the craftsmen or women, experts in a particular trade, to implement the architectural project. Bricklayers, masons, carpenters, roofers and many others then follow one another to bring the work into reality. The project takes place over a long period of time from several months to several years...

Here, it is about other temporalities, and other practices, it is when design and construction overlap: design professionals (architects, engineers, designers, landscape architects) are often enlightened amateurs of construction and crafts but not craftsmen for all that. So when it comes to building they sometimes take side roads and use methods and forms that go beyond the “ standard practice”.

These rare moments of design-build are where designers become aware of their design at the same time as they put it together with their hands. The anthropologist Tim Ingold, writes that when we transform matter, matter transforms us in return, it is from this presupposition that we can understand all the interest of building, of manipulating materials, to take into account their density, the tension between the simplicity of a design and the complexity of its implementation.

All these points are at the origin of the Installation Manual, the challenge is to make it a tool for the design of this type of installation, but also to encourage the creation of this type of context where design and construction come together in one place. The pedagogical virtue of these experiences is no longer to be proven, which is why many examples of the manual are here from an academic or para-pedagogical context.

The processes are emphasized by documenting the assembly method and constructive principles of each project in one common place. The graphic and visual elements of the projects carried out but above all the elementary data and the documentation of key elements of the process. The projects presented are mostly built with wood, which is explained by the practicality and economic accessibility of the material in the often ephemeral construction contexts. In addition to the project documentation a selection of short excerpts from reference books and essays were put in parallel with spontaneous quotes from participants in design/build projects. Through this entanglement of texts between different actors (theoreticians, practitioners, educators, participants) coming from different backgrounds we give a global and sensitive vision of what could be a way of learning architecture by doing.

This manual will interest both experts and neophytes to whom it will make discover a panorama of projects designed and built around the world demonstrating both aesthetic and technical creativity in this fertile “anomaly” that are the times of “design-build”.

WHAT IT MEANS TO BUILD BY YOURSELF

Why building with your own hand, a project that you have previously designed? What is the benefit of this practice? is it an academic thing only? Is there a way to make a living out of it? Is the design transformed by the experience on site?

These questions are often coming to the mind of people discovering this type of practice. Younger and experienced practitioners and academics accepted to share their thoughts on these topics with us.

Along these interviews we tried to get a better understanding of the specificity of each context, would it be a professional, a pedagogical approach or at the crossroads of both.

We open the discussions to the relationships inside the project teams, between teachers and students, between architects or collectives and the administration, politics or clients.

PETER POZSAR

Péter Pozsár

interviewed by Martial Marquet

Péter Pozsár is an architect, co-founder of Hello Wood, an award-winning design/build architecture studio and also initiator of international summer school and festival for architecture students and construction enthusiasts. He completed his PhD and now collaborates with the Moholy-Nagy University of Art and Design in Budapest, on teaching and research projects. He is exploring how to reframe the architecture education structure and adapt it to future challenges. Today he quitted Hello Wood to shift his attention to smaller scale projects and is currently working in the Hungarian Lapland about the relationship between family and architecture, notably about a project called the Nicollet Houses.

Martial Marquet : What was your initial design-build experience, and did Hello Wood play a role in inspiring you to create such a program?

PP : I started teaching at the Moholy-Nagy University in 2010. I had my students participating in the Copenhagen Wood Festival. I asked them to create wooden models at a 1:10 scale for the festival's open call. We successfully completed the project, and some of our students' works were selected for the Copenhagen Wood Festival. However, the festival never took place due to financial issues, as they claimed. This was the moment when I realized the potential of small-scale projects, and I decided to organize a Hungarian version of the Wood Festival. I reached out to the organizer of the Copenhagen program, and proposed the idea of organizing a Hungarian edition. He was enthusiastic about it, and that's how it all began. That was my first experience in this field, the first edition of Hello Wood (Hellowood Festival was a result of a teamwork with Huszar Andras, Raday david, Janota Orsolya and Toth Krisztian). It was a defining moment for me. The Hungarian media celebrated its success, which was crucial for securing financial support in the following years. The visibility gained helped us find new partners, such as companies providing tools, and made it easier to secure a larger amount of wood from sponsors and so on. So, it was indeed a great success on multiple levels. Not only did it receive positive recognition externally, but internally, all the participants were extremely satisfied, including myself. We had a fantastic time. After the first program, I remember telling my colleague Andrasz that this was something truly special. It gave us the opportunity to create something on an international level, which eventually happened three or four years later. This experience empowered us and gave us the confidence that we could achieve great things.This experience was not only significant to me personally, but also to architecture students, team leaders, the media, and everyone involved. It resulted in numerous interesting projects and a wide range of experiences through the process of building.

MM : How does this experience continue to influence your practice today? As you have recently established yourself independently, do you still feel its impact on your work and the way you approach architecture?

PP : Everything I am currently doing is built upon the foundation of my Hello Wood experience. It has expanded beyond architecture alone. There is now a team dedicated to shaping the future of our university. This topic has become a focal point of discussion. I have been talking to my colleagues about the significance of taking action, and I believe that all these conversations stem from our Hello Wood experiences. I have noticed that the younger generation, at least in Hungary, tends to be more passive. They wait for things to happen and are overly concerned with boundaries and limitations. The crucial task is to shift this attitude from passivity to activity. Building is the most effective way I know to achieve this transformation. While there may be other methods to encourage proactivity, I have begun discussing this mindset within the group that is shaping the future of the university. It is becoming an integral part of architectural education and gradually permeating the entire university concept. The goal is to create an action-based university, which is both exciting and fulfilling. You've captured the essence of the Hello Wood program. It's not just a teaching program; it's a development of construction knowledge and attitude. The students and teachers are on the same side, working together to realize something. The responsibility is shared throughout the entire building process. It creates a more balanced and intimate environment where there are no walls or regulations hindering collaboration. Together, we work towards a common goal.

MM : It goes beyond a simple teacher-student dynamic. It brings everyone to a common level of need and necessity, pushing them to move forward in the same direction.

PP : Let me share a story from the Hungarian summer school that exemplifies this. Many times, it was difficult for both the teachers and students to return to the university after experiencing the different rules of cooperation at the camp. The direct and intense collaboration they experienced during the camp was not easily accepted within the university's framework, leading to conflicts upon their return. The stark contrast in cooperation methods caused significant challenges.

MM : When we consider the attitude and the relationship between teachers, students, and team leader participants, what do you personally value most about this dynamic? After completing the program and returning home, what do you take away from the experience? As an organizer, team leader, or participant, what do you believe is the most valuable aspect?

PP : The cooperation among all participants, including organizers and team leaders, is indeed a significant aspect that stands out. It provides an effective platform for collaboration and cooperation. Along with this, a strong sense of responsibility is also nurtured, which holds great importance. In traditional school settings, when creating drawings, it may be seen as a subjective judgment of aesthetics, trendiness, or personal preference. However, in the context of Hello Wood, participants go beyond superficial judgments and instead develop a genuine sense of responsibility for their work. This experience brings a deeper understanding of the impact of their actions and the importance of their role in the collaborative process. In summary, what I find most valuable in these experiences is the effective collaboration among participants and the sense of responsibility it cultivates. These aspects have a lasting impact on participants, whether they are organizers, team

leaders, or participants themselves.

MM : Are there any limitations or challenges you have encountered within the design-build program, apart from the changed relationship?

PP : Yes, there are limitations to the design-build program. One limitation is the scale of the building projects. The program operates within a specific scale, which can impose certain constraints on what can be achieved. Additionally, the program has a defined timeframe, and this time constraint can limit the depth and complexity of the projects that can be undertaken. However, despite these limitations, the design-build approach still offers valuable opportunities for collaboration, learning, and personal growth.

MM : It's not always evident how these design-build programs, such as the ones focused on wood or others, fit into the broader reality. They exist in a space that balances between sponsorship, education, and leisure activities. Currently, these programs manage to maintain a balance between architectural design and the practical aspects of building.

PP : I have always felt the need to focus on the details, especially when working with materials like wood, concrete, and stone. It has become a habit for me to pay attention to the small joineries and design intricate ornaments for buildings. This approach, rooted in my personal experience with materials, extends beyond just wood. As a professional, I believe it is crucial to maintain this knowledge and apply it when selecting materials and contemplating design details. Around 15 years ago, many renowned architects and artists were highly sensitive to details, such as hinges, windows, and staircase elements. They deeply cared about the materiality of their designs and had a closer connection to the materials they worked with. As Hungarian architecture teachers, we can revive this kind of approach and embrace the importance of details, even though there may be limitations. It is a different perspective that arises from a different approach to architecture.

MM : Thank you for sharing that perspective. I agree with the significance of connecting with materials and not simply settling for what is readily available. It is a challenge to balance using existing materials versus designing what is truly needed for a specific site. I understand the desire to have control over every aspect of a design, down to the smallest screw. Thank you for sharing your thoughts

PP : I would like to add one more point. When I started engaging in socially-oriented architecture or design in 2010, it gained a lot of attention, particularly in the aftermath of the 2008 economic crisis. Many architects shifted towards this direction, and it became quite popular. However, over the past decade, its popularity has declined, and it is no longer as prominently featured in the architecture media as it once was. Nevertheless, I believe that the world is on the brink of a dramatic change, and the significance of socially engaged architecture will resurface.

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SAMI RINTALA

Sami Rintala

interviewed by Martial Marquet

Sami Rintala is an architect currently working in North Norway. Together with Dagur Eggertson they established their studiof Rintala-Eggertson Architects and both oversees the offices in Oslo and Bodø. It's a unique practice that goes beyond architecture and also focuses on building their designs. Their work extends from housing and hospitality projects, to public art, teaching and workshops leading. Sami Rintala has been conducting more than 240 workshops since 2000. For him, working together as a group with a shared goal, sharing ideas and discussions is the best way to achieve success. The project site serves as a thoughtful platform that succeeds in providing valuable shared experience and eventually education.

MM : What was your first design/build experience? Do you believe it still influences your work today, or is it a combination of subsequent experiences?

SR : My first design/build experience occurred during my university studies. It was a significant milestone that continues to influence my work today. This hands-on project involved constructing a small pavilion, providing me with practical knowledge and a deeper understanding of the relationship between design and construction.
It opened my eyes to the fact that architecture is not limited to drawings and models but also includes the realization and functionality of designs in the real world. While my first experience laid the foundation, it is the combination of subsequent experiences that has shaped and enriched my work. Through various design/build projects, both in my professional practice and workshops with students, I have deepened my understanding and expertise. Seeing projects from conception to completion, actively participating in construction, and observing how people interact with the spaces we create have all contributed to my design decisions and reinforced the importance of practicality and functionality in architecture.
In summary, my first design/build experience remains influential, but it is the collective impact of subsequent experiences that continues to shape my work today. When I was studying, I had the privilege of being taught by Juhani Pallasmaa, a Finnish architect, professor, and phenomenologist philosopher. He had extensive connections worldwide, which greatly influenced our small group of students. It was a fortunate experience to learn from him. He showed us that architects don't have to be solely academic; they can also be hands-on practitioners, wearing leather jackets and wielding hammers. Coming from a family of builders, with my father as a constructor and contractor, and my brother as a construction engineer, I found solace in combining my childhood experiences with my architectural education. It was a meaningful integration of practical knowledge learned from my father and the theoretical teachings of Juhani Pallasmaa. I believe that separating the hand and the head in architecture is unnecessary because they are inherently connected. Juhani Pallasmaa brought numerous influences to our school during my studies, including the idea of directly combining building with design.

MM : Regarding your relationship and friendship with students during the construction process, can you share a few words about the time you spent building things together? What were the most significant outcomes of this experience? Have you received feedback from the students after your workshops? What do you think is the most important lesson they learn during the design-build program?

SR : The workshop environment differs greatly from a traditional classroom setting, and it offers numerous benefits. Firstly, we deal with the realities of real projects, which adds authenticity to the experience. We work with real clients, adhere to specific budgets, and consider limitations in materials, tools, climate, and terrain. Engaging in hands-on construction allows students to confront the practical aspects of architecture. It bridges the gap between theory and practice, demonstrating how designs materialize into tangible structures. Students learn vital skills such as problem-solving, adaptability, and creative thinking when faced with constraints and challenges. Feedback from the students following the workshops has been overwhelmingly positive. The most important aspect they gleaned from the design-build program is the integration of various disciplines and skills. They develop a comprehensive understanding of the entire architectural process, from conceptualization to construction. Effective teamwork, clear communication of ideas, and informed decision-making based on real-world considerations are also essential lessons they learn. Furthermore, the workshops empower students, instilling confidence in their ability to make a meaningful impact. By actively participating in the construction process, they witness the transformative potential of their ideas and their influence on the community.
In summary, the workshop experience provides students with practical knowledge and a holistic perspective on architecture. It empowers them to become versatile architects who seamlessly combine design and construction, while fostering collaboration, problem-solving, and a deep appreciation for the real-world context in which architecture exists. And that's one thing, and the other is that when you have to build your project, you also know what went right and what went wrong. So you learn about both aspects, and you can take that knowledge further to the next project. So, I believe that if students participate in two or three workshops, they will learn a lot about materials, working together, and the restrictions of budget and time needed for construction. Because I think most architects don't always understand how much work it takes to build a project. When they build it themselves, they realize that it actually takes time, maybe less or more than they think. So, they learn about timetables, economy, and even ecology by restricting their design to local materials, perhaps. The students have never had clients before, so they have to understand that they can't talk endlessly about spatiality to their clients. They have to simply tell them where the toilets are and place the poetry on a different level. So, it's all these things about how to become a real architect who works in the real world. I think that respect for manual workers should also grow because they realize that they are really good at what they are doing, and maybe they deserve some communication and respect. So, you might learn something from them instead of trying to tell them.

MM : Your practice is a balance between teaching and your professional life. So, what is the proportion of building on

site in your studio projects? How do you manage to be on-site as much as you would like, while also working on your studio projects?

SR : It depends on where the projects are, but I think it's enough to say that we've been building quite a lot and continue to do so. In seven days, we will start a two-week building phase with our studio. We will be on-site, constructing ourselves. After that, I have a group of students joining me to build another project concurrently. The rest of our studio's building season begins in a couple of weeks and extends until the beginning of July. During this time, we are not in the office but actively involved in construction. However, if the project is located in Finland or Romania, like the one we are currently designing, we may not be involved in the actual building process all the time. Having experience in construction is incredibly helpful. We utilize the knowledge gained from previous building sites and apply it in a different way, such as creating a 3D model. It allows us to integrate all the details seamlessly, making the transition from construction to spatial design much more enjoyable and efficient.

MM : From your experiences and observing people in your studio, have you noticed any influence of your teaching on young practitioners who incorporate both design and construction in their projects? Have you seen similar practices emerge, perhaps in Finland or elsewhere, over the past 20 years?

SR : Yes, I have seen some other practices that align with this approach in the past 20 years. For example, there was a well-known office called Tyin Tegnestue that had already gained considerable recognition. Although they probably didn't need my assistance to discover this concept, I may have played a small role in helping them establish their practice initially. Unfortunately, they have disbanded now, but they worked together for around five to ten years. Additionally, there is a new office that emerged from one of our courses called Designing Context. This course has given rise to an office twice already, as the participants continue their work beyond the course with real projects provided by our studio. Recently, we completed a cottage on the mountain together with our former students and their companies, known as 2x8, named after the extensive use of 2x8 materials. It's clear that this hands-on experience helps them transition into reality and continue their work seamlessly.

MM : Considering all these experiences and workshops, do you see any limitations or challenges? Are there specific scales or technical aspects that pose constraints? What are your thoughts on maintaining control or addressing potential challenges in this design program?

SR : Yes, I believe the scale is a crucial factor. Based on our experiences, it works best when we have around 10 to 20 students working together. This allows for smooth collaboration and easy sharing of tasks. However, if the group becomes too large, it becomes necessary to divide them into multiple groups and projects. When there are too many people and teachers involved, it can quickly become chaotic. It's important to find a group size where everyone can work together efficiently without anyone feeling sidelined. It's akin to finding the right team size in football for effective coordination on a smaller construction scale. Yeah, that's interesting. I have taught at various universities in the United States, England, and a few times in France, conducting small workshops. My experience is more focused on urban contexts and in societies that are legally, politically, and economically advanced, the more difficult it becomes due to regulations and restrictions. One of the reasons I chose to live in North Norway, specifically Trondheim, is because we have the freedom to do what we want as long as we take responsibility for it. We work with clients, including small towns, who commission us to build unique structures like rock bridges, and we carry out these projects without facing unnecessary complications. It's fantastic for us because we don't encounter any unexpected legal issues. However, in places like London, for example, it can be burdensome as you have to seek permission even for small projects like building a small hut. The regulations are intended to assist architects, but they often hinder the freedom for experimentation and learning. Within the university setting, there is more freedom, and you can conduct small test buildings, but our goal is to go beyond the confines of the university and embrace true architectural freedom. That's why I always take my students away from the school environment, as far as possible, so that we can explore and create without limitations. This approach works well because it aligns with the idea of freedom in academia.

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BRUIT DU FRIGO

Yvan Detraz

interviewed by Martial Marquet

Yvan Detraz is an architect who graduated in 2000. He's working in the Bordeaux based collective Bruit du frigo, a structure he co-created during his studying years. Wondering about their future careers as architects and not necessarily finding complete satisfaction, as a group of students they were seeking to understand the social role of architecture, a dimension often absent from architecture training. This experience of working together also pushed them seeking a deeper relationship between the matter and the result of the construction. After creating this collective, they expressed and developped their vision through an experimental and manual practice starting with small-scale construction workshops, to larger urban installation today.

Martial Marquet : What was your relation to the architecture school and your collective emerged?

Yvan Detraz : (About the early years of the collective) We aspired to bring about a change in teaching methods at the school of architecture. In the mid-90s, the general strikes that affected Bordeaux's school of architecture, it also called into question the pedagogy in place at the time. Despite our small numbers, we were keen to encourage exchanges. Unfortunately, we encountered a certain amount of resistance from the teaching staff, which led us to believe that the school was not the right place for such initiatives. So we decided to take the streets as our working space, meeting people and understanding their lifestyles and ways of living, as well as their aspirations, dreams and frustrations. Initially, our aim was to complete our training without abandoning our studies. We devoted our weekends and Wednesday afternoons to these activities. We soon began working with young people and students, organizing workshops. We began with simple projects, such as furnishing small public spaces. Our first focus was the Saint-Michel district of Bordeaux, where we had total freedom of action. We would set up with a light scenography, using questioning elements, and offer a buffet, inviting passers-by to sit down with us. We would engage in free, informal discussions, which enabled us to realize two things. Firstly, we realized the wealth of knowledge we could gather in the field, which proved useful for our questioning and our projects. Secondly, we realized, in our own way, that it was essential to question the role of the architect and to develop another way of being an architect, by being more involved alongside civil society, public space and the street. We realized that working in a traditional practice would be difficult for us. From 1995, we started a parallel activity aside our studies. We began organizing creative workshops of an artistic and cultural nature, where we tackled urban planning issues. We began to create public performances, events and videos, adopting an approach that was more experimental and empirical than didactic. We would start with a question, a subject or a place that we had propose to the participants, and as we went along, we'd negotiate the forms that the final restitution would take. Our main aim was to reach an adult audience and provoke reflection in the outdoor environment. At a certain point, we had to structure our approach, as we began to charge for our services and become more professional. We also began to be approached by priority neighborhoods and social housing projects, as part of participatory initiatives. The idea was to set up processes that would enable the population to get involved in their neighborhood's projects. This period coincided with the turn of the 2000s and changes in urban policies, notably with the new city contracts that marked a break with those of the 90s. These new contracts focused more on heavy urban interventions, such as demolition, reconstruction and renovation of public spaces. Local authorities realized that it was essential to involve the population in these projects, given that they would extend over a period of 10 to 20 years. However, they did not have the necessary skills to carry out this approach, as there was no specific training for this practice at the time. Bruit du frigo therefore sought to gain recognition from local authorities by joining professional networks. Other urban planning and social organizations, such as Pixel in Clermont-Ferrand and Robins des Villes in Lyon, were also active in this field. At the time, we didn't yet have the financial resources to undertake physical construction, as budgets were mainly allocated to relational actions and to setting up protocols to involve the population in lighter projects, with neighborhood workshops. Demonstration through the occupation of space required more resources. However, this dynamic emerged a few years later, as our beginnings were highly improvised. With a limited budget, we used an old truck and scoured building sites for abandoned materials such as pallets. Our first installations were made with salvaged materials, which presented limitations in terms of durability and aesthetics, and could sometimes hinder our productivity. Despite this, we were able to demonstrate that light, inexpensive actions could generate a strong impact in terms of image and use on the sites where we worked. The years 2003-2004 marked a decisive turning point for us. This enabled us to identify ourselves as a collective of builders and not just as a participatory collective.

MM : It's clear to see how your path has evolved over the years. A relationship has gradually been established with the authorities over time.

YD : Yes, at the time, our approach was marginal and far removed from the traditional artistic spheres associated with urban environments. Nowadays, however, this approach is virtually institutionalized, particularly in the context of public procurement in France, with a strong social dimension. It's almost systematic to ask for structures capable of encouraging participation, setting up actions in the field, participative worksites or temporary installations. Administratively, our current modus operandi consists mainly of responding to public invitations to tender, whereas in the past we had to negotiate directly to obtain legal orders. Today, competitive bidding has become systematic, and it's a practice that has become normalized, and for which we have fought. Previously, we worked on the same sites as the architects, but never really met them, and our themes were totally different. Each project had its own department, and there was no coordination between them in terms of impact. Today, we've become allies of the architects, and we're building our action schedule together. This is a real victory, because it allows us to multiply projects and provide work for many people. It has also led to the emergence of other collectives, making our practice an official branch of the profession.

MM : Is this the case today?

YD : We could consider creating two

schools, given the number of internship applications we receive.

MM : You mentioned the interweaving of elements since the 2000s. Do you think that the work you produce today creates prefigurations that you can perpetuate? Have certain elements you've produced taken on a perennial form, or do you have to redesign them?

YD : We come across different situations. It's still fairly recent, maybe about 5 years, so we don't have enough hindsight to fully demonstrate the prefiguration and evaluation in order to transform them into perennial projects. We have a number of places that are open and still in the experimental phase, but we are finding that projects that were initially intended to last two years are still going on, as in the case of the Mue station. The latter was intended as a precursor to a cultural and social venue, and at the time it was planned that it would not remain indefinitely. Today, however, the site is alive with activity, and it's unlikely to be removed any time soon. A project to build a tower on the station site was originally planned, but was abandoned by the new municipal team. This demonstrates a form of sustainability, as the project has found a sustainable mode of operation. The densification of the neighborhood and the arrival of new work and teaching spaces all around will most likely reinforce the need for this type of venue. Experimentation, though probably not the only reason for abandoning the tower project, has borne fruit. In any case, the site would have been sold, but the community chose to preserve this public space. We have other projects where we're looking to move from the ephemeral to the more permanent. For example, we worked on a project in Dax where we carried out an intervention, a consultation and an urban study that led to the construction of a garden shed. The latter served as a catalyst for a week, organizing workshops and events in the neighborhood, in order to draw up the study. These examples demonstrate our determination to make our projects as sustainable as possible, by seeking solutions that are long-lasting and have a positive impact on the communities and spaces in which we operate. It seemed appropriate to us that in this neighborhood, in line with the motivation of the residents, we should pursue the participative approach such as micro-development, ensuring that it is carried out in consultation with the people concerned, just like the construction that has become sustainable. We put in place a number of mechanisms to arouse interest and attract citizens. We came up with ideas, shapes and aesthetics, and then presented them with the project, which had to be validated by the project owner. The transitional prefiguration phase enabled us to support the idea that our project could last longer than the contracting authority had initially planned. After 10 or 15 years, we can say that it's a sustainable project, bearing in mind that some prefabricated buildings are also sustainable after 10 years. This allows us to have public spaces that don't become obsolete after 5 years, and where we can take greater risks, because we haven't invested excessively for a long time. The majority of urban spaces, where people live on a daily basis, allow for the installation of such structures.

MM : What is the determining factor between the ephemeral and the perennial?

YD : From a technical point of view, the distinction between ephemeral and perennial is not very important. In terms of materials and costs, the difference isn't very great.

MM : With regard to the area you're planning to work in, are there any other contexts outside the residential area?

YD : Particularly when it comes to natural areas and urban parks, we're increasingly seeing projects to redevelop large areas of neglected landscape, such as brownfield sites. Because of their size and limited budget, they are an ideal solution. We work with reduced costs, creating unique elements that have their own identity, adapted to each space. These are sites that lend themselves well to this approach, like the Suburban Shelters in Bordeaux, which blend harmoniously into the fabric of the metropolis. They have been around since 2010, and it would be unthinkable for the metropolis to do away with them at this stage. This has created new opportunities for mobility and enabled residents to discover unexpected places. These approaches are relevant for revealing parts of the city hitherto unexplored within a conventional framework, and for inventing new forms and uses for public space.

MM : From a regulatory point of view, how does this work? Are outdoor projects designed to be practicable, accessible and appropriable?

YD : The trajectory has seen an institutionalization and development of these practices. Ten years ago, it was possible to carry out projects without a control office or permits, but within an official framework monitored by local authorities. However, this was mainly a matter of experimentation, and the process was very fluid. Today, this has become the most time-consuming subject, creating a climate of fear within institutions, despite the fact that these are the most desired subjects of the moment. Firefighters now carry out constant inspections of projects before they are built. Playgounds facilities are often officially recognized as play areas, and standards are quickly applied to these projects. For example, a project for sheep-shaped benches called "Moutonium" caused widespread panic among municipal services, as it was located in front of a nursery school. They therefore wanted to treat it as a play area, which implies the use of flexible flooring, thus incurring significant additional costs. As a result, the regulatory process has become increasingly complex and restrictive over time, leading to concerns within institutions about their liability. Despite the growing interest in these projects, they are now subject to strict requirements and more rigorous controls.

MM : For my part, I often work in collaboration with several control offices for play areas. The municipality generally gives more weight to the control office than to the architect, especially if the latter has not approached the control office directly.

YD : I completely understand the situation you describe. It's true that some control offices take a very strict approach and focus mainly on strict compliance with regulations, without necessarily looking for creative or alternative solutions. This can lead to a form of self-censorship, where it's necessary to limit certain aspects of the project in order to meet regulatory requirements. It may also be necessary to read between the lines of the regulations and find blind spots in the local urban regulations to preserve the nature and essence of a project while ensuring project ownership and institutional compliance.

Another legal challenge lies in the context of public procurement. As prime contractors, it is often forbidden to design and build projects oneself. It is necessary to control the design-build budget, even if this budget line is often absent from architects' contracts. Some institutions categorically refuse this approach, demanding a traditional tender document. This runs counter to the spirit of participative construction, and has unfortunately been the undoing of many projects.

MM : Under French law, does Bruit du frigo correspond to a construction or architectural company?

YD : It's an association, so it's neither.

MM : Do you find suitable insurers for your projects?

YD : We don't have ten-year insurance. We can take out one per project, but it represents 4% of the total design and construction cost. In general, project owners don't take out such insurance, as these are ephemeral projects. Another problem is signing permits, because as an association, we are not registered architects. So we make arrangements with friends or design offices who are also architects and who sign the projects for us. However, this is a matter of debate within the national council of the order to allow other profiles to register and be able to sign permits. There is a great deal of resistance, but at the same time, there are many people who wish to see the profession of architect evolve and open up the ordre to those involved in related activities. A new generation of young elected representatives, and is arriving with a desire to carry out projects in a more traditional way, but the older technicians are blocking all initiatives.

It would be necessary to establish links between training courses to make issues more flexible and reduce the number of institutional intermediaries, in order to achieve clear discussions on projects, both for the project owner and for future users.

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ALICE EPFL

Daniel Zamarbide Arch., co-director ALICE laboratory - Tiphaine Abenia, Arch.-Ing., Ph.D - Camille Fauvel, Arch.

interviewed by Martial Marquet

ALICE is a design/build laboratory at EPFL (Lausanne), leading the year one design studio program in architecture. It fosters an experimental approach to teaching, developing for more than 10 years 1:1 scale constructions.

Daniel Zamarbide is an architect who graduated from Geneva Institute of Architecture in 2000. After his studies, he set up an office called Groupe 8, and left it in 2012 to create a new one called Bureau. His aim is to find alternatives to what is traditionally considered architecture and identify ways to integrate architecture into the everyday life of people. He taught both at the HEAD (Geneva), where he worked on hybrid and transdisciplinary practices, and at EPFL (Lausanne), where he explored construction 1:1 with more than 250 students at the end of the academic year.

Tiphaine Abenia is trained as a civil engineer and as an architect. She defended, in 2019, a Ph.D. entitled "Potential Architecture of Abandoned Large Structure. Categorization and Projection," which brings attention to heterogeneous built environments that have been abandoned for more than a decade, placing them at the intersection of constructive, ecological, social, and political challenges. Since 2013, she has taught in France and in Canada before joining the ALICE laboratory (EPFL). Her research focuses on liminal urban phenomena, opened structures in architecture, and critical design tools.

Camille Fauvel has been a studio director in ALICE for six years now. She is currently teaching several workshop formats at EPFL. This methodology emerged gradually through the construction work she carried out with first-year students in ALICE. These experiences led her to undertake research focusing on maintenance in architecture through the prism of the project.

Martial Marquet: What were your first experiences of design/building in a nutshell?

Tiphaine Abenia: For me, it started with a design studio called "Learning From" (led by Daniel Estevez and Christophe Hutin at ENSA de Toulouse). It was a studio for research and for intervention which focused on informal sites (in France, South Africa, Spain). Workshops were organized on-site with students and the communities. The aim was to reflect on the meeting between architectural know-how and the inhabitants' own experiences of their living spaces. Some of those workshops were exhibited in the French Pavilion, during the 17th International Biennale of Architecture, as part of the "Communities at Work" project.

Daniel Zamarbide: Before joining ALICE, I already had extensive experience teaching 1:1 scale. At the time, I was teaching at the HEAD and was particularly interested in the almost total absence of historiography in interior architecture. It was, therefore, a fertile ground for experimentation, as there was no established theory or discipline. So, I decided to give myself a great deal of freedom to initiate a series of critical and provocative works, on a considerable scale. The idea was for the students to not only concentrate on drawing. We began by studying zoos, which represent very interesting -and disturbing- urban figures. We also spent a semester studying the prison environment. Each group was tasked with designing a prison cell from containers. Another interesting exercise was creating a small commune with its own rules and political framework written by the students themselves. In the end, without any surprise, I was accused of being a dictator, but it couldn't have ended any other way! I firmly believed in those exercises. When I arrived at ALICE, I noticed a tendency to enlarge models, almost transforming them into 1:2 scale constructions. The foundations for 1:1 exploration were already in place, all that remained was to develop them fully. Another important dimension to mention is ALICE's distinctive working structure, with a strong commitment to horizontality in terms of coordination and studios' direction. In a collective project, we work with 10 to 12 studio directors and more than 250 students.

MM : Camille, when you arrived at ALICE's, was this your first large-scale experience, particularly with 1:1 scale?

Camille Fauvel : Yes. Initially, my area of interest was more related to public space, but I had a personal affinity with manual activities, even if I had no other particular predispositions in this respect.

MM : Tiphaine, in addition to your teaching role, do you also have practical experience in an agency?

TA : I don't have a practice in a traditional architecture firm and I am mostly involved in research activities in addition to teaching. In my opinion, both activities are strongly linked. I am also the co-founder of a platform for research and intervention called the Truant School (with Maxime Bondu and Uri Wegman), which focuses on renewing learning formats and design tools to re-attune them to current needs. In this sense, my work also has a practical and operative dimension.

CF : I am full-time in the lab, teaching and building re-use protocols for ALICE.

MM : What is interesting is that, within ALICE, you have carried out a series of temporary projects that have gradually become more permanent. Could you tell us more about the background of these projects and explain what justifies or reinforces their transformation into permanent elements?

DZ : From a historical point of view, we have experienced a transition from the more private to the more public, as well as from ephemeral temporality to a more permanent one, creating a multitude of possibilities for use. The story began on the EPFL campus, when the first "House" was built for precise and time-limited use. This constraint was mainly due to its fragility and the limited access granted. This first "House" was a simple, scaffold-like structure, without complex assemblages of uses. The second "House" was built in Zurich. The design studios moved from one city to another in this 2nd iteration. A real public space was designated for this project, with a series of events linked to the Zurich School of Art, leading to a series of partnerships. We solicited individuals and institutions to build with us in these locations. This new "House" remained in place for a month, and it was during this time that the question

of dismantling arose for the first time in the conceptualization of the project. Usually, the project's deconstruction is the last thing on anyone's mind, but it is a crucial and challenging part. We also learned to live collectively on-site with hundreds of students during this project. Living as a community is a project in itself: you must learn how to sleep, cook, and collectively organize to build quickly as part of a prefiguration. After Zurich, we worked in Brussels, and the following year we moved on to Evian, where we applied a form of self-criticism. We sought to integrate territorial aspects into the collective project, which obviously changed deeply our way of thinking. From then on, analysis and observation of the territory became closely linked to architectural design. The question of on-site logistics also began to be conceptualized, beyond its pragmatic dimension. We learned by doing and realized that there are tools that we can extract, re-work, and share. It is like extracting a pedagogical theory from the worksite. The question of maintenance and durability of the structures was new to Evian. In Geneva, the site of our last iterations, the projects were spread over three sites, allowing us to explore thoroughly the notions of landscape and territory. It also gave us the opportunity to tackle contemporary subjects such as life, plants, animals, and awareness of microbiological movements. In ALICE's pedagogy, we don't accept precise specifications and programs from a client. We rather work with our partners, knowing that they know our work and understand that several structural typologies (such as walls and platforms) might be developed, although we never name them explicitly.

CF : The relationship between public space and Covid's pandemic also enabled us to practice what we had understood in Evian: the ephemeral can be transformed and perpetuate itself when we carefully observe how the places are actually being used. The question of gardens and public spaces designed and built with the students led us to question the relevance of dismounting what had been developed … especially when we could witness an effective use of it! So, it made sense to gradually look for more informal spaces and local interventions. Sometimes, we simply installed seats to encourage circulation and activate unused spaces. The first-year students' projects have the capacity to highlight relevant subjects, whether their translation into built forms works or not. When it doesn't work, we analyze why and propose changes. We also put a long-term perspective in place: some of our students return and maintain their constructions for years. All these "trials and errors" are very relevant as they allow students to collectively explore construction and learn from the achievements of others.

TA : Yes, the collective dimension attached to construction deserves to be highlighted. ALICE developed over the years some tools, one of them being the "protostructure". It is a framework for collaboration, giving both material rules (material choice and capacities, catalog of junctions, etc.) and immaterial ones (principles of coexistence, shared datum, structural dependency, etc.). For the first House, the density of the projects was high in a spatially limited plot, making the necessity for a collaboration between the studios obvious. In the last iterations, as we tackled the territory as a site, the projects ended up being physically detached from one another (like a constellation), yet through the protostructure they somehow kept a common ground and strong relationships between them. In a nutshell, the protostructure serves as a tool of reflection (how do you deal with the site in the broadest sense?), of negotiation (how do you deal with other projects? With other human and non-human entities?), and of engagement (how do you translate your ideas into actions?). It introduces a shared language and common gestures. It is a mediation tool between a site and its inhabitants, students, teachers, and our partners. We are engaged in a collective project, and we share some common tools, but things also evolve each year and new things emerge (team dynamics are always different, the site changes, and our research and pedagogical experiments also evolve).

DZ : The notion of negotiation is very deeply rooted in Switzerland. It is an essential concept that dilutes the notion of authorship and deconstructs the history of architecture based on emblematic figures. When the worksite starts at the end of the year, it is not necessarily the best idea that comes to fruition, but rather an assemblage of projects driven by a collective of people (students, studio directors, partners, etc.). The idea is to give the students a place where they can express their skills. Negotiations have become more and more complex with the different partnerships over the years, but the students are also taking more and more part in this stage. In that way, they are also learning from professional constraints, and are developing a certain agility in the face of last-minute changes. They can adapt and deal collectively with any situation. If, right up to the end, drawing remains an integral part of their approach, this collective energy and strength give them the skills to make things happen at any time directly on-site.

CF : It is true that drawings are central, but never completely up to date in our approach. The constructed version of our projects often undergoes last-minute modifications, which requires a certain speed of thought and adaptation.

DZ : … and the cumbersome logistics involved in our projects sometimes make improvisation almost miraculous!

CF : yet, once the students have a thorough understanding of the place they are working in, they become able to adapt surprisingly quickly.

MM : To conclude, what horizons do these projects open up, and how do they influence your research and professional practices? What potential influence do they have on your individual work, and what limits do you see in this teaching method? Do you think you've already reached these limits?

CF : These projects are leading me to research. I would say that we are succeeding because we have increased the number of supports at hand to maintain the projects (institutional support, pedagogical support, financial support). But what we haven't yet succeeded in doing is taking full responsibility for the project. We are still working on blurry lines, sometimes in informal settings. This creates a kind of marginality that contrasts with the EPFL. Under the umbrella of the pedagogical experiment, we can test things, experimentations are still tolerated, etc. Maybe this fragility allows us to achieve many things and constantly push back the limits of these projects.

MM : Do you set yourself a limit as to the volume of materials you use?

DZ : Yes, every year, we try to reduce the amount of new materials we use by encouraging reuse as much as possible. However, I don't see any arbitrary restrictions. The large-scale inductive teaching approach should be implemented everywhere, including at the postgraduate level, to put the knowledge acquired into practice.

TA : Proposing a fixed and determined pedagogical approach would not be compatible with the openness we wish to offer to first-year students. Regarding the use of materials, students are extremely attentive and willing to challenge the construction sector, starting with an interest in construction disassembly and material reuse ... which might not have been the case 10 or 15 years ago! In that sense, the different positions developed within ALICE are not in conflict but complementary. On one hand, the students develop expertise in contextual design (in order to build more precisely, often less) and, on the other hand, they learn how to maintain existing structures (to avoid creating waste). I would say that the projects we developed testify to the complementarity of research (theory) and practice...in other words, it urges us to act as wo.men of thought and to think as wo.men of action.

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GETTING READY

Knowing how intimidating the beginning of each project can be, we gathered basic informations that will be helpful in the first stages. From explaining how to set up your project, how to create an efficient system, how to manage group work, safety rules and a selection of tools, hardware and materials.

We aim to improve the working conditions and efficiency as working safely and smoothly is always better and more accurate than any other way.

As each project has its own particularities, rather than providing ready-to-use solutions, we outline the most important aspects with based on experience of team leaders, participants and organizers of design/build programs.

PROCESS

before everything

Why this project? Why build something?

Before starting a design/build project, you have to ask yourself the question “why?” :
Why are you doing this installation project? Why do you want to participate in this project?

Whatever your role - sponsor, organizer, educator , team leader or participant - there are many reasons why you want to participate. This may be for knowledge, for skills, for encounters, to participate in an extraordinary event and surely for many other reasons.
Make sure every person joining the project is aware of the reasons and context of the project and construction to make it more inclusive and understandable to everyone.

What role will would you take in the building team?

A building project is always a team work, you will always have to deal with someone else and ideally work together to turn your idea into reality.

In every design/build project, each person can have a specific role.
Theoretically, it is possible to differentiate:
- the participants
- the team leaders
- the organizers
- the sponsors/clients

In reality, these roles may overlap. A team leader, who is supposed to drive and give instructions, can learn from the participants very well, just as the participants will help each other to reach a common goal. The organizers and sponsors can very well participate in the construction at some point. By doing things together, a form of community is built and everyone can learn from anyone.
To be sure you take the most out of the design/build experience, be ready to challenge yourself and be open to new ways of thinking and working.

(Link : See the builder method matrix for more info)

how to get ready to build?

What kind of project? How long will it take to build? How much time is available?

One of the essential factors that will condition the type of project you can carry out is in time dedicated to the building phase.
For example, some projects can last one or two weeks but other types of projects construction can last six months, at a one day a week pace.
further on each project’s descriptions you will find the time that has been dedicated to the project and its construction. It is necessary to consider the time and the amount of people involved in each project.

What is the project context? time frame? stakeholders? ressources?

The other factor that will guide the project is the larger context.
Projects can take place in various institutional contexts, an universities (educational context), a festival, a commission,a social demand, etc. There are as many different projects as there are different contexts, so each design/build project is also driven according to the possibilities and limits of its contexts.

Am I allowed to build here? how to deal with legal context?

If your project will be set up in a public space or reachable by the public, don’t underestimate the local legal frameworks. For information on what is or is not possible to do in a given context, you have to turn to the competent authorities, which are generally town planning and local safety standards. This point is often underestimated, and it is advisable to anticipate the procedures relating to authorizations before starting a project.
Be sure you don’t expose either yourself or any stakeholder of the project in legal hazard.
Some projects are set outside these legal frameworks of building permit, local authorities , be sure you put no one in danger by stepping out of the frame.
In the situation of a public event (concert, festival...) a safety control office check is most of the time mandatory to ensure the accessibility to the installation by the public risking no arms.

How to manage resources? (material / budget/people)

Any construction project involves elementary ressources : material, tools, including monetary costs. The budget is a key factor that will dimension the size and durability of the project, the major expenses categories in a design/build project are :
- the amount of people and if some or all of them are paid to participate
- (start by including the salary, stipend, per diem...)
- the cost of materials and tools needed to build the project (as much as possible use reclaimed materials)
- the cost of infrastructure to set up a working site, and to take good care of people joining the project/ site : shelter, facilities, food, housing, workbench etc.
- Evaluate the time needed to organize all the previous points.

How to set a planning

A schedule is specific to each context of each project. It depends on the motivations of the organizers, the time available, the means available, etc.
To give an example, for a week-long (7 days) design/build project that include every steps from the brief to construction delivery, a schedule could be as follows:

day 1: site survey / working area prepping
day 2: design/prototyping
day 3: building
day 4: building
day 5: building
day 6: cleaning, documenting
day 7: rest, enjoy your construction

In reality, it’s never so strict : We often advise the construction of prototypes/ parts or basic mockup from day 1, and there can still be design on day 4. There are always unforeseen events and by definition it is difficult to anticipate, so you have to adjust as time goes on, depending on the context. Nevertheless, it remains important to have milestones for decisions to be made, in order to move forward. Intermediate presentations/discussions, for example at the end of day 2, are a good way to validate a concept and split tasks for the building phase.

TIPS : Problem solving is the key aspect of design/build project, and it’s maybe what

makes it so interesting : it's OK to encounter difficulties and failures as it is the first step of a creating project that has not been done before

How to prepare tools, materials and hardware?

It is important to have an idea of the number of tools and materials you will need to set up your project : keep in mind to have each person in the group carrying out the project in the best conditions and without being stopped in the project process by missing tools or materials.
The order of materials always have deadlines : be sure to get the main materials/resources on site before the building phase starts. In order to do so, the purchase and transportation deadlines must be taken into account as one of the key points of the building process.
You also have to think about the storage of materials, should they be near the installation site, near the manufacturing site? how to transport them then? Do you need a lifting device (forklift, crane ...) for logistics?

For materials, it is not necessary to have all types of materials available, on the contrary. Material constraints are great ways to foster creativity and innovative solutions as well as saving money by reducing the amount of leftover materials and sometimes benefit of a scale economy.

Focus - tools - it is possible to have just a few tools and to share these among the groups. Just be sure to have enough tools (power tools or hand tools) to have everyone busy when the construction starts. Nothing is more time wasting and unpleasant on a design/build project than waiting for each other when the available time is limited.

If budget or tool access is limited, you can rent the necessary tools, or specific machines that could help you in some parts.
It is absolutely necessary to train anyone participating in the building phase to use these tools for the safety of everyone : power tools are small but are as dangerous as stationery tools. Hand tools are often mis used and can seriously injured unaware user : safety first !
Just like the materials, it is important for the organizers and/or the team-leaders to specify what the logistics of the tools are. Who can use which tools? Do we have to put them back in place each time?

TOOLS

handtools

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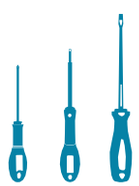

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powertools

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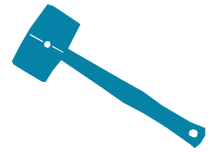

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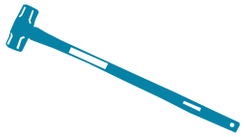

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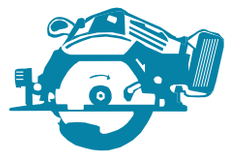

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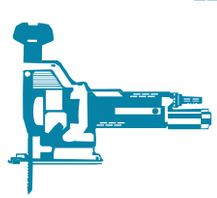

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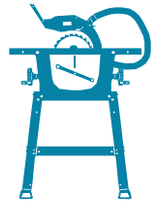

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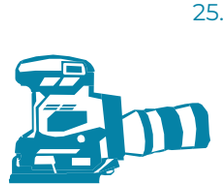

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1. gloves
2. glasses
3. helmet
4. safety boot
5. mask
6. safety earmuffs
7. screwdriver
8. hand saw
9. japanese saw
10. metal saw
11. chisel
12. automtic clamp
13. pump clamp
14. shovel
15. pickaxe
16. american hammer
17. mallet
18. sledge hammer
19. screw driver
20. impact screw driver
21. circular saw
22. jigsaw
23. miter saw
24. stationary circular saw
25. orbital sanding machine
26. planer
27. angle grinder
28. router

measuring tools

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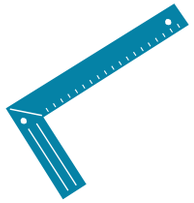

builder method specials

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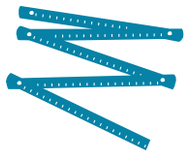

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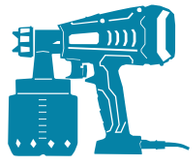

29. measuring tape
30. level
31. triangle square
32. wire level
33. foldable measuring tape
34. guiding line
35. plybar
36. chain host
37. electric gun spray

HARDWARE

assembly hardware

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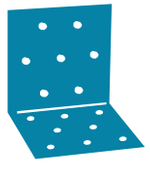

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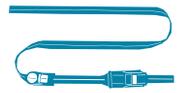

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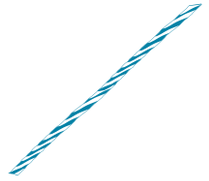

fundation hardware

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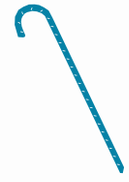

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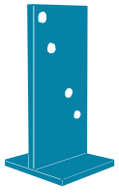
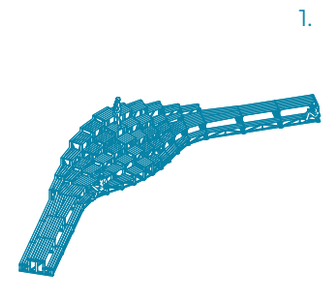


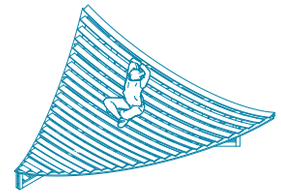
1. torx
2. pozidriv
3. slotted
4. hex
5. philips
6. acorn nuts
7. coupling nut
8. flange nut
9. joist hanger
10. angle connector
11. angle connector
12. stripe connector
13. stripe connector
14. lag screws
15. nail
16. hexagonal bolt
17. eyebolt
18. ratchet belt
19. turnbuckle
20. steels cable and wire rope
21. foundation/ground screws
22. earth anchor
23. ground anchoring pole
24. concrete block
25. T-blade post support

HOW THEY BUILD IT?

DECKS



1.



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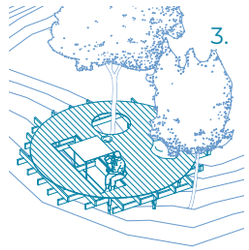

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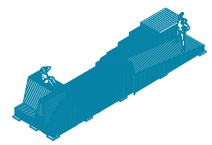

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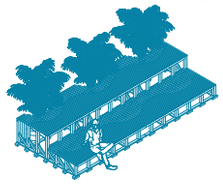

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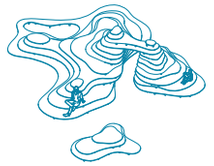

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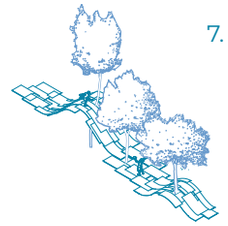


7.

1. **CASE STUDY** A table is a parliament
2. **CASE STUDY** Nacho
3. Sunny Pond
4. Rampolyna
5. Tijuc'aberta
6. Ebb (and Flow)
7. Peak-A-Boo

“The building site thus becomes a kind of forum. From this point of view, the collective construction of architectural objects is as important as the networking of actors, or the strengthening of local networks of individuals.”

p.184, **Le détour de France**, collectif ETC, 2015, Éditions Hyperville, [Our translation].

“And I have never worked with wood [...] so just working with people who know about this material is really great for me. So you feel like, okay, so that you can learn something from a group.”

Participant, Builder Method Workshop, Győr 2022

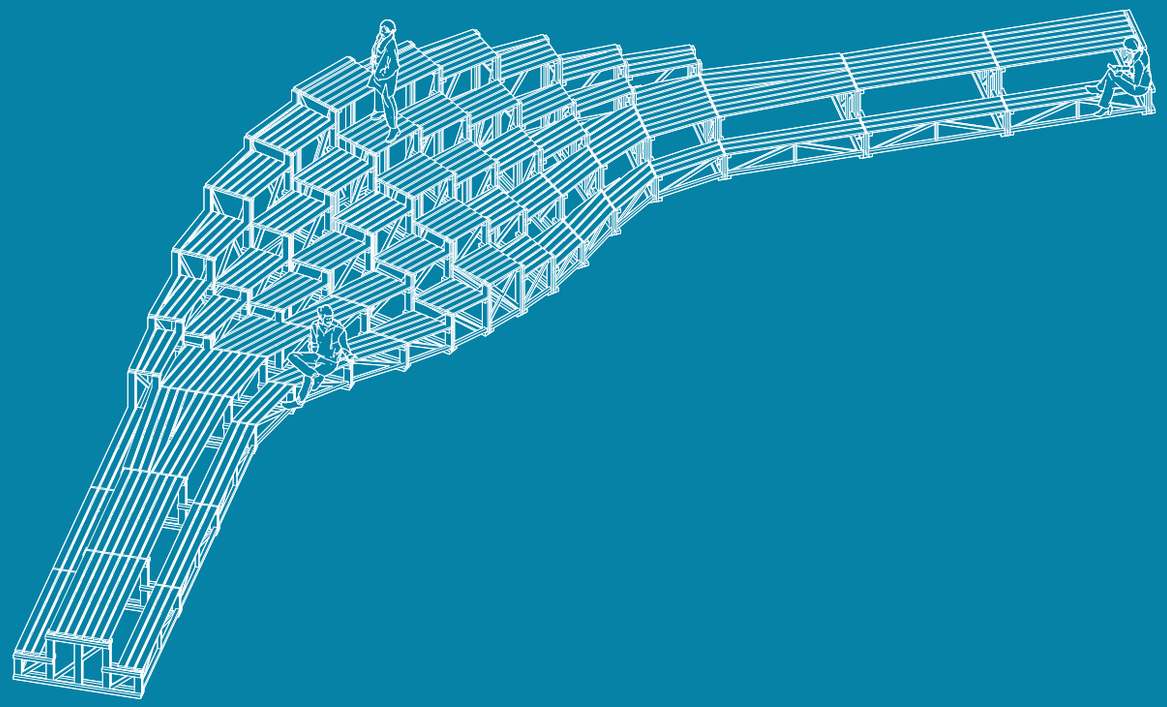
A TABLE IS A PARLIAMENT

Place	Csoromfolde, Hungary
Context	Workshop
Project date	2016
Authorship	Martial Marquet, Nicolas Polaert, Vojtech Nemec
Team and partners	Martial Marquet, Nicolas Polaert, Vojtech Nemec, Flóra Kiss, Aleksandra Milewska, Maddy Mathias, Jesús Sánchez, Khrystyna Kurovets, Ozan Sen, Zentai Kinga, Berivan Atik, Rebeka Horváth, Marianne Mokos
Dimensions	20,0 x 16,0 x 2,5 m
Wood quantity	2,2 m3
Designing/building time	6 days
Number of people	10 people
Photo credits	Tamás Bujnovszky, Gábor Somoskői, Balázs Glódi, Jesús Sánchez, Berivan Atik, Nicolas Polaert, Martial Marquet
Datamap link	https://buildermethod.org/listing/a-table-is-a-parliament/
Tools	

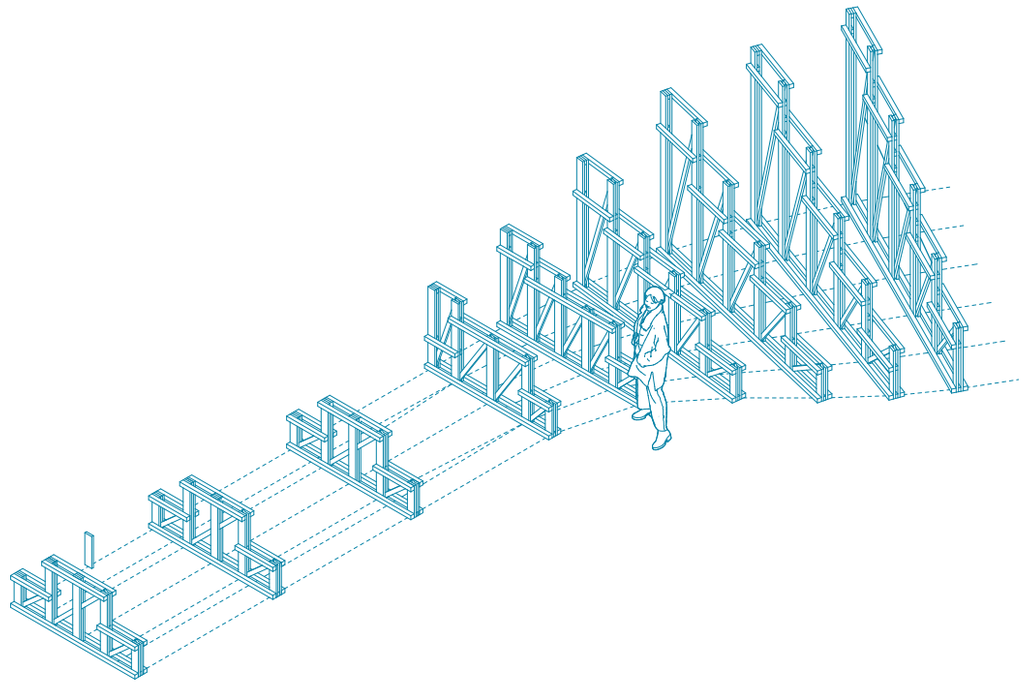
About the project

A table is a parliament project rebuilds the archetypal picnic table into the community's central gathering and debating space. You can sit down by the table at the lower level of the arena structure, share food with others and welcome visitors. It fosters inclusivity, diversity and demonstrates the ritual of welcoming . Here everyone is welcome at the table and welcome to join in the debate. The project aims to rethink the archetypal amphitheatre space. It becomes a tribune for exchange and expression in various media such as sound, music, dance and both the still and moving image. It is as much a place for entertainment as a political space. The project suggest to the local community that the expression of oneself should be as natural as eating or drinking. Politics, democracy, entertainment and partying simultaneously shape the spaces of communal living. A large part of the project has been focused into the building process, the design team aims to give to the community the tools to answer their spatial needs, from outdoor table and benches to a parliament. In order to do that, Marquet, Polaert and Nemec, designed a large parametric assembly production line. These workbenches can be adjusted and organised according to the various typologies that have been used to build "a table is parliament" installation. Thanks to those tools they succeed to build a very large highly complex structure with a large amount of variables in a really short time. Only 5 days were needed to assemble the project with basics tools (circular saw and power drill) and very simple raw materials. (pine wood cleats and boards).

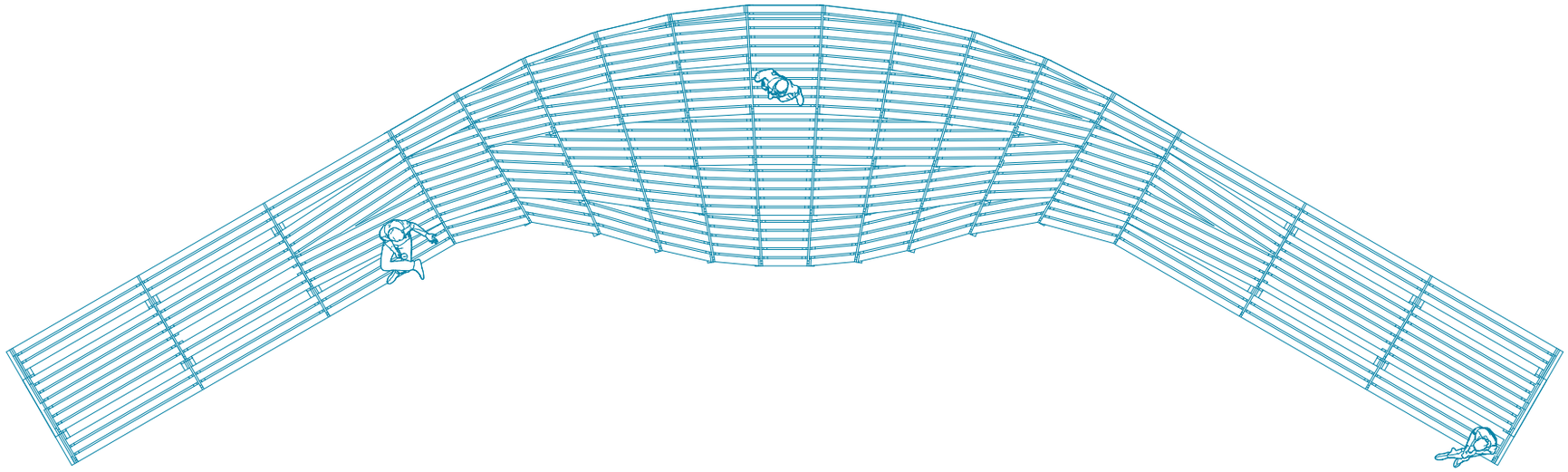
Axonometric view

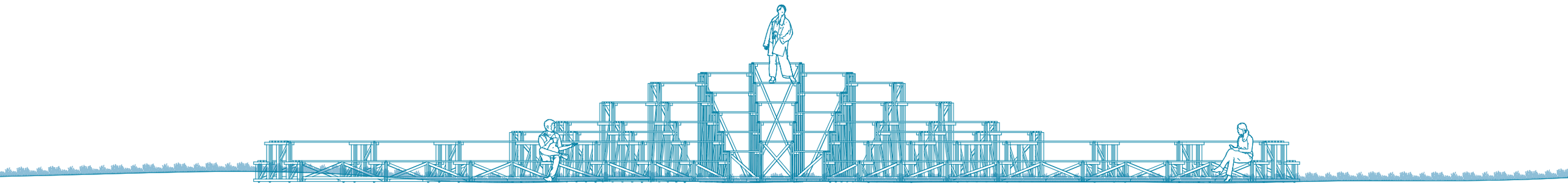


Process



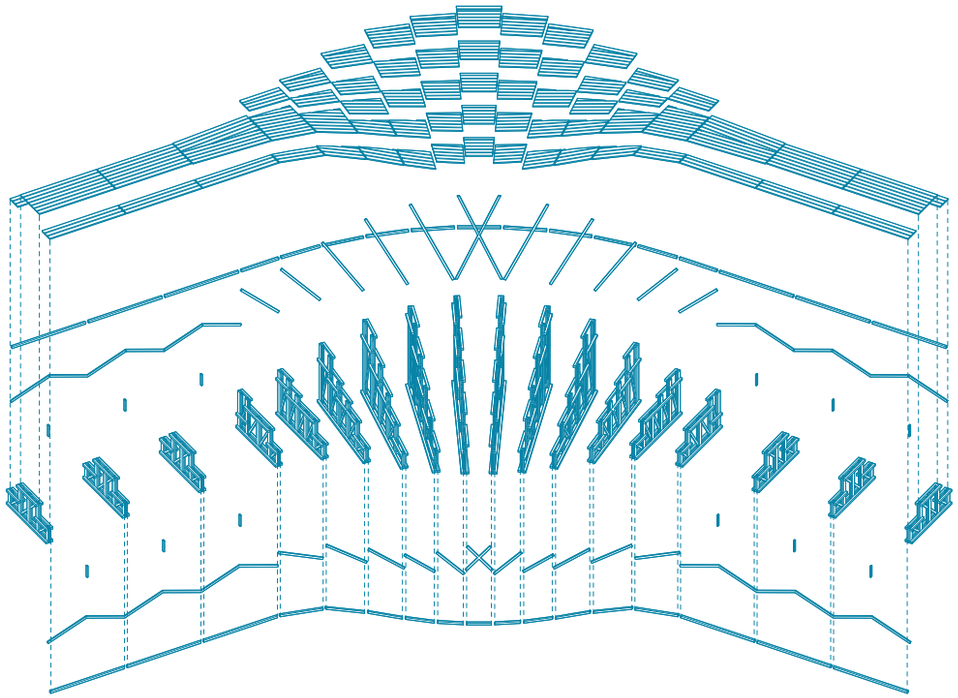
Top view

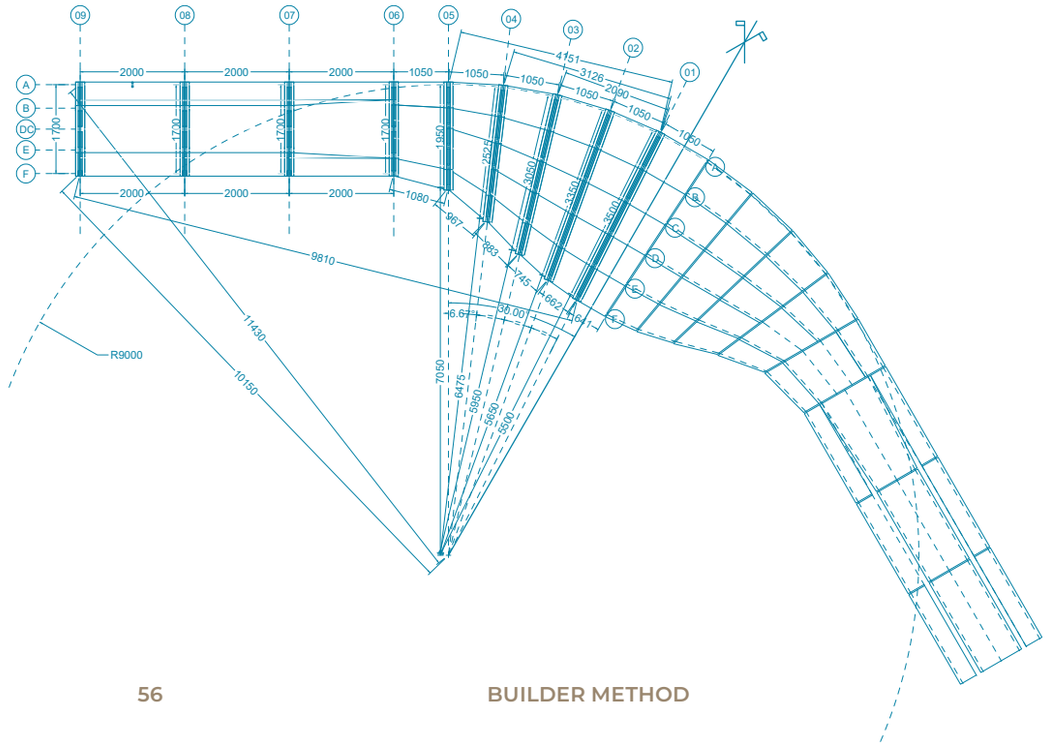




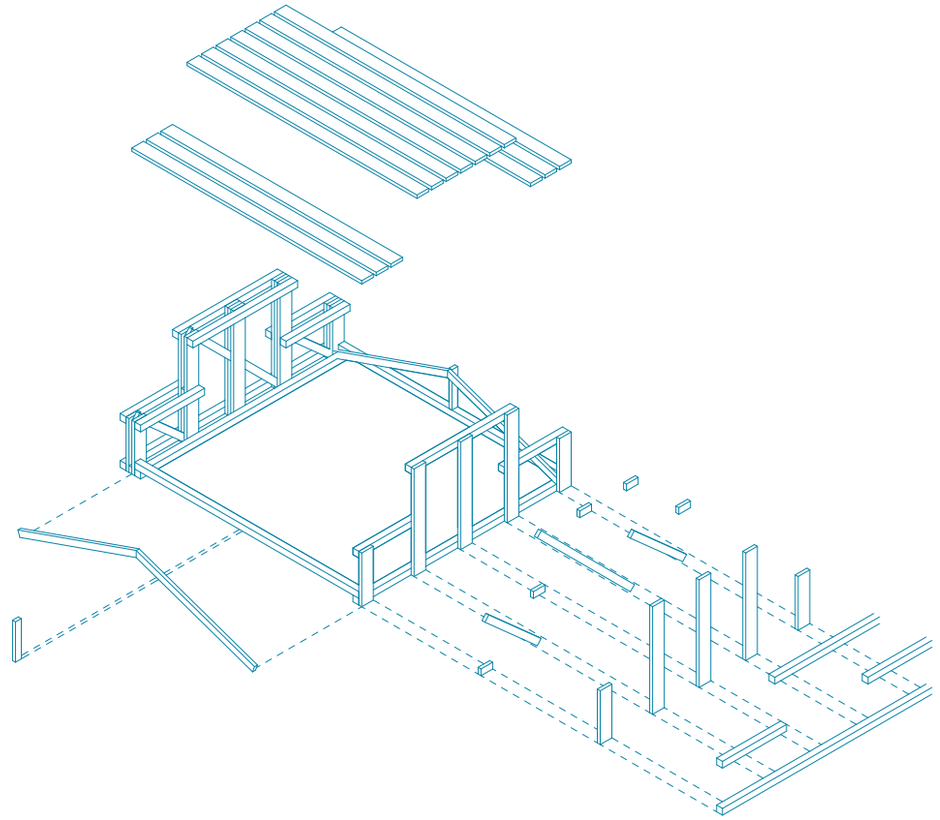
0 1 2 4m

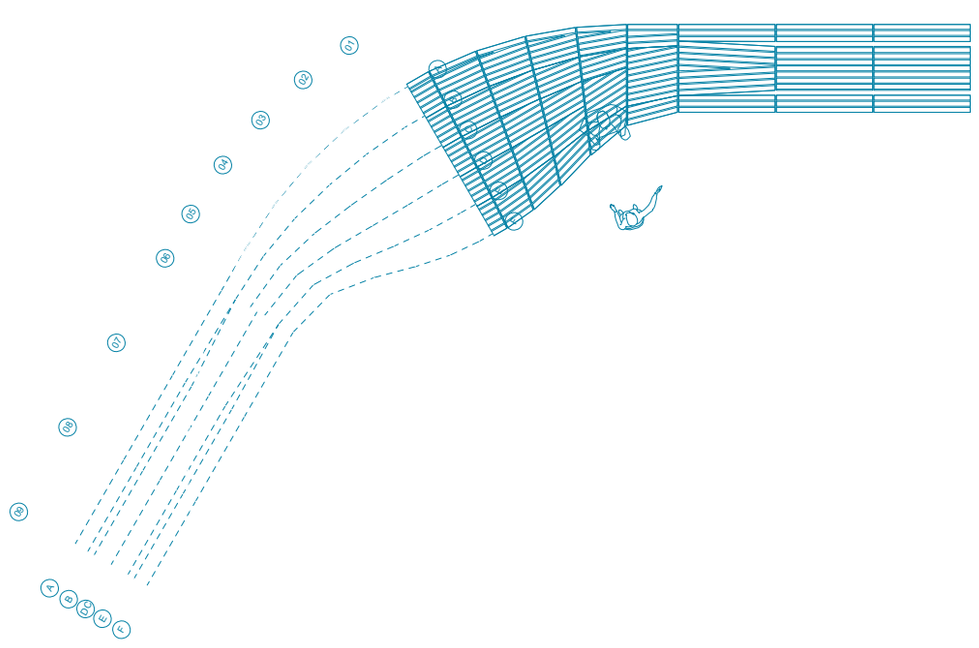
Exploded view and process



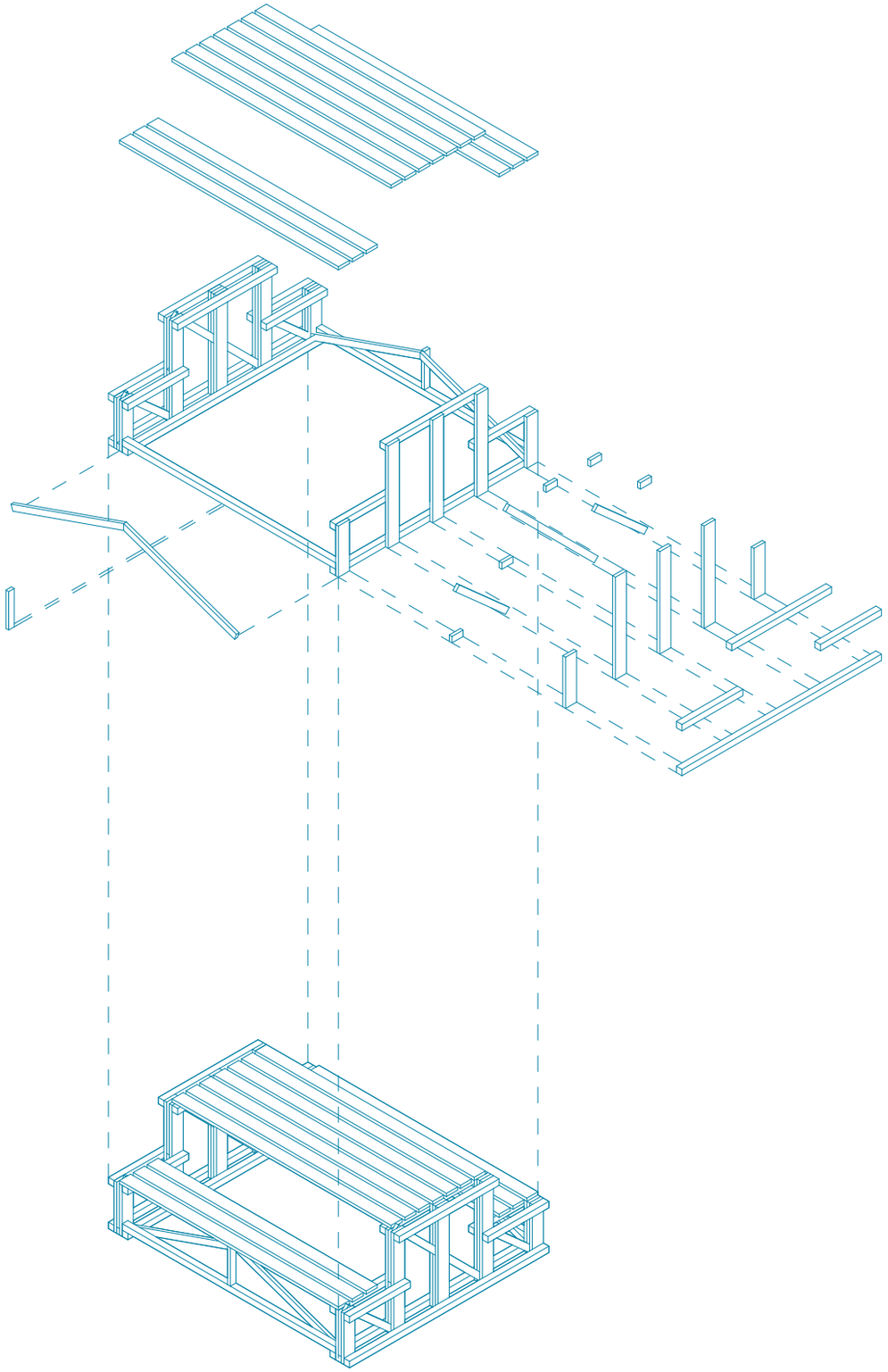


Exploded view and process

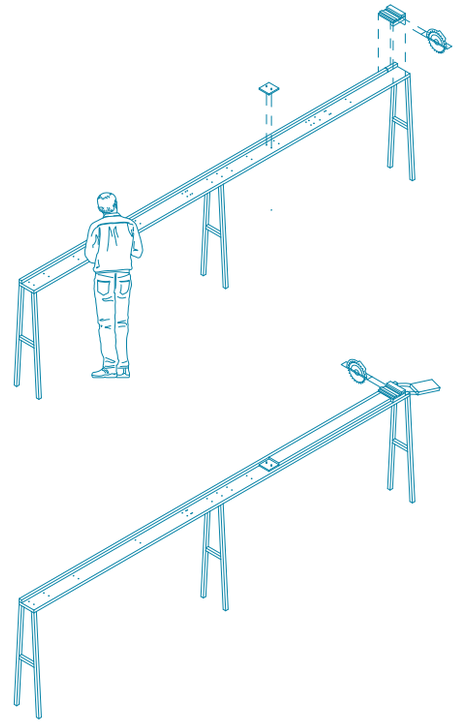


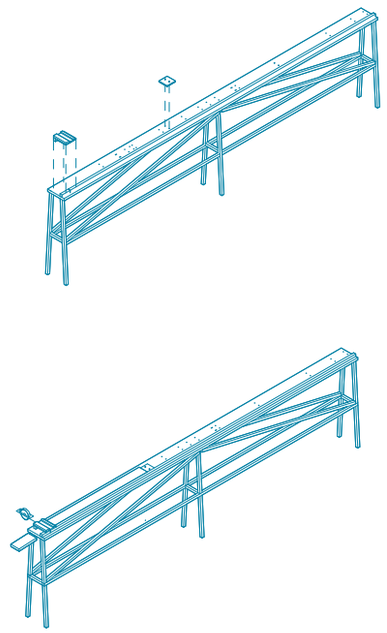


Exploded view

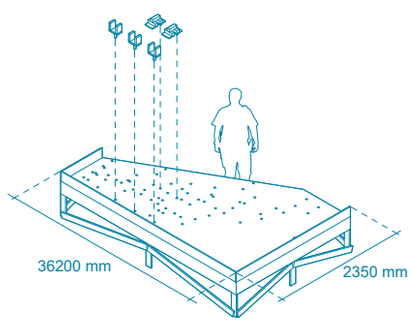


Process

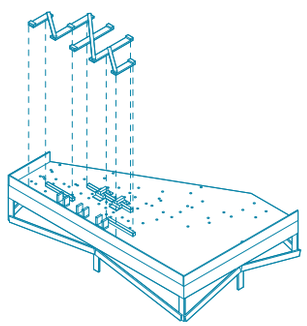




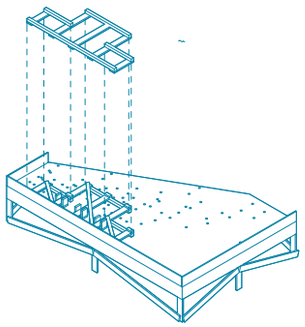
FRAMING TOOL



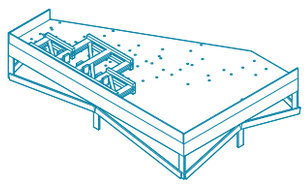
1
Placing wedges



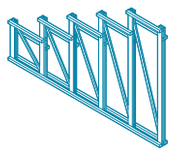
2
Placing the first transoms



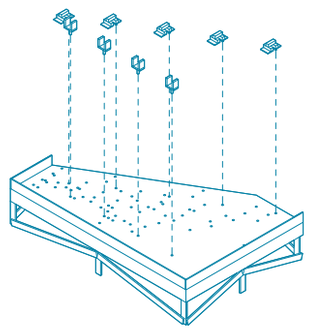
3
Placing the second plan of woods



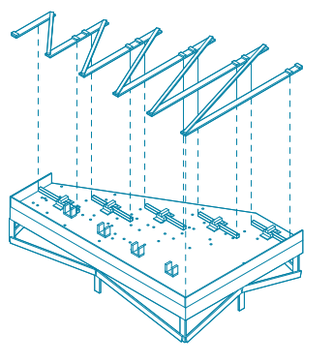
4
Placing the screws



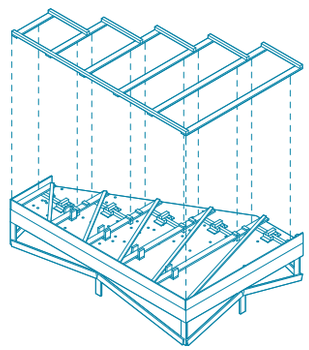
FRAMING TOOL



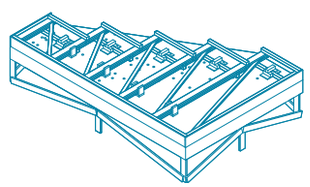
1
Placing wedges



2
Placing the first transoms



3
Placing the second plan of woods



4
Placing the screws

Pictures

assembling using a jig

optimising the frame production thanks to jigs

placing the frames on site

building the frame with the jig

Pictures

project in use

project at night

detailed view

detailed view of the finishing

NACHO

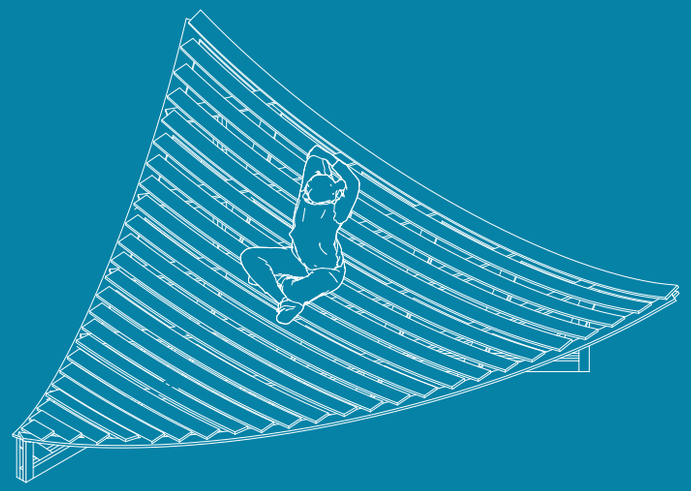
Place	Český Těšínm, Czechia
Context	Mood for Wood workshop
Project date	2020
Authorship	plus48 architecture
Team and partners	plus48 architecture, Karol Szparkowski, Wojtek Hryszkiewicz, Jan Dąbrowski, Fernando Arturo Mendez Garzon, Ondřej Pechal, Magdaléna Buzova, Dominika Kopiarová, Levente Szasz, Zuzanna Badowska, Marianna Moskal, SARP
Dimensions	4,0 x 4,7 x 0,8 m
Wood quantity	0,3 m3
Designing/building time	12 days
Number of people	10 people
Photo credits	Dawid Majewski
Datamap link	https://buildermethod.org/listing/nacho/
Tools	

About the project

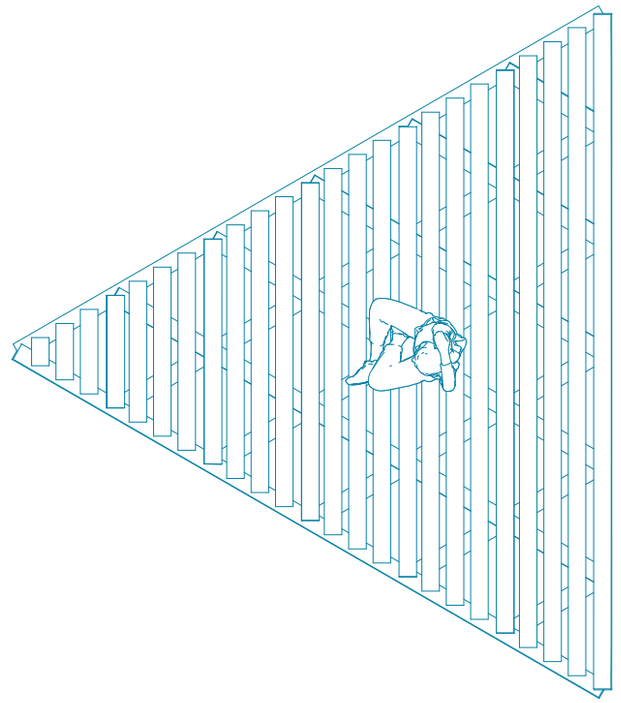
“The project site is located by the cultural center KSS Střelnice in Czech Cieszyn just next to a promenade running along the Olza river banks and a bridge binding two countries. The small plot behind the center serves as a space for summer events like open-air Screenings, Concerts, and classes. Currently, potential of the plot is not fully exploited. The site is anonymous to the bypassers and deserted at the time when there are no organized events taking place. The point of the design is to define a new identity and the character for the location by decentralizing plot‘s central layout and adding strong in forms attractive pieces of furniture.

New forms will additionally enhance everydays offer of spending leisure time while preserving plot‘s full functionality during the organized events. The design is based on wooden triangular in plan platforms that by bending their sides are turned into 3-dimensional shapes which are juxtaposing existing circular structure of former hobby airfield. Construction based on bentwood was demanding and required special solutions that had to be spontaneously developed at a place. The process of creation of the following objects was an experiment in which possibilities of construction from wood were pushed to a limit. This experience was very educative and enriched participants in unique knowledge and awareness of wood limits.”

Axonometric view



Top view

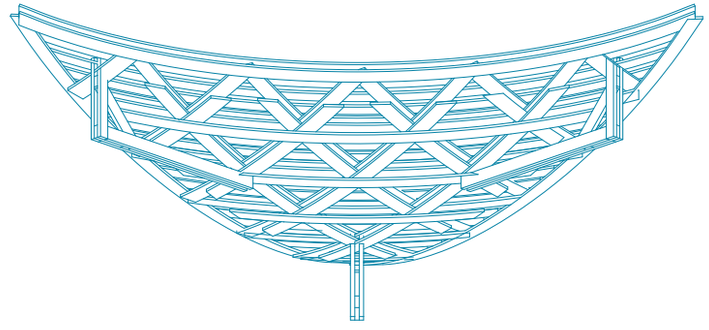


0 0.5 1 2m

Side view

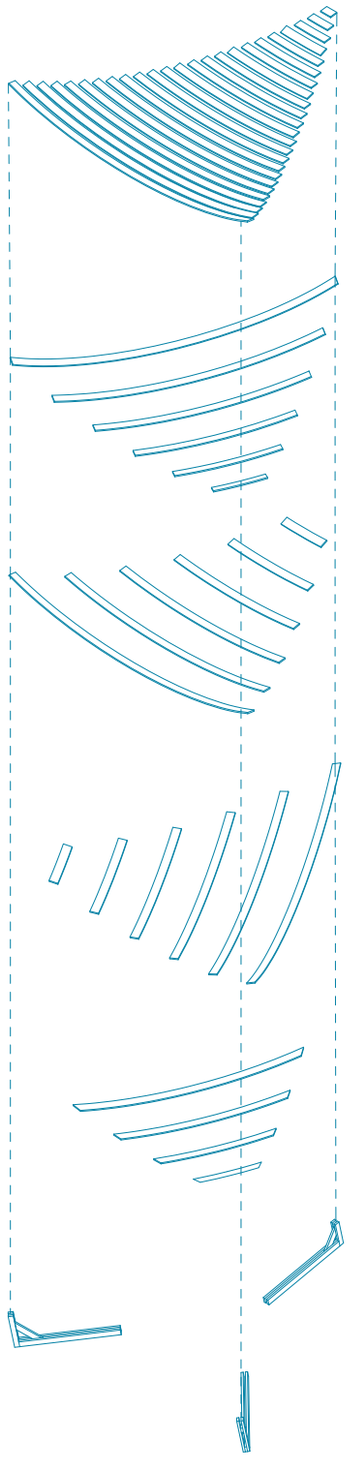
0 0.1 0.5 1m

Under view

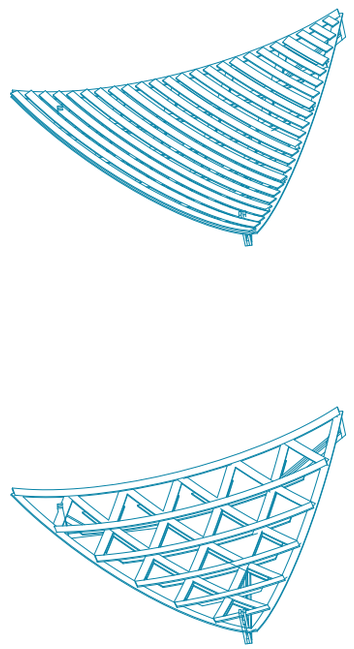


0 0.5 1 2m

Exploded view



Exploded view



Pictures

moving the structure on site

threaded rods and nuts assembly

bending the wood with a rachet belt

moving the structure

Pictures

metal grinding

construction detail

mock-up

bending the wood

SUNNY POND

Place	Poznań, Poland
Context	Mood for Wood workshop
Project date	2021
Authorship	JEJU studio
Team and partners	JEJU studio, Iwo Borkowicz, Adam Siemaszkiewicz, Maria Kwiatkowska,Marcin Stępień , Eduards Lasmanis, Jelizaveta Zaiceva, Tugba Cakir, Vladyslava Yesypovych, Peer Hastenteufel, Natalia Rajchel, Pauline Gust, Malte Lars Henningsen, Sabine Ozolina, Maria Dondajewska, SARP
Dimensions	5,6 x 5,6 x 1,6 m
Wood quantity	0,9 m3
Designing/building time	12 days
Number of people	12 people
Photo credits	Dawid Majewski
Datamap link	https://buildermethod.org/listing/birdwatching-spot-rusa%c5%82ka-lake/

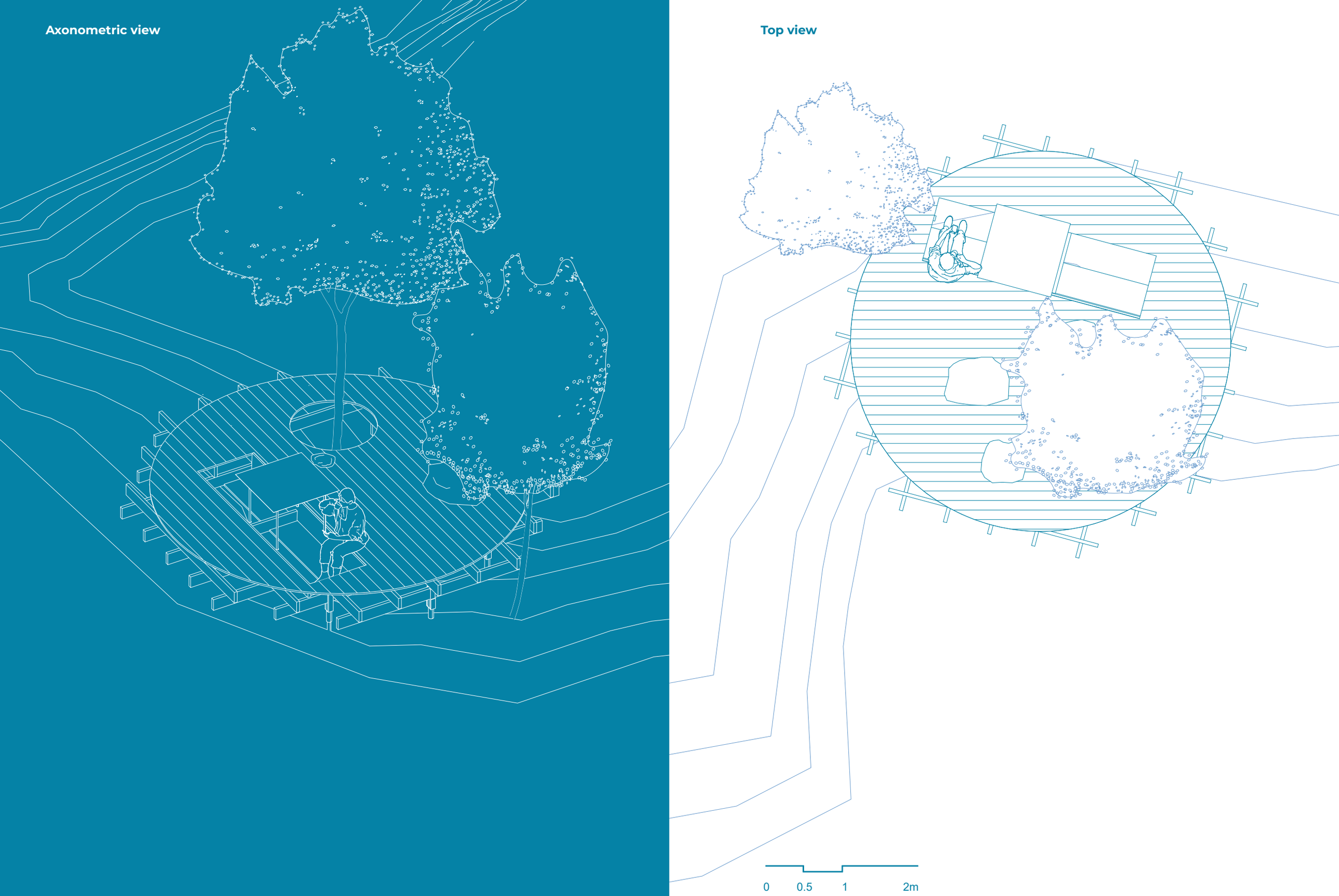
Tools

The platform is intended to enrich the surroundings without destroying its appearance. Debina forest is a public forest located in one of poznans green corridors next to Warta river. The exact spot of the platform lies on a secluded peninsula. An important part of the project is a great view on the many species of bird that can be viewed from the spot. We are surrounded by trees, bushes and curvy edge of the shallow pond. Our structure is a simple, modest platform with visible construction, thin deck, trees included in it and a bench that offers us a perfect view of the birds spot. The object gives us many ways of using it. We can sit on the bench, hidden from the birds view.

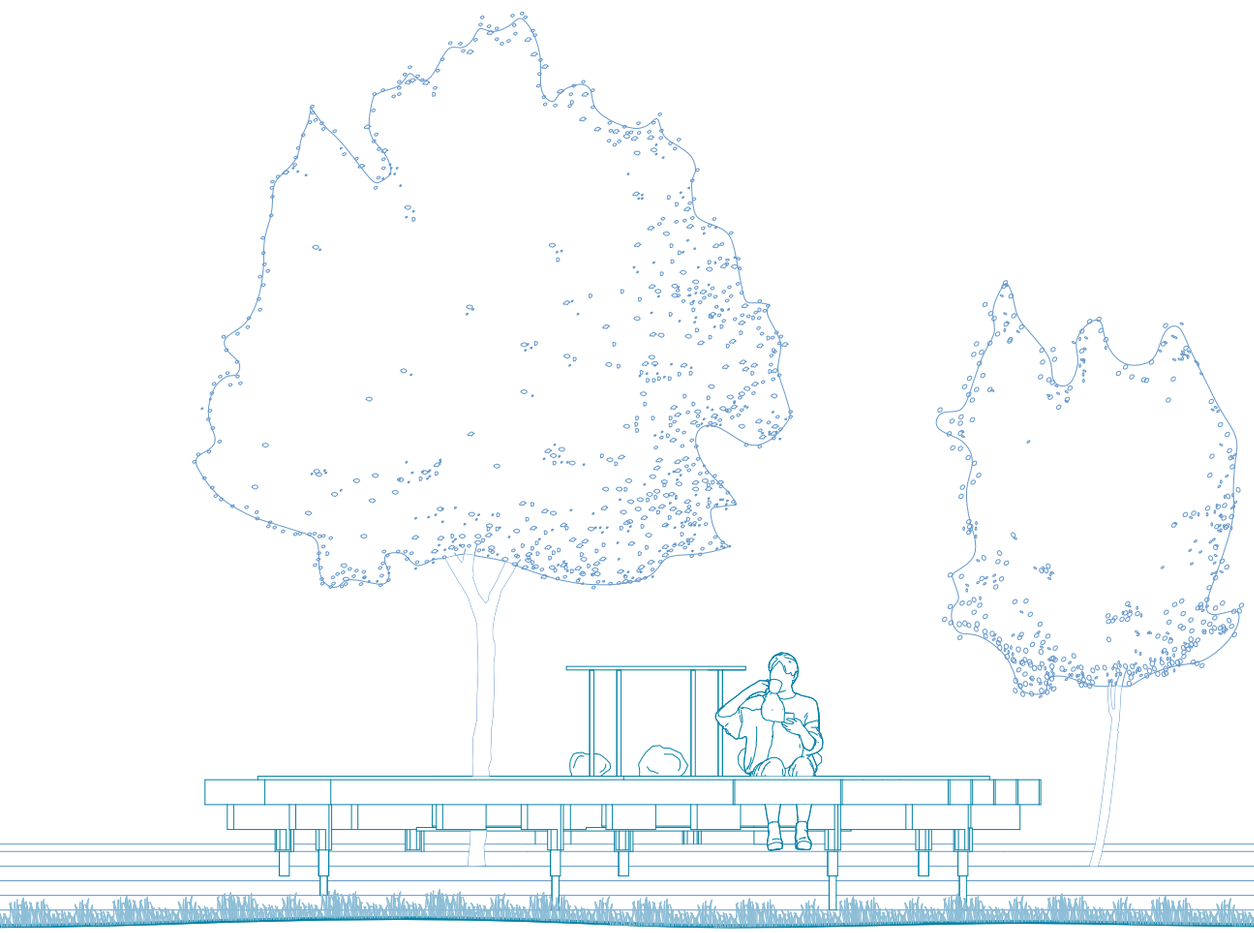
We can sit and relax on the stones that are sunken in the deck. We can sit on the edge of the deck in the desired direction. Or just simply lie on it.The platform is intended to enrich the surroundings without destroying its appearance. Debina forest is a public forest located in one of poznans green corridors next to Warta river. The exact spot of the platform lies on a secluded peninsula. An important part of the project is a great view on the many species of bird that can be viewed from the spot. We are surrounded by trees, bushes and curvy edge of the shallow pond.

Axonometric view

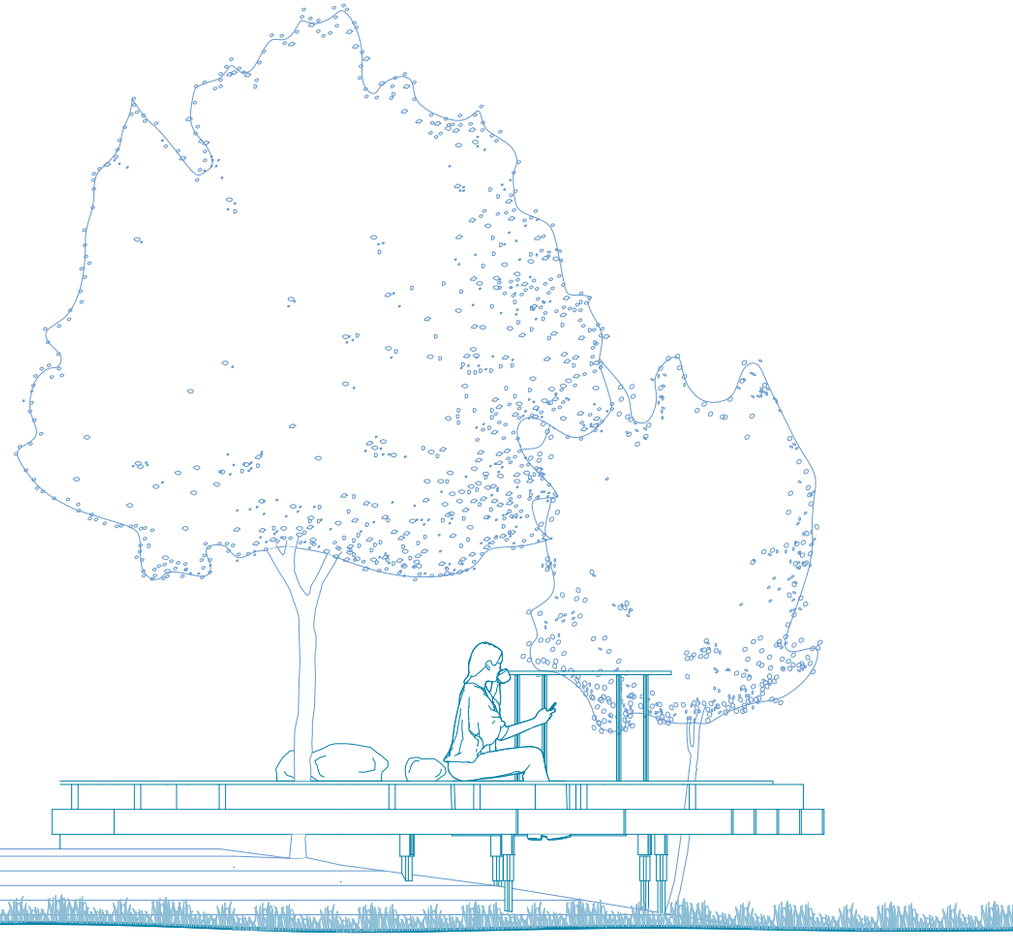
Top view



Side view



Side view



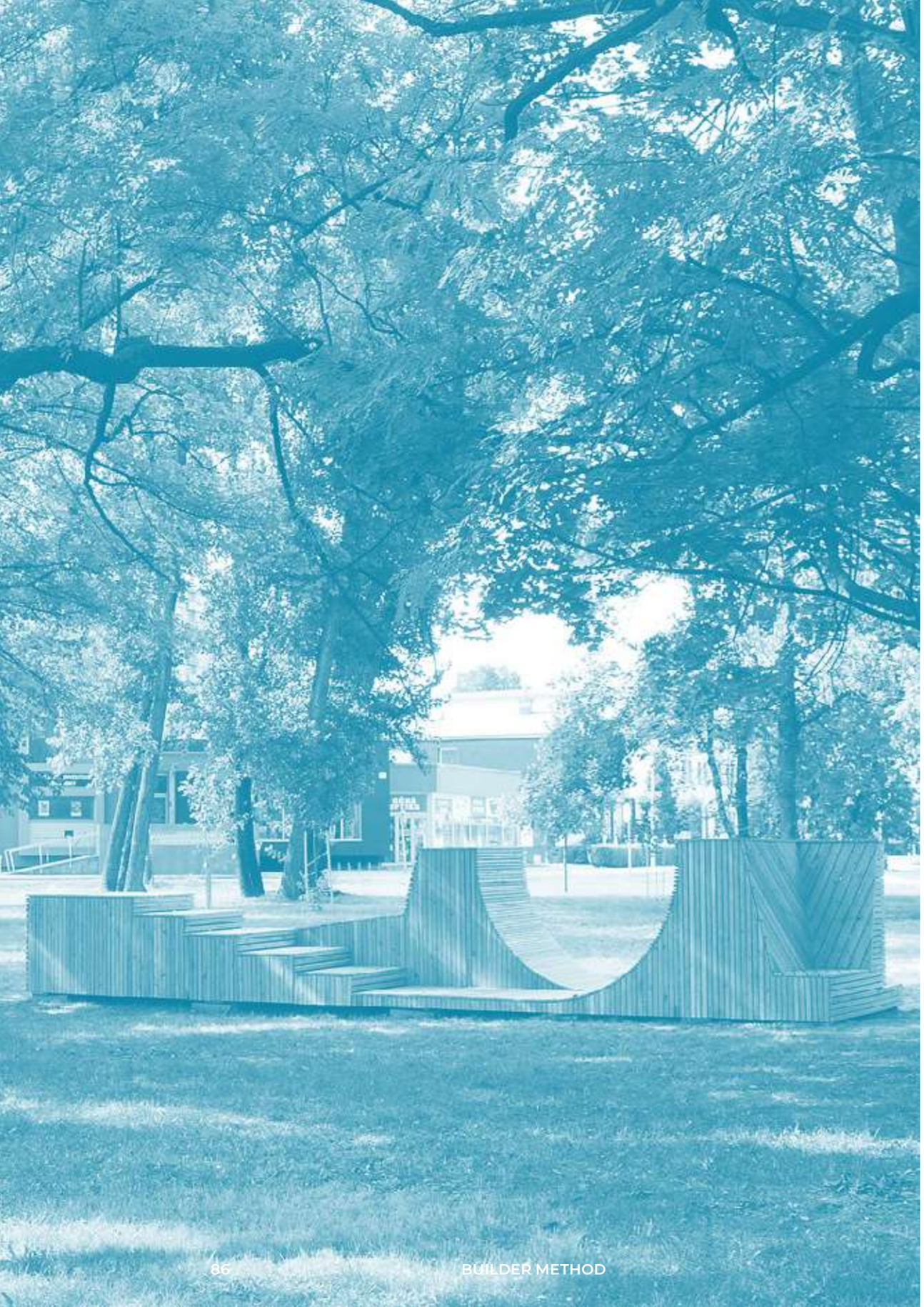
Pictures

prefabricating

assembling the structure

placing the foundations

drilling with a jig



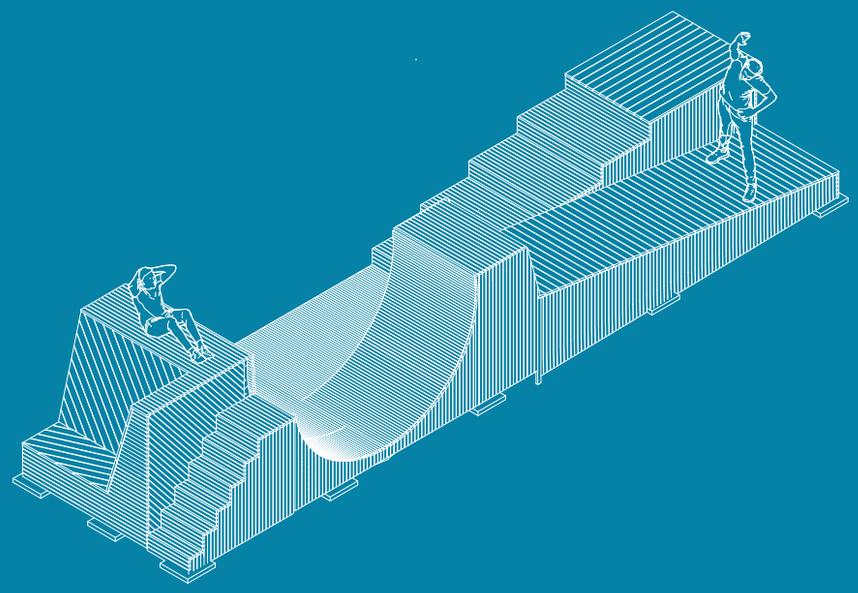
RAMPOLYNA

Place	Partizánske, Slovakia
Context	Workshop for students
Project date	2020
Authorship	Woven
Team and partners	Tobias Foged Permin, Danica Pišteková (WOVEN), Andrej Siman, Šimon Doubrava, Karolína Krajčíková, Richard Múdry, Matěj Střecha, Simona Horáková, Miroslav Čibik, Dominika Kopiarová, Klaudia Dočekalová, Karol Gwiazdowski, Karin Humajová, Veronika Vaňová, Bue Hebbelstrup Schnack
Dimensions	9,5 x 2,5 x 1,6 m
Wood quantity	2,6 m3
Designing/building time	1 week
Number of people	12 people
Photo credits	Katarína Janíčková
Datamap link	https://buildermethod.org/listing/11-workshop-rampolyna-2/
Tools	

About the project

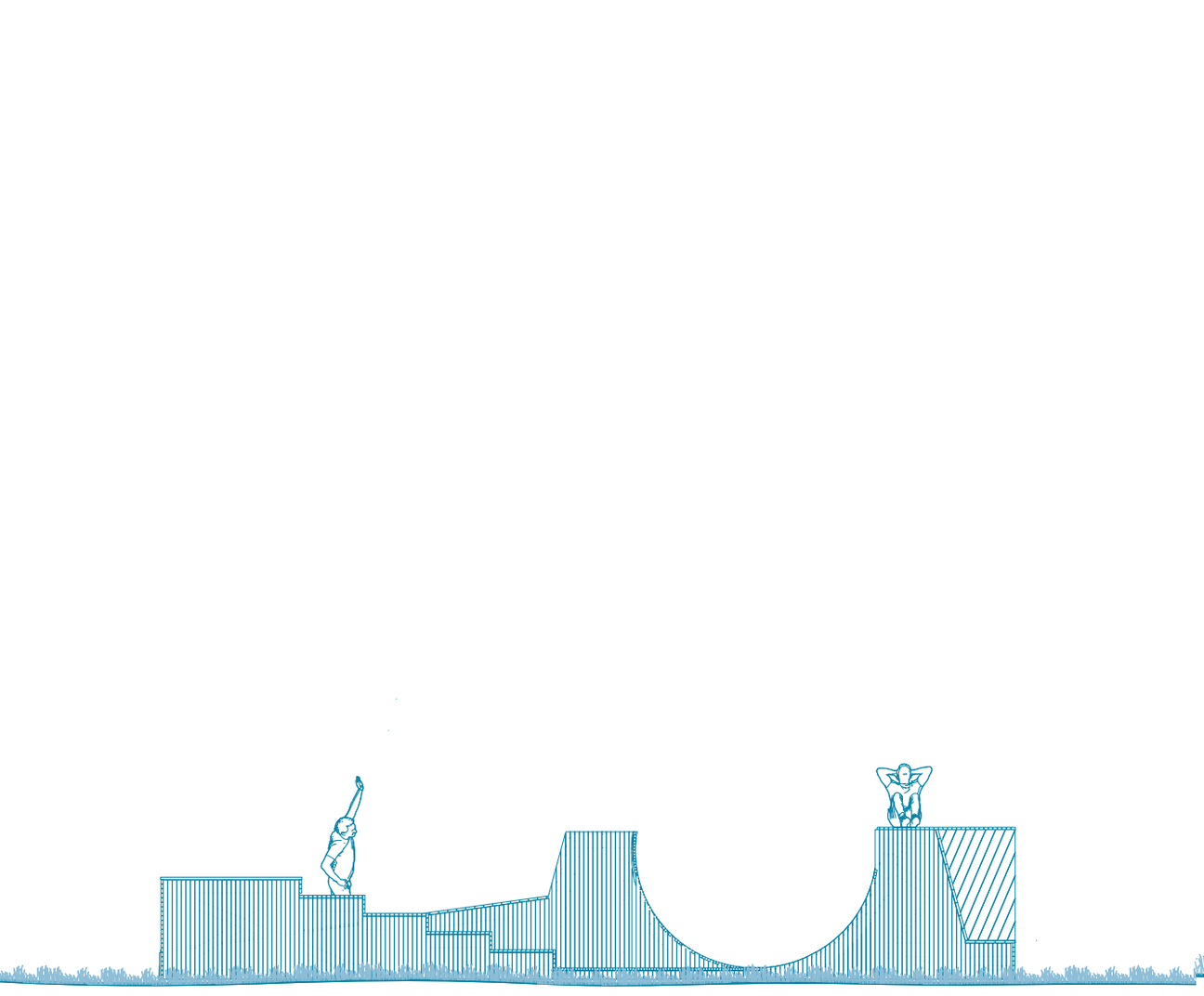
Rampolyna is unique and unforgettable, it is a One for all and All for one kind of object. Its postmodern style fits its surroundings- modernist town of Partizanske and its other architectural layers perfectly. It was designed not only for an empty and unused green belt sort of park but also for hosting events organized by Fabrika Umenia. Its secondary function as stage has already been tested by diverse events.

Axonometric view



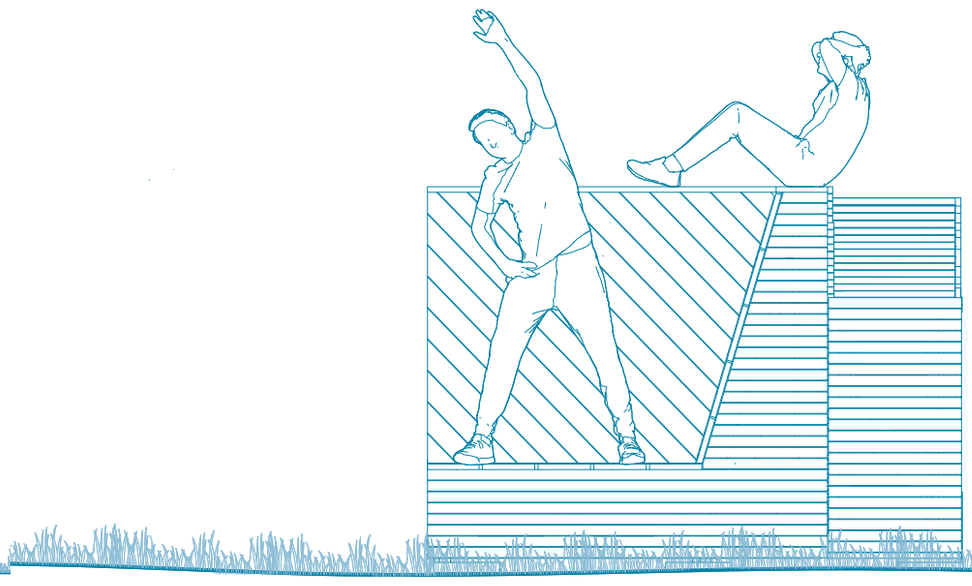
Top view

Front view



0 1 3m

Side view



0 0.1 0.5 1m

Pictures

planing the wood

cutting wood with a miter saw

sawing wood with a hand saw

decking the structure

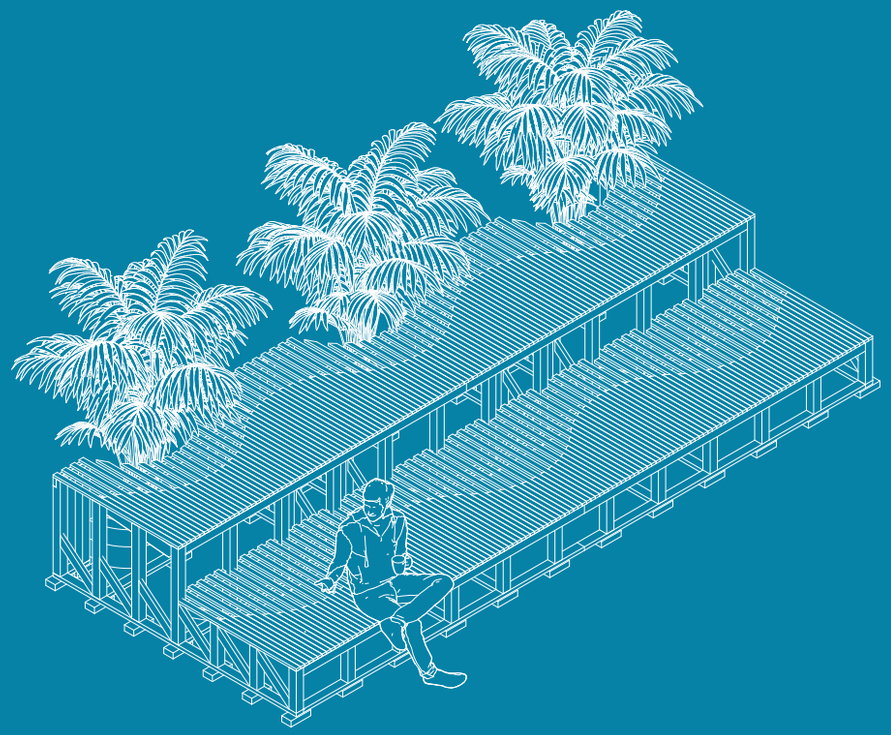
TIJUC'ABERTA

Place	Rio de Janeiro, Brazil
Context	Workshop
Project date	2022
Authorship	Jonathan Roditi
Team and partners	Jonathan Roditi and team
Dimensions	5,6 × 2,3 × 0,8 m
Wood quantity	0,5 m3
Designing/building time	10 days
Number of people	3 people in average
Photo credits	Jonathan Roditi
Tools	

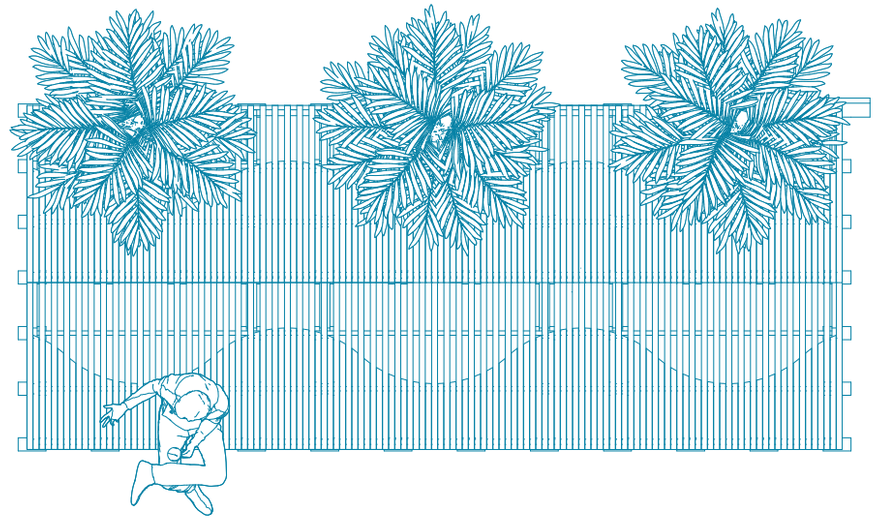
About the project

This project follows the request of the Alliance Française de Rio de Janeiro to create new facilities in the gardens of their branch in Tijuca in order to develop new uses. Following a consultation with the staff and students of the school, we decided to create a platform that could seat the public during outdoor events, allow the organization of classes in the garden and serve as a place to relax and eat. The construction site was also carried out in a participative manner in the form of an initiation to woodworking open to the architecture students of the PUC and the UFRRJ. The final furniture made of stained wood was made of 80% reused wood from demolition sites in the city.

Axonometric view

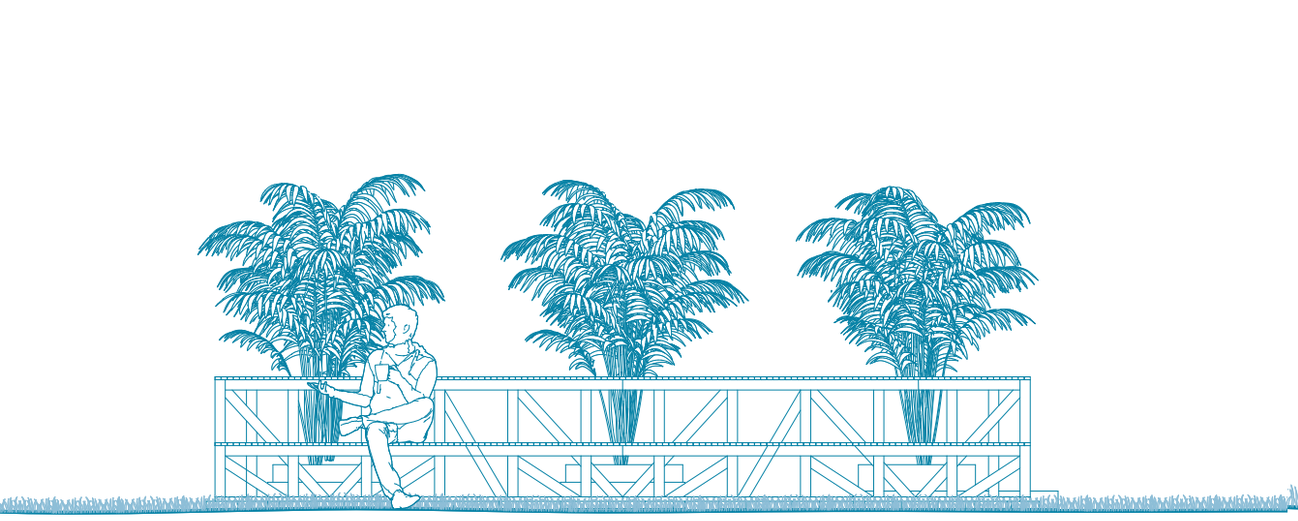


Top view



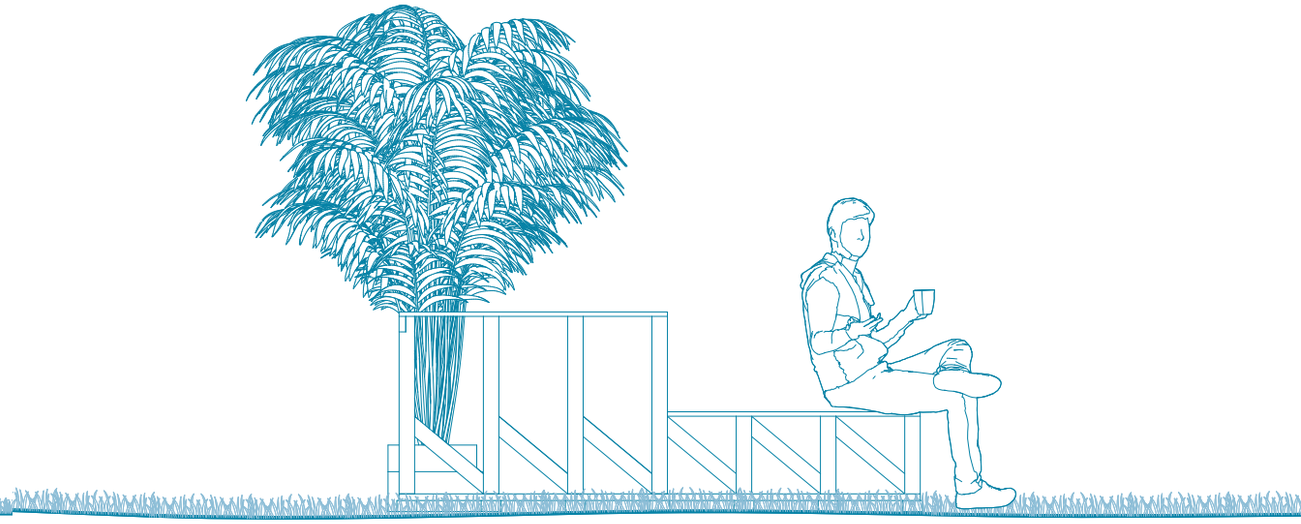
0 0.5 1 2m

Front view



0 0.5 1 2m

Side view



0 0.1 0.5 1m

Pictures

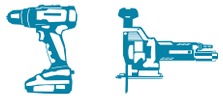
structure

foundations

decking

classifying the wood

EBB (AND FLOW)

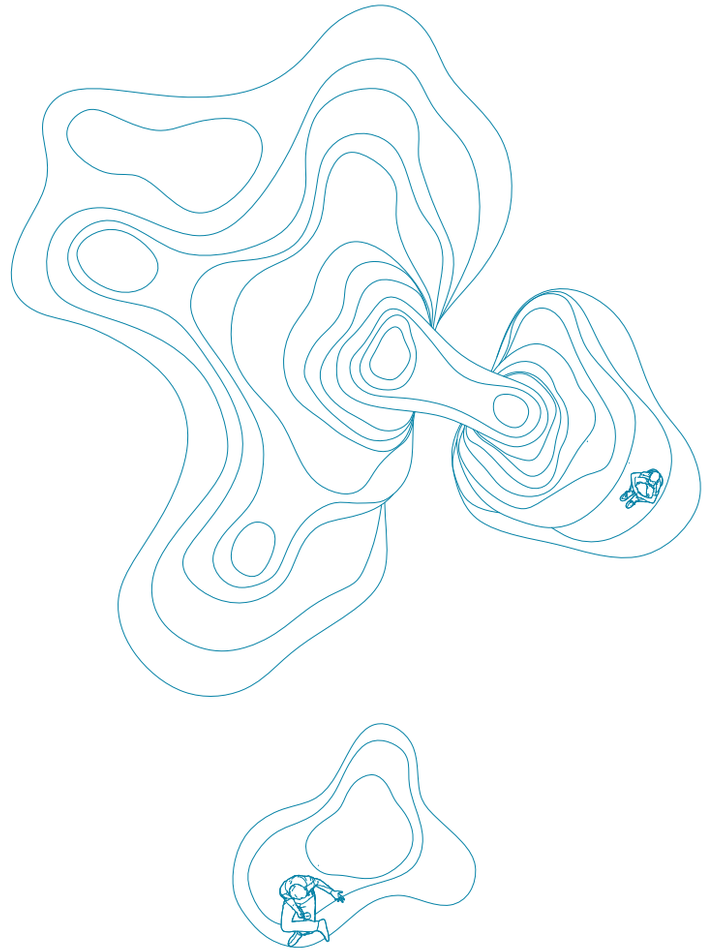
Place	Morongo Valley, California
Context	Space Saloon Fieldworks Design-Build Festival
Project date	2020
Authorship	i/thee
Team and partners	Neal Lucas Hitch, Martin Hitch, Kristina Fisher, Ann-pavinee Langenskioeld, Varinda Suphantharida, Tinn Kiewkarnkha, Natchaluck Radomsittipat, Noémie Despland-Lichtert, Brendan Sullivan Shea
Dimensions	12,0 x 9,0 x 2,0 m
Wood quantity	4,3 m3
Designing/building time	8 days
Number of people	9 people
Tools	

About the project

The project started with the surveying, sketching, and immediate analysis of data in real-time into a site-specific form. Team members measured, and recorded various site conditions and then sketched curves and swirls around them. These shapes were then hand-drawn and cut by our team in full scale on location. Next, each of the curved platforms was separated by hundreds of wooden pegs placed at syncopated intervals. The installation was built for Space Saloon Design Laboratory's annual art and architecture festival in Southern California; this iteration of which was meant as an experimental exploration into the production, recording, and utilization of data. On theme, the project began with an in-depth archeological, and phenomenal documentation of the site. Everything from individual plant and rock placement to site-specific moods and vibes where analyzed. The team then responded to these recordings by drawing squiggles and lines in the sand that correlated to our findings. These drawings were then used as the framework that would become the finished form. This way, during construction, no official drawings or 3d models were looked at, and nothing was prefabricated. Instead, all plywood pieces were hand-drawn and cut on-site by our team. In this sense, the form of the structure was not an export of the sketches and models, but rather became a sketch itself—the final form taking on an expressive shape, as if it was drawn on the ground by a giant person doodling in the sand. The result is a nebulous mirage on the landscape. As visitors move around and about the structure, they are met with a psychedelic vision—the randomized nature of the pegs simultaneously hiding and revealing the landscape behind them—as if the world itself was twinkling in and out of existence.

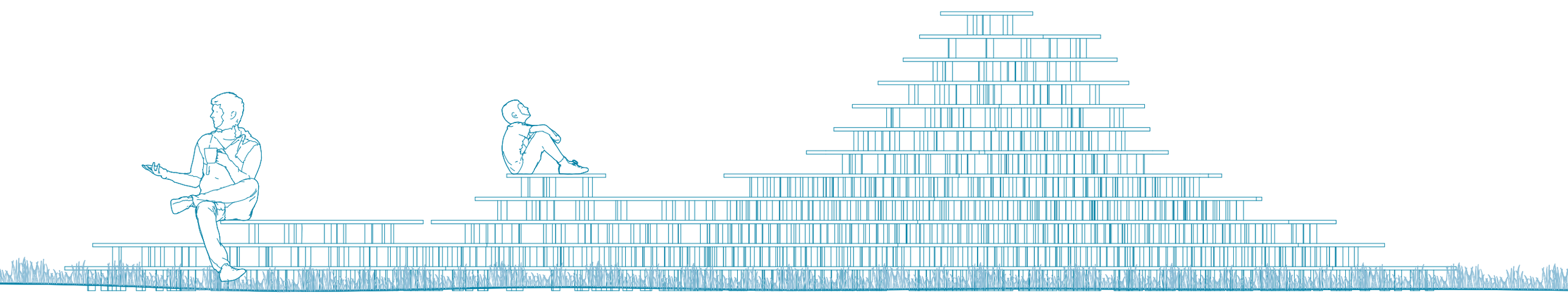
Axonometric view

Top view



0 1 2 4m

Front view



0 0.1 0.5 1m

Pictures

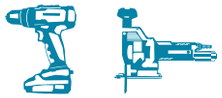
adjusting the plywood decks

screwing the wooden pegs

screwing the plywood decks

screwing the wooden pegs

PEAK-A-BOO

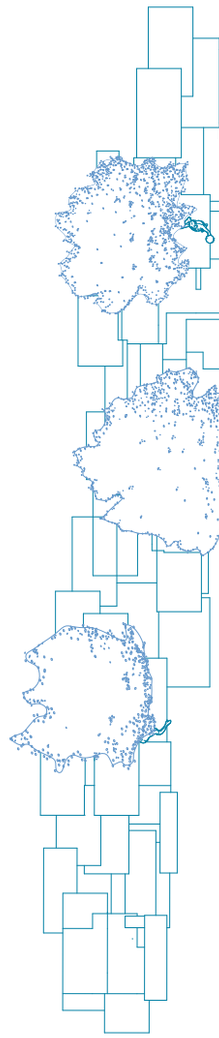
Place	Bethel, USA
Context	Bethel Woods Center for the Arts
Project date	2022
Authorship	i/thee
Team and partners	Neal Lucas Hitch, Martin Hitch, Toryn Allen, Kevin Carreon, Alexander Garza, Alexis Hunsucker, Peizhao Li, Edwin Montoya-Cruz, Jacqueline Nguyen, Somayeh Ramezani, Lily Sanders, Caleb Scott, Anabelle Rice, Georgia Thomas
Dimensions	28,0 x 4,2 x 2,8 m
Wood quantity	2 m3
Designing/building time	13 days
Number of people	14 people
Photo credits	Breyden Anderson, ithee
Tools	

About the project

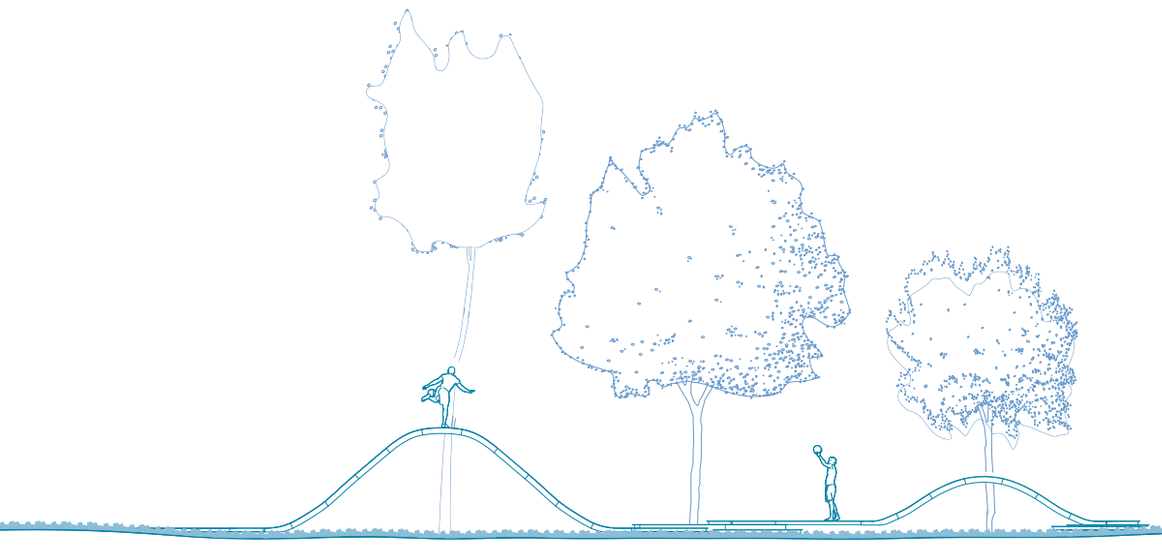
Peeking out from among the trees on the historic grounds of the 1969 Woodstock Music and Art Fair, Peak-A-Boo takes shape as a continuous series of wood-laminate arches and decks which form a pavilion and flexible performance space. The installation stands as the first piece of programmable infrastructure in the Bindy Bazaar woods since the 1969 Woodstock festival and marks the beginning of the second phase of a three-year pilot program to develop a signature art and architecture festival at the site. Curated by Bethel Woods Center for the Arts, the project was meant to reengage the historic site with design-build pedagogies and was fabricated/installed by Texas Tech University students as part of the summer course, Architecture IRL, led by Neal Lucas Hitch and i/thee. The structure, in its entirety, was fabricated by students on-site at Bethel Woods Center for the Arts in the historic Bindy Bazaar—a craft bazaar and marketplace used as the main entry sequence for the 1969 Woodstock festival that has been in the process of restoration since 2017. Construction started with the hand-cutting of over 180 unique pieces, which were glue-laminated together to form the ribbed substructure. Plywood sheets were next secured along the laminated arched members with screws and tied together with rivets. Conceptually, the project aims to bridge fraught binaries between analog and digital production modes; the structure was designed using computational digital tools and analyses but was constructed primarily by hand tools in-situ.

Axonometric view

Top view



Front view



0 1 5 10m

Side view

0 1 2 4m

Pictures

nailing with a pneumatic tool

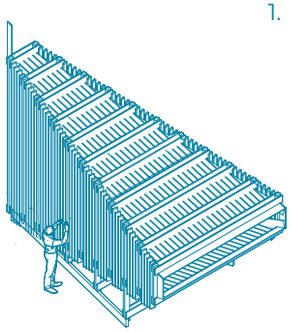
fixing the decks on the structure

cutting the paper jigs

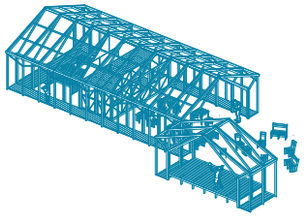
team work positionning the laminated archs

FRAMES

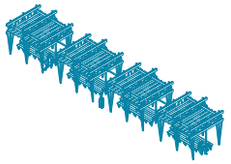
1.



2.



3.



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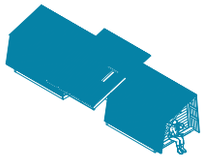

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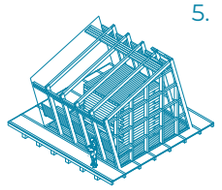
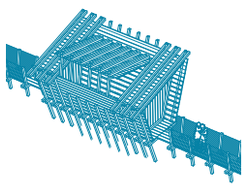


6.



7.

1. **CASE STUDY** Bird watching
2. **CASE STUDY** Walk&Talk Pavilion
3. La Cité des Halles
4. Heggmoen Campsite
5. Forest Sauna
6. Casa no muro
7. Jobi Joba

“What does it mean to oppose manual work to intellectual work? That working with one’s hands does not mobilize the brain? The binary opposition prevents us from understanding what material thought is. It is not “thinking with the hands”, as this charming but also too binary expression would have it. The physical comprehension of matter, of which we have already spoken, is not the only fact of the hand. It is born from the constant interaction between the brain, the hand and the eye, but it cannot be located in any of these organs in particular. It is anchored in the body in the form of a feeling, of an intimate conviction”

p.89, Arthur Lochmannn, **La vie solide. La charpente comme éthique du faire**, 2021, Payot & Rivages, [Our translation]

“You screw together the desk and then you just bring it home and this stays there. And it’s just like the best feeling that ‘Yeah, I did this’.”

Participant, Builder Method Workshop, Transylvania 2022

BIRD WATCHING

Poznań, Poland

Mood for wood workshop

2019

plus48 architecture

plus48 architecture, Karol Szparkowski, Igor Jansen, Jan Krise, Ola Darwaj, Klára Kubičková, Natalia Wiśniewska, Krystýnka Brovdij, Júlia Hegymegi, Krisztián Vnučko, Tymon Wolender, Agata Holdenmajer, Kamila Melka, SARP

6,2 x 3,6 x 4,7 m

2,5 m3

12 days

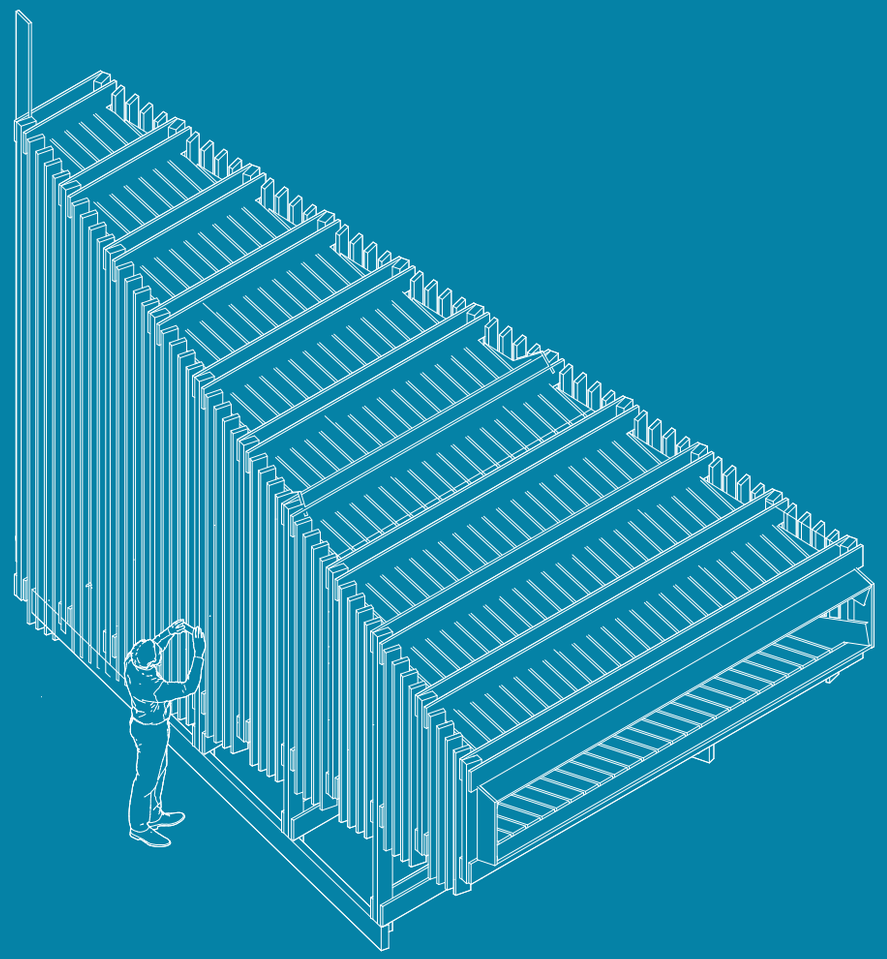
12 people

Dawid Majewski

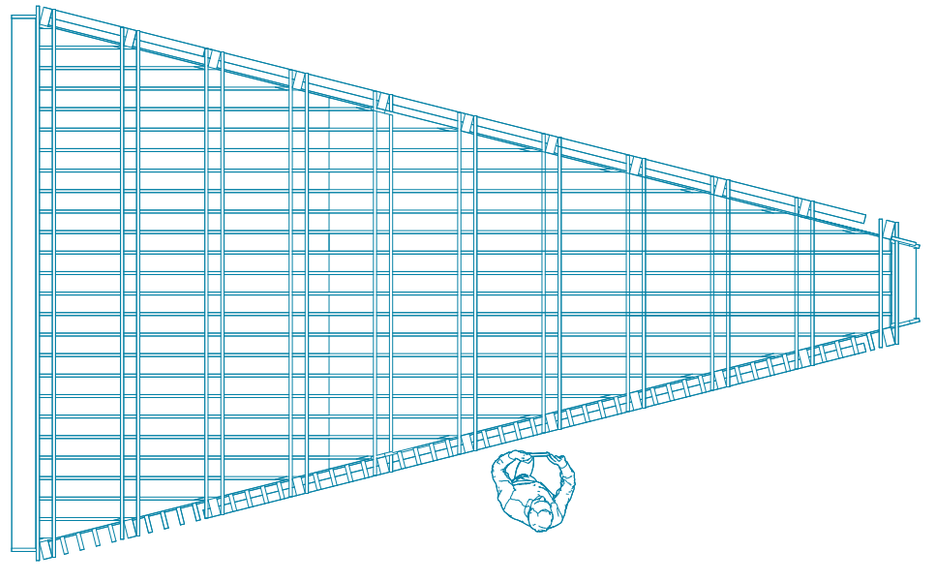
About the project

Thanks to numerous conversations with ornithologist and analysis of the characteristics of the place, a design of the object was created in a form of which forces users to observe in a lying position, and directs their eyes to the water and rushes inhabited by many species of birds. The entrance to the structure was designed so that people could enter through them individually, and the transparent facade discouraged the use of this place for, for example, drinking alcohol. The outer walls of the observatory were tanned on one side to simultaneously impregnate the wood and create an interesting two-colored facade effect. The final effect can be seen even from the other side of the lake, because the structure is over three and a half meters high. At the entrance to the structure there is information about bird species that can be observed on Lake Rusałka and a brief description of the project.

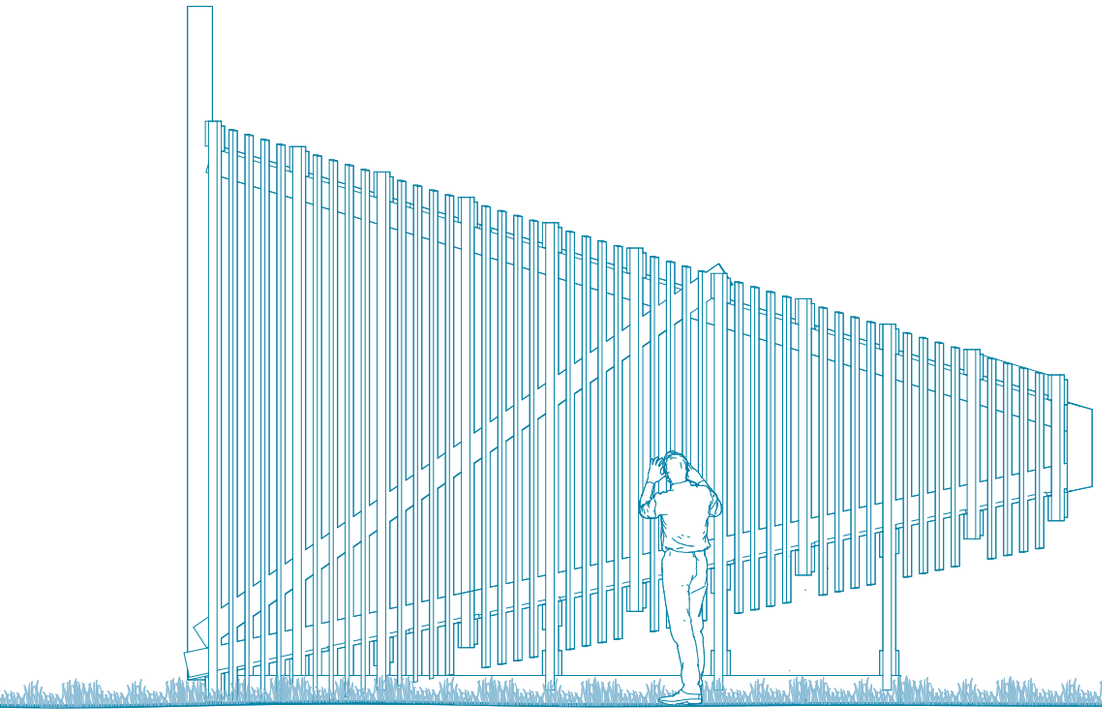
Axonometric view



Top view

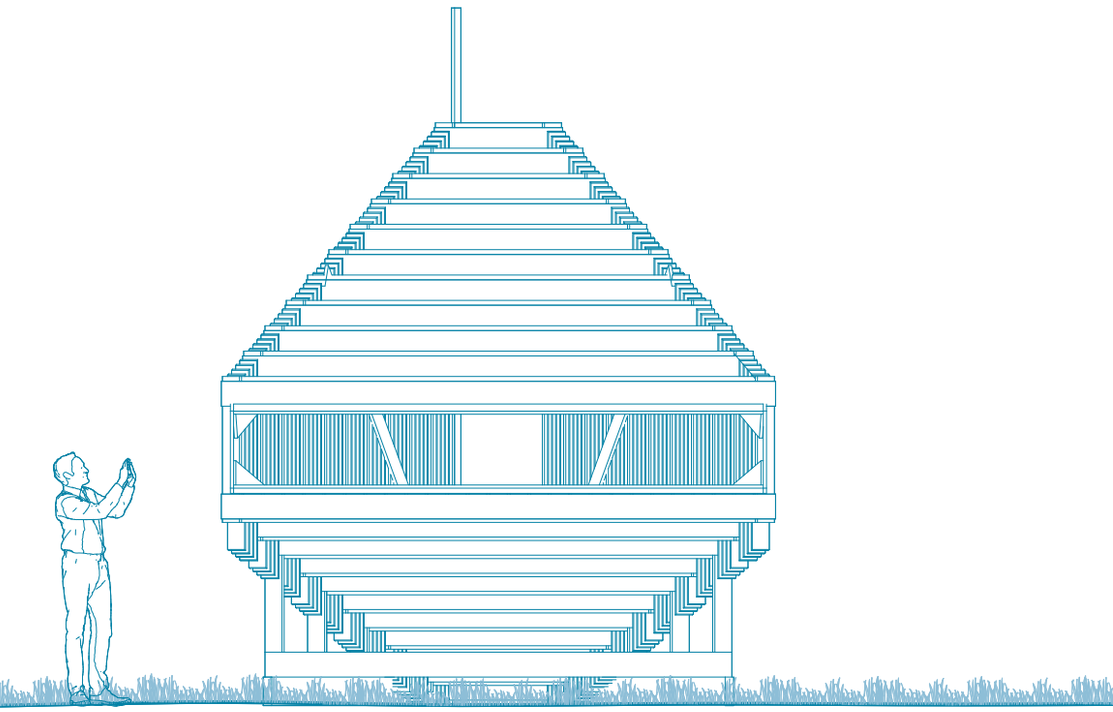


Side view



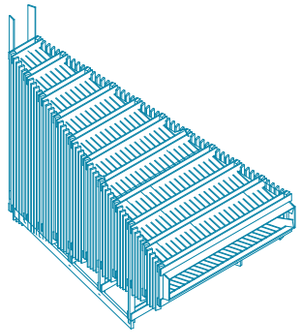
0 0.5 1 2m

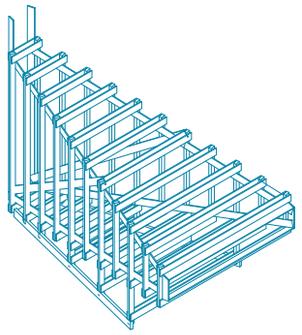
Front view

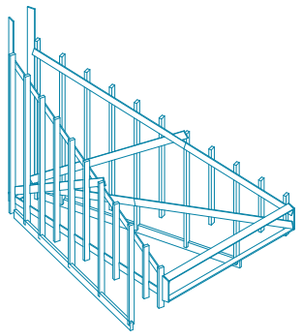


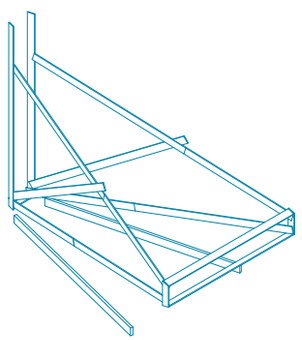
0 0.5 1 2m

Process

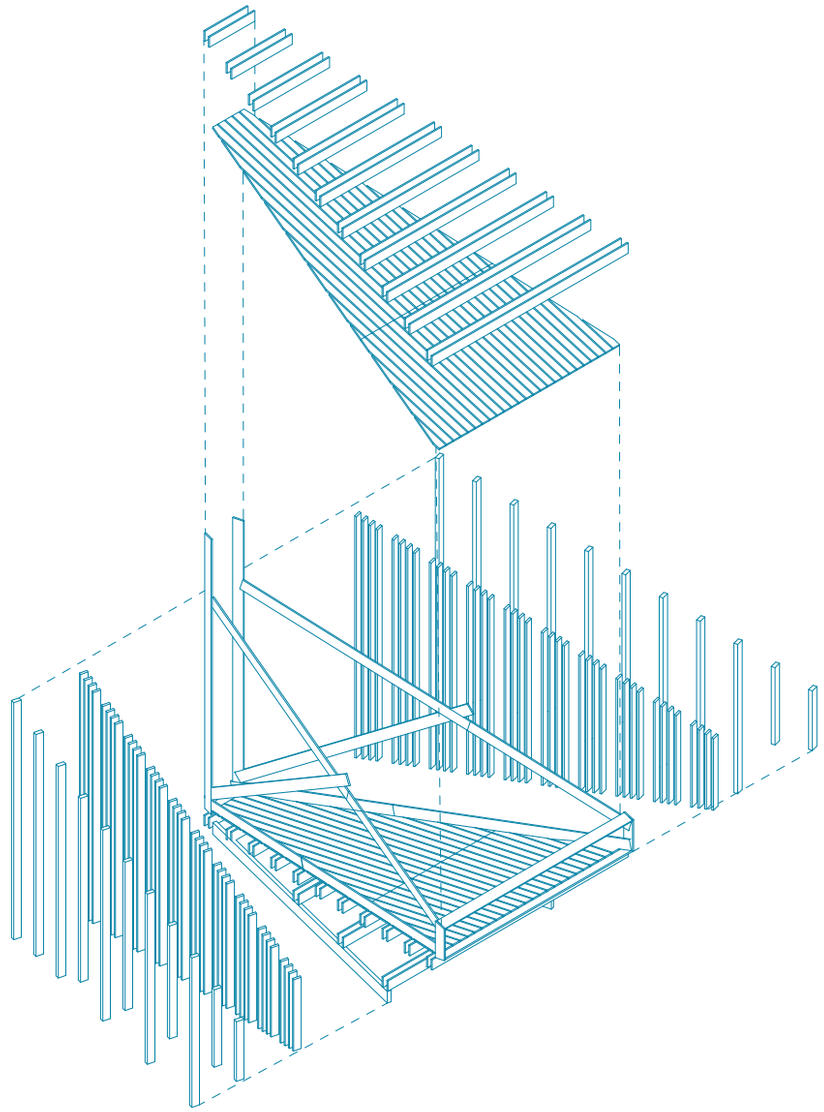








Exploded view



Pictures

placing the vertical frames

selecting the frame

bracing the structure with diagonal plancks

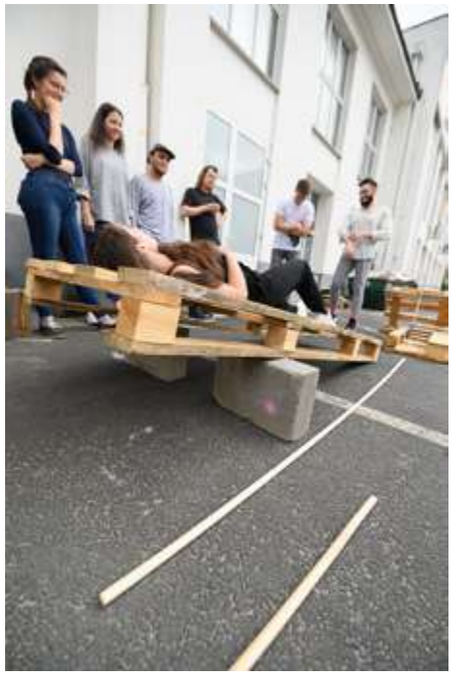
finishing and protecting the wood by burning it

mock-up

site study

construction detail

prototyping the use



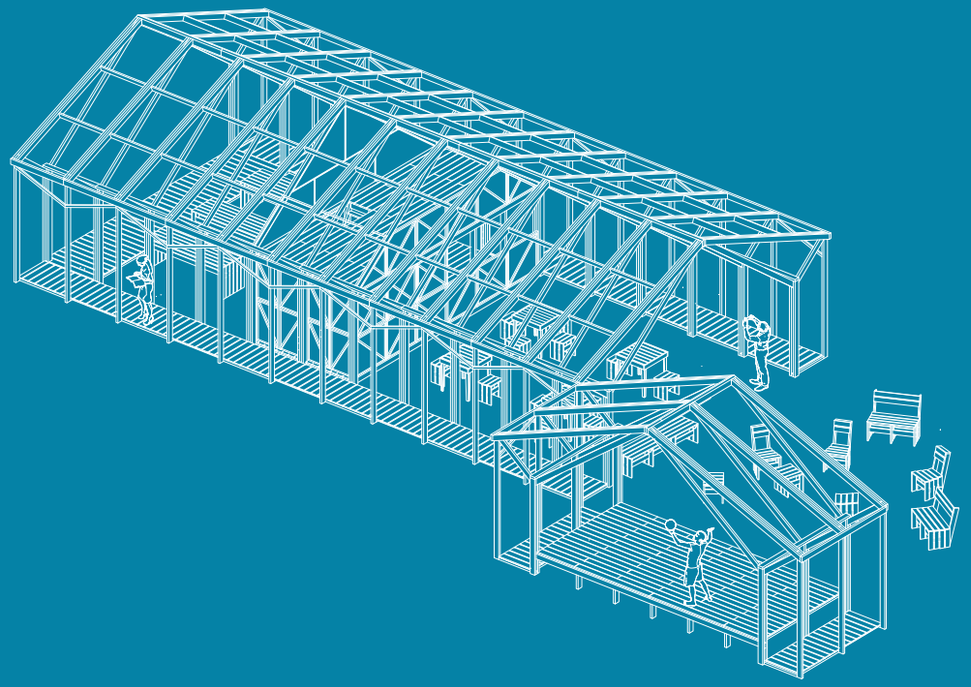
WALK&TALK PAVILION

Place	Ponta Delgada, Portugal
Context	Temporary pavilion commissioned for art festival
Project date	2018
Authorship	Mezzo Atelier
Team and partners	Mezzo Atelier, Giacomo Mezzadri, Joana de Oliveira, Anda&Fala - Associação cultural, João Rebelo Costa, João Sousa, João Costa, Artur Oliveira Construções, Fabory, João Marreco Carpentry, SRTOP (Secretaria Regional dos Transportes e Obras Públicas), Ponta Delgada Municipality, Tecnovia, Teatro Micaelense, NOS Açores
Dimensions	23,0 x 11,0 x 4,5 m
Wood quantity	7,2 m3
Designing/building time	15 days
Number of people	between 2 and 7 people
Photo credits	Francisco Nogueira, Luis Machado, Alvaro Miranda, Filipa Couto, mezzo atelier
Tools	

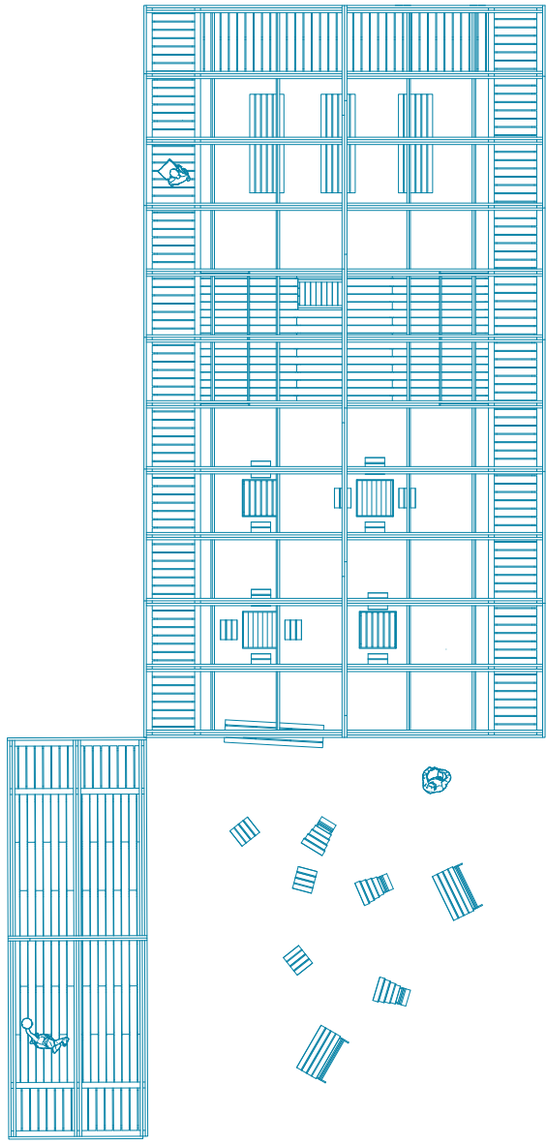
About the project

The pavilion we envisioned for Walk&Talk wants to override borders like the public art festival itself. We have created a completely permeable space that offers a ceiling and the necessary protection for its different functions. As in many of our projects, we start designing with archetypes, which are adapted to the client's requirements and get inspirations of local elements and vernacular architecture. The modular wooden structure started from the idea of building a "house" and borrowed the proportion of the island's unique pineapple greenhouses to root the project and create a wider and flexible structure. A parallel system of pillars carry the weight of the double shaped pitched roof and fixed the structure's modularity: a sequence of interlocked portals, much like in a church structure presenting a central higher nave and a peripheral aisle. The modular structure has been designed in such a way as to be able to vary in size easily and its splits in two parts, the stage and the main space with a multidisciplinary area, bar and canteen. The stage could be placed in certain positions depending on the type and size of the event taking place, opening more or less to the square and theatre. During the festival the pavilion hosted many type of events, from workshops to talks; morning brunches to late night concerts or performances. Artists could interact with the space in different manners and that made the project richer every time.

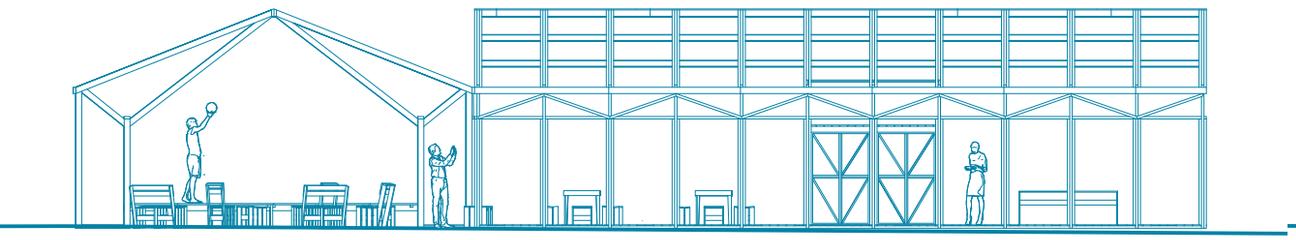
Axonometric view



Top view

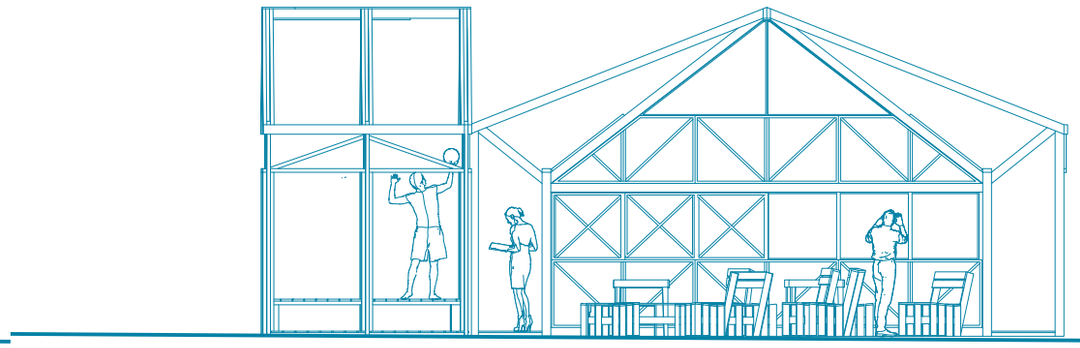


Side view



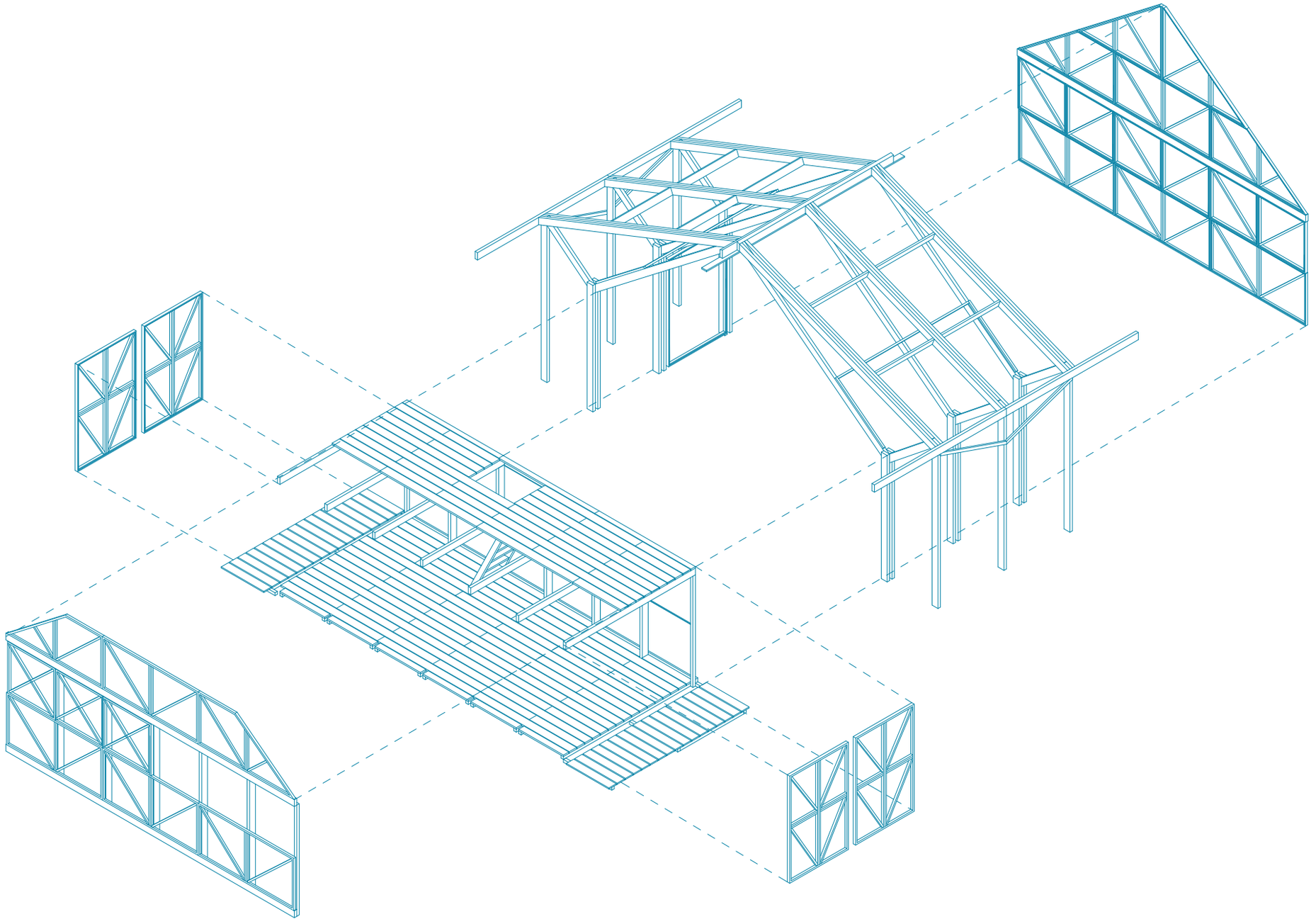
0 1 5 8m

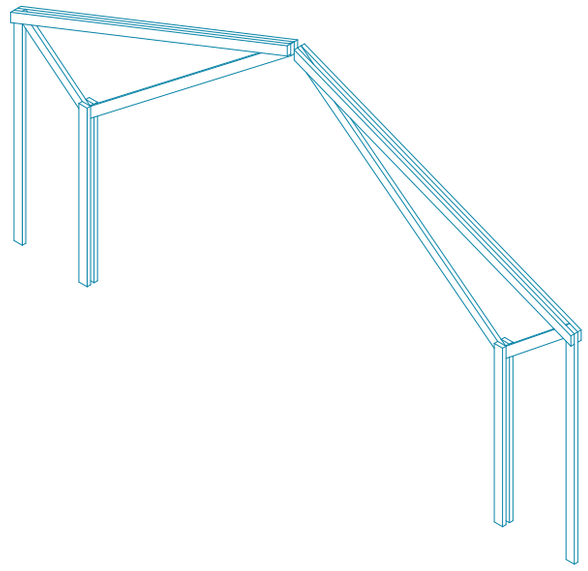
Front view

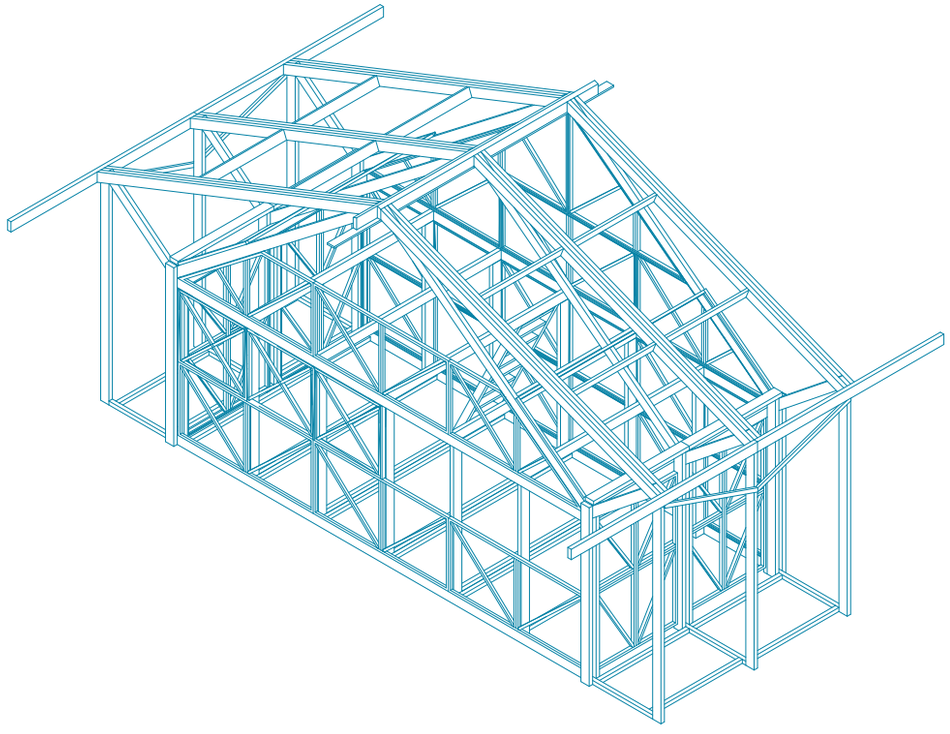


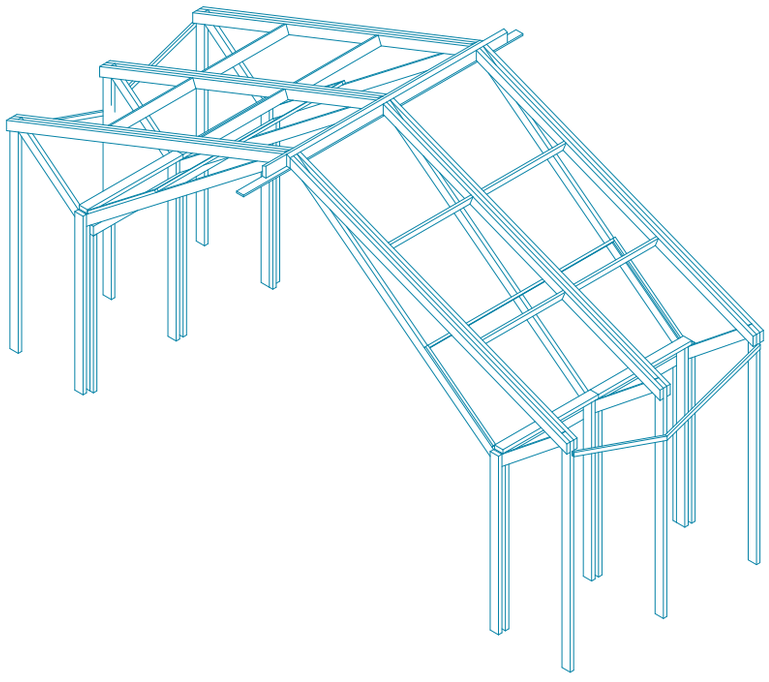
0 1 2 4m

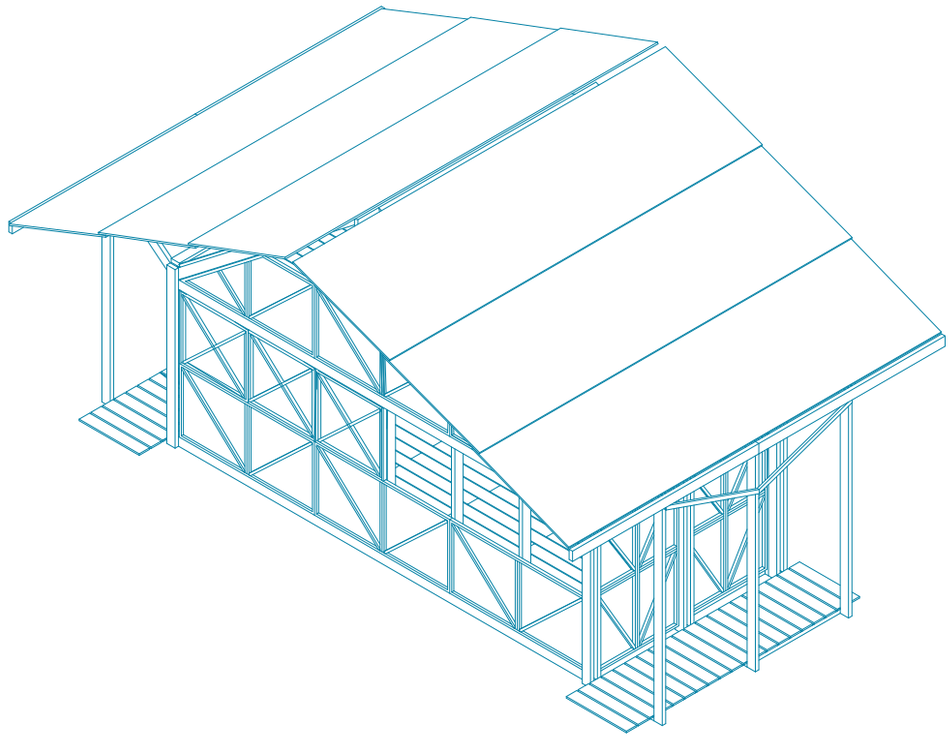
Exploded view



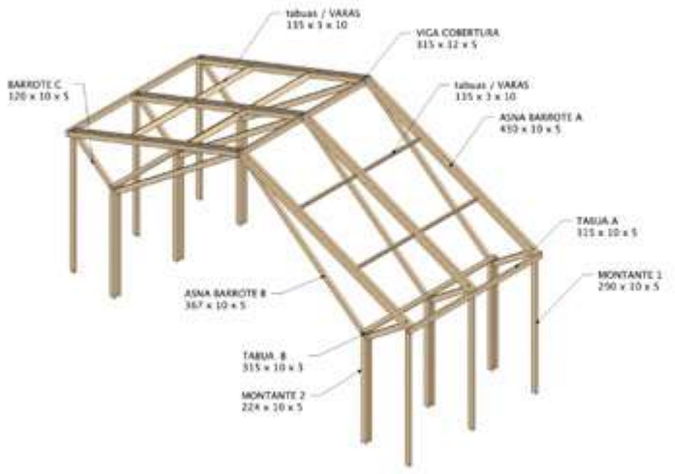








building the frames

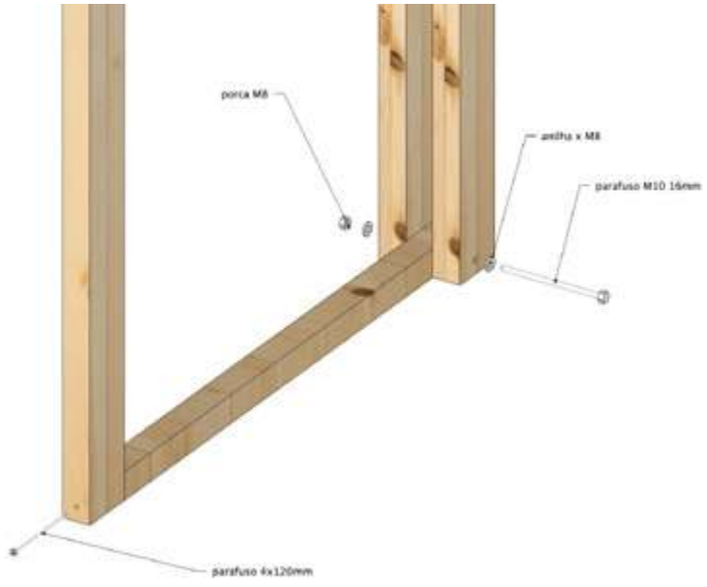


main materials dimensions

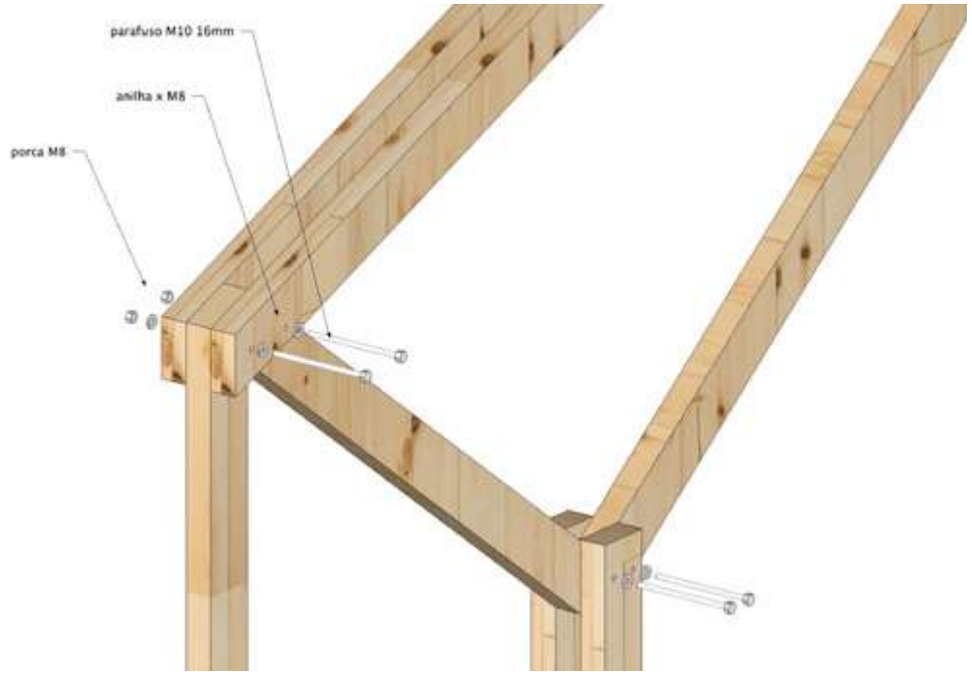
detailed view

overall view of the construction in progress

Pictures

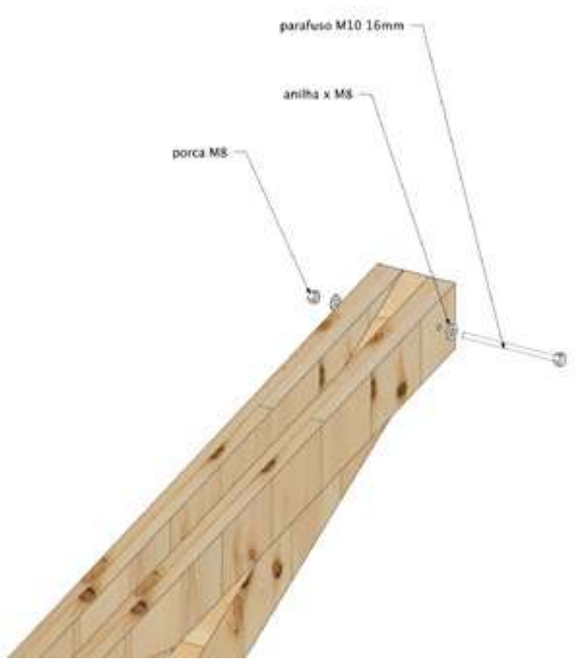


assembly detail

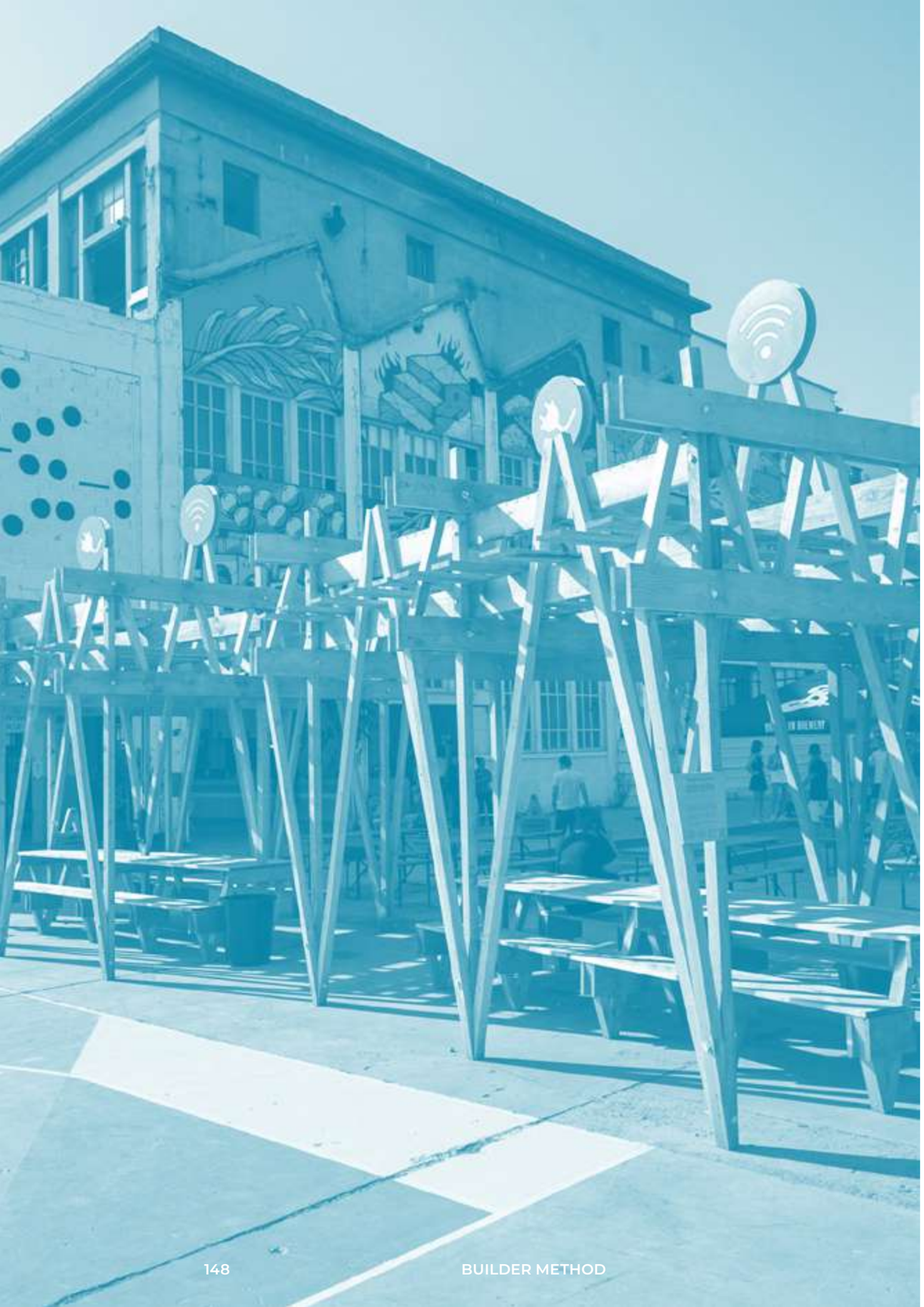


assembly detail

assembly detail



construction in use



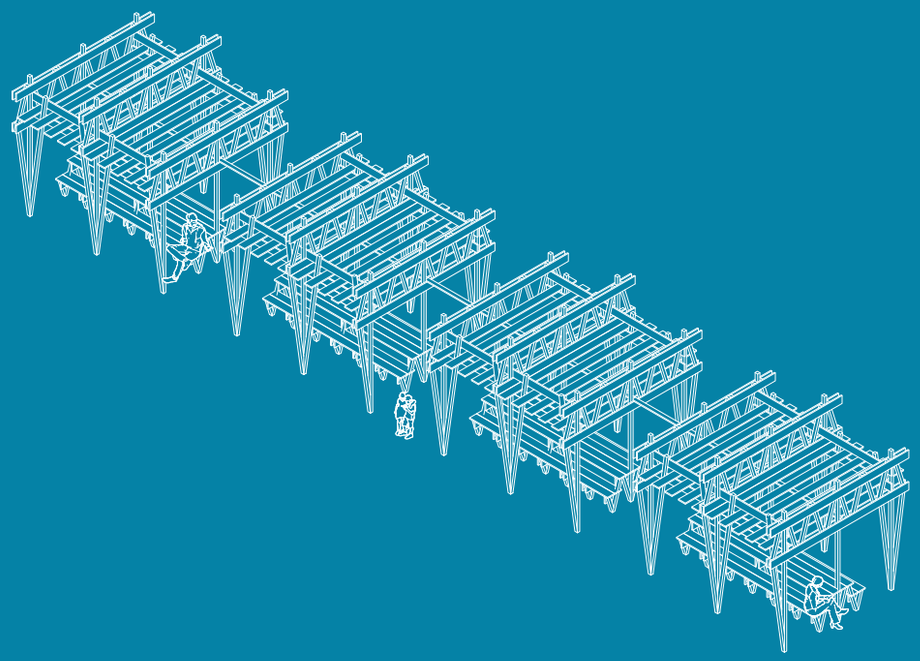
LA CITÉ DES HALLES

Place	Lyon, France
Context	Workshop
Project date	2021
Authorship	Mattia Paco Rizzi
Team and partners	Grrizz, Mattia Paco Rizzi, Ando Shunji, Moncenis Anthelme, Nicolas Erwann, Blanc Lola, Roure Lucile, Francisco Juliette, Vallat Maxime, Measson Martin, Imbert Thalia, Desjobert Théophile, Jean-Prost Clara, Balmes Thomas
Dimensions	22,0 x 5,0 x 3,9 m
Wood quantity	3,3 m3
Designing/building time	6 days
Number of people	13 people
Photo credits	Lionel Rauol, Mattia Paco Rizzi
Tools	

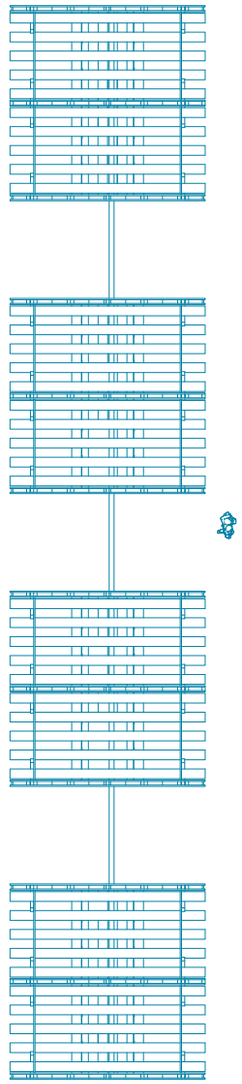
About the project

Atelier Mattia Paco Rizzi and twelve students from Strate École de Design have designed this urban conviviality device. Seeking to encourage the practice of teleworking and to develop its anchoring in the public space, this structure is part of the dynamic of experimentation of new uses of the Cité des Halles, tending to prefigure the city of tomorrow. Realised through a workshop of self-building lasting 6 days, the installation was completely made by the students themselves. The project was designed to allow participants to understand by doing the various steps that make up a micro architectural structure.

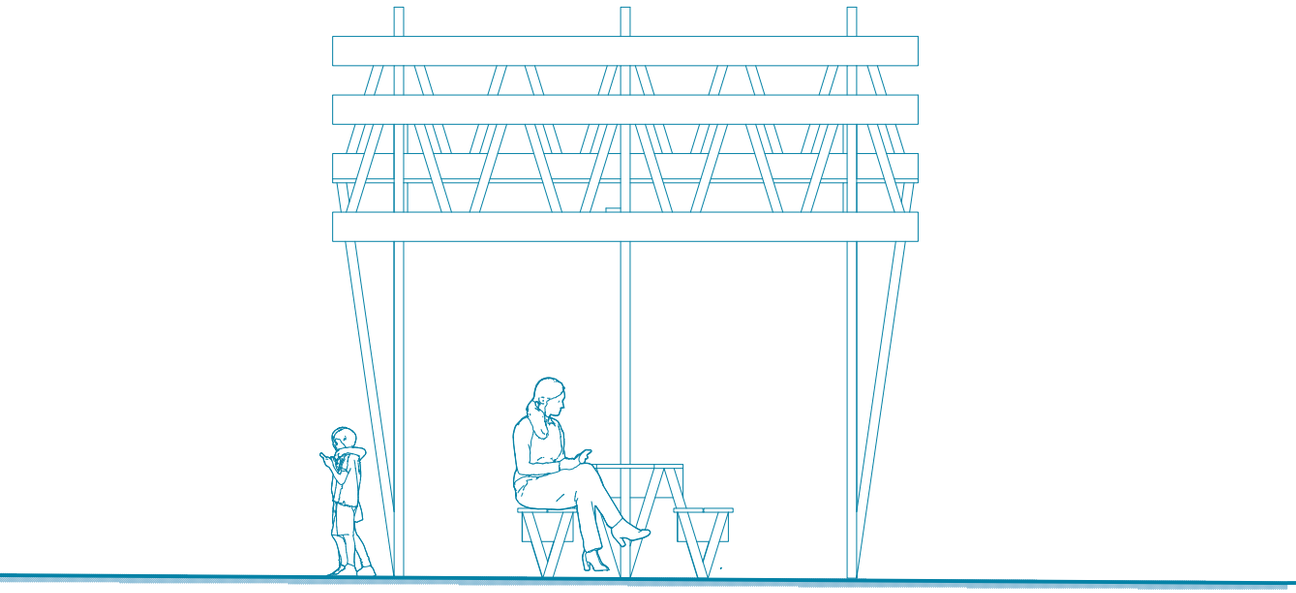
Axonometric view



Top view

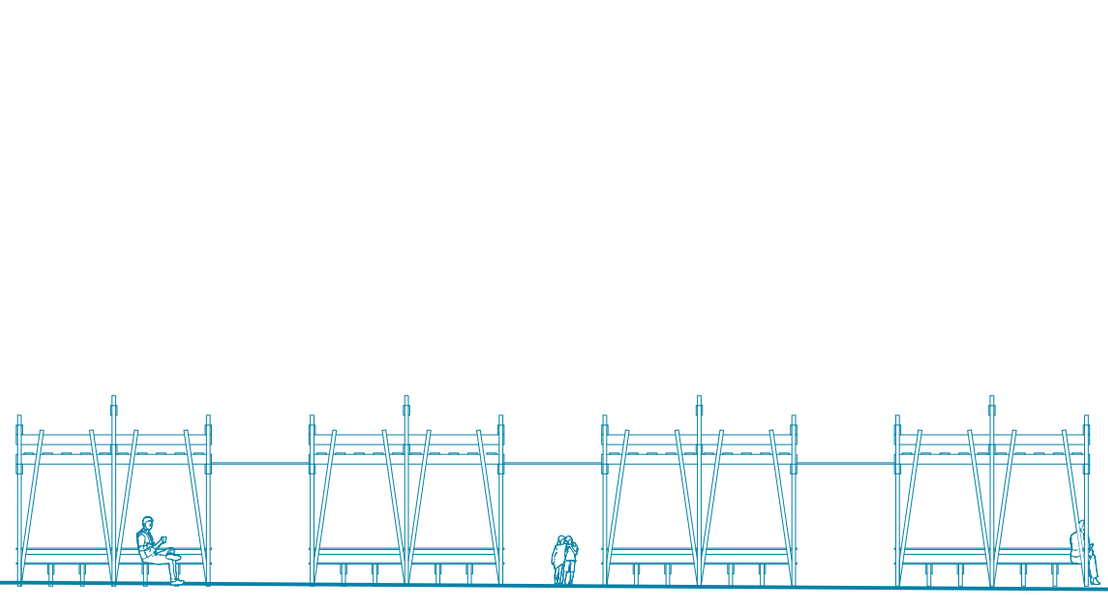


Side view



0 0.5 1 2m

Front view



0 1 5 8m

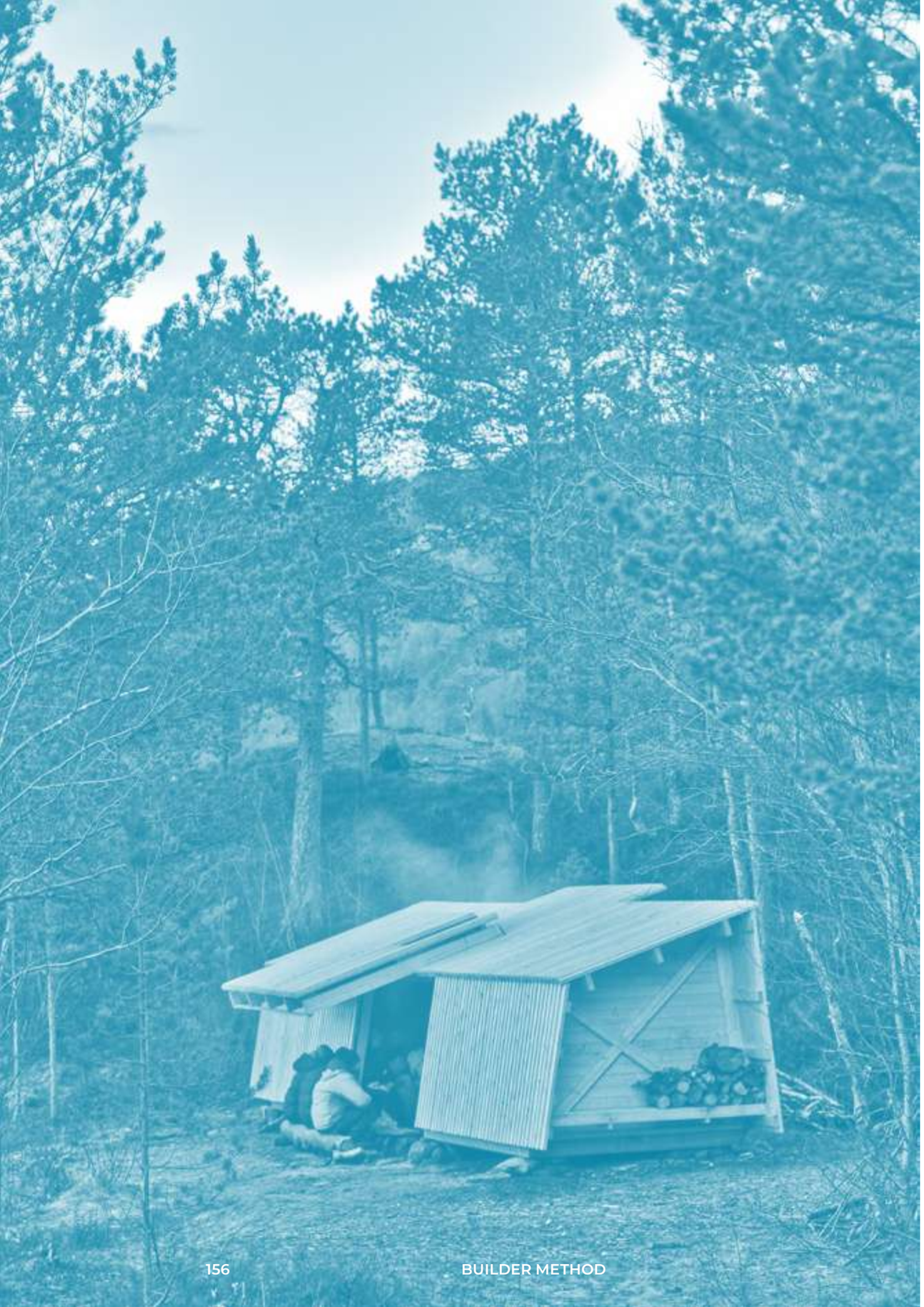
Pictures

jig to accelerate the building process

building and storing the frames

building the structure

moving the frames to the site



HEGGMOEN CAMPSITE

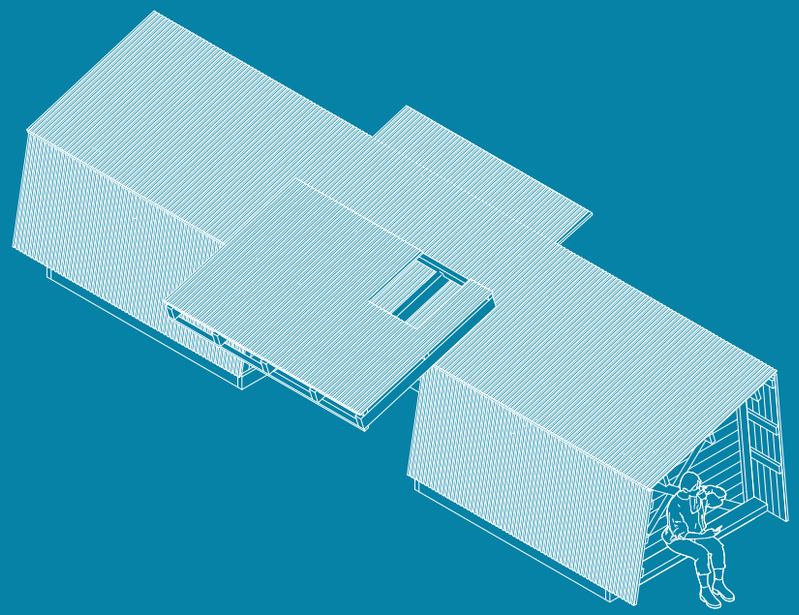
Place	50 km inland from Bodö, Norway
Context	Students workshop
Project date	2014
Authorship	Sami Rintala
Team and partners	Sami Rintala, Pasi Aalto, Carla Carvalho, Annika Persch Andersen, Simen Aas, Thea Hougsrud Andreassen, Edouard Bernard, Camille Boudeweel, Claudia Calvet Gomez, Steinar Hillersøy Dyvik, Sophie Galarneau, William Gibson, Henrik Pfeiffer, Elise Aunet Tyldum, Espen Strandmyr Eide, Aurora Schønfeldt Larsen, Kim Stroh, Erik Hadin, Municipality of Bodø
Dimensions	8,9 x 3,4 x 2,5 m
Wood quantity	3,5 m3
Designing/building time	10-14 days
Number of people	15 people
Photo credits	Pasi Aalto
Tools	

About the project

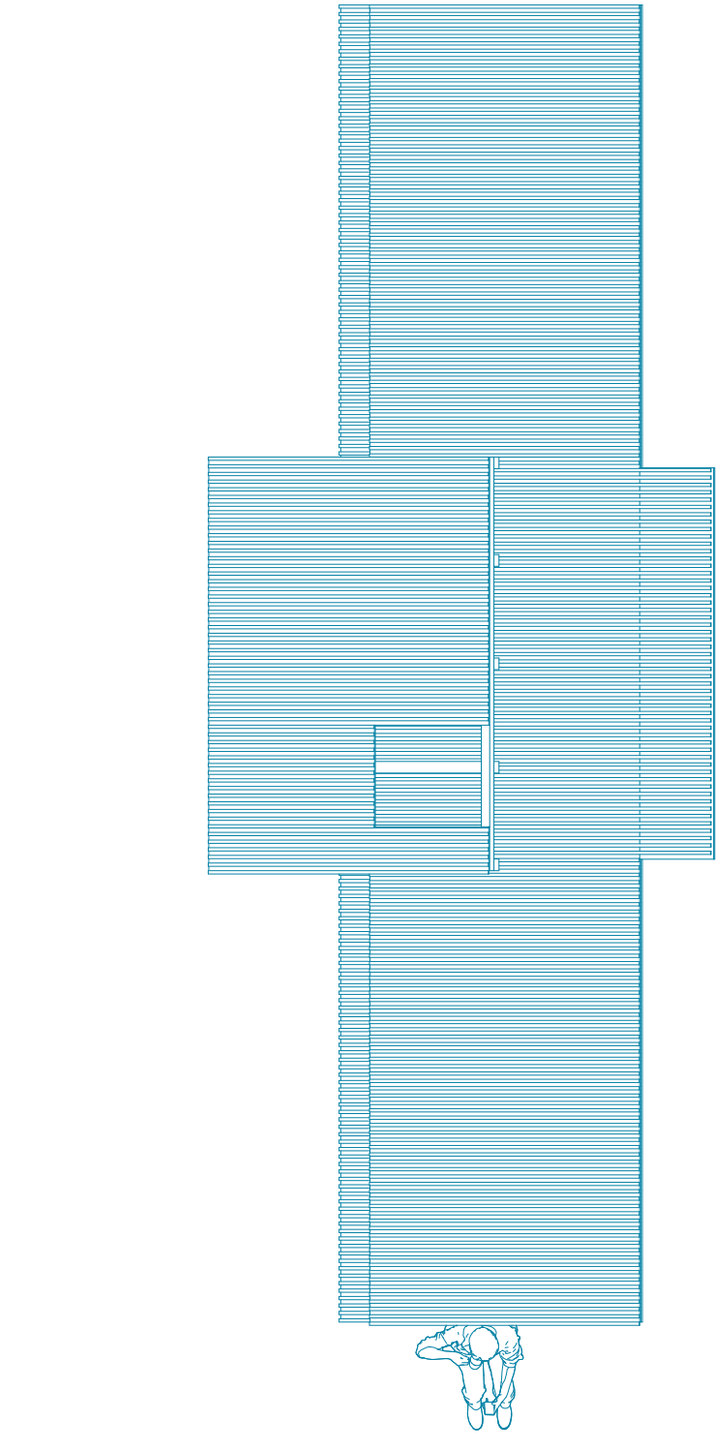
The workshop concept was about the bare basics of architecture: How to make a protective shelter against the unwanted phenomena of the surroundings, while still offering a good view and daylight inside the shelter. During the process, we were also to learn how to live and survive in nature, without leaving other traces than the project. The work of the students consisted not only of designing and building the shelter with hand tools (there was naturally no electricity in the middle of forest) but first all of the material and tools had to be carried to the forest from the road. This took the two first days. At the same time, the work camp had to be established. The river was divided to areas, from upstream downwards for drinking, swimming and washing dishes.

Separate open air toilets for boys and girls were located across the river. The project was placed in a location with good microclimate, in a river nook with earth wall protecting against northern and eastern clod winds. The roof was formed to endure the weight of the snow, and opening directed to south to receive maximum of the the low sun light on the fireplace and cooking area in the middle. Two separate sleeping spaces group on both sides the fireplace. Today the shelter is often visited by people on their way to hiking in the nearby National Park. A guest book, pieces of art and more cooking and firewood chopping utensils have appeared hanging on the walls. The client, Bodö City outdoor department, is highly satisfied with the result and has ordered similar cooperation workshops for other nature sites and functions in future.

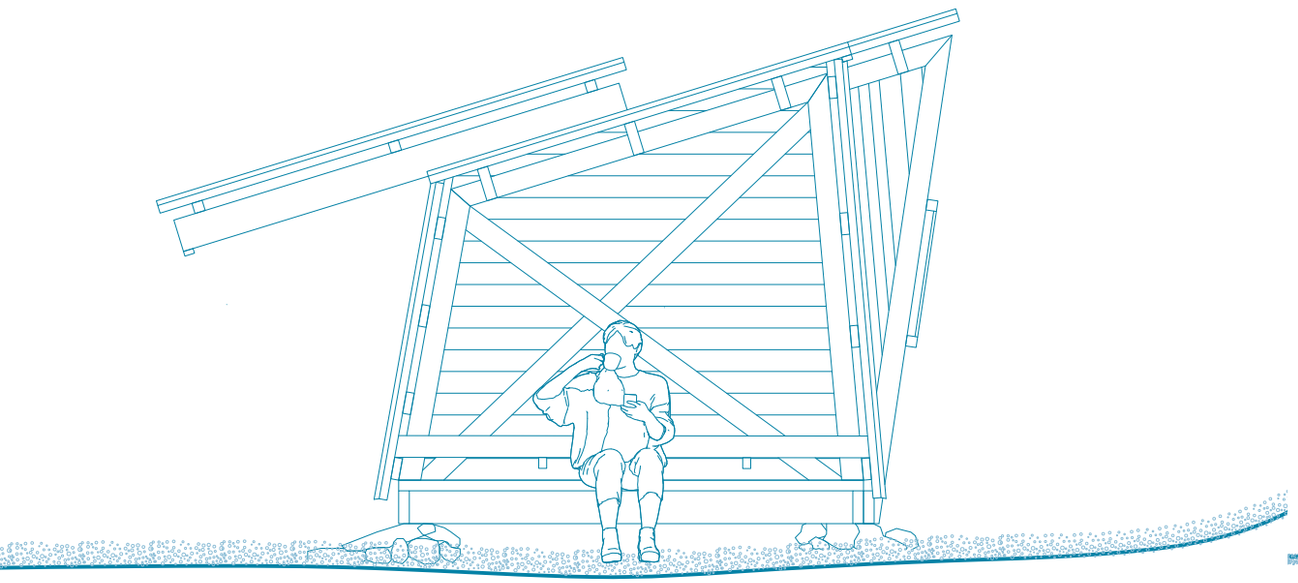
Axonometric view



Top view

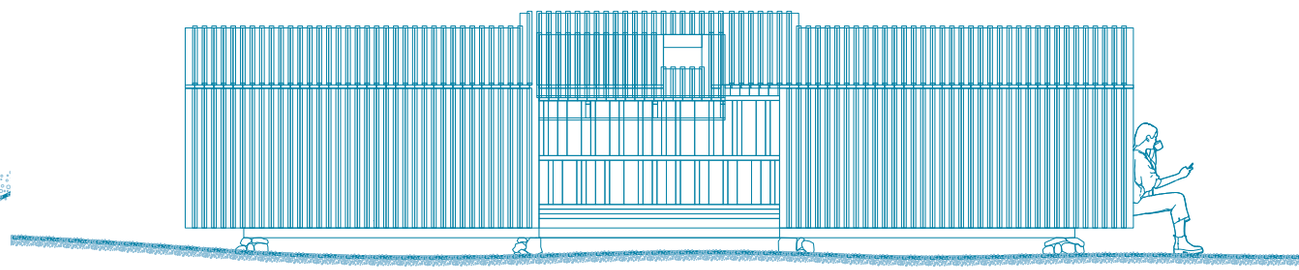


Side view



0 0.1 0.5 1m

Front view



0 1 3m

Pictures

inside view

general view

cutting the horizontal beam with chisels

covering the roof

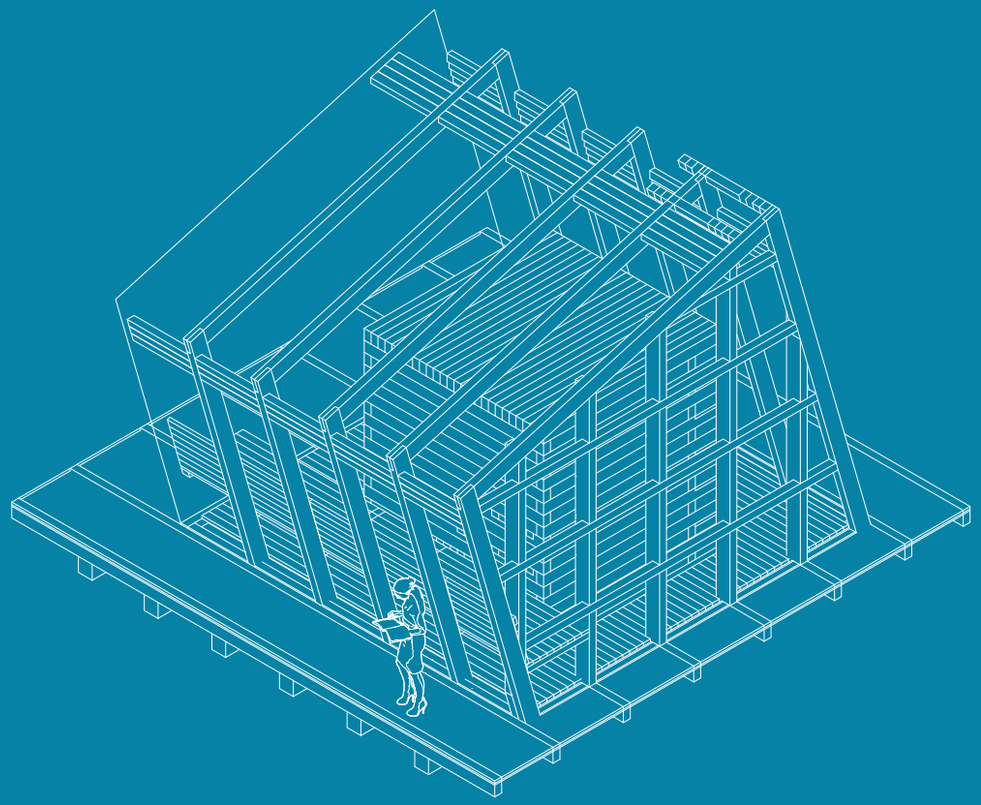
FOREST SAUNA

Place	Spišský Hrhov, Slovakia
Context	crowdfunded Project
Project date	2019
Authorship	Woven
Team and partners	Lívia Gažová, WOVEN, Čierne diery, Hrhovské služby s.r.o., village of Spišský Hrhov
Dimensions	7,0 x 7,0 x 5,0 m
Wood quantity	1,4 m3
Photo credits	Čierne diery, Woven
Datamap link	https://buildermethod.org/listing/forest-sauna-2/
Tools	

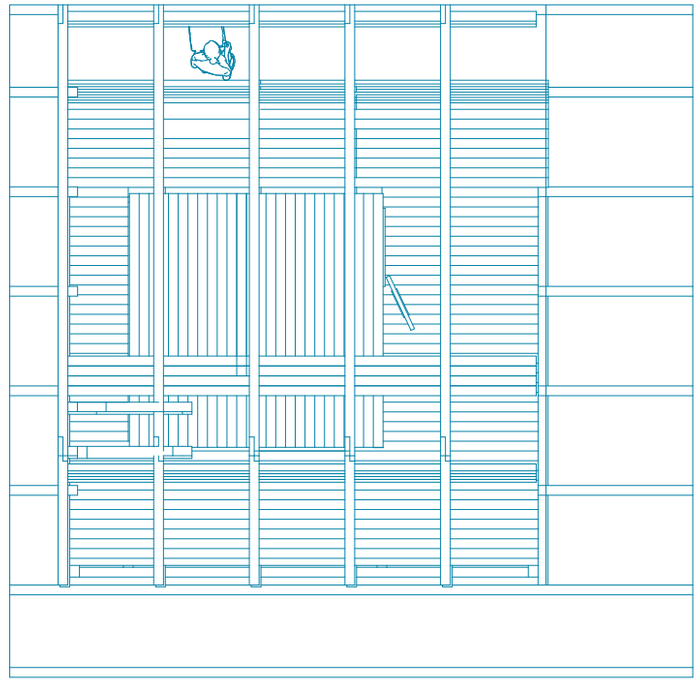
About the project

This crowdfunded Project was created on a voluntary basis, designed and documented by Woven, managed by Centrum Architektury and Čierne Diery and is currently under construction in the village of Spišský Hrhov in the east of Slovakia. The Sauna is following the idea of “”matryoshka””, layering individual spaces one within the other. Visitors coming from the vast surrounding nature enter the object stepping on the terrace running all around. The next, indoor layer is cool and illuminated, thanks to the polycarbonate cladding. Functionally the rest area and changing room lead to the core, a traditional wood-fired log sauna, dark and hot in contrast.

Axonometric view

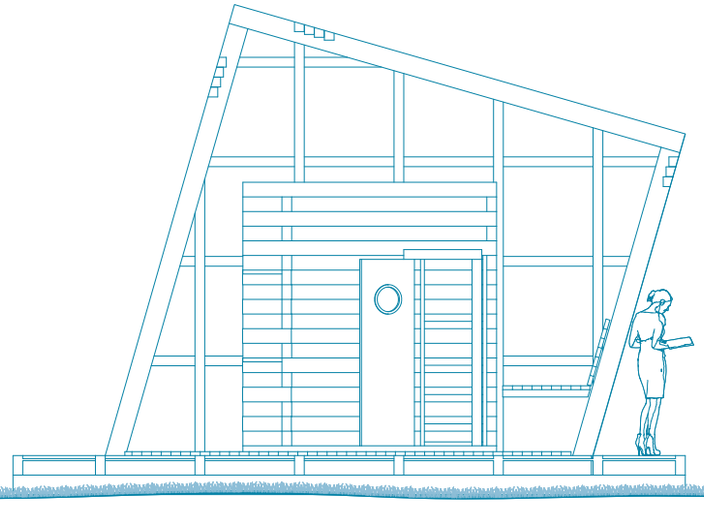


Top view



0 1 3m

Front view



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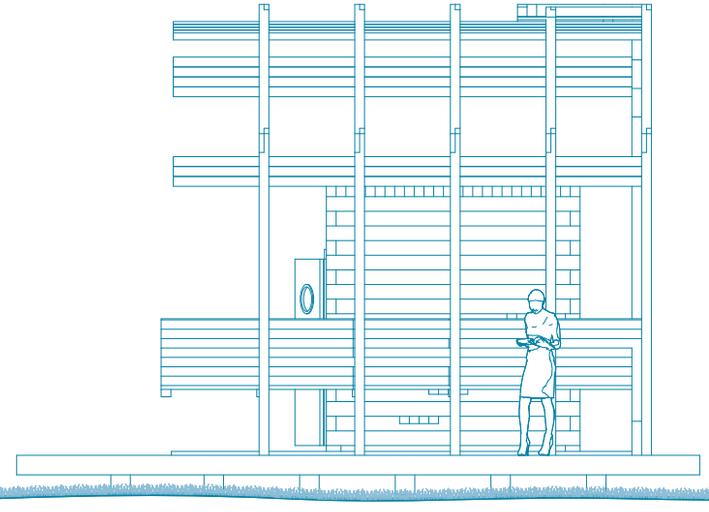
Side view



0 1 3m

Pictures

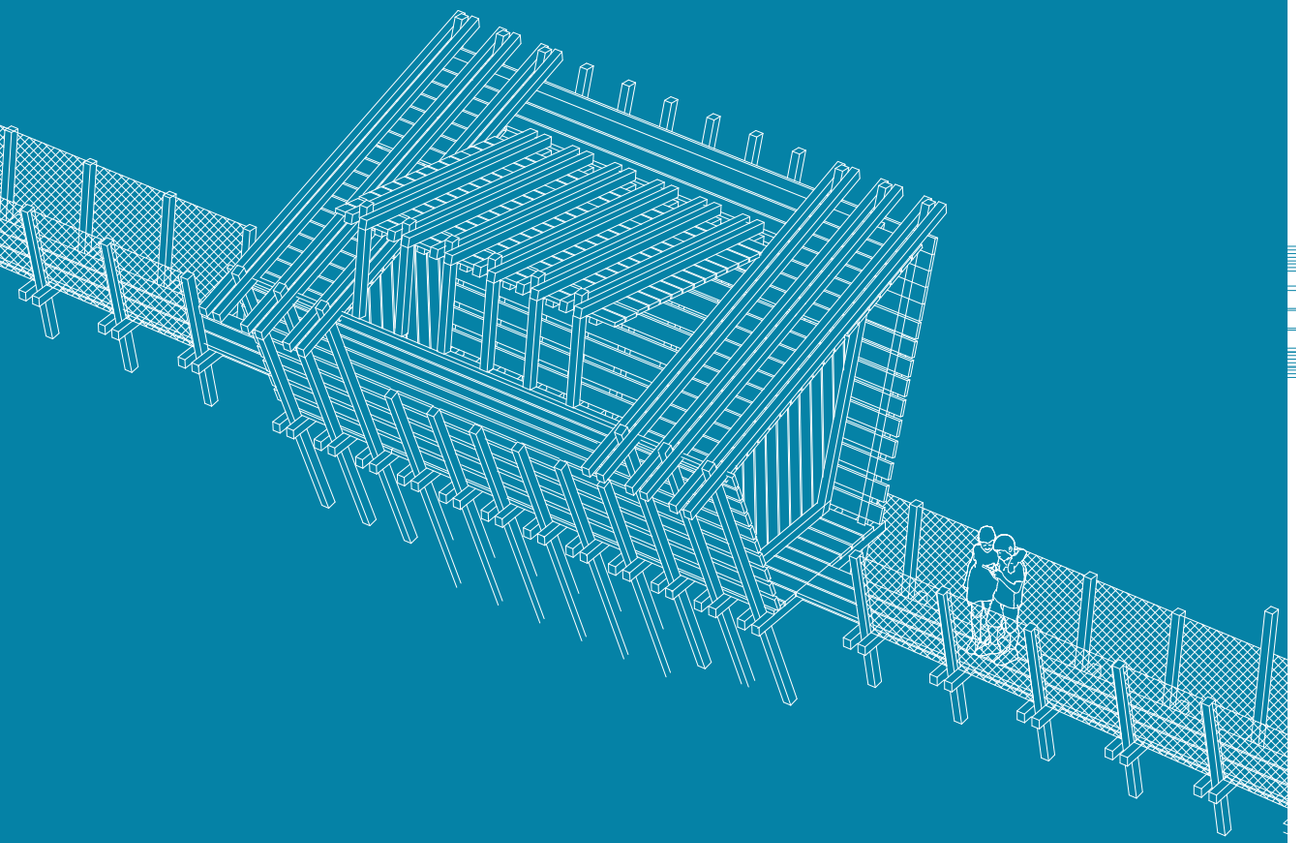
CASA NO MURO

Place	Albergaria dos Dozes, Portugal
Context	Private commission
Project date	2015
Authorship	Martial Marquet Studio
Team and partners	Martial Marquet, Mohamed Omais , Olivia Gomes (SA), Remi Godet
Dimensions	21,0 x 3,0 x 3,8 m
Wood quantity	m3
Designing/building time	9 days
Number of people	3
Photo credits	Fernando Guerra, Edouard Bernard
Tools	

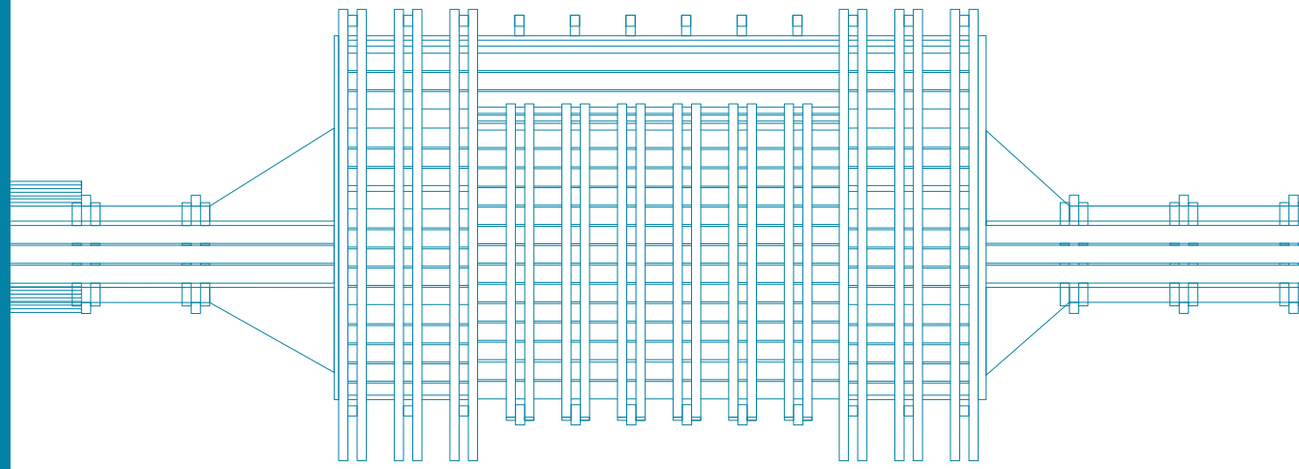
About the project

Casa no muro – house on the wall in portugese – is a kids cabin project, designed by Martial Marquet & Saperlipopette les architectes (M.Omais, O.Gomes) At the beginning the childs of the client told him they wanted a tree house to play within. But the only tree close to the house was on the neighbours' land. When visiting the site the architects noticed the omnipresence of the concrete fence-wall around the garden, almost touching the tree. A real visual border closing the garden, and consequently constituing the limit of the kids playground. It appeard obvious to them then to use the wall to open new perspectives : the cabin would be on the wall. Thereby it would offer panoramic views on the surrounding countryside to the kids. The client had only a tiny budget, so the cabin as been built by the client himself helped by the architects, local craftsmen and neigbours from the village. The project organized itself along a large footpath, stretched on the wall, punctuated by "events" : a ladder, a cabin, seatings, a belvédere platform... Those different typologies are produce by the same V shaped structural systeme, that is deformed according to the various uses. The cabin is closed by louver boards, they let the light getting in, but preserving enough intimacy for the kids play. A large gate oriented toward the fields allow to open totally the cabin. Almost Impossible to be noticed when it's closed, the kids can open it easily thanks to pneumatic jacks, transforming the cabin for a new play. The footpath along the wall is ending on a large heighten platform. Dedicated to outdoor play, it gives an amazing view on the surrounding landscape of oaks and pine trees.

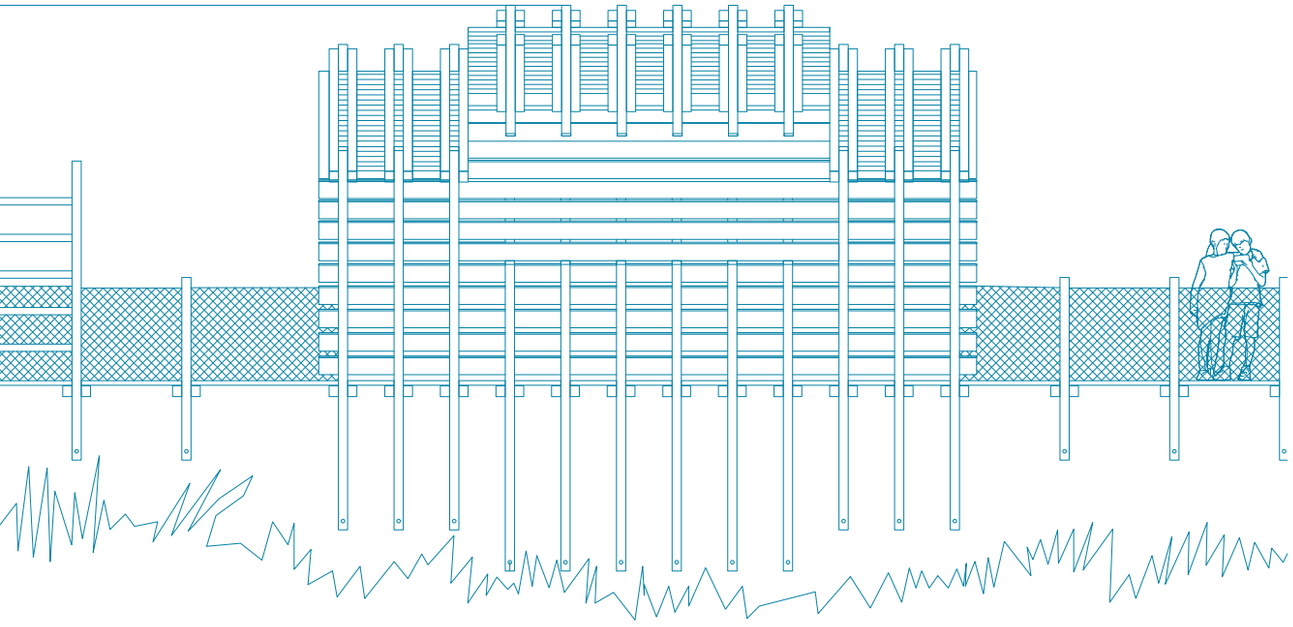
Axonometric view



Top view



Front view



Side view

Pictures

building the platform

repetiting the process

building the frist frame

inside view

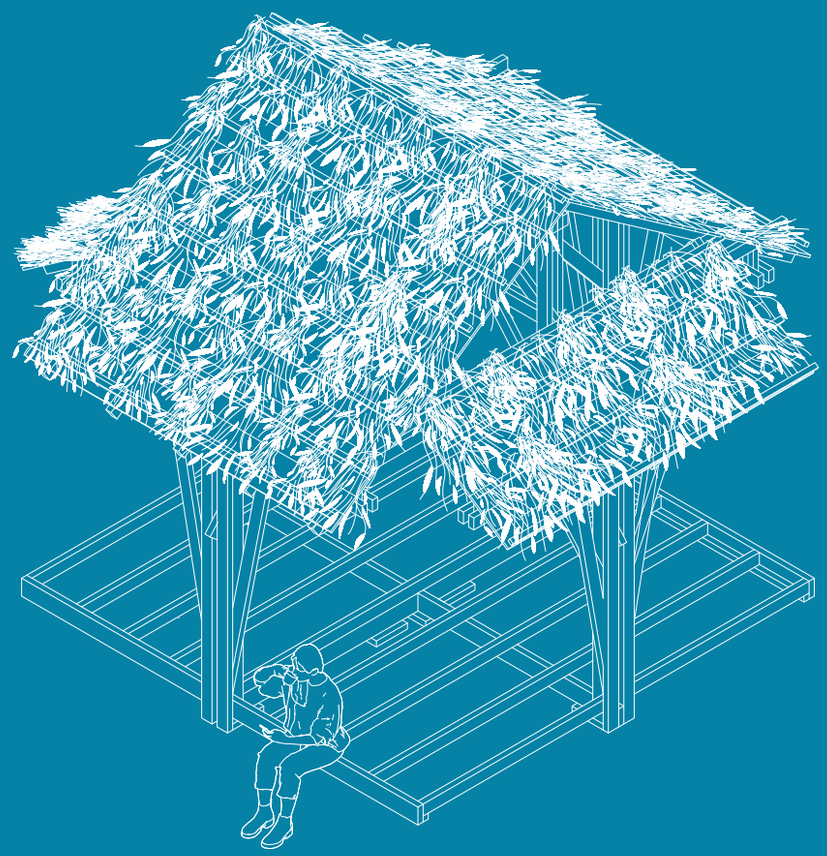
JOBI JOBA

Place	Job, France
Context	Open construction site
Project date	2021
Authorship	Collectif Etc
Team and partners	Collectif etc, Carton Plein, mairie de Job, Michel, Yves, scieurs, Gérard, Alain, Carole, Yoan, Louis, Fanny, Mathieu, Léa, Roxane, Nina, Marc, Hervé, Karine, Cécile, Annaïg, Alissone, Barbara, Juliette, Jib, Maye, Laura, Jonathan, le Livradois Forez
Dimensions	5,9 x 5,9 x 4,2 m
Wood quantity	1,4 m3
Designing/building time	2 weeks
Number of people	around 4 people
Photo credits	Collectif Etc
Tools	

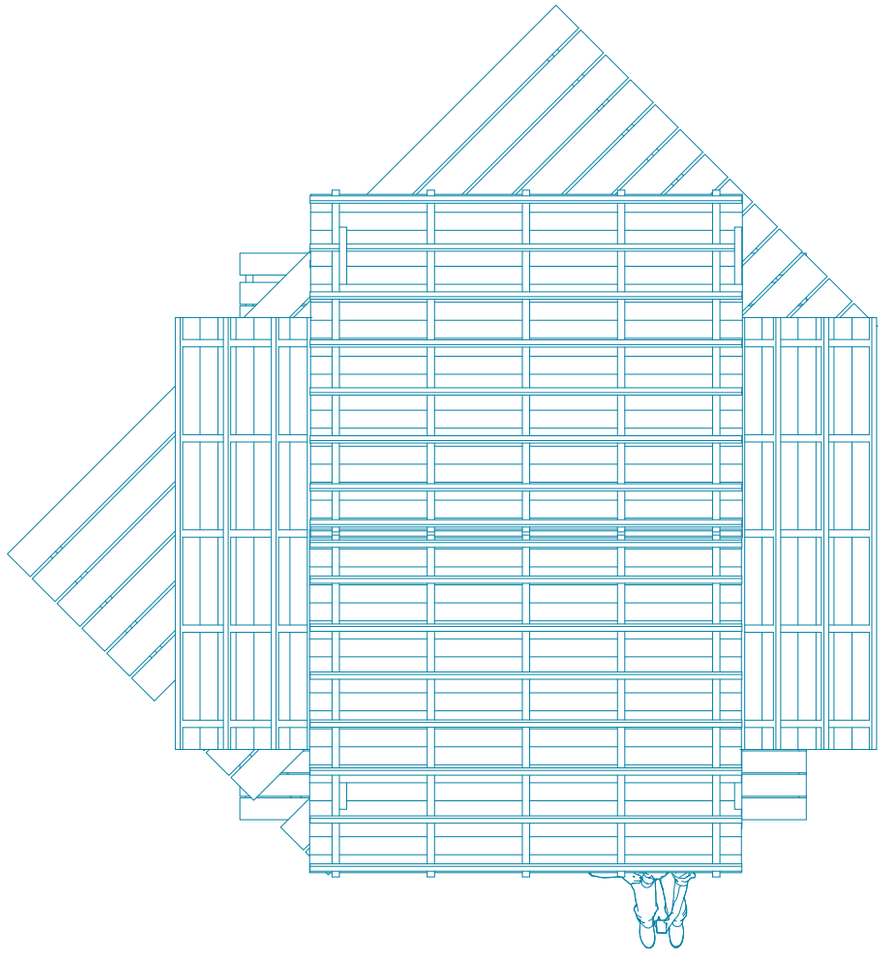
About the project

“The goal of our intervention is to build something permanent, which makes the approach concrete and tangible. To build a small equipment, a welcoming structure which goes in the direction of a reappropriation of the park. With the associations and accomplices mobilized by Carton Plein, we survey, we consult. A site holds our attention, a fold in promontory. An old slab to settle/ anchor. Visible from the most frequented part of the park and at the articulation with another zone that we would like to encourage to explore. Here we could meet in group, to eat, drink and dance, to make a big bonfire or a small barbecue, to make class outside, an open-air cinema session, an agora, a spectacle, the desire is there but, nevertheless, it is good if we can shelter, it rains a little in the corner and the park does not offer shelter for the walkers... Never mind, it will be a kiosk!”

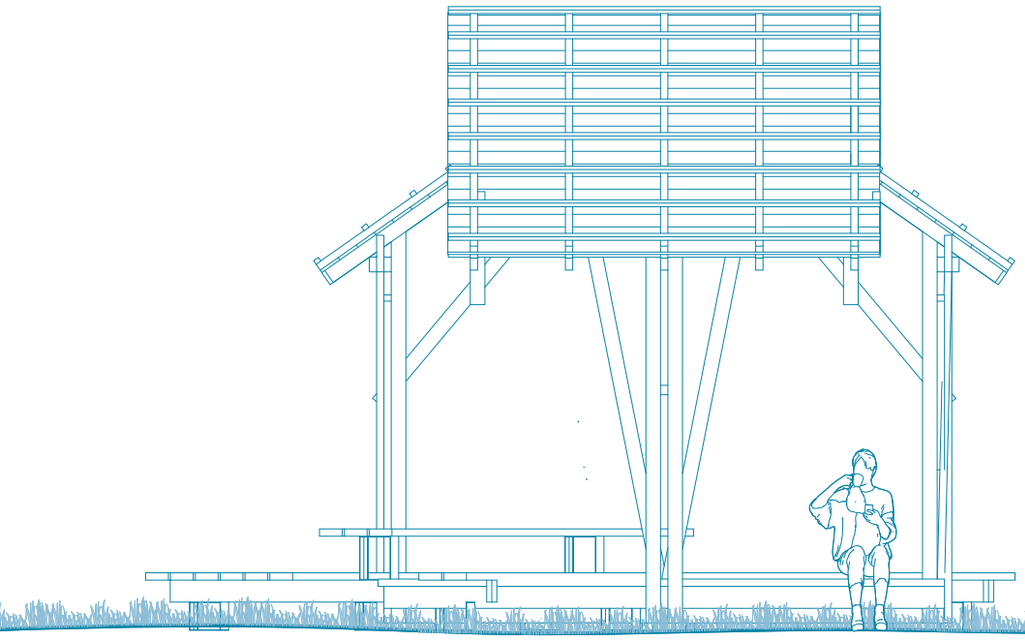
Axonometric view



Top view



Side view



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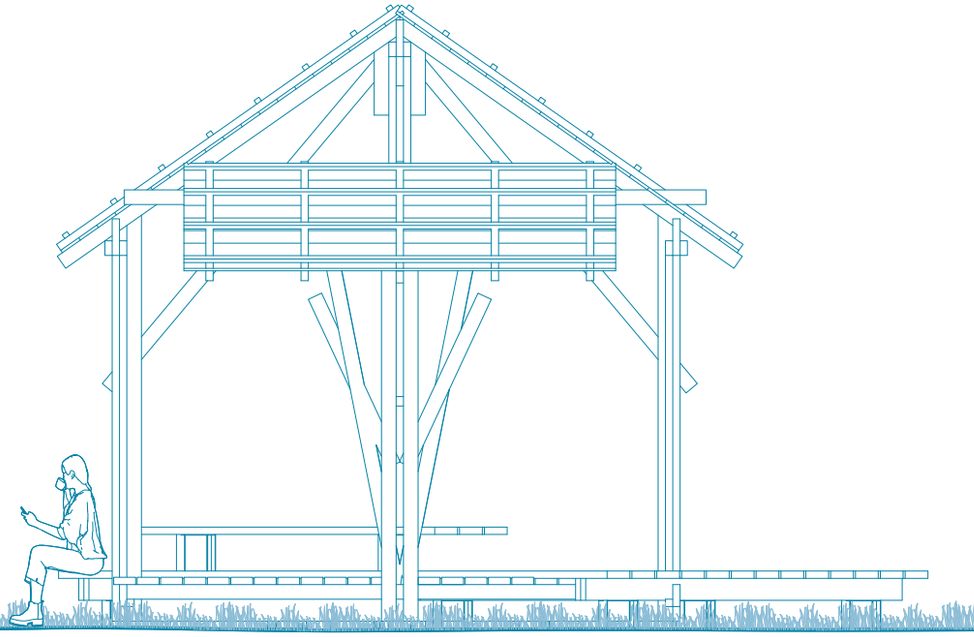
Front view



0 0.5 1 2m

Pictures

building the structure

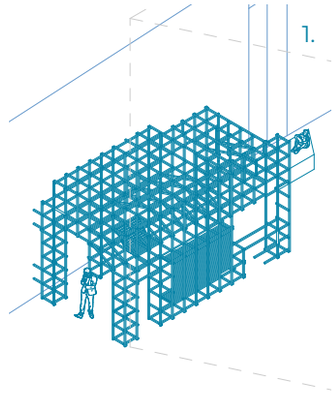
preparing the roof covering with tree leaves

prototyping the frame dimension in relation to the human size

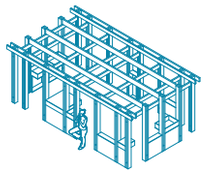
cutting the tree with a mobile sawmill to have lumbers

GRIDS

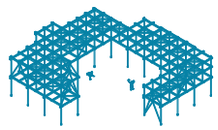
1.



2.



3.



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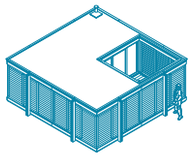

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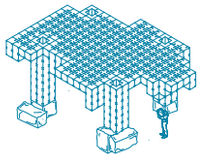


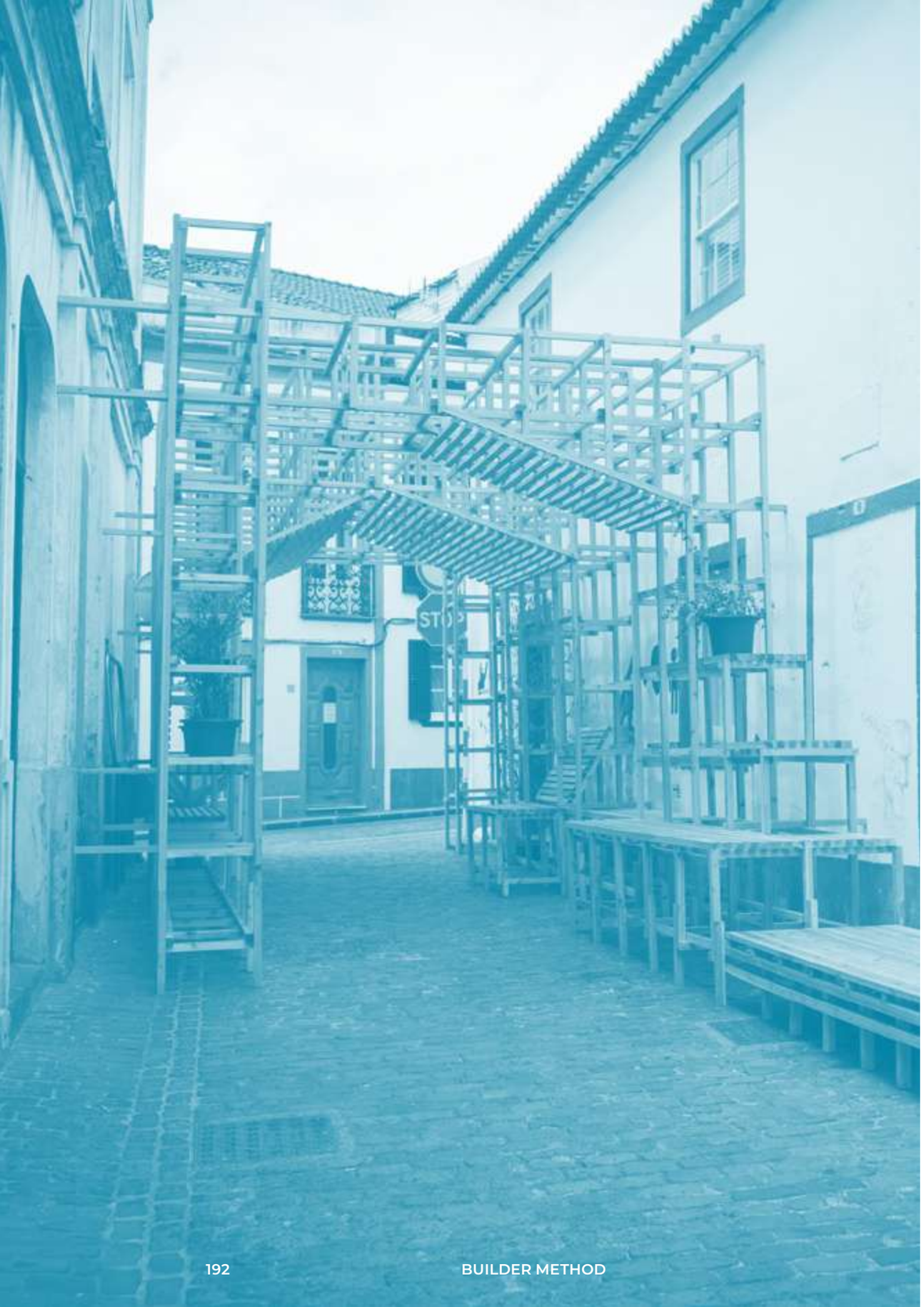
1. **CASE STUDY** Casa do Quarteirão
2. The Community Classroom
3. Station Mue
4. La Petite Maison
5. Mourets

“We might think, as did Adam Smith describing industrial labour, of routine as mindless, that a person doing something over and over goes missing mentally; we might equate routine and boredom. For people who develop sophisticated hand skills, it’s nothing like this. Doing something over and over is stimulating when organised as looking ahead. The substance of the routine may change, metamorphose, improve, but the emotional payoff is one’s experience of doing it again. There’s nothing strange about this experience. We all know it; it is rhythm. Built into the contractions of the human heart, the skilled craftsman has extended rhythm to the hand and eye.”

p.175, Richard Sennett, **The Craftsman**, 2008, Allen Lane

“I think it’s very important, especially for us, because in the end, at the university, we mostly sit in front of a computer and design our landscapes and some kinds of buildings and we don’t even know how to build them.”

Participant, Builder Method Workshop, Transylvania 2022



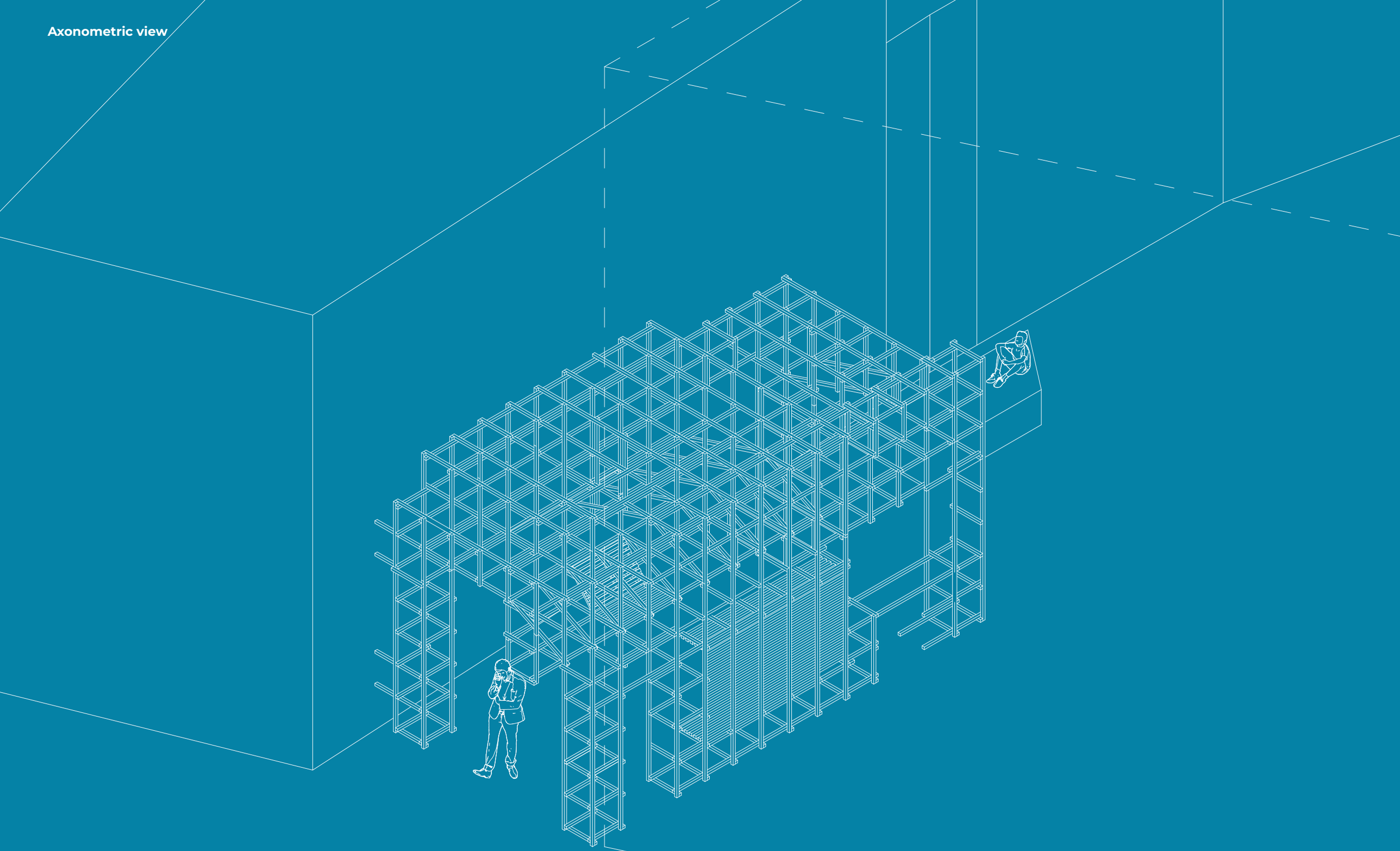
CASA DO QUARTEIRÃO

Place	Ponta Delgada, Portugal
Context	Walk&Talk, annual arts festival
Project date	2016-2021
Authorship	orizzontale
Team and partners	orrizontale, Walk&Talk, Vitor, Mario; people from Quarteirão, Mezzo Atelier
Dimensions	11,3 x 3,5 x 4,0 m
Wood quantity	2,5 m3
Designing/building time	5 days
Number of people	a group of inhabitants
Photo credits	Sara Pinheiro, Rui Soares, Màrio Roberto Carvalho, orizzontale
Tools	

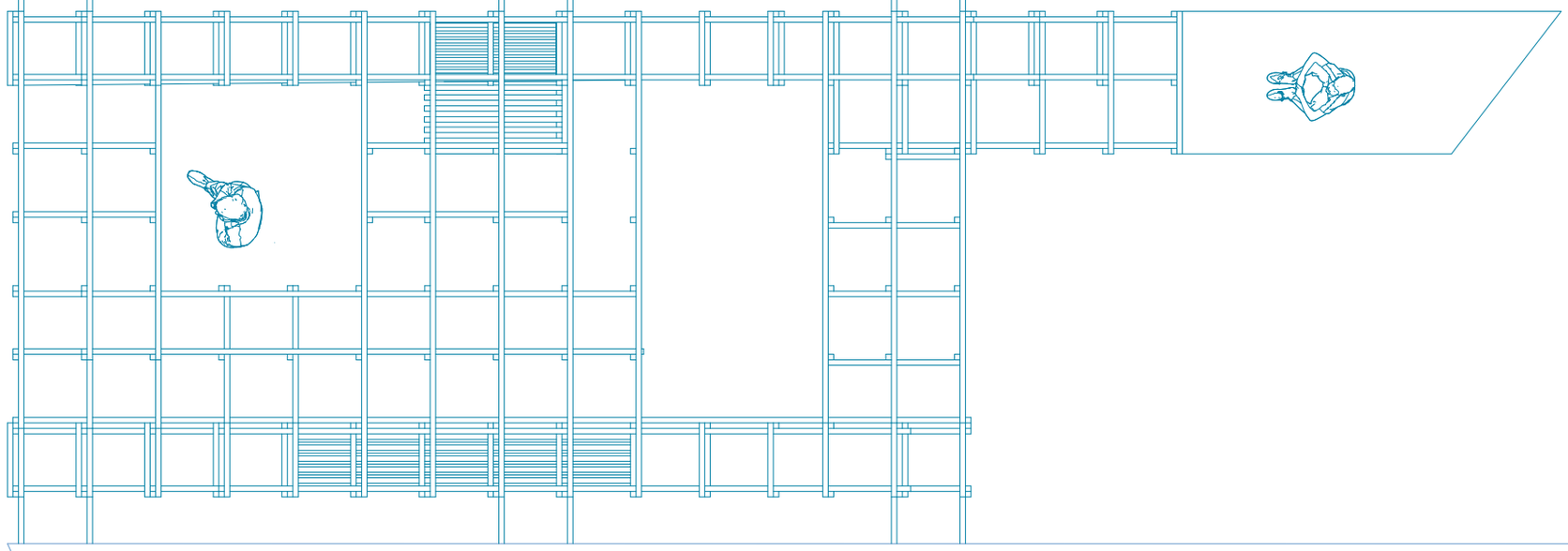
About the project

“Casa do Quarteirão” is a project developed within Walk&Talk 2016 and it was born out of the community that lives and works in the neighborhood (Quarteirão), reclaiming a physical space for convivial and collaborative use. Walk&Talk is an annual arts festival based on site specific cultural creation in Azores Islands (PT). Since 2011, it contributed to transform the islands into a laboratory for contemporary and transdisciplinary artistic creation, producing experimental projects, in a permanent dialogue with the territory, the culture and the local community, promoting a favorable environment for sharing and co-creation. We were invited to realize an installation in the core of the neighborhood and to collaborate with NO-ROCKET (Francesco Zorzi an Italian visual designer and illustrator based in Amsterdam) that had his intervention on visualizing “O Quarteirão” identity. “O Quarteirão” is a neighborhood close to Ponta Delgada historical city center, out of the tourist and commercial district, in which public space is completely invaded by parking lots and cars. After a first visit in Ponta Delgada, during a public talk at MIOLO Art Gallery, we chose together with the inhabitants to work in the small Travessa da Rua d’Acoa, to materialize a common square, a place for the community.
The project feature is metaphorically a Viveiro, a collective greenhouse to make “O Quarteirão” flourish and develop spontaneously. At the same time the idea was to re-create the intimacy of a traditional Azorian house. “Casa do Quarteirão” program was decided by its own users and was conceived as an open project: the simple building system made out of modular frames, could be adapted and personalized according to several configurations and needs and the various activities that the community wanted to develop. The structures were built in five days, together with a group of inhabitants, using wood from Cryptomeria japonica, an endemic conifer species that grows in the island.

Axonometric view



Top view



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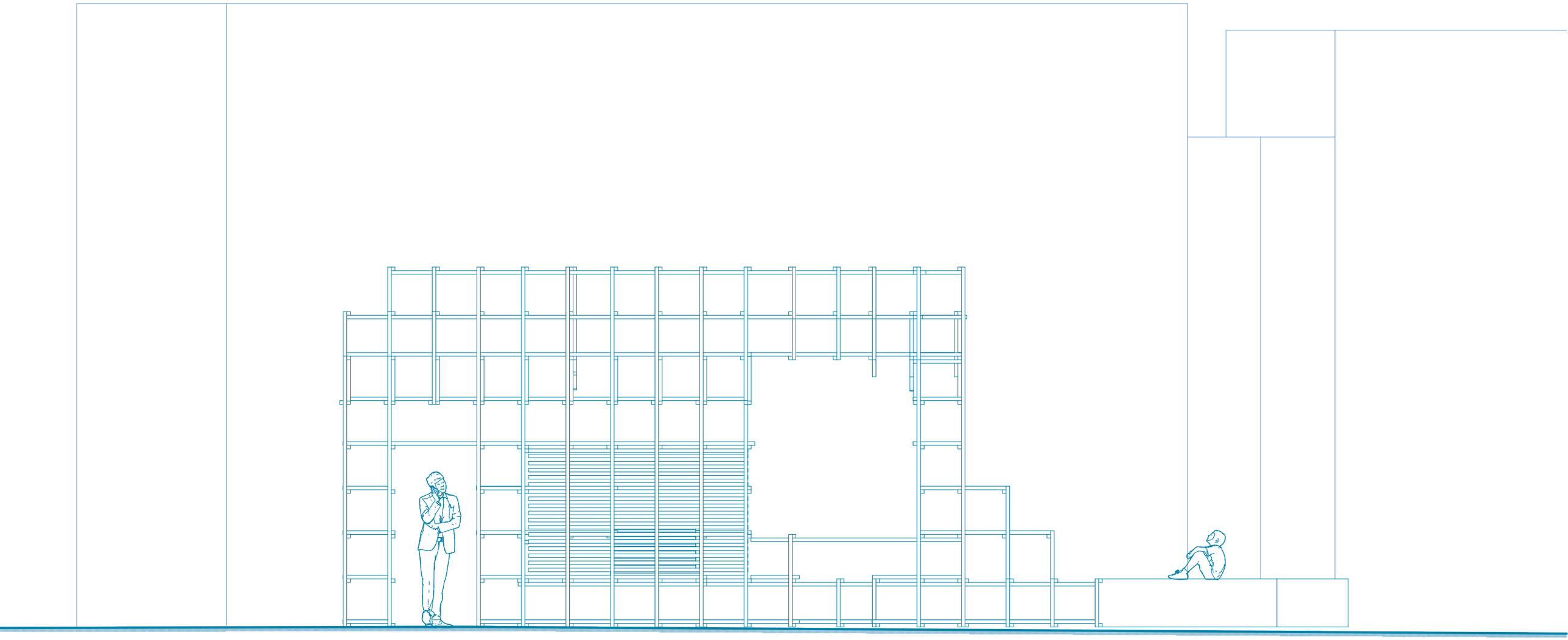
Side view



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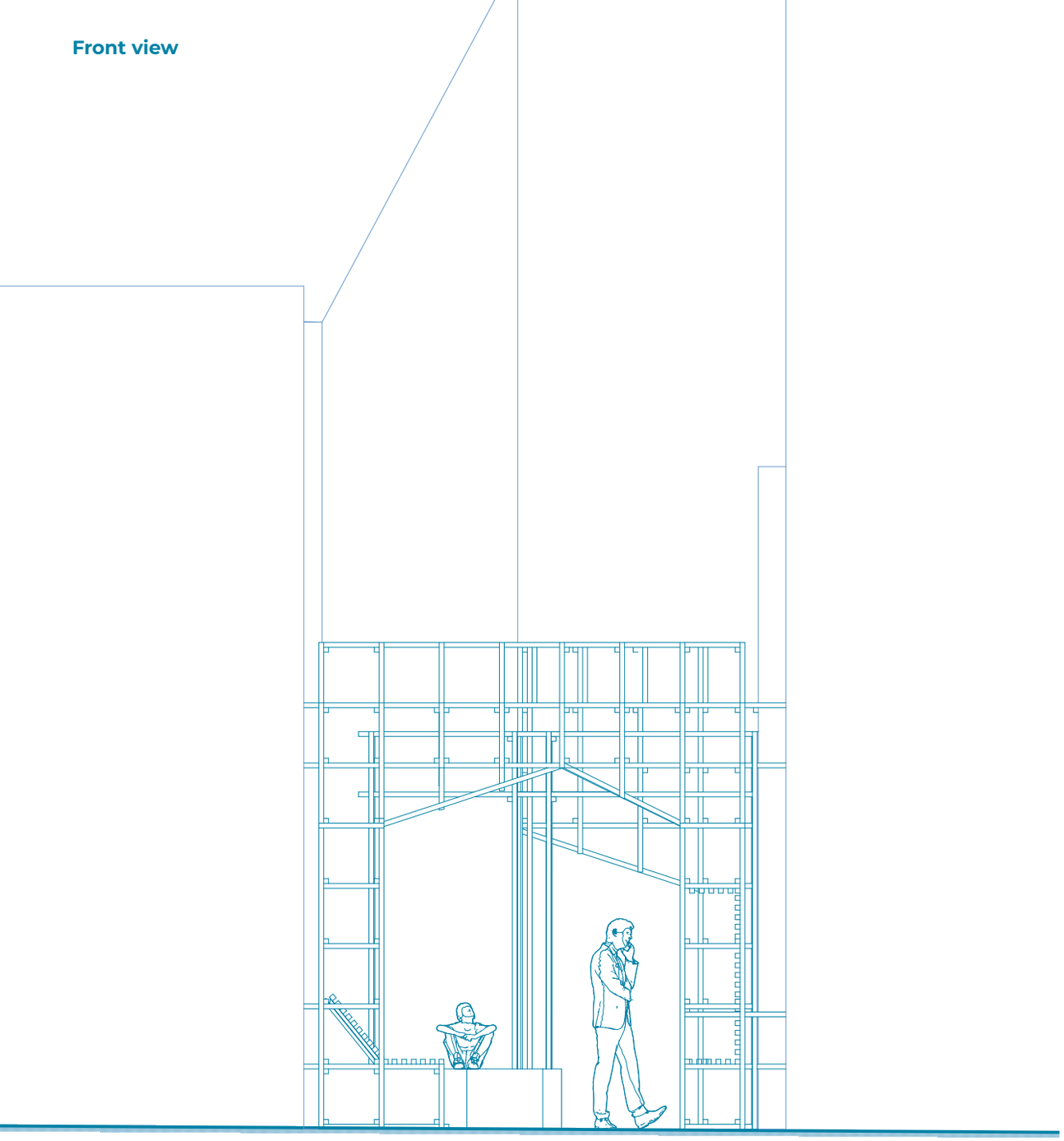
Front view



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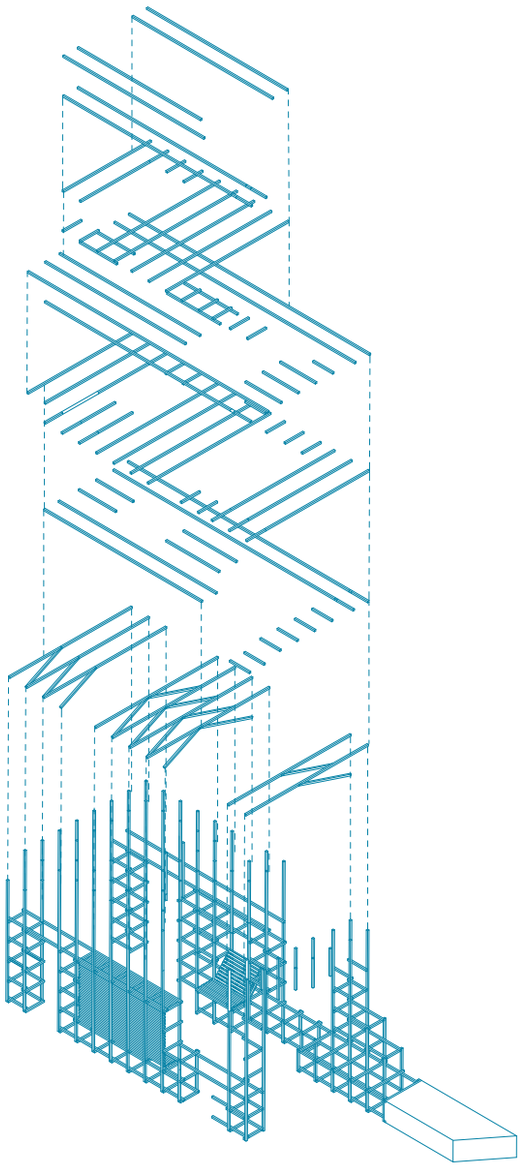
Exploded view



Pictures

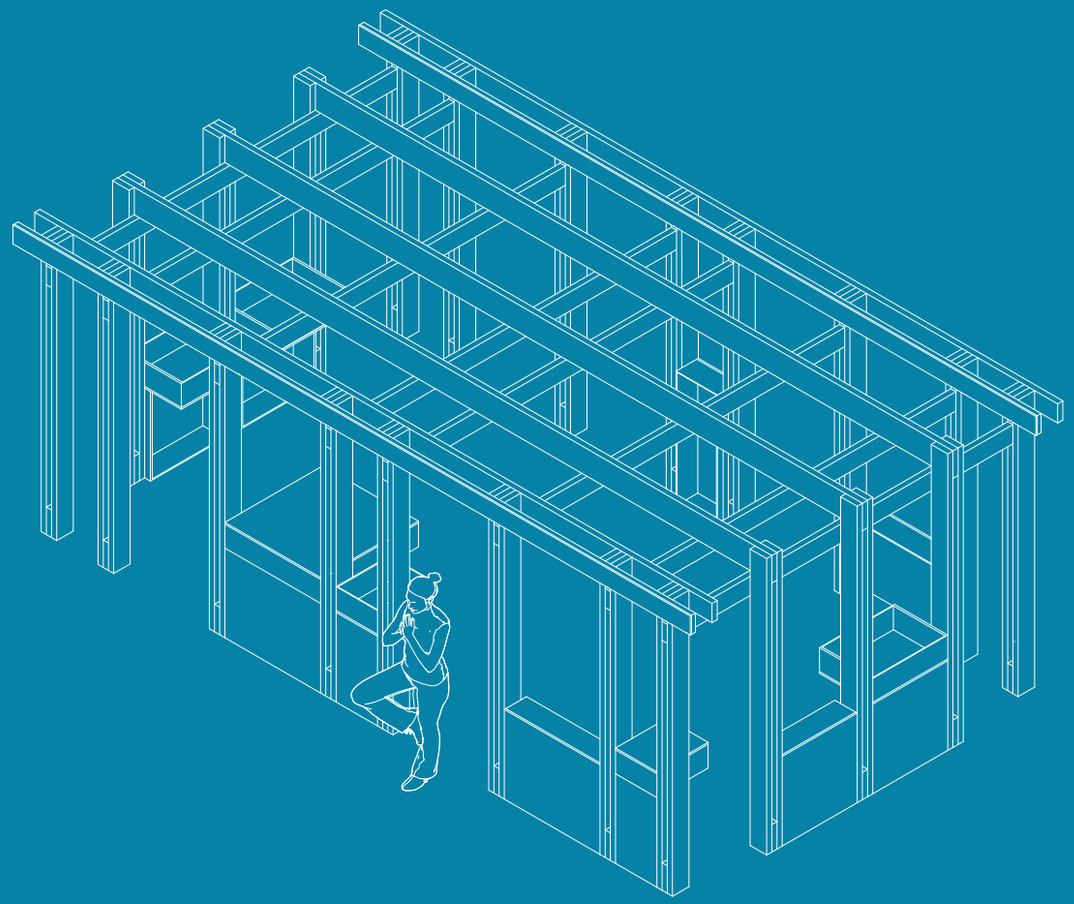
THE COMMUNITY CLASSROOM

Place	Glasgow, Scotland
Context	Self-initiated
Project date	2019
Authorship	O'Donnell Brown
Team and partners	O'DonnellBrown, Design Engineering Workshop, Three Four Five Joinery, RIAS, St Gobain, Barnardos Works
Dimensions	6.5 x 3.6 x 2.5 m
Wood quantity	1,6 m3
Designing/building time	1 day
Number of people	10
Photo credits	Ross Campbell, O'Donnell Brown
Tools	

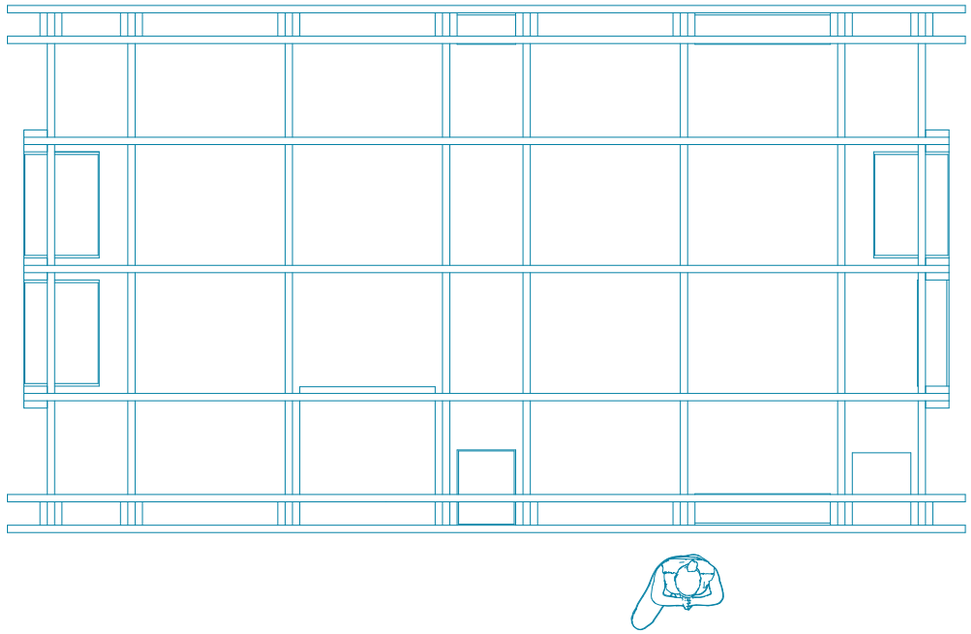
About the project

The Community Classroom is a prototype for an adaptable, demountable outdoor classroom.The space is composed of a simple timber structure, which employs a functional, rhythmic geometry and design. This structure provides a system which promotes creative and independent learning in a healthy, versatile and fun environment, in line with the Curriculum for Excellence and the National Improvement Framework. Standard structural timber sections provide a skeletal frame, within which plywood modules can be placed and reconfigured to suit a diverse variety of activities and inhabitants - modules can provide seating, shelving, worktops or presentation surfaces. Simple, bolted connections allow for easy assembly and a transparent roofing material provides waterproofing whilst allowing a soft, diffused light to enter the space.

Axonometric view



Top view

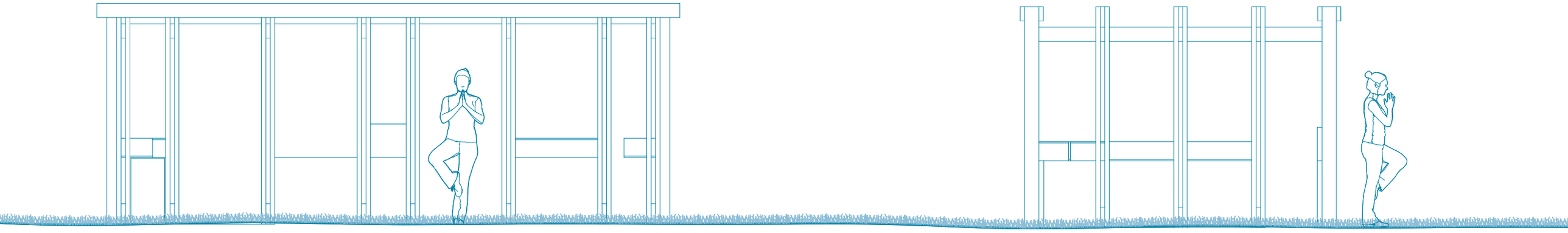


0 0.5 1 2m

Front view

0 0.5 1 2m

Side view



0 0.5 1 2m

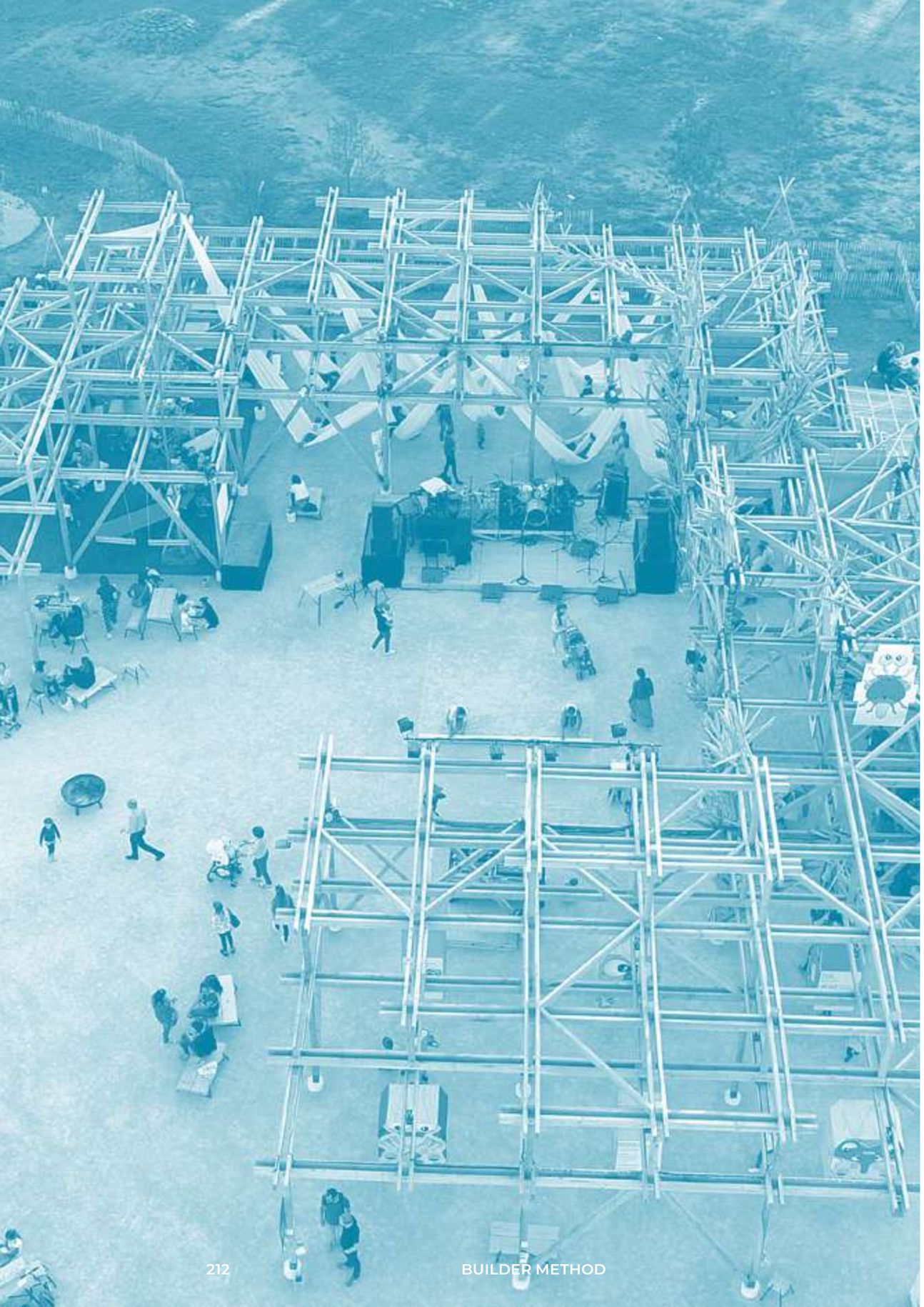
Pictures

protecting the wood

assembling

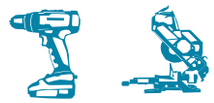
marking with a jig

lifting the frame



STATION MUE

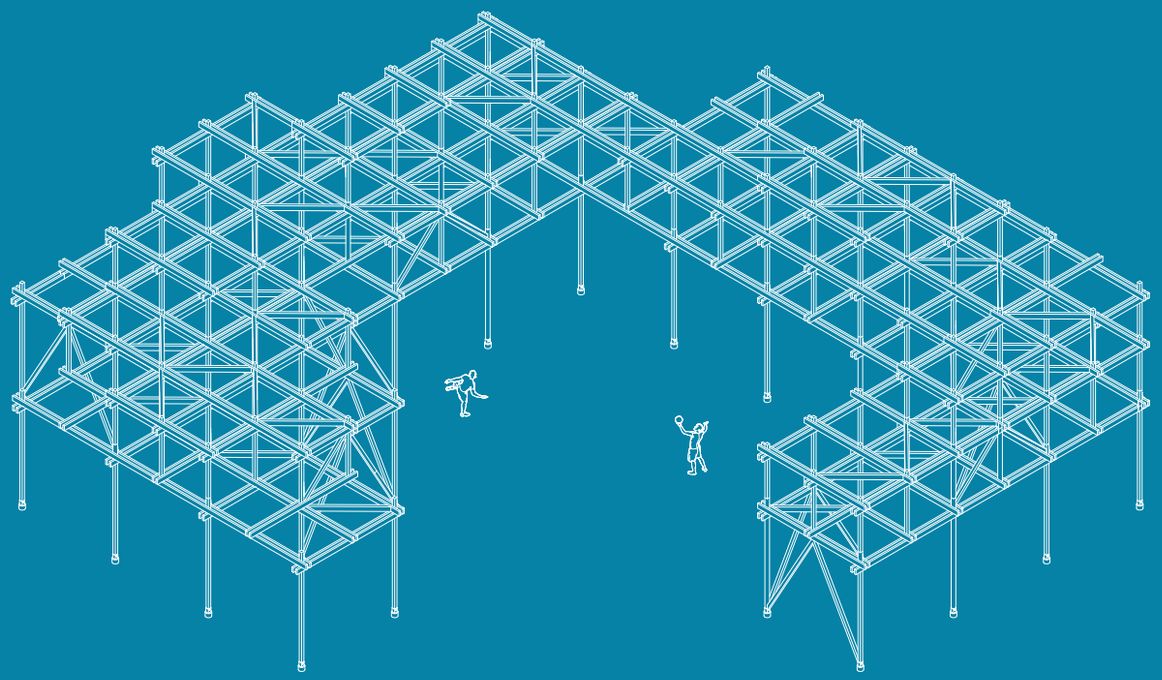
Place	Lyon, France
Context	SPL Lyon Confluence sponsor
Project date	2018-2020
Authorship	Bruit du frigo
Team and partners	Yvan Detraz, Héloïse Fontaine, Cassiopée Loget, Stanislas Geiger, Jules Fourest, Martin Robilliard, Vesiez Emma, Christophe Allegre, Salomé Berner, Samuel Boche, Julie Bourigault, Camille Florent, Héloïse Fontaine, Jules Fourest, Benjamin Frick, Stanislas Geiger, Mathilde Jacquot, Adrien Lahmar, Vincent Laval, Patrick Laurino, Cassiopée Loget, Charles Markarian, Mattia Paco Rizzi, Maddalena Pornaro, Yann Paul, Céline Reymond-Clemençon, Martin Robilliard, Virginie Terroitin, Robin Vitus Disch, Vesiez Emma, Delphine Vidal
Dimensions	28,0 x 28,0 x 8,0 Ground floor area (under frame) = 450m2 Central square surface = 250m2 m
Wood quantity	31,4 m3
Tools	



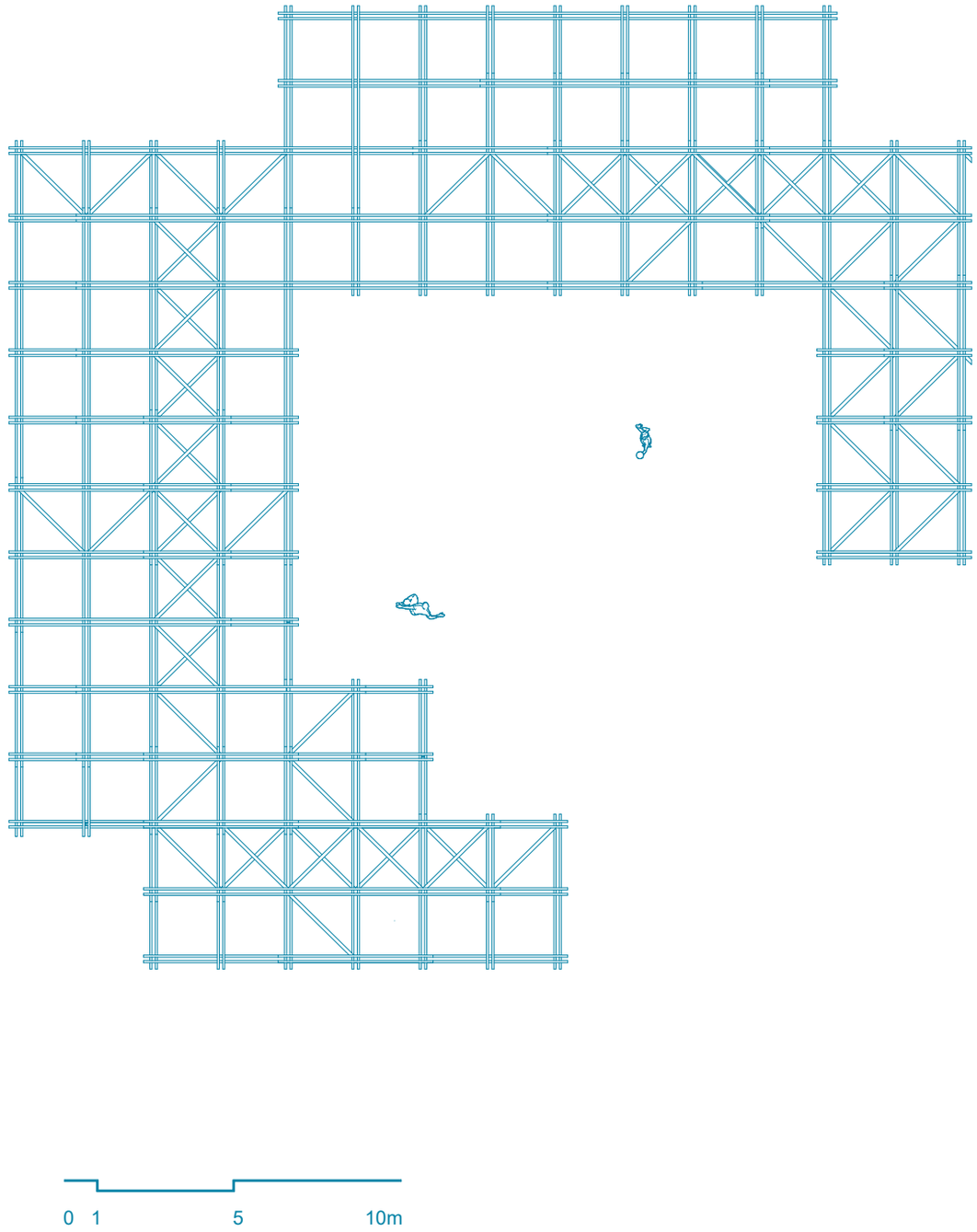
About the project

A strange experimental station is set up in Lyon, in the south of the Confluence, in the future Champ neighbourhood, designed as an “inhabited forest”. On a freshly landscaped plot of land, the Station Mue is deployed around an open-air architectural installation offering 750 m2 of space to be colonized and fertilized. A playful and relaxing space, a place for expression, consultation, support for citizen initiatives and urban innovation, the Station Mue is conceived as a pioneering base camp in a changing territory. Installed for a period of about 5 years, its vocation is to accompany the creation of the neighbourhood and to prefigure its singular identity.

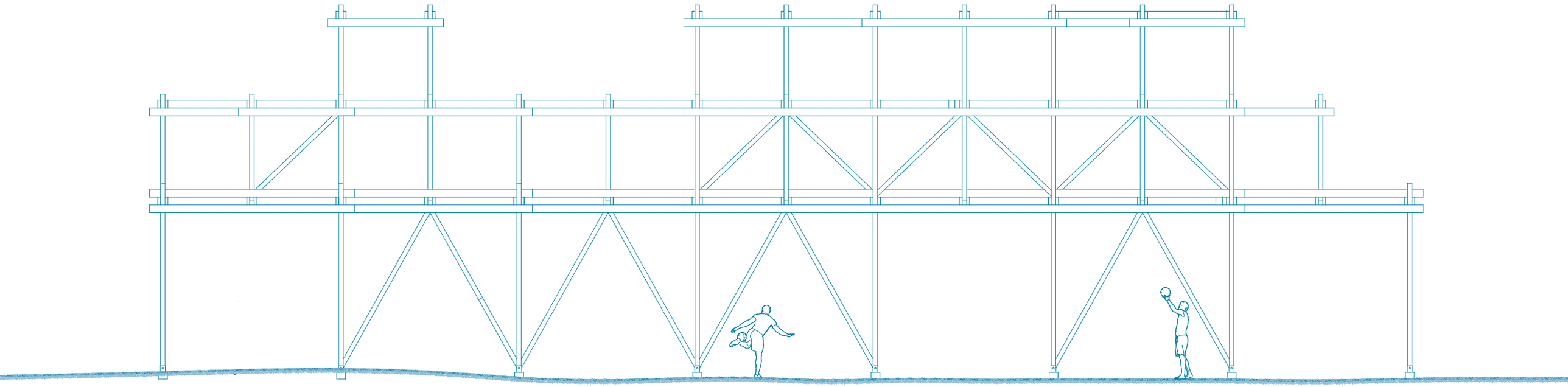
Axonometric view



Top view



Front view



0 1 2 4m

Pictures

raising the frame with a forklift

sharing a lunchbreak

building the grid structure

cutting and drilling the metal and the wood

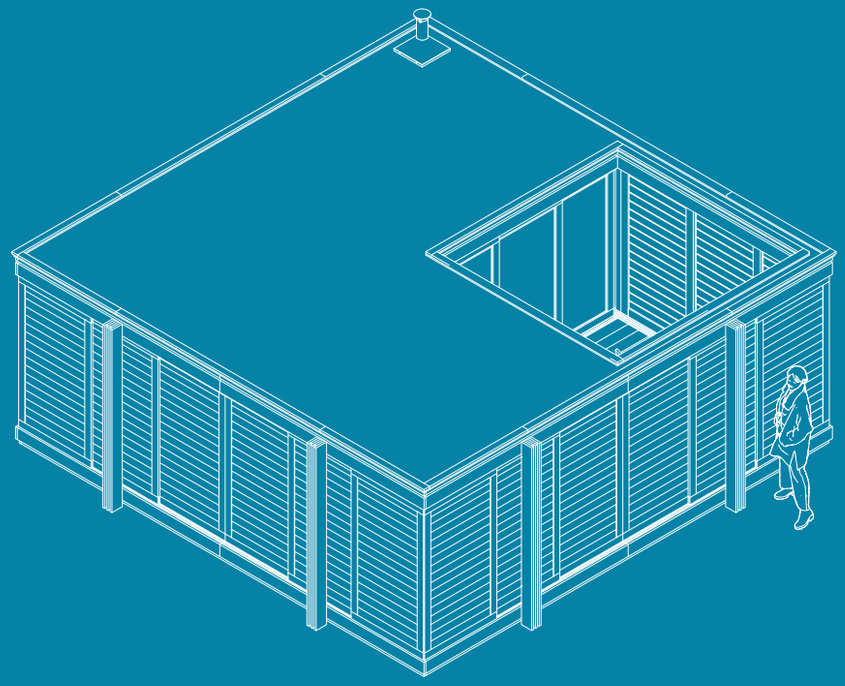
LA PETITE MAISON

Place	Guitinières, France.
Context	Commision for private investor
Project date	2019-2020
Authorship	2m26
Team and partners	2m26, 2 inhabitants
Dimensions	6,0 x 6,0 x 2,6 m
Wood quantity	2,1 m3
Designing/building time	21 days without foundations
Number of people	4 people
Photo credits	2m26
Tools	

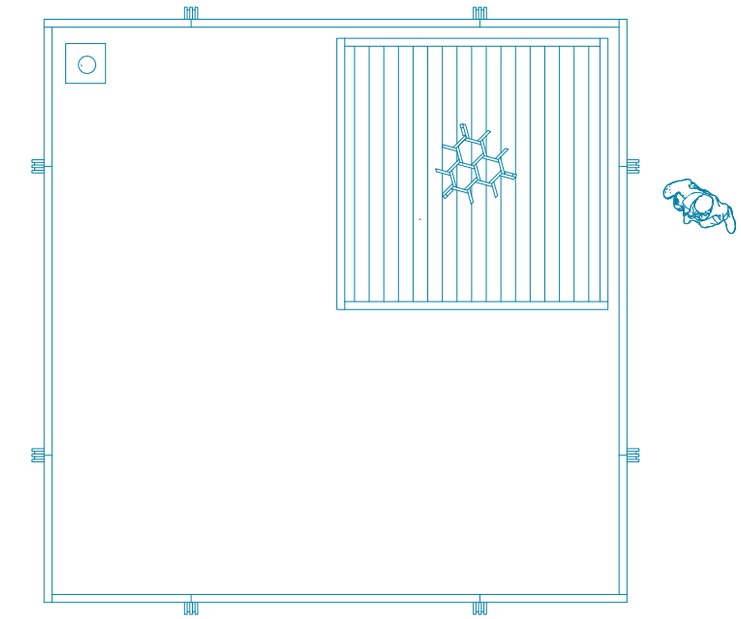
About the project

Designed and built by 2m26, architecture and maker studio based in Kyoto, “La petite maison” is a guesthouse in south east of France. “la petite maison” takes care of its environmental footprint, using few local materials which can be recycled. The construction, made by an easy Douglas boards assembly, was realized with the participation of the owners. Located in a quite windy area, this minimum 2 people space is enclosed by two layers of sliding doors and shutters, which offer plenty of variations of view, sun and air. “la petite maison” is an invitation for a unique experience in the countryside landscape.

Axonometric view



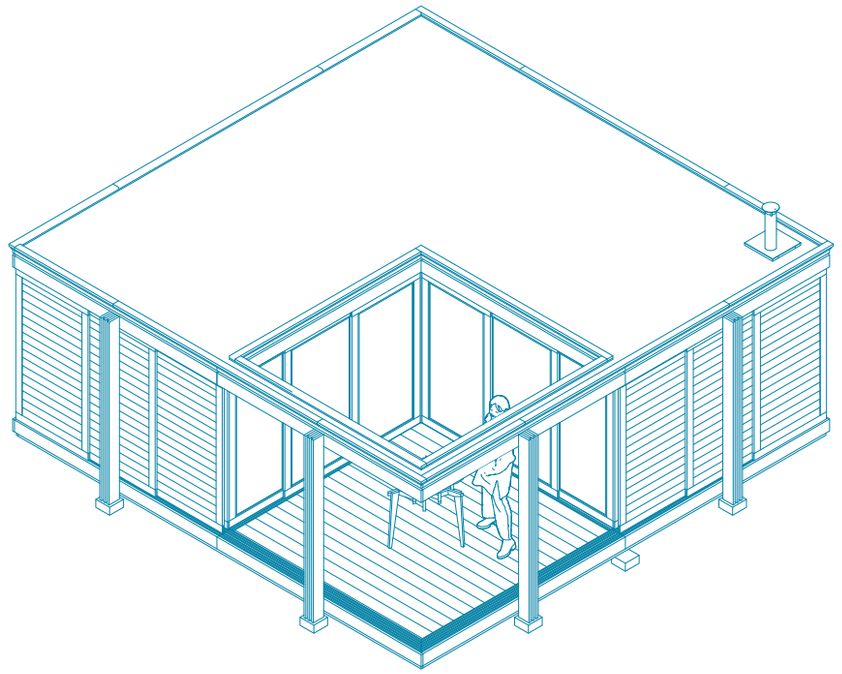
Top view



Side view

0 0.5 1 2m

Axonometric view



stabilizing the outer frame

building the structure

storing and cutting the wood

decking and covering

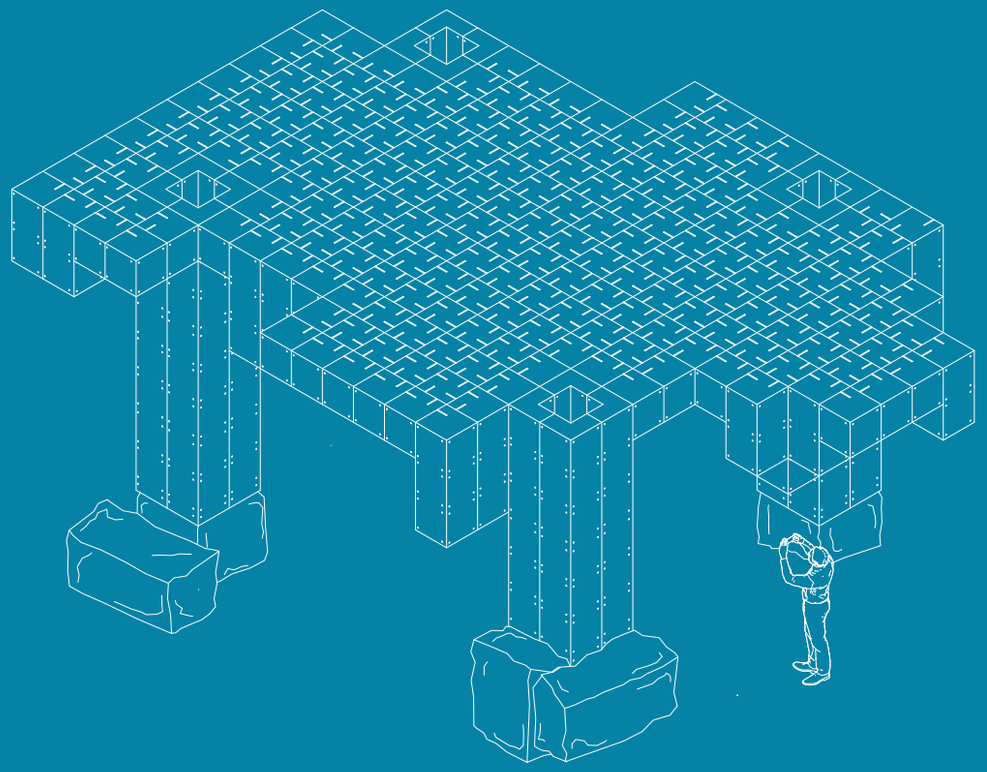
MOURETS

Place	Villard de Lans, France
Context	designbuildLAB workshop for architecture students
Project date	2021
Authorship	design/buildLAB
Team and partners	design/buildLAB, Nacer-Eddine Azzoug, Julian Belfils, Thomas Cazeneuve, Eloïse Crouzet, Malorie Dufayard, Paola Ekszterowicz, Tarik El Mansouri, Alix Falquet, Pierre Fargere, Julie Fournier, Florent Goy, Laure Hommel, Hadrien Legait, Solène Louis, Yann Mazimann, Clara Meissimilly, Yolène Morand, Claire Norreel, Philippe Paumelle, Perrine Pedarros, Léo Ruel, Oscar Thierry, Louis Thomas, Pauline Thomas, Pierre-Nicolas Voisin, Labex Ae&Cc, Laboratoire Cultures Constructives, Laboratoire Craterre, Amaco, Les Grands Ateliers, John Sauvajon, Charpente Et Menuiserie, Bureau De Contrôle (Bernard), Région Auvergne-Rhône-Alpes, Services De La Commune De Villard De Lans
Dimensions	9,0 x 6,3 x 3,7 m
Wood quantity	31,7 m3
Designing/building time	3 days/week during 6 weeks for design, prefab during 2 months, final installation 1 week
Number of people	26 people
Photo credits	Francois Croisile, Alex Lopez, design/buildLAB
Tools	

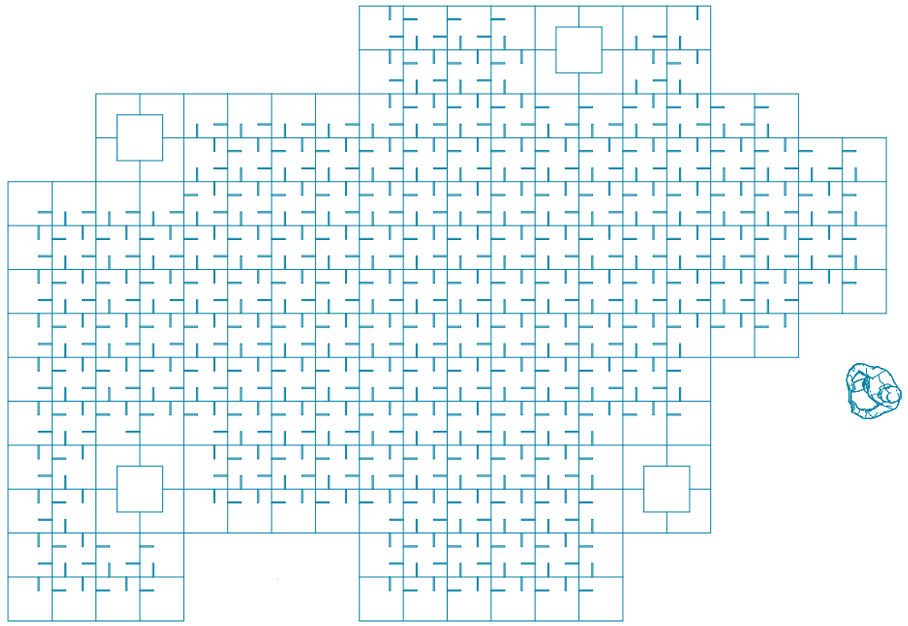
About the project

Living the mass, inhabiting the interstice. Emerging from the ground, blocks of stone create an interiority. Like the remains of an ancient ruin, the outline of a construction to come, it is the mark of a passage, that of the bodies which cross it and of the time which passes. It is an anchoring by the mass, the stones find their echo in the pillars of wood which go down to join them, recall of the forests. The elements of the landscape are taken up by the duality of the vegetable fiber facing the mineral veins. The raw and massive elements compose a language inscribing itself in the surrounding nature, the mountain and the forest. Near the road, we wait. Standing, sitting, in the shade or in the sun. In the heart of the shelter we play, we sit, we discuss, we gather. On the stones, under the trees and facing the valley, we think, we meditate, we contemplate.These volumes are part of a framework that guarantees both the unity of the whole, and the ergonomics of the spaces.

Axonometric view

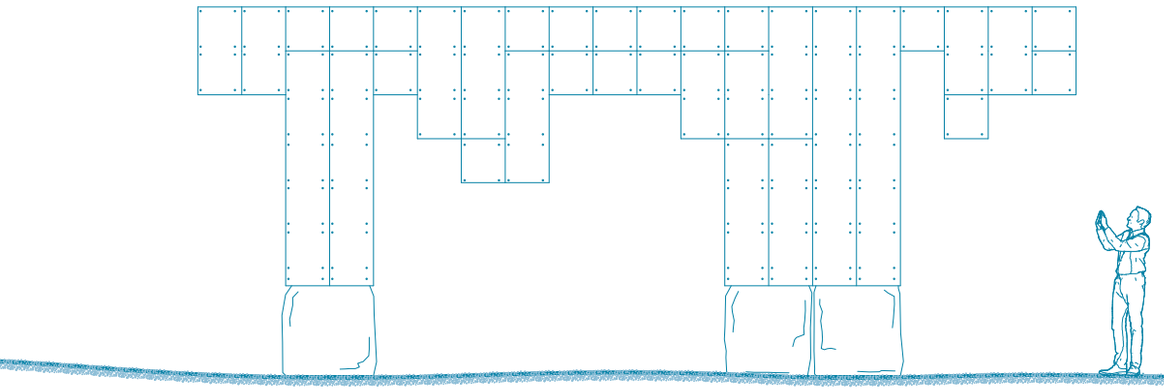


Top view

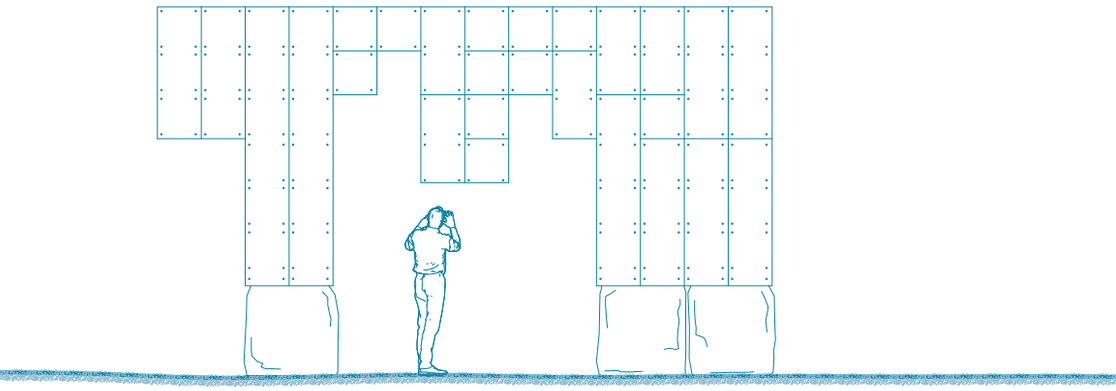


0 1 3m

Front view



Side view



Pictures

placing the boulder foundations

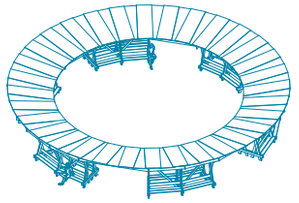
bringing the structure on site

cutting the boulder foundations

placing the structure on the foundations

RADIENTS

1.



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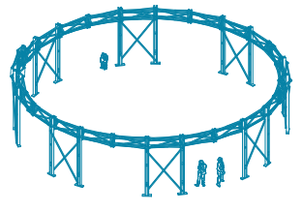

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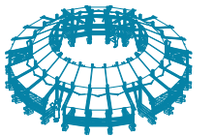

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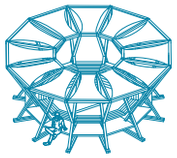


1. **CASE STUDY** Shadow Ring
2. **CASE STUDY** Mazzochio
3. Troppotondo
4. La Cuisine

“It’s really exciting and it gives you so much energy when you see your ideas come to life this fast like this, in two or three days.”

Participant, Builder Method Workshop, Transylvania 2022

“The “making” is also practiced “outside the walls” in a relationship of variable tension with this world outside in which the students are projected. They seem to oscillate between learning from (in) the world and acting on (with) the world, between becoming citizens and becoming actors. These practices “outside the walls” have an experiential dimension multiplied by the immersion”.

“Enseigner en prenant le faire au sérieux”, Jean Philippe Possoz, **Penser-Faire quand des architectes de mêlent de la construction**, 2021, Éditions de l’Université de Bruxelles, [Our translation]

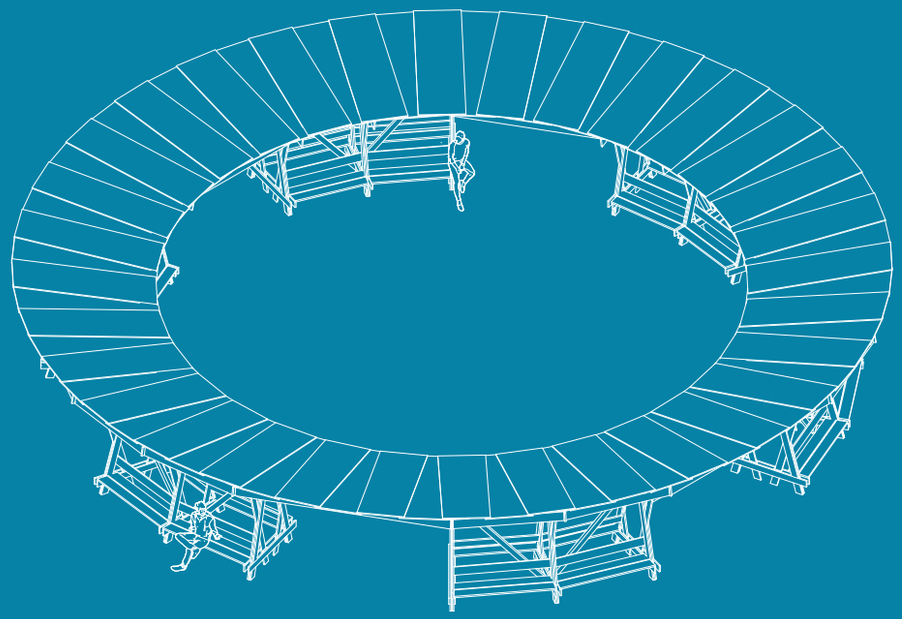
SHADOW RING

Place	various places (Download Festival, Mainsquare, Lollapalooza, etc.)
Context	Live Nation France sponsor
Project date	2018
Authorship	Martial Marquet Studio
Team and partners	Martial Marquet, Elisa Bertron, PZZL, Pierre Brégeon/ Arborescence, ICE
Dimensions	17,0 x 17,0 x 2,8 m
Wood quantity	5,1 m3
Designing/building time	5 days prefabrication + 4 days assembly
Number of people	6 people in average
Photo credits	Salem Mostefaoui, Elisa Bertron
Datamap link	https://buildermethod.org/listing/shadow-ring/
Tools	

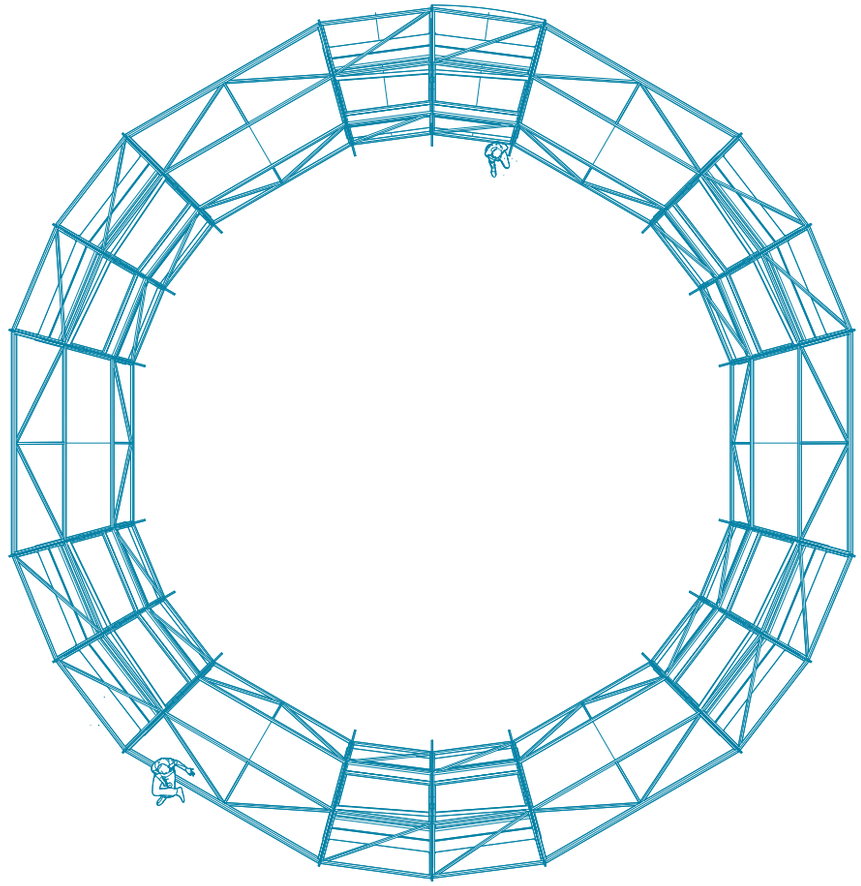
About the project

Shadow ring is an outdoor social spot, casting shadows and protecting from the rain large benches. With more than 90 seats, the circular installation is easy to recognise and become a landmark and gathering points for the festival participants. Created as a temporary installation, the structure is a large kit of 8 different components that are boled together. Structural elements are made of spruce woods and the cover is translucent polycarbonate panels.

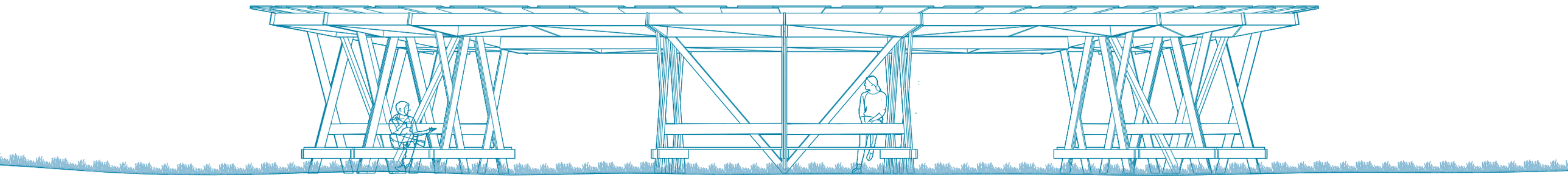
Axonometric view



Top view

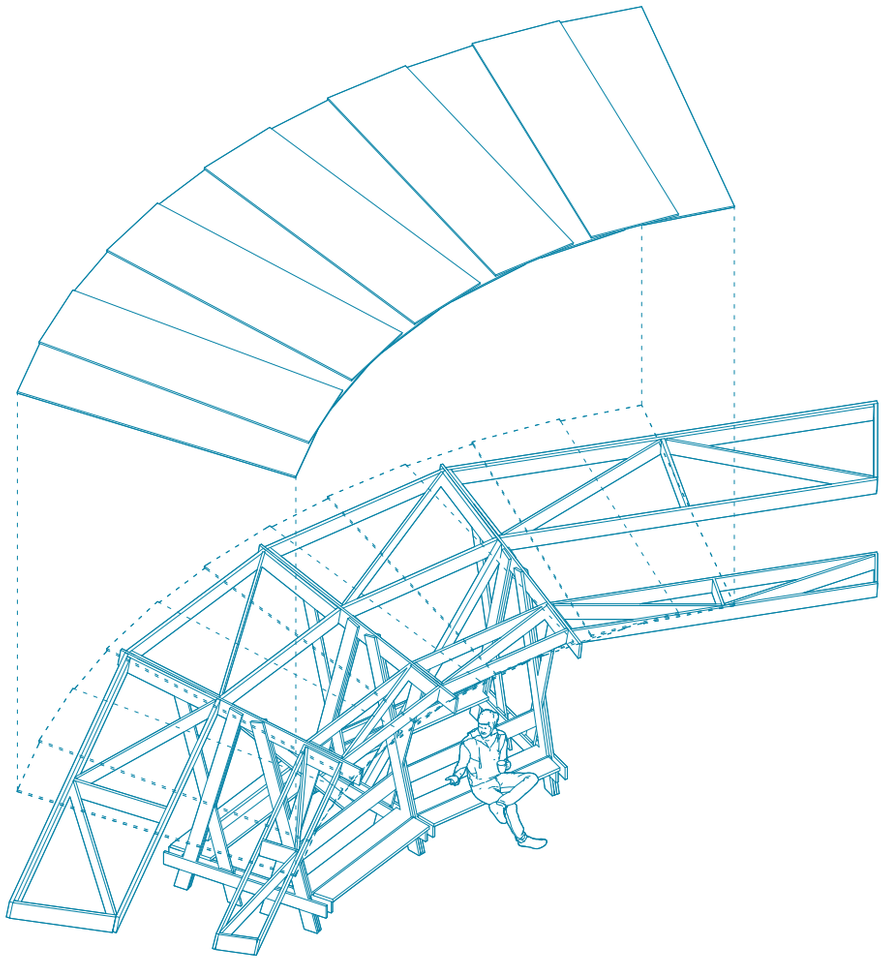


Side view

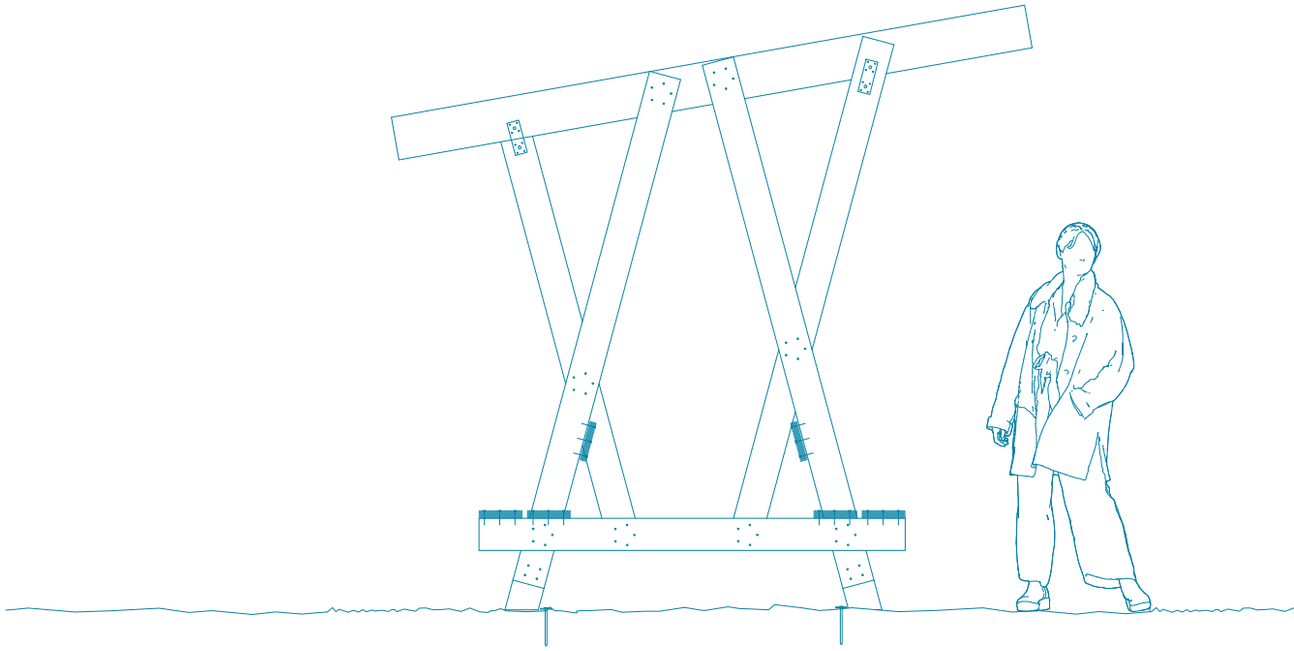


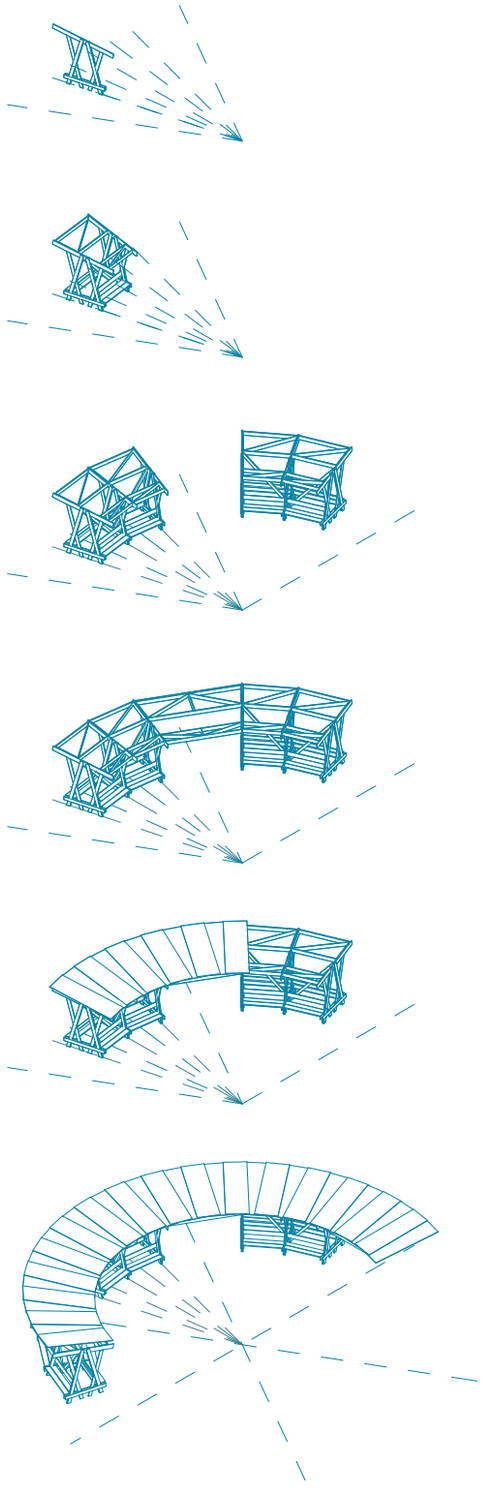
0 1 3m

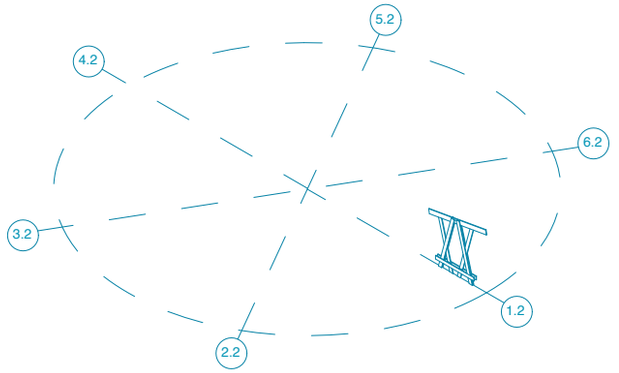
Exploded view

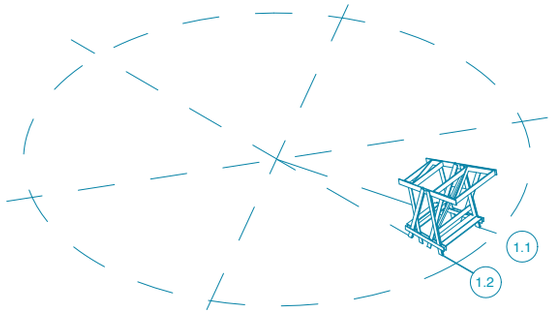


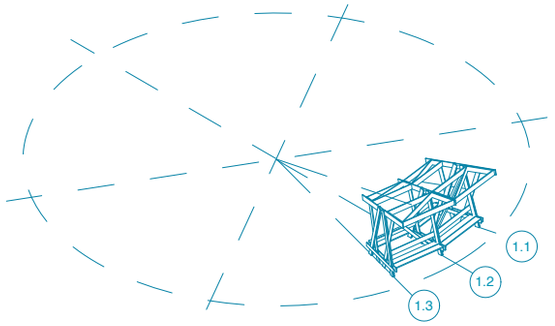
Side view



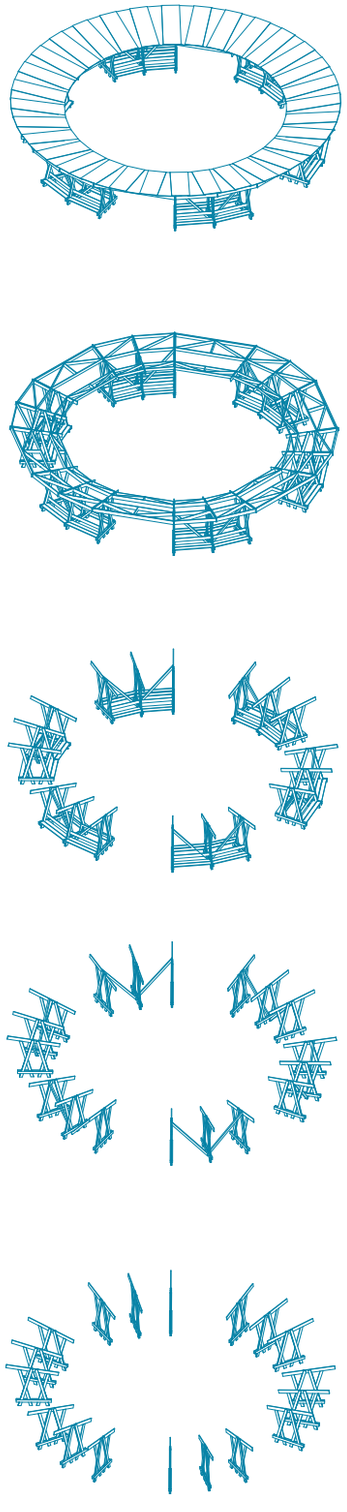



5.2
4.2
6.2
3.2
1.2
2.2

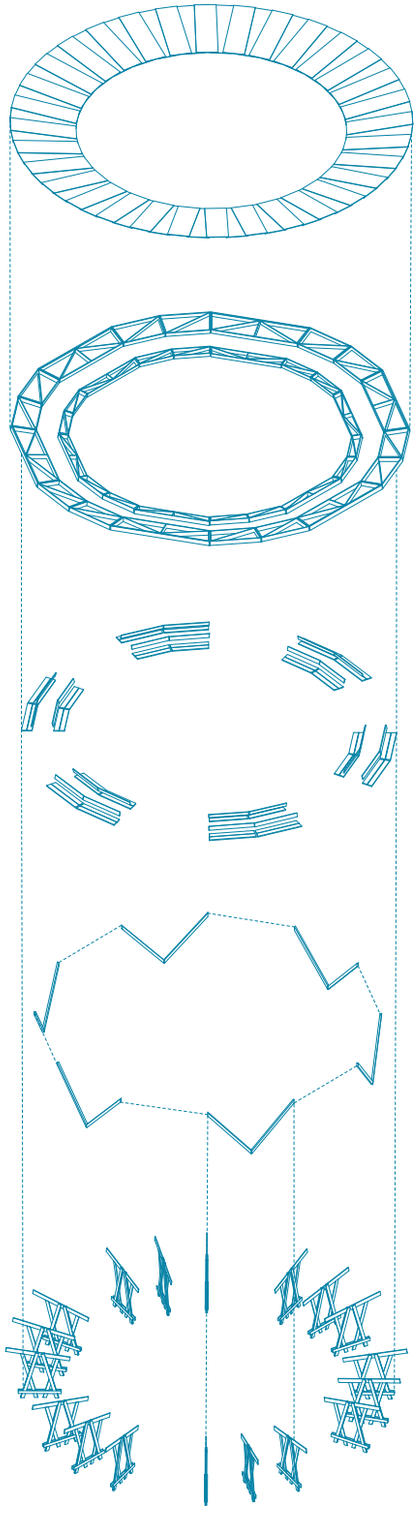

1.1
1.2


1.1
1.2
1.3

Process



Exploded view



Pictures

screwing and assembling elements

stabilizing the structure

building the frames with jigs

cutting the polycarbonate jig with a circular saw

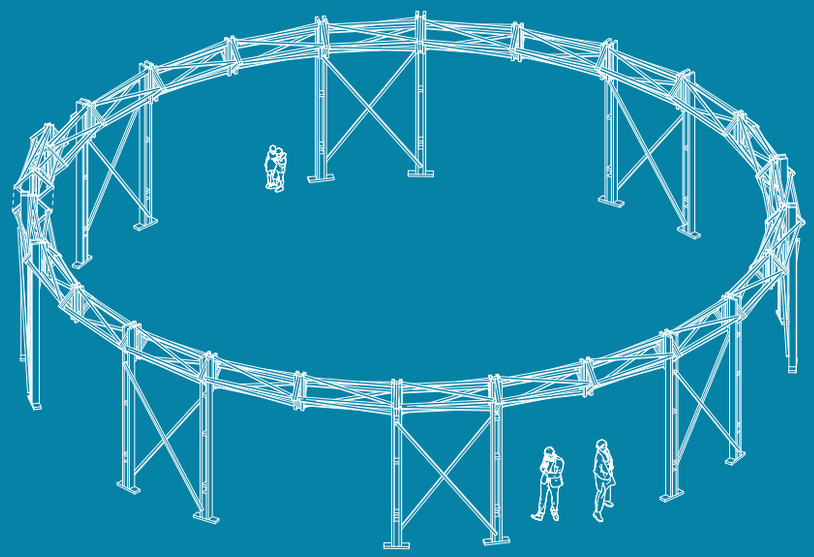
MAZZOCHIO

Place	Csórompuszta, Hungary
Context	Hellowood summer school
Project date	2015
Authorship	Martial Marquet Studio
Team and partners	Martial Marquet, Nicolas Polaert, Andrea Ballesteros, Juan Ezcurra, Sonya Falkovskaia, Vojtech Nemec, Gabor Tajnafoi, Sari Weichinger, Carina Zabini, Pierre Brégeon/Arborescence
Dimensions	21,0 x 21,0 x 5,0 m
Wood quantity	2,7 m3
Designing/building time	7 days
Number of people	7 people
Photo credits	Tamás Bujnovszky, Gábor Somoskői, Juan Ezcurra, Martial Marquet.
Datamap link	https://buildermethod.org/listing/mazzocchio/
Tools	

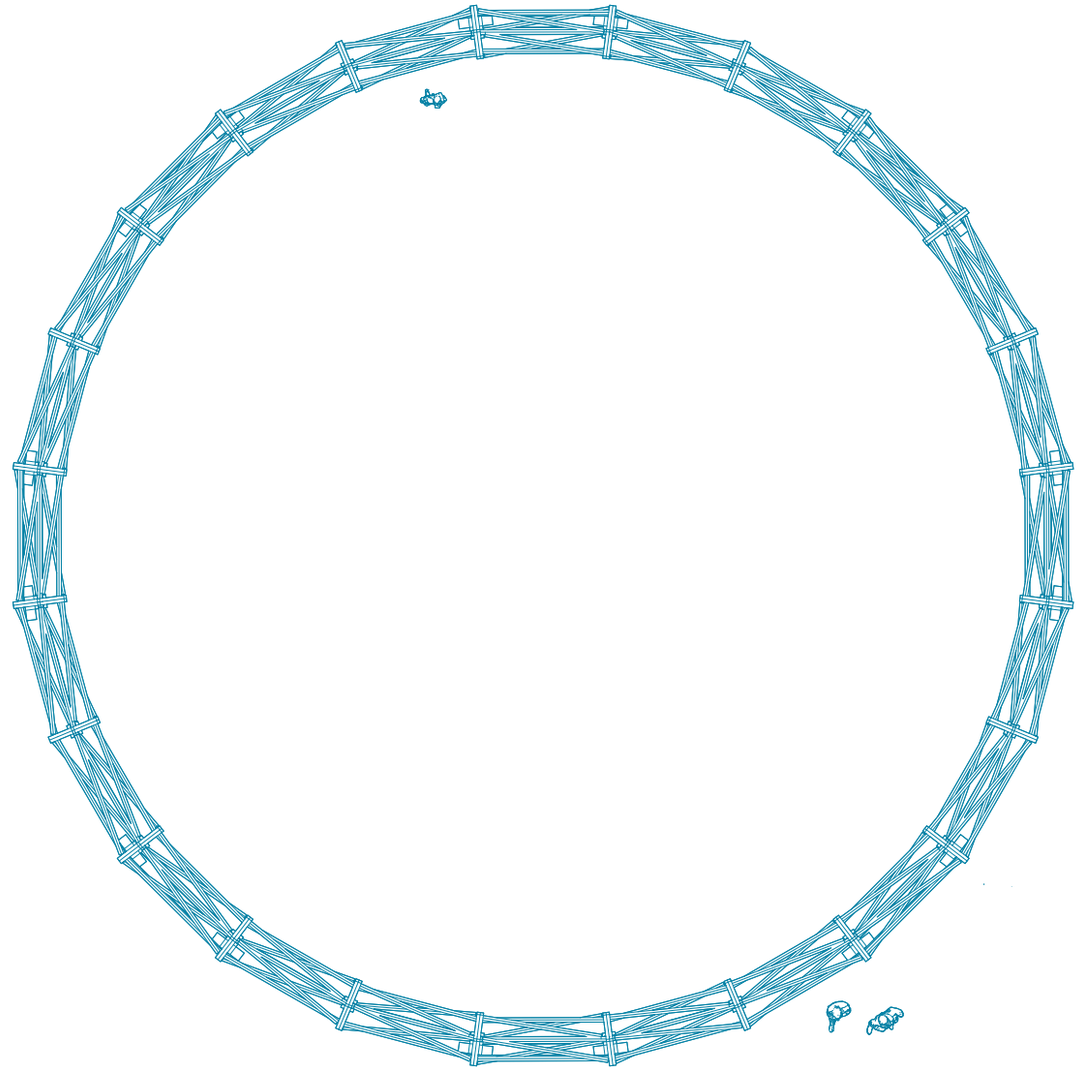
About the project

The Mazzocchio combines space and light to create social interactions. During summer 2015, Martial Marquet and Nicolas Polaert took part in Hellowood architecture festival in Csórompuszta, Hungary. They designed a structure that intends to be both a gathering point and a signal, the Mazzocchio, whose name and shape are inspired by the Italian Renaissance painter Paolo Uccello's geometrical drawings. The concept behind the structure is to stretch a punctual light to create a circular space. In order to do this, Marquet and Polaert built with their team a large wooden ring. This truss structure offers a gradiation of atmospheres according to one's position: for instance, one would stand under the ring, in full light, to read; one would prefer to sit near the center, in shallow light, to chat with a friend – among various attitudes and movements that the Mazzochio spontaneously provokes. The light cast on the ground materializes a defi nite area, without physical boundaries : a social zone, where one can come freely to exchange with others. The team was composed by art and architecture students who developed with Marquet and Polaert a set of four jigs shaped like working stations. Thanks to the time and focus they put on those, they built the 24 components in one single day for a total perimeter of 48 meters. After few weeks in csorompusta, the installation has been re-assembled on Sziget Island in Budapest (HU) for one of the biggest music event in Eurpoe the Sziget Festival.

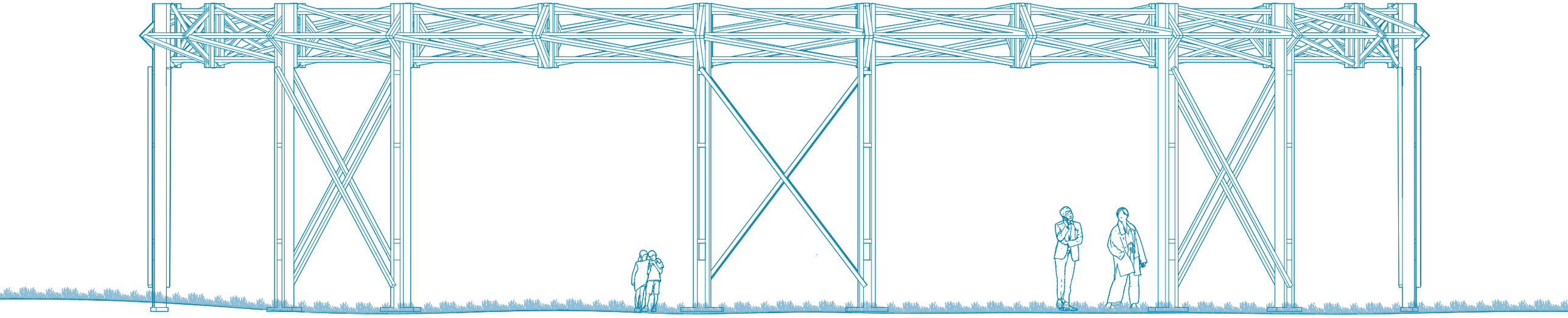
Axonometric view



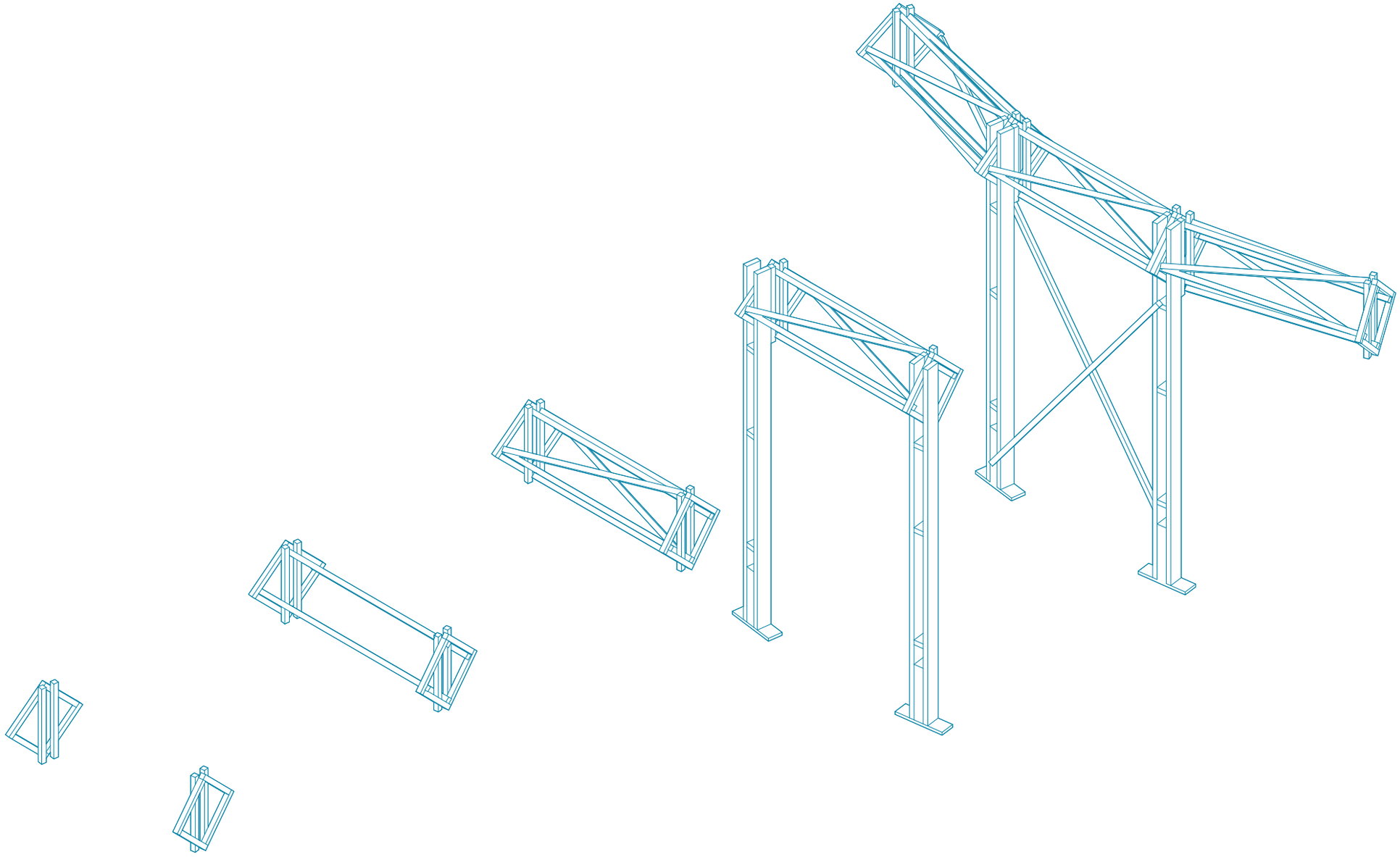
Top view

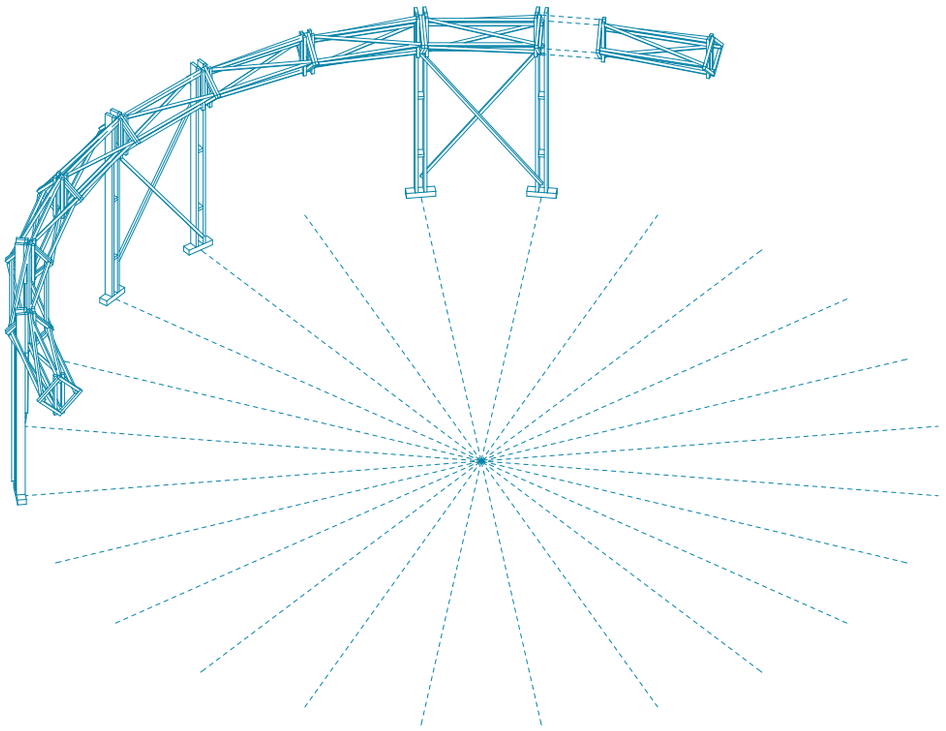


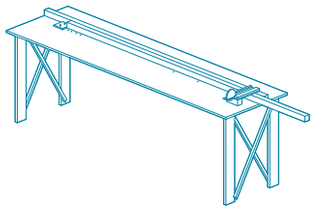
Side view

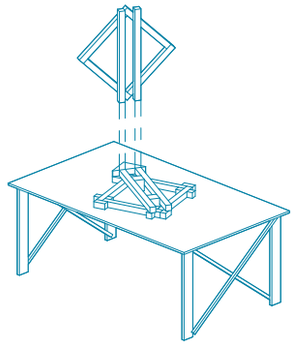


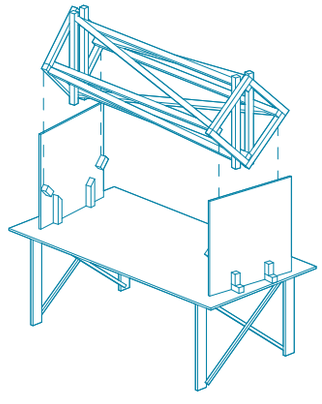
0 1 3m

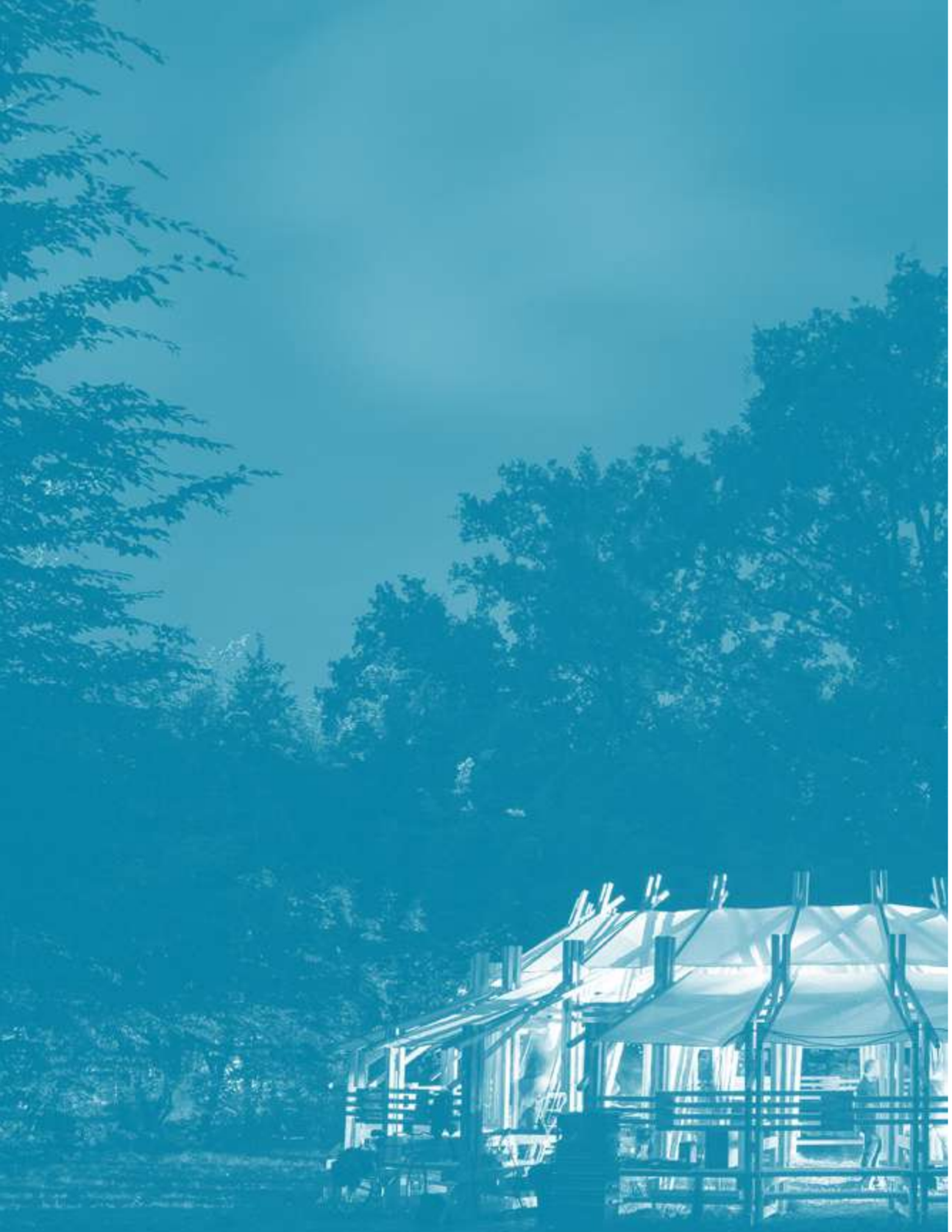












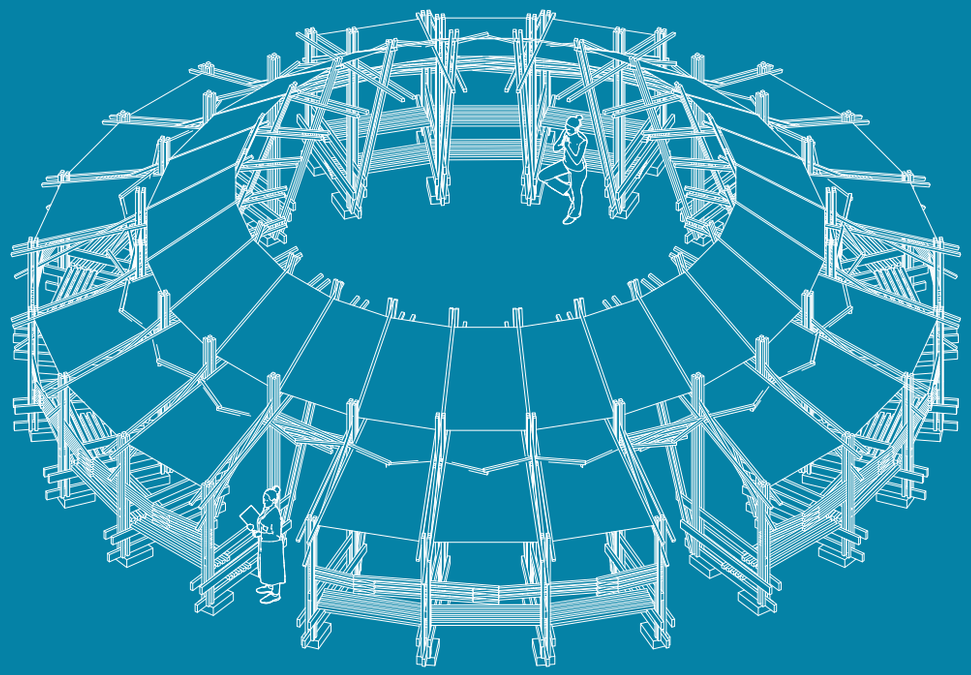
TROPPOTONDO

Place	Milan, Italy
Context	Terraforma festival
Project date	2015
Authorship	Zarcola
Team and partners	zarcola, James Anicich, Guglielmo Bevilacqua, Leo Claudius Bieling, Beniamino Brambilla, Andrea Cantù, Giulia Conversano, Lorenzo De Pascale, Chiara Fiorindo, Tommaso Gualdi, Lorenzo Mellone, Giulia Migliaccio, Michele Muggiani, Pelin Once, Lorenzo Oriolo, Matilde Re, Davide Rizzi, Claudia Scaravaggi, Kaan Senolsun, Livia Shamir, Davide Tabliague, Ludovica Veneroni, Camilla Zanon
Dimensions	14,0 x 14,0 x 3,8 m
Wood quantity	5,2 m3
Designing/building time	10 days
Number of people	22 people
Photo credits	DSL studio (Delfino Sisto Legnani)
Tools	

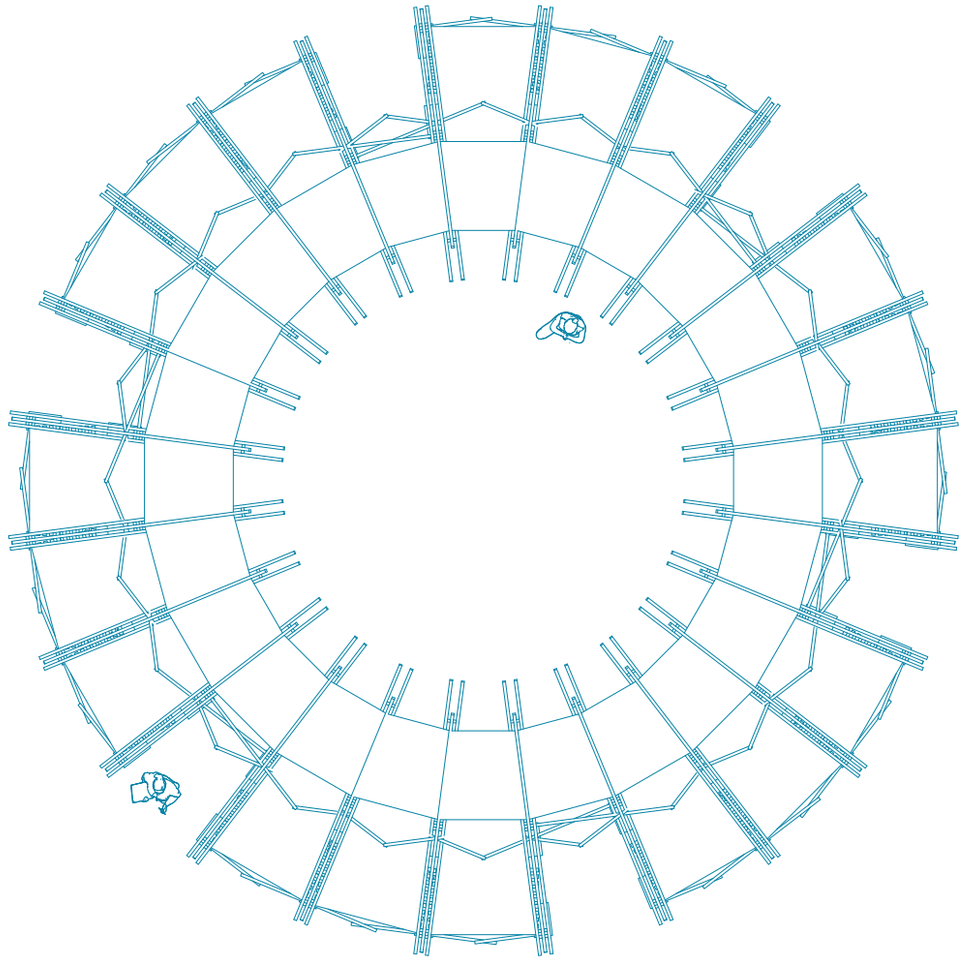
About the project

Troppotondo arena is a theater structure created to host performances, workshops and conferences, for the second editions of Terraferma festival in Milan. The circular structure of fourteen meters is inspired by the aborigen structures of maloca. The structure is made from a radial repetition of wooden frames fixed together by perpendicular connections to them. The size of the individual elements of the theater is studied on the modularity of four meter commercial wood, and used entirely, so as not to generate waste.

Axonometric view

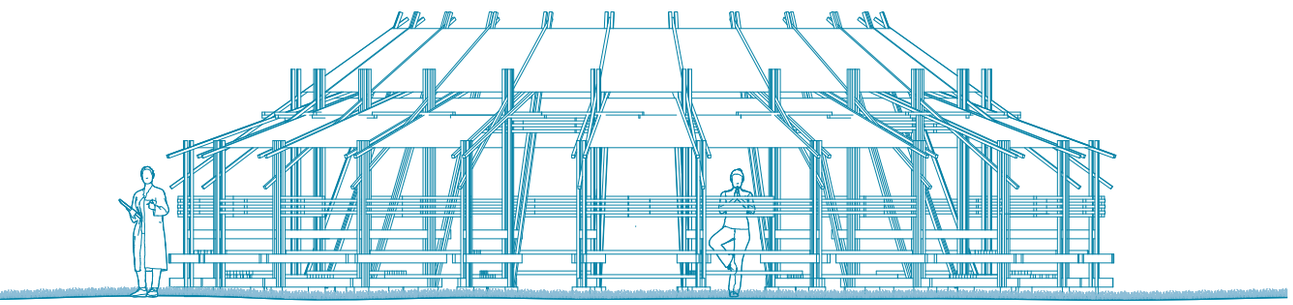


Top view



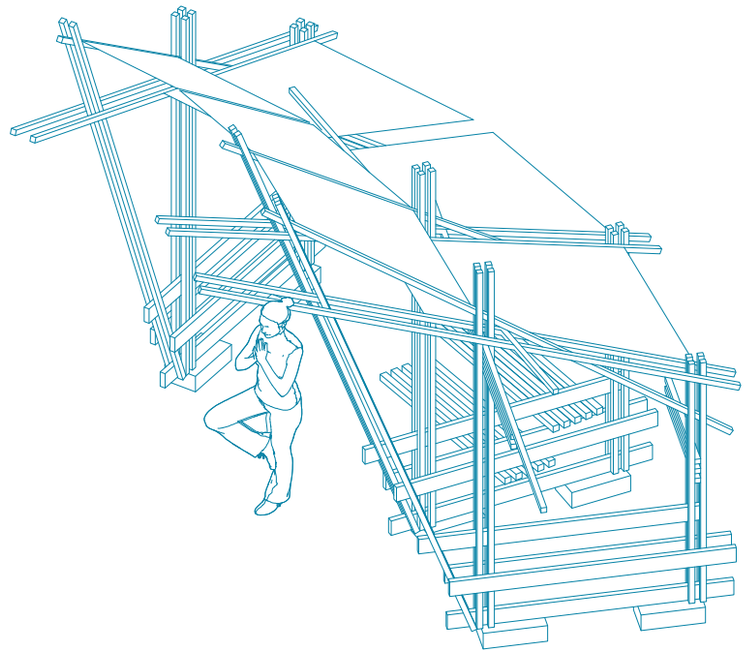
0 1 5 8m

Side view



0 1 2 4m

Axonometric view



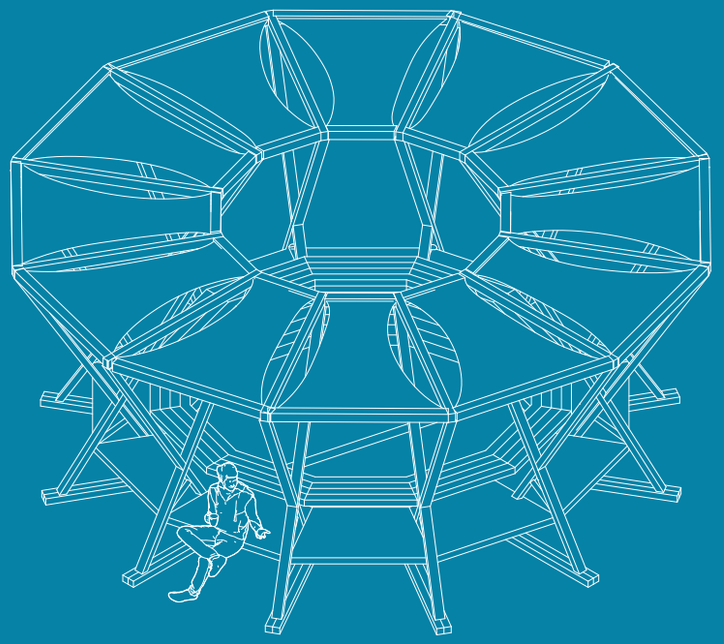
LE COURS DE L'EAU, LA COUR ET L'EAU

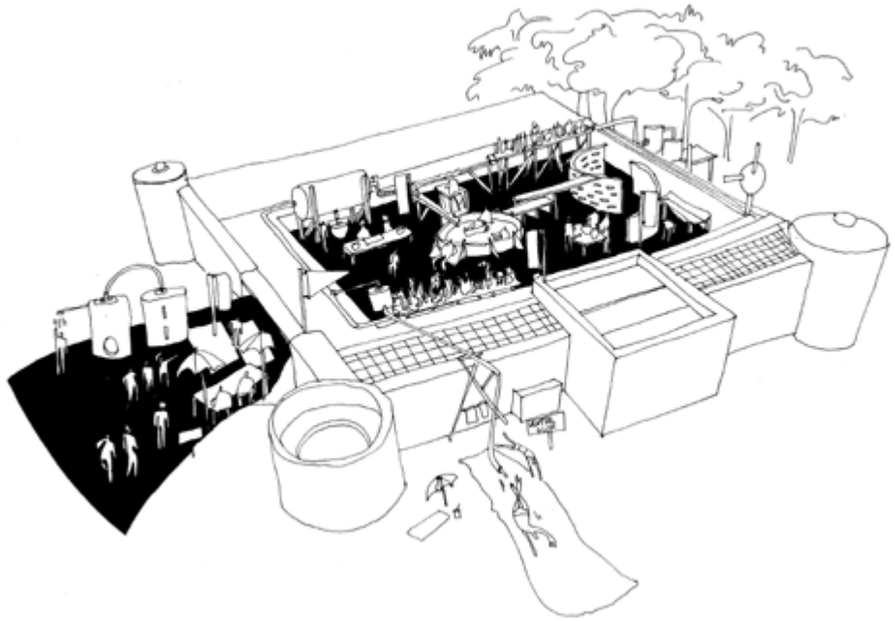
Place	Nègrepelisse, France
Context	Workshop à La Cuisine, centre d'art et de Design
Project date	2021
Authorship	Construct Lab
Team and partners	Sarah Belrhaiti, Gaetan Holm, Fanny Leblond, Marine Evrard, Myrtille Fakhreddine, Bram Even, Ella de Pourque, Giulia Fabro, Dean Weigand, Bartosz Ukarma-Malaga, Jan Stricker, Laetitia Toulout, Mathilde Bernard, Jordan Joie, Amandine Bibet-Cirès, Lola Bappel, Gaby Bohain, Juul Prinsen, Marta Jonville, Sylvain Thédon, Rebecca Acosta, Léa Martinent, Vito Caula, Amélie Dechaume, Laura Pannier, Léa Saint Bonnet, Laure Valleix, Mallaury Cantagrel, Pia Maestri, Adèle Delapre-Cosset, Antonine Baron, Frédérique Jacotot, Sophie Baro, Sabine Cano.
Dimensions	7,3 x 7,3 x 2,9 m
Wood quantity	2,4 m3
Designing/building time	9 days
Number of people	18 people
Photo credits	Arthur Bed, Anais Renner, Juul, Joanne Pouzenc, Mathilde Gintz, Merril Sinéus
Tools	

About the project

Irrigate the yard using water from the Aveyron River. Recover rainwater. Create a natural air conditioning by evaporation. Playing. Sharing. Learning. Making support structures, pumps and mechanical systems. Discovering and sharing techniques sometimes forgotten. Experimenting, improvising, failing, over and over again, and sometimes succeeding. Understanding our infrastructures. Starting a dialogue. Learning about a territory, our rights and duties towards the environment. The program of the workshop flows with the flow of water, considered as a natural, nutritive, playful and constructive material. In July 2021, along 9 days, the members of Constructlab with the participants of the collaborative workshop hosted and accompanied by the team of La cuisine have drawn, negotiated and built a narrative machine to question the things that we believe to be natural – like flowing water – but which are not. Water is an effort. Its arrival in the courtyard is a treasure resulting from a series of actions, cycles and links, whose conditions are precise, measured and orchestrated. The new environment that results, in all its fragility, is not however the solution. It is a proposal to be experimented with. It is up to all of us to continue to nourish it.

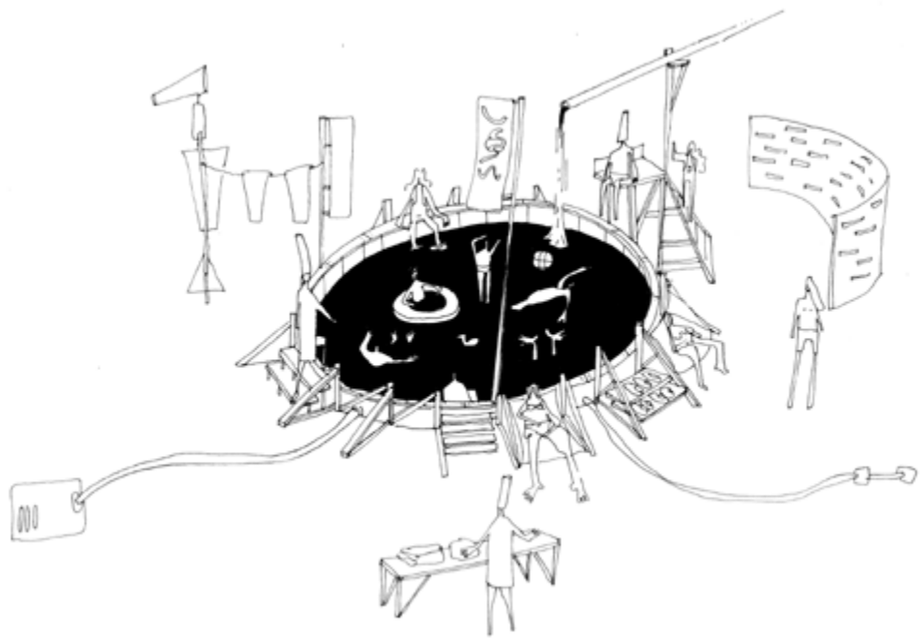
Axonometric view





overall concept drawing

pool concept drawing



Pictures

building the first module

construction overview

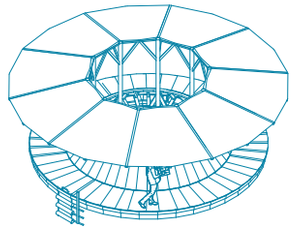
screwing wooden parts

sharing and cooking

pressing down the sand

MOBILES

1.



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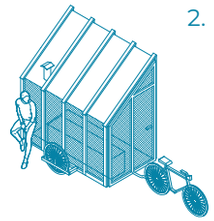

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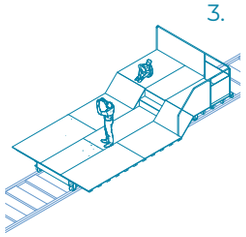

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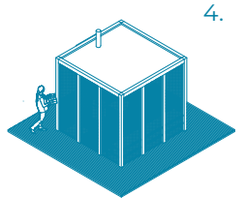

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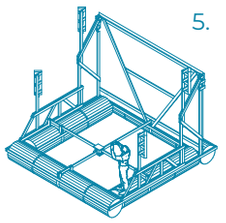


1. **CASE STUDY** Waking life raft
2. Cuisine Mobile
3. QQPF
4. Floating sauna
5. Floating cinema

“I think it’s very important, especially for us, because in the end, at the university, we mostly sit in front of a computer and design our landscapes and some kinds of buildings and we don’t even know how to build them”

Participant, Builder Method Workshop, Transylvania 2022

“The process of making is not so much an assembly as a procession, not a building up from discrete parts into a hierarchically organised totality but a carrying on - a passage along a path in which every step grows from the one before and into the one following, on an itinerary that always overshoots its destinations”

p. 45, Tim Ingold, **Making : Anthropology, archaeology, art and architecture**, 2013, Routledge

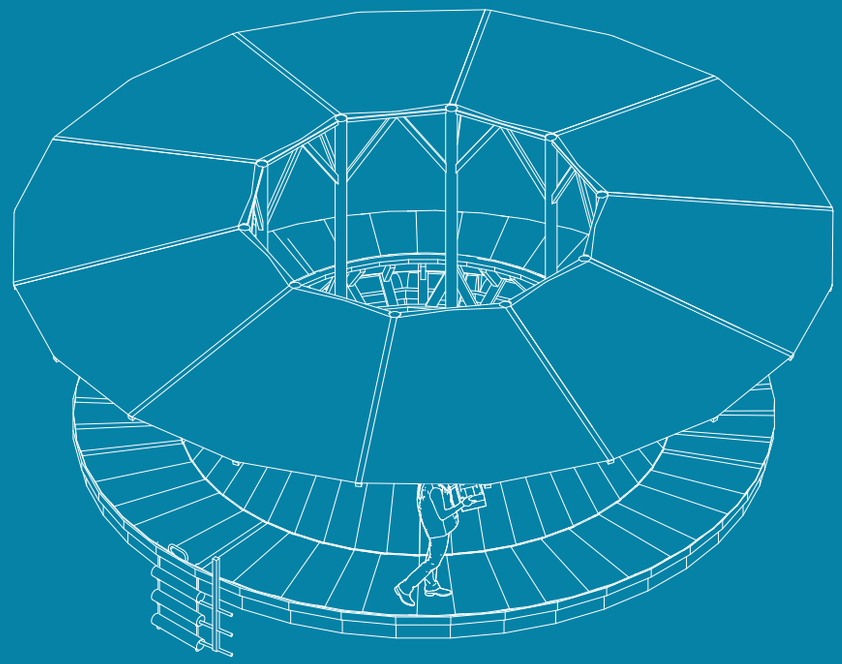
WAKING LIFE RAFT

Place	Crato, Portugal
Context	Waking Life festival
Project date	2022
Authorship	Jonathan Roditi
Team and partners	Jonathan Roditi and festival-goers
Dimensions	8,0 × 8,0 × 3,0 m
Wood quantity	1,6 m3
Designing/building time	10 days
Number of people	between 3 and 7, 40 to move the structure
Photo credits	Jonathan Roditi
Tools	

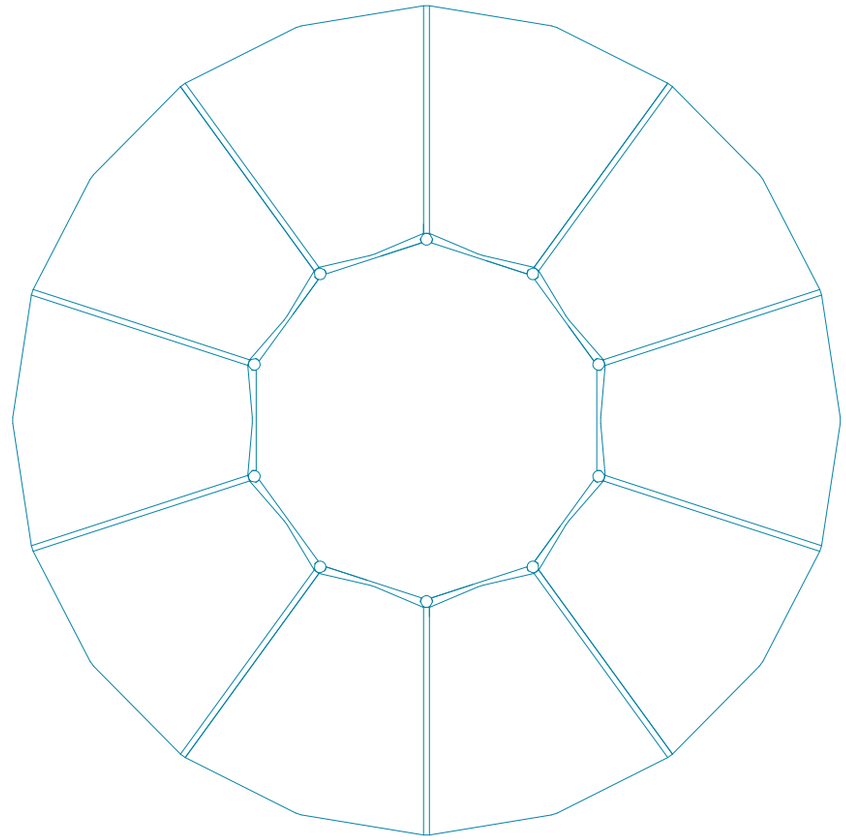
About the project

Design and realization of a floating and rotating relaxation platform for the Waking Life festival in Crato, Portugal. The purpose of this boat was to offer the 10,000 festival-goers a resting place accessible only by swimming in the middle of the lake around which the different stages were distributed. At the same time central and calm, this observation post gave to see a landscape passing by with the wind, the currents and the movement of its passengers.

Axonometric view

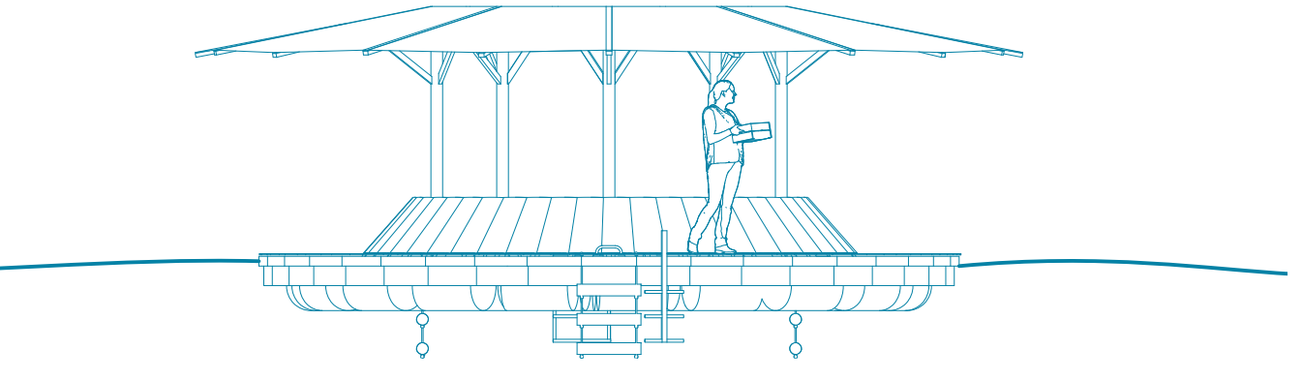


Top view



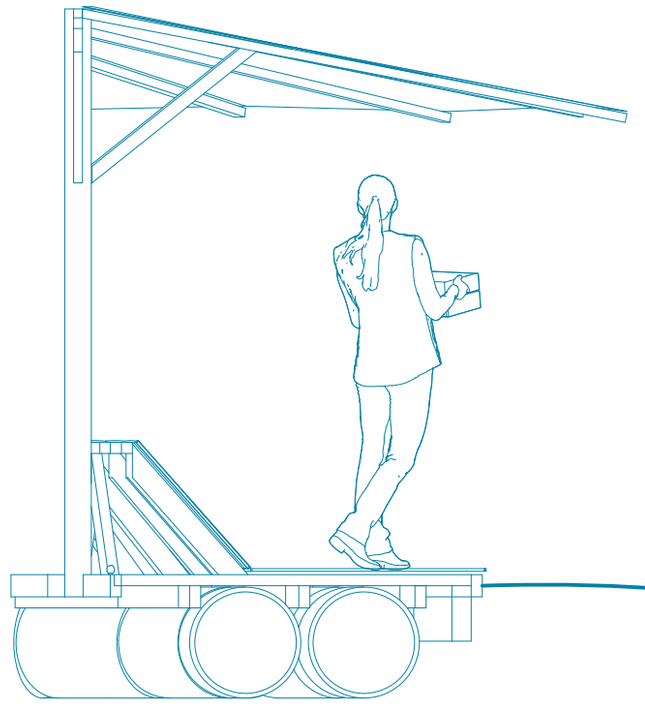
0 1 3m

Side view



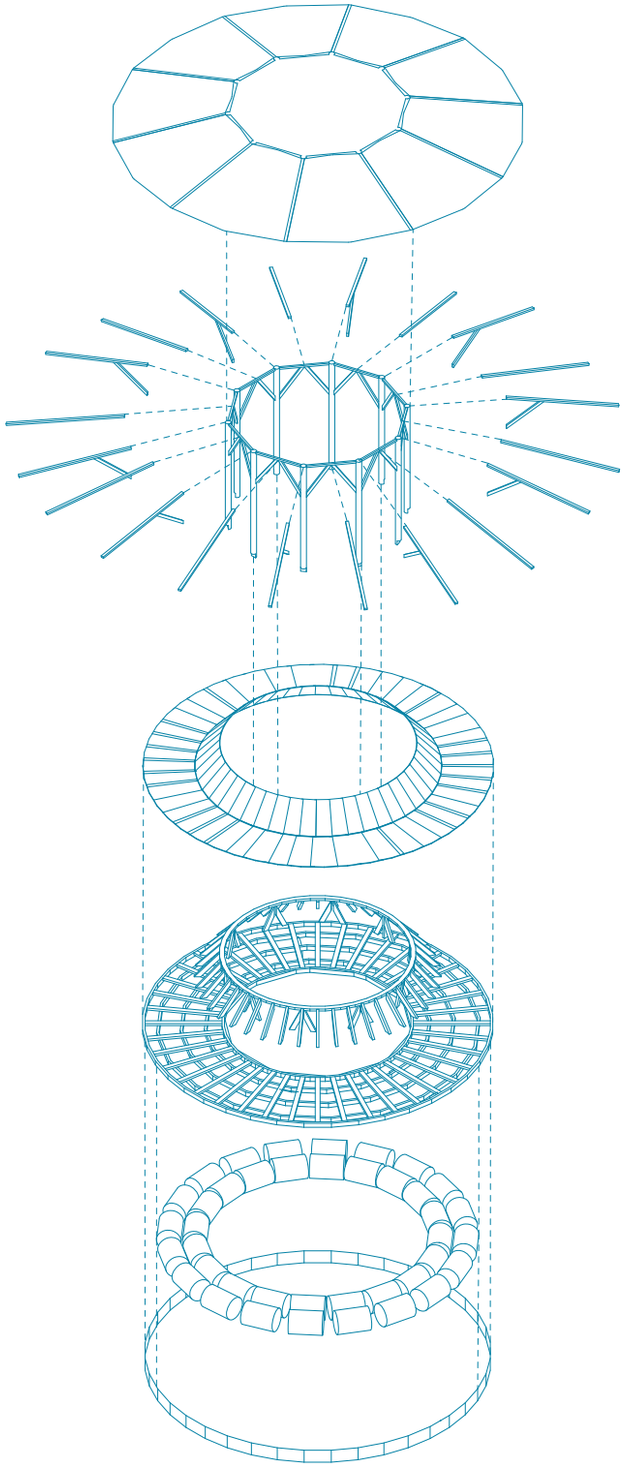
0 1 3m

Side view

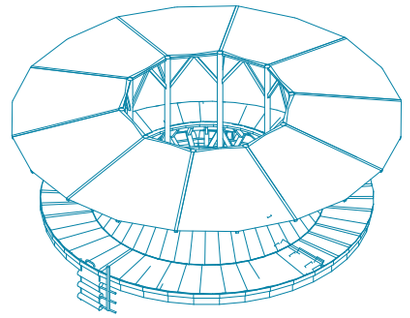


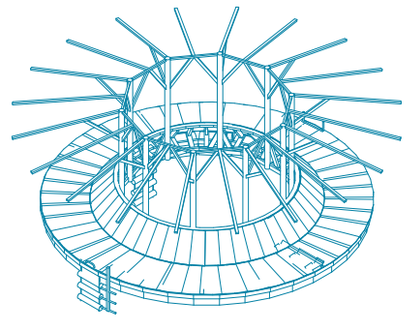
0 0.1 0.5 1m

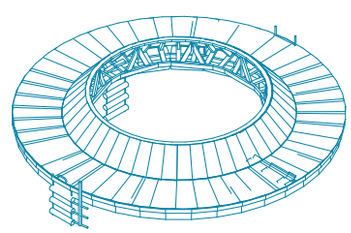
Exploded view

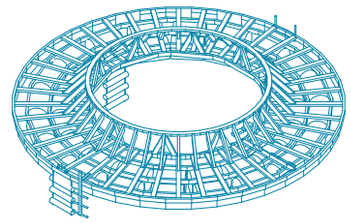


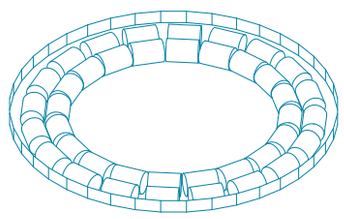
Process











Pictures

moving the structure to the water with team effort

sanding the sharp edges

painting and decking the structure

creating shadows with textile

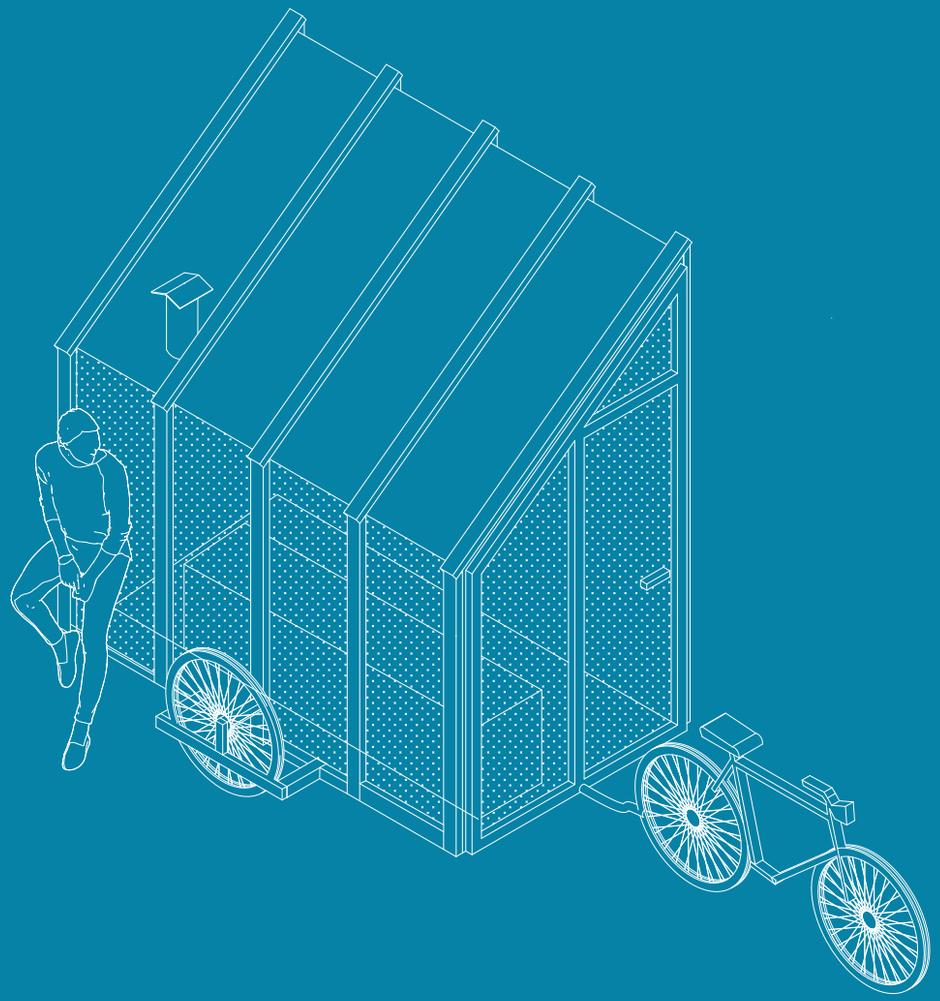
CUISINE MOBILE

Place	various places
Context	Minimaousse competition
Project date	2013
Authorship	Mudo
Team and partners	Elodie Doukhan, Nicolas Mussche
Dimensions	1,7 x 2,5 x 2,7 m
Wood quantity	0,2 m3
Photo credits	Mudo
Tools	

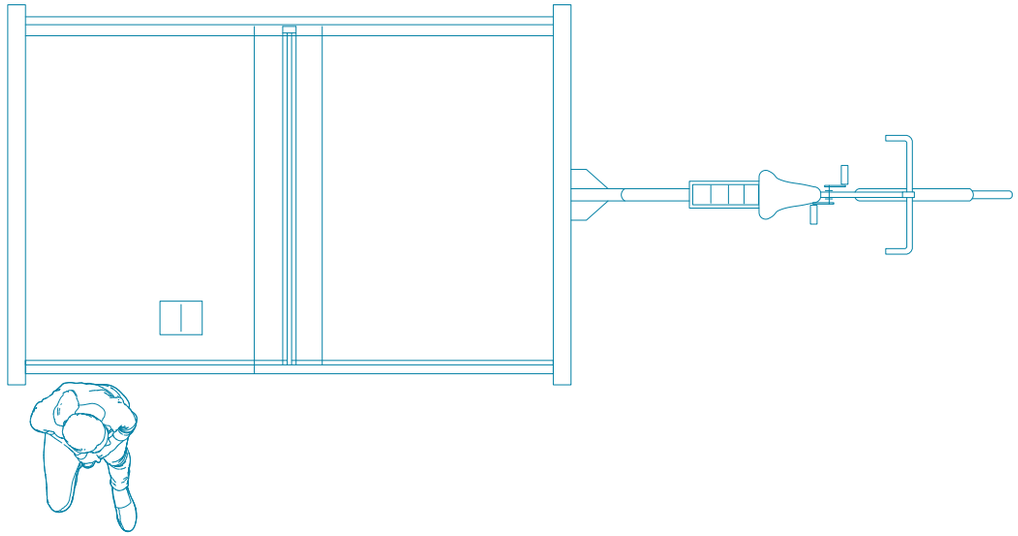
About the project

In order to promote collective and solidarity practices and solidarity practices present in our cities, the project is conceived as a relay and distribution point distribution point for agricultural cooperatives. Articulated around two twin modules (food storage and kitchen), it is movable by bike and offers multiple possibilities of use and implementation. The device becomes a mobile interface between producers, restaurateurs and consumers, in the heart of the public space.

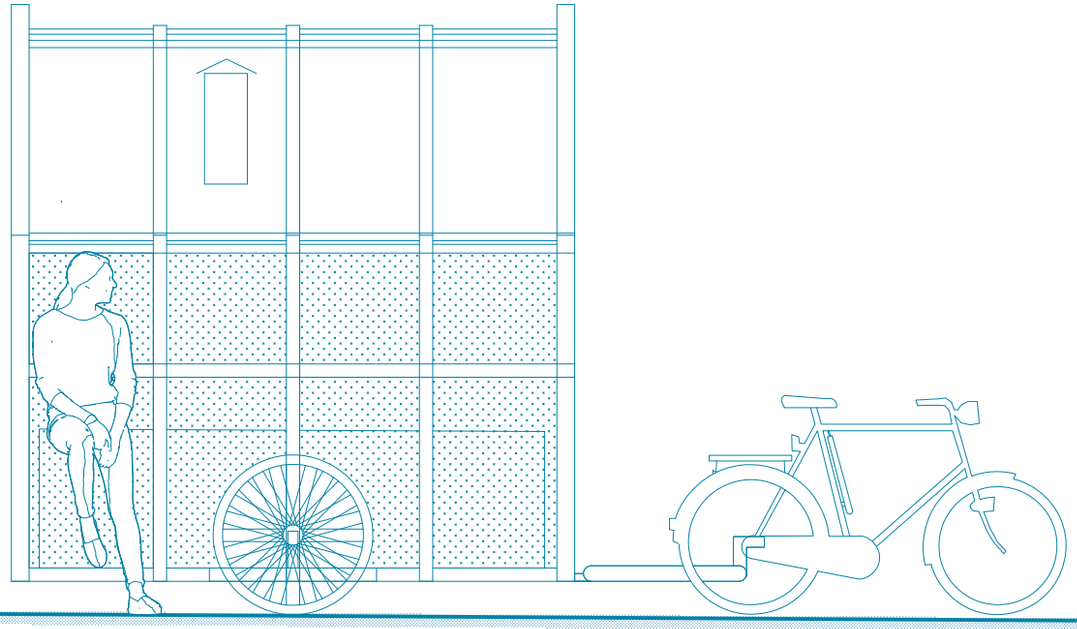
Axonometric view



Top view

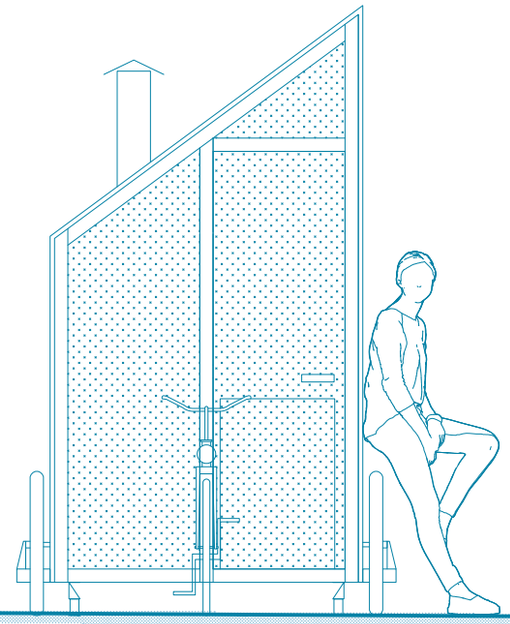


Front view



0 0.1 0.5 1m

Side view



0 0.1 0.5 1m

Pictures

measuring the wooden frame

thinking while building about a assembly joint

using a bike wheel for the mobile structure

build the load-bearing frame

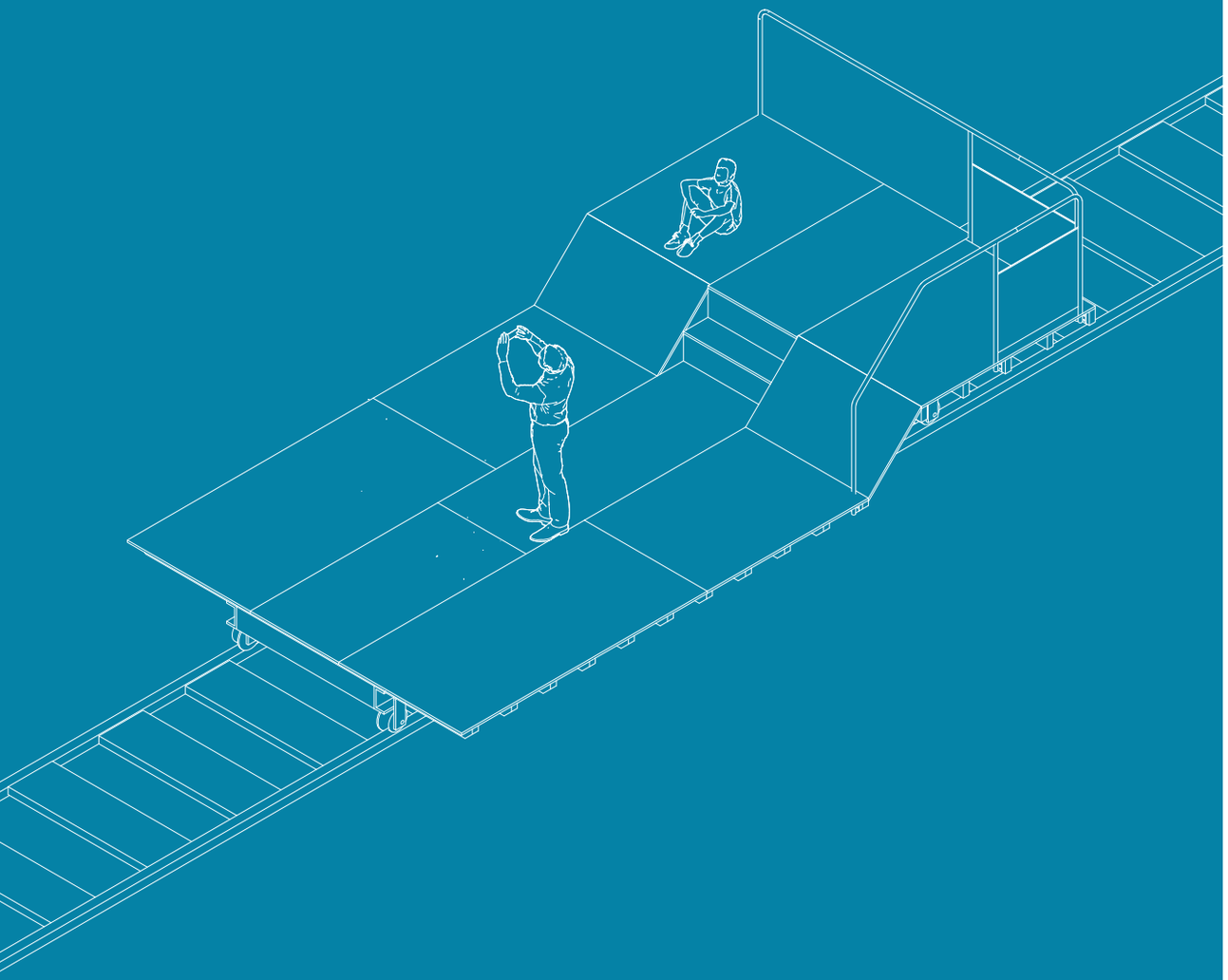
QQPF

Place	Paris, France
Context	Research-action to prepare the opening of the Petite Ceinture to the public
Project date	2016
Authorship	YA+K Architecture(s)
Team and partners	AP5, YA+K, MaDe, What Time is it, inhabitants, future users, explorers of the Little Belt who participated in the project, local associations, local actors, Interface formation, Conseil Local du Handicap, ESEL, Gar'Eden, Graine de partage, Centre d'animation Maurice, Ravel, Le Claje, BPM, Villa Belle Belle Belle, My Street Art Paris, Lud'o'douze, Sauvegarde de la Petite Ceinture, Circul'livre, Art en Balade
Dimensions	3,4 x 6,5 x 2,3 m
Wood quantity	0,9 m3
Photo credits	Pascal Osten, Yann de Gaetano, YA+K
Tools	

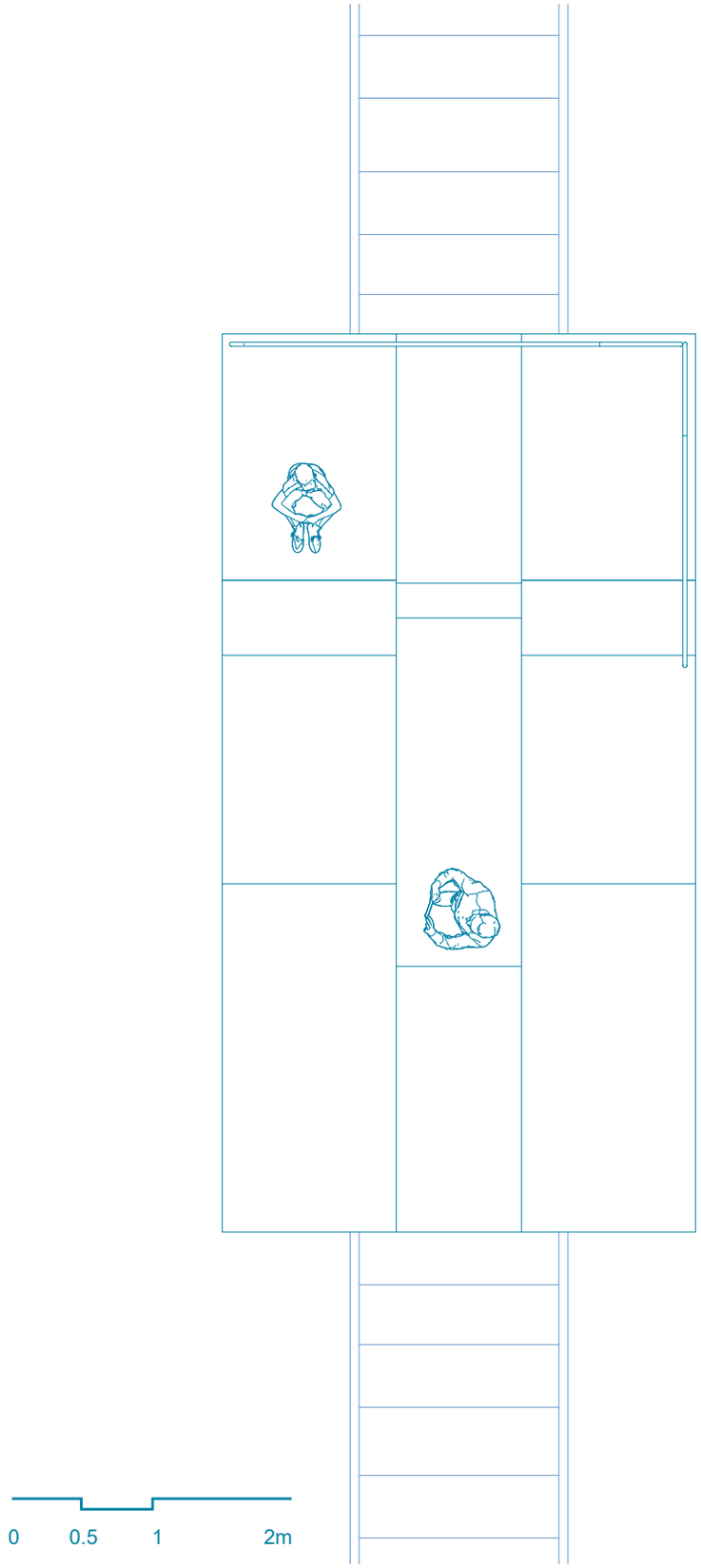
About the project

" QQPF (qu'est-ce qu'on peut faire) was created around a site and a situation specific to the city of Paris, the Petite Ceinture. In order to initiate the gradual opening to the public of certain sections of the Petite Ceinture ferroviaire in Paris, the project "Qu'est-ce qu'on peut faire" (What can we do?) questions the programs and uses of this abandoned railway site. Between a co-design workshop, a co-construction workshop with local residents, conferences and debates around the issues of nature in the city and the organization of cultural and festive events, we have questioned and enhanced the unique character of this place, in its very local scale but also more widely metropolitan. QQPF raises the question of the multiple and diverse desires that this site produces. The small belt is both forbidden and inaccessible, yet it constitutes in some districts of Paris a real space of freedom, of parallel reality, where local residents, teenagers, graffiti artists, urbex tourists, various plant species that invade the quays and the edges... This site is a space of local resistance in terms of appropriation, it escapes the classification, the norm, and thus evokes for some the freedom for others the non law. It is on these different balances and cursors that YA+K, accompanied by different partners, AP5, Made, WTI, survey, create the meeting and try to bring elements of answers as for the future of this site. We, "What can we do" facing this fragile context, we leave the question open, how to preserve this authenticity while giving access, is it possible? "

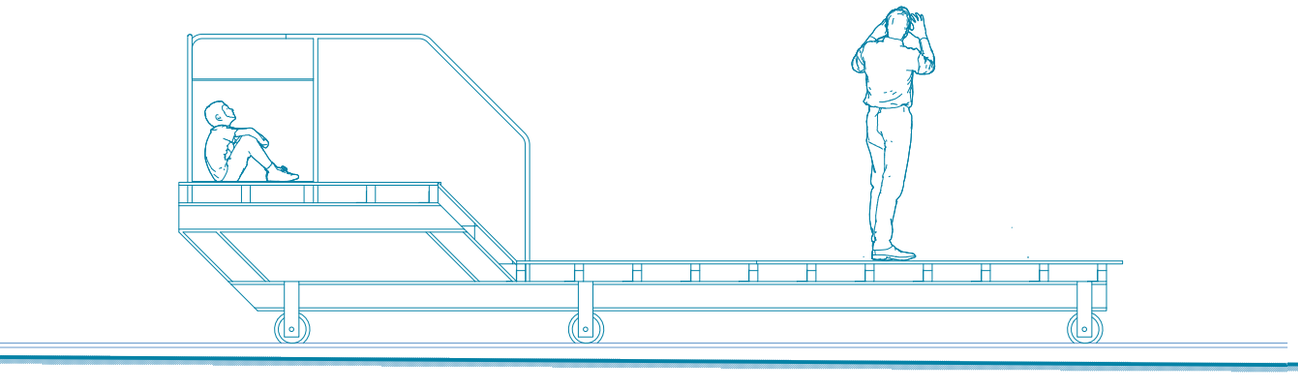
Axonometric view



Top view

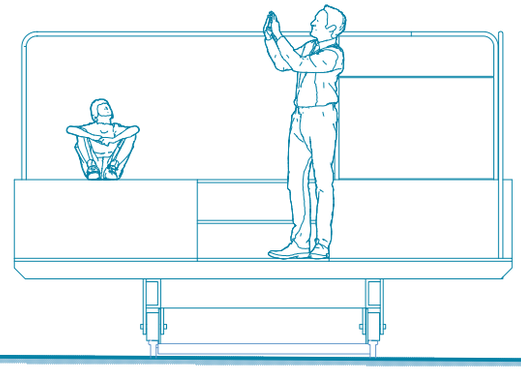


Side view



0 0.5 1 2m

Side view



0 0.5 1 2m

Pictures

building the metallic frame

decking the mobile structure

assembling the horizontal beams on the moving load-bearing frame

sawing the wood

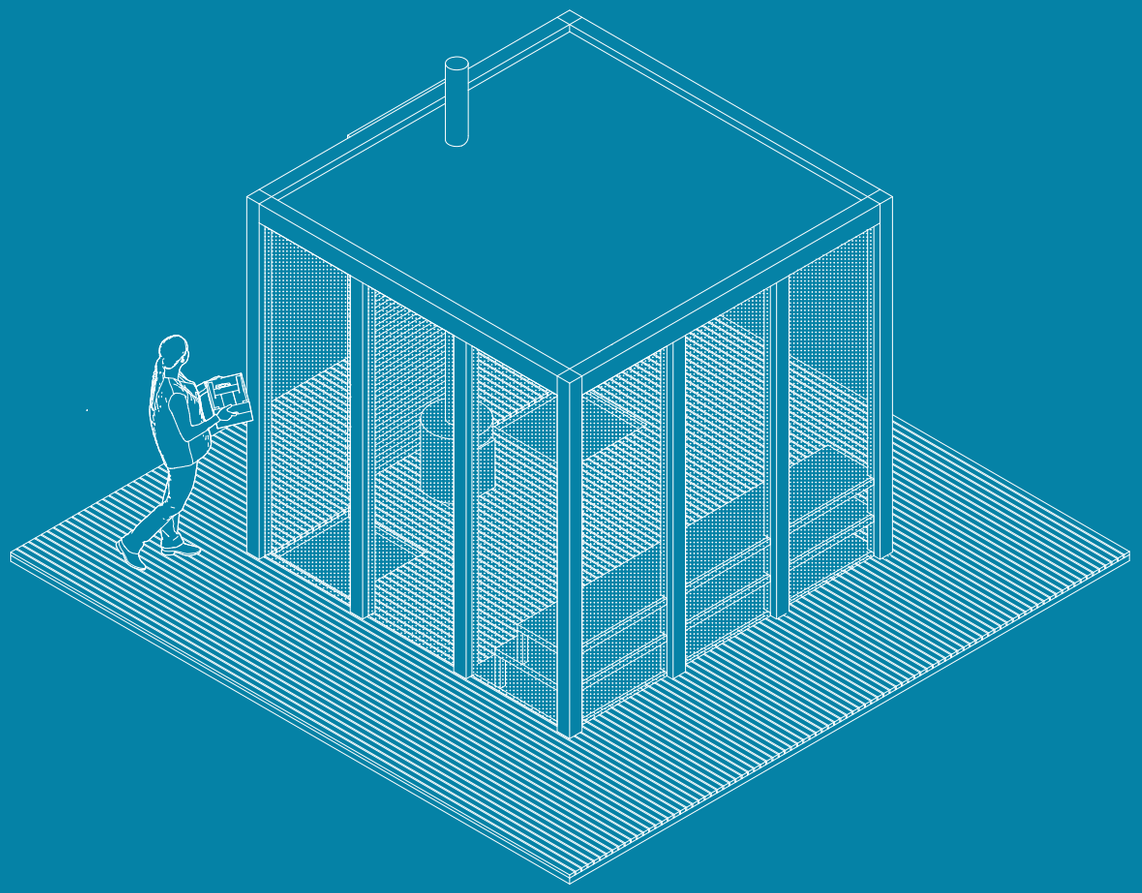
FLOATING SAUNA

Place	Køge bay, Denmark
Context	Workshop together with Västlands Kunstakademie, Bergen.
Project date	2002
Authorship	Sami Rintala
Team and partners	Sami Rintala, Christel Sverre, Marco Casagrande, Kristin Lian Berg, Mona Brekke, Simen Dyrhaug, Jenny Therese Eriksson, Mahlet Ogbé Habte, Marja Ristiina Nickel, Ragnhild Ohma, Anne Marte Ruud, Mona Aspen Simonsen, Thomas Aspeland Sivertsen, Elin Solvang, Sverre Strandberg, Karolin Tampere, Sveinung Unneland, Elisabeth Wahlström
Dimensions	3,0 x 3,0 x 3,0 m
Wood quantity	3,2 m3
Number of people	15 people
Photo credits	rintalaeggertsson, Fac. Arch. NTNU Norway
Tools	

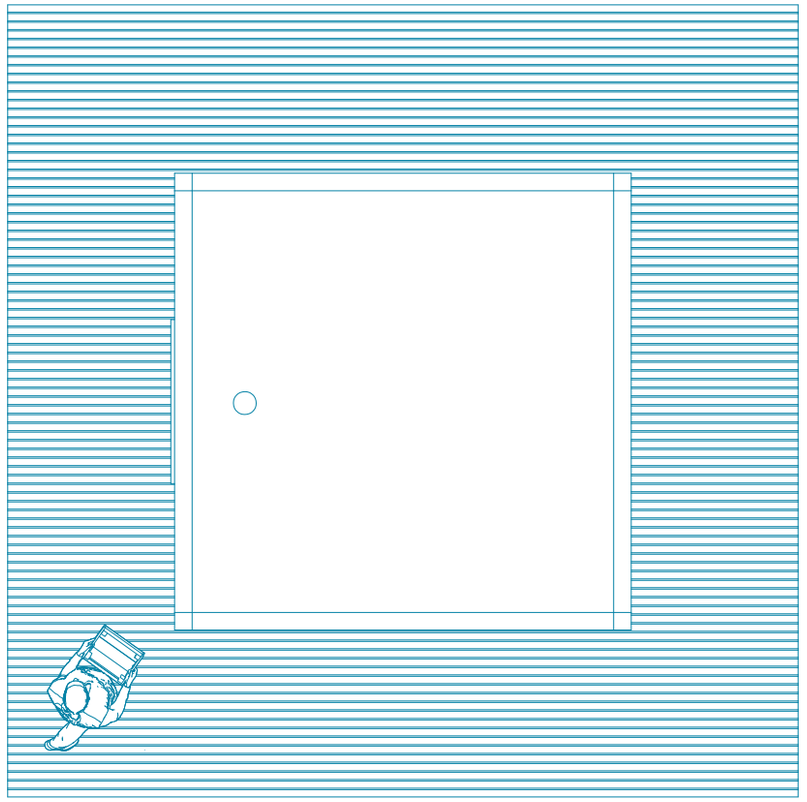
About the project

A Finnish sauna room: around 90 C heat is enjoyed, especially in wintertime (-20 C outside) by sitting on wooden benches and throwing water on hot stones on the stove. Sweat and silence, mental purification and physical maintainance. A swim in cold water in between. Anchored in the middle of the fjord, a level of privacy is maintained for bathers. Little winter daylight comes through transparent walls. At night sauna shines as a floating lantern. Access with rowing boat only. Descending swimming straight through the floor of water. Using any kind of soap is prohibited due to ecological reasons.

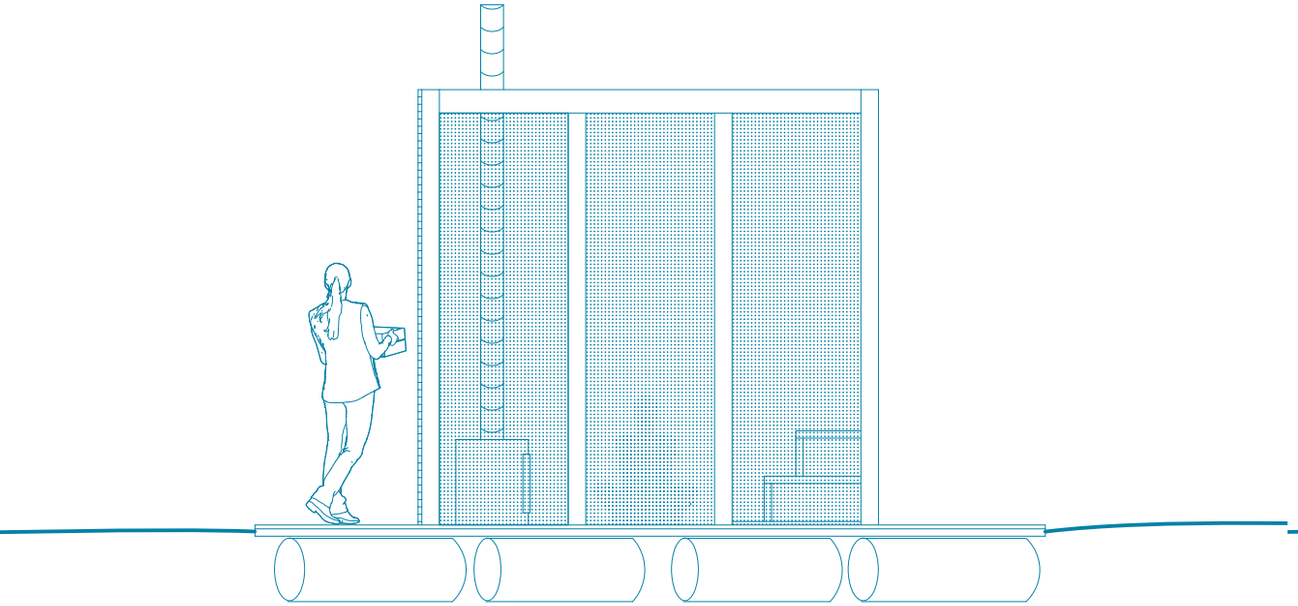
Axonometric view



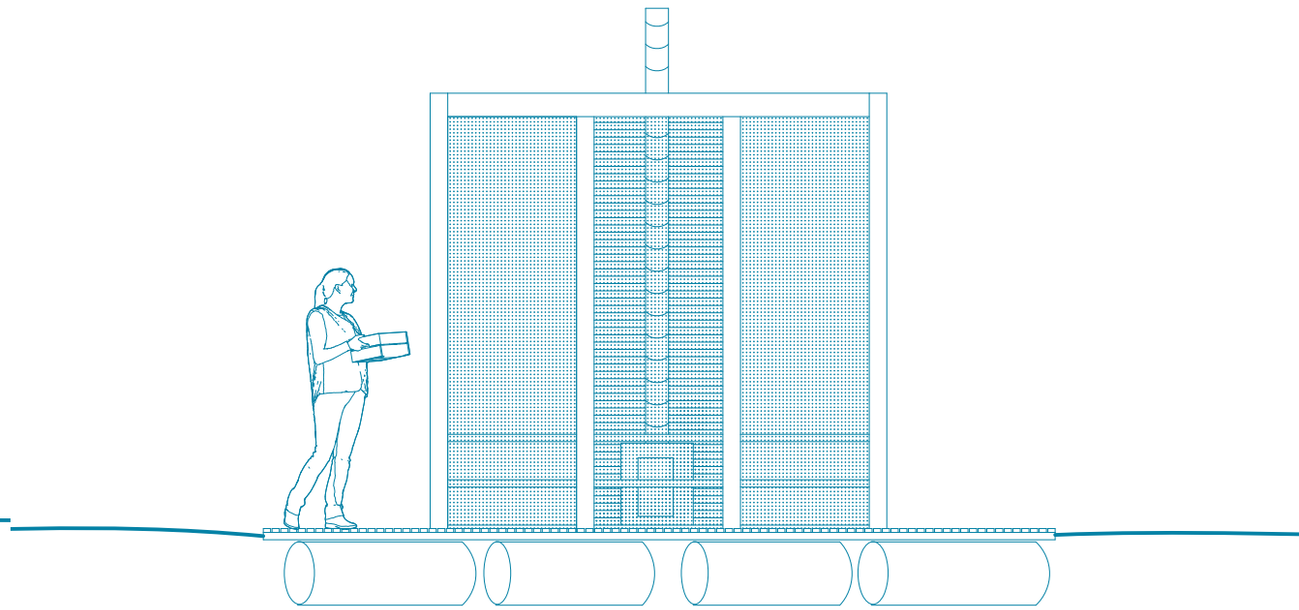
Top view

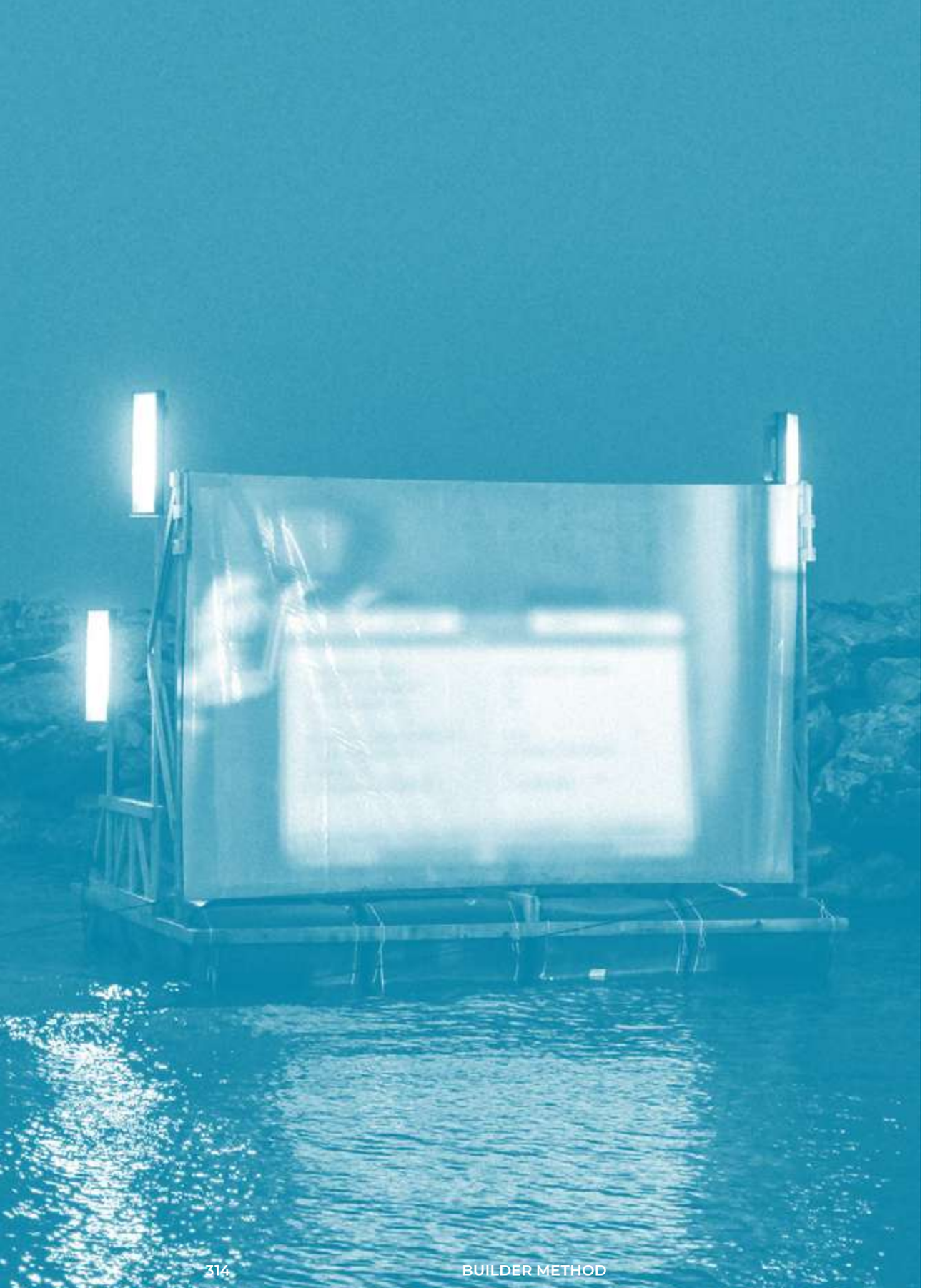


Front view



Side view





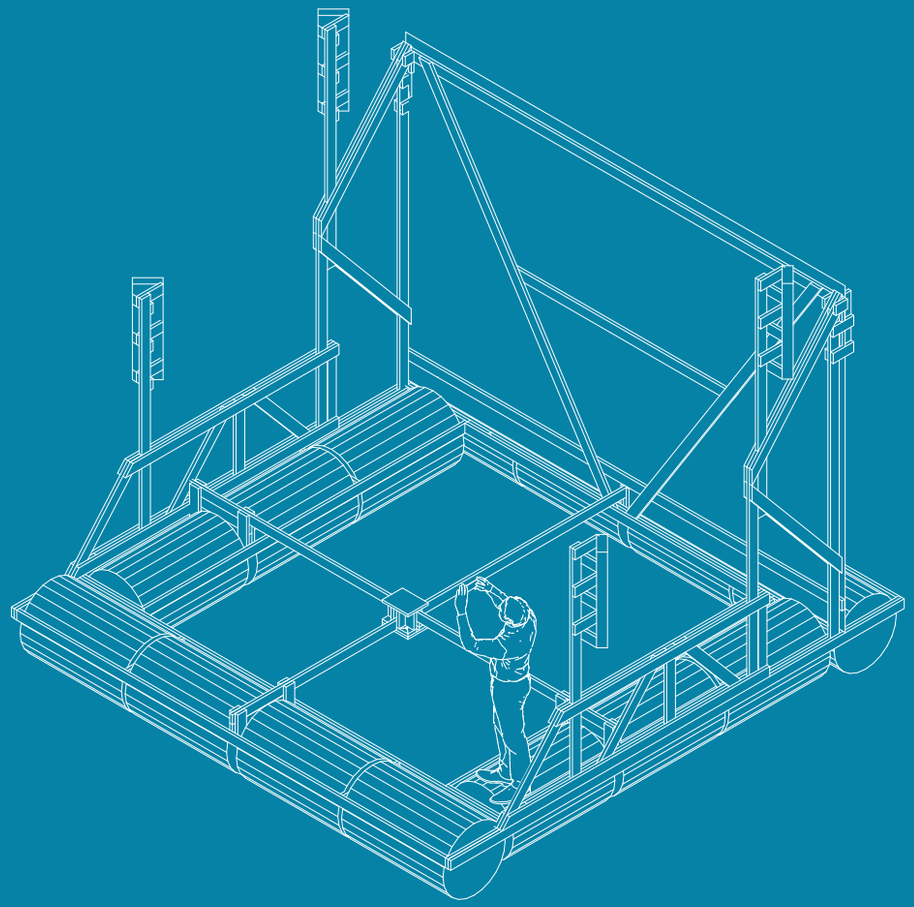
FLOATING CINEMA

Place	Tunis, Tunisie
Context	Artist residency
Project date	2022
Authorship	El Warcha Design Studio, Daniel Parnitzke
Team and partners	El Warcha Design Studio, Daniel Parnitzke, Club Nautique Kheireddine, Mobdiun, Sentiers, between 15 and 20 young people
Dimensions	4,4 x 4,2 x 3,8 m
Wood quantity	0,3 m3
Designing/building time	9 days
Number of people	15-20 people
Photo credits	Daniel Parnitzke
Tools	

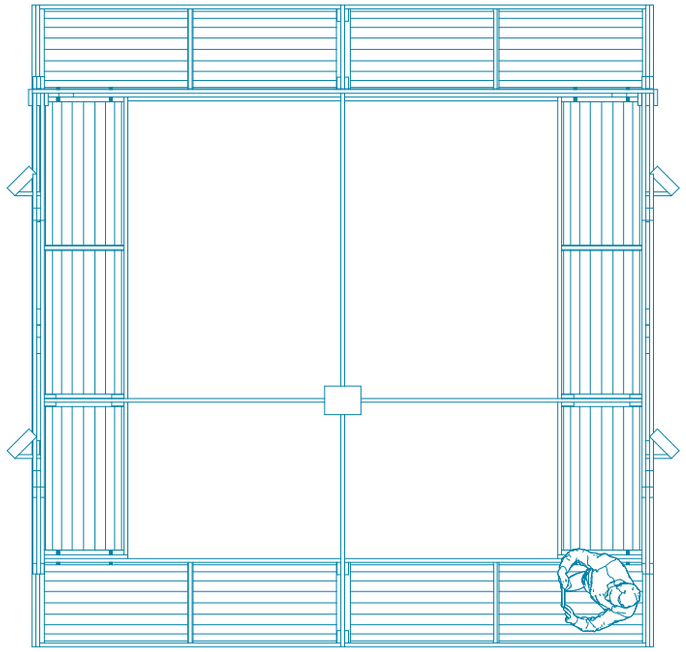
About the project

Who remembers that the Italian family Lombardo opened in 1950 the Cinevogue of the Kram, this small neighborhood cinema that lasted until the 80s and which today unfortunately is much less active. The cinema is part of the history of the Kram and the Goulette, which have been immortalized in many films. Claudia Cardinal and the stars who made generations dream still live there and it is with a touch of nostalgia that we propose the Floating Cinema. A free open-air cinema which once a year proposes to make us travel without moving from our deckchairs of Kheireddine, junction space between the Kram and the Goulette, in front of the Kheiredine Nautical Club.
The idea is to create a floating universe, a platform with a screen, some elements of scenery, deckchairs and a projection booth. The whole thing will be built during a participative construction site (5-10 days) with 15 young people (15-25 years old) and the inhabitants of the neighborhood at the Club Nautique and at the Cinévogue. The construction of this device is an opportunity to work with young people on the link between the cinema, the sea and their neighborhoods. If there are small technical challenges, it is above all a project of scenography which aims at creating a festive and surprising atmosphere. During the workcamp before the event, participants will be trained in carpentry and will participate in the design and realization of the scenography with the help of professionals and experienced carpenters. This week-long workshop will include a design and prototyping phase, as well as a production phase in consultation with our design experts and the nautical know-how of the Kheireddine Club.

Axonometric view

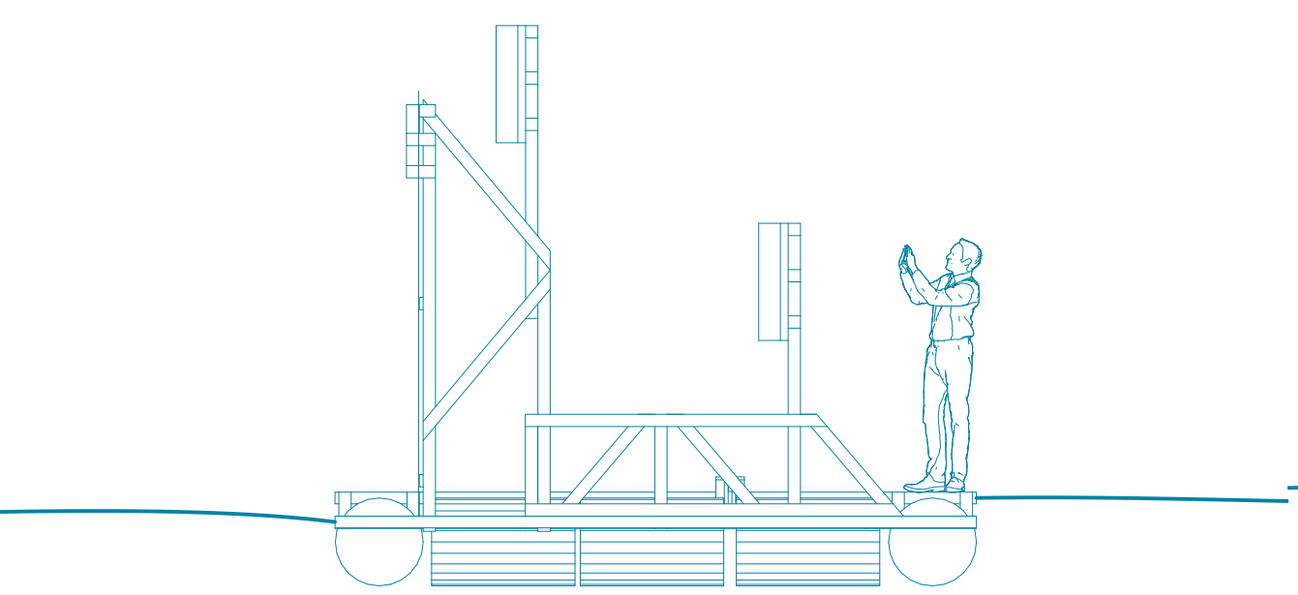


Top view



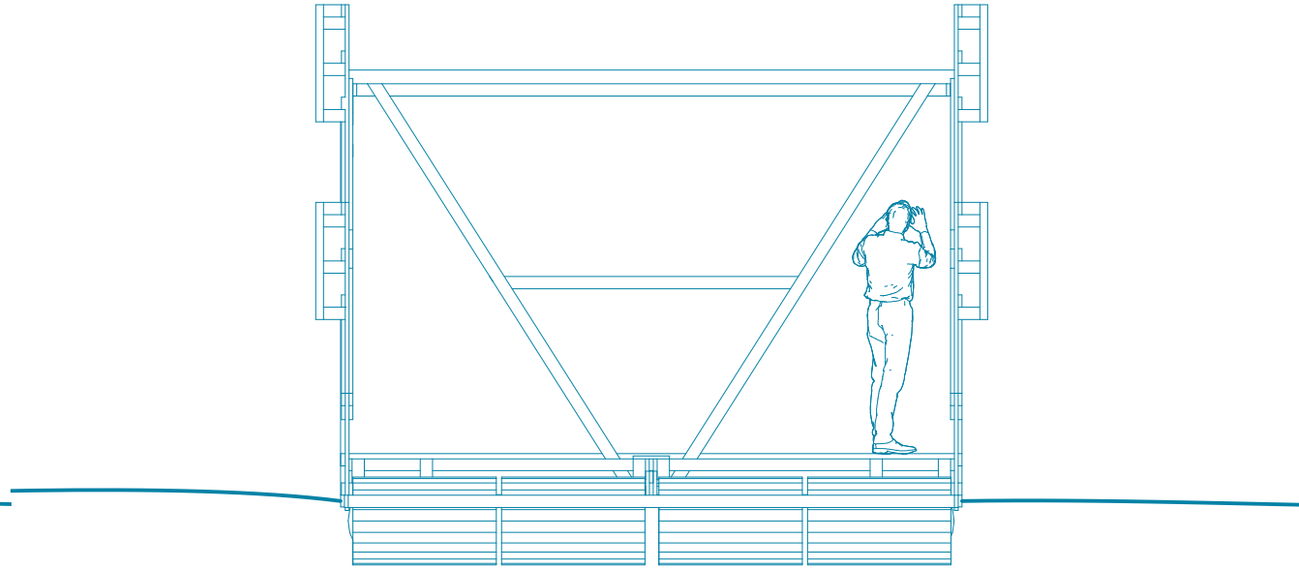
0 0.5 1 2m

Front view



0 0.5 1 2m

Side view



0 0.5 1 2m

marking

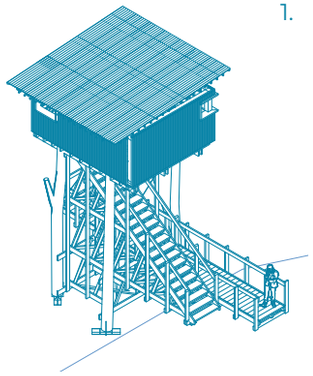
testing the resistance

placing a frame on the platform

lifting the structure all together on the blue barrels

VERTICALS

1.



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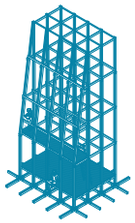


3.

1. **CASE STUDY** Obervédère
2. Observatorio del campo y de las estrellas
3. La Capitainerie

“In ancient times, the first architects trod the earth to work out the building material. Barefoot architects treading on the earth. An image perhaps far removed from our reality, which is moving further and further away from nature. Do we think about where we are going? So often so alone, so separated from others”

L’architecte aux pieds nus, Manuel d’autoconstruction, 2021, Parenthèses, [Our translation]

Participant, Builder Method Workshop, Nantes 2022

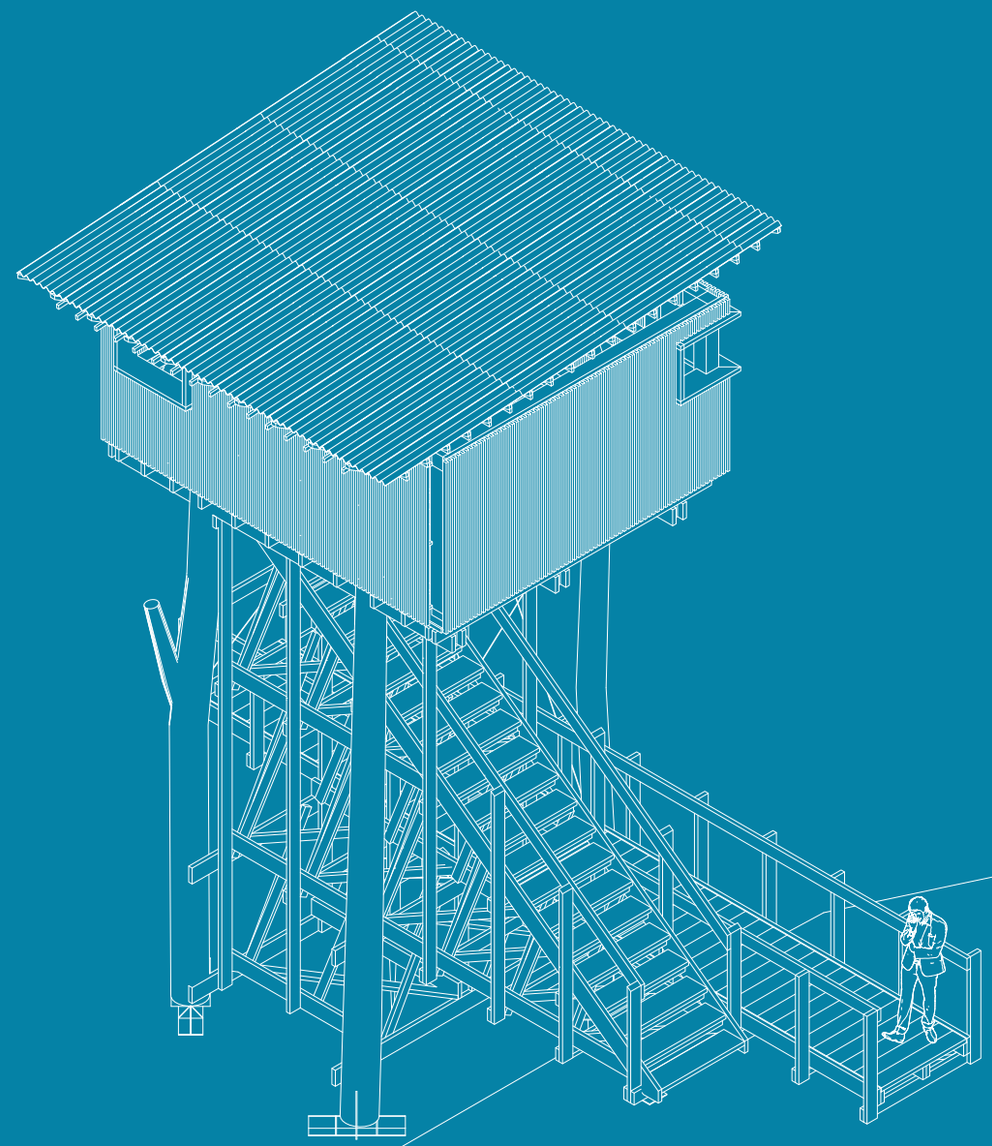
OBERVÉDÈRE

Place	Oberhausbergen, France
Context	Open construction site
Project date	2017
Authorship	Collectif Etc
Team and partners	Collectif etc, Charlotte, Manon, Kim, Mathilde, Claire, Samia, Anne-Lise, William, Arthur, Adrien, François, Bastien, Eric, Christophe, Pierrot, Guy, Jean-Marie, Vincent, Nicolas, Clément, Quentin, Gus, Agathe, Akpén, Bauistella, Nicolas DIDIER, Clément CARRIERE, Actimétaux, Krinner, TechnicEchaf, Phan
Dimensions	5,7 x 10,3 x 9,7 m
Wood quantity	7,9 m3
Designing/building time	1 month
Number of people	around 10 people
Photo credits	Collectif Etc, Kim
Tools	

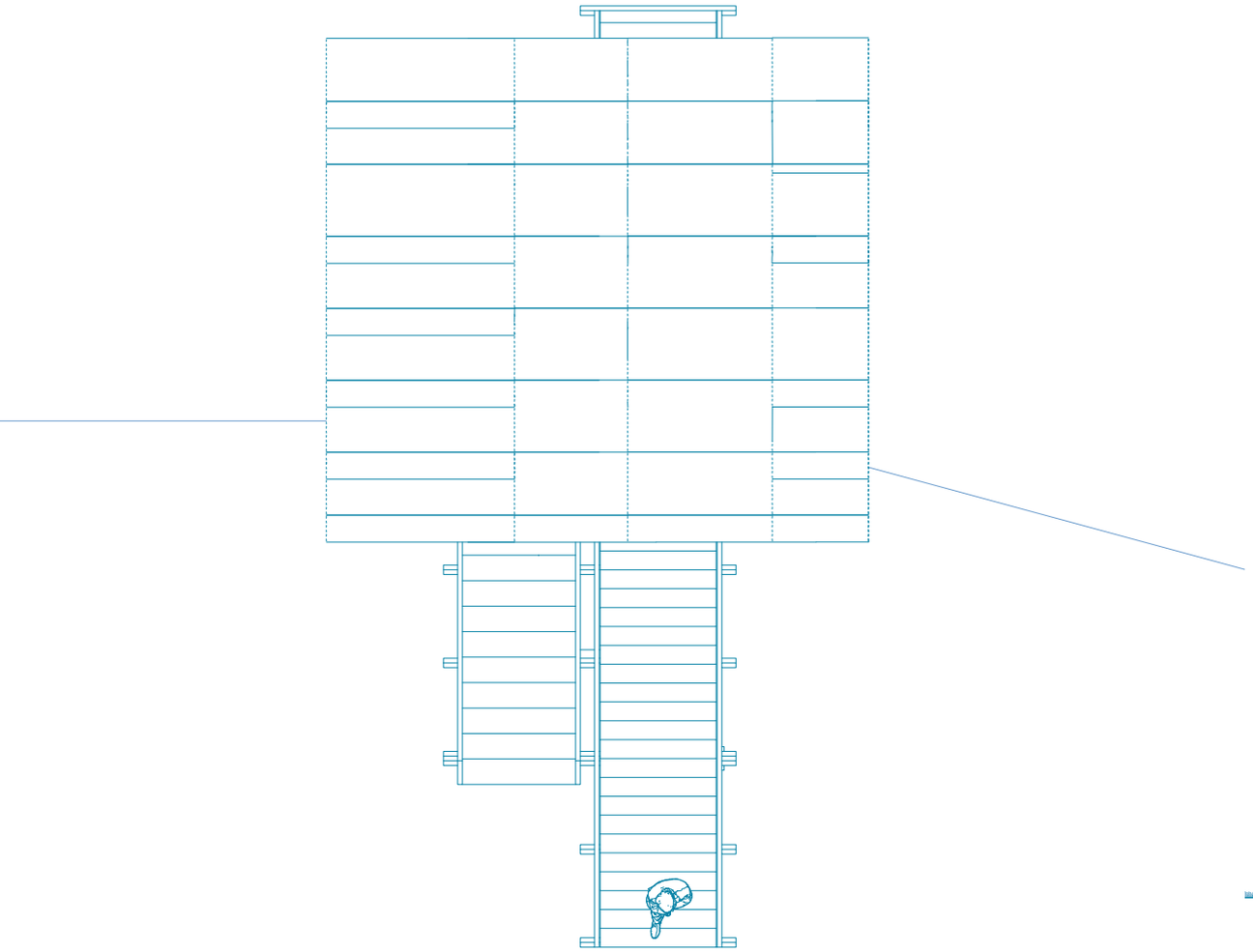
About the project

“After having contributed to the reopening of the site dedicated to constructive experimentation (Bauistella festival) with the construction of a footbridge and floating platforms, then after having learned the rudiments of half-timbering by coming to reassemble a barn with its former carpenters, the Écomusée d’Alsace commissioned us to imagine and realize a belvedere from a half-timbering coming from a house of the town of Oberhausbergen (67). The objective was double. On the one hand, we had to propose a new formal style from an old half-timbering that could not be reassembled in its current state; on the other hand, we had to create a signal in the museum, both as a panorama of agriculture and as a call to the Bauistella site, which has recently welcomed new constructions. The wood of the half-timbering was sorted, selected and then reworked, to constitute a volume perched on a structure composed of four trunks of acacia (black locust) from the site of the Ecomuseum. A secondary framework, made of douglas fir from the Vosges, stiffened the whole by proposing a first balcony at the end of a footbridge as well as a large staircase for access to the belvedere. As in our previous residences, the goal was also to share the experience of the construction site with old and new people: for the occasion, a great team of volunteers came to lend a hand and share with us these strong moments.”

Axonometric view

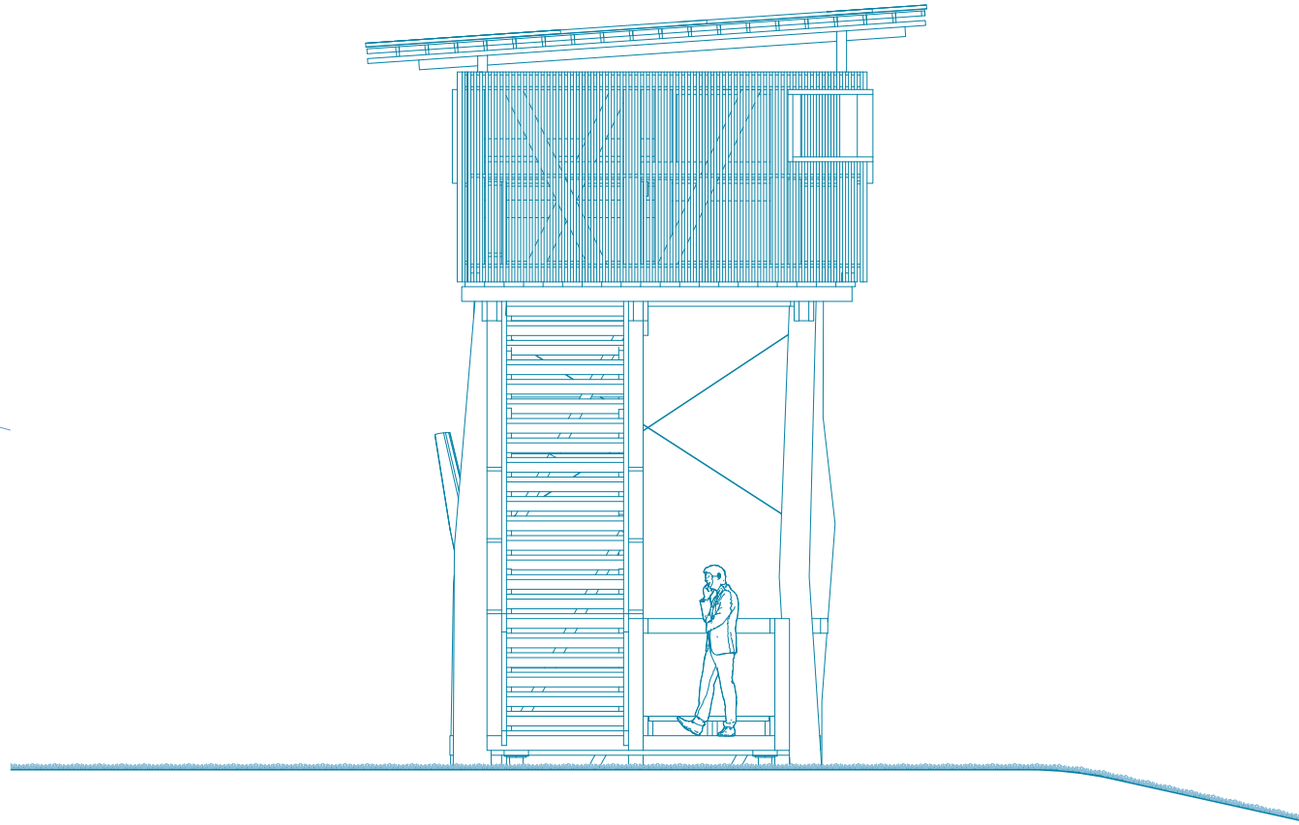


Top view



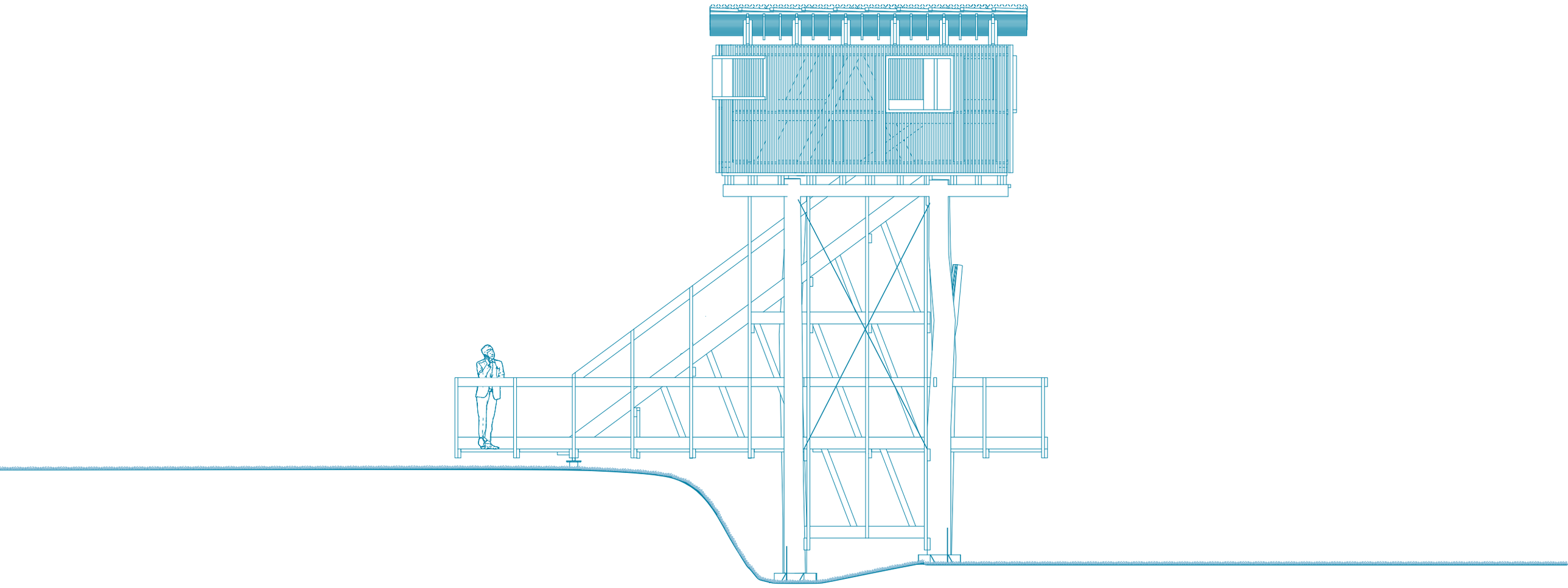
0 1 3m

Front view



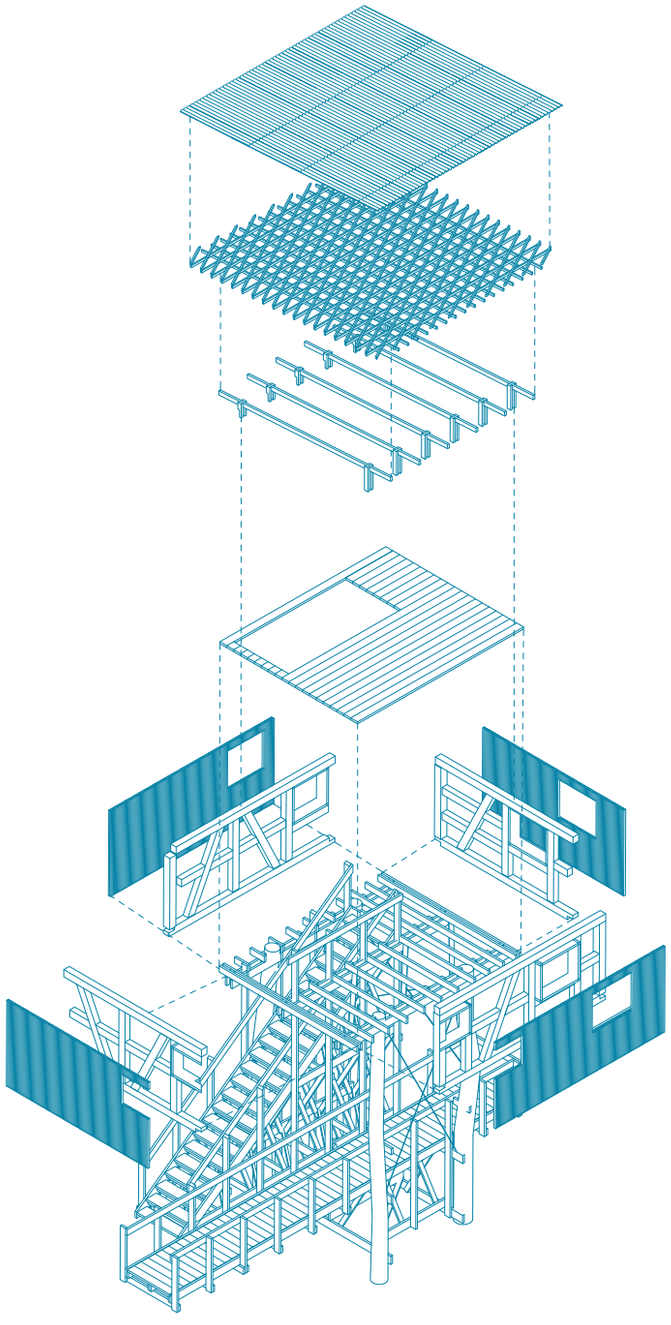
0 1 3m

Side view

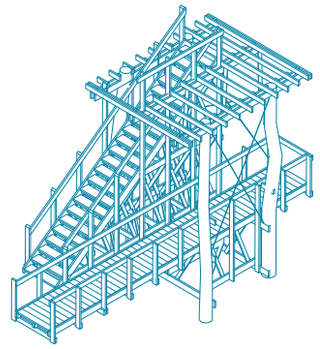


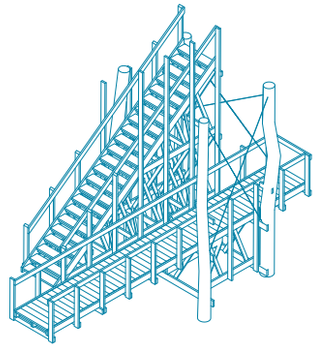
0 1 3m

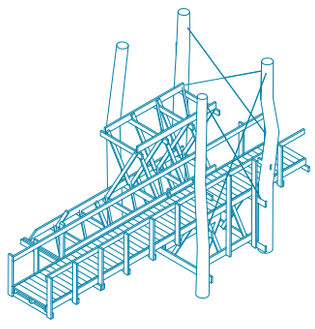
Exploded view

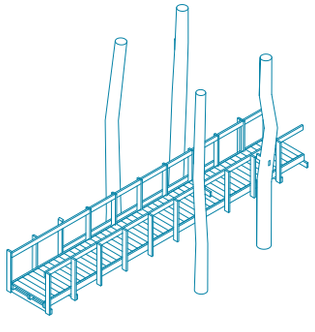


Exploded view









Pictures

building the roof structure

raising the roof structure with a pulley

lifting the post

lifting the beam all together

Pictures

bracing the posts on their foundations for stability

screwing to get the external cladding

construction detail

clamping the plancks

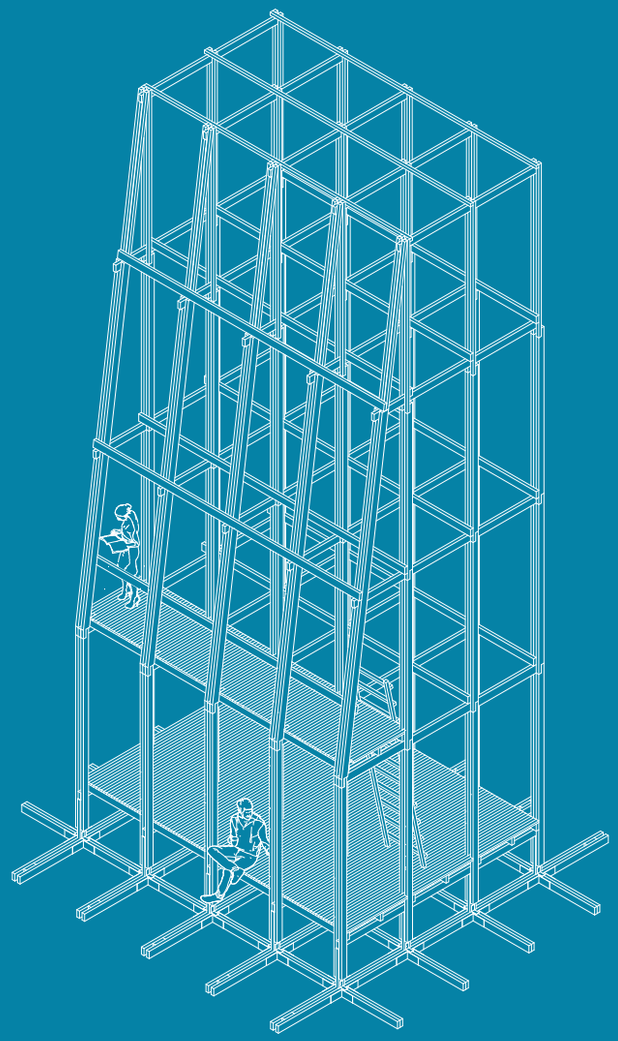
OBSERVATORIO DEL CAMPO Y DE LAS ESTRELLAS

Place	Ceibas, Argentina
Context	Workshop
Project date	2017-2018
Authorship	Sauer Martins
Team and partners	Cássio Sauer, Elisa T Martins (sauermartins), Barbara Remussi, Luísa Pasqualotto, Augusto Pereira, Júlia Scopel Fraga, Jaime Grinberg, Hello Wood Argentina 2018, Bruno Coutinho, Erika Viotti Bollinger, Franca Ferraris, Matias Alonso, Maria Angeles Franco, Micaela Riquelme, Neuen Ari Blatto , Santiago Lasca, Valentina Imbaud
Dimensions	6,3 x 7,2 x 12,0 m
Wood quantity	5,3 m3
Designing/building time	5 days
Number of people	9 people
Photo credits	Fernando Schapochnik, Cássio Sauer, Bárbara Goris
Tools	

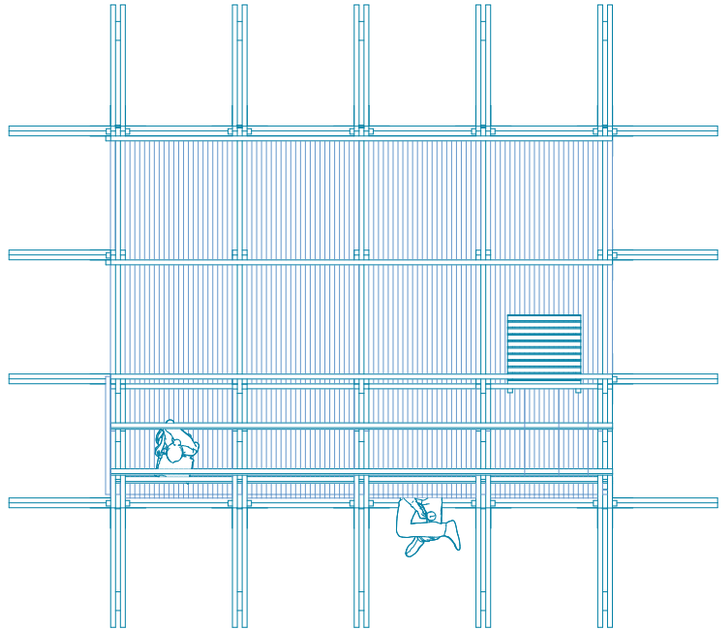
About the project

Designed for a wood construction workshop in Argentina, the “observatorio del campo y de las estrellas” approaches subjects such as fragile structures, precarious constructions and ephemeral spaces. A small architecture, a shelter, a “folie”. The relationship between architecture and place, a sign of the human presence – an event in the landscape, a lighthouse – built with only 1 km of wood. The vast landscape that connects and identifies the Southern region of the American continent – the fields of Southern Brazil, Uruguay and Argentina – is the starting point for the proposal. Its infinite fields, interminable countryside and borderless sky merge as a common ground. A landscape distinguished by its flat and continuous territories, similar climate and environmental conditions, along with the austerity and economic restrictions that single out its constructions. In this desolate landscape, notably apart from any urban areas, the pavilion faces the challenge of building a vertical structure in a rural context – in contrast to its predominant horizontality. In a reference to geographic events – the Andes, the mountains – and to the pre-Columbian architecture, the vertical timber structure looks towards the sky and its surrounding landscape. A meaningful piece regarding not only the design but also the construction experience. A temporary structure building up from the experience of assembly, teaching and research. At the same time a fragile and emblematic building. Through the use of very few elements, the observatory creates an internal sheltered space that confronts the thin line between the tangible and the intangible.

Axonometric view

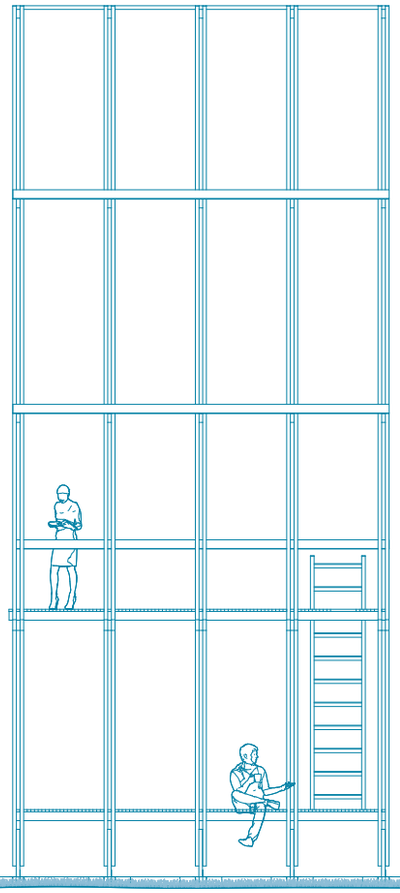


Top view



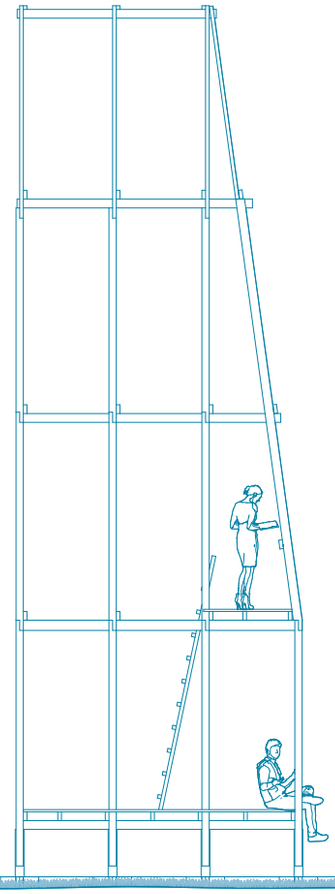
0 1 3m

Front view



0 1 2 4m

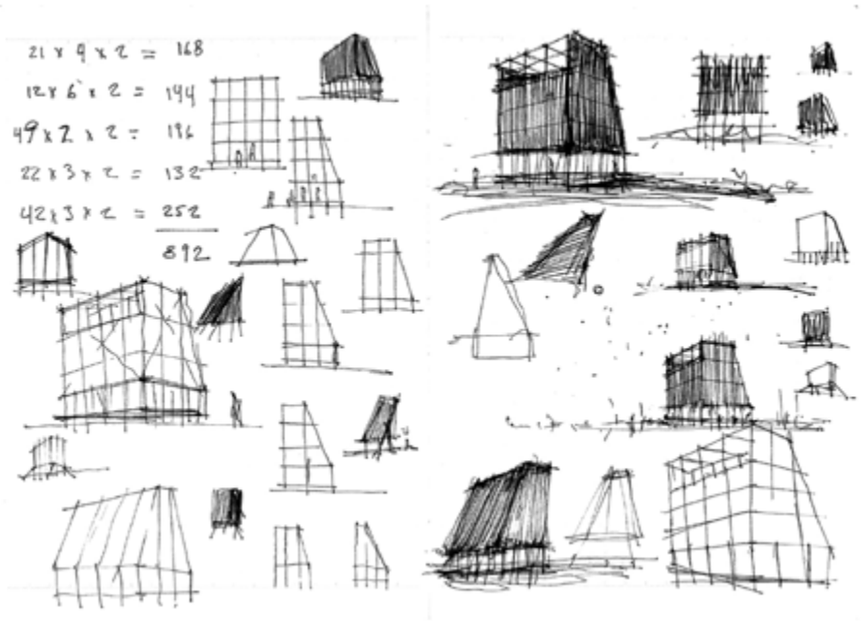
Side view



0 1 2 4m

Pictures

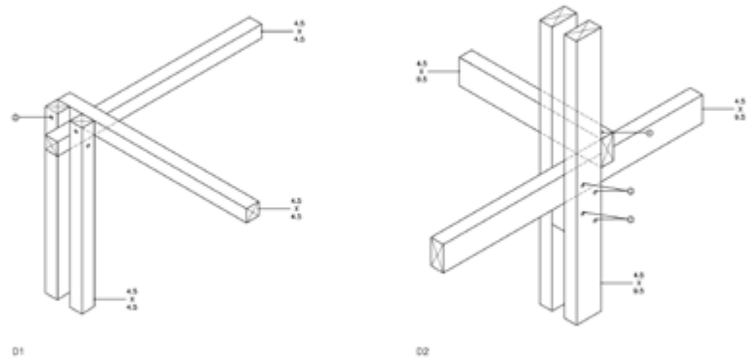
construction overview



research drawings

construction detail

construction drawings



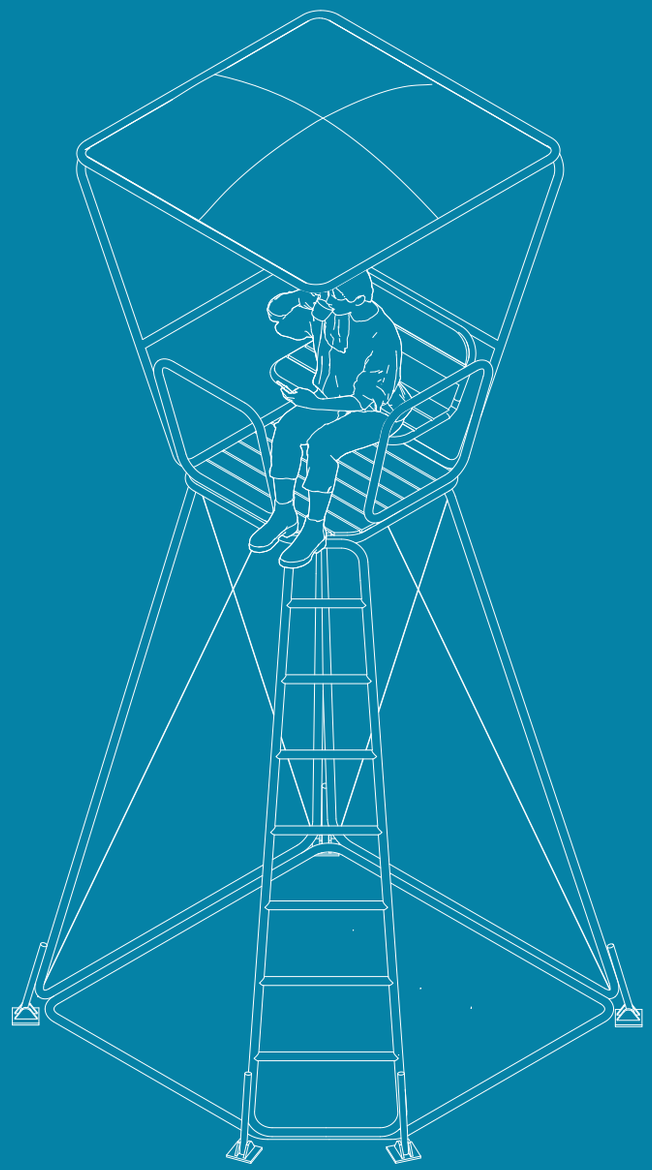
LA CAPITAINERIE

Place	Achères, France
Context	Bellastock Festival
Project date	2014
Authorship	Martial Marquet Studio
Team and partners	Martial Marquet, Nicolas Polaert
Dimensions	2,5 x 2,5 x 5,2 m
Designing/building time	8 days
Number of people	4 people
Photo credits	Martial Marquet, Nicolas Polaert
Datamap link	https://buildermethod.org/listing/capitainerie/
Tools	

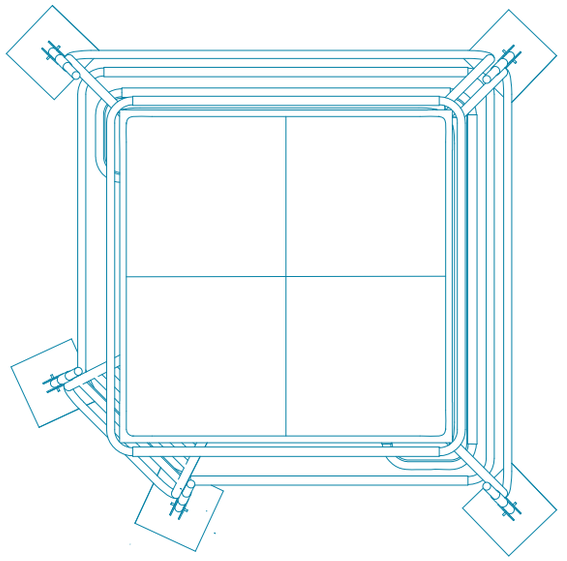
About the project

The “Capitainerie” is a watch tower initially designed for lifeguarding and documenting the floating workshop “Waterworld”(Bellastock 2014) in Acheres (FR), it was then integrated as an urban furniture in a sustainable urban project near Paris. This installation is dismantable and transportable, it has been built solely with reclaimed materials such as sprinkler pipes and skydomes parts.

Axonometric view

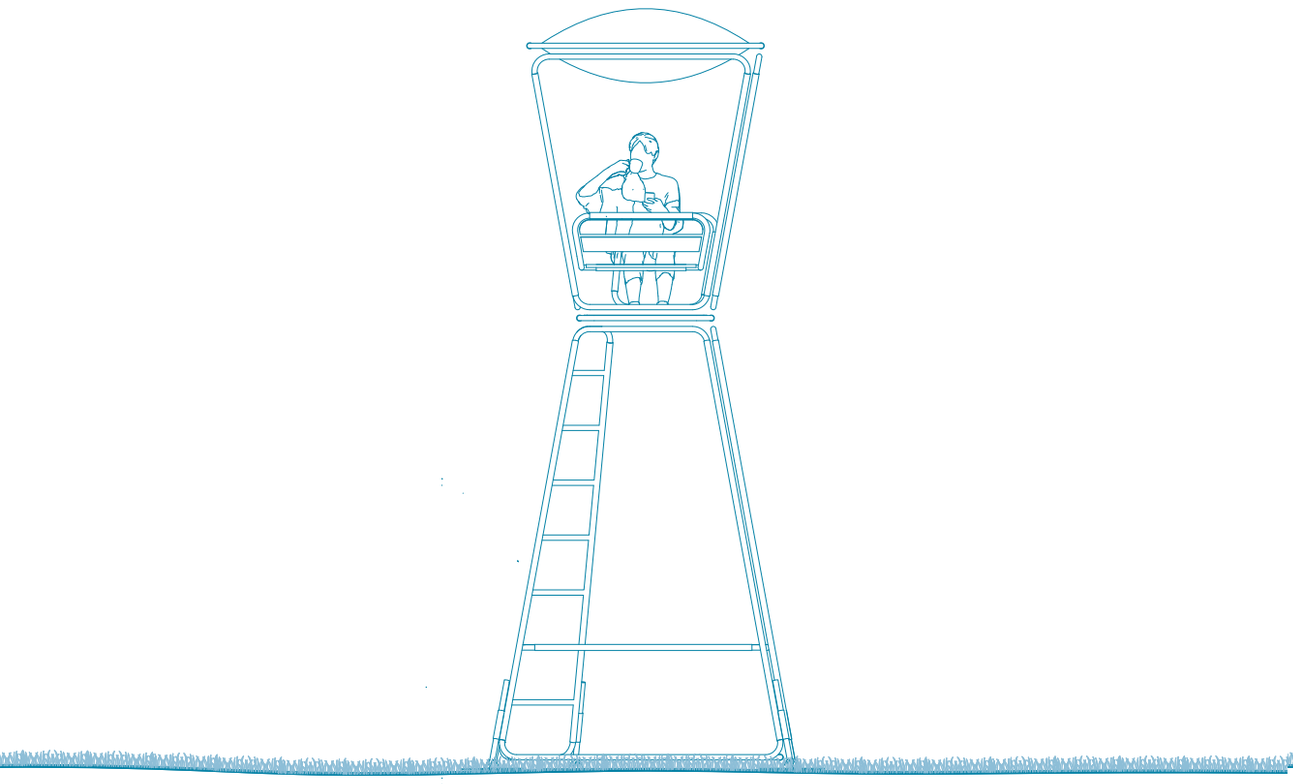


Top view



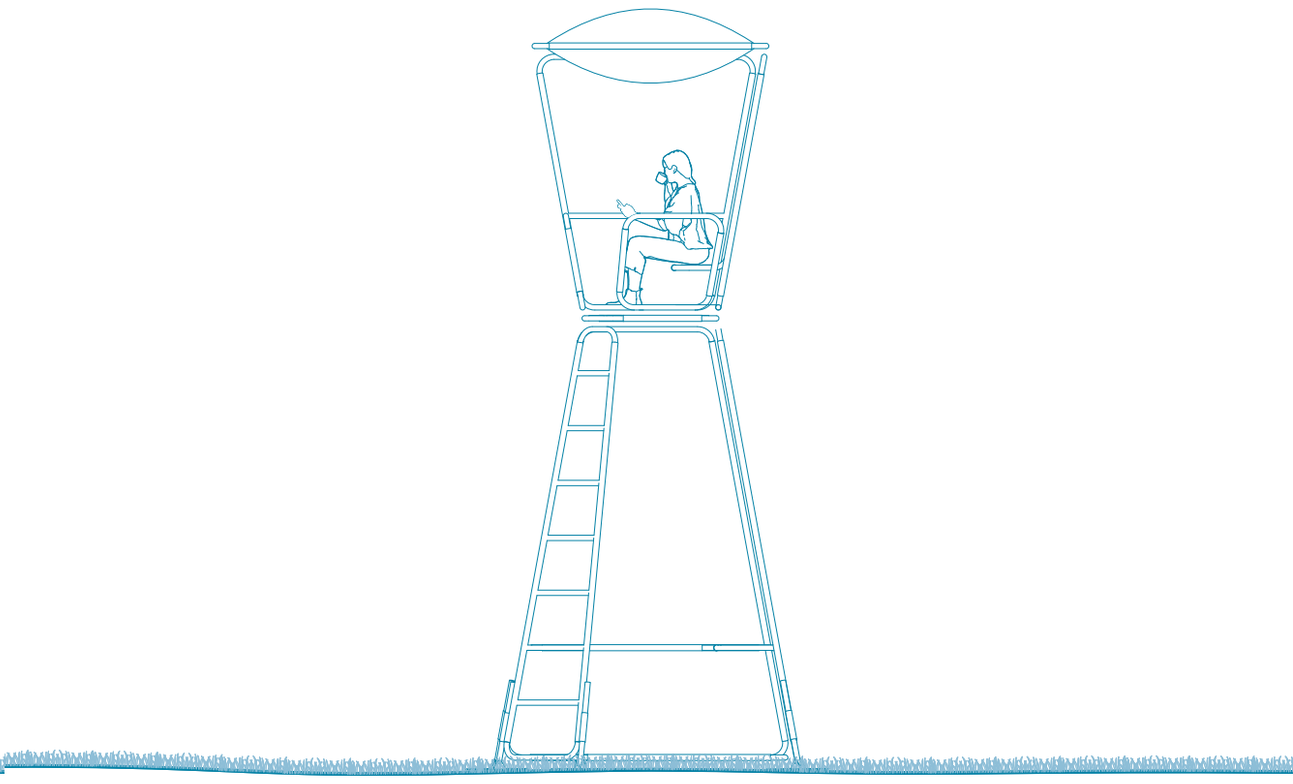
0 0.1 0.5 1m

Front view



0 0.5 1 2m

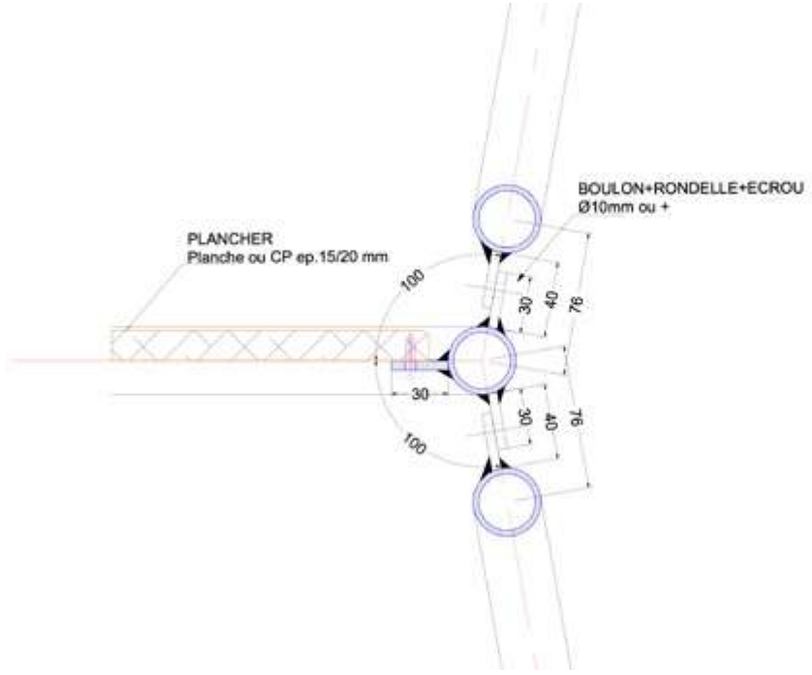
Side view



0 0.5 1 2m

Pictures

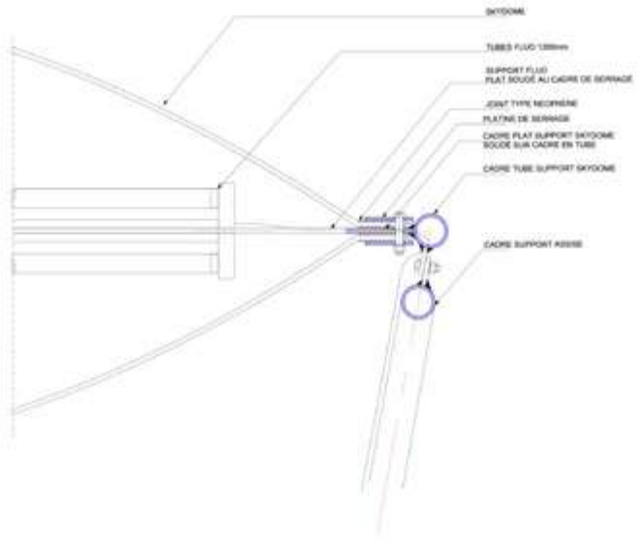
structure in use



technical drawing

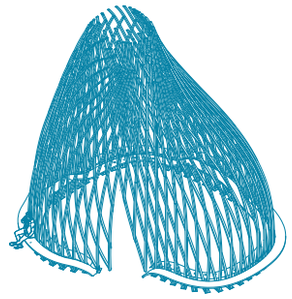
metallic frame

technical drawing

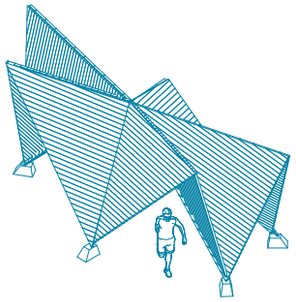


MISCELLA-
NEOUS

1.



2.



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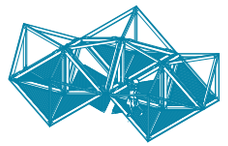

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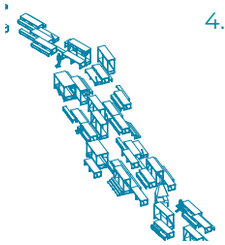

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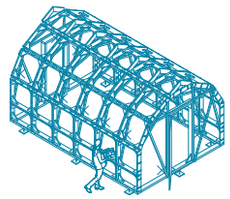


1. **CASE STUDY** La Vrillette
2. **CASE STUDY** Balmette
3. Rochus
4. 1000 plateaux (selon les organisateur)
5. La serre

“ [...] a realistic solution must include ad hoc constraints known only through practice, that is, through embodied manipulations. Those constraints cannot be arrived at deductively, starting from mathematical entities.”

p.24, Shop Class as Soulcraft, An Inquiry Into the Value of Work, 2009, The Penguin Press

“There are two moments I prefer. There’s the one when we decided we will assemble the big shapes to make the structure, we were all together and see how this is part of the rest. And also yesterday night when we get all together to the bar and discuss together, it was really nice.”

Participant, Builder Method Workshop, Nantes 2022

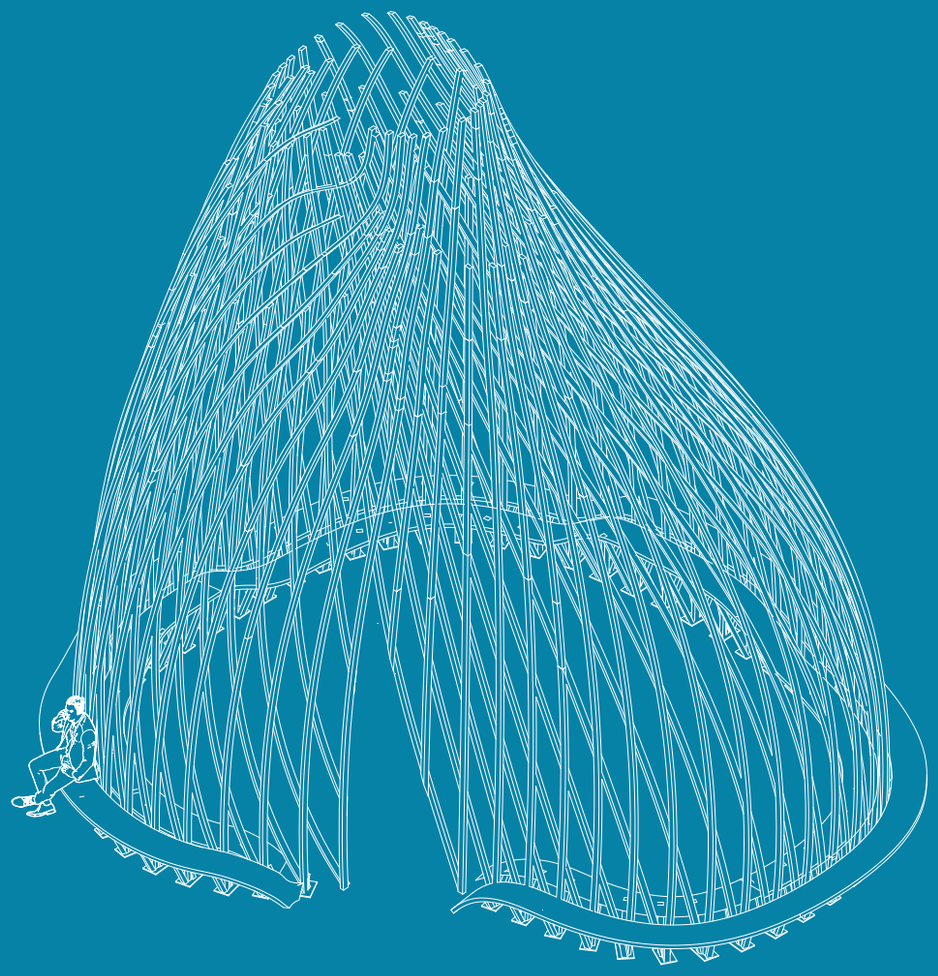
LA VRILLETTE

Place	various places (La Cité de la Mode et du Design, le site de la Thébaïden Arches)
Context	Workshop for architecture students
Project date	2018
Authorship	Construire l'Architecture
Team and partners	Marc Leyral, Frédéric Martinet, Clément Berthou, Damien Fregefond, Christopher Broyart, Clément Jolivet And Hugo Trihan, Clément Berthou, Théo Dubrul, Damien Fregefond, Alix Moenne-Loccoz, Thomas Powles
Dimensions	8,7 x 7,7 x 7,0 m
Wood quantity	5 m3
Number of people	36 people
Photo credits	Salem Mostefaoui, Construire l'Architecture
Tools	

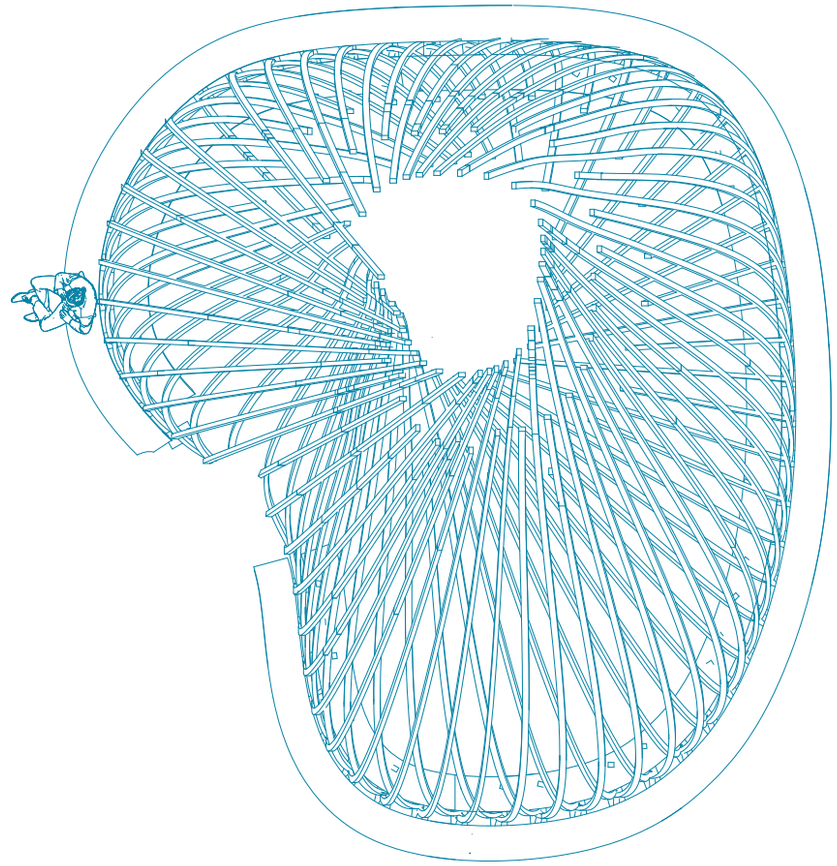
About the project

On the exceptional rooftop site of the Cité de la Mode et du Design. The construction outside the walls of the school gives the project a new dimension, both pedagogical and architectural. Thus, the implementation of the project is close to the conditions of practice of the future profession of architect. The project has since been definitively rebuilt on the magnificent site of La Thébaïde in Arches (Cantal) in the framework of a cooperation with Bimbamboum architects. The project was realized in small-section bent wood, a construction technique that required the design and manufacture by the students of a custom-made kiln and bending machine. They allow to produce wood following an infinity of curves. Its architecture is inspired by one of the structural elements of Renaissance gardens: the vegetated trellis. This motif creates a generous organic volume oriented towards the sky. The resulting form, supple and elegant, creates a tension towards the sky, reminiscent of the crinoline.

Axonometric view

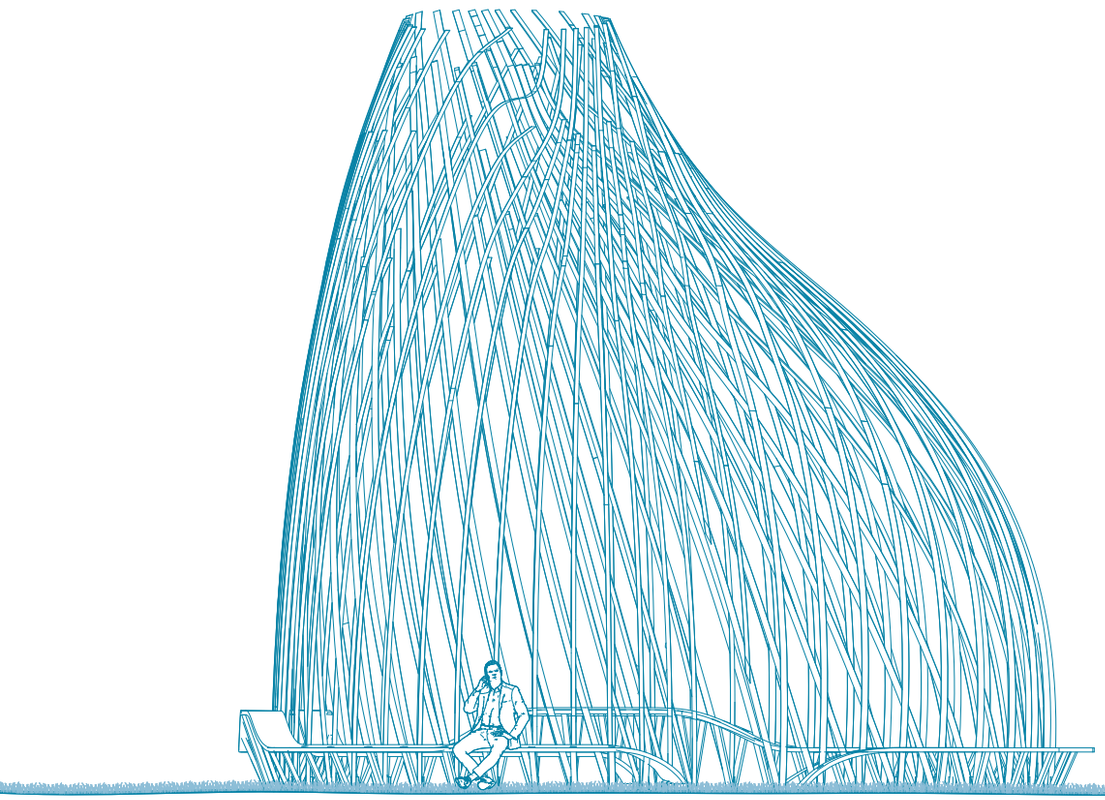


Top view



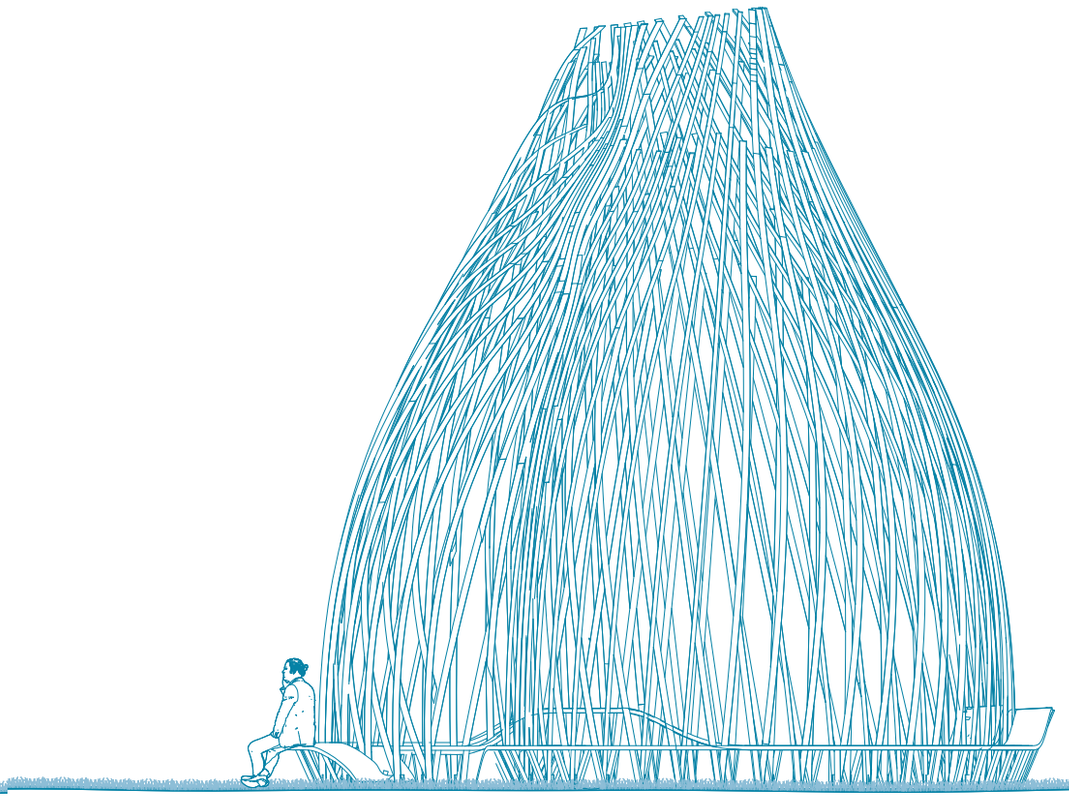
0 1 3m

Front view



0 1 3m

Side view



0 1 3m

Pictures

clamping and drilling

joining the wood with a metallic plate

prototyping the use and the dimensions

bending the wood

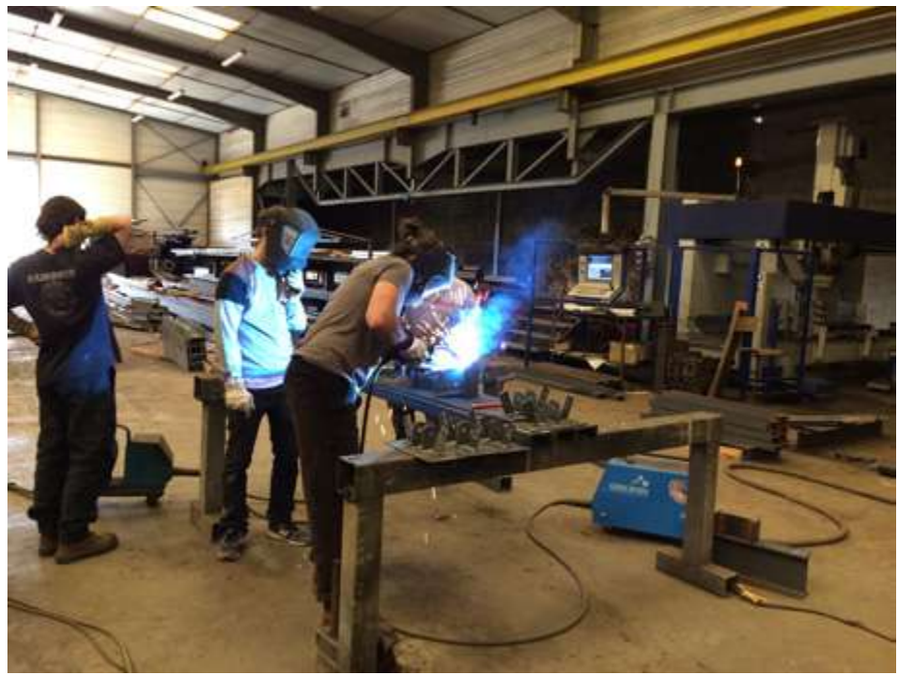
Pictures

creating steam with a pressure cooker to bend the wood

cutting grooves in the wood with a chainsaw

bending the metal

welding the metal



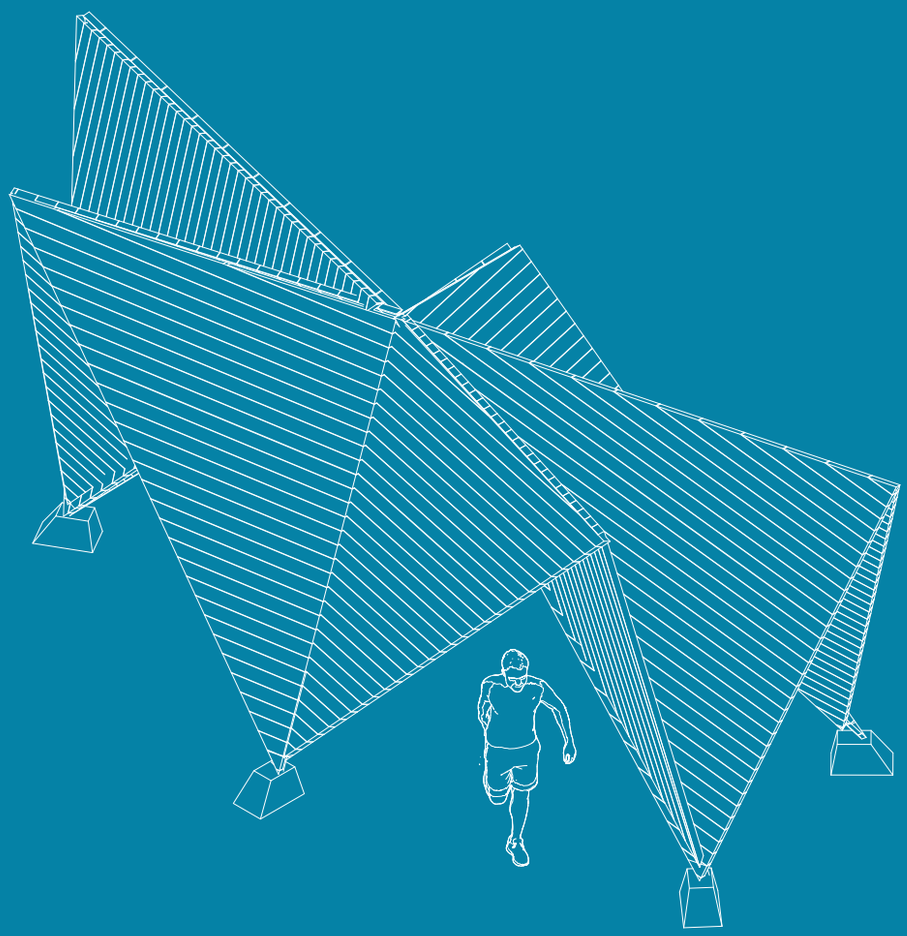
BALMETTE

Place	Villard de Lans, France
Context	designbuildLAB workshop for architecture students
Project date	2021
Authorship	design/buildLAB
Team and partners	design/buildLAB, Nacer-Eddine Azzoug, Julian Belfils, Thomas Cazeneuve, Eloïse Crouzet, Malorie Dufayard, Paola Ekszterowicz, Tarik El Mansouri, Alix Falquet, Pierre Fargere, Julie Fournier, Florent Goy, Laure Hommel, Hadrien Legait, Solène Louis, Yann Mazimann, Clara Meissimilly, Yolène Morand, Claire Norreel, Philippe Paumelle, Perrine Pedarros, Léo Ruel, Oscar Thierry, Louis Thomas, Pauline Thomas, Pierre-Nicolas Voisin, Labex Ae&Cc, Laboratoire Cultures Constructives, Laboratoire Craterre, Amaco, Les Grands Ateliers, John Sauvajon, Charpente Et Menuiserie, Bureau De Contrôle (Bernard), Région Auvergne-Rhône-Alpes, Services De La Commune De Villard De Lans
Dimensions	8,0 x 2,5 x 3,3 m
Wood quantity	2,5 m3
Designing/building time	3 days/week during 6 weeks for design, prefab during 2 months, final installation 1 week
Number of people	26 people
Photo credits	Francois Croisile, Alex Lopez, design/buildLAB
Tools	

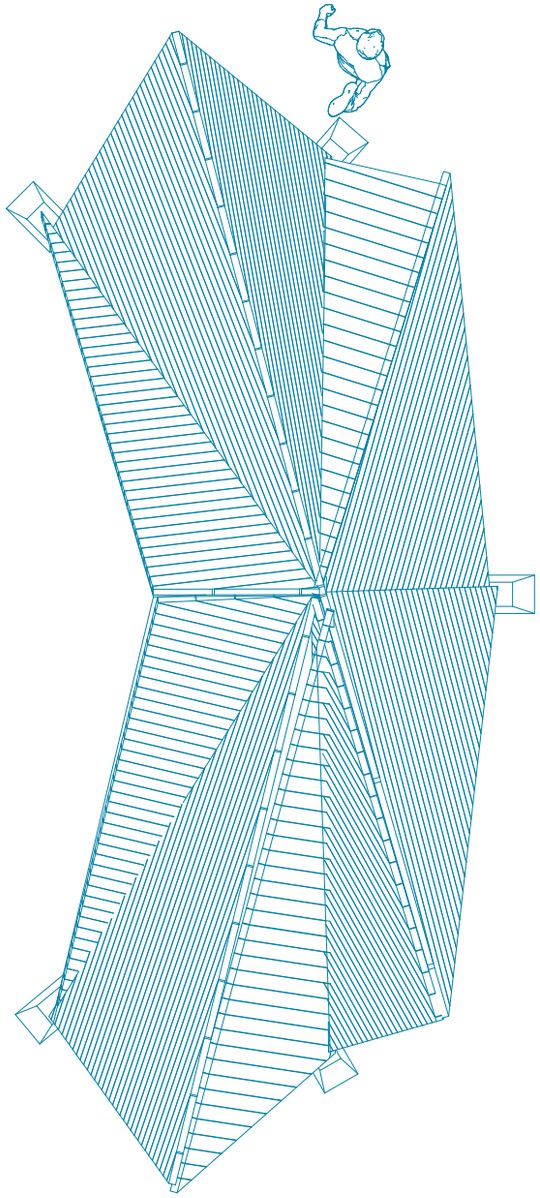
About the project

The concept of “vernacular” in architecture is borrowed from linguist Noam Chomsky, who describes the term as a “shared language.” The vernacular in architecture thus refers to the ubiquitous materials and forms that emerge from local culture, climate and natural resources. It is sometimes referred to as “architecture without architects,” because these built forms are so easily integrated into their context that they seem obvious, timeless, universally beautiful, and inherently sustainable. The Nomad Shelters are a contemporary vernacular, a forward-looking evolution in shared language for the middle altitude Alpine climate of the Vercors Plateau in south-east France. While unique architectural forms and building technologies emerge from responding intelligently and durably in the context of 2 different sites. The underpinning, the language, of the Nomad Shelters is common: use only what you can get under your feet or in front of you, and produce as little waste as possible. Like their historic vernacular ancestors, the Nomad Shelters deploy local sourced simply transformed natural materials in ways that offer sustainable, context-specific forms and building technologies, counter examples to product driven icons which belong simultaneously to everywhere and nowhere.

Axonometric view

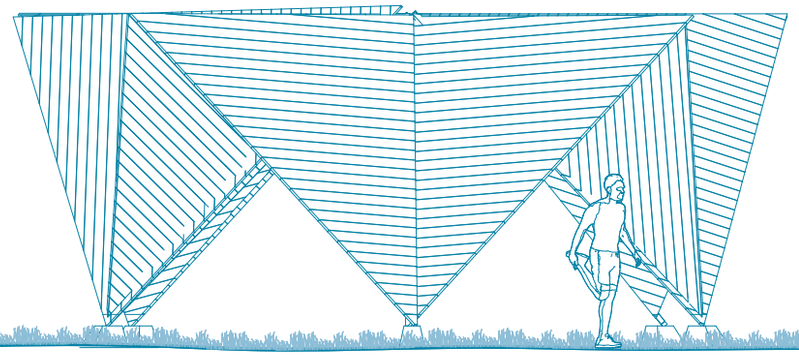


Top view



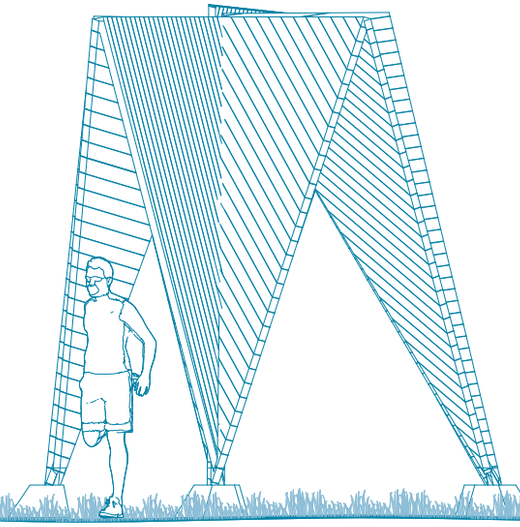
0 0.5 1 2m

Front view



0 1 3m

Side view



0 0.1 0.5 1m

Pictures

lifting the structure

cutting the tree for the claddering

installing the concrete foundations

cutting the lumber to make the inner structure

Pictures

construction detail

placing the structures

cutting the tree with a saw mill

moving the tree plancks

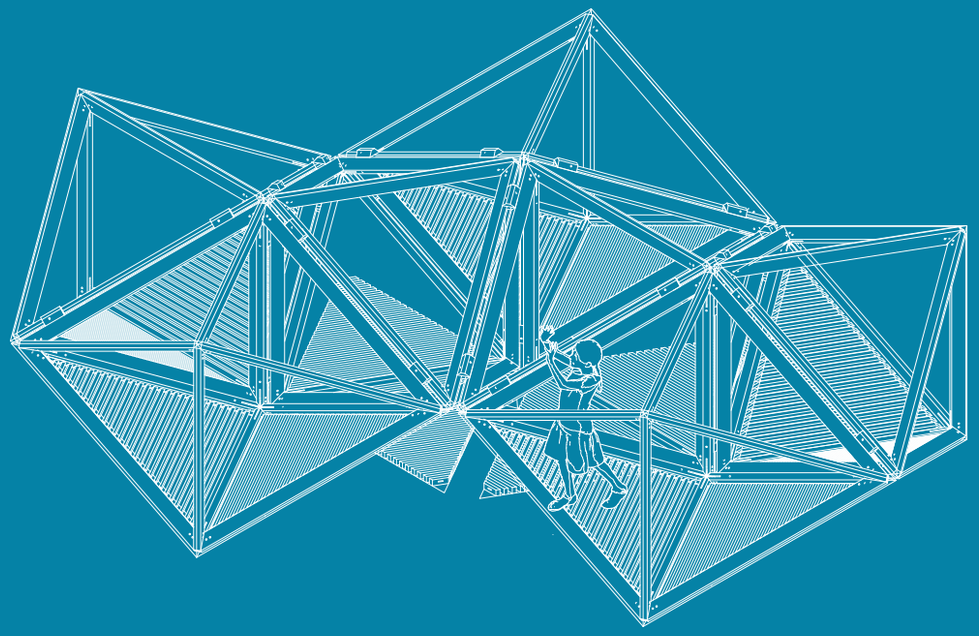
ROCHUS

Place	Stará Ľubovňa, Slovakia
Context	Workshop
Project date	2021
Authorship	Woven
Team and partners	Woven, Samuel Skyva, Daniel Knizner, Zuzana Poklembová, Sofia Mikitová, Barbora Kuciaková, Martina Bajteková, Dominika Pivarčiová, Anna Přibylová, Miroslav Čibik, Eva Harlenderová, Simona Rojeková, Šimon Doubrava, Martin Ambruš, municipality of Stara Lubovna
Dimensions	6,5 x 4,7 x 2,6 m
Wood quantity	0,3 m3
Designing/building time	1 week
Number of people	10 people
Photo credits	Anna Horčinová, Katarína Janíčková
Datamap link	https://buildermethod.org/listing/11-workshop-rochus-2/
Tools	

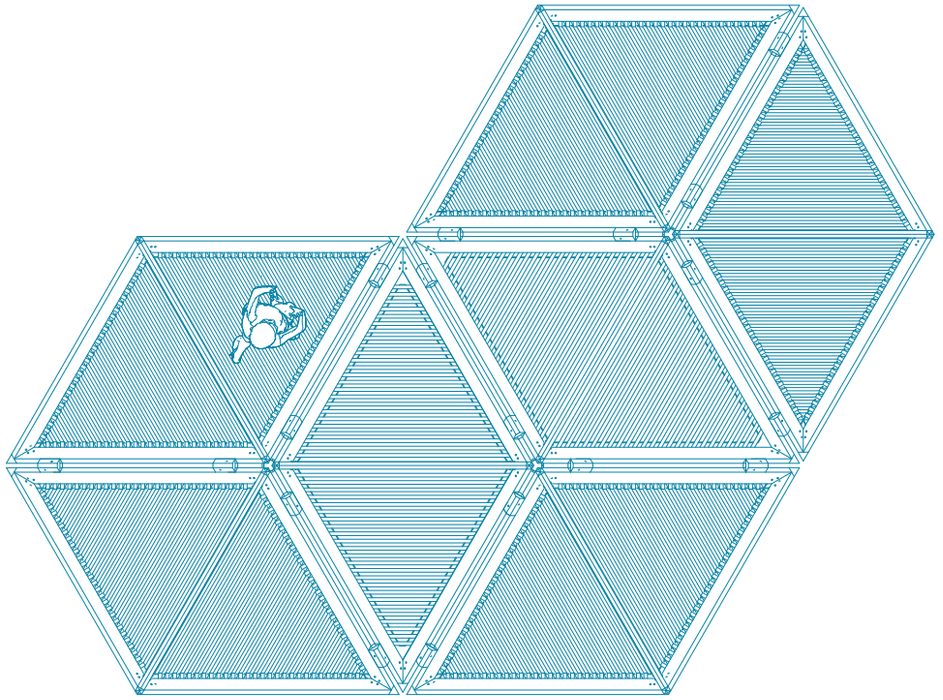
About the project

“This time we went wild. Thinking it might be of certain benefit to try and work with modules we pushed a project where a diamond like module gets turned and multiplied to create a structure best suitable for non-seating, our workshop topic. We used metal plates to connect the tips of the elements and tubes to connect the modules. The cladding is untraditional as well, we designed it hanging, which leads to a possibility to add hammocks in the future. Rochus is a place to chill, but actively. “

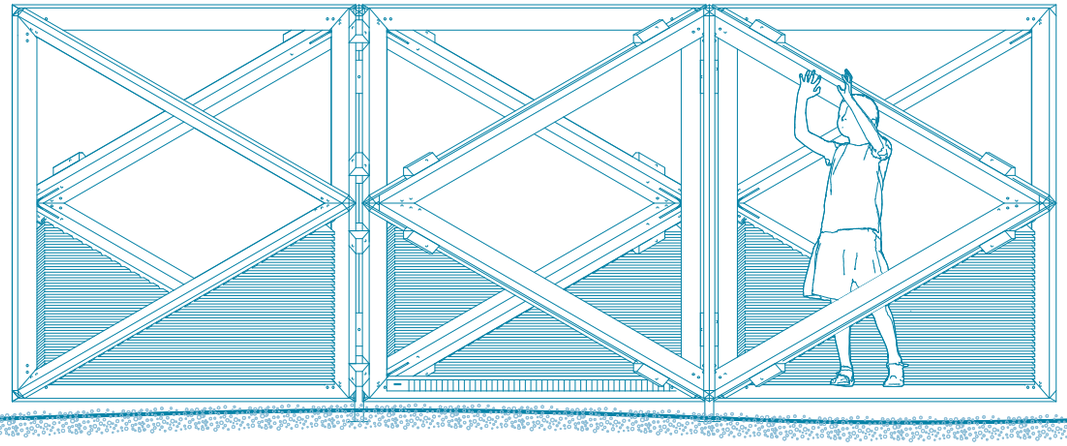
Axonometric view



Top view

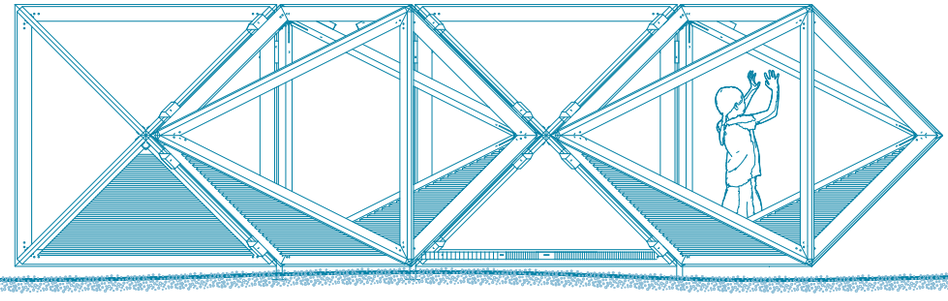


Front view



0 0.1 0.5 1m

Side view



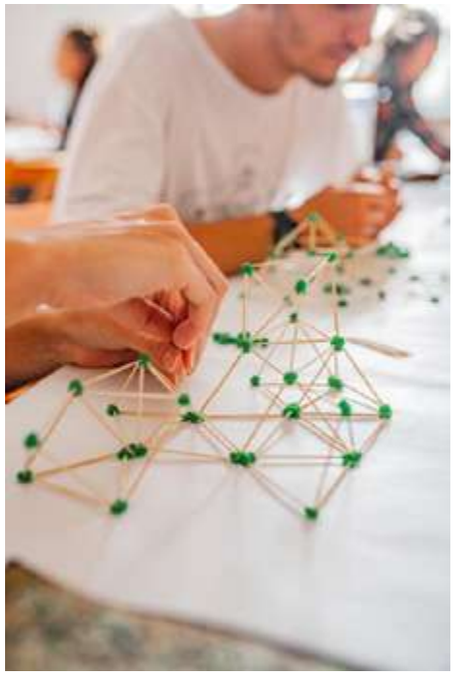
0 0.5 1 2m

Pictures

construction detail

cutting metal with an angle grinder

mock-up



marking

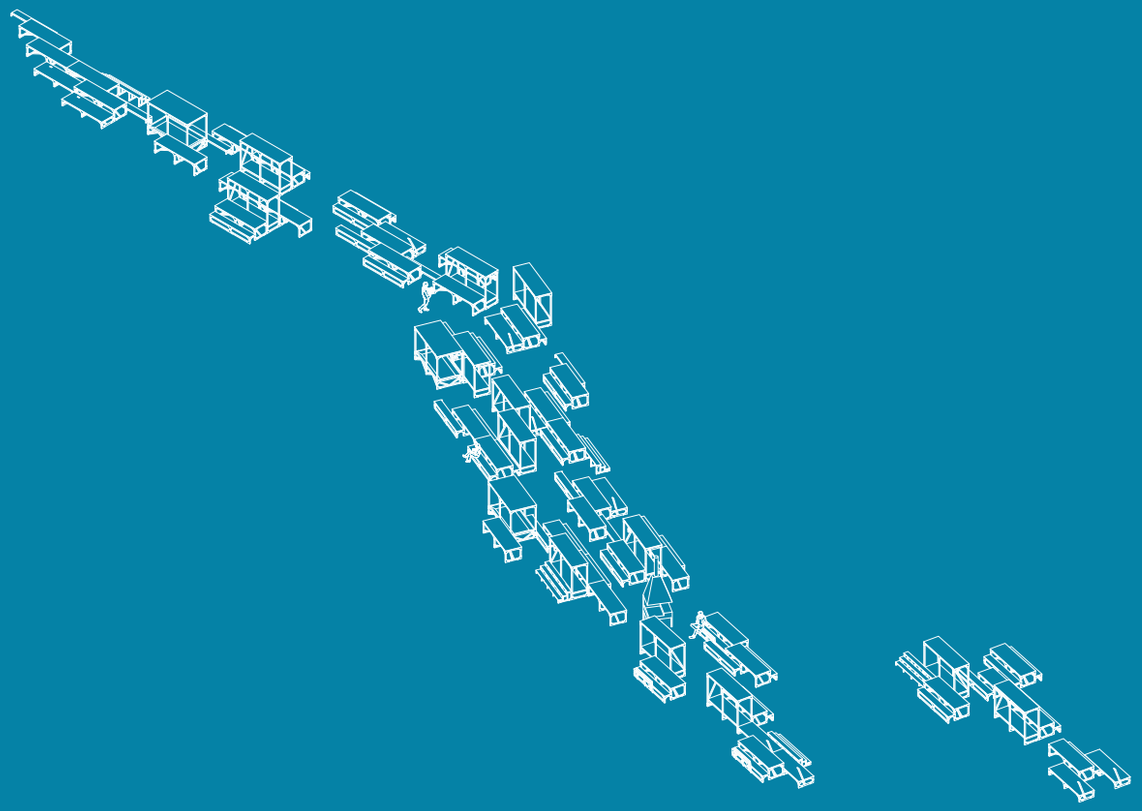
1000 PLATEAUX (SELON LES ORGANISATEURS)

Place	Nantes, France
Context	Public commission
Project date	2012
Authorship	Fichtre
Team and partners	Frédéric Péchereau, Thomas Cantin, Wilfrid Lelou and team
Dimensions	66,2 x 16,8 x 4,1 m
Wood quantity	7,6 m3
Designing/building time	2 months
Number of people	4-5 people
Photo credits	fichtre
Tools	

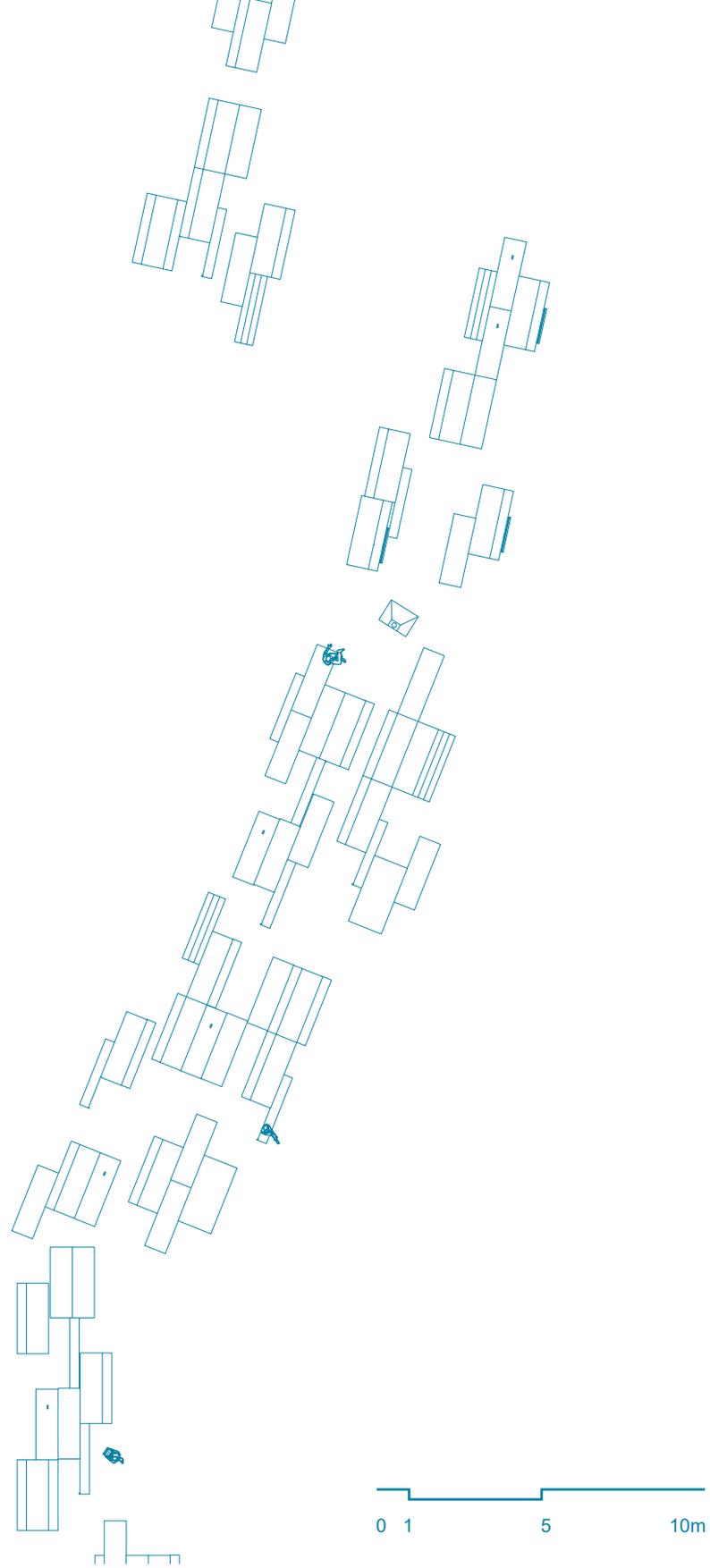
About the project

These three architects, Frédéric Péchereau, Thomas Cantin and Wilfrid Lelou, escape from all too rigid definitions. Their particularity: to leave the field of architecture to invest other disciplines by privileging the “manual” manufacture of each project. The Fichtre collective proposes “1000 plateaux (according to the organizers)”, a temporary and inventive urban furniture for the time of the Voyage à Nantes, activating new meeting spaces, new inventions in the city. As an invitation “to the house”, the 1000 plateaux (according to the organizers) propose to the people to appropriate freely these objects of conviviality the time of a picnic, an aperitif, a game, a meeting, a nap... The declinations and assemblies of trays (“plateaux”) in tables, benches, steps or hammocks, offers another practice of the public space. A big table in the street, in the city “reversed by art”.

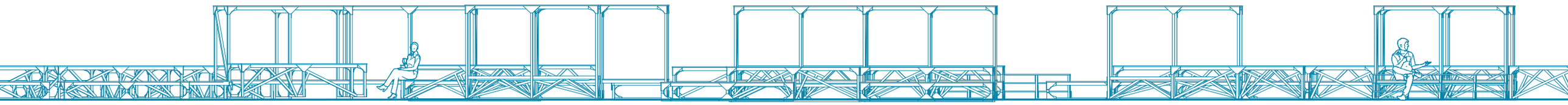
Axonometric view



Top view



Side view



0 1 2 4m

Pictures

project in context

project in use

project in use

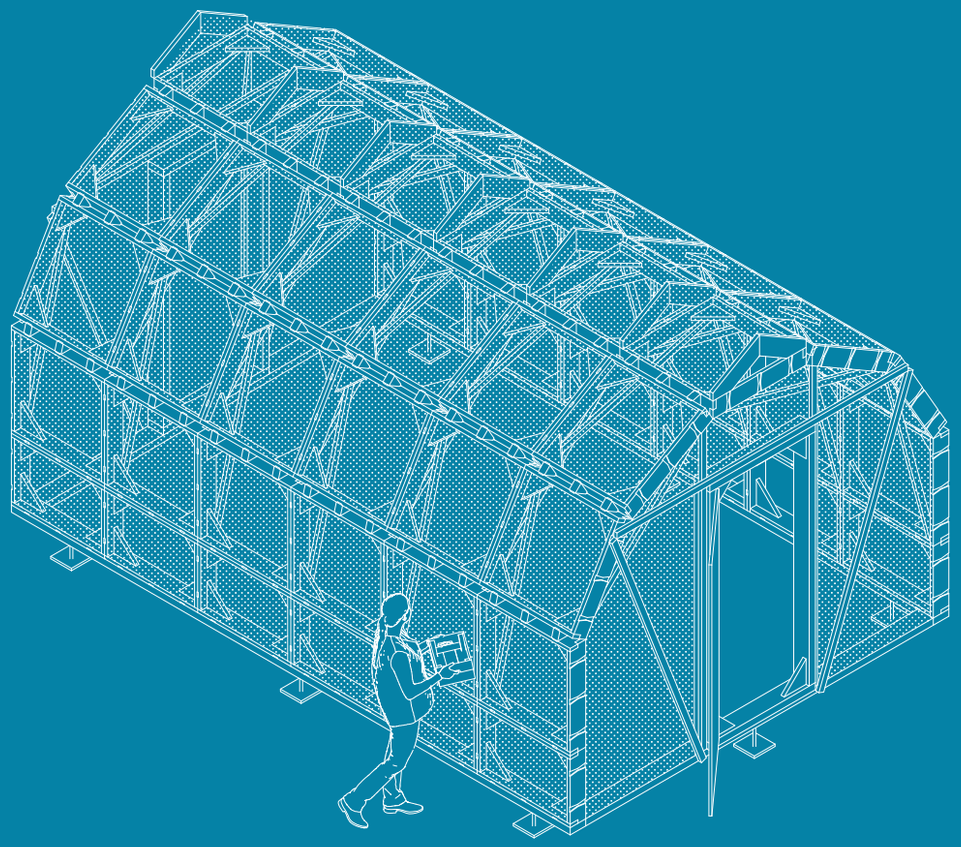
LA SERRE

Place	Nantes, France
Context	Builder Method workshop for architecture, engineer and landscape students
Project date	2022
Authorship	Martial Marquet Studio
Team and partners	Martial Marquet, Mileno Guillorel-Obregón, Endre Ványolós, Endre Klósz, Norbert Köllő, Adrienn Ambrus, Pál Flórián Módy, Borbála Varga, Dimitri Lor, Luigiano Duarte
Dimensions	5,4 x 3,6 x 3,4 m
Wood quantity	1,4 m3
Designing/building time	5 days
Number of people	9 people
Photo credits	Hadrien Brunner
Tools	

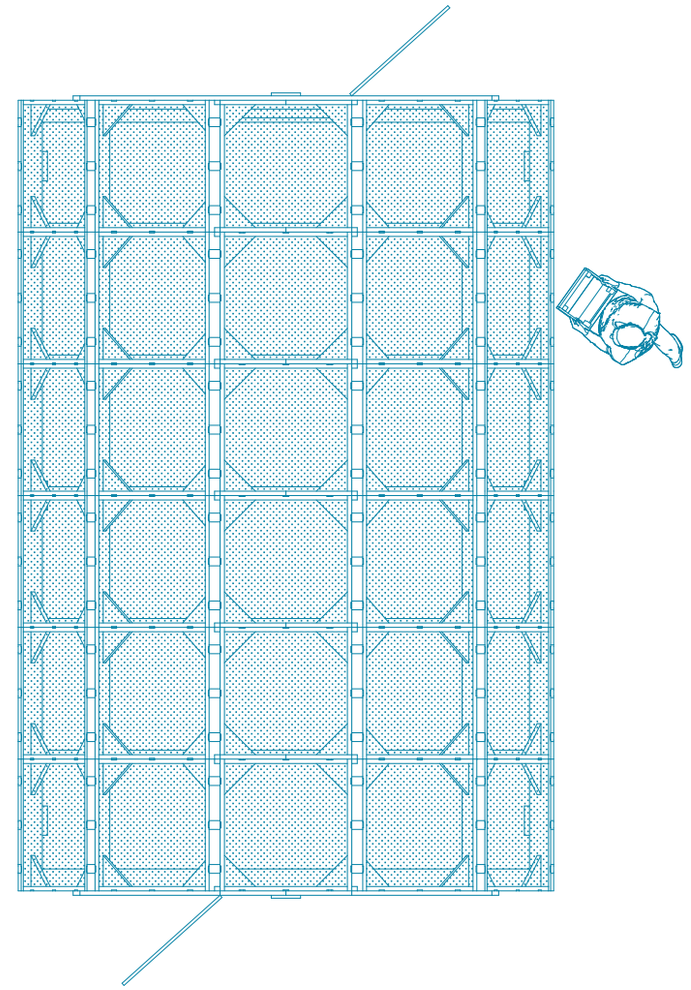
About the project

This project took place in the frame of the Builder Method Workshop in 2022, in Nantes (FR). Around 30 people from all partners instutions meet at École Supérieur du Bois to build wood structure. One of the 3 projects build here answered to a local association need : they wanted a place where to grow some plants, a greenhouse. Thanks to a construction system based on a module and prefabrication, the dimension of the structure was relatively big compared to the building time.

Axonometric view

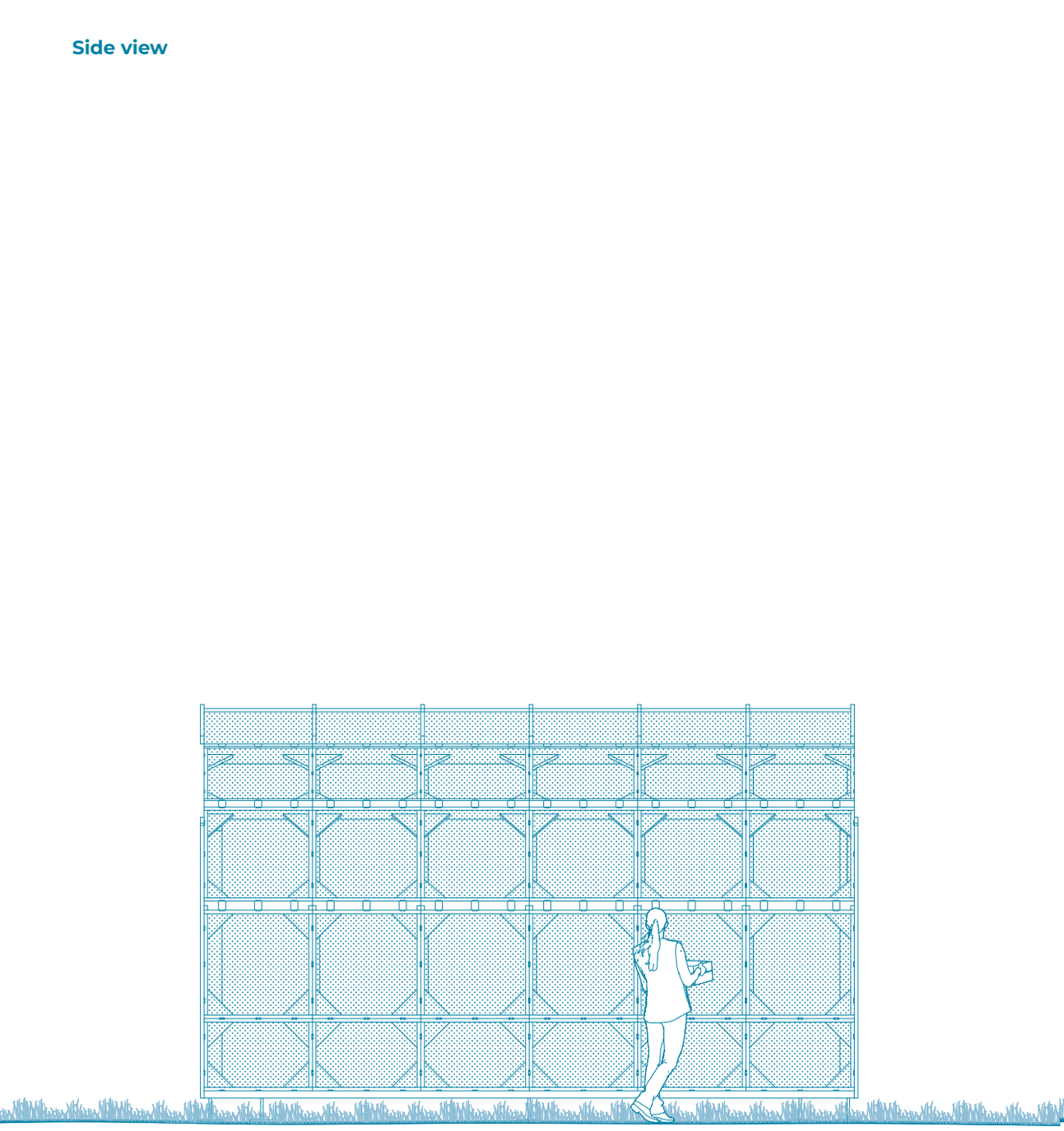


Top view



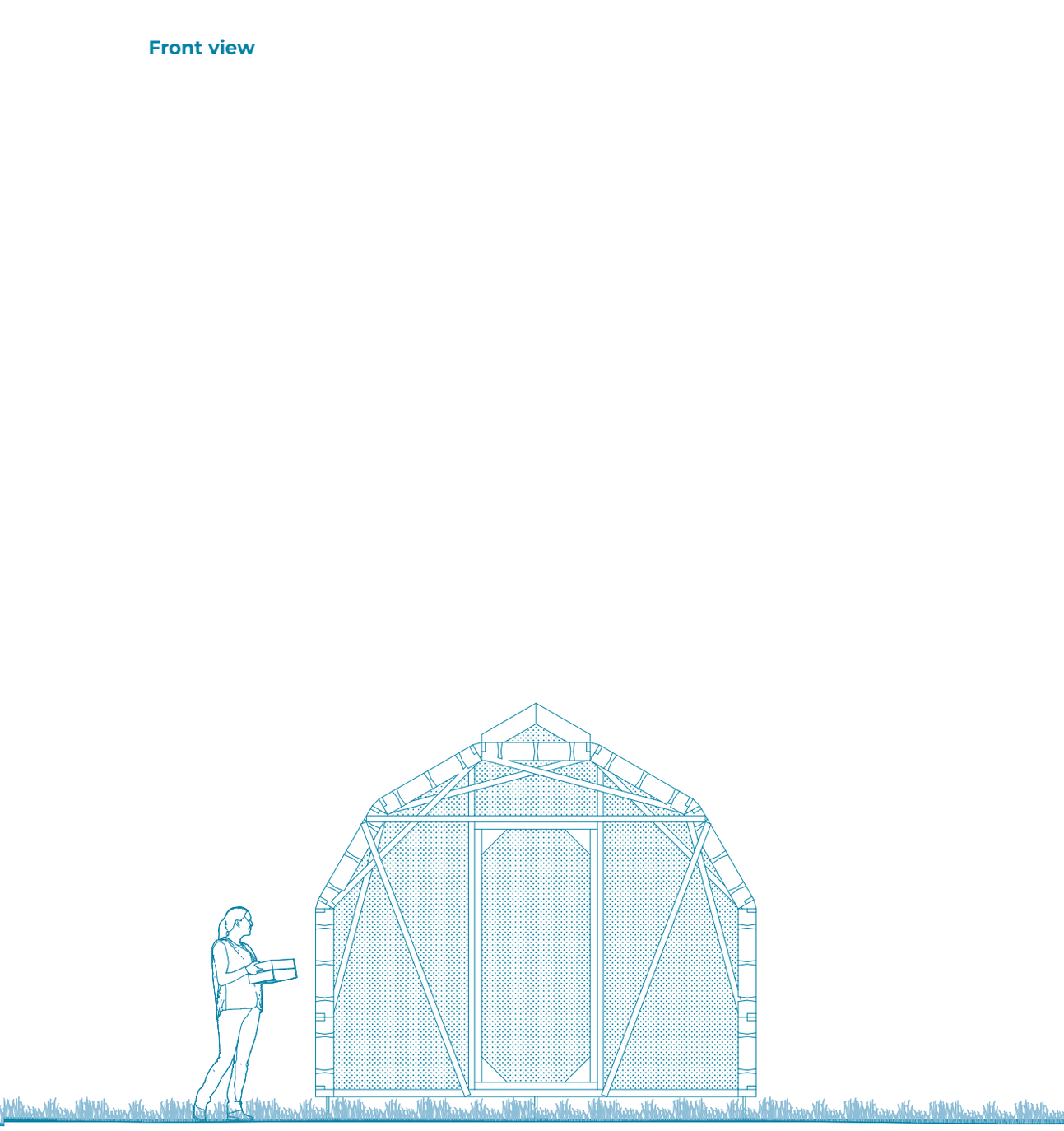
0 0.5 1 2m

Side view



0 0.5 1 2m

Front view



0 0.5 1 2m

screwing the modules

using connectors

building modular-based structure

prototyping at scale 1:1

CONCLUSION

The act of building is a rediscovery: as no two constructions are the same, no matter how standard you could imagine them, the outcome of the project will be a dialog between the energies and potentials in existence: ideas, people, means, and location. All those “factors” are obviously diverging from project to project, site to site… Even with the same brief, a really wide variety of outcomes are possible and are potential “proper answers.” .

A design/build project, however small or big it is, is always a journey. It’s a collective journey; it all starts with a conversation on design and making choices collectively, either with the team and/or with the final users of the design. It’s about sharing and defending a vision. Then, giving collectively a form to it, it becomes a common goal. The journey is also a journey of the matter: the materials from their original location in nature (trees, stones, metal, etc.) are subsequently transformed and shipped here and there, eventually ending up in our hands as a semi-product you can use as building material to realize that vision.

But the journey does not stop at the start of the construction; quite the opposite. It is on site, where the vision meets the reality of the site conditions, context, materials, tools, time, and skills, that the journey reaches its peak. A problem-solving attitude is needed here to avoid the traps, and sometimes a few steps back are needed to get out of dead ends. Eventually a point is reached—not always where we were aiming or collectively pointing at the beginning, but where the construction stops. At one point, the job is done; either it reaches the goals, or the materials, the times, and the people are just not there anymore to go further. Perfectly achieved or just sketched, the construction is where the projects started to be realized and to potentially switch from an idea to an object. Whoever took part in the process will have been learning from it; the knowledge and skills gained will stay with them for the upcoming journeys ahead, and so forth.

The installation manual is here as a collection of journeys to get inspired from, a travel notebook from experiences around the world, to get more prepared for the next journey…

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