

# THE INTERPROJECT: KNOWING AND PROPOSING ARE ONE

*EL INTERPROYECTO: EL CONOCER Y EL PROPONER SON UNO*

Cidália Ferreira Silva

Singin' about a revolution because were  
talkin' about a change its more than  
just evolution well you know you got to  
cleanyour brain.  
Nina Simone, Revolution

## **I. WHY SHOULD WE MAKE A PROJECT THAT DEFIES THE LINEAR RELATIONSHIP BETWEEN ANALYSIS AND DESIGN?**

The awareness of folded time<sup>1</sup> within the practice of architecture changes everything. Processes, ways of thinking, design methods ...everything. It questions those things that are supposed-to-be just because they-have-always-been. Particularly, it changes the rooted linear method that begins with a first analysis and moves into design.

This paper is about another way of thinking about a design project<sup>2</sup>. One in which knowing and proposing are intertwined. Folded over each other, they allow for a major shift: the integration of project and place. Project and place become 'one', interconnected by time - to view them as such allows the flow of folded time to be continuous. Why should we make a project that defies the linear relationship between analysis and design? How do we make a project in which knowing and proposing are one? If it is not linear, what kind of process is it? And, what kind of project is generated by such a process? Answers to these questions are the crux of this discussion.

Place is a folded time process not a given product.

Since I was thirteen years old, this land (1a,1b) has been my home - an agricultural field in the southern boundary of the Mata Nacional de Leiria pine forest. Not that our house was here, but the land itself was a veritable home as it forever changed my family's destiny. No place has had such an impact in our lives. It was a place of learning for all of us. It wasn't however until I was an architect that I realized how much I learned there as a child.

A fragile equilibrium existed between water and the land, so fragile that at times crops disappeared. Those days were sad. Hopes and wishes destroyed so rapidly. In summer, things were good, the land was drier. Running through the fields was liberating. Lying down on the earth, feeling the warmth of the sun on my face was bliss. Picnics in between the hard work were joyous.



1a. Plan of the territory.

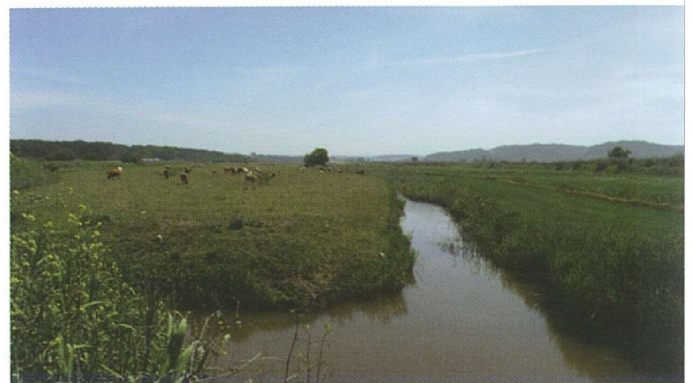
The drainage system built in the 18th century transformed a swamp into a large fertile landscape of agricultural fields in-between the mountains, Serra da Pederneira (north), Serra da Pescaria (west), and Serra da Cela (south). Four main parallel drainage watercourses were built, in the northern part: Levadinha, Vala Nova, Rio da Areia, and Rio do Meio. They are all tributaries of the natural Alcoa river. In the southern part, Campos da Cela, the radiocentric drainage system receives the water that comes from Serra

da Pescaria, which is pumped mechanically from the fields. In geological time this land was covered by the sea, part of a vast lagoon, Lagoa da Pederneira. Over the centuries by both natural processes and human changes caused these lands became drier, but it wasn't until the 18th century that this landscape became fertile soil. All these time layers are still here, coexistent - the sea, the swamp, and the landscape of agricultural fields.

There was a 'magical' spot where my father, brother and I used to go: the floodgates (1c,1d). Located at the intersection between the Vala Nova and Levadinha watercourses, the floodgates are the perfect example of a time-scale crossing device. Directly connected with the periodic rise and fall of the ocean waters, its wicket is a simple mechanism that closes during the inflow and opens during the outflow, allowing the water from the agricultural fields to exit. If the gate's wicket was accidentally left open, the water would inundate the fields. Of course, when eel fishermen left the wicket open they were just thinking of their fishing opportunities, not about the consequences of their simple action. But the ramifications were not simple. The level of water would first rise into the drainage channels, and of course if the water was not stopped, the parcels became supersaturated.

Yes, this was fragile ground and still is. I remember two floods caused by the Areia River (Rio da Areia) overflowing its levees. The levees are located to the north and built in the 18th century in conjunction with the major drainage works carried out to transform the large swamp into fertile land. In what seemed no more than an instant, these large agricultural fields were below water and remained so until the levees were rebuilt. Were the crops able to recover after the water's damage? I have no memories of that. Life was hard, but slowly we started learning that the change permanence of this ground depended on our respect for it - on our recognition of the fragile equilibrium between water and land. As a stance, we should respect and be in tune with nature's dynamics and processes, her seasons, rain, sun, water levels... to integrate the flow of time into our work.





1b. The horizontal landscape of agricultural fields is limited in the southern part by the Serra da Cela. The horizontal line of reeds, below the mountain, draws vertically the presence of Areia river; in the first plan we can see the Levadinha watercourse.

1c. The floodgate on the intersection between the Vala Nova and Levadinha watercourses.

1d. Looking eastward to the agricultural fields at the intersection between Vala Nova and Levadinha watercourses, at the floodgate.

1e. The main road (Variante EN242) built in 2010 disrupted the topography, the trees' continuity, and channeled the water to the agricultural fields, a major problem because these fields are already saturated by the existing water.



This was not the case with the construction of the main road (Variante à EN242) constructed two years ago (1e). Not only were the pine trees cut down, the topography of the hill was also dismantled. If this was not enough, the water was channeled from the hill to the fields before the floodgates, increasing the water level in the fields. Overall, the fragile system was ignored. It seems that in the end no one is held accountable. Is there anyone worried about this? Is it only the farmers who patiently cultivate this land the only ones that notice? Or is this just one of those common, unfortunate cases that occur? A casualty? For those who designed the road, the place was a 'given product' that could be manipulated freely without regard for consequence. Functional mobility schemes were the drivers of the design disregarding the time-scales crossing processes of the land. Time processes? There is no time for this, only time for ignorance supported by functional requirements and mechanical capacity.

We cannot explain this landscape of agricultural fields without acknowledging that place is a process. But what kind of process? A folded time process. Yes, the sea is still here, present, as if it was the sea that was here before it became a swamp. The back and forth movement of water is part of its essence. The low level of the land, two to three meters above the sea level is also a reminder. We look westward to the mouth of the river and we know the sea is there, but underneath our feet is also land that was once sea, and it may be again. Of course the change occurred here when in the 18th century a major drainage system was built on the Cistercian land that transformed a swamp into fertile soil. The swamp is also here. This coexistence between future, past, and present is what explains the place as a folded time process.

Folded time is an experiential space unbounded by the future-past-present because these time frames are not sequential as in linear time. In folded time, the categories of present, past, and future lose their pertinence. In fact, there is no past, present, and future but a discontinuous time-space. The distance in time loses relevance, be it either in the distant

past or in the distant future, they are coexistent, even if distant in time<sup>3</sup>.

This is just a simple example. All places can be understood as folded time processes, if we bother to spend the time and observe. The task here is for each one of us to engage in knowing a place well enough to intervene with it. Knowing means first of all to understand the folded time process of a place.

The over-urbanized process of the last sixty years has changed the urban territory<sup>4</sup> we live in. Land and water, the two basic elements of our planet, have been exploited over and over again by people leading some places to a crashing point where there is a huge uncertainty, as to their potential for recovery, duration, and the required processes for their (re)generation. Each parcel, building, and road shares this common ground: land and water - even if they are often forgotten and made invisible by traditional planning categories.

There is also another common ground. No matter its shape, its image, its materials, its morphology and uses, each parcel, building, and road is a folded process in time, not a "given product". Any given project is only a snapshot when looked at relative to the long time span of a place. Any given space is an instant when looked at against the length of geological time. Of course we have the choice to acknowledge this and not make anything with it, insisting in creating projects as "final products", formal design exercises devoid of the recognition of time as a variable. Or alternatively, we can acknowledge the notion of folded time and change the way we practice and intervene in the built environment.

This paper is concerned with a definition of time that looks at "places as folded processes" not as "given products". It also sees time as a means to create 'projects as open processes' instead of 'final products'; this is the challenge of architecture today and beyond. Folded time processes engaged within the folded time processes of place.

The question is simple: does architecture really want to be revolutionary? Being re-



volutionary is not about creating a utopia, or engaging in formal self-referential design musings, but about creatively engaging in a dialogue with the actual issues, problems and opportunities of the locality one is intervening in. This engagement has folded time as a primary issue to work with. For this, you need, as in Nina Simone lyrics, "to clean your brain".

### PROGRAMMATIC INDETERMINACY

The definition of a program, sets of use and functional relations, is one of the common first steps of a design proposal for a given place. Yet, "use" and the intended programmed functions, are one of the variables most susceptible to change over time - one of the most impermanent aspect of place. This suggests that buildings and places should have the capacity to accept change and transformation. One strategy is the idea of programmatic indeterminacy. This implies not assigning a definite program to spaces, buildings or places but infusing them with the capacity to hold ranges of uses and functions in accord with the intentions and purpose of the project.

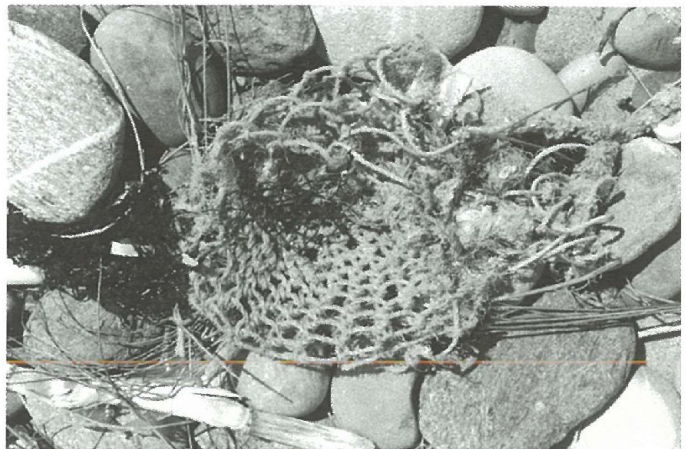
Hence, an opportunity to allow creativity to generate a project that goes beyond a program:

The monks had left the monastery, after it was a hospital, and then a university.

I can't have this shop anymore...

This old carpentry workshop of my grandfathers, what can I do with it?

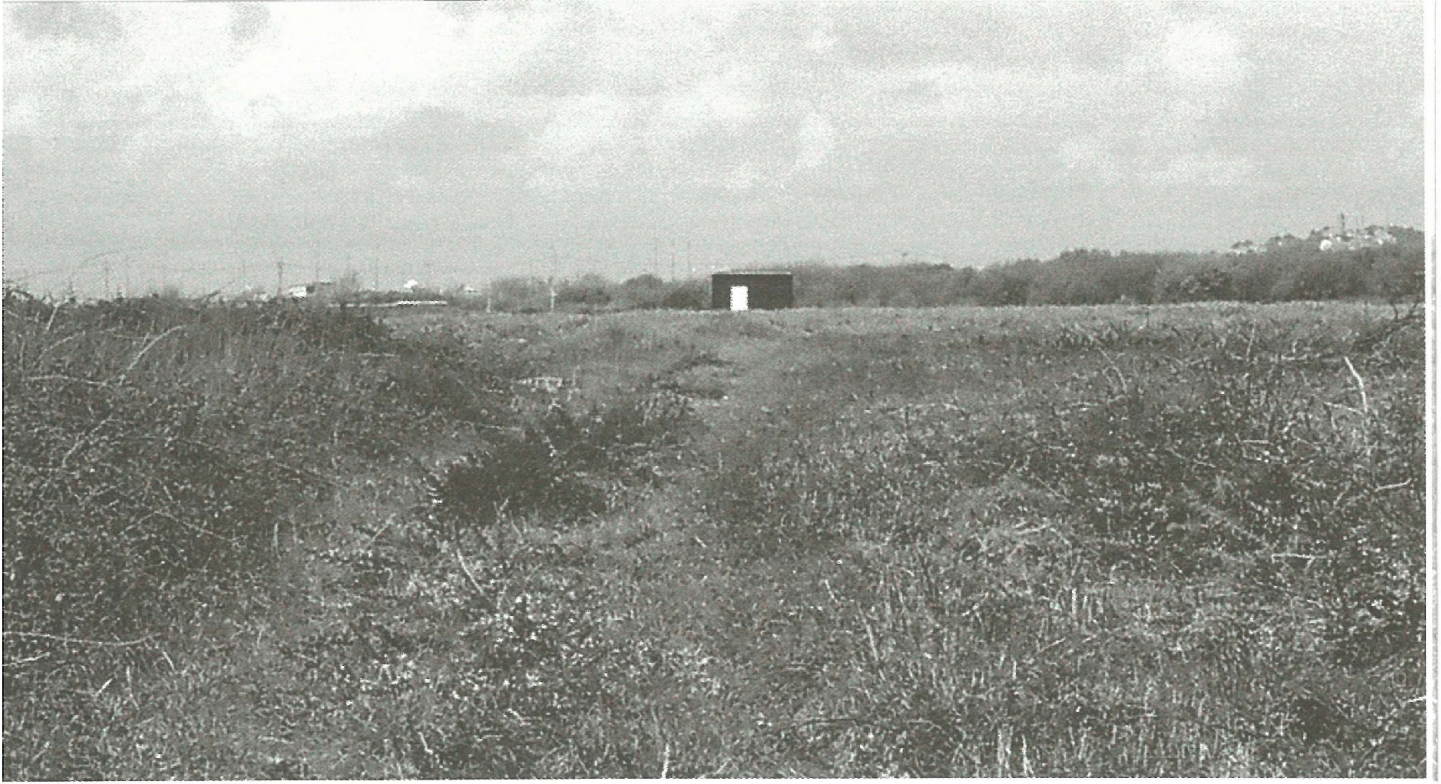
Uses change; it is the way it works. They come and go almost as the wind. Maybe we already know this theoretically, but we still resist embodying it in our practice. Programs (housing, libraries, museums, etc.) still persist as the traditional beginnings of a design project in the schools of architecture in Portugal. But programs are not only dependent on social and economic factors but also on the options of each human being.



4b.  
Areosa, Viana do Castelo, March/April 2012.  
(©André Castanho, 2012)

4c.  
Mapping the abandoned agricultural parcels.





4d. Areosa, Viana do Castelo, March/April 2012. (©André Castanho, 2012)

Adding to these, stretches of the built environment have been subjected to years of exploitation resulting in fissures<sup>5</sup> with no human use or purpose. This industrial parcel is abandoned....this agricultural field does not produce food anymore. This military camp, this mining area, and this other..... In time all have been disrupted. What potential do they have, beyond designing a predetermined program that cannot fit their folded uncertainty? In other words, folded uncertainty generated by years of exploitation, or by underlined planned measures to end the activity. Is this not the case, for instance, of Portuguese agricultural land? Are not European Union policies among other factors present in each abandoned agricultural parcel (4b-d)?

When we lack a program to support our decisions, what do we have instead? The opportunity to make a project that is simultaneously indeterminate and grounded. It becomes a design project that generates a folded time process, in which the time traces of a place, be they past, present, or future, are coexistent and allow for the "unknowns" of a place to be revealed.

## II. HOW DO WE MAKE A PROJECT IN WHICH KNOWING AND PROPOSING ARE ONE?

Folded time language is non-judgmental

Clean your brain of a-time language based on preconceptions that judge reality, such as this place 'has character' or 'has no character'. These notions are supported by aesthetic and morphological characteristics, and as such are deprived of time processes. It is as if we were judging a place by its 'outfit'.

As argued previously in this paper, places are processes in time. If we focus only on this we let go of all the vocabulary we use to evaluate reality. We do not need it anymore. When we look at a group of industrial parcels without present use, we just explain the process, that no activity is there anymore, that for instance there are still traces of a previous agricultural ground...which leads us to think about what potential that structure has to 'become something'. It is useless to say 'it has no character'. The same is true for a diffuse territory such as Vale do Ave<sup>6</sup>.

Explaining it 'has no character' does not



explain anything about its process and merely adds this judgment that comes from other places. The case is simple. Because we do not find the morphology and public spaces that we find in a historical city; we judge them negatively by saying "No, because it doesn't have squares, streets, or other morphological elements that are some of the references for the defining character". This "No" only exists in relation with an exterior referent. If instead we look deep into the time processes of a place, we would start understanding its essence and finding the tools to generate our project.

Explaining a place in negative terms, by what it lacks, is a often used strategy to sell our 'egoistical' intervention. This allows us to put the 'ugly' place side by side with the 'beautiful' one that we designed and get the predictable response - 'Look how perfect our project is'. Forgive the image but it is similar to those programs that change an image of a person. When before-and-after images are put side by side, we see how much 'better' a person looks 'after', but we also see how the 'before' image is a negative manipulation. A-time language is more than useless, it is a limitation. In the realm of 'not being', the project may be free from the place, and that is a drawback. The consequences of judging negatively generate a project that puts itself in the realm of duality between project and place. By so doing it may create more 'time fissures'<sup>7</sup> instead of healing the ones that already exist. It may interrupt the flow of time, instead of generating continuities.

Non-judgment is a practice - hence judgmental a-time language is so embedded in our architectural mind that it is an ongoing challenge, just to be aware of it, and to learn to use a language that is faithful to the material reality of the expression of time.

#### LETTING GO OF THE NOUN ANALYSIS, MANTAINING ITS ACTION-AIM: 'KNOWING'

How do we do this? Do we follow the linear successive process defined by the

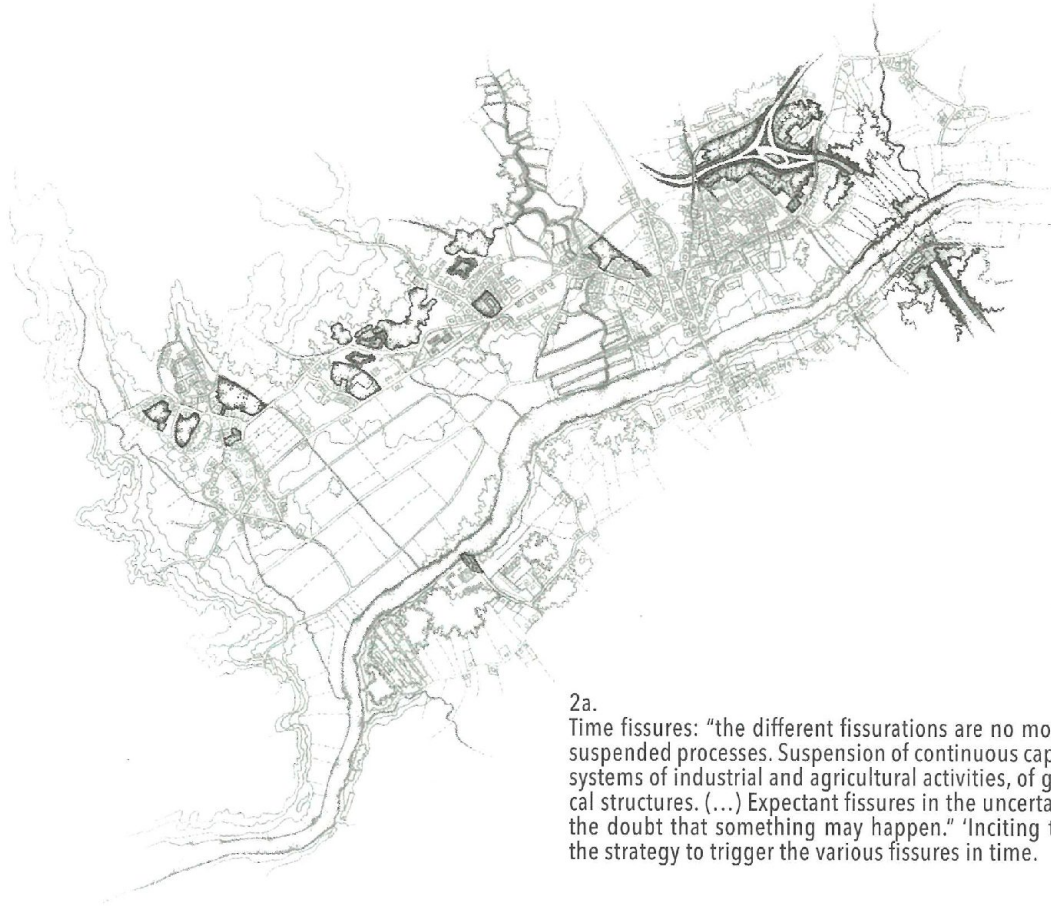
analysis and then proceed to the design phase? Are these two independent phases? No, that would be contradictory to the project we are aiming to generate: this folded time approach works coherently through coexistence not by succession. It works by a folded process, not by a linear one. For this to happen we first need to let go of the noun 'analysis' and maintain only its action-aim: the 'knowing'. 'Knowing' represents the consensual aim (between this folded time approach and the linear one): we aim to know a place in order to intervene. But beyond the aim this is an alternative approach since folded time works by interconnections, not by the separateness that an analysis implies. According to Vroom,

*"dissecting a complex environment in separate parts does not mean that the relations between these parts can be retrieved in the synthesis phase. As the sum of the parts is not the same as a whole, the designer's intuition and experience must supplement the logical process of a step-by-step process".<sup>8</sup>*

Linear succession has two major separate features: First, the 'analysis' works by separating a total-place in its morphological parts/elements/layers such as typomorphologies, uses, mobility, public space, etc. Instead, the folded time approach works by generating interconnections in time. Second, by separating the two phases - analysis as logical reasoning and project as being creative - it puts the pressure of articulation and the beginning of creativity at the moment of transition between the two phases. "Analysis", Vroom goes on to say,

*"is based partly on logical reasoning, and is partly creative. Logic comes into search for the individual elements which compose an environment, and also into analysis of the way these elements relate and have related in the past. The creative part is the search for an answer to the question of how all*





2a.

Time fissures: "the different fissurations are no more than suspended processes. Suspension of continuous capillaries systems of industrial and agricultural activities, of geological structures. (...) Expectant fissures in the uncertainty, in the doubt that something may happen." 'Inciting time' is the strategy to trigger the various fissures in time.

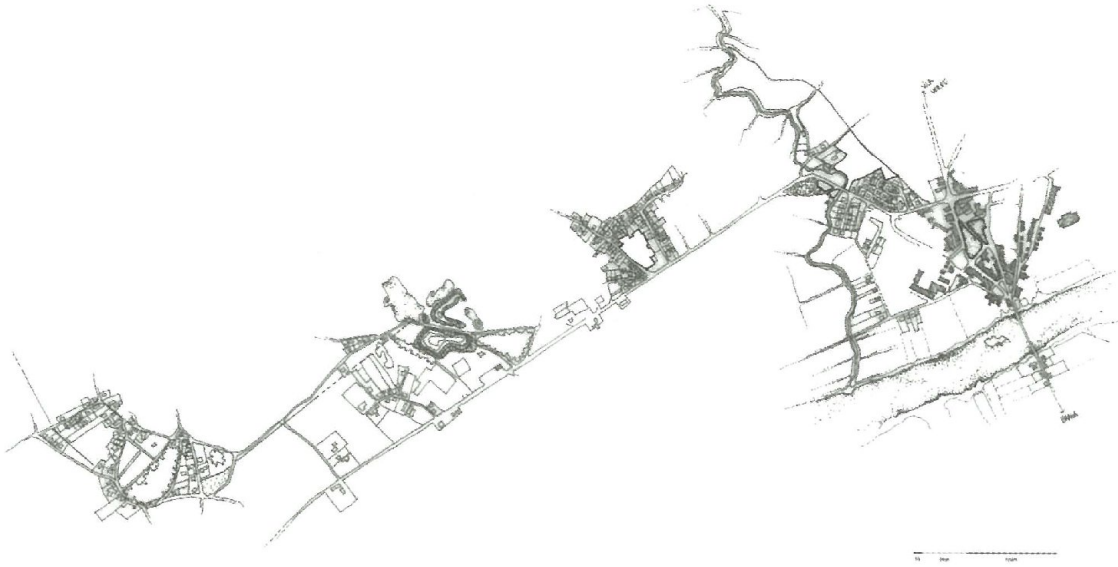
*this information can be applied in a design: what can one do with it? This combination requires imagination and deductive power on the part of the analyst".<sup>9</sup>*

Is this achievable? Supported by our experience<sup>10</sup> this is not only difficult, but more importantly, it may cause a major separation – between project and place. Picture the following process of analysis: Divide a class of students in groups in which each group collects information relative to each one of the predefined layers. What seems a very efficient way of gathering information, in which each group contributes to the overall analysis, becomes a major difficulty at the moment of starting the project. Why? Simply because each group has nothing of its own to hold on to. In contrast, in the 'specific look' approach that will be discussed in this article further on, each group has a

'clue' that they have creatively generated since the beginning of the knowing process. When we do not have a toehold in the place we have started, we tend to begin the creative process separated from that place.

But there is another question: is the collected data of the analysis faithful to the time processes of the place? Or is it just considering the place as a 'given product' that can be separated into parts? And by so doing, progressively losing the ground of reality as an indeterminate process that had no beginning and no end...and consequently generating a paradox, we step-by-step form our analysis to know a place. However, the result of this process can be ignorance of that same place. Is this possible? Unfortunately it is, if the place is considered a 'given product' instead of a folded time process. Having data about a place does not mean knowing that place. Actually it can work in reverse. It can





Design-research project 'Inciting Time. Processes, Places and Spaces in Vale do Cávado' by Fernando Ferreira. By interconnecting two 'words-seed': 'fissure' and 'inciting' that guide all the process of knowing-proposing, the design project generated is one with the time of the place. By seeking the diverse fissuring processes that generate each fissure in time, the knowing-proposing folds over each other to discover the 'word-seed' to name the strategy of intervention: 'inciting' time.

create a parallel reality, the 'data reality' - disconnected from what is-was-will be there - this supports design options that can be destructive within the reality of the place by generating a gap between the design project and the time processes of the place.

Thus we have an alternative way of deepening the relationship between proposing (project) and knowing, not as an analysis, but as the material action of 'knowing' a place. This is a coexistent process in which not only 'knowing' and 'proposing' are one but 'logical reasoning and creativity' are also one, coexistent from the very first instant. Yes, the 'designer's intuition and experience' is also present, but has been since the beginning to generate relationships within places' folded time. In the folded time approach there are no separated phases but a network of coexistent interconnections that generate the deep knowing-proposing of folded time.

2b.

Incitation in time. Five 'fissures in time' are selected as samples to explore the strategy for two specific incitations - capillary incitation and articulation incitation - that interconnect with the specific fissuring process of each fissure.

#### A FOLDED COEXISTENT PROCESS INSTEAD OF A LINEAR SUCCESSIVE ONE

To repeat, knowing and proposing are co-existent, simultaneously present. By this process, knowing and proposing become one. Just picture in your mind your two hands, they both travel with you wherever you go, don't they? They are one with your body. The same applies to knowing and proposing, they are one with the project. This reality creates a significant non-duality<sup>11</sup>: design project and place also become one (2a, 2b).

The potential for a project to meaningfully change a place works in a profound way, by looking for underlying interconnected invisibilities, beyond the physical, visible elements. This involves going deep within the flow of time, bringing the awareness of present time, simultaneously with the future-past. What was the landscape before being an industrial site, and before,

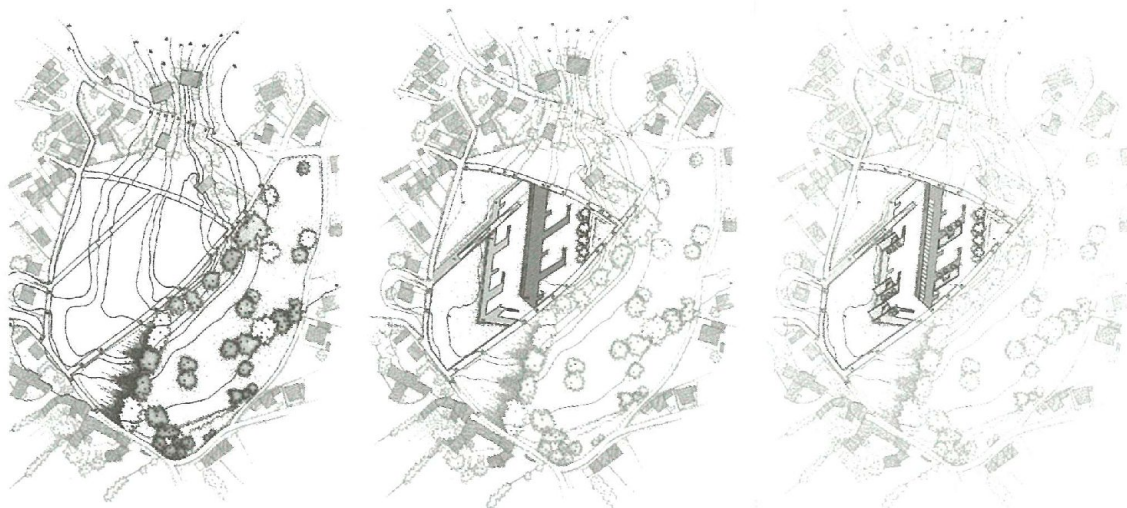




2c

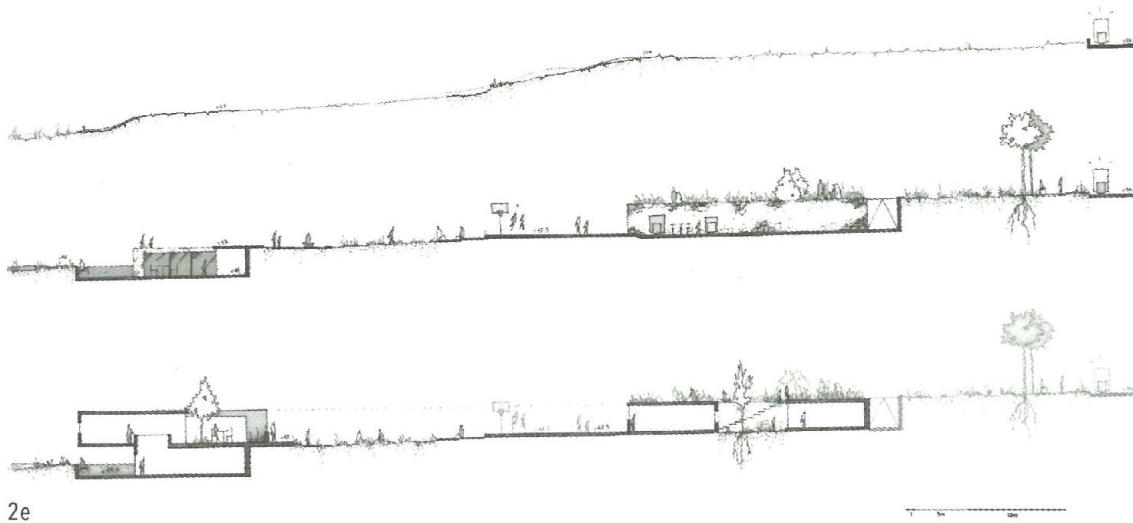


2d



2e





2c, 2d.

Fissures in time caused by the absence of agricultural activity and the abandoned infrastructure of an unbuilt housing development. The three drawings represent this fissuring process over time (since the 70s until the fissures in present time).

2e, 2f.

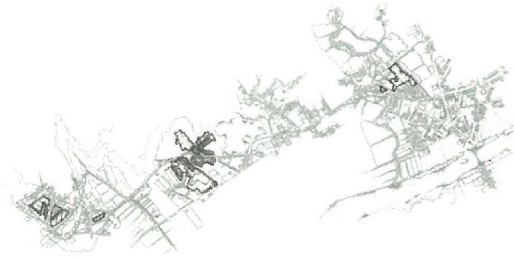
The three drawings (either the plans or the sections) represent the proposed open-inter-time mechanism: 'citing' (drawing 1) - by gleaning the elements from what is there such as the topography, the abandoned infrastructure, and the trees; 'inciting' (drawing 2) - the base-structure grounded in the 'citing' open to unknown uses; and a possible scenario (drawing 3) of suspended houses, which drawn rules are grounded in the base-structure, if one day someone is interested in building it. If not, the base-structure endures as the 'base' for the unexpected to happen.

and before...and after, what can it be? What systems are under the physical elements? However, before and after are not useful anymore. Before and after are there in the present simultaneously. Within these layers of time we seek the tools for the project; they are not there to reflect the history of the place but as practical tools to generate this grounded indeterminate project. Moreover, we select the tools, concrete tools from each place - may it be a tree, a material, an invisible system, a discontinuity that has the potential of becoming continuous again with a punctual interconnection. Furthermore, the layers of time that we draw are not a passive localization of elements but a selection that is faithful to the interconnections that are there. The term 'localization' should be erased from the practice of drawing in architecture. Localization is not representation. It is only a catalogue that can be used for tourists' sightseeing. When we localize we are focusing on the element/

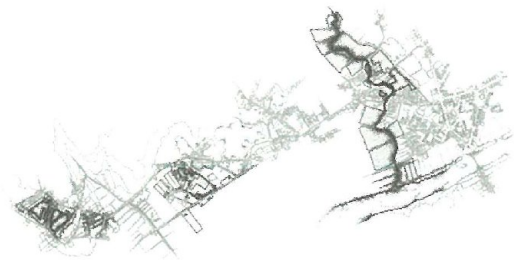
the use, not on the interconnections of systems and scales. We need to walk in every direction, going beyond the limits, and cross the inner-knowing of the place with our outer-knowing - cartography and the orthophoto maps (fig. 2c-f). This is about crossing the free flight of a bird with the material touch in the landscape.

When at the beach we touch the sand, we put our hands in it. We feel the material, we become one with the sand, we recognize its continuous changing shape. This is inner-knowing, becoming one with the sand, the rock, the tree...this 'inner-knowing' is interconnected with the 'outer-knowing' when we recognize the relationship between each grain of sand with the vast beach to which it belongs, within a vast coastline, within a vast time-scale of continuous non-dual permanence and change. We need then to fly to a higher point, or to seek the endless interconnections on an orthophoto map. 'Far and clo-





2g



2h



2i



2j

se', a simultaneously interconnected presence. Be it 'far and close' in space or 'far and close' in time. No matter which: they are coexistent. Therefore inner-knowing and outer-knowing also become one. They are simultaneously present in the deep knowing of a place.

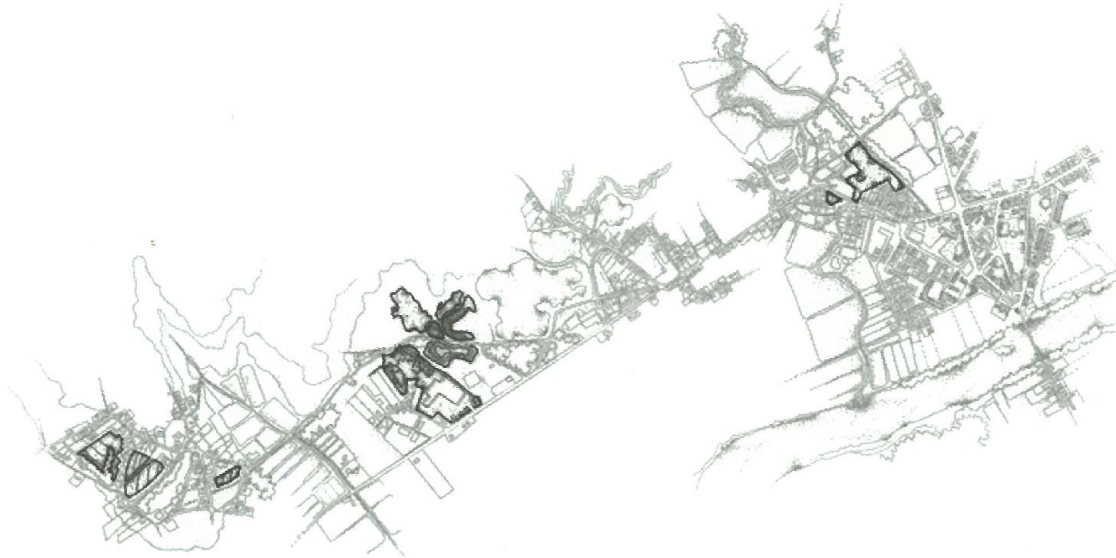
By representing the interconnection of the systems, the time-scales in each time layer, we find the tools of the project. The elements of our proposal. And when we superimpose these layers of time we again interconnect, understand the continuities/discontinuities, the permanence over time. We can call them time fissures...and within this process again the 'knowing' becomes 'proposal'. The folded process of the place seeds the hope for something unexpected to happen. The ground - land and water - the 'is-was-will' be always there, no matter what human beings may make with it. What kind of seeds can we continue to sow that might interconnect this flow of time?

This is a central question to keep in mind. We learn to give too much attention to the 'outfit' of a landscape and less to the underlying processes, to the persistent traces of life that are beyond the instant that represents a design project. Is there a chance to think alternatively? Can our mind be cleaned to be open to it? To move differently? To digress within the folded leaps of folded time? Interconnecting elements that were made separate by in-between interferences?

**THAT WHICH IS GENERATED, GENERATES AND WILL GENERATE IN AN ENDLESS RECURSIVE PROCESS**

*"The practice of digressing through folded time is made by recursive leaps. I repeat often to my students, "when you are at the place, think about the project; and conversely when you are designing the project think of the place; when you are gathering data for your research project, look for ideas, and conversely, when you are seeking new ideas, take care of your data. When you are forming an analysis you should be doing the project and the*





2k. Possible scenarios.

*reverse." The conventional stages blur within folded time. That is why the process is folded-recursive and not linear. Is a folded practice with a digressive recursive leaping".<sup>12</sup>*

There is no past as past and future as future, just an endless recurrent folded flow between the two. And this works within the design process and within the process of a place, which is also a recursive flow between past and future simultaneously present (2g-k).

One of the well-established principles of analysis is the collecting of data that supports the diagnostics that the design project will solve; in other words, the linear cause-effect. But what happens if there is, as Edgar Morin<sup>13</sup> asserts, no linear cause-effect? It remains that which is generated, generates, and will generate in an endless recursive process. Knowing and proposing feed each other recursively.

Moreover, what happens when we look at a place through the lens of recursivity? We begin to see that things not only evolve in linear time but also in a much more complex flow that goes endlessly backward and forward, with 'time fissures' with interruptions, disruptions, continuities, temporal short-circuits, spatial predetermined fallacies, uncertainties, in-

determinacies, unexpected, unknowns... visibilities and invisibilities that we try, if even only slightly, to grasp. But places are not a linear result of a cause-effect deterministic way of thinking. Even when someone tries to think, or to over-control it, a place naturally escapes this limitation.

The stress for the 'new', which is extremely relevant in the architectural field, is placed on the 'new' knowledge that can be generated by this practice of 'knowing-proposing' and not on the 'new' understood by formal/object discussions, or by adding something 'new' to a place. The 'new' is generated from within this time flow of the recursive folded time process presented here. Moreover, the 'new' starts when we first start the recursive process. This is in fact liberating because having the exact sense we are and have been since the beginning of the project generating 'new knowledge' frees us from the necessity of making the new at any cost, with the proposals we generate - the conventional design phase. The recursive folded process interconnects with the processes of the place, and the 'new' arises naturally from this flow of folded time.





2l, 3a, 4a, 5a.

Four examples of close-up photographs-words selected from the place. Each 'word-seed' catalyzed an original design-research project as a folded knowing-proposing practice.

2l.

Word-seed: 'Fissure' catalyzed Fernando's design-research project presented in the preceding figures (2). "Starting from a focused image in an abandoned pottery factory, the project produces a 'specific look' - within the awareness of abandoned factories, ponds, clay quarries, formerly agricultural interstices, artificial slopes, shade areas - that selects the word 'fissure' as a critical and purposeful metaphor for the presence of these places in transition, revealing the discontinuities in the different systems, scales, and transformation processes of the territory sample."

3a.

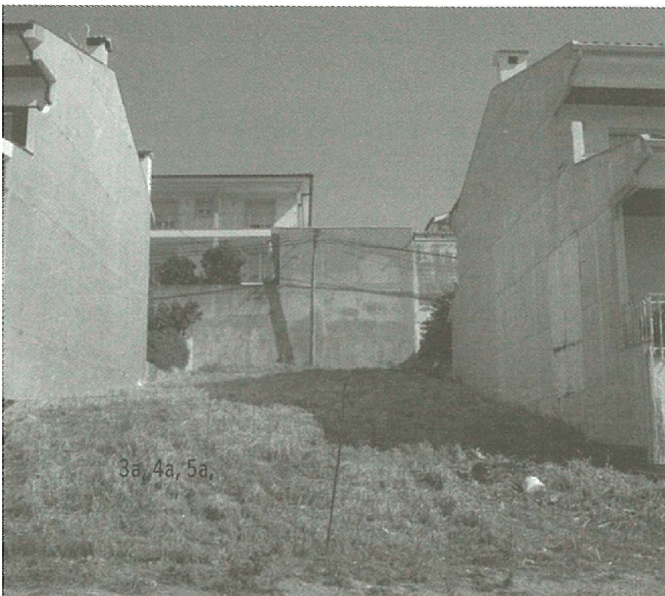
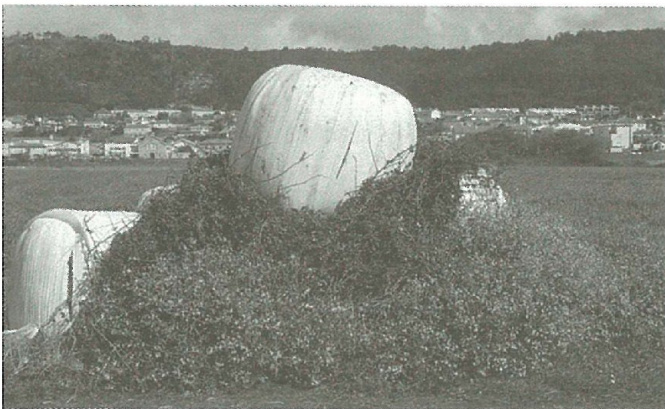
Word-seed: 'Becoming'. The focus on the 'return to wilderness' of S. Miguel de Bustelo Monastery, Penafiel, catalyzed the awareness that this place 'becomes' endlessly. Instead of looking at this place by representing it as a static 'being' this project seeks representation of its continuous permanence-change transformation. "How to represent the becoming of this place?" is the 'question-seed' of this ongoing design-research.

4a.

Word-seed: 'abandonment' catalyzes a seeking process to make visible the processes of abandonment of a productive landscape - sea and agricultural land - in the north coast of Viana do Castelo. It explores tools from photography (seen in works by Bernd and Hilla Becher, Robert Smithson and Walker Evans) and architectural tools to represent the abandonment of both activities - agriculture and fishery - as a time-scales crossing process. Therefore, 'abandonment' is not sought as an 'aesthetic product' but as a 'folded time-scales process', interconnecting the local-national-European and the was-is-will be, since all are coexistent in each abandoned parcel.

5a.

Word-seed: 'Indeterminacy'. By focusing on the unbuilt plots of the housing developments, built over the last three decades in a sample of territory located in Braga, north of Portugal, this project highlights the paradoxical 'indeterminacy' of what remains of a deterministic process of urbanization. Designed as 'final products', these housing developments dismissed the complex uncertainty of the process, dependent on different agents and economical factors. What can these places be, if the houses are never built? Even if one indeterminate day they are, what can they be in-between? What is the potential of these abandoned plots with their characteristics embodied in folded time? To seek answers to these questions the project crosses the tools of contemporary dance (seen in works such as Merce Cunningham) with those of architecture gathered in a common word 'indeterminacy'.

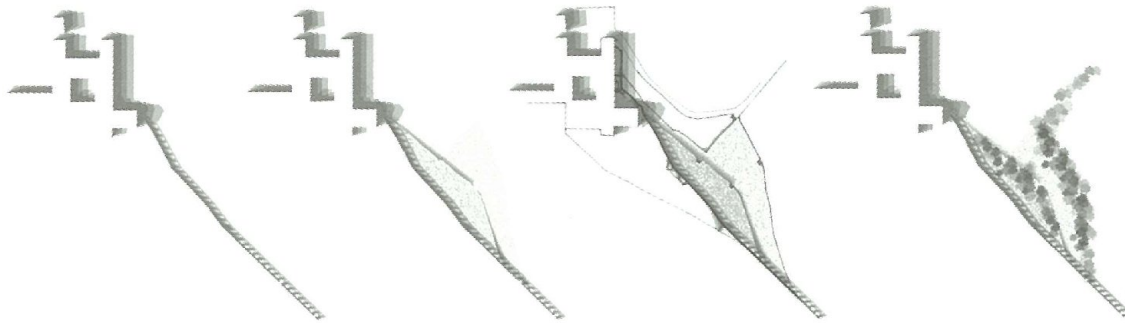


3a, 4a, 5a.





2l, 3a, 4a, 5a.



3b. Representing the 'becoming' through shadow.

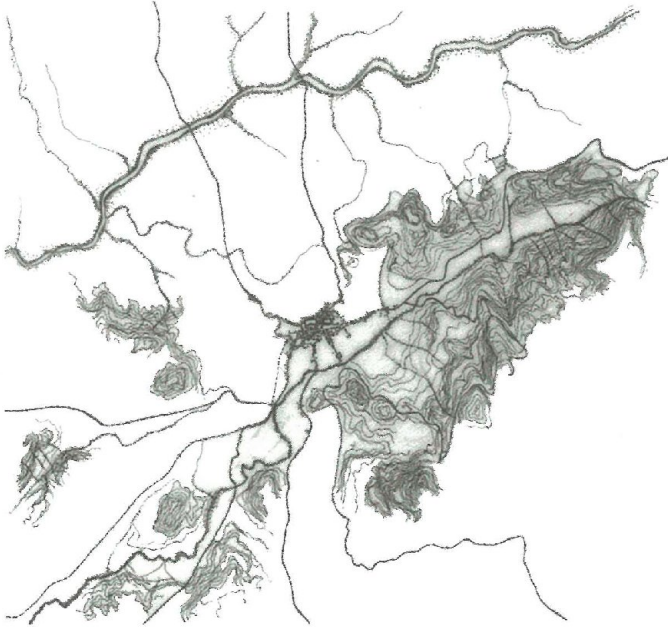
### HOW TO START THE KNOWING-PROPOSING PRACTICE?

In folded time practice there is no gap between seeking knowledge about the subjects you have to work with - be it research or making a design proposal- and the creative moment when you start generating new ideas. Everything is simultaneously present from the very start.<sup>14</sup> How do we get started? The experience we have been exploring at the University of Minho School of Architecture<sup>15</sup> is to generate a 'specific look'. Starting with a close-up photograph from the place, we ask students to name it - just give a word - this is the catalyst of an original seeking process about the place. This 'word-seed'<sup>16</sup> explains a specific disquietude that they are struck by (2l, 3a, 4a, 5a).

What follows this knowing-proposing practice is digging deep inside the folded time processes (3b) that cross scales. This moving randomly through scales without having a predetermined sequence (either the traditional top-down or the down-top)

allows the finding of relations that were not seen if looked at from the perspective of separateness, between elements, time, and scales. Relationships coexist in time and in space. Actually, remaining faithful to reality and having the ability to represent the crossing scales in every scale drawing is a major feature of this approach. This means for instance to bring the scale of proximity to the drawings at scale 1:10000. Or, conversely, to draw at the scale 1:100 with the large scales interconnections. In the most successful examples this brings visibility to hidden time-scales interconnections.

By doing this, the project is grounded in this original knowledge about the place. Therefore, the project is connected with the first photograph-word, grounding the recursive folded process. In the most successful works, it is possible to make conclusions that can be used as a reference for other similar samples of territory.



5b.



5c.



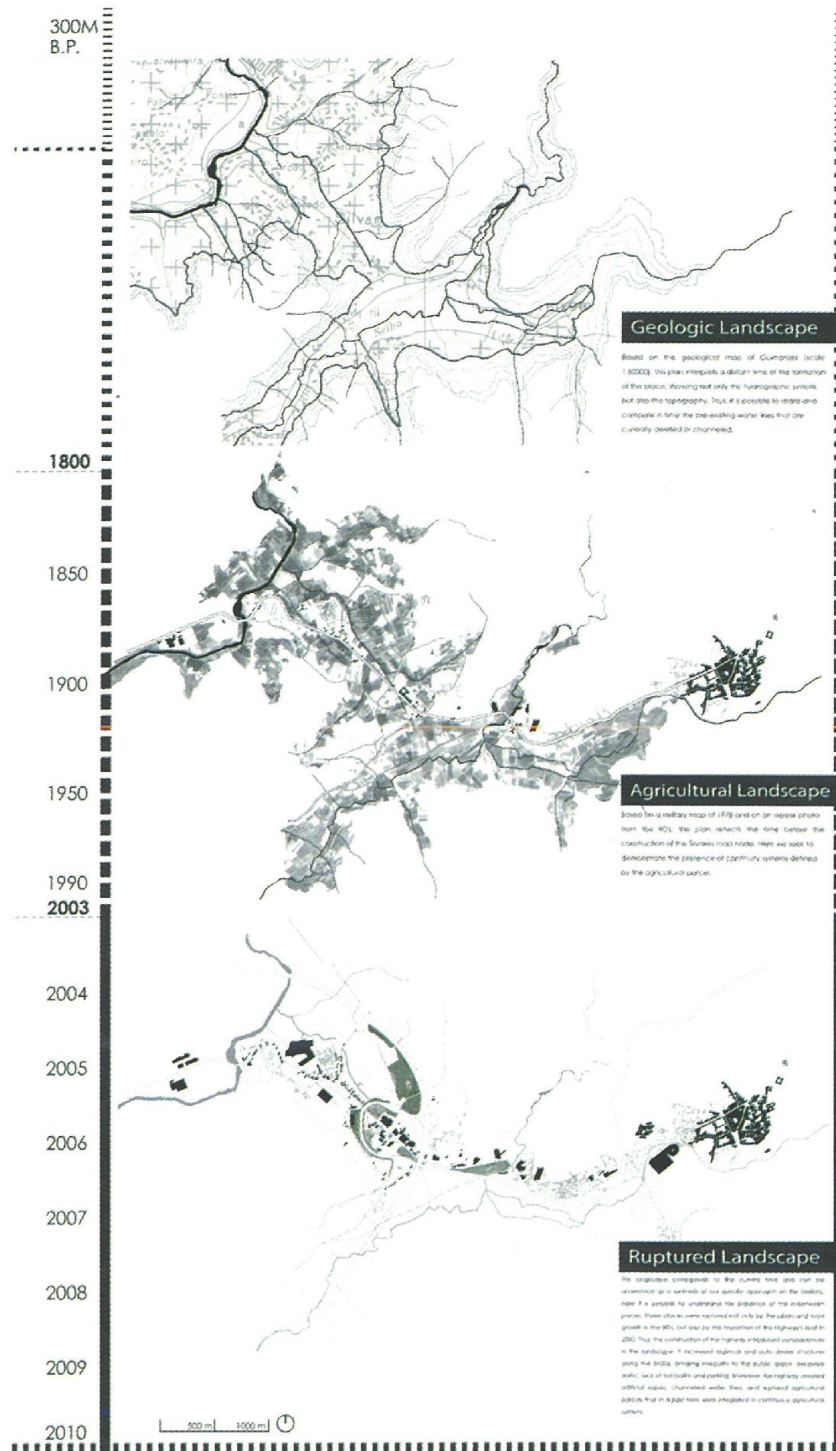
5d.

5b.  
Mapping the physical support and Braga settlement  
in the 60s.

5c.  
Mapping housing developments in the '90s.

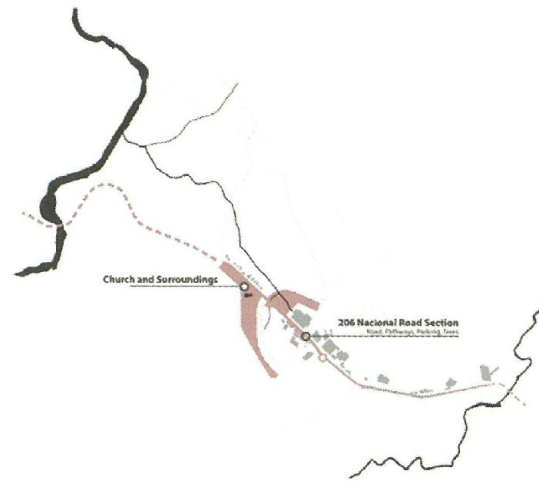
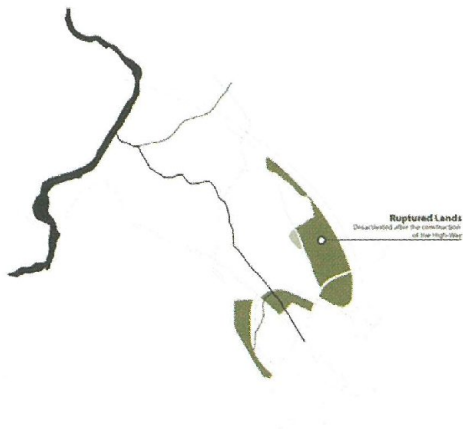
5d.  
Mapping the ground of unbuilt lots: wild vegetation  
appropriation. This corresponds to the northeast group  
of housing developments in fig. 5c.





6a.

Temporal recognition of the site. "Aware of the common specificities in Silveiras, this approach selected the word 'in-between places' as a critical concept for the presence of in-between places, waiting for something to happen, ruptures in the various systems that characterize this area: artificial slopes, deactivated spaces, manipulated water lines, former agricultural interstices. However, for a better understanding and recognition of the in-between places and their relationship with the various systems operating in the territory (hydrography, topography, parcel structure), it was necessary to understand the formation process over time. Thus, this process was formalized by the identification of three time landscapes: the geological landscape, the agricultural landscape, and the ruptured landscape."

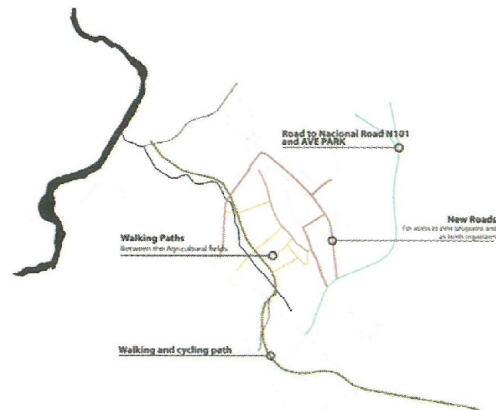
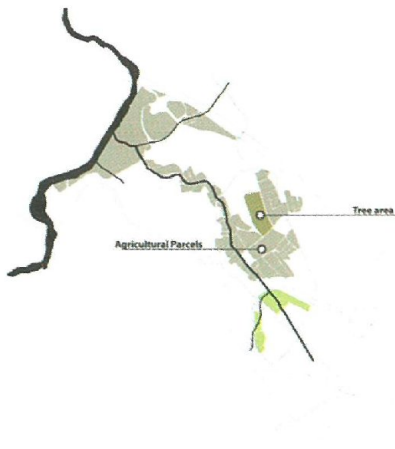


**Inciting ruptured lands:**

We intend to incite the topography and soil permeability in the ruptured lands.

**Inciting public space along the main road EN206:**

It is intended to incite the lack of public space in the main road EN206, through the creation of pedestrian paths, tree

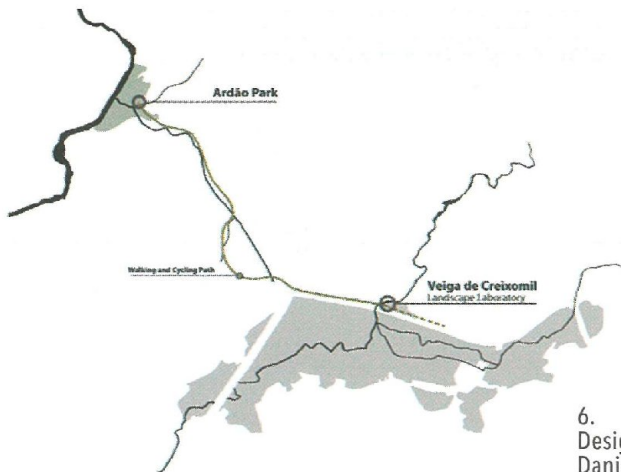


**Inciting the regeneration of parcel continuity:**

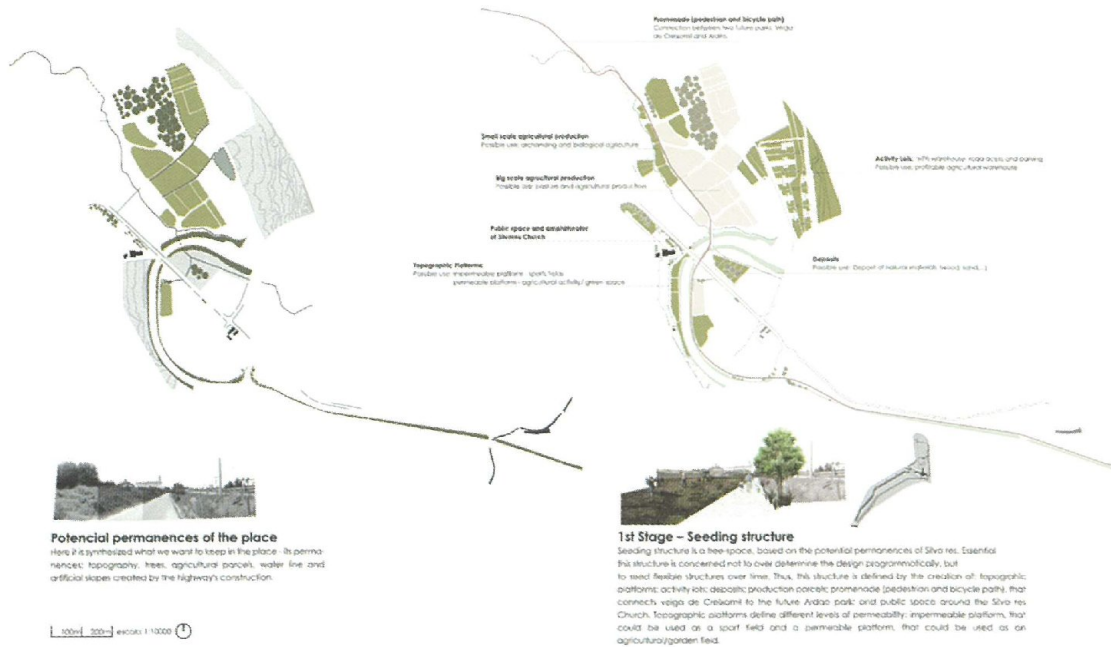
It is intended to incite a continuous parcel structure along a pre-existing water line, ensuring a permeable production in their soils.

**Inciting pedestrian and roadmobility:**

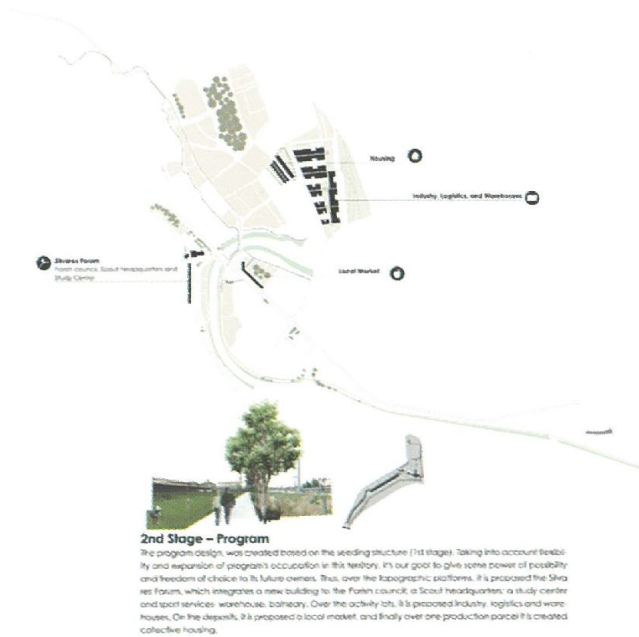
It is intended to incite the pedestrian mobility of the place through the use of pre-existing rural paths. It is intended to incite the road mobility of the place by the structuring of accesses to the ruptured lands and the creation of an access road to the main road EN101 and Ave Park.







6b. Strategy: "Following this principle that assumes the territory of Silvares as a ruptured landscape, it is proposed a strategy that understands the project as a mechanism of transformation over time. Unlike conventional master plans that give primacy to the design of the building and program, here the strategy aims to understand and incite the permanences of the place as a potential catalyst of the project."



6c. Mechanism of transformation over time.



6d.  
 Synthesis plan and sections of the Local Market: section 1- 'Potential Permanences of the Place'; section 2 - 'Seeding Structure'; section 3 - 'Program'.

## WHEN DOES THE PROJECT BEGIN?

We cannot know exactly. We just know that it started before the date we personally engaged in it. Maybe within the geological time of the place. Or in the way people used the place beforehand. All this is there, coexisting present, it is not the past. Yes, we can design it with better materials, give it a form that suits it best, but the story is a collective story, created with the material we found either in the distant past or in the present, or in the future that we anticipate<sup>17</sup>. They are simultaneously present. On this matter see for instance Michel Corajoud<sup>18</sup> presentation of the Le Parc des Jardins d'Éole in Paris. In this lecture by intercalating the pictures of the before and after the project, the

author makes visible this flow, this continuity between what 'is-was-will' be there. The project generated an interconnection in time, allowing the flow to continue. A project can actually just continue the flow or remake the flow of time if disrupted. As stated previously, there are places that are fissures in time. This is especially evident within places that have lost their main activity, or were caught by high infrastructures or unfinished housing developments (5b-d). Spaces in which the flow of time was cancelled; then there is this interruption or suspension in time. For instance, let us picture in our mind any mining area. For years and years the ground is extracted. There was-is-will be a date when the acti-



vity ends. And then what? What happens to the extracted area, what happens to the people who are suddenly unemployed? What happens to that ground and the social system that it supported? What flow of life can still be catalyzed? In the end this is the only simple thing that matters.

### GROUNDING INDETERMINACY

If we only had 'indeterminacy' we would be looking separately to the future indeterminacy...the unknowns of the future. No. As we said, future is not more alone in the future. With it is the 'grounded' within the coexistent folded time. We draw and make something grounded in the time traces of the place that embody the known and the unknown simultaneously (6a, 6b). In our reasoning, we draw 'what we know and do not know' because the practice of knowing the 'not known' changes the way we draw spaces. We draw them with the tools that have been there in the place - time traces - grounding, with a wall, a section of permeable ground, a topography, a water system... this space can be used for an indeterminate purpose, or it even can be empty of use most of the time, but it is something very real. It is as the example of a beach. If only we learn this ability to make places of freedom. This is grounded indeterminacy in folded time. But it is already in the drawing, allowing for, or better catalyzing the indeterminate to take place. They are not separated but fully engaged - in folded time coexistence. The same applies to the 'rules of the unknown'; by being grounded within the time traces of the place, they let the realm of vagueness; rules are only 'actual rules' when they are generated from the folded time of the place, and not from a generic statement that theoretically serves the 'unknown future'. 'Actual rules' hence they are 'rules formed from the reality of the place'. Therefore, a rule for indeterminacy is also grounded, grounded on the time traces of the place. Imagine we have a chance to use a structure of abandoned impermeable parcels to build a housing development. But you cannot know if this will be built or not - indeterminacy. The

means of folded time reasoning would be: (a) what can this place be while is not a housing development? (b) what traces have been here that we can re-use to draw this open ground? (c) what rules can be drawn that make this interchange between one state and the other? This is grounded indeterminacy (6c, 6d). Therefore, we should say 'we draw and regulate from the actual, hence as real is the known as the unknown'.

### III. WHAT KIND OF DESIGN PROJECT DO WE GENERATE WITH THIS PRACTICE OF FOLDED TIME?

Folded time practice generates a different kind of project: the 'interproject'. Indeterminacy is grounded in the coexistent times of the place. Both 'future' and 'past' folded in each other have the potential to generate openness to the unknown. The name focuses first on the project as a mechanism for generating interconnections within folded time. The interproject is an 'inter-time' mechanism.

We are now prepared to present the definition of 'interproject', one that goes beyond the specific aim of this paper, which was to explain knowing and proposing as one in the practice of a design project. Its definition, by being supported by folded time, embraces not only the practice of design project but also the research project. Through the lens of folded time there is no duality between these two practices. They are both about knowing and proposing. Therefore, 'interproject' first means 'inter-knowing-proposing'. In the interproject they are one. We know by proposing, and we propose by knowing. A folded coexistent process in which proposing-knowing is simultaneously present, nourishing both. By so doing a major non-duality is achieved: the interproject is one with the place or subject of research. This leads to the second meaning. Interproject means 'inter-time'. Either 'inter-places' time' if we are doing a design project. Or 'inter-subject' time' if we are doing a research project. This is not recognition of its chronological presence between a past and a future. The prefix 'inter' opens



a more challenging approach. 'Inter-time' means the coexistent folded time unbounded by past-present-future categories. 'Inter' generates this interconnected coexistence. As was explained elsewhere<sup>19</sup>, the distance in time disappears since what is real is its coexistence, not the separateness emphasized by the distance. Therefore the interproject works with a folded coexistence between interconnected elements in time, either far or close. And by being an 'inter-time' mechanism, non-duality between place/subject and project is achieved. The interproject only catalyzes the interconnections within the flow of subject/places' folded time. Lastly, interproject means 'in(ter)completeness'. 'Inter-time' is always incomplete, and this is the joyful chance of it. The 'ter' refers to 'three': the three simple realities of Wabi-sabi bring a special light to this 'incomplete inter-time' project: "nothing lasts, nothing is finished, and nothing is perfect."<sup>20</sup> Released from the burden of making a project a 'final product', we are fully free to explore the challenge of the incompleteness drawn in this inter-time connection, as a simple dialogical catalyst.

## POSTSCRIPT

What are the non-duality actions-tools that can guide us to generate this interproject? Seeding, seeing and seeking coexist - see(d)(k)ing<sup>21</sup>.

## P

### CIDÁLIA FERREIRA SILVA

Cidália Ferreira Silva is Assistant Professor of Architecture at the University Of Minho School of Architecture in Guimarães, Portugal. Her work on Time expands the field of architecture to investigate other opportunities to engage meaningfully with reality by see(d)(k)ing folded time as an alternative to the limitations of linear time.

## NOTES

1. See Cidália Silva, "Folded Time: An Agency to Generate Unexpected Knowledge for Reality Through Architecture," ed. David Hays, (Non-) Essential Knowledge for (New) Architecture, 306090, no. 15 (2012), in review.
2. Design Project, is the name selected within the coherence of "Architecture as Expanded Field". Cf. Cidália Silva, "Architecture as Expanded Field," ed. Jeffery Poss and Bill Cope, *The International Journal of the Constructed Environment* 1, no. 3 (2011): 55-69. Design Project is a crossing scales practice whatever is the dimension of the intervention, either large or small. When we consider that architecture is a crossing scales practice to which not only there is no scale limit, but as such is always a crossing scales practice, that expands not only space but more importantly time, then the separateness between scales of intervention- and types of project/plan lose their pertinence, and what remains is only the category of 'design project'. This is valid within this framework of thought; we are not reclaiming for an absolute truth which would criticize other frameworks of thought, which separate the projects by scale of approach (architectural project, urban project, etc).
3. Silva, "Folded Time: An Agency to Generate Unexpected Knowledge for Reality Through Architecture."
4. André Corboz, "El Urbanismo Del Siglo XX," *La Vanguardia*, December 6, 1994.
5. Cidália Silva, "Território Fissiforme," *Cidade, JA, Jornal Dos Arquitectos*, no. 231 (2008): 34-37.
6. Cidália Silva, "Beyond Buildings and Roads: An Approach to the Diffuse Territory of Vale Do Ave," in *Viaggio in Portogallo. Journey to Portugal. Dentro e Fuori i Territori Dell'architettura. Inside and Outside the Territories of Architecture* (Roma: Aracne Editrice, 2010), 43-49.
7. Silva, "Território Fissiforme."
8. Meto J. Vroom, *Lexicon of Garden and Landscape Architecture*, (Basel, Boston, Berlin: Birkhäuser Architecture, 2006), 40.
9. Vroom, *Lexicon of Garden and Landscape Architecture*, 39.
10. At the University of Minho School of Architecture, teaching design studio.
11. For further discussion on non-duality see the work of Thich Nhat Hanh for instance *Being Peace*, ed. Arnold Kotler (Berkeley: Parallax Press, 1987).
12. Silva, "Folded Time: An Agency to Generate Unexpected Knowledge for Reality Through Architecture."
13. Edgar Morin, *Introduction à La Pensée Complexe*, trans. Dulce Matos (Lisboa: ESF Editeur Instituto Piaget, 1990), 108.
14. Silva, "Folded Time: An Agency to Generate Unexpected Knowledge for Reality Through Architecture."
15. 'Building a Specific Look' is one of the exercises of 'Laboratório de Urbanística' (Urban Laboratory) taught by Vincenzo Riso and Cidália Silva. This 'specific look' had been generated in 'Projecto V' design studio with Marta Labastida.
16. Cidália Silva, "Interproject: See(d)(k)ing," *Speculative Stories: Narratives in Landscape Architecture*, *Kerb*, no. 20 (2012), in review.
17. "To maintain a valid role in a constantly changing society, continuous anticipatory design is required of architects." Cedric Price, "Anticipating the Future," *RIBA Journal* (September 1981), 42.
18. Michel Corajoud, "A Propos the 4 Projets" (Conférence, Pavillon of Arsenal, June 11, 2007), Available at: <http://www.pavillon-arsenal.com/videosenligne/collection-6-109.php> [Accessed May 26, 2009].
19. Silva, "Folded Time: An Agency to Generate Unexpected Knowledge for Reality Through Architecture."
20. Richard R. Powell, *Wabi Sabi Simple: Create Beauty. Value Imperfection. Live Deeply.* (Avon: Adams Media, 2004), 19.
21. Silva, "Interproject: See(d)(k)ing."

## ILLUSTRATION CREDITS

1. Author: 1a (2008); 1b-d (2009); 1e (2010).
2. Fernando Ferreira (2010): 2a-l.
3. Sara Ferreira (2012): 3a, 3b.
4. André Castanho (2012): 4a-d.
5. Joana Fernandes (2012): 5a-d. Daniel Pereira and Fernando Ferreira (2011): 6a-d