

Cidália F. Silva

To Design with Time Manifesto

Landscapes Coleção
Heritage & Paisagens
Territory Património &
Collection Território

TO DESIGN WITH TIME MANIFESTO

“What is time? If no one asks me I know, but if I try to explain it to someone then I had to admit that I don't know.”

Santo Agostinho

“(…) only time has this peculiar quality which makes us feel intuitively that we understand it perfectly so long as we are not asked to explain what we mean by it.”

Gerald James Whitrow

This place reminds us of permanence and mutability... first sea, then marsh, then cultivated fields, a transformation process over time... a base-structure built in the 18th century... a permanence opened to change... It reminds us also of certainty and uncertainty... the uncertainty of biological time... we know what we sow, but we don't know what we gather.

WHAT DO WE TALK ABOUT
WHEN WE TALK ABOUT TIME?



uncer
certa
p

Tainty
Inty
Mutability
Ermanence

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PRI

Dialogical
Eteness
Simony
Ical
Gramatical
NCIPLES

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OPERAT

W to design with time?
IONS

an operation is a process that cons
relations

Tructs specific
Hips between elements

voca
found
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Enerating

1.

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This place reminds us of uncertainty... programmatic uncertainty,
ecological uncertainty, social uncertainty... what to do?

uncerTainty
Is intrinsic
to conteMporary
placEs

we can'T
predlct
places' tiMe evolution
Exactly

This
questlons
deterMinistic
dEsign

We
Inquire, how do we
learn To work
with uncertainty?

UNCERTAINTY

Transformation of rural land into an unfinished and abandoned housing development.



CERTAINTY

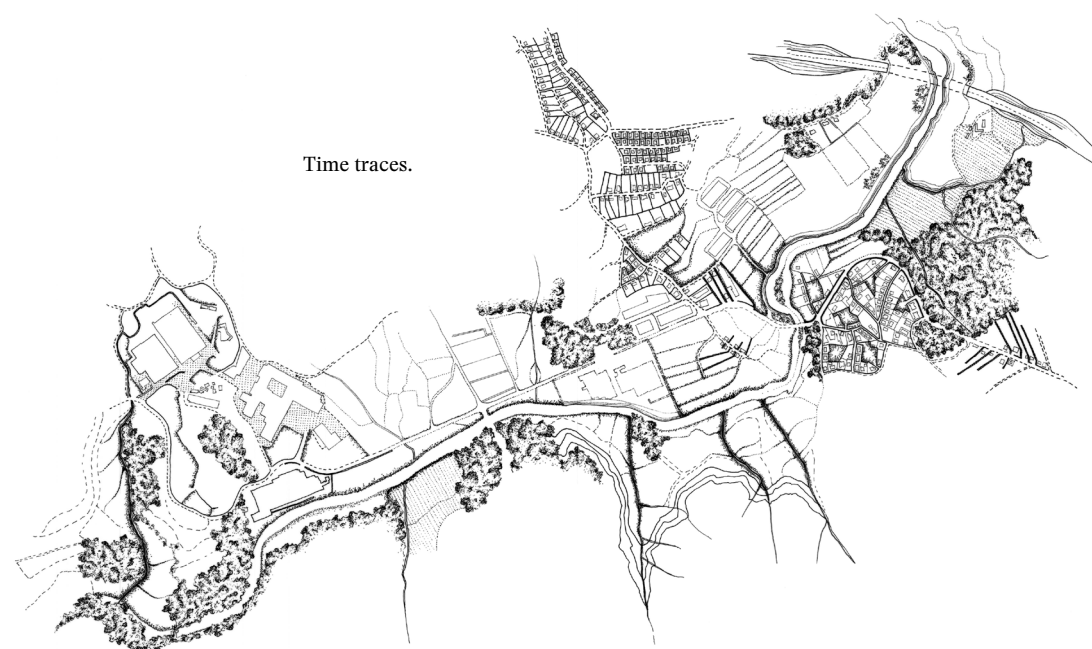
archiTecture
operates by certalnty
prograMmes
objEcts

isn't This
anachronlc?
predeterMination
indifferent to placEs' reality?

archiTecture
deslres to
iMpose...
but tErritory escapes

We
Inquire,
how To go out
of this impasse?

MUTABILITY



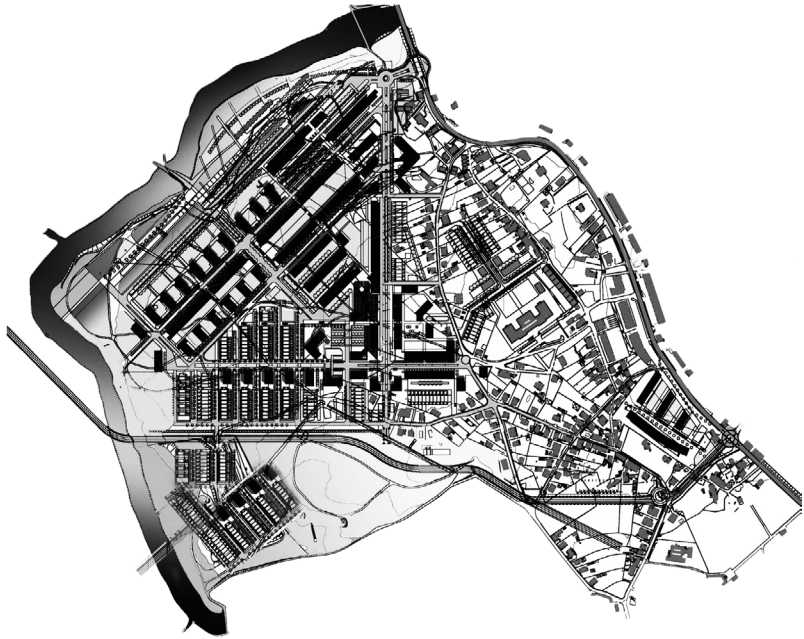
Time traces.

muTability
Is intrinsic to places
tiMe
tracEs

Territory changes
contlnuously
by huMan activities
and natural procEsses

places have different scale changes
changes which are
indeterMinate,
doesn't this quEstion fixed design?

We
Inquire, how do we learn
To work
with mutability?



... it erases place... it constructs its fixed permanence form from zero.

permanence is intrinsic
to architecture
to its classic concept: firmity
that operates by stability over time

architecture desires
to fix its permanent
form, a form that can
erase place

Tabula rasa
is when the project
forgets to look through permanence
within place

the desire will never hold
architecture desires... territory escapes
we inquire, how to go out
of this impasse?

PERMANENCE

Time traces. Base-structure: permanence founded in place's traces.



we need a radical change of menTality
des yeux qui ne voient pas
it is obvious: we Must learn to work
with uncErtaInty and mutability

but does This means
to put aslde
architecture's perManence
and cErtaInty?

That would be
a symmetrIcal mistake
a Mistake
which ovErlooks real space

generaTor principle:
dialOlIgal

to Design with time
wE must learn
to think Simultaneously of time's antinomies
time's permanence-mutability, un-certainty
two complementary and antaGonistic terms are associated
this principle maiNtains duality in unity

We
Inquire,
how To operate
a dialogue through mutability-permanence, un-certainty?

a dialogue beTween
time traces and
an indeterMinate
futurE

2.

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Open Possibilities...



The project is an
Open device

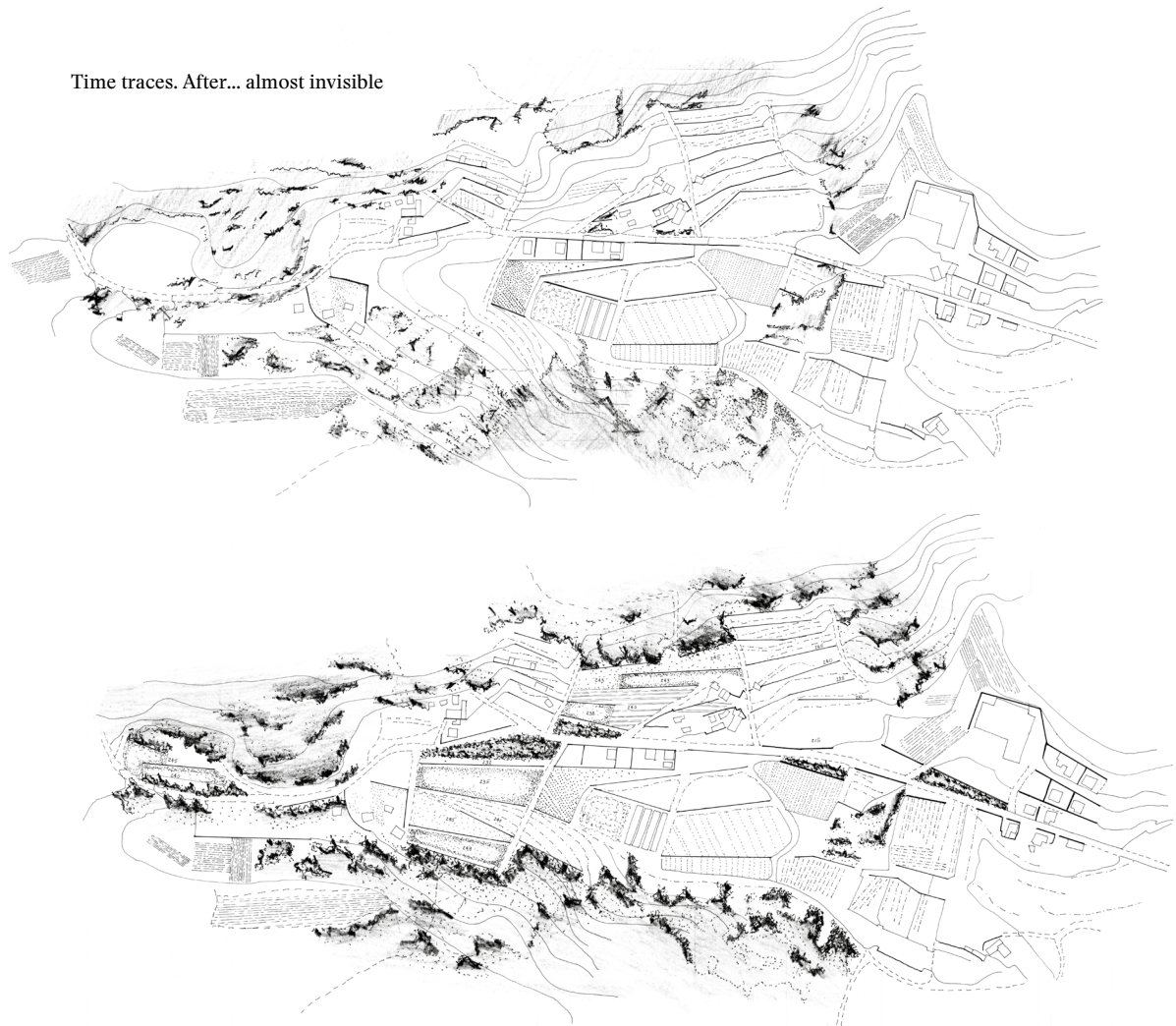
a Device
which transcends
its chronological time
this is the opposite
of thinking the project
as an end...

We
Inquire, how do we
learn to work
with unfinishedness?

is like the Japanese room for Tea,
which deliberately leaves something unfinished
to be completed
by the game of imagination²

INCOMPLETENESS

Time traces. After... almost invisible



PARSIMONY³

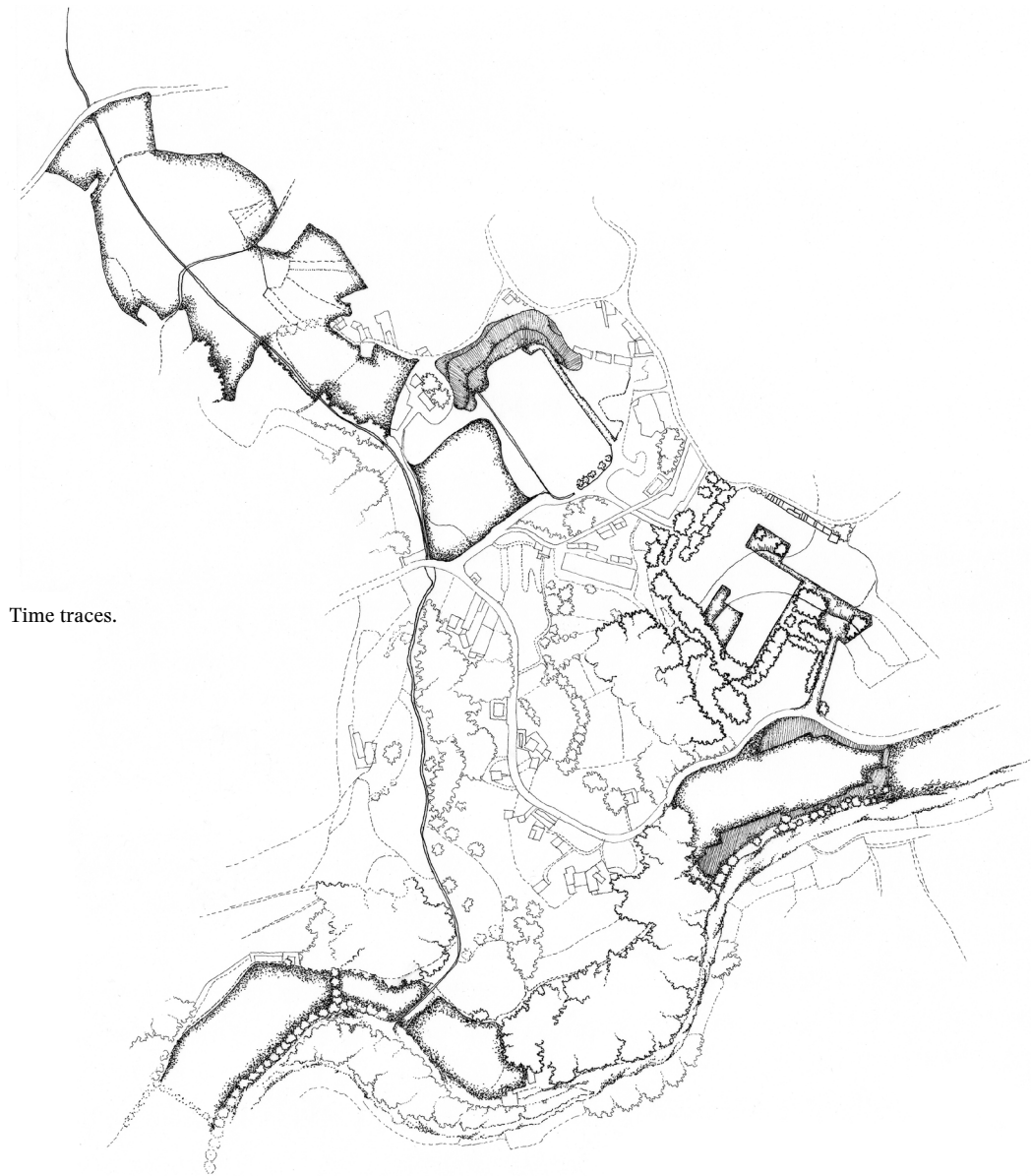
To do with existing things:
the project is just a cOntinuation...

a time-place Dialogue, a transition between past and an unknown
futurE

"i believe Strongly
In
doinG almost nothing.
it is a Necessity"⁴

We
Inquire, how do we
learn To work
with minimum resources?

the project is not
the beginning...
we Must look through place
somEtimes the design is almost invisible.



Time traces.

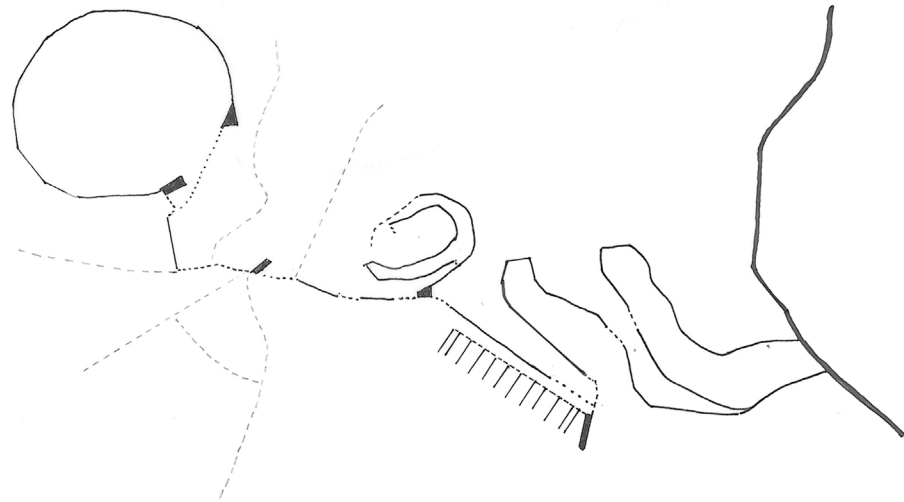
DYNAMICAL

The place is transformation:
to design 'with' and not 'in'

Do not forget:
a place is a superposition
of dynamical Systems
there is not 'one place' but diverse places within a place⁵
forget place as a formal
and static entity

We
Inquire, how do we
learn to work
'with' "design as a tool for knowledge"?⁶

how to design
specific spaces, founded in specific
places, where the indeterminate
could take place.



... this project has water as its generator...



... an example of crossing through scales practice, thinking simultaneously the close and the far, the large scale and the small scale, with the same intensity...

HOLOGRAMMATICAL⁷

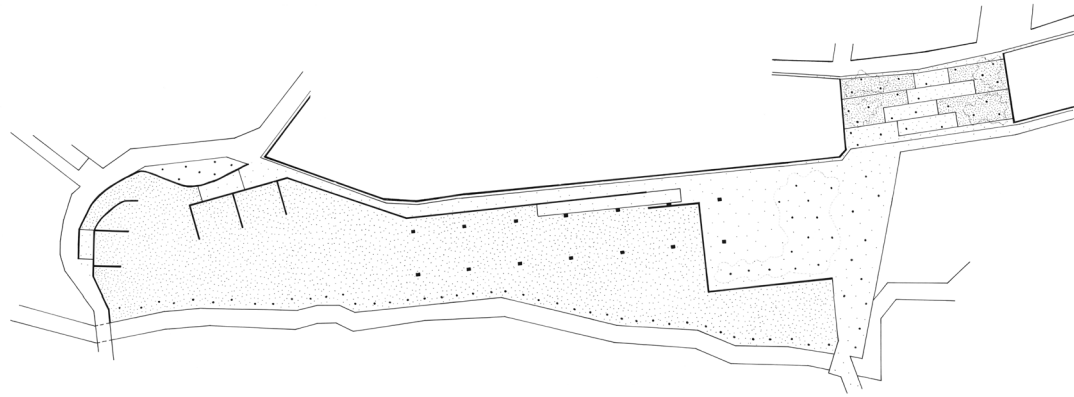
The whole is in the
part which is in the whOle

Do not forget:
projEct exists in
an unlimited number of Scales
design Is "a crossing
throuGh scales"⁸ process
a traNscalar mechanism

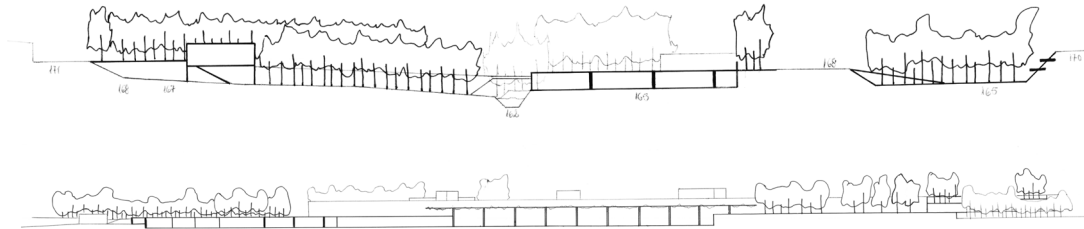
We
Inquire, how do we
learn To work
with scales transversality?

"when one refuses To release scale from size
one Is left with an object or a
language that appears to be certain. for Me
scalE operates by uncertainty"⁹

How should public space be in these places? Canonical spaces like squares... don't fit in here...



This work explores public space constructed by elements found in the place:
walls, slopes, difference of levels...



they establish just the essential, a vocation... these spaces don't have a specific program...

they are open to uses that are unknown...

VOCATING

To anticipate
Space vOcation from place

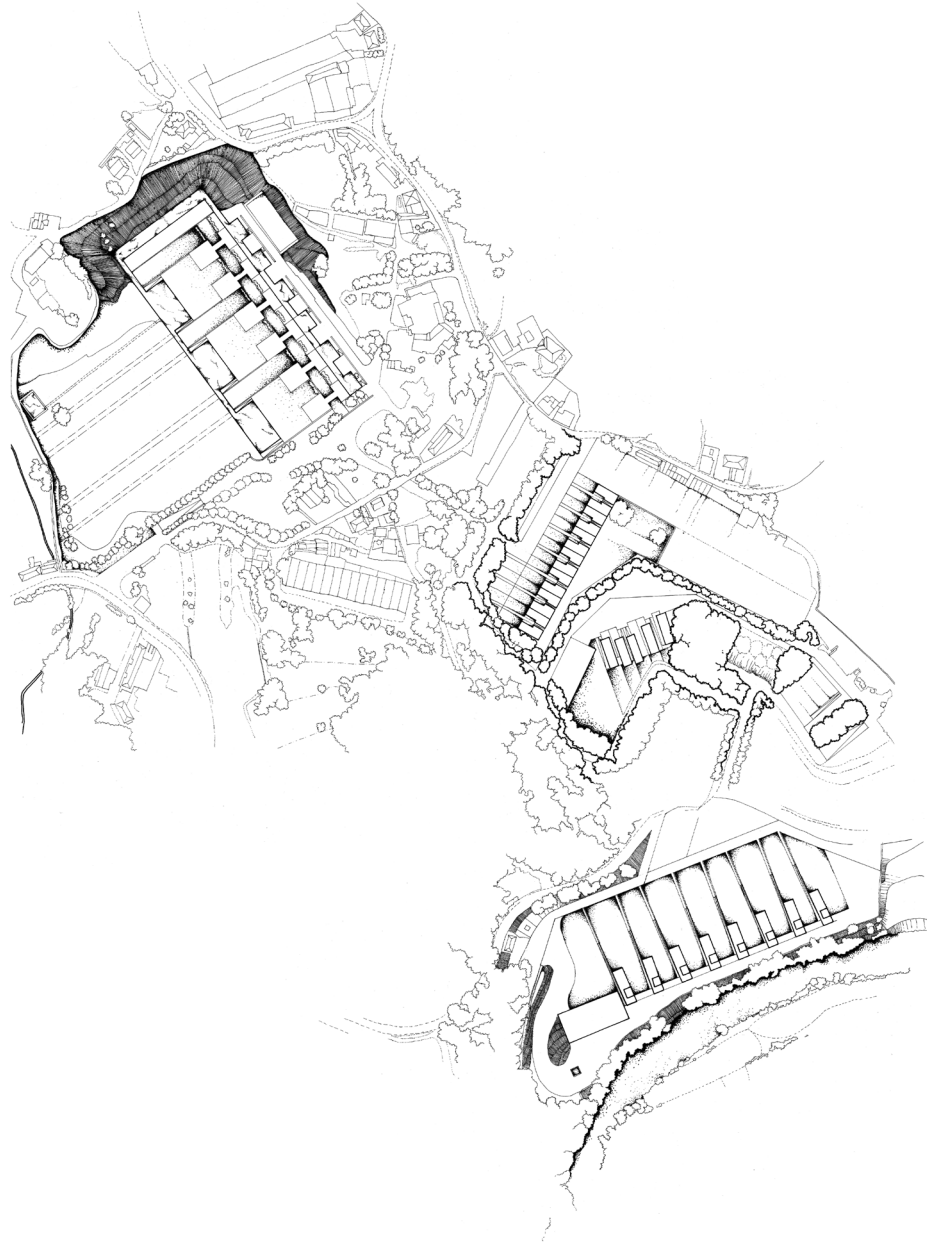
what Do do with such places?
rEmember programmatic uncertainty
the commission iS created by the project
forget fixed urban form dependent
on predeeterminate and fixed proGram
vocationN replaces program

We
Inquire, how do we
learn To operate
with space strategy vocation?

we musT learn to generate space from place
vocation Is an inclination to... is simultaneously
indeterMinate: it operates by using uncertainty
and the specific: it opErates by features of real space

3.

Base-structure: permanence founded in time traces.



To found the project in
the time trace Of place

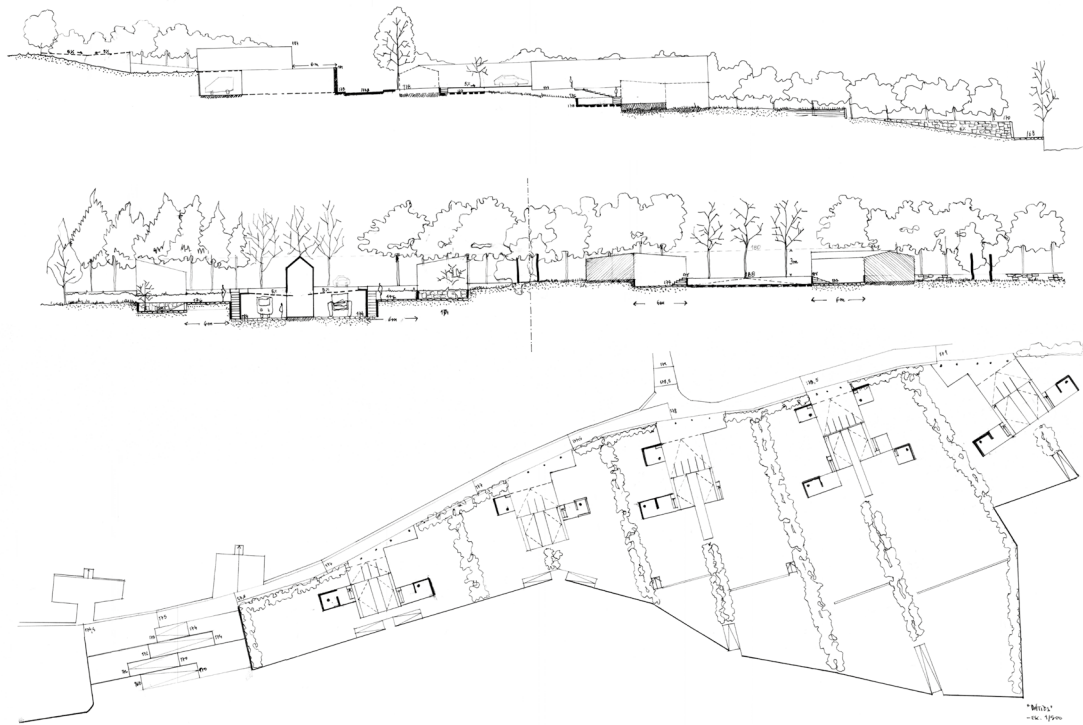
forget abstract support in Different to place's traces
we must put ourselves in the mood of finding
place'S time traces
we must learn to see, to find, to select, to represent them
foundinG is to define a support by places traces
to provide a basis or grouNd for...

We
Inquire, how do we
learn To found
with "as found"¹⁰?

this support is a base-sTructure
It operates
by tiMe traces
it is pErmanence open to unknown changes

FOUNDING

The courtyards linked to the stores
are the elements that generate transmutation...



TRANSMUTING

To change a spatial
device into another

we must learn to Design a
metamorphose through time
forget Static space
do not forget uncertainty
we must learn to design a process
a transformation process of space

We
Inquire, how do we
learn to operate
with spatial devices?

Transmuting is simultaneously
dynamical: it operates by changing a device into another
and incomplete: it operates by
External chances 'if' ...



Laying a seed in spaces which were abandoned...



To bring something
to existence...

forget Design as a fixed and completed form
the design is an in between in time
it could be only "laying a Seed,
creating a catalyst
or beginning a process of which one
can only partially predict the result."¹¹

We
Inquire, how do we
learn to operate
with generators?

generating
Is simultaneously
parsimonious: it operates by Minimum resources
and hologramatical: it operates by scale resulting in transversality

GENERATING

WHAT DO WE TALK ABOUT WHEN
WE TALK ABOUT DESIGNING WITH TIME?



uncert	Ainty is intrinsic to contemporary places
a	Rchitecture operates by certainty
pro	Grammes and objects
b	Ut places have different scale changes,
changes which are indeter	Minate,
archit	Ecture desires... territory escapes.
we must lear	N to think simultaneously about
time's antinomies: permanence-mu	Tability, certainty-uncertainty
the project is an o	Pen device
which t	Ranscends its chronological time
to do w	lth existing things:
the project is just a co	Ntinuation...
the pla	Ce is transformation:
to des	Ign "with" and not "in"...
the whole is in the	Part
which is in the who	Le
d	Esign is a crossing
through	Scales process
t	O anticipate
s	Pace vocation from place
to found the d	Esign in the
time t	Races of the place
to ch	Ange
a spa	Tial device
	Into another
t	O bring
somethi	Ng to existence
	S ...

Image credits

Pages 4, 41

Landscape of cultivated fields, Valado Frades, Nazaré. Cidália F. Silva.

Page 10

Disused chemical industry, Acna, Cengio, Italy. This was a theme in the international Workshop *Le Jardin de la Cité de Bormides* (tutored by Vincenzo Riso and Cidália F. Silva) at Ateliers Internationaux à Millesimo. Millesimo, June 20th to 24th, 2007.

Page 12

Scars of expansion: Approach to the development of Guimarães. Irina Mariné. Obrigatória da Cidade ao Difuso (tutored by Cidália F. Silva) at EAUM – School of Architecture of University of Minho, 2017–2018.

Page 14

A sample of the territory of Vale do Ave. *Textures*, Amandine Antunes, Ana Sá, Clara Caldeira and João Peixoto. Laboratório de Urbanística (tutored by Vincenzo Riso and Cidália F. Silva) at EAUM, 2007–2008.

Page 16

Urban plan, S. João da Ponte, Guimarães.

Pages 18, 22

Combinations, Jaymar Delgado and João Fernandes. Projecto V (tutored by Marta Labastida and Cidália F. Silva) at EAUM, 2007–2008.

Pages 24, 38

Stimulating, Cristina and Sofia. Projecto V (tutored by Marta Labastida and Cidália F. Silva) at EAUM, 2007–2008.

Pages 26, 34

Transmemory, Daniel Macedo, Daniel Pereira, Fernando Ferreira and Sara Ferreira. Laboratório de Urbanística (tutored by Vincenzo Riso and Cidália F. Silva) at EAUM, 2007–2008.

Page 28

Basting by the water system, Joana and Sofia. Projecto V (tutored by Marta Labastida and Cidália F. Silva) at EAUM, 2007–2008.

Pages 30, 36

Storing, Mónica Macieira and Teresa Magalhães. Projecto V (tutored by Marta Labastida and Cidália F. Silva) at EAUM, 2007–2008.

Text notes

1. The dialogical principle was taken from Edgar Morin's "Pensée Complexe". This is one of the principles of Complex Thinking, defined by the author. See, MORIN, Edgar (1990) *Introduction à la pensée complexe*. ESF Editeur (Portuguese translation by MATOS, Dulce (1991) [2008] *Introdução ao pensamento complexo*. Instituto Piaget. Lisboa. p. 107.

2. OKAKURA, Kakuzo (1906) *The Book of Tea*; (translation by BARROS, Fernanda (1997) *O Livro do Chá*. Ed. Cotovia. Lisboa. p. 48.

3. William of Ockam (14th century) Principle of parsimony: "Entities must not be multiplied beyond necessity."

4. BEIGEL, Florian and CHRISTOU, Philip (1997) "Paisajes épicas" in *Nuevos Territorios, Nuevos Paisajes*, Museu D'art Contemporani de Barcelona. ACTAR. Barcelona. 188–201, p. 196.

5. CORAJAUD, Michel (2007) "A propos the 4 projects" Conference at Pavillion of Arsenal. 11 of Juin 2007. (<http://www.pavillion-arsenal.com/videoenligne/collection-6-109.php>).

6. Op. cit.

7. The hologramatical principle is one of the principles of Complex Thinking defined in Edgar Morin's "Pensée Complexe". See MORIN, Edgar (1990) *Introduction à la pensée complexe*. ESF Editeur (Portuguese translation by

MATOS, Dulce (1991) [2008] *Introdução ao pensamento complexo*. Instituto Piaget. Lisboa. pp. 108–109.

8. CORAJAUD, Michel (2000) "Le Project de paysage: lettre aux étudiants", in BRISSON, Jean-Luc (ed.) *Le Jardinier, l'artiste, l'ingénieur*. Collection jardins et paysages. Les éditions de l'imprimeur, Besançon. 37–51 (p. 47)

9. SMITHSON, Robert (1972) "The Spiral Jetty" in FLAN, Jack (ed.) (1996) *Robert Smithson: The Collected writings*.

10. "as found" as defined by Alison and Peter Smithson means a new way to see the ordinary, to discover all the signals of a place which could recharge our creative energy. See SMITHSON, Alison & Peter (1990) "The as found and the found" in ROBINS, David (ed.) *The Independent Group: Postwar Britain and the Aesthetics of Plenty*. MIT Press, Cambridge, Mass, pp. 201–202.

11. BEIGEL, Florian and CHRISTOU, Philip (1997) "Paisajes épicas" in *Nuevos Territorios, Nuevos Paisajes*, Museu D'art Contemporani de Barcelona. ACTAR. Barcelona. 188–201, p. 196.

Colophon

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“I finally sat down and read the Manifesto you left with me. I enjoyed it very much. There is a good deal of thinking there and many sentences that made me nod with recognition. It is rare that one encounters thinking that is truly inspired by the concept of time.”

N. John Habraken

A Coleção Paisagens, Patrimônio e Território promove a publicação de textos nas linhas Investigação, Ensaio e Catálogos, sob a chancela do Lab2PT com objetivo de auxiliar à circulação e divulgação de produção científica de excelência dentro das áreas abrangidas pela unidade de I&D - Arqueologia, Arquitetura e Urbanismo, Design, Geografia, Geologia, História e Artes Visuais.

This manifesto reclaims Time as the matter of architecture. The idea of writing the manifesto in the shape of mesostics came from John Cage's "36 Mesostics re and not re Marcel Duchamp" (1970) in John Cage (1912-1992) *Litany for the Whale and other works*. Theatre of Voices Paul Hillier. harmonia mundi usa. 1998, 2002.