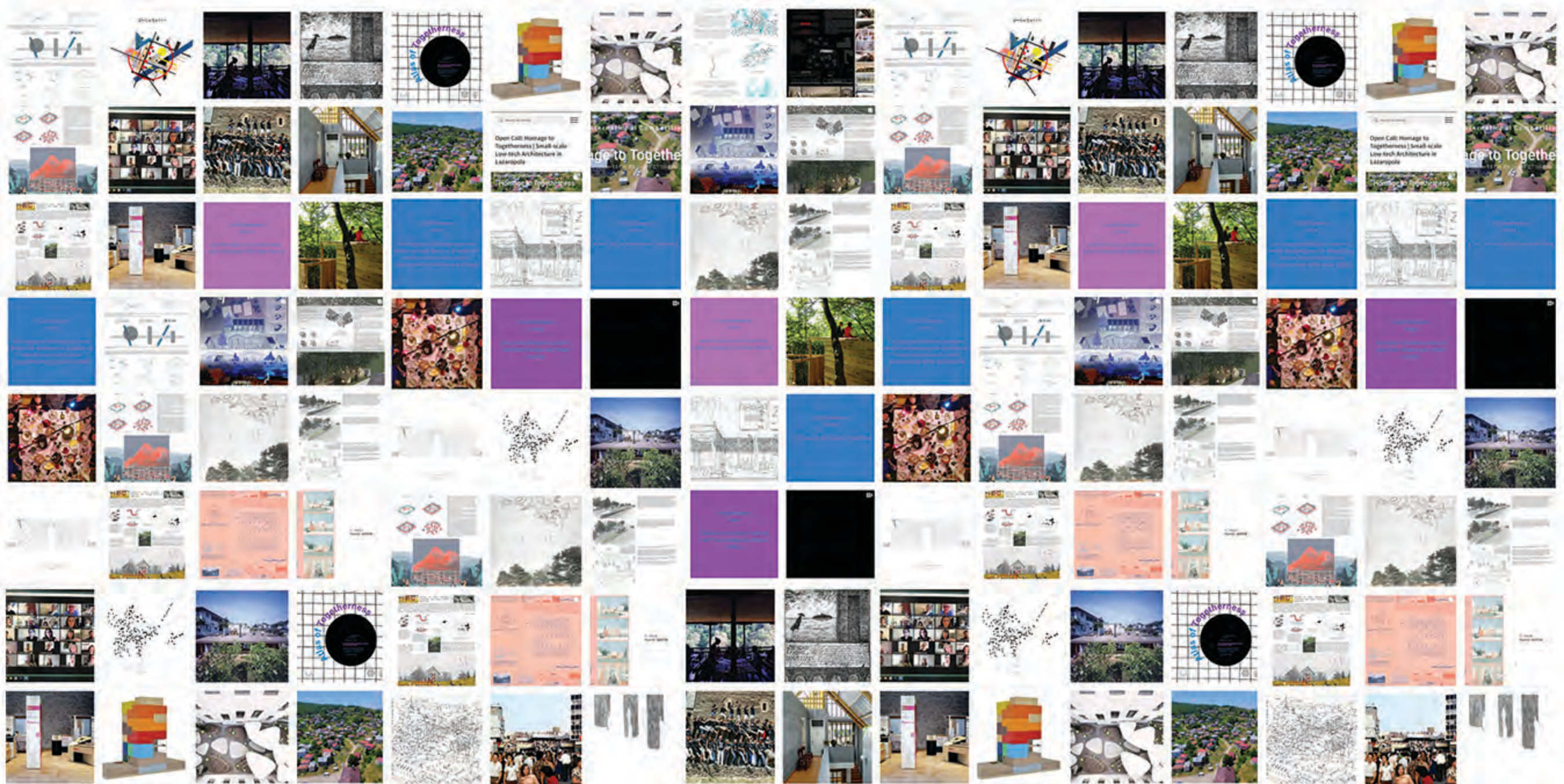


HOMAGE
TO
TOGETHER
SENSE

29th Session Summer School of Architecture 2020
Faculty of Architecture, Ss. Cyril and Methodius University, Skopje



IMPRESSUM

Homage to Togetherness

29TH SESSION INTERNATIONAL SUMMER SCHOOL OF ARCHITECTURE

PUBLISHER:

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Prof. Ognen Marina, PhD

Dean of Faculty of Architecture, Ss. Cyril and Methodius University in Skopje

Dean's Address

International Summer School of Architecture
29th session, 2020

In the months behind us we have lived through what was unimaginable before. The seizure of the social interaction and physical distancing, restricted mobility of people, unprecedented health measures enforced within many communities were unimaginable before the pandemic of Covid-19 virus. The total lock-down of the countries and cities around the world have stood the local communities to a voluntary self-isolation and world economy to a halt. Every detail of the daily life that we knew has been changed or at least challenged or questioned.

This could not have gone without affecting the International Summer School of Architecture as we know it. It is a Summer School of Architecture that has been organized in continuity for the last 29 years, gathering more than 100 architects and professors from around

the world in their noble position of tutors and mentors and more than 800 international students of Architecture. We have had a pleasure of working together with architects and scholars like Elia Zenghelis, Sami Rintala, Peter Wilson, Hrvoje Njiric, Michiel Riedijk, Han Tmertekin, Tim Stonor, Carlo Ratti, just to name few. All of them gathering in our country for 28 years in the row inspired by the single idea – the idea of *Architecture making the better world*.

This year, this unique experience of gathering of many young people and their teachers in the scenic village of Lazarapole will be different. It is different because in the last several months, the world has changed.

World pandemics are not new to the world, and especially not to the cities in history, but the latest pan-

demic has achieved some of the attributes and effects that have not been seen in the last 100 years for the existing social and spatial order of urban communities around the world. It has showcased the worst possible or an especially critical state of affairs, arising from a large number of negative and usually unpredictable contributory factors that have emphasized or exaggerate the existing polarities, conflicts, inequalities and challenges of our societies, cities and communities.

However, pandemics are not simply natural events: they are also the result of human actions, in both their emergence and containment. In the time of the health crisis all the other domains of social and cultural life restrain and refrain in front of the basic human need for safe and healthy life.

Any political, social, philosophical or design discourse has been inter-

rupted and seized in order to focus all our resources to the health crisis. This state of emergency does not come without consequences both in the case of human body and human society. The path to healing from the consequences of the pandemic goes through the challenging road of strengthening our social capacity to deal with such a new spatial reality in our communities.

Therefore, conceptualizing communities during and after pandemics through questioning of our existing concepts in architecture and built environment and especially through critically rethinking of our spatial practices will help us to move beyond calls for action to actual developments and implementation. Many kinds of reforms will be required to prepare for the next pandemic, but being conscientious about our social and spa-

tial emergencies - and its spatial implications and potentials - may be a helpful first step.

The new spatial reality of the post pandemic communities has brought afore the questions of new economic crisis and redefinition of the main economic assets and processes. It has also heavily affected almost every citizen on the personal level through the changes and challenges of the practices of living and dwelling, traveling and urban mobility, education and health systems, leisure and free time. It has affected the very sense of togetherness.

So, the question that have arisen is: *Can architectural practices and knowledge still play a crucial role in a society where the challenges of the health crisis has overtly overcome the political, social, cultural, engineering and especially plan-*

ning discourse in society?

Such an effort would require more collaborative approach, with a shift from single projects to the considerations of a more relational and interconnected design. The newly conceived design and spatial metaphor may direct our concepts of society and therefore our approach to addressing emerging pandemics and even more important emerging social inequalities, injustice and eventually social confrontation. This design approach and new spatial language might create a new public discourse that seems proactive rather than reactive, holistic rather than reductive, empowering rather than disempowering.

So, now it is your role to design the answers to these questions. It is your role to draw the Homage to Togetherness through architecture and once again together with

your colleagues and friends - to celebrate life! Just as we did it in the last 28 years of the Summer school of Architecture.

The decision to change the format of this year's 29th session of the International Summer School of Architecture was not an easy one. But, sometimes, changes made due to the crisis, also bring great opportunities. This time we have a great opportunity to meet all of you, more than 100 students of architecture from all around the world as participants of the Summer School of Architecture.

So, it is my pleasure in capacity of the Dean of Faculty of Architecture in Skopje to welcome you, to wish you success in your project designs, and see you next year in Lazaropole!



Professors and Collaborators from the Faculty of Architecture, St. Cyril and Methodius University in Skopje in front of the Exhibition of the 29th Session Summer School of Architecture: International Student Competition "Homage to Togetherness", on 12.09.2020, on the porch of Kalin Hotel, Lazaropole

Assoc. Prof. Meri Batakoja, D.Sc.
Course Director of the 29th Session Summer School of Architecture

Introduction

Summer School in the Midst of Pandemic Crisis

The Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, is just one year before the 30th anniversary of the International Summer School of Architecture. The International Summer School of Architecture was continuously organized for 28 sessions, 28 years in a row. It was organized even under very sensitive conditions during military conflict back in 2001.

It has hosted more than 800 students and more than 100 architects from all around the world, among which Alexander Brodsky, Sami Rintala, Peter Wilson, Michiel Riedijk and Juliette Bekkering, just to name a few (www.ssarch.arh.ukim.edu.mk). It represented an extracurricular summer activity in form of a unique process of learning architecture through international and creative exchange between tutors and students on relevant topics, as authentic exper-

ience in the midst of the beautiful architectural and natural scenery of Macedonian places like Ohrid, St. Joakim Osogovski Monastery and the village of Lazaropole.

This year, we suddenly found ourselves in front of a challenge to organize the 29th Session of the Summer School of Architecture in the midst of pandemic crisis instead.

Our Summer School was not challenged for the first time. Actually, it was good to remind ourselves that it was never a static concept, it changed and adapted over the years and that's why it also progressed and managed to exist continuously throughout 29 years.

We overcame this year's challenge by trying to turn many disadvantages of this crazy time into real advantages.

And it turned out to be a very special edition, a completely digitalized one, honoring from the virtual space of physical distance the real space of social inclusion on the topic of "Homage to Togetherness".

We invited students through a call for international competition, to remember, to explore, to learn, to think of spatial patterns that promote the socially interactive, the inclusive, the integrative, the playful, the empathetic, the interstitial, through a small-scale, low-tech architecture that celebrates the notion of togetherness.

We then designed a set of educational activities that should have expanded the students' perception on the ways architecture can situate togetherness.

This 29th Session had a capacity

to host more students than ever, we have registered exactly 105 students working in 67 teams. It had a strong international character, since we've got registration forms from twenty six cities, thirteen countries and five continents. We learnt how to communicate and disseminate ideas and knowledge through web platforms and social media better and we cared how our information affected students of architecture not just home but worldwide.

As part of the first educative activity, the interactive game Atlas of Togetherness, we've received contributions from people that were not even invited to participate, but understood the message about togetherness, and that only together we can really do more.

And that is the most important message of this Summer School

of Architecture. If anything good comes out of this pandemic, that I am sure we will eventually overcome, is exactly this awareness, not the cognition that we miss togetherness terribly, although there is romantic note in it, but that we need togetherness in order to survive and prosper.

And that we often gamble it, we betray it, we forget about it when we are not forced to social distancing. And we mistake it for common interest and benefit in lucrative contexts. But togetherness is an ultimate freedom to belong where you feel you belong, not alone, but together, sharing values over mutual affection and care, completely voluntarily. It cannot be forced, it cannot be imposed, like social distancing can. And these values of social contribution, proactive care, spontaneous affection, utter voluntariness, I personally think are

the most valuable manifestations of togetherness. And I strongly believe that we should continue to find ways to nurture them and encourage them both pedagogically and architecturally. I can only hope that the format and the topic of the 29th Session "Homage to Togetherness" is exactly one way of doing that.

I would like to thank once again to all the students that showed interest in this summer challenge to design small scale but big message architecture. I am somehow even touched that they dedicated almost three weeks of their summer holidays to think of and design the spatial patterns of togetherness.

I am especially thankful to the most resilient ones, the 35 teams who managed to finish their designs and submit them till the deadline of 17th of August.

I thank the Jury Members for the inspirational and dedicated work, all the colleagues that supported the idea of the changed format and topic of this years' 29th Session International Summer School of Architecture, all the colleagues and friends that contributed to the "Atlas of Togetherness" and to the Dean's Office for the opportunity for realization of it.

As conclusion, I would say that I find it particularly interesting that the three awarded projects (1st, 2nd and 3rd place) are completely different architectural products. There is a solid architectural object, an architectural installation/ structure that triggers togetherness events and an open public space.

However, as different as they are, they all underline that architecture of togetherness is about simple

things, about everyday rituals, re-invented elements of tradition, finding ways to reconnect with our home-towns, our tradition and our nature; Very very simple things that keep us together and make our lives meaningful and humane.

HOMAGE TO TOGETHERNESS

INTERNATIONAL STUDENT COMPETITION

ANNOUNCEMENT MATERIAL



International Competition

Homage to Togetherness

SMALL-SCALE LOW-TECH ARCHITECTURE IN LAZAROPOLE

**REGISTER
NOW!**

REGISTRATION
DEADLINE
27 07 2020

29TH SESSION SUMMER SCHOOL OF ARCHITECTURE | FACULTY OF ARCHITECTURE, SS. CYRIL AND METHODIUS UNIVERSITY - SKOPJE

Homage to Togetherness

The Last Resort - Remembering Spatial Patterns of Togetherness

The International Student Competition Brief

togetherness

noun *the state of being close to another person or other people.*

The Covid-19 outbreak completely changed the landscape of the everyday throughout the whole world. We have seen striking images of the most famous and beautiful cities completely emptied of human life. We have seen surreal images of booming nature and felt as surplus in the world that is our home. We have started to recognize what is already named “a visual landscape of Covid-19” consisted of sanitarian and disciplinarian techniques that impose new orders of everyday functioning - the “two-metre rule” is the new architect that draws queues and grids on public space layouts. We have become faceless figures that practice distancing.

The Student Architectural Competition The Last Resort - Remembering Spatial Patterns of Togetherness aims to motivate an inverse imaginative response to this new visual landscape as an action of inner rebellion that we must not forget the intrinsic character of architecture - to bring together, to connect! What we want to provoke and compile is **homage to togetherness!**

We invite students to remember, to explore, to learn, to think of spatial patterns that promote the social-

ly interactive, the inclusive, the integrative, the playful, the empathetic, the interstitial. The students are expected to design small-scale, low-tech projects based on the abovementioned intentions.

The word “resort” has a double meaning, one being “a place where people can go on vacation to relax or for an activity they enjoy” and the other (especially when used with ‘the last’) is “the fact of doing something in a particular situation because there is no other way of achieving something.” This collective imaginative resort, compiled of every student’s individual, small-scale project based on their own idea of togetherness at the end of the competition, will represent an important message that architecture can resist, rather than reflect, this temporal external reality of social distancing.

So, we really hope that our small-scale architecture will resonate the big-scale truth and hope for architecture as homage to togetherness.

Thank you to all who will take part in this challenge!

Task Description

The students are expected to master and demonstrate level of understanding of the means by which architecture situates togetherness through the design process of a small-scale, low-tech architecture in the Macedonian village of Lazaropole.

The notion of togetherness is universal as value, but personal as feeling. Students are encouraged to find,

recognize and work with that personal feeling/association of togetherness. However, the 29th Session of the Summer School of Architecture will provide a series of educational activities that will support that process of self-reflection with knowledge and instruction in order to canalize their perception and accelerate their imagination.

These educational activities are following the unique process of design of this competition task and encourage it respectively in the stages of empathizing, defining and ideating.

Activity No1 | Atlas of Togetherness

“Atlas of Togetherness” is an interactive initiative. All the professors and friends of the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, are invited to contribute with one illustration (photography/drawing/sketch of architectural project) with or without short text of 100-150 words, or one theoretical article that strongly expresses their personal association to togetherness in architecture. We aim to pick into this personal, sensual knowledge of togetherness and to juxtapose it in a web platform for exchange between colleagues and students. In that way, it will represent open, ever-growing celebration of togetherness, an act of togetherness itself, but it will also function as a motivational container for the students and contestants.

Activity No2 | Opening Webinar - Virtual Opening of the 29th Session Summer School of Architecture

The opening of the 29th Session Summer School of Architecture will be a public event and will take place on a digital platform, with an introduction speech by Ognen Marina, the Dean of Faculty of Architecture, Ss. Cyril and Methodius University in Skopje. An in-

troductory lecture “Situating Togetherness” by Meri Batakolja, the Course Director of the 29th Session Summer School of Architecture will follow. The members of the working team by Faculty of Architecture, Ss. Cyril and Methodius University and other invited guests will welcome the students and give short motivational speeches. The introductory lecture will be distributed to the competitors in a form of instructive guidelines as addition to the competition material.

Activity No3 | Closing Webinar – What Did We Learn About Architecture of Togetherness?

After the jury committee will make the final decision about the awarded competition projects, a webinar about the learning process will take place in a form of final reviews, open discussion between the jury committee and the contestants, faculty representatives, fellow students, etc. The aim of this public event is to reflect on the results, express public gratitude to the best ideas, underline lessons learnt about architecture of togetherness and conclude on the topic of the session: did we manage to do homage to togetherness?

Programme

The programme should regard the notion of leisure time and the activities people enjoy doing together - relaxing, cultivating through art, learning, enjoying the city and nature, reflecting the values of local culture and anything else we are deprived from right now. We encourage students to get personally involved and to design taking account of the activities they miss and to envision situation of togetherness through the scope of their age and inner experience.

Context of the Competition

The village/rural settlement of Lazaropole is situated on a plateau at Mount Bistra at 1,350 m altitude, making it one of the highest settlements in North Macedonia. It is named after a local medieval hero, Lazar, who according to the legend was the sole survivor of a Turkish attack on his village. The rest of his fellow citizens were killed in a cave where they had sought refuge, while Lazar, the only survivor, crawled outside and built a new settlement. Lazaropole, on the other hand, etymologically comes from an Old Slavic word (lazorъ) meaning a large area without forest, a depiction that really fits the natural structure of the village.

The inhabitants of this village belonged to the famous Slavic tribe Mijaci. There were 3,000 inhabitants around the year 1900, but today it represents just a tourist destination, as locals have left it as their permanent home long time ago. It is most vibrant during the summer. Today, there are about 400 houses in the village. The older ones reveal the traces of the Mijaci highland building style. There is an inspiring story how the village Church of St. George, built in 1838, was built by an act of togetherness, with participation of every citizen, with their own hands, under the guidance of Gjurchin Kokale, a famous revivalist and founder of the church.

Competition Location

The entering road of Lazaropole leads directly to the front façade of the Kalin Hotel. There, it expands into a triangular vernacular “piazza” that functions as a social core of the village. The road is characterized with very low traffic intensity and is perceived as a safe pedestrian venture.

The north side of this “piazza” is the south façade of

the Kalin Hotel. There are public functions on its east side, such as the local store and the community club. The competition location is an empty plot that forms an angle of greenery between the west side of this “piazza” and the extension of the road towards the west, in a block with residential houses. There is a temporary structure that functions as a bakery at the very angle. There is a public faucet at the western edge of the competition location.

Calendar

16.07.2020	Launching of the International Architectural Competition “Homage to Togetherness” Open Call for Registration
16.07.2020	Launching of the Initiative “Atlas of Togetherness”
27.07.2020	Deadline for submitting the Registration Form
28.07.2020	Opening Webinar Virtual Opening of the 29 th Session Summer School of Architecture
17.08.2020	Deadline for submitting the Competition Works
17.08.2020	Two Sessions of the Jury Committee
28.08.2020	
01.09.2020	Closing Webinar What Did We Learn About Architecture of Togetherness?



Drone Photo with White Mark of the Competition Location



Left: Drone Photo with White Mark of the Competition Location



Right: Panorama Photos of the Competition Location and Its Immediate Surrounding

MEET THE JURY

OF THE INTERNATIONAL STUDENT COMPETITION

Homage to Togetherness

The Last Resort - Remembering Spatial Patterns of Togetherness



We introduce you to Antje Buchholz and Jürgen Patzak-Poor from **BARarchitekten**.

The group BAR (Base for Architecture and Research) was founded in 1992 by Antje Buchholz, Jack Burnett-Stuart, Michael v. Matuschka and Jürgen Patzak-Poor. The projects of BAR cover a wide spectrum that include the development of urban strategies/ master plans, the realization of built projects as well as the production of research to envision the complex social-spatial networks within the urban everyday. The project Oderberger Str. 56 in Berlin has received several awards as a model for an urban building type that reorganizes living and working, proposing an “internal urbanism” that actively contributes to the continuing evolution of the city as meeting place. The work of BAR is represented in numerous exhibitions and publications.

Antje and Jürgen were guest-professors at the Anhalt University of Applied Sciences in Dessau and from 2016 to 2019 part of the international master program at the Dessau Institute of Architecture (DIA).



We introduce you to **Ana Kreč**.

Ana Kreč is a founding member of **Svet Vmes Collective** architecture studio, assistant at the University of Ljubljana, Faculty of Architecture and a practice-based PhD candidate at KU Leuven, Department of Architecture, Campus Sint Lucas Brussels, Belgium.

Svet Vmes is an architectural studio founded in 2010 as an informal collective of architects from Ljubljana, with a desire to re-examine, explore and unleash the potential of unused space - the interspace within public buildings. SVET VMES, in translation, the world of the in-between, analyzes the existing neglected interspaces, locates painful points and heals them, transforming them into places of events, potential, comfort, interactions, negotiations, enjoyment. Through interventions at different levels, they want to encourage and explore new behaviors, and challenge the spatial sensitivity of users, by questioning the daily patterns of the existing social behavior.



We introduce you to **Ana Ivanovska Deskova**, associate professor of History of Modern Architecture and Protection of Cultural Heritage at Faculty of Architecture, Ss. Cyril and Methodius University in Skopje. Her main research interest is the Modern Architecture in Skopje, particularly its post-earthquake renewal.

Ana Ivanovska Deskova, together with Jovan Ivanovski and Vladimir Deskov, is an author of numerous research projects and exhibitions on architecture, including the National Pavilion at the 2014 Venice Biennale of Architecture. She was member of the curatorial advisory board of the New York's MoMA exhibition - "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980".



We introduce you to **Marija Mano Velevska**, associate professor at the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje where she teaches architectural design and co-leads master studio in architectural-urbanism entitled Growth 2.0 (from 2014 to 2018, under the title of Patterns of Growth).

In 2018, with Slobodan Velevski, she co-curated the Macedonian National Pavilion at the 16th International Architecture Exhibition – la Biennale di Venezia on the theme of Freeingspace. Both the project and the exhibition are treated as an ensemble of different conceptual, social, political and symbolic experiences of the city-space, represented by four distinctive fragments of architectural and cultural legacy of the city of Skopje, brought together in an open and multivocal formation.

She is author and editor of several publications, mainly based on collaborations.



We introduce you to **Jovan Ivanovski**, associate professor of architectural design at Faculty of Architecture, Ss. Cyril and Methodius University in Skopje. He is introducing the design process to the students through work on small-scale architectural projects (small architecture), exploring more specifically the problem of how do architectural buildings fit in, respond to and mediate their natural and built contexts. In 2014, he chaired the 23rd session of the Summer School of Architecture entitled "Chapel for Nature", with the guest tutor - the Finnish architect Sami Rintala.

Jovan Ivanovski, together with Ana Ivanovska Deskova and Vladimir Deskov, is an author of numerous research projects and exhibitions on architecture, including the National Pavilion at the 2014 Venice Biennale of Architecture. He was member of the curatorial advisory board of the New York's MoMA exhibition - "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980".



We introduce you to **Meri Batakoja**, associate professor of architectural design at Faculty of Architecture, Ss. Cyril and Methodius University in Skopje. Her research interest lies within the field of public buildings and space, and the interdisciplinary border areas of architectural thought on the overlap of architecture and culture.

She has a mixed educational background, has gained her Master of Science degree in Cultural Studies from the Institute of Literature, Ss. Cyril and Methodius university in Skopje and her Doctor of Technical Sciences degree from the Faculty of Architecture, University of Zagreb, Croatia.

Meri Batakoja has worked as researcher in multiple research projects, as practising architect, as scenic and exhibition designer and is actively participating in several civic associations for culture and education.

She is the Course Director of the 29th Session International Summer School of Architecture.

ATLAS OF TOGETHERNESS

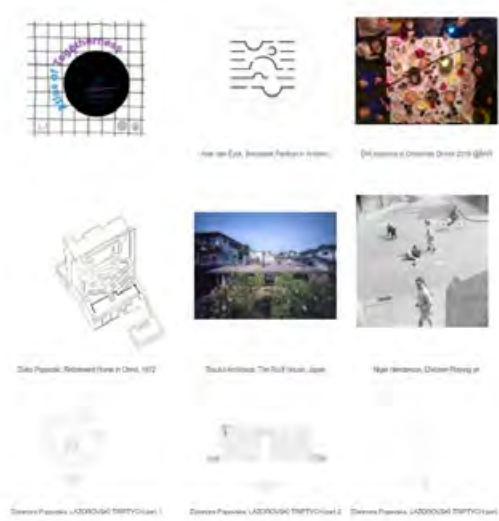
AN INTERACTIVE INITIATIVE

24 ARCHITECTURAL ASSOCIATIONS ON TOGETHERNESS

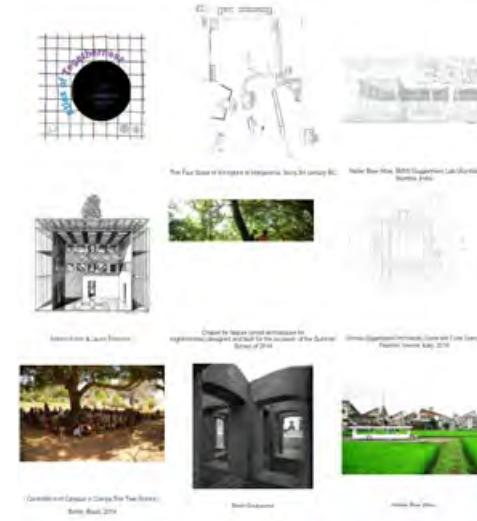
Atlas of Togetherness

"Atlas of Togetherness" is an interactive initiative. All the professors and friends of the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, are invited to contribute with one illustration (photography/drawing/sketch of architectural project) with or without short text of 100-150 words, or one theoretical article that strongly expresses their personal association to togetherness in architecture. We aim to pick into this personal, sensual knowledge of togetherness and to juxtapose it in a web platform for exchange between colleagues and students. In that way, it will represent open, ever-growing celebration of togetherness, an act of togetherness itself, but it will also function as a motivational container for the students and contestants.

Click on the images to see them bigger, or click on the text title to read more about who proposed it or why it is important to the topic of architectural means of situating togetherness



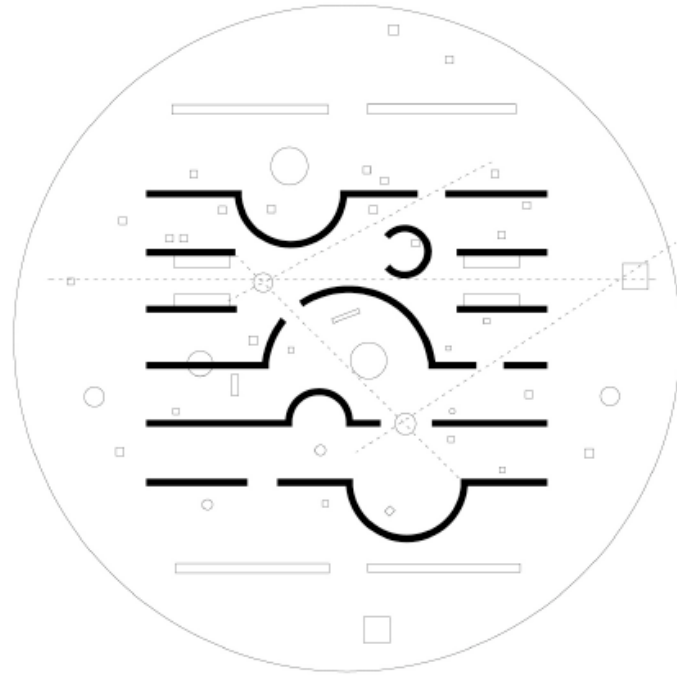
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Aldo Van Eyck, **Sonsbeek Pavilion in Arnhem**,
the Netherlands, 1966

In 1965, Aldo Van Eyck was commissioned to design an exhibition pavilion for modern sculpture at Sonsbeek Park in Arnhem, the Netherlands. In the original location, it was an old park with very tall trees all around. The gesture of writing a circle represents clearly drawn boundary between the landscape of nature and the new landscape of art. Some of the most famous sculptures were exhibited, including Brancusi, Arp, Giacometti and Constant, among others. The pavilion consists of 6 parallel walls, 4 meters high and at relative distance of 2.5 metres and 2 parapets. The six walls form 5 'streets', and each one of them is carefully shaped, by

*It can not have been
so very different in Ur
5000 years ago;
the same laboriously fashioned bricks of
sandy mud, then as now;
the same sun weakly bonding and then harshly
disintegrating them;
the same spaces around a courtyard;
the same enclosure;
the same sudden transition
from light into darkness;
the same coolness after heat;
the same starry nights;
the same fears perhaps;
the same sleep...*

Aldo Van Eyck

spacing or curving it in semicircles, creating a complex spatial assembly that simulates 'urban situation' of sculptures and people. This situation encourages various meetings with the sculptures, sometimes alone, sometimes in a group, in deliberate crowdedness of the narrow 'streets', in provoked curiosity by the carefully planned long visual fields that extends through several walls. This situation even encourages people to become a sculpture themselves standing or sitting on the empty pedestals.

Image on the Left: Aldo Van Eyck, Sonsbeek Pavilion in Arnhem, the Netherlands, 1966 (The Dark Side of Architecture/ "John Hejduk VS. Aldo van Eyck VS. SANAA". Accessed June 22nd, 2020. www.lado-oscuro-de-la-arquitectura.tumblr.com

Text on the Right: Strauven, Francis. 2002. "Aldo van Eyck. Modern architecture and Dogon culture." In Lotus International. Accessed June 22nd, 2020. www.researchgate.net



DIA students at Christmas Dinner 2018 @BAR

This image jumped to our mind in regard to “Togetherness”. Our studio space is pretty small and got packed with DIA students for the Christmas dinner.

Antje Buchholz and Jürgen Patzak-Poor from **BARarchitekten**.
Members of the International Jury of the 29th Session Summer School of Architecture.

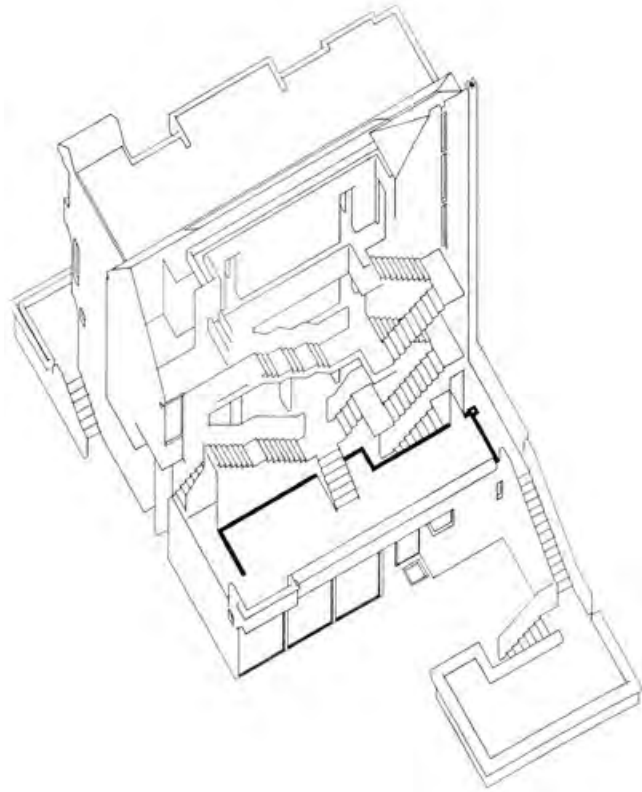


Look at this image of Bauhaus students sharing a meal!

Image on the Left: @BAR

Image on the Right: Attributed to Irene or Herbert Bayer. View of the canteen terrace, Bauhaus Dessau, c.1927 @Bauhaus-Archiv Berlin

Thanks to Prof. Vlatko P. Korobar for remembering and sharing with us this historic photo.



Zivko Popovski,
A Retirement Home, Ohrid, Macedonia, 1972

My first association of togetherness was the axonometric view of the Retirement Home in Ohrid, designed by Macedonian architect Zivko Popovski in 1972. It was always a very inspiring image for me, because it clearly represents the idea of circulation as spatial device for socialization of the elderly people sharing the building. It is seemingly a very simple formal strategy, a curious promenade provided by the

branching of the stairs and setting back the corridors on each level in order to achieve singular spatial unity. But it is actually about the right balance between the open view and the seclusion and the free choice of position vis-à-vis the others...I couldn't define it in terms of added social value, but I would say that it is about the spontaneity, a form that doesn't force you to be together, but binds you together in time. It

is also about casualness, with the color palette that is used, the painted glass wall and the glass roof, the atmosphere within this "interior street" is like one of a communal garden with great potential for growing plants and friendships.

Meri Batakoja

Associate Professor at the Institute of Architectural Design, Faculty of Architecture, Ss. Cyril and Methodius University and the Course Director of the 29. Session Summer School of Architecture



Image on the Left: Бакалчев, Минас, Гоце Аци-Митревски, Митко Хаџи-Пуља, Борче Стојановски. 1986. "Разговор со Живко Поповски: Модерната - ослободување на интересите." Во Информатор: Ле Корбизје и трајноста на архитектурата: 51-55.

Image on the Right: Photo by Meri Batakoja. As part of the project Анаета Христова - Поповска и Мери Батакоја. 2019. „Документирање и архивирање на проектантското творештво на архитект Живко Поповски (Втора фаза на проектот „Архитектонското творештво на Живко Поповски - Живот посветен на архитектурата“)



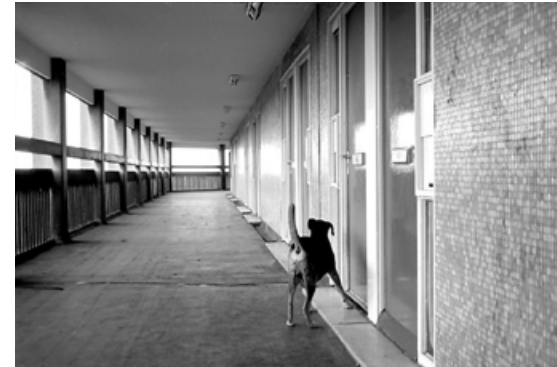
Tezuka Architects,
Roof House, Hadano, Japan, 2001

Photo by Katsuhisa Kida / FOTOTEC

Tezuka Architects, Works, Roof House, Accessed August 7th, 2020.
www.tezuka-arch.com/english/works/house/yane-no-ie/

During the pandemic lockdown a small garden, a balcony or even a small rooftop became one of the most sought after, essential and above all humane elements of architecture, where one could step out and breathe in much needed fresh air, look after a patch of greenery, converse with their closest neighbours or get a glimpse of dramatically altered public life. If the pandemic has taught us anything it is that, in spatial terms, we do not need much for a decent living and a sense of togetherness. No project expresses this more profoundly than the 'Roof house' from Japanese Tezuka architects. Such a simple, open, and generous house, not merely for the family who owns it but also for the local, neighbouring community that surrounds it. Positioned high on the edge of the valley, it is a house that lifts the human spirit, enables lingering on its low and slightly inclined, warm, wooden roof and gives people a sense of serenity whilst enjoying the long views towards the valley below. The inclined roof is a semi-public space, a perfect 'inviting form' as Hertzberger coined it, guided by architect's empathy, which 'tickles' passers-by and neighbours to stop, chitchat, enjoy a glass of wine, to join the family... It is therefore one of the spatial patterns of togetherness.

Ana Kreč is a founding member of **Svet Vmes** architecture studio, assistant at the University of Ljubljana, Faculty of Architecture and a practice-based PhD candidate at KU Leuven, Department of Architecture, Campus Sint Lucas Brussels, Belgium.
Member of the International Jury of the 29th Session Summer School of Architecture.



Upper Zone:
Nigel Henderson, **Photographs showing children playing on London Streets**, [c.1949–c.1956]

Lower Zone:
Roger Mayne, **Photographs of Park Hill, Sheffield, showing "Street Life in the Sky"**, 1961

LAZOROVSKI TRIPTYCH 2020

**PART 1 - ILINDEN TRADITIONAL DANCE 2021 /
The whole is bigger than the sum of its parts!**

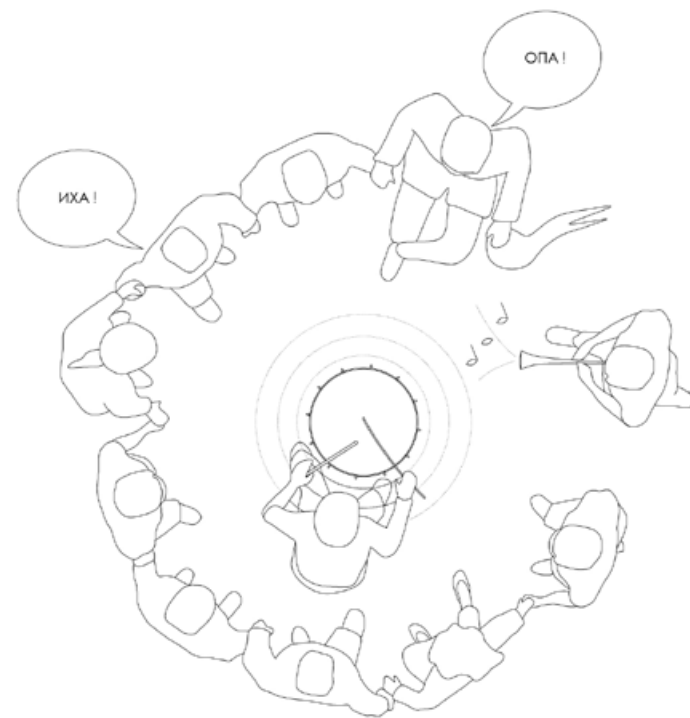
"If you want to go fast, go alone. If you want to go far, go together "

In this challenging time of isolation, the topic of the 29th Session Summer School inspired me to adapt three drawings from my personal 'Lazaropole' archive on the subject of: We can do much more - if we work together. The evolution of societies has always been and still is depending on our ability to adapt to new circumstances and keep finding ways to create, work, build and live with each other. I believe an architect can identify examples of this in any given scale. In the context of Lazaropole I was therefore thinking in three scales (human, house, village) and in three languages (македонски, english, deutsch) all in accordance to my everyday reality... The result is : LAZOROVSKI TRIPTYCH 2020,

I hope it serves as further inspiration !

Eleonora Popovska

our dear alumna, currently living and working in Berlin, after finishing her master studies at the DIA, Bauhaus, Dessau.



- ИЛИНДЕНСКО ОРО 2021 -
(село е, кога има сѐ)
lazorovski triptych
1|3

M 1 : 25

LAZOROVSKI TRIPTYCH 2020

PART 2 - ARCH /

Even a stone wishes to be part of something bigger than it



- ARCH -

(*even a stone wishes to be part of something bigger than itself *)

lazorovski triptych

2|3

M 1 : 50

LAZOROVSKI TRIPTYCH 2020
PART 3 - MYSTERY-NOTHING COMES OUT OF NOTHING /
What if no one followed Lazar?





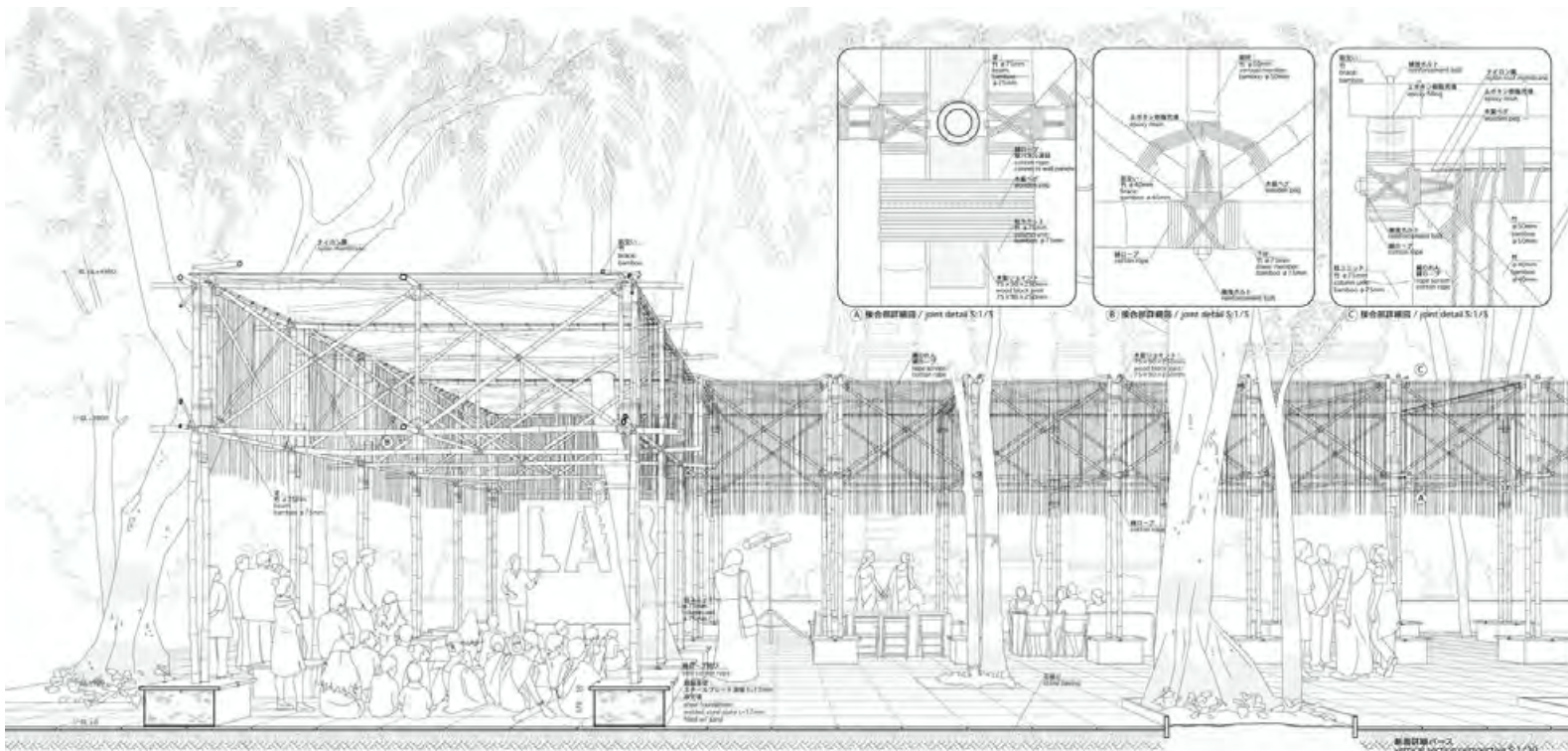
The four stoas of the agora at Morgantina, Sicily,
3rd century BC

The stoa is a multivalent, free-standing building that is usually found in agoras and sanctuaries. The Greek agoras were occupied by institutional activities in form of trading, practicing religious rituals, athlete performing, animal scarifying, assembling, debating etc. The stoa was the architectural form that came to serve as a background for this dynamic space. It was primarily used to define the margins around this dynamic center. However, the most interesting feature of the stoa is its polyvalent nature. Architecturally, the stoa is consisted of stairs, single or double colonnade and a terrace or walk running along the whole length, all covered by roof. With that said, we can assume it is a rather simple form. But the signif-



Stoa of Attalos from the Inside, Ancient Agora, Athens, Greece,
2nd century BC

icance of the stoa is exactly in the way it enables various functions and effects, being so simple. The stoa acts as theatrical scenery to the life of the city with the well elaborated structural and decorative elements of the symmetrical long façade from the outside. It can be entered at any point along its length representing in that way an ideal open form. It acts as a sheltered theatrical lodge from the inside. It is a refuge from the weather, resort from the public events. The striking pattern of light and shadow from the rhythm of the colonnade, makes it one of the favorite concepts for contemporary reinvention.



Atelier Bow-Wow, **BMW Guggenheim Lab Mumbai**,
Mumbai, India, 2012

Image: © Atelier Bow-Wow

Ana Ivanovska Deskova

Associate Professor of History of Modern Architecture and Protection of Cultural Heritage at Faculty of Architecture, University Ss. Cyril and Methodius University in Skopje and Member of the Summer School Council. Member of the International Jury of the 29th Session Summer School of Architecture.

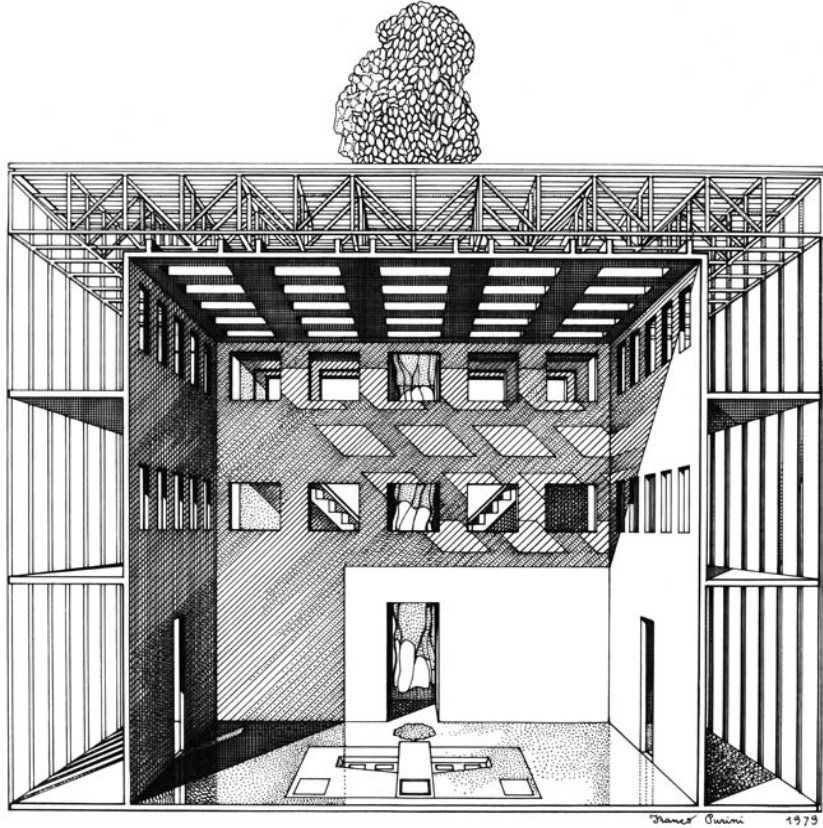
MICRO PUBLIC SPACE

59

Let's consider the various artworks, installations and exhibitions in various cities worldwide. When you visit a place for the first time and are unsure how to immediately behave, you might observe your surroundings for a while, and gradually, you begin to form an understanding its rules. Then, tentatively, you enter into its circle; this experience can be quite thrilling, and if you happen to be accepted as "one of them" - despite being a stranger from a strange land - you feel very warm. This is singular, irreplaceable social experience. To be sure, the act of gathering is a universal social behavior, but the methods may vary from culture to culture. And within the public space itself - the veritable stage of gathering - many distinct characteristics can also be recognized. A certain behavior is thus shared by others participating in that same place, melting social distinctions and psychological barriers. If you want to experience the warmth of a group, or empathize with others you don't know, it is first necessary to share a time, a location, and a certain sophistication of behavior suitable for the occasion. Take, for example, the language of the plaza as it is often implemented in modern urban planning. In the case where bureaucratic concerns take the foreground, such open spaces may lack the content to nurture a diverse range of behaviors and, without activity or pressure of any kind, this plaza cannot become anything more than a formal symbol. On the contrary, though they may be inferior in terms of size, facilities or formal design, lively public spaces can be encountered in old city centers, where the local inhabitants' intricate patterns of behavior endure. In other words, if it is truly public, it must thrive out of necessity on the behavior of its users, lest it become an unused, vacant space in the city.

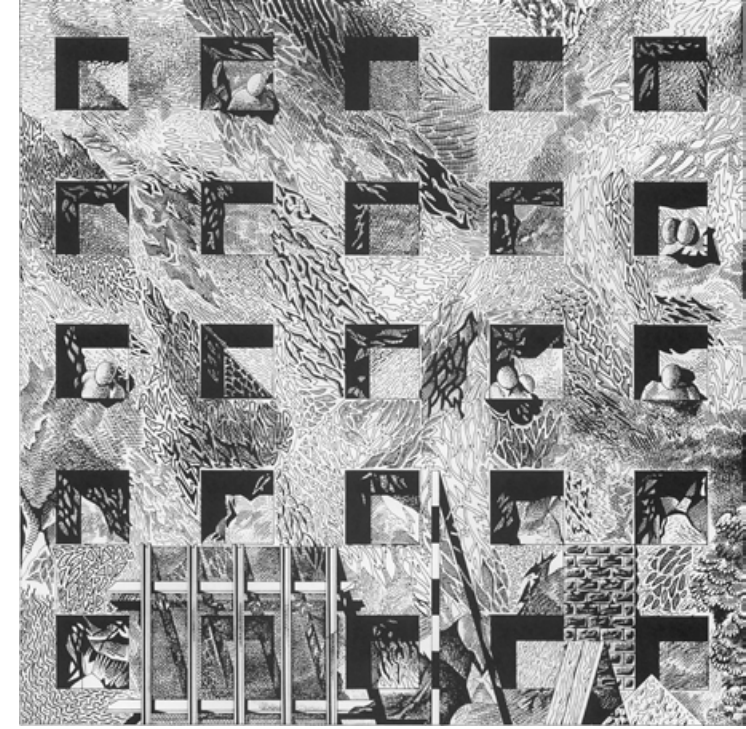
Through our participation in international art festivals around the world, we have used this framework to observe many places which encourage the gathering of people in public space. We have witnessed different relationships between local customs and their supporting physical environment, and studied their orientation, distances, sizes and arrangements. Then, from this research, we have utilized devices such as deformation, shifting and replacement to produce new but familiar behaviors. With this ongoing series of projects, we continue to explore the larger concept of Micro Public Space to imagine the various spirals, eddies and flows where people converge and disperse. They appear in various forms - artificial topography, small buildings, mobile structures, large furniture - but they all share the characteristic of a defamiliarized social space, embedded in the fabric of existing buildings and furniture. Daily life is thus re-framed, as if by a film or theatre director, into something light-hearted, sweet, or humorously self-evident.

Atelier Bow-Wow, 2010. "Micro Public Space". In *Behaviorology*. 14. Rizoli International Publications.



Franco Purini & Laura Thermes,
Teatrino Scientifico di Via Sabotino, Rome, Italy, 1979

Estate Romana- Roman Summer- was an initiative that took cultural activities out of their traditional homes into the streets, the archaeological sites, the parks and public space. The architects Franco Purini and Laura Thermes were invited to transform the constellation of single initiatives into a coordinated project on an urban scale, the Parco Centrale. One of the works that constituted the backbone of this ephemeral city was the Teatrino Scientifico in Via Sabotino.



Franco Purini, **The Wall that Was Observed for a Long Time**

It uses the formal strategy of fragmented 'cube within a cube' (house within a house), with a curious space in-between that holds the communications. In this way the spectators inhabit the space of the spectacle, and through the perforated windows they even become part of it, like scenery of life, like stage design of alive people.

It underlines the potential of architecture to house cultural activities uniquely and to maximise the interaction with the communities that inhabits it.



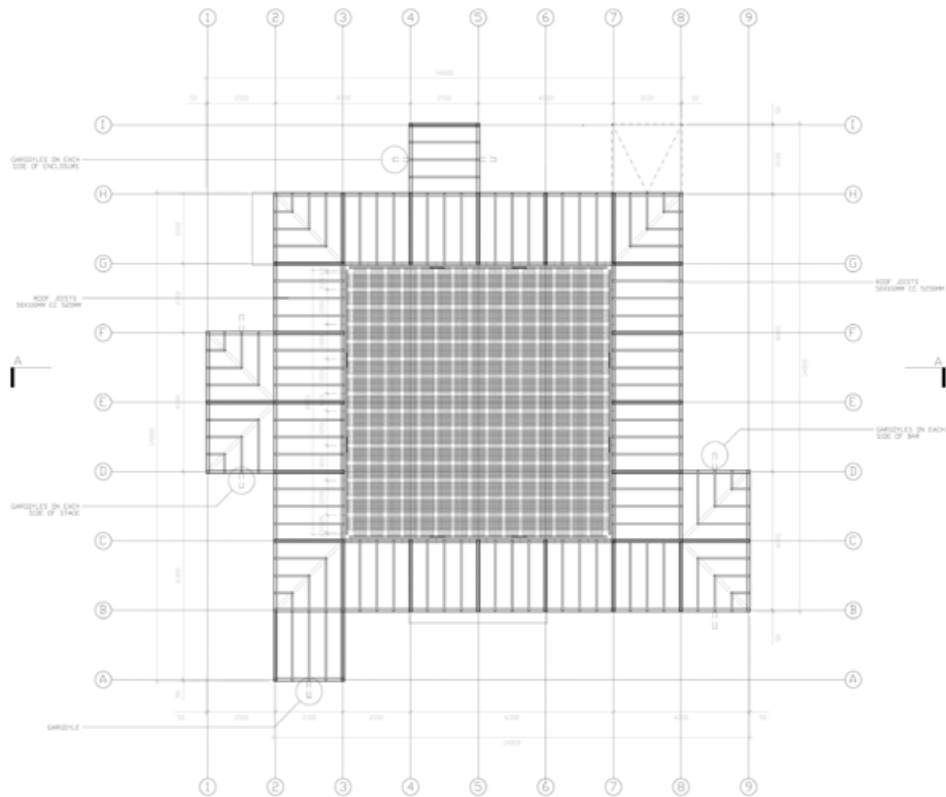
The Chapel for Nature, a small architecture for togetherness, designed and built for the occasion of the Summer School of 2014, explores more specifically the problem of how does architectural building fit in, respond to and mediate its natural context.

Jovan Ivanovski

Associate Professor of Architectural Design at Faculty of Architecture, University Ss. Cyril and Methodius University in Skopje.

In 2014, he chaired the 23rd session of the Summer School of Architecture entitled "Chapel for Nature", with the guest tutor - the Finnish architect Sami Rintala.

Member of International Jury of the 29th Session Summer School of Architecture



Rintala Eggertsson Architects,
Corte del Forte Dance Pavilion, Venice, Italy, 2018

The architectonic organization of the Corte Del Forte project is based on a 2,1 meter wide walkway surrounding a square courtyard with two functional spaces; the stage and the bar projecting towards the outside. Two other spaces; one intimate and the other more exposed were added to the outside perimeter to stimulate to a more varied experience of the surroundings. The inside was kept as simple and regular as possible to maximize the visual connection between the four sides of the courtyard and create a sense of unity for the visitors. The courtyard typology is common in southern climates offering shelter from the burning heat

Architecture, whether a home or a public space, that supports life with meaning, will empower people to take better care of themselves, each other and their surroundings, as a contradiction to construction that symbolizes the mere ideas of power and wealth. It is our role as architects to establish a **freespace** in which to enact for the benefit of mankind. With the rise of global trade and surge towards nationalism in the world, we see mainly two areas where our lives are being challenged:

Economic landscape:

Freespace something for: Market amalgam that fills the contract to steady of one cate. More need spaces to be visited, everyone. **A is empty, it lacks but remains it is filled thinking and visitors.**

Political landscape:

To counter-ance pow-
one needs a freespace to think freely. A space that allows counter-thinking, critical views, pluralism, even anarchism.

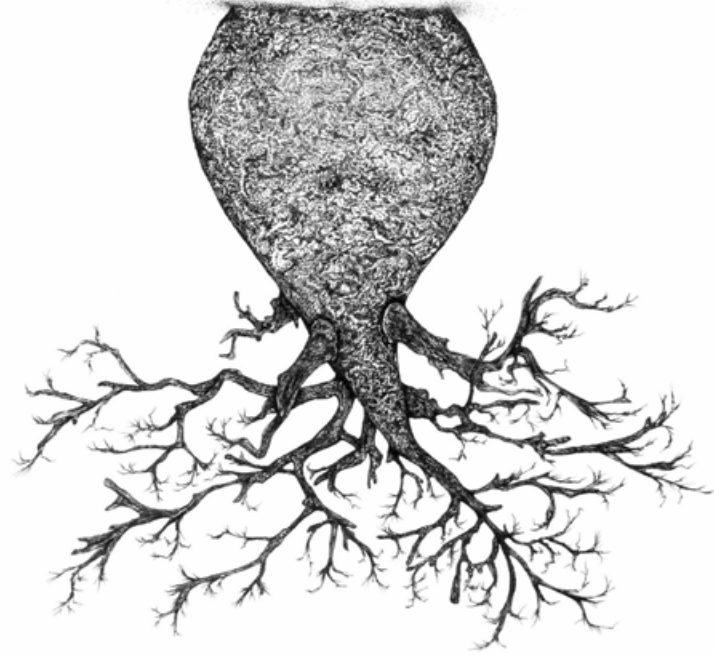
is contrary to you must pay forcing architecture space with a consume into communitan ever we that are free affordable for **space that not because something, so just until with the free action of the**

act and bal-er-structures
Every healthy sustainable civilization has this in their blue-print, or it fails.

Rintala Eggertsson Architects

of the sun with air and shadow. To increase the functionality this gives, we have covered the courtyard with a textile canopy, woven into a pattern which highlights the directionality of the space. The checkered pattern is also used for the lattice walls which are the only vertical space dividers in the pavilion.

Corte del Forte Dance Pavilion (dismantled). Accessed August 9th, 2020. miesarch.com/work/3791



Contrafilé and Campus in Camps, **The Tree School**, Bahia, Brazil, 2014

The idea of the Tree School started as an initiative for non-hierarchical relation between adults, youth and children, co-learning, co-teaching and co-leading the school that addresses sensitive social issues and aims at new forms of knowledge production. The first tree school was established in Southern Bahia, "birth place of Brazil" by gathering of quilombolas, thinkers, artists, and activists to discuss issues as displacement, exile, right to return, among others, that integrate the contemporary definition of collectivity. Why is this relevant to architecture?

As Louis Kahn has said, 'I believe that schools began with a man under a tree, who did not know he was a teacher, sharing his realizations with others, who did not know they were students.' It takes one point in space and mark of the shadow on the ground to form a gathering place. And a myth to tell.

Many are the myths about the baobab. Originally from Africa, it is one of the world's oldest trees. The adult baobab is the tree with the thickest trunk, sometimes reaching up to twenty meters in diameter. They may live up to six thousand years and grow up to thirty meters tall. In their gigantic stalk, they can store up to one hundred and twenty thousand liters of water. This is why they are also known as the "bottle tree". In many parts of Africa, they are sacred. The elders say there are no young baobabs; they are all born old.

The baobab I know is a young-old-kid, and while I sat against its trunk, it confirmed the story I had heard about the upside-down tree:

At the dawn of life, the Creator made everything in the world. First he created a baobab and only then did he continue making everything else. Next to the baobab there was a pool of still water. Sometimes its surface was as flat as a mirror. The baobab stared at itself in that water mirror. It stared at itself and complained: "Well, maybe my hair could have more flowers, maybe I could have bigger leaves."

So the baobab decided to complain to the Creator, who listened carefully. Whenever the baobab took a breath and interrupted its complaining, the Creator commented: "You are a beautiful tree. I love you, but let me go, for I must finish my work. You were the first being to be created and therefore you possess the best features among all creatures."

Still the baobab begged him: "Please, make me better here, make me better there..." But the Creator, who had to make people and all the other creatures of Africa, left him alone. So the baobab followed him everywhere he went, wandering to and from (and this is why the tree exists all over Africa).

The baobab looked at everything that had been created and continued begging for improvements: "Creator, make that tree over there a little better! Creator, that river is too dry, can't you put more water in it? Creator, is that mountain high enough?"

Of all beings, the only one that was never satisfied was precisely the one the Creator thought was so

wonderful, the one that didn't resemble any other, the first to be created! **67**

One day the Creator became very, very angry, for he didn't have time to do anything else. He was furious. So he turned to the baobab and said:

"Stop bothering me! Stop complaining and stay quiet!" But the baobab didn't stay quiet.

So the Creator grabbed it, pulled it out of the ground and planted it again. But, this time, upside-down, with its head in the ground, so it would remain silent. This explains why today the baobab looks so strange, as if its roots were on its head... The baobab is just an upside-down tree!

And still today it is said that its skyward pointing branches resemble arms that continue complaining and begging the Creator for improvements to the planet.

They also say that those who sit under the baobab may listen to its stories.

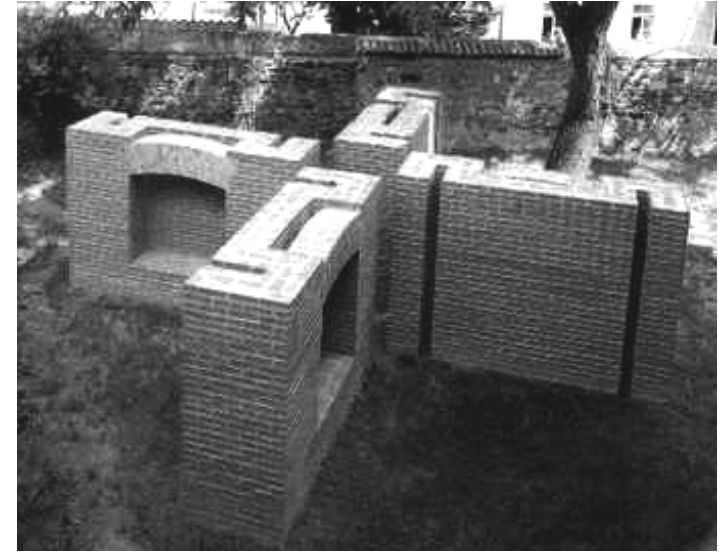
Eugênio Lima

Campus in Camps and Grupo Contrafile. "The Tree School" (Digital book). Accessed June 22nd, 2020. [www. soundout.org](http://www.soundout.org)



Filip Dujardin, **Permanent Installation Sequence n°1**, Art Project Flux, river Lys, Kortrijk, Belgia, 2015

The sequence n°1 as permanent installation by the renowned Belgian photographer Filip Dujardin unites various archetypes of Belgian architecture in order to pose both representative and interactive front of the river Lys in order to raise the question about the need to bring back the river to the citizens of Kortrijk. The formal strategy is based upon a process of unfolding a house and revealing the aesthetics of the brick. It is an architectural sculpture that evokes the works of Per Kirkeby and his brick sculpture displays, where something simple and sometimes useful puts aside inaccessible conceptualism to pay homage to the surroundings.

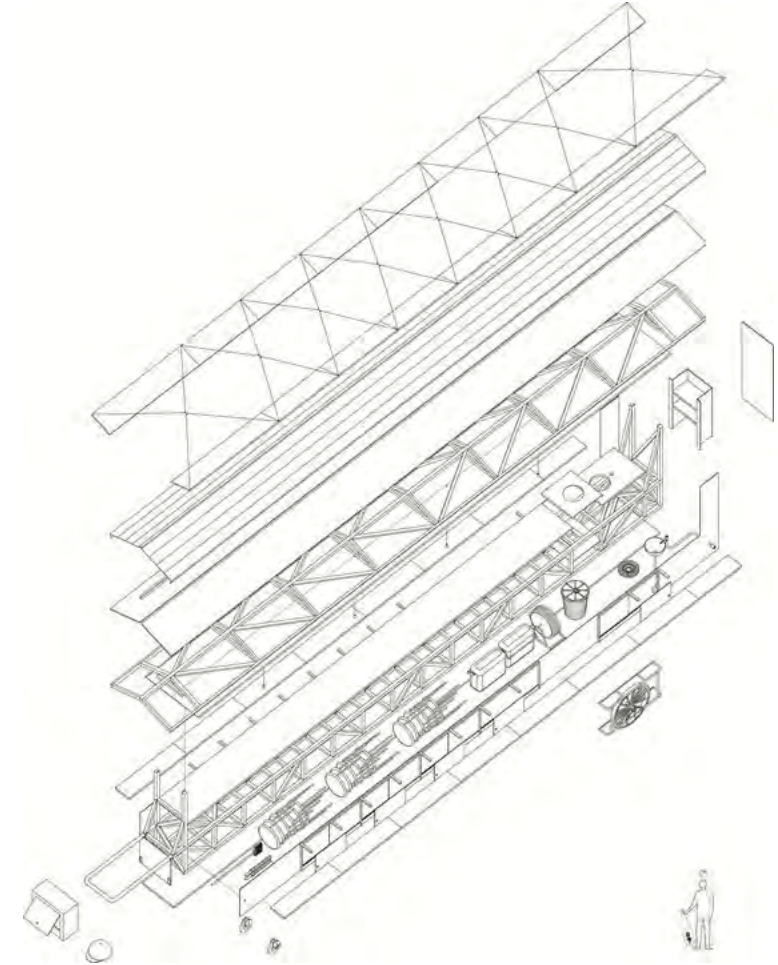


Per Kirkeby, Untitled, **Brick Sculpture in the Sculpture Garden** in the Minorite Monastery, 1995



Atelier Bow Wow,
White Limousine Yatai, Tokamachi Downtown

Followed by a crowd and creating a small traffic jam in the Tokamachi downtown, a strange, oblong cart on wheels appears, pushed by several people dressed in white. They're trying, in vain, to smoothly turn the corner - a humorous occasion *en route* to its next destination. White Limousine Yatai, painted in pure white, recalls the heavy snowfall and long winters for which this area is so well-known. A yatai (street-side food cart) is a common sight in Japanese cities. It has a wonderful small-scale charm, encouraging interaction due to proximity between friends and strangers alike. But whereas the standard yatai is less than two meters long and run by a single person, this one stretches out to ten meters, like a limousine, requiring several people to propel and operate it. Its extreme length allows a large group to gather at one sitting, creating a banquet-like urban experience.



© Atelier Bow-Wow
 Atelier Bow-Wow, 2010. "Micro Public Space". In *Behaviorology*. 264. Rizzoli International Publications.



Slobodan Veleviski and Marija Mano Velevska,
FREEINGSPACE, Macedonian National Pavilion at the
 16th International Architecture Exhibition -
 la Biennale di Venezia, 2018

The project and the exhibition under the title of “**Freeingspace**”, presented through the Macedonian National Pavilion at the 16th International Architecture Exhibition - la Biennale di Venezia, were based upon a process of curating togetherness and represented as a result an ensemble of different conceptual, social, political and symbolic experiences of the common city-space, brought together in an open and multivocal formation.

“The title itself embraces a double meaning: besides the one that sees freeing as an active form, or an act of operation, the prefix freeing- as an adjective describes and defines a space that sets free, indicating the immanent potential of space to create a sense of freedom”

The project of Freeingspace calls upon reflection on the relation between the value of togetherness and freedom!

Marija Mano Velevska

Associate Professor of Architectural Design and Master studio in architectural-urbanism entitled Growth 2.0 (from 2014 to 2018, under the title of Patterns of Growth), at the Faculty of Architecture, St. Cyril and Methodius University in Skopje.

Member of the International Jury of the 29th Session Summer School of Architecture.



The 2008 Summer School of Architecture Family Photo

You can read it as it is - a photo of the temporary “family” that comes to existence with every session of our summer school. It also speaks of a years old tradition of all the participants (students and tutors) to wear same t-shirts with the topic of the session and to take a photo together. And yet again, the wall of slightly choreographed people in front of a beautifully detailed wall of the monastery of St. Joakim Osogovski (where our summer school took place for 25 years) makes a strong metaphor of a bond between people and architecture.

Bojan Karanakov

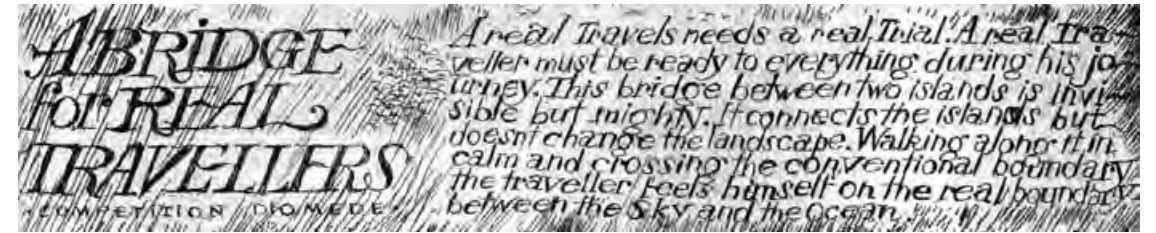
Associate Professor at the Faculty of Architecture, St. Cyril and Methodius University in Skopje, Vice Dean for Science and International Cooperation and Member of the Summer School Council.



Alexander Brodsky & Ilya Utkin, **Diomedes I: A Bridge for Real Travelers**

The two Diomedes Islands in the Bering Strait, although only 3.8 km apart, are probably a place on Earth which is furthest removed from the concept of togetherness. One of the islands belongs to Russia and the other belongs to the United States. The International Date Line separates the two islands resulting in a time difference of 21 hours between them. This is why sometimes one of the islands is referred to as Yesterday Island and the other as Tomorrow Island.

It is exactly this condition which is the theme of one of the famous Brodsky and Utkin etchings titled Diomedes I: A Bridge for Real Travelers. The sunken bridge, which connects the two islands, does not disturb the visual environment, thus producing an invisible connection between the islands and a surreal experience of "walking on the water". The harsh political and geographical reality is opposed by a subtle proposal which epitomises the need for togetherness.

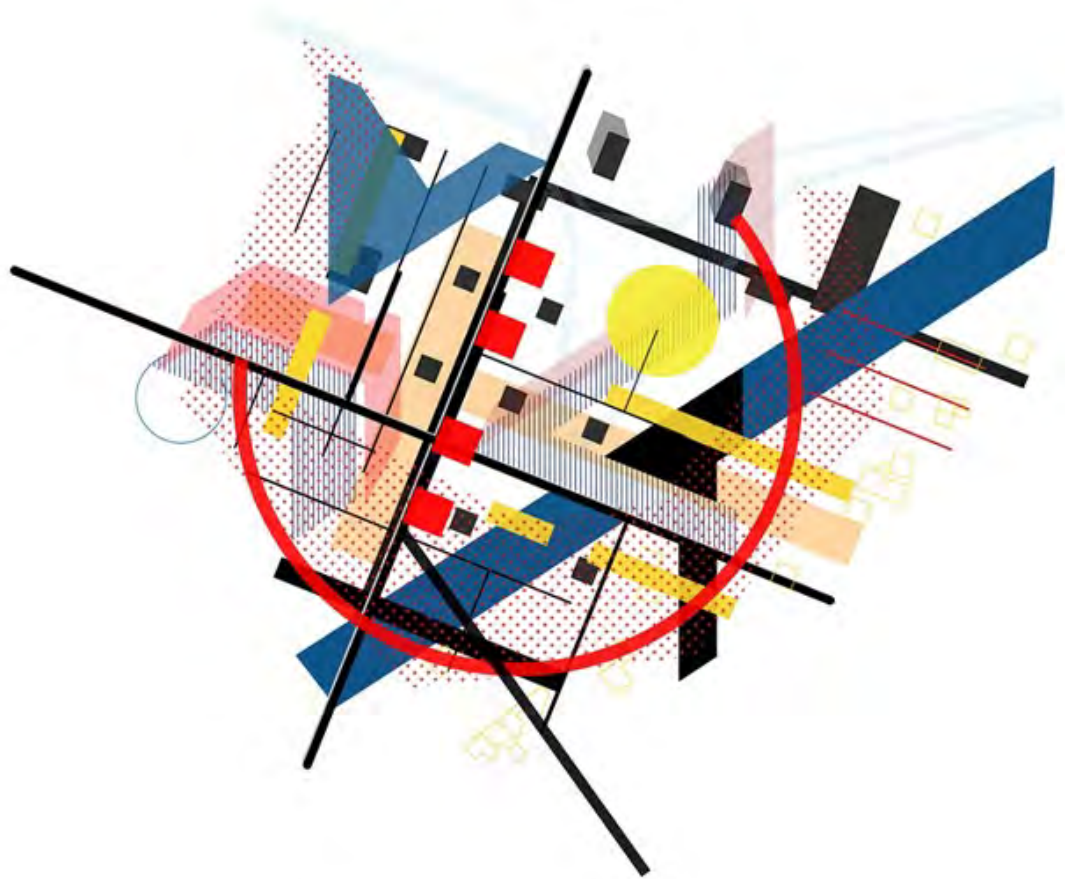


Excerpt from the Etching

Vlatko P. Korobar

Professor of Urban Planning and Design at the Faculty of Architecture, Ss. Cyril and Methodius University and Member of the Summer School Council.

$$[(1+1) \times 7] \times 1 = 1$$



Design Studio Growth 2.0: **Narratives**

This is an image of a conceptual diagram that later emerges in a design project. It is conducted by 14 students divided in 7 groups, each of them working on separate independent design concept. It all happens to be brought together when all of them juxtapose their ideas in one collective designed concept. The project symbolises the generosity of sharing knowledge and creative effort in one complex but singular act of togetherness.

Slobodan Veleviski

Associate Professor of Urban Planning and Design and Master studio in architectural-urbanism entitled Growth 2.0 (from 2014 to 2018, under the title of Patterns of Growth), at the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje.



The **'chardak'** of the main residential building in the **monastery St Joakim Osogovski**, on the occasion of the 25th Summer School of Architecture organized by Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, 2016

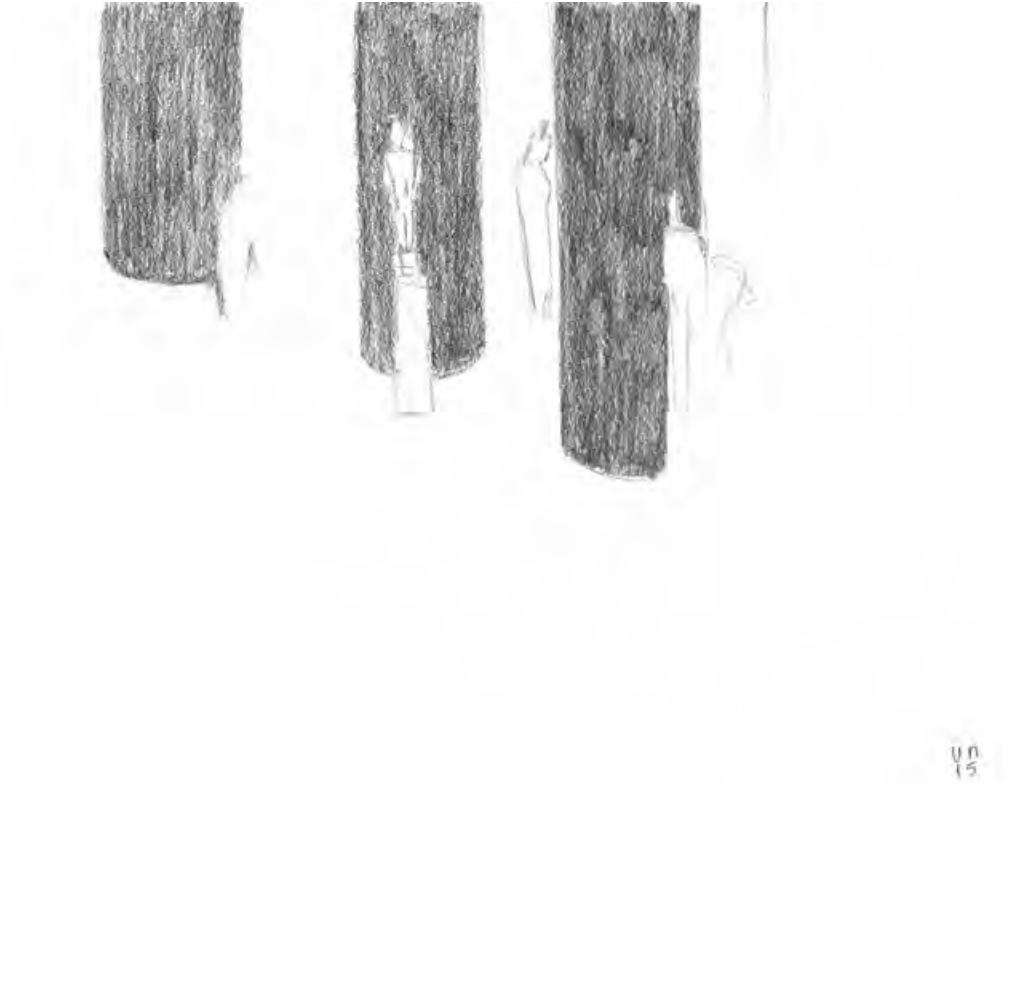
The call on the topic of togetherness naturally brings back memories of previous such experiences related to the Summer School that the Faculty of Architecture has been organizing over the last three decades. Many of those revolve around the 'chardak' (an open air room) of the main residential building in the monastery St Joakim Osogovski as a physical and operational focus that greatly defined the general atmosphere of the summer school sessions held on those premises.

That particular space, colloquially explained as 'neither on the ground, neither in the skies, has impressed many foreign participants introduced for the first time with such a spatial element, as well as the local participants that have been personally and immediately immersed in transformation of what have been taught as an architectural remark from the history textbooks on regional vernacular architecture into the most up-to-date concepts of shared space as it embraced dwelling, working and all sorts of social activities within the temporary community comprised of students and teachers participating in the summer school.

Marija Mano Velevska

Associate Professor of Architectural Design and Master studio in architectural-urbanism entitled Growth 2.0 (from 2014 to 2018, under the title of Patterns of Growth), at the Faculty of Architecture, St. Cyril and Methodius University in Skopje.

Member of the International Jury of the 29th Session Summer School of Architecture.



Ilija Prokopiev, **View on Archaic Acropolis Gallery in Acropolis Museum** (Athens) designed by Bernard Tschumi, pencil on paper, 21 x 29,7 cm, 2015

The importance of Archaic Acropolis Gallery is described as “an opportunity for the first time visitors to view exhibits from all sides as three-dimensional exhibits. With the benefit of the changing natural light, visitors can discern and discover the delicate surface variations of sculptures and select the vantage point from which to observe the exhibits”.

The Archaic sculptures in the gallery are becoming almost translucent and they look like levitating in space. The feeling of time that emerges while visiting this gallery is unique. I define it as a feeling of togetherness. In a room full of light and Archaic sculptures, we, the visitors, are almost having the same position as the sculptures, we levitate together.

Suddenly, in a single moment, our time reflects in history.

Ilija Prokopiev

Artist and Co-founder of the PrivatePrint studio and art book publishing house from Skopje



Zivko Popovski, **City Trade Center**, Skopje, 1974

Photo by Zivko Popovski
© Family Archive of Zivko Popovski

“OWNNESS”

to be yourself while being a part of the world

Aneta Hristova Popovska

Professor of Architectural Design of Public Buildings and Architectural Theory at the Faculty of Architecture, Ss. Cyril and Methodius University.



Lonelifying

a dignified degree of togetherness

It seems that the forced abandonment of what we considered to be 'public' - the streets, squares and sidewalks has brought a more intimate understanding of the 'publicness' between the citizen and the city. Embraced by enhanced silence and spaciousness in the 'safety distance', we seem to be more receptive towards the voices of bridges, statues, porches, towers, the fences, plants and treetops - as if they were living friends that wait to be revisited.



Such dialogic 'appropriation' of urban places gives birth to an intimate encounter, between me and the urban beings. This 'appropriation' dissolves the word 'public' (common, known, general) into 'interiorized' (experienced, cherished, loved). Why did we have to wait for a virus to gain courage to be lonely in togetherness?

Viktorija Bogdanova

Our dear alumna, a PhD researcher at the Faculty of Architecture University of Ljubljana.

The Traditional "Family" Photo of the 29th Session Summer School of Architecture in a slightly different format.

From the **Opening of the 29th Session Summer School of Architecture**, an event that took place on 28th of July, 2020, at 12 pm/noon (Skopje is GMT+2) on the "ZOOM" Platform, consisted of:

- Introductory speech by the Dean of the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, Prof. Ognen Marina (00.10 - 05.35)

- Introductory speech by the Course Director of the 29th Session Summer School of Architecture, Assoc. Prof. Meri Batakoja (05.35 - 11.35)

- Welcoming words by the Members of the International Jury, Assoc. Prof. Jovan Ivanovski, Assoc. Prof. Ana Ivanovska - Desko-va and Assoc. Prof. Marija Mano - Velevska. (11.35 - 17.00)

- Introductory lecture "Situating Togetherness" by Meri Batakoja (17.00 - 36.40)

- End notes and taking of the traditional Summer School Session photography (36.40 - 40.10)

You can see the video record of the event on:
https://www.youtube.com/watch?v=_Spn6LhzC88



Situating Togetherness

What are the architectural means of situating togetherness? How do architects give form to togetherness?

The first step to approach this topic is to ask yourselves:

What is the first architectural association that comes into my mind? Which is the strong pictorial image of togetherness in my head?

Some of you will probably think of an everyday situation that expresses activities, intentions of togetherness (like children playing, family gathering, sudden encounters in the gallery, afternoon in the garden with friends, sharing favorite view in the hometown). Some of you will think of an actual architectural realization and some of you will probably think of an imaginary space in art or just out of a feeling, a need of togetherness. I really believe that

it all starts with strong image that represents your own unique notion of togetherness. That the thinking about togetherness starts exactly at this point, with the strong evocative image about it.

The second step is starting to think of how could this personal finding be relevant to new architecture. How can I as an architect, how can you as students of architecture recreate this personal finding? *How can I start to recognize the means through which I can situate togetherness, universally and deeply personally at the same time? How can I give form to togetherness?*

There are various ways to recognize, to read togetherness architecturally.

The **Atlas of Togetherness**, the interactive game launched as the first educative activity of the 29th

Session Summer School of Architecture, was based upon an idea of collecting associations on togetherness by inviting professors, scholars and friends of the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, to contribute with a single illustration (photography/drawing/sketch) of architectural project or situation, with or without short text of 100-150 words, or one theoretical article that strongly expresses their personal association to togetherness in architecture.

This personal, sensual knowledge of togetherness was gathered and juxtaposed in a grid in no particular order on the web site of our Faculty, forming an open, evergrowing collection that celebrates togetherness, an act of togetherness itself, and an informational and motivational container for the students and contestants.

The essay on "Situating Togetherness" is based upon the architectural references and their accompanying commentaries found in the Atlas of Togetherness, with an aim to introduce to students a more systematic and insightful look into the means by which architecture gives form to togetherness.

Several categories are conducted out of twenty one architectural associations present in the Atlas.

Category 1 Archetypes of Togetherness

Togetherness is an age-old value, it is a deep underlying human need, as is the desire to give form and expression to that which human shares with other humans, or that which binds people together.

The form and expression of togeth-

erness today are surely a reflection of our altered social habits, but certain elements have remained permanent through the ages and we recognize them as spatial patterns of togetherness, the key point of the 29th Session Summer School of Architecture.

The most archaic forms of those spatial patterns of togetherness we can call the archetypes of togetherness.

The first variant of the archetypes of togetherness is the **Communal Living Around a Void**.

Let us comparatively observe *The Four Stoas of the Agora at Morgantina*, Sicily, 3rd century BC and the Rintala Eggertsson Architects, *Corte del Forte Dance Pavilion*, Venice, Italy, 2018 (pp. 56-57, pp. 64-65)

They are of different centuries, different scale, made for different endurance. However, what they have in common, is their root intention to mark a void, to signify an empty dynamic center, by encircling it with additional secondary functions like shelter from the burning heat of the sun. They are also based upon the striking pattern of light and shadow from the rhythm of the colonnade or the rhythm of the structural elements.

The second variant of the archetypes of togetherness is the **Communal Living Around a Point**.

The *Tree School*, an initiative by Contrafilé and Campus in Camps, Bahia, Brazil, 2014 reminds us of the Louis Kahn's saying that 'schools began with a man under a tree, who did not know he was a teacher, sharing his realizations with others, who did not know they

were students.' (pp. 66-67) It takes only one point in space and mark of the shadow on the ground to form a gathering place. This single point in space is usually mythologically or symbolically charged. And we can even recognize it in the contribution by Antje Buchholz and Jürgen Patzak-Poor from Bar Architekten in the photography of their ***DIA students gathered around the table for a Christmas Dinner*** in 2018. (pp. 42-43)

We can also recognize it in the configuration of the Macedonian traditional dance, in the drawing by Eleonora Popovska, with the strong evocative title of ***"The Whole is Bigger than the Sum of its Parts"*** (pp. 50-51)

Category 2

The Social Capacity of a Single Architectural Element to Build Togetherness

This category answers the question of *how can we manage to give form to togetherness by just one architectural element? Or how can a single element of architecture become a mean for situating togetherness?* The answers to these questions can be very inspirational, because like everything else in architecture, togetherness is also built with materials and architectural elements. You can build wall with bricks and you can build togetherness with bricks, with walls, or with stairs, or with houses. It's a creative task of making an architectural situation of togetherness possible based upon our knowledge of how we use the elements of architecture as equivalents to

our social intentions behind our walking, talking, encountering, observing, playing etc.

The Social Capacity of a Wall to Build Togetherness

In 1965, Aldo Van Eyck was commissioned to design the ***Pavilion for modern sculpture at Sonsbeek Park in Arnhem***, the Netherlands. (pp. 40-41) In the original location, it was an old park with very tall trees all around. The gesture of writing a circle represents clearly drawn boundary between the landscape of nature and the new landscape of art. Some of the most famous sculptures were exhibited, including Brancusi, Arp, Giacometti and Constant, among others. The pavilion consists of 6 parallel walls, 4 meters high and at relative distance of 2.5 metres and 2 parapets. The six walls form 5 'streets', and each one of them

is carefully shaped, by spacing or curving it in semicircles, creating a complex spatial assembly that simulates 'urban situation' of sculptures and people. This situation encourages various meetings with the sculptures, sometimes alone, sometimes in a group, in deliberate crowdedness of the narrow 'streets', in provoked curiosity by the carefully planned long visual fields that extends through several walls. This situation even encourages people to become a sculpture themselves standing or sitting on the empty pedestals.

The Social Capacity of the Circulation System (Stairs and Corridors) to Build Togetherness

The Retirement Home in Ohrid, designed by macedonian architect Zivko Popovski in 1972, is based upon the idea of using the circulation system, the stairs and the cor-

ridors, to create a spatial device for socialization of the elderly people sharing the building. (pp. 44-45) It is seemingly a very simple formal strategy, a curious promenade provided by the branching of the stairs and setting back the corridors on each level in order to achieve singular spatial unity.

It is actually about the right balance between the open views and the seclusion and the free choice of position vis-à-vis the others.

If needed to be defined in terms of added social value, I would say that it is about the spontaneity, a form that doesn't force you to be together, but binds you together in time.

The entering plateau, the stairs and the corridors compose kind of an 'interior street' that holds the essence of the everyday life dynamics. So it is also about casualness, everydayness, with the color pal-

ette that is used, the materials, the painted glass wall and the glass roof, the atmosphere within this 'interior street' is like one of a communal garden with a great potential for growing plants and friendships.

The Social Capacity of the Cube to Build Togetherness

The third example fitting this category of giving form to togetherness through the social capacity of a single architectural element is the ***Teatrino Scientifico***, temporary structure for the Roman Summer designed by Franco Purini and Laura Thermes in 1979. (pp. 60-61) It uses the formal strategy of fragmented 'cube within a cube' (house within a house), with a curious space in-between that holds the communications. In this way the spectators that are usually in front of the theatre stage, inhabit the space of the spectacle, and

through the perforated windows they even become part of it, like scenery of life, like stage design of alive people.

The Social Capacity of the Roof to Build Togetherness

Here, in the category of social capacity of a single architectural element to build togetherness, we can also place the contribution by Ana Krech, from University of Ljubljana and the architectural studio Svet Vmes, **the Roof House** by Tezuka Architects from 2001, where the roof as architectural element provides the together-place of the family separated in their rooms just beneath it. (pp. 46-47)

Category 3 Reinventing Familiarity

The forth category "Reinventing Familiarity" is dedicated to differ-

ent ways local forms are reinvented in order to suit our changed contemporary needs. It is based upon a lucid and curious picking of a form or an element of tradition that already carries a significant cultural burden and finding a way to reinvent it.

We can place within this category the beautiful very touching street photographs of Nigel Henderson. These photographs are very evocative of the kind and optimistic side of the traditional neighborhood, of the sense of belonging, of as Alison and Peter Smithson put it, the brutal poetry of everyday life. These photographs were a key part of Smithson's process of finding a contemporary equivalent of the traditional pedestrian street that was later developed into the dreamy concept of 'streets in the air' or 'streets in the sky', equally capable (at least in their imagination) to

transmit the value of togetherness in contemporary context. (pp. 48-49)

This category answers the questions of *how to see anew the ordinary, how to recognize the marks that constitute remembrances within a place, or simply put how to train our creative capacity to open new perspectives of familiar concepts?*

Within this category of "reinventing familiarity" we recognize both of the projects by Atelier Bow-Wow. The Mumbai Lab, a contribution for the Atlas by Ana Ivanovska Deskova presents, by the words of its authors, a contemporary reinvention of the open Indian Mandapa, a pillared hall or pavilion for public rituals, part of the hindu sacral architecture. (pp. 58-59) Their White Limousine Yatai, on the other side, is a contemporary reinvention of

the yatai - street-side food cart that is a common sight in Japanese cities. But whereas the standard yatai is less than two meters long and run by a single person, this one stretches out to ten meters, like a limousine, requiring several people to propel and operate it. It is hyperbolized, it is too big to be taken completely serious, so it adds funny humorous note, even playfulness to its character. (pp. 70-71)

We can also place within this category the contribution by Marija Mano Velevska, the '**chardak**' of the main residential building in the monastery St Joakim Osogovski and her notice on how this architectural remark, an open air room from the history textbooks on regional vernacular architecture becomes up-to-date concept of shared space. (pp. 80-81)

Category 4 Sensory Sculptures

This category is dedicated to finding an added value to form, like the one of the context it fits, responds to or mediates with. It works with the specific conditions of the place like the character of the topography and vegetation, orientation, local light and materials.

I've called this category "sensory sculptures" because it represents architecture that invites all the senses, like in the words of Juhani Pallasmaa, it can sometimes even appear clumsy and unresolved as drawings, but is conceived to be appreciated in its actual physical and spatial encounter, 'in the flesh' of the lived world.

We place within this category of 'Sensory Sculptures' the **Permanent Installation Sequence** by

Filip Dujardin, which evokes the **brick sculptures** by Per Kirkeby, conceptualized to pay homage to the surrounding, and the **Chapel of Nature**, built by our students and colleagues under the guideness of Jovan Ivanovski, the course director and Sami Rintala the famous finish architect and guest-tutor of the summer school session in 2014. (pp. 62-63, pp. 68-69)

Category 5 Curating Togetherness

The category of "Curating Togetherness" refers to the ways architectural pedagogical and professional practise acts through the notion of togetherness.

As for example, our **Atlas of Togetherness** is a newly constructed way to learn about togetherness together, by gathering provoking images and communicating var-

ious and different stances on togetherness.

The example of the project and exhibition **“Freeingspace”**, presented through the Macedonian National Pavilion at the 16th International Architecture Exhibition - la Biennale di Venezia, were based upon a process of curating togetherness and represented as a result an ensemble of different conceptual, social, political and symbolic experiences of the common city-space, brought together in an open and multivocal formation. (pp. 72-73)

We also recognize this category in the contribution by Slobodan Velevski, a representation of **collectively designed concept from the Design Studio Growth 2.0**, a joint effort of 14 students, that symbolises the generosity of sharing knowledge and ideas design-wise. (pp. 78-79)

Category 6

Poetics of Architectural Imagination on Togetherness

What kind of dreams does togetherness dream when no bound to reality? What kind of spaces do you dream when bound only to your own reflections on togetherness? What kind of form does the ultimate freedom of architectural imagination on togetherness take? What kind of form does the ultimate freedom of architectural imagination need to reflect upon the notion of togetherness? Can this emphasized architectural reflection on togetherness contribute towards a better world?

It seems as we are facing an infinite set of questions, probably because within each one of us lies an authentic image on togetherness.

The example of Alexander Brodsky & Ilya Utkin - **Diomede I: A Bridge for Real Travelers**, a contribution by Vlatko P. Korobar, represents exactly how can architectural imagination on togetherness show resistance and exceed the harsh political and geographical reality of our world as in the case of the two Diomede Islands in the Bering Strait. (pp. 76-77)

The beautiful study-drawing by Ilija Prokopiev, **View on Archaic Acropolis Gallery in Acropolis Museum**, represents the unique feeling of time-travel towards being united with the Archaic sculptures in the gallery. It elaborates an authentic spatial experience managed through position of sculptures, light and people levitating together in the lost time of history. (pp. 82-83)

The extraordinary image of the **City Trade Center** by Macedonian architect Zivko Popovski, contributed in our Atlas by Aneta Hristova Popovska, on the other hand, draws a lucid commentary if the “togetherness” is possible without the notion of “ownness”. Can we contribute to the world’s togetherness of common worth without our ownness of authentic local values? (pp. 84-85)

It further poses the togetherness as a state of the inbetween the personal feeling and the universal value, inbetween the individual liberty to access urban resources and collective freedom to make and remake our cities, inbetween the people and the architecture.

This strong metaphor of a bond between people and architecture is also present in the photo titled **“The 2008 Summer School of Archi-**

ecture Family Photo”, contributed by Bojan Karanakov, representing a wall of slightly choreographed people in front of a beautifully detailed wall of the monastery of St. Joakim Osogovski, where our summer school took place for 25 years. (pp. 74-75)

The collection of drawing sent to us by Viktorija Bogdanova, poetically captioned as **“lonelifying a dignified degree of togetherring”** depict the enhanced silence and spaciousness in the ‘safety distance’, when we seem to be more receptive towards the voices of bridges, statues, porches, towers, the fences, plants and treetops, or the ‘public’ (common, known, general) that suddenly turns into ‘interiorized’ (experienced, cherished, loved). (pp. 86-87)

I was very touch by two unforeseen aspects of our Atlas of Together-

ness. The first one is that we’ve received contributions from people that were not even invited to participate, but understood the message about togetherness, and that only together we can really do more.

The second one is the mutual correspondance between the posts, or how something that was already published encouraged and inspired new posts in a more or less obvious manner. The second aspect I found to be very important as a dialogic feature, as a tool that provokes conversation or shared dialogue to explore the meaning of something, in our case the meaning and elasticity of togetherness in the context of architecture.

The categories of the means by which architecture situates togetherness (like any categories) should not be used strictly and as mutually exclusive. They often overlap

and they are, without exception, an architectural complexities that surpass this elemental, even rudiment, typology of the architectural means of situating togetherness. to swim deeper into your own poetics, your imaginary inner spaces of togetherness. And to share them with us!

However, these categories are useful as a key to read the Atlas of Togetherness, to set up a system out of an agglomeration of multiple personal sensual choices on togetherness.

I hope it is motivational to start to think self-consciously about togetherness in the context of architecture.

However, the personal intimate involvement is very important in order to conceptualize a project that carries unique and authorized view on togetherness.

The very aim of the 29th Session Summer School of Architecture is to swim deeper into your own poetics, your imaginary inner spaces of togetherness. And to share them with us!

This essay is based upon a lecture given at the Opening of the Summer School of Architecture, on 28 07 2020, on the Zoom platform.

THE EVALUATION PROCESS

THE LAST RESORT: REMEMBERING SPATIAL PATTERNS OF TOGETHERNESS

THE FIRST PHASE - AN INDIVIDUAL ASSESSMENT OF THE ENTRIES DISSEMINATED TO EACH OF THE JURY MEMBERS.

THE SECOND PHASE - TWO SESSIONS OF VIRTUAL MEETINGS WITH ALL THE MEMBERS OF THE JURY THAT TOOK PLACE ON AUGUST 24TH AND AUGUST 27TH 2020 ON THE ZOOM PLATFORM.

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To-GATHER

39-40

39-40

To-GATHER

Together is a design project that is a serious game on security, trust, social support and a sense of belonging, and encourages us to have one another. When people are able to get together and share their experiences with one another it creates a feeling of belonging to them. In this new online paradigm, online, virtual architecture of Covid-19 times can allow us to build a virtual space that can provide people that have been in search for a reason to meet, to gather, to share. The digital culture of LinkedIn has that spirit to share others as well as their own. To become one, bringing their individuality with the rhythm of music and dance. We want to introduce this spirit through our design that can provide people to come and see this experience and enjoy the future.

Finally people gather around a center where they can go to meet more and connect that already exist. As designers we want to encourage in how beautiful our patterns, may our gathering engage themselves with this.

When people build themselves together it creates a belonging in the way they gather. As such growth rate, in an organization, culture and built. It is a great idea that unique history of experiences in terms of building that we can see. Church of St. George.

Keeping this in mind the structure is designed in such a way that people together can build, create or dismantle the mission as participants. We don't want to make something out of nowhere and leaving it alone. We want to encourage people in the relation of their own space and responsibility according to their own needs. A structure is designed with the flexibility of space. The beautiful building of the art structure can be created automatically through our structure which does not create obstacles to study nature.

The structure is designed with a central space any function can be a library, gathering, exhibition of art, 400 square meters, a risk of modern art of a modern day, a public performance in a gathering of music or documentary. Each spot is measured and meters, which are shown the visual boundaries and must follow in line with the parameters, so it makes the design more in line of the new space that is the best solution.

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Meri Batakoja

Ana Krec

Ana Ivanovska

Marija Mano Velevska

Jovan Ivanovski

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The concept of togetherness in the human action of coming up close to another human being, therefore making movement. We thought that we could replicate this action of coming together by creating a flexible module that could actually house in different situations through a set of sliding panels in order to connect people. We believe that it might provide a space for membership just in the same way that a family house being in, but when assembled together it forms a strong bond that brings them to life.

Diagram illustrating the concept of togetherness through three stages: OPEN, CLOSED, and TOGETHER.

Diagram illustrating the concept of togetherness through three stages: OPEN, CLOSED, and TOGETHER.

When this movement advances we would not just link the act of coming together to the people being there but we would be able to bring up spaces together (opening some and closing others) creating an endless amount of different spaces that would adapt to different circumstances such as climate change or activity change. The people would never get bored of meeting up or playing in the same place because the space would never be the same.

Meri Batakoja

Ana Krec

Ana Ivanovska

antje

Jovan Ivanovski

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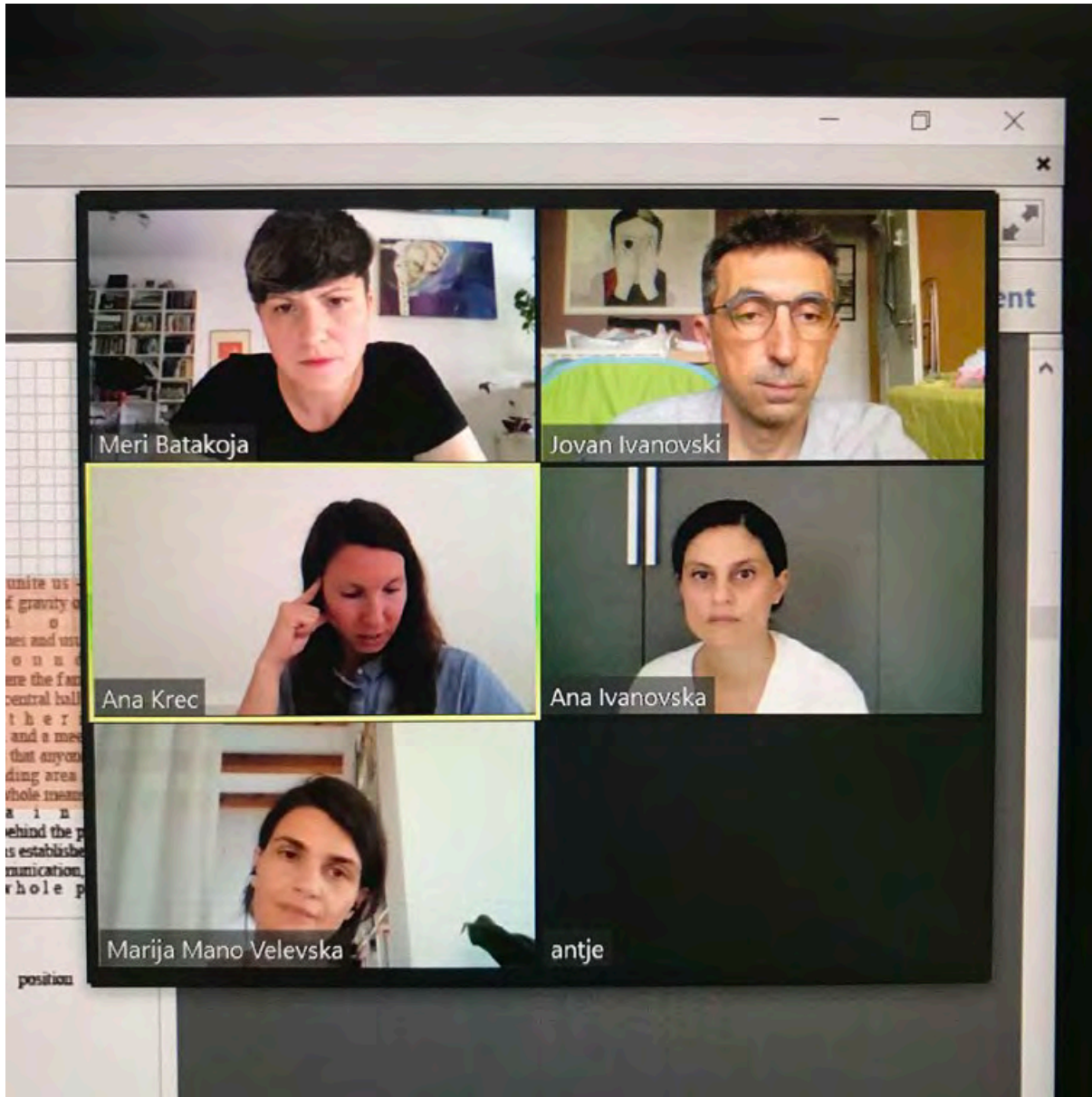
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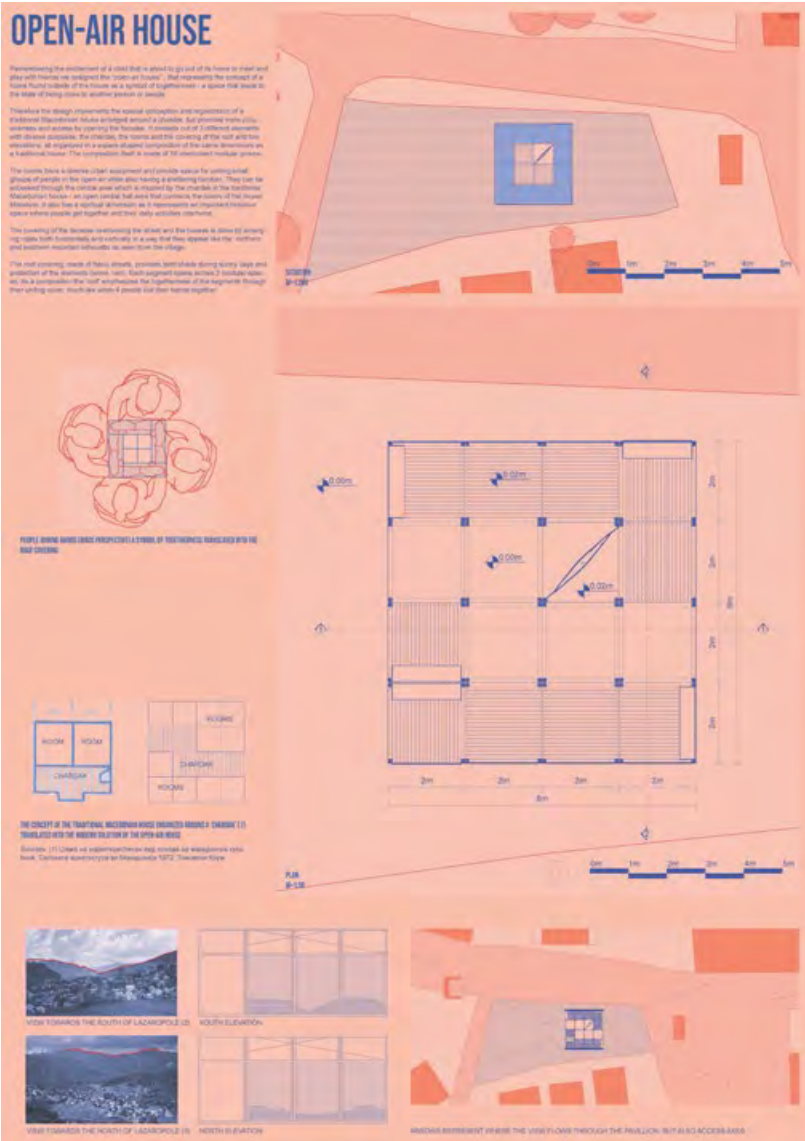
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RESULTS HOMAGE TO TOGETHERNESS

THE LAST RESORT: REMEMBERING SPATIAL PATTERNS OF TOGETHERNESS

35 COMPETITION ENTRIES
3 AWARDS (1ST, 2ND, 3RD PRIZE)
7 HONORABLE MENTIONS



TEAMID:
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TAMARA IVANOVA
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SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: FOURTH

#1
FIRST PRIZE

OPEN AIR HOUSE

In the words of its authors, they conceptualized an "open-air house" that represents the concept of a home found outside, as a symbol of togetherness.

The design is based upon a quadrant divided in 16 fields (2m x 2m) that absorbs the translation of the elements of traditional house in a public pavilion-type architecture consisted of rooms, "chardak" and the covering of the roof.

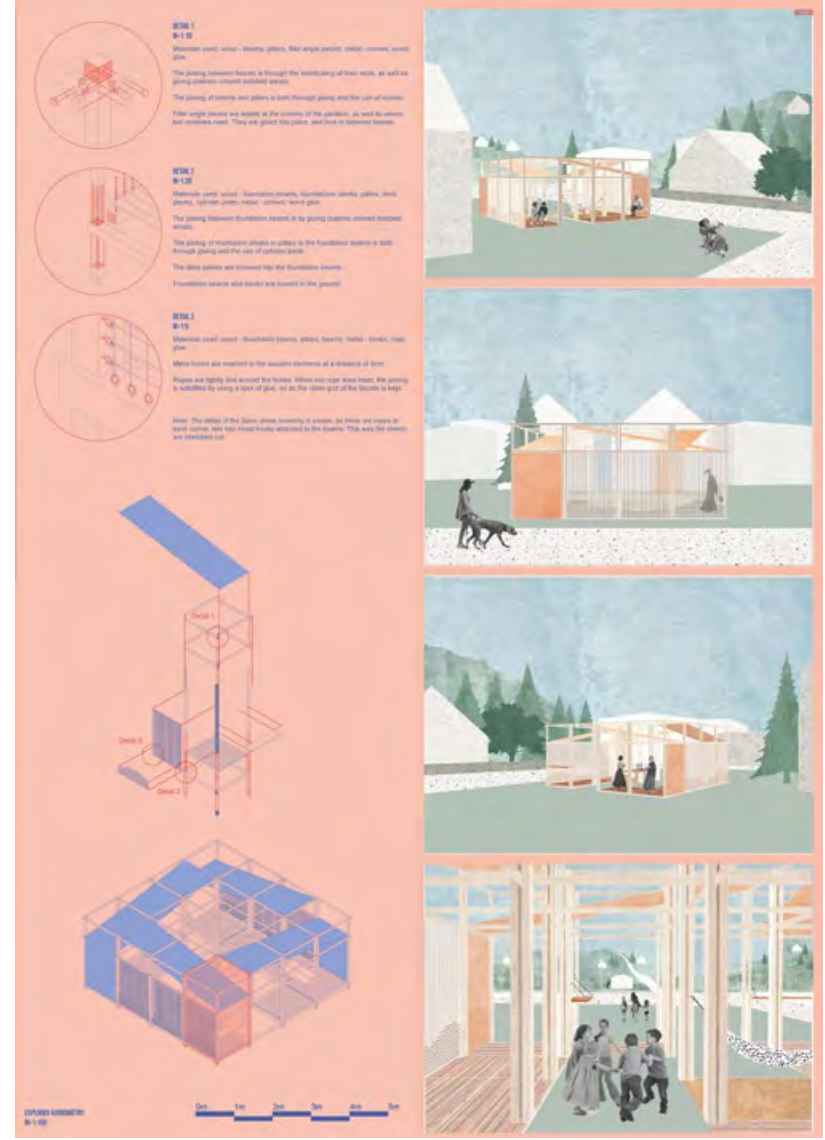
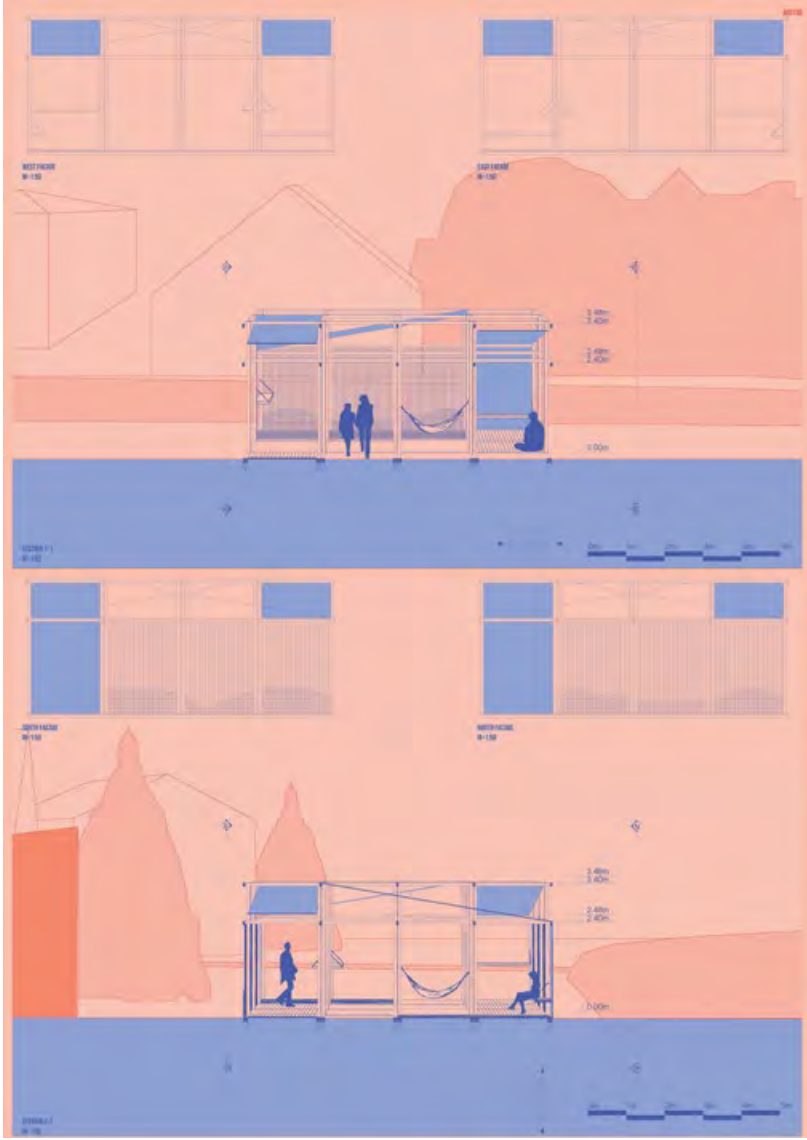
The "chardak" area as a common space is positioned in the middle part and opened for entrance on two sides, west and east, following the direction of the existing street. It functions as an open central hall, an important spatial knot that connects the rooms configurationally and enables intertwining of all inhabitants' daily activities as an inclusive spot of getting together.

The rooms provide space for uniting small groups of people in the open-air while also having a sheltering function. The space is equipped with less-defined, evocative elements that spark (in users) various ideas for appropriation.

The whole is materialized as a modular wooden structure, completely opened on two sides to frame the visual fields towards the existing "piazza" in front of Kalin Hotel on the east and the public faucet, the traditional houses and the church of St. George on the west side, and partially closed on the south and north side towards the existing residential houses and the street.

The south and north facades are characterized with the pattern of horizontally and vertically interwoven rope that is inspired by northern and southern mountain silhouette as seen from the village. Although this literal analogy is questionable, the Jury however thinks that the effect of "low-tech" hand-crafted porous membranes made out of ropes is creative solution.

The presentation of the project is conducted as complete and mature technical illustration and 3d visualizations with meticulously chosen color pallet, scenario montages and contextual relevance of the design.



International Competition
homage to togetherness

The Oasis of Peace and Togetherness



The oasis of peace and togetherness, presents a new inviting public space to residents and visitors of Luceopole. Bordering the road that connects Luceopole's main square and the rest of the city stretching out to the west, the area will be located on the busiest place of the city. By having a multifunctional bench that also serves a barrier for cars, its guaranteed to be a car-free place. As such, people will feel invited to walk through this area instead of the main road, which also raised the chance of them sitting down in the area. With the many covered benches, and the tables next to some of them, the area also contributes to opening new interactions between people. During the day, people can sit down with a fresh baked bread from the existing bakery, bordering the east side of the area, whereas later on the day people can take the initiative to use the new grill on the western end. As one of the buildings at the main square is a hotel, visitors of the area might come to sit down in this new place, as it is the closest recreational spot in the direct proximity. Thus, new interactions between locals and visitors are bound to happen.

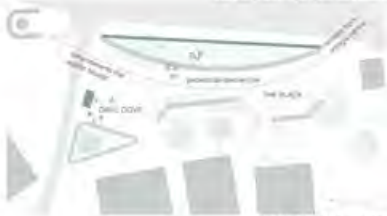


With the way the sitting is planned, togetherness in the real time in the design here. With the sitting being able to sit around in a circle, where in the west the grill serves as an extra central program (existing bakery is a bit more outside the area), not only does the car-free zone invite people to take a walking route through this area, people are invited to sit down. People can either enjoy the sun or find a nice spot in the shade provided by the many fruit trees bordering the south, which also provide fruits to be picked by the visitors to enjoy, or people can start up the grill and can enjoy a nice made meal.

PICTURE 1 AND 2: 3D view of the entire area



PICTURE 3: Plan of the area with village context



PICTURE 4: Conceptual plan of the area

The concept is to create a car-free and inviting pedestrian zone between the public faucet north-west from the location and village centre to the east.

The area consists of two wide open spaces, the grill core in the west and the plaza in the east. The main feature of the grill core is as the name says: the grill, it is free to use, whether it be by the hotel or community club for events or for the village's breakfast. The core is both open and surrounded by benches, so it leaves a bit of space for people gathering in the way they wish. When the grill is not in use, the setting still offers a lot of space to sit down and come together, whether it is to enjoy the sun or the shade of the trees around.

Whereas the grill core is designed to be an open and busy place, the plaza offers a more cozy and intimate feeling. This is created by the many trees surrounding the plaza and the bench on the south-east corner that close up the square.

The programs are connected by a pedestrian design line. People moving from west to east, can enter the area at the corners of the northern stone grass island, being offered a walk through the oasis of peace and togetherness instead of a main street in the full sun.

ld9894

TEAMID:
Ld9894

LIDIJA PRANJIĆ
DYLAN JACCO QUINTEN GUBBELS

FACULTY OF ARCHITECTURE,
UNIVERSITY OF LJUBLJANA
LJUBLJANA, SLOVENIA

YEAR OF STUDY:
EM ARHITEKTURA (2. STOPNJA)
3RD YEAR,
MAG URBANIZEM (2. STOPNJA)
1ST YEAR

#3
THIRD PRIZE

THE OASIS OF PEACE AND TOGETHERNESS

The project is evaluated as a very realistic one, based upon "down to earth" rational decisions that lead towards strong sensibility in accordance with the everyday-ness value of the location site.

It is a design proposal for of new public space instead of pavilion structure that accentuates the directions of walking and viewing focuses on the axis of west-east, where instead of using the main street in the full sun, an alternative of green islands titled "oasis of peace and togetherness" is created.

The design is based upon a formal strategy of twisted curve between the existing bakery and the public faucet along which new urban elements with various programmatic possibilities are inserted. The scale of the proposed urban elements varies between the scale of urban equipment and the scale of architectural object. They form inconspicuous border lines on the north and south to provide a safe and green pedestrian zone in-between the existing street and the residential houses.

The programme consists out of a plaza in the east side and a grill cove in the west. It is a casual place, for coming, sitting and eating together whilst enjoying the sun or the shade of the trees. The narrative that follows the drawings is consistent to this concept of casualness and everyday-ness: "During the day, people can sit down with fresh baked bread from the existing bakery, bordering the east side of the area..." The authors plan to have fruit trees on the eastern edge of the location site that will provide free fruits for all the visitors in the future.

The architectural representation is simple, consistent to the standpoints it communicates and technically mature.

International Competition
homage to togetherness

The Oasis of Peace and Togetherness



PICTURE 5: Plan with descriptions



PICTURE 7: View from the grill to the site



PICTURE 9: View to the area from bench on south-west corner



PICTURE 11: Cross-section of the site

On the north side of the area is a recreational object consisting of a wall on the north side, a bench on the south side and a grass patch in between. The grass island ensures that cars can't enter the area and also provides sitting area either on grass or bench.

The south side of the area has a line line planned to ensure privacy to both people living in the houses bordering the area on the south, and the people sitting down on the benches. It also provides shade for benches under them.

The south-west corner is finished with another grass island with bench around it. It provides sitting area near the grill under the tree.



PICTURE 6: View towards benches under trees



PICTURE 8: View towards grill



PICTURE 10: View from the public faucet

ld9894



TEAMID:
ML820J

LUCAS ESCUDERO ARNÉS
MARTINA BLÁZQUEZ POLAINA

LA SALLE CAMPUS BARCELONA - RAMON LLULL
BARCELONA, SPAIN

YEAR OF STUDY: THIRD

#TOP 5
HONOURABLE MENTION

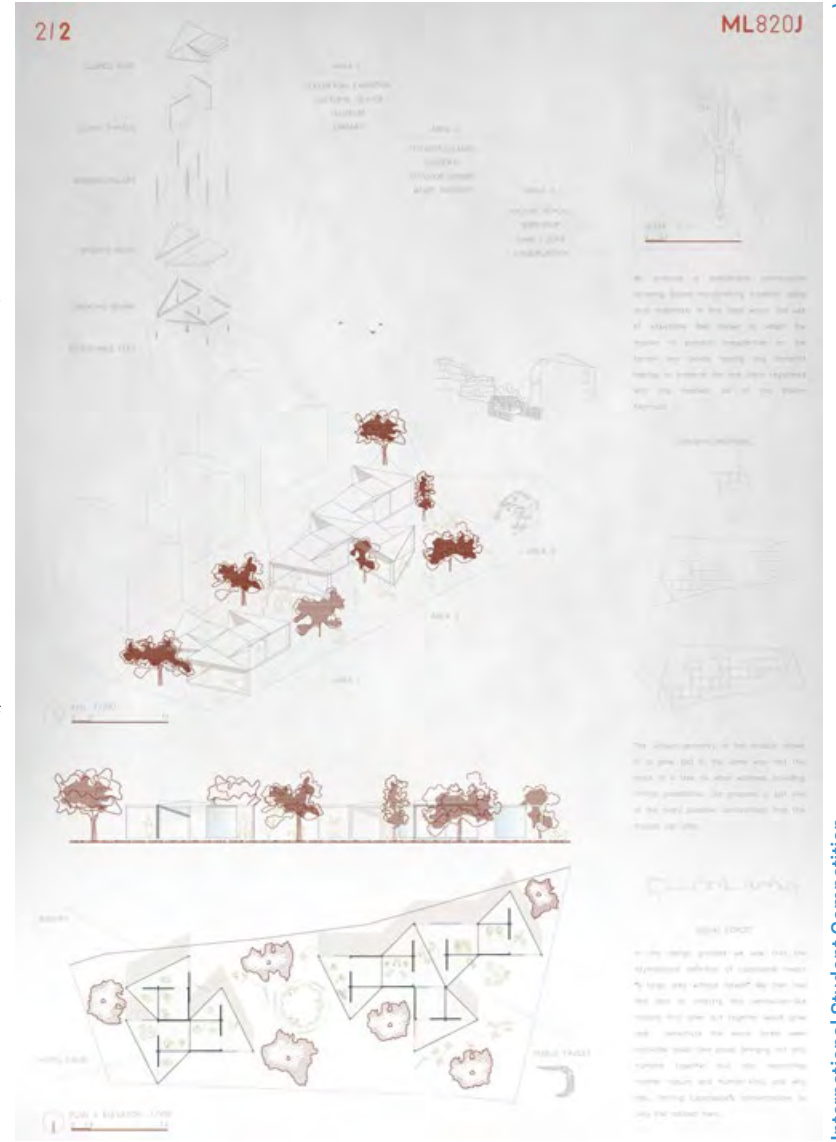
SOCIAL FOREST

Inspired by etymological definition of Lazaropole meaning "large area without forest", the authors came up with an idea of "planting" a social forest out of a vernacular-like single module that was further architecturally developed in a growing scenario. The basic module is 2.5/2.5 meters, with two variations of diagonally cut basic modules that through a set of sliding panels can create ever-changing passages, openings and closures of spaces when assembled.

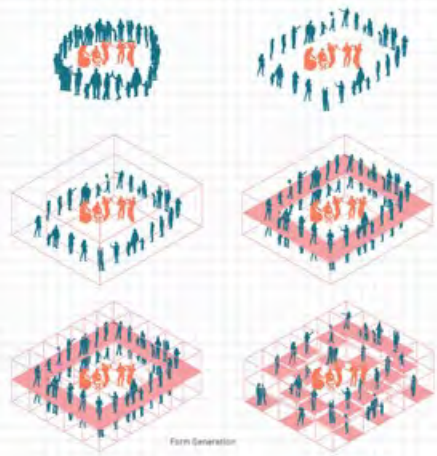
The planned program is very ambitious, and distributed

in three zones, of which the first one is dedicated to artistic practices (exhibitions, museum and library activities), the second one to open area activities (traditional dances, open cinema, open air dining) and the third one to educative activities (nature school/kindergarten, workshops etc.) The Jury however questions if the programmatic scenarios are architecturally articulated enough.

The Jury highly appreciates the overall composition according to the location site, the formal outcome of "regular irregularity" and the scale of the proposed structure. The permeability of open and closed spaces that enables casual coexistence of nature, people and architecture is praiseworthy quality. The Jury also underlines the technical maturity of the architectural representation.



3946aj



Form Generation

TO-GATHER

Togetherness is a hugely important aspect of life. It unites us, gives us security, much-needed support and a sense of belonging, and encourages us to love one another. When people are able to get together and share their happiness with one another it creates a feeling of closeness in them. In this new normal pandemic scenario, the visual landscape of Covid-19 does not allow us to do so, but it cannot change the basic instinct of people that leads them to search for a reason to meet, to gather, to share. The age-old culture of Lazaropole has that charm to share visitors as well as local people, to become one, forgetting their individuality with the rhythm of music and dance. We want to celebrate this spirit through our design, that can provoke people to come and join this celebration and enjoy to the fullest.

"Naturally people gather around a center which has quality to attract them and Lazaropole has already got that. As designers we want to intervene in how beautifully and playfully, they can gather and engage themselves with this.

When people build something together it creates a belongingness to the thing they produce. An Irish proverb runs, "In our togetherness, castles are built." Lazaropole has that unique history of togetherness in terms of building their very own Church of St. George.

Keeping this in mind the structure is designed in such a way, that people together can build, modify or dismantle the modules as per function. We didn't want to make something out of nowhere and leaving it alone. We wanted to encourage people in the creation of their own space and transforming it according to their necessity. Lazaropole is showered with the blessings of nature. The beautiful landscape of the site encourages us to create permeability through our structure which does not create obstacles to enjoy nature.

The structure is designed such, it can incorporate any function. Let it be a friendly gathering, exhibition of eye-art sculptures, crafts, relics or modern arts of present days, a public performance or a screening of movie or documentary. Each grid is measured two meters, which will ensure the visual boundary one must follow as time of this pandemic, so, it makes this design valid in lines of the "two-meter rule" or the "old normal".



TEAMID:
3946AJ

TARIF ARAF
JAKIAT JITU

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DHAKA, BANGLADESH

YEAR OF STUDY: FORTH

#TOP 5
HONOURABLE MENTION

TO-GATHER

"In our togetherness, castles are built." - authors state in their panels a famous Irish proverb.

The project is conceptualized around a spatial grid - planks and railings and modules – purple elements that resemble newly designed scaffolding that can be easily manipulated by its users in order to support multiple programmatic scenarios in a centric configuration.

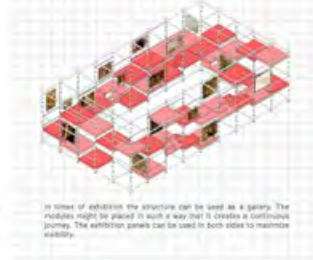
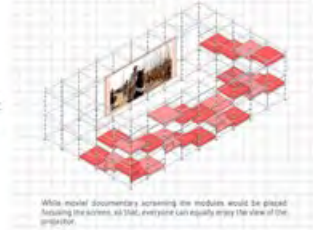
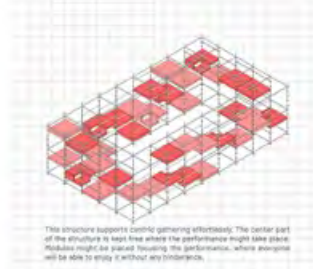
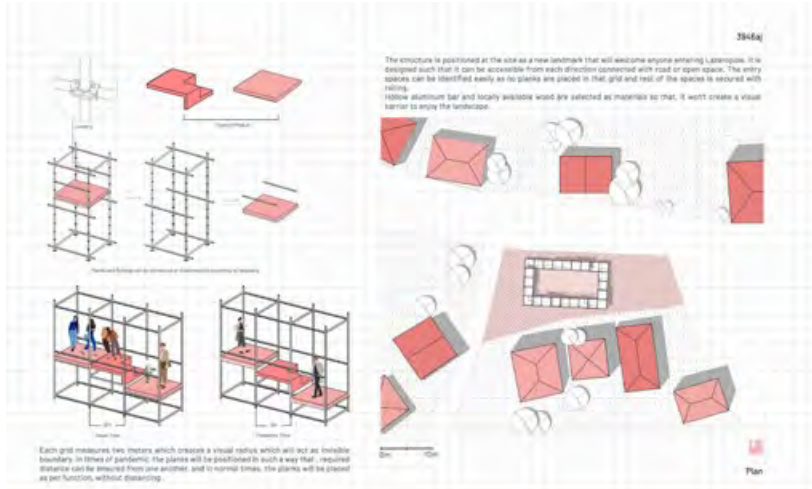
It is inspired, in the words of its authors, by Lazaropole's historical story on togetherness about the Church of St. George that was built with participation of every citizen.

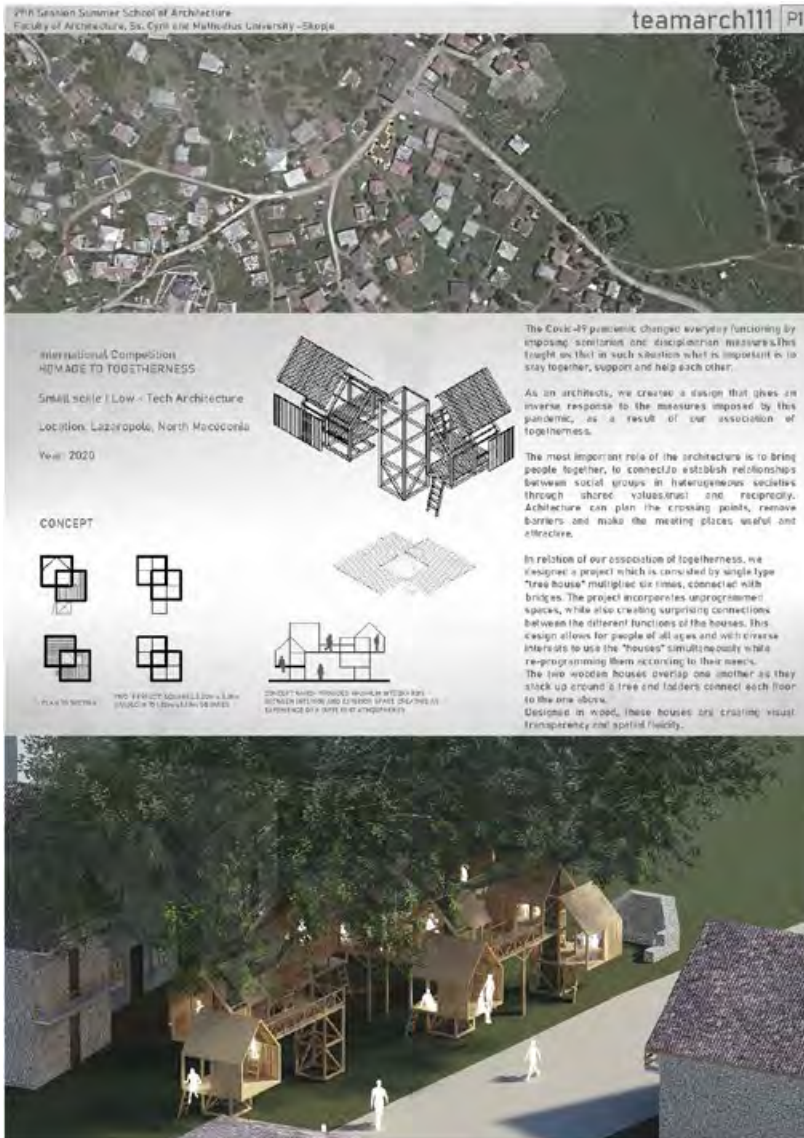
All of the Jury members praised both the project's idea and its representation.

Although the juxtaposition of contemporaneity and the tradition is a prevailing theme in the visual presentation, an idea about further and more sensitive usage of this "scaffolding" was discussed by some of the Jury members: instead of pretentious display of

orthodox icons as contemporary exhibition, the "scaffolding" itself could be wrapped around some real artifacts from Lazaropole to enable a close-up examination and an authentic experience of traditional values in situ. This discussion therefore questioned the definite position of the structure within the location site and the centric configuration that actually limits other unforeseen possibilities.

Despite the scaffolding idea being exhausted in many recent architectural projects, it is however a very curious architectural product, a frame for opening the context of architecture and Lazaropole towards contemporary collaborative and participative artistic practices.





TEAMID:

TEAMARCH111**EVA KOSTESKA
VIKTORIJA MOJSOVSKA****FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODI-
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SKOPJE, NORTH MACEDONIA**

YEAR OF STUDY: THIRD

**#TOP 10
HONOURABLE MENTION****THE TREE HOUSE DREAM**

The project is based upon authors' personal association on togetherness, assemblage of six/twelve single tree houses.

The tree house is an epitome of childhood, both as dreamy imaginative construction when longed, and as safe shelter architecturally well-defined when possessed. As singular tree house, it associates children's freedom of creative imagination and adventures, a coexistence with nature and closeness to the sky, and first independence from the adult world.

What does this image of multiplied tree houses represent when put in the middle of our pandemic adult world? Is it a direct reflection of authors' inner longing for "stepping on a break", for slowing down, for reconnecting with nature, for giving time to creativity and space for coexistence in peace and serenity? Almost as a childhood dream.

It is so desirable and at the same time as impossible as the trees these houses grow around (that are non-existent). Yet again it can be so simple and possible as the act of planting the trees over the years and building of the tree houses together, while waiting for the better world to arise.

The Jury underlines the technical maturity of the architectural representation.

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teamarch111 | P2



ELEVATION

INSPIRATION



Centralia and Campus in Camps, The Tree School - Bahia - Brazil, 2014

We were inspired by this illustration from the initiative - Atlas of Togetherness, which represents the relationship with nature, the tree as an important element which gathers us together while creating good environment for everyone.



„When 'I' replaced with 'We' even the illness becomes wellness. - Malcolm X

DEFINING A FORM

- GENERIC FORM "SQUARE"
- MULTIPLICATION "TWO PERFECT SQUARES"
- CONNECTION
- SUBTRACTION

SPECIFIC FORM MULTIPLIED SIX TIMES, CONNECTED TO EACH OTHER WITH BRIDGES



FLOOR PLAN +1.50
M=1:150



FLOOR PLAN +3.00
M=1:150



SECTION
M=1:150



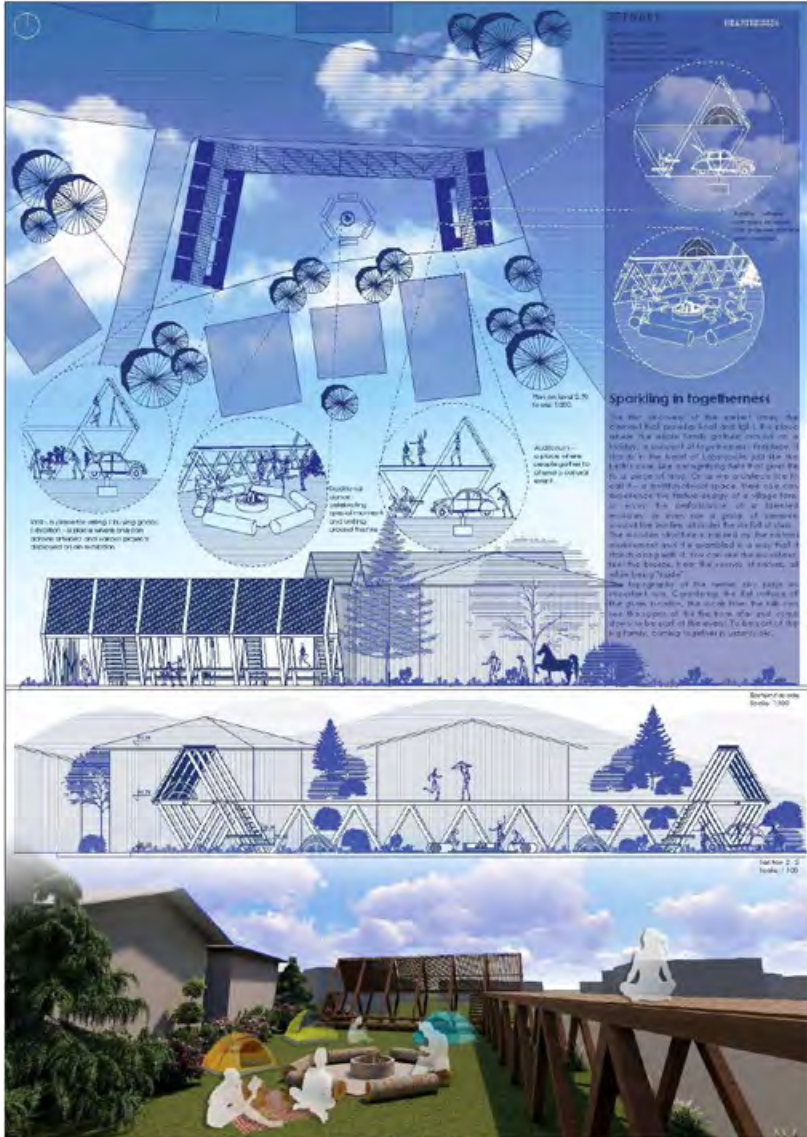
29th Session Summer School of Architecture
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teamarch111 | P3





International Student Competition



TEAMID:
HEARTHESS56

BOJANA STANKOVSKA
PALE JANEVA

FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODIUS UNIVERSITY
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: SECOND, PRE-GRADUATE

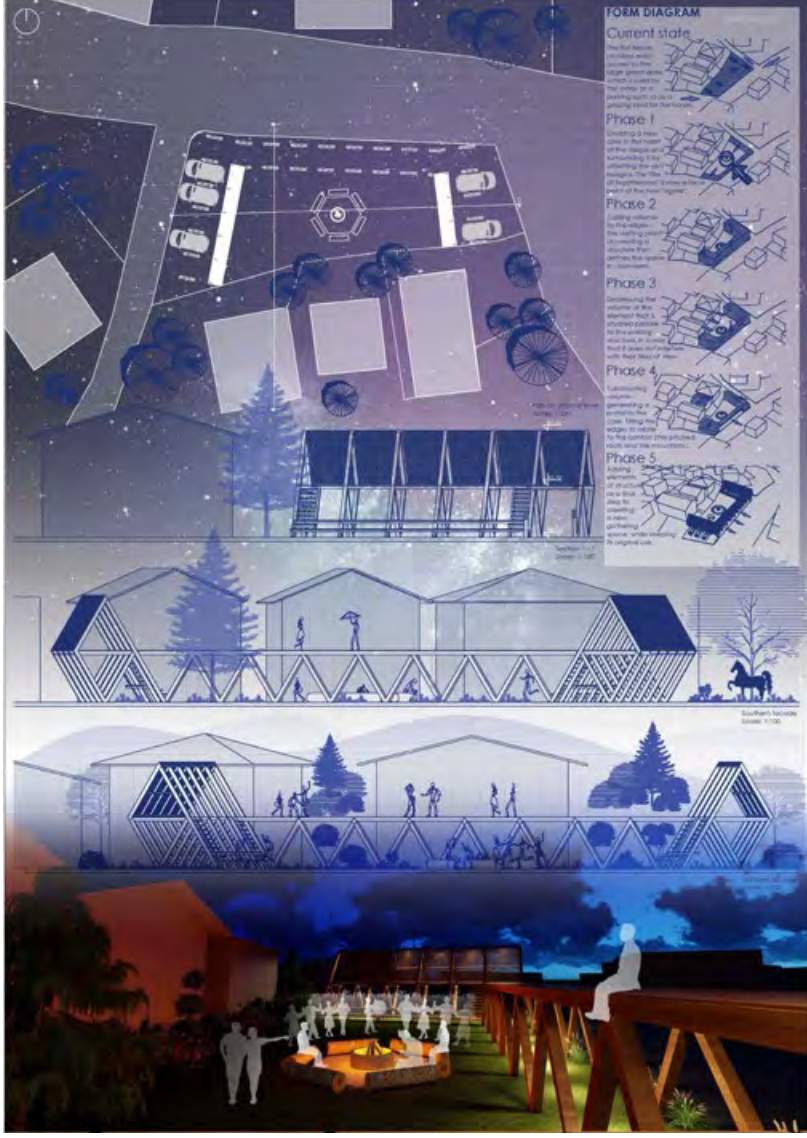
#TOP 10
HONOURABLE MENTION

THE ZIG ZAG AGORA

The project follows the existing conditions of the location site as the need for seasonal parking and keeping residential houses' open views on the south edge of the location site. It then marks a strong center with a public fireplace, a beginning of the future "agora" and further formalizes it through a linear gesture that asserts the perimeter of the site. The linear gesture opens on the north side to form a "portal" and is structured by zig-zag wooden elements that grow into rhomboids on east and west side of the agora.

The Jury highly evaluates the singularity of the concept that through a single gesture unites the programmatic possibilities (camping around fire, traditional dances and other cultural activities in the center, exhibitions in the perimeter, watching the stars at night etc.) and the strong formal identity that creates a new mezzanine in the village of Lazaropole where you see and are observed by others. The Jury underlines the technical maturity of the architectur-

al representations, but discussed the incompatibility between the 2d and 3d representations of the project, with the latter being characterized as uncritical excess. The Jury also highly evaluates the convincing depiction and possibility for experiencing the festive energy of a village fare.



HOMAGE TO TOGETHERNESS

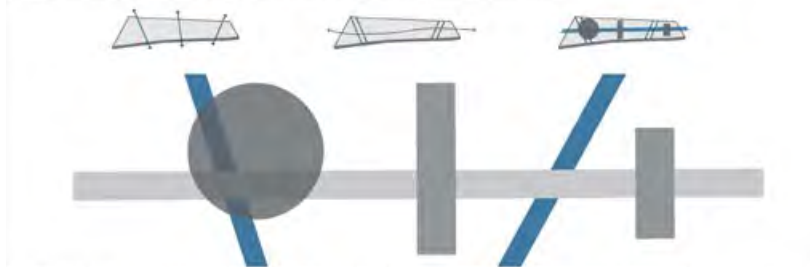
BING4301



Analysis of the term "center" through the past of Macedonian towns and villages. The elements that make up the center throughout the past are the foundation for the community that emerged from such places: a shaded seating area (under a tree or vine), a fountain, a street extension or a crossroads.



Quality of location: the center of the village Lazaropole is a street extension that initiates physical interaction in the open, but at the same time it encloses the analog elements that emphasize the center. The main street that actually crosses the village is in fact the northern border of the location. "Random" self-created paths are seen throughout the location that meet the needs of the users which are used as a condition in the proposed solution.



This proposed solution is based on conceptual research and combines basic geometric shapes, but also it uses axial lines. The specific relationship between these basic elements results in intersecting points that mark the beginning of the community.

The solution embodies a research on how different types of communities and their possibilities can form informal gatherings. Thus, we can have interaction between 2 people, 3 people, groups of people and a community, shaped by a larger scale of people. This is accomplished with different types of seating zones: playing chess (2), sitting on a bench (2, 3, 4), and a performance stage with a seating area. These program units are connected by a platform that unites them, and all together animates the location over its entire surface. The proposed solution emphasizes the idea of unity and integrity by making movement possible across several directions through the location.



TEAMID:
BING4301

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SKOPJE, NORTH MACEDONIA
YEAR OF STUDY: PRE-GRADUATE

#TOP 10
HONOURABLE MENTION

STRUCTURALIST INTUITION

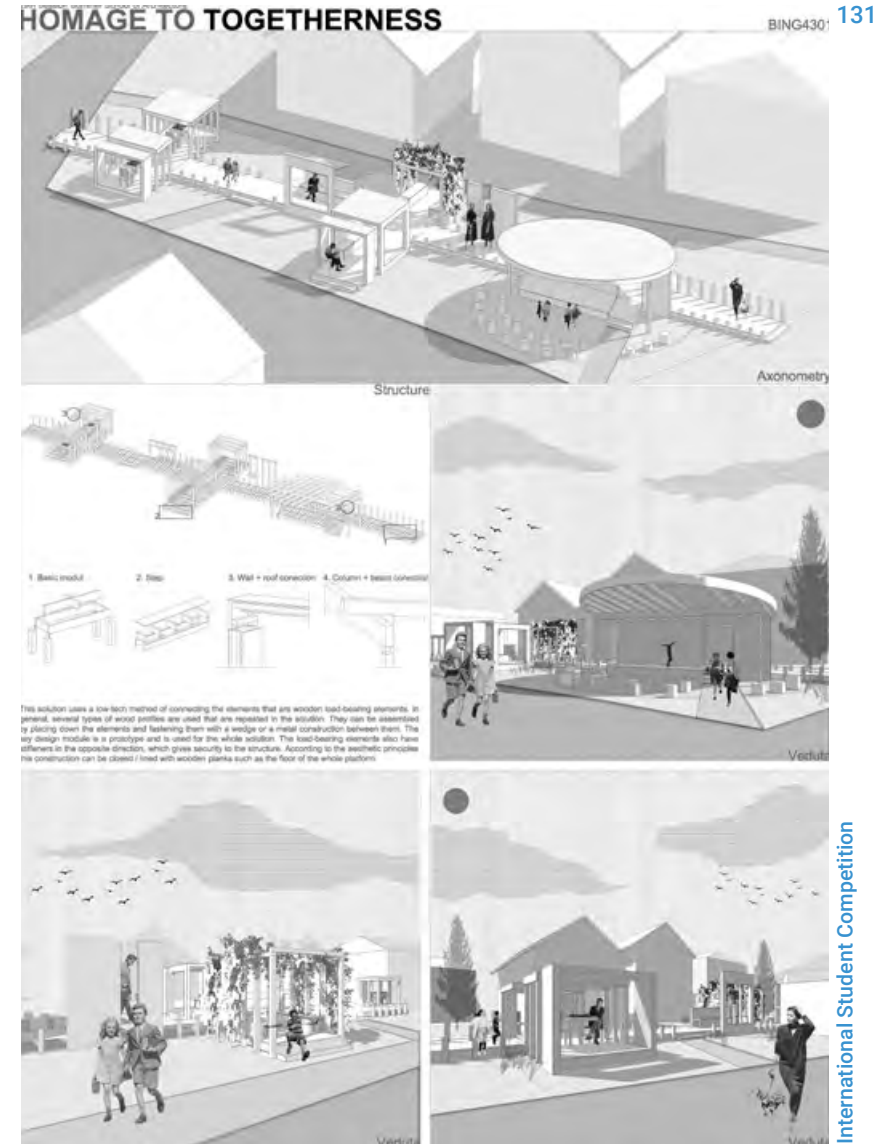
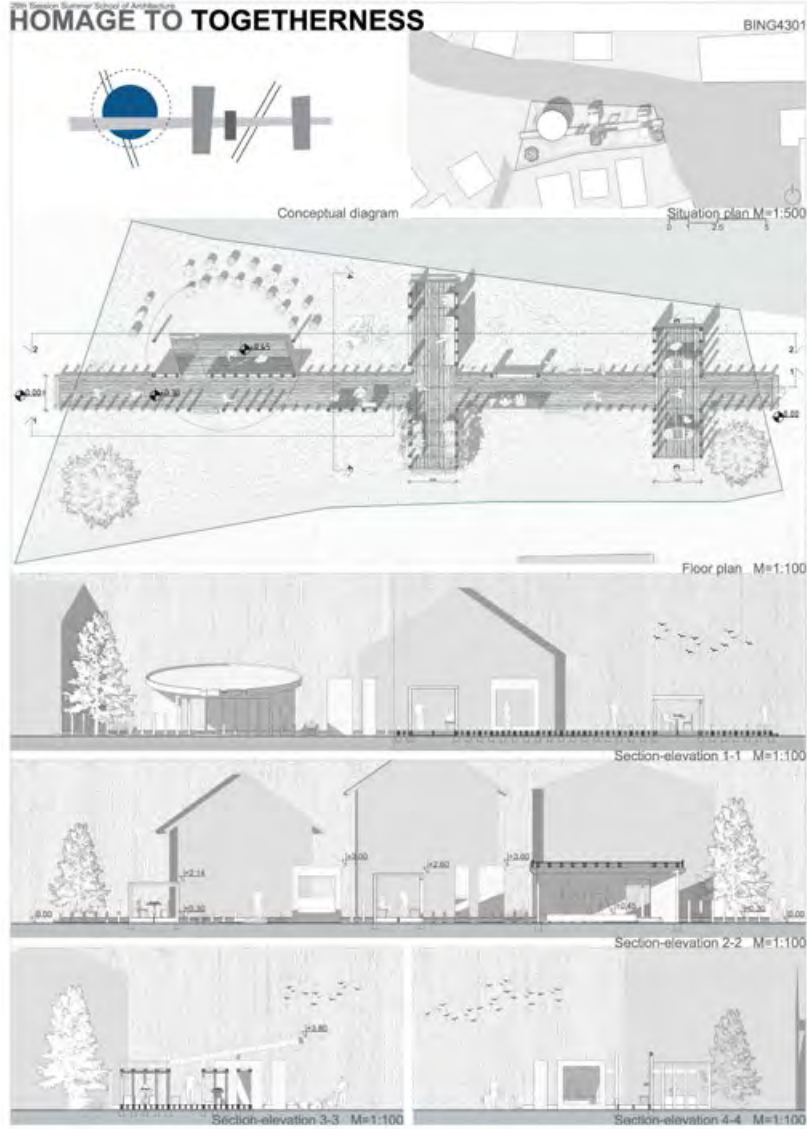
The project represents interesting ambition to test the formal outcome out of combining axial lines that encourage movements through the location and basic geometric shapes/typologies in the intersecting points of the axes that situate different types of interaction (intimate/private interaction, semi-private and public interaction). The solution is inspired by authors' observations on how different types of communities manifest different forms of informal gatherings, for which the Jury believes should be further elaborated.

sisting out of primary and secondary axis, geometric typologies that intersect them, secluded areas along the secondary axis, exposed areas along the primary axis, rhythm of frames as stop-points, the circle as geometry of the collective etc.

Despite the shortcoming of the elaboration, the Jury underlines the great intuition behind this concept and praises the authors' committed work.

There is particular conflict between the ambition to invent a formal structure that situates particular types of interactions and the elaboration of the programme as functional outcome of different furniture typologies that enable eating, playing chess, sitting on a bench etc.

However, the 3d visualizations speak of a very vibrantly imagined situation of togetherness with great possibilities enabled by the structural elements con-





IDTEAM : HOUSE7

TEAMID:
HOUSE7

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GIUSEPPINA VERDUCI

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REGGIO CALABRIA, ITALY

YEAR OF STUDY: FORTH, PRE-GRADUATE

#TOP 10
HONOURABLE MENTION

**LAZAROPOLE GET-TOGETHER PAVILLION/
A TRADITIONAL COMPLEX FOR RETHINKING
OUR UNIVERSAL VALUES**

The project is positioned alongside of the primary street, as its atmospheric pedestrian alternative, an architecture that compensates the lack of natural shading in the area.

The formal strategy used is based upon the concept of "structure within a structure", an outer "skeleton" open for public experience and a hidden street/miniatuure museum dedicated to an intimate inner experience.

The Jury discussed that it resembles the local temporary structures serving the agricultural needs and questioned which are the steppingstones of the design. Several scenarios were discussed as potential development of the basic idea, as architectural elaboration of the vegetative character of the location site around and within the project that is seen on the photos but not explained, possible phasing of the atmospheres as passing through the "cinematic structure", etc.

The Jury especially values the author's process of design based upon a hand-made model, that meticulous and detailed as it is, is in itself homage to (believe in) togetherness. According to the persuasiveness and authenticity of the presentation, it is uniquely conceptualized around phasing photography of the hand-made model with accentuation of the materiality and tactility that adds to the overall concept of the traditional craftsmanship and the aim towards a real physical and spatial encounter.

NOSTALGIC FAMILIARITY RE:INVENTING MEMORIES

M02SFT

Creating the feeling of togetherness through nostalgic familiarity : reinventing memories.

Reinventing the pattern of togetherness by implementing the notion of freedom, togetherness, silence and light that reshape the physical, psychological and metaphorical space in-between.

Creating still-moving images by creating layers of atmospheres and therefore emotions that enhance the reflective nature of an emotional reminiscence.



CONTEXT



COEXISTENCE

Even though togetherness is related to physical closeness, that is one of the least important definitions of togetherness.

By using emotional response and sensible spatial images, we aim at creating a space that will serve as a meeting point and a micro stage.

A place where people can experience the lightness of being (together), because every activity, in its truest form comes to the notion of simply being together, spending time together or even silently doing nothing, together.



TEAMID:
M02SFT

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MILA GAVRILOVSKA

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YEAR OF STUDY: SECOND

#10
HONORABLE MENTION

NOSTALGIC FAMILIARITY RE:INVENTING MEMORIES

"Even though togetherness is related to physical closeness, that is one of the least important definitions of togetherness." – authors state bravely in the elaboration of their idea. The authors propose a reinvention of the pattern of togetherness by implementing the notion of freedom (to silently doing nothing together), silence, light and scent as conceptual elements of the new architectural situation of togetherness.

How does togetherness smell like as a persistent memory is a curious question that is asked through this project. However, the Jury questioned the choice of the lavender as the scent of togetherness and its relation to the Lazaropole genius loci.

The Jury highly evaluates the unique sensibility regarding the notion of togetherness, expressed also through the aquarellist representations.

Togetherness is as simple and as complex as the form of a circle, they claim, so the design represents a simple gesture of encircling and further uses the nature to finish it, in a kind of a process oriented approach that almost ritually gives homage to one situation of togetherness. Authors add small trees around the open pavilion to intensify the game of shadows and light, and they also add lavender plants to stimulate an unconscious association between the smell of lavender and the notion of togetherness, to build memory on togetherness through a scent.

MULTI-SENSORY APPROACH



Shifting atmospheres

Having a multi-sensory approach is crucial for creating intimate, meaningful, sensible spaces that are radiating with life rather than having an approach that relies only on the visual perception of space, creating a sterile and lifeless architecture.



lavander

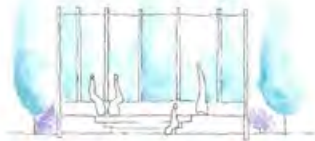
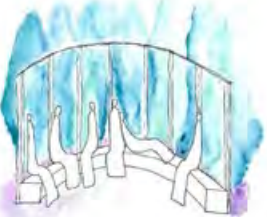
How does togetherness look like?



passive enclosure of space

In our reinvented pattern of togetherness, we use nature as a comfort zone, adding small trees around our pavilion that will serve like a passive enclosure of space, intensifying the game of shadows and light.

SENSIBLE SPATIAL EXPLORATIONS



Togetherness is as simple and as complex as the form of a circle. We choose the circle as our primary form because we believe that the circle, with its soft simplicity is the archetype of our existence. The circle as an embodiment of an emphatic selfless individualism as well as a collective tendency towards creating a kinder reality. The circle as a symbol of motion, as a form without a beginning or an end, a softness, a visual completeness, a neutral state in-between two contradictory notions (individualism and collectivism). And in that metaphorical space, in-between these two notions lies togetherness.



breaking the circle

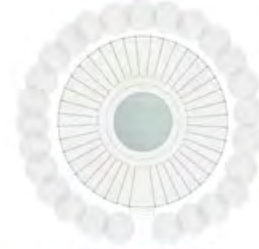
How does togetherness smell like?

The most persistent memory of any space is often the smell. Maybe, you won't be able to remember the appearance of the door or the color of the walls or even the specific arrangement of the furniture in your grandmother's house, but you will certainly remember the specific scent associated with the memory of that space. By using lavender plants, we are intentionally trying to stimulate an unconscious association between the smell of lavender and the notion of togetherness.

1:100

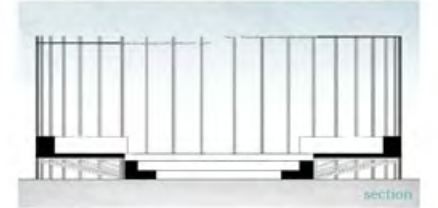


floor plan
+0,60 cm



roof plan / construction
-3,20

M02SFT
site plan



section



elevation



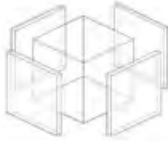


WALLS OF TOGETHERNESS

717TAZ

What if walls did not separate us, but brought us together? Walls, as fundamental and natural elements, have long been archetypes of separation. They divide our homes, our cities and nations. They are pervasive, just as physical as they are metaphorical, and wittingly entwined in our consciousness. Today with most of Earth's population in closer contact together their ever expansion, reduction, and marginalization are some of our most pressing social and architectural issues. Addressing this, our project reimagines the wall as a canvas that brings us together...to redefine the wall as a hub for interactions. Spatially, the flexible grid of walls provide outdoor spaces that invite the visitors to purpose functions...to move freely with an easy vessel of connectivity and protection against dust and heat. Visitors are offered a unique experience to discover and create their own togetherness pattern.

We understand "togetherness" as a gathering of individuals around a collaborative situation. Structurally, the walls are made from recyclable foam that has been perforated with various openings and cracks that visitors can use to communicate with one another. Foam was chosen as, firstly, it can be easily recycled, and secondly it is lightweight and porous—qualities that directly contrast to the rigidity and solidity of the concrete typically used to build walls.



1 What if walls did not separate us, but brought us together?

2 Applying flexible grid of walls create different spaces for gathering

3 When you plan without use, people have the possibility to propose one!

4 Offering un-limited possibilities of "togetherness"



TEAMID:
717TAZ

MOHAMAD WAHEED FAREED

FOFA-HELWAN UNIVERSITY
CAIRO, EGYPT

YEAR OF STUDY: FORTH

JURY FIRST ROUND SELECTION

WALLS OF TOGETHERNESS

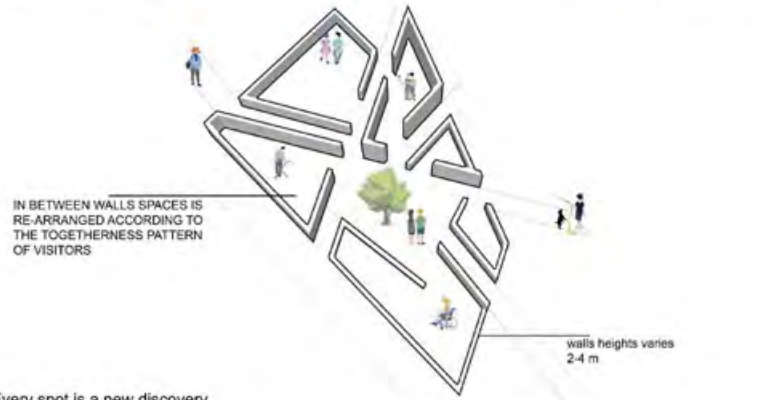
"What if walls did not separate us, but brought us together?" authors ask.

Addressing this, their project reimagines the wall as a concept that brings us together, as a hub for interactions. The walls height varies from 2 to 4 meters creating multiple experiences of moving freely through open-air rooms with various spatial features. The wall is enclosure, but it simultaneously directs the visual connectivity. It is a blank screen for shadows from the nature and a caster of shadows as protection from the sun. It does not provide any specific activity, but enables multiple possibilities for various gatherings around collaborative situations.

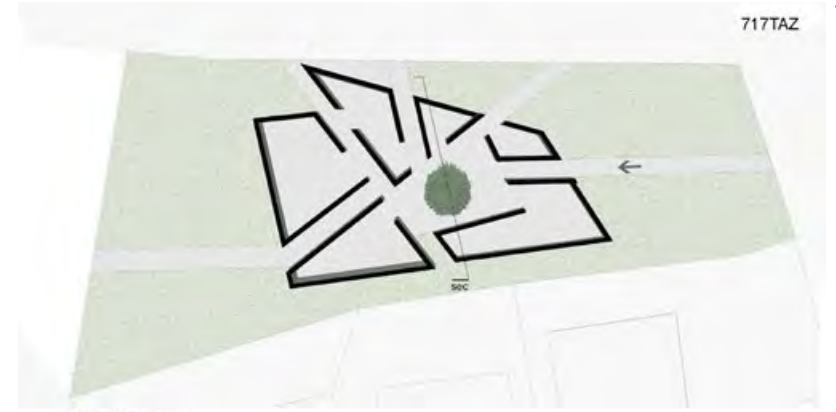
The walls, epitomes of division, rigidity, impenetrability and durability are poetically transformed into epitomes of togetherness, porosity and temporality, especially through the choice of recycling foam. The project is not fully elaborated, both in terms of competition location, and in technical terms of representation and materiality. However, it is charged with poetic intention that celebrates and gives dignified homage to the idea of architectural togetherness.



717TAZ

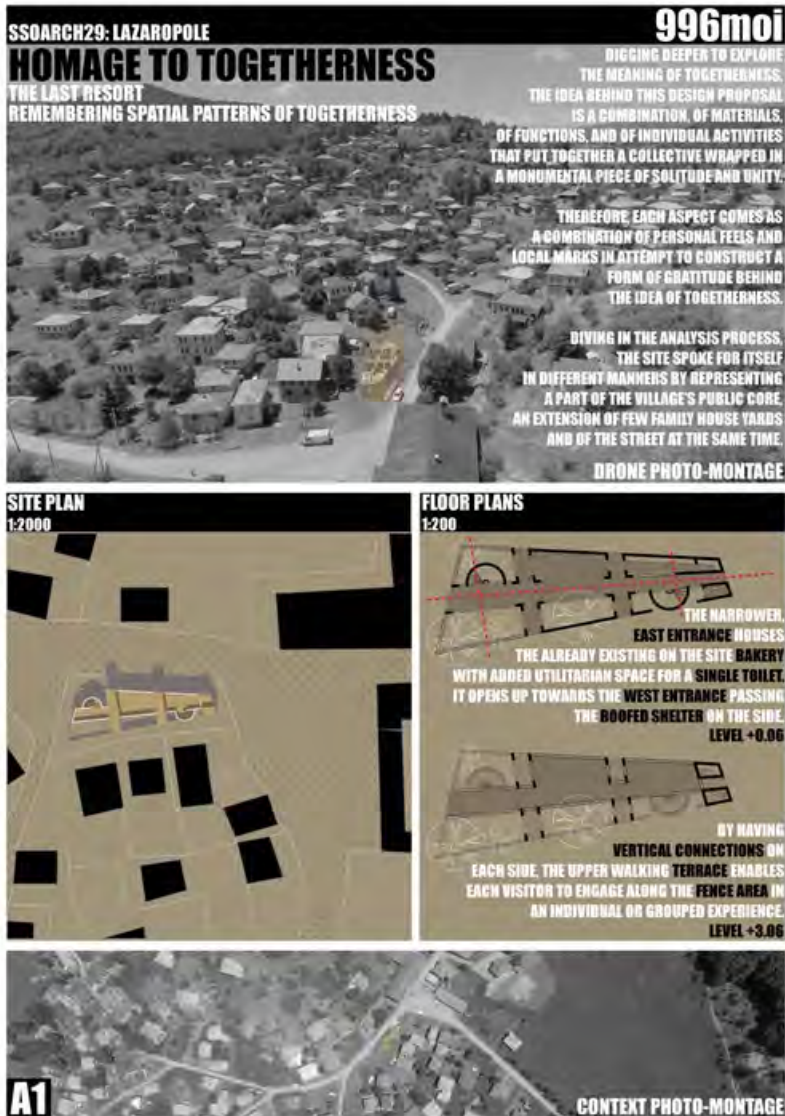


Every spot is a new discovery..



717TAZ





TEAMID:
996MOI

VIKTOR VELKOVSKI

**FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODI-
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SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: PRE-GRADUATE

JURY FIRST ROUND SELECTION

MONUMENT OF SOLITUDE AND UNITY

It is a piece of architecture that communicates with the local marks (the combination of stone walled elements and white plastered ones, the geometry of the site etc.) but with strong personal statement on the topic of togetherness, forming a monument for giving homage to togetherness through solitude and unity.

It is based upon the contrast of the stone frame(s) and the white plastered body that flows through it. While the stone frame associates unfinished state, kind of a ruin, an emptiness that holds the separate rooms for solitude; the white plastered body is a levitating togetherness, providing a together experience of nice views over the village.

The framings of the surrounding enabled by the stone ruin-like structure are especially impressive.

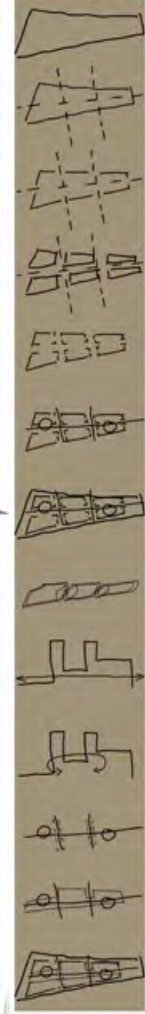
However, the scale and the responsiveness of the mass of the building to the immediate context are questionable. It is a good idea that is realized with many surpluses that make it massive and not straight forwardly communicative.

APPROACHING FACADE EAST SIDE



THE COMPOSITION MANIFESTS THE SITE FORM DIRECTLY, DIVIDED BY CORRIDORS POSITIONED OVER READINGS OF THE NEAREST CONTEXT. THE LONGEST ROUT, NARROWS ITSELF TOWARDS THE PUBLIC PLAZA, MIMICKING THE TEMPORARY BAKERY BUILDING FOUND THERE, AND FURTHER HOUSES IT. HERE LIES A PRIMARY ACTION THAT SYMBOLIZES TOGETHERNESS BY INDIVIDUALLY PARTICIPATING IN AN EXPERIENCE. KEEPING IN MIND THAT THE VILLAGE LAZAROPOLE FUNCTIONS ONLY AS A TOURIST DESTINATION NOWADAYS, IT BRINGS UP VISIONS OF PLACES WE VISIT AS AN INDIVIDUAL OR GROUP EXPERIENCE DURING TOURIST'S SEASONS. THIS GOES AS A PRIMAL INSPIRATION IN CREATING A PUBLIC SPACE THAT'S BEYOND EVERYDAY CITY EXPERIENCE, THAT ROOTS ITSELF IN THE CONTEXT AS A LANDMARK OF PEACE AND SOLITUDE.

996moi



CROSS-SECTIONS 1:200

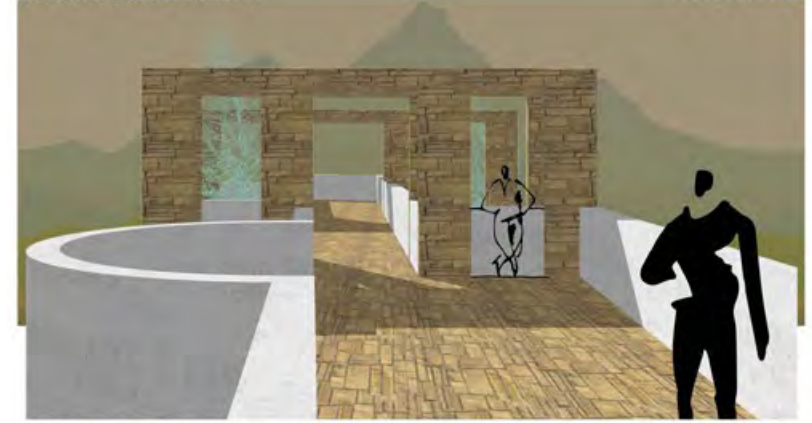


MAINLY, THE STRUCTURE STANDS AS A STONEY MONUMENT, A FOUNDATION, A RUIN. IT REPRESENTS AN INTERPRETATION OF A LOCAL EXPERIENCE. THE INTUITIVE APPROACH CONTRASTS IN CONCRETE, BOTH SELF EFFICIENT AND UTILITARIAN IN ITS CORE MEANING, YET DEPENDENT ON THE TRADITIONAL BASIS, LIKE FLOWING THROUGH IT.



A2

INSIDE ROUT VISUALS UPPER TERRACE / ROOFED PROMENADE



996moi

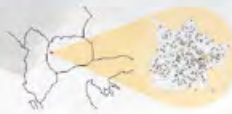
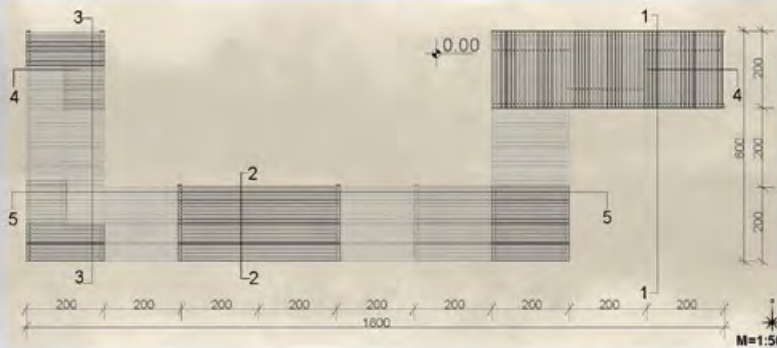
AXONOMETRY SOUTH-WEST ORIENTED



APPROACHING FACADE WEST SIDE



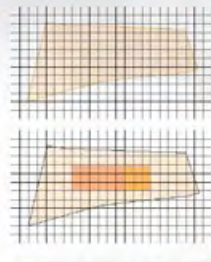
A3



Location:
The pavilion is located in the mountain village of Ljupovo which is a large area without mass tourism and regular tourist destination.



Site Location:
The site where the pavilion is located is very strategic because there are some public places around it, some of them are the local cafe, public house which is frequently used by the local residents and many that place also forms the square of the village entrance.
Area of the site: 4000 m²
Area of the pavilion: 800 m²



The site is divided with a square grid with sides of 200m. We created a rectangle and divided it into two parts for two different functions and took out the volume that was needed for the functions of the pavilion.



M=1:50

CUBIC REPTILE

TEAMID:
348BOL

EDA CAKO
DOGAN CORBA

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US UNIVERSITY**
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: SECOND

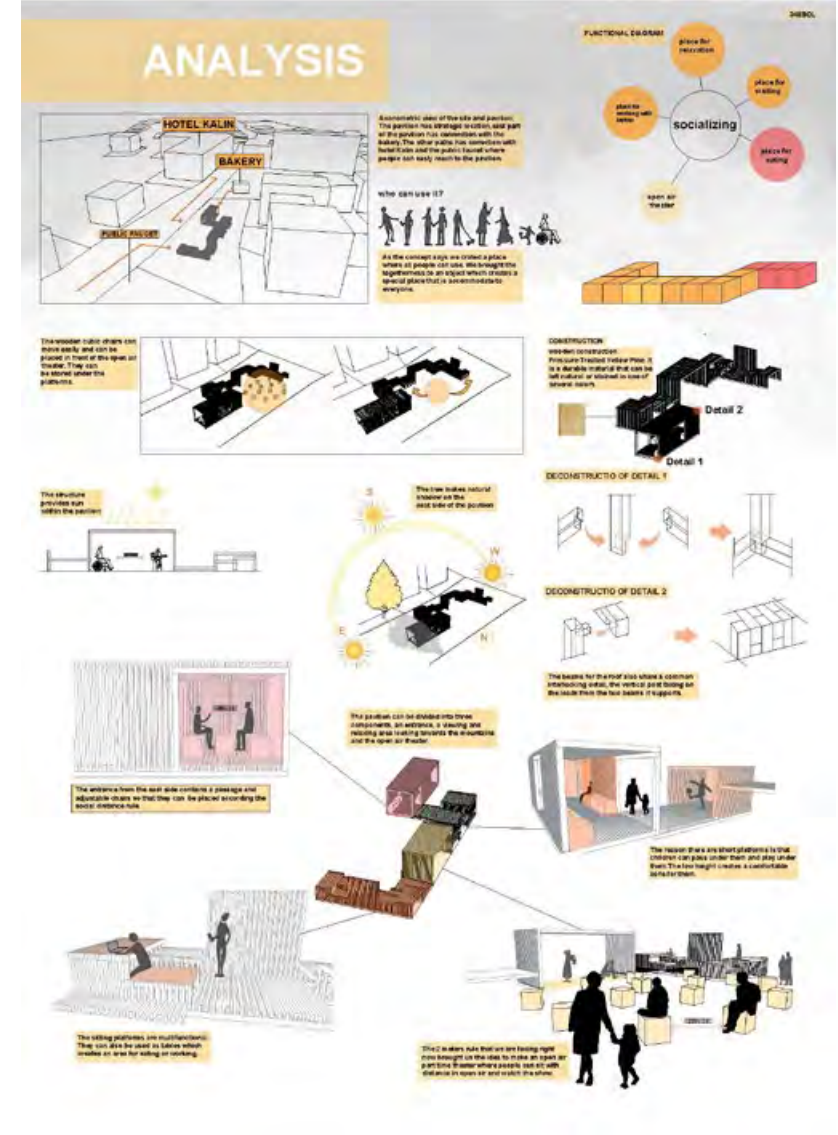
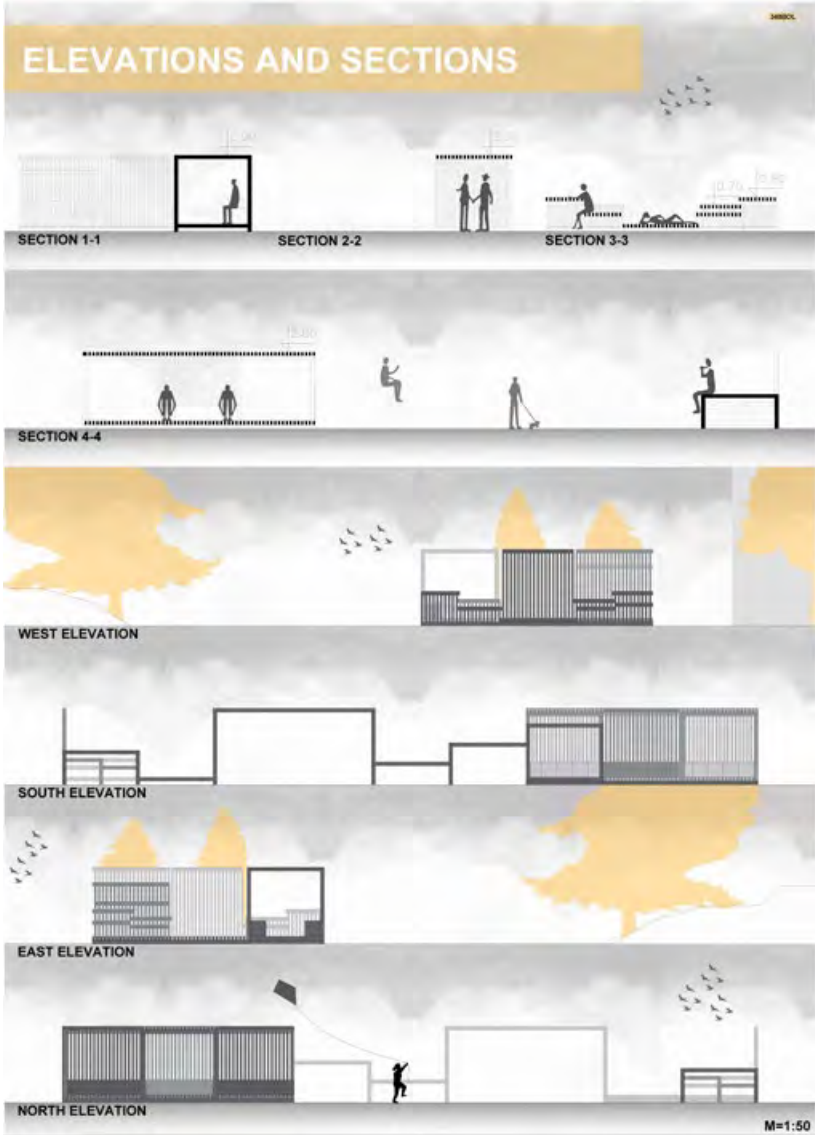
JURY FIRST ROUND SELECTION

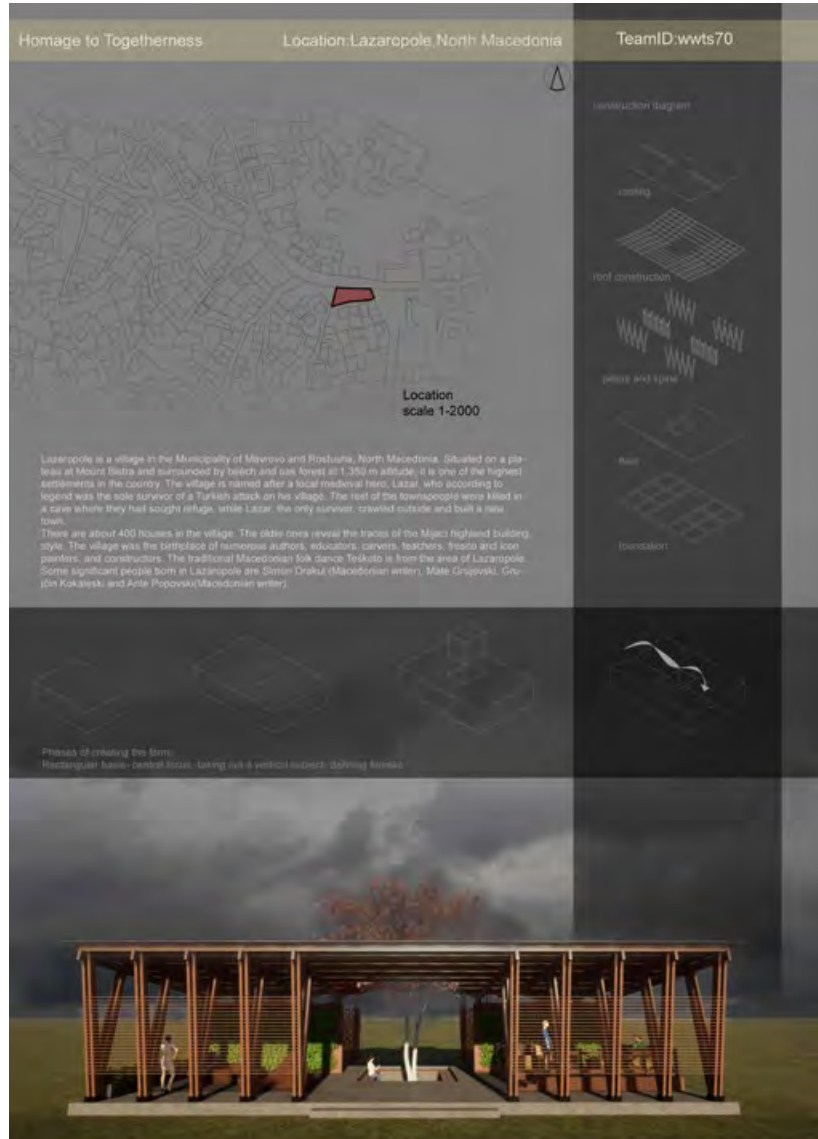
CUBIC REPTILE

There is playfulness to the title of the “cubic reptile” that makes it associative of amusement park element. That is why it misses more direct association to the reptile form, more custom craft than just modular additions.

However, it successfully and abstractly evolve the form from the “head” to the “tail”, adding to its spine various programs relevant to both the theme of togetherness and the existing context.

It is very sensitive to some aspects of local light and the change between the open and the semi-closed spaces. However, both the architectural articulation and representation lack technical maturity, presuming that the authors are very young.





TEAMID:
WWTS7

METODIJA GJORGJIESKI
KIRIL KRSTEV

FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODIUS UNIVERSITY
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: SECOND

JURY FIRST ROUND SELECTION

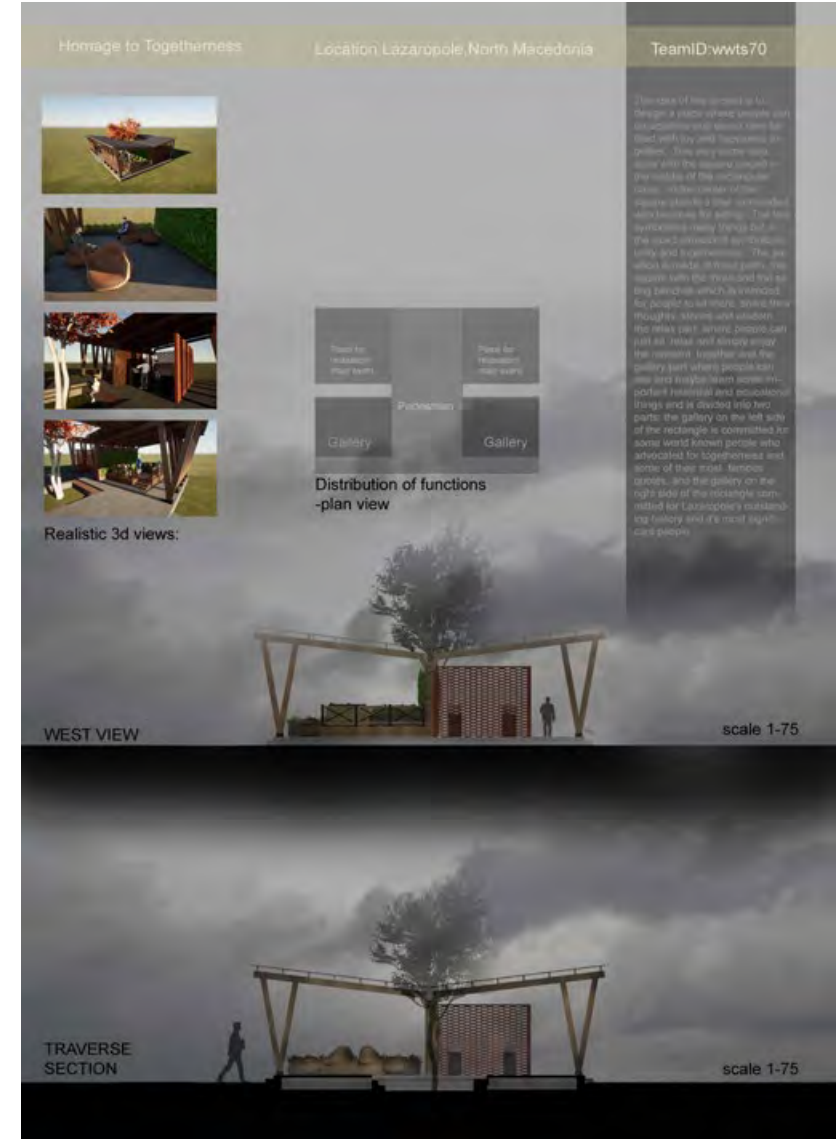
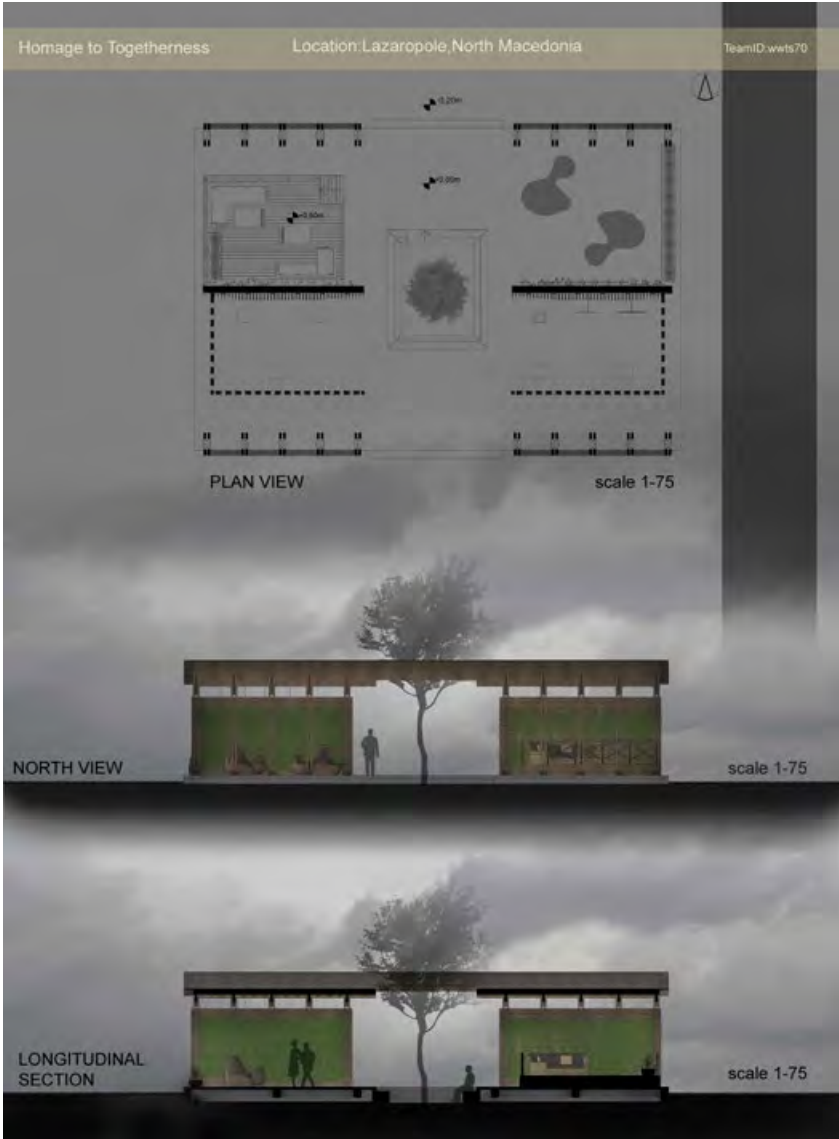
"V" COLUMNS PAVILION

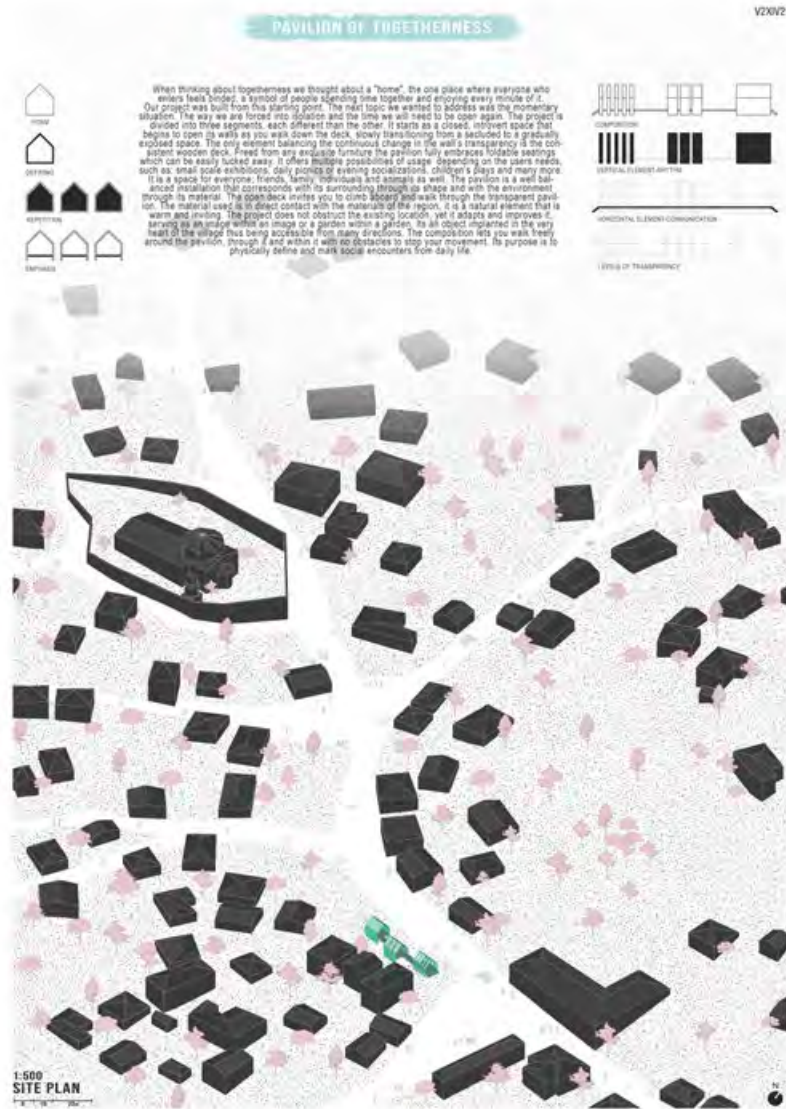
The formal strategy is based upon a square with a tree marking a strong center within a rectangle.

Programmatically, the pavilion consists of the center (sharing thoughts and stories), the relax part (simply enjoying the moment together) and the gallery part (learning important historical facts on togetherness and Lazaropole).

The pavilion is a semi-open structure formed by wooden columns in "V" form, a sloped roof inclined towards the center with a tree and porous wall coverings. The structural and material nature of the pavilion are highly evaluated.

However, its position within the competition location site remains completely unelaborated.





TEAMID:
V2X1V2

IVAN TODOROVSKI
ANASTASIJA RISTESKA

**FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODI-
US UNIVERSITY**
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: THIRD

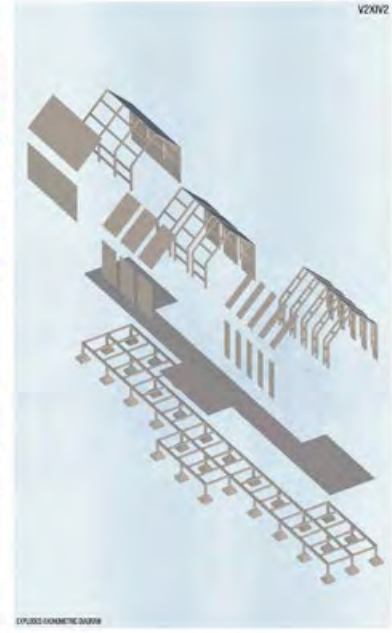
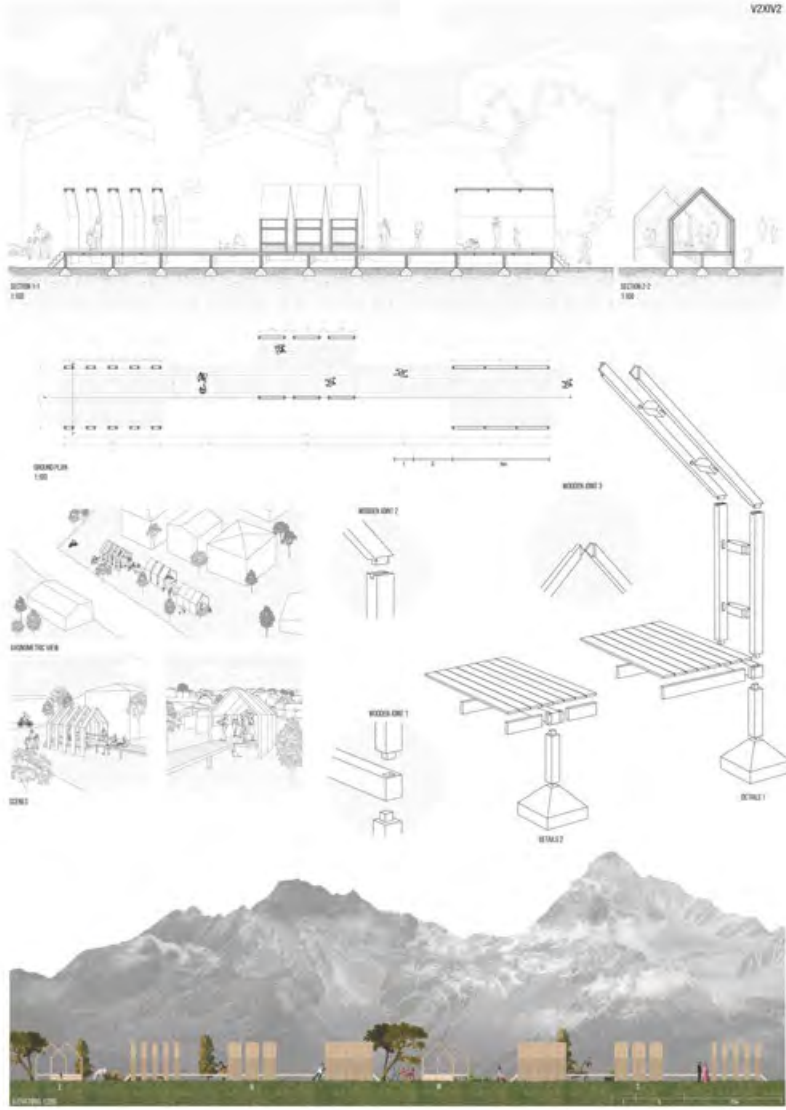
JURY FIRST ROUND SELECTION

PAVILION OF TOGETHERNESS

The formal strategy is the archetype of a house, a home that is transforming in three phases, from a closed, introvert space towards open, exposed space, dedicated to the momentary situation, the way we are forced to isolation and the need to be open again.

It is more of a installation in space then actual architectural space because its communicational features are more elaborated than the material and functional ones. However, even the communicational features would have been more powerful if the material and functional features were more elaborated; as for example, the gradual transformation from the totally secluded towards totally integrated part of the structure could've been more effective.

The presentation of the project is highly evaluated.





TEAMID:
18PNS3

EVA DINEV
ELEONORA MIHAILOVSKA

FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODI-
US UNIVERSITY
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: SECOND

LAZAROPOLE COMMUNITY PAVILION

The idea of the project is based upon an idea of a street, the symbol of a small community like Lazaropole that triggers a new architectural situation someone encounters when crossing from a point A to a point B.

The architectural structure consists of a wooden frame construction inspired by the traditional craftsmanship skills and partial covering of titanium white panels. When the atmospheric outcome of this materialization is imagined, an expressive atmosphere of shadow and light should appear in the inside, due to the knit-like pattern of the wooden structure, and poetical reflection of the surrounding or a 'drawing' of the natures' shadows on the titanium white panels from the outside.

However, the final design is not persuasive in this manner, as the fields of the wooden frames are too small and north oriented to effectively make an atmosphere on the inside, while the titanium white panels are not specified enough in terms of the possibilities

to reflect the surrounding or the drawing of the shadows. The program fields are too unified to provide different socializations except for the part of the different furniture.

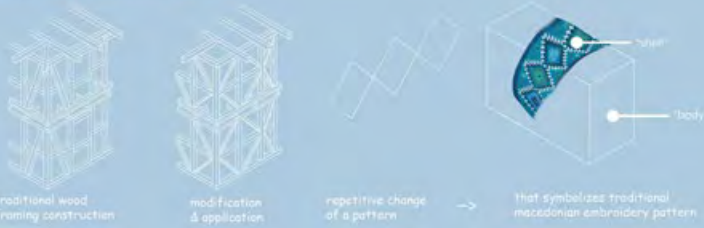
It is a good idea, but it lacks consistency in the architectural articulation.

HOMAGE TO TOGETHERNESS

18PNS3

The last resort - remembering spatial patterns of togetherness

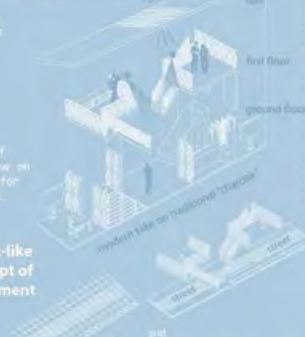
Incorporating macedonian tradition



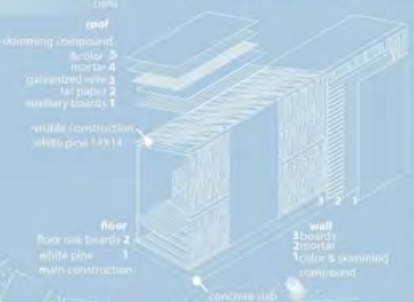
Program



Visual qualities



Construction anatomy



Street-like concept of movement

Colour

Titanium white
It corresponds with the serenity of the surroundings

Bumblebee yellow
It encourages kids imagination (kids area)

White pine
It complements the natural environment

Location site
M=1:500



HOMAGE TO TOGETHERNESS

18PNS3

The last resort - remembering spatial patterns of togetherness

Luzropole community pavilion with its lively and full of spirit atmosphere brings together people of all ages, ethnicities and walks of life. It is a place where connections, friendships and special bonds are born. The pavilion program allows new connections and bonds to be formed and to be part of the community and to experience the local spirit and traditions. The pavilion with its idiom is an embodiment by representing the traditional values and symbols in new traditional ways through small scale low height buildings that can be built by the community itself.

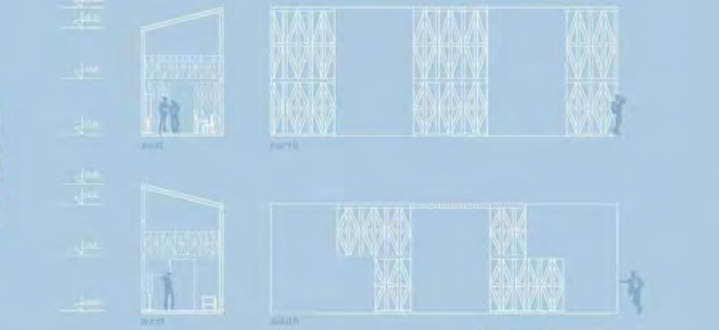


floor plans

sections



elevations



3 Scale 1:100



TOGETHERNESS / la gathered noun: the state of being close to another person or other people.

To be together is more than just the same act of being with others at the same place, at the same time. To be together is to share the space and to share the space is to experience it together.

An old proverb says: "If there was no darkness, we wouldn't appreciate the light". The tough time we have been through taught us the same: we couldn't appreciate the real otherwise to others, until we had it, until we couldn't share the same space even in a physical sense only and when we could—we had the marked place to stand, to sit, to eat, to walk... therefore, a space that should reflect togetherness is a space that is defined by the user and not by the designer; a space in which each individual is its owner and its creator while at the same time all the individuals are acting as one.



TEAMID:
Lc24AL

IRENA KIROVA
TOMAS LA FORTEZZA

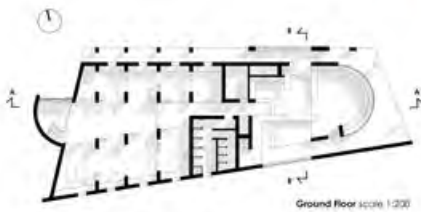
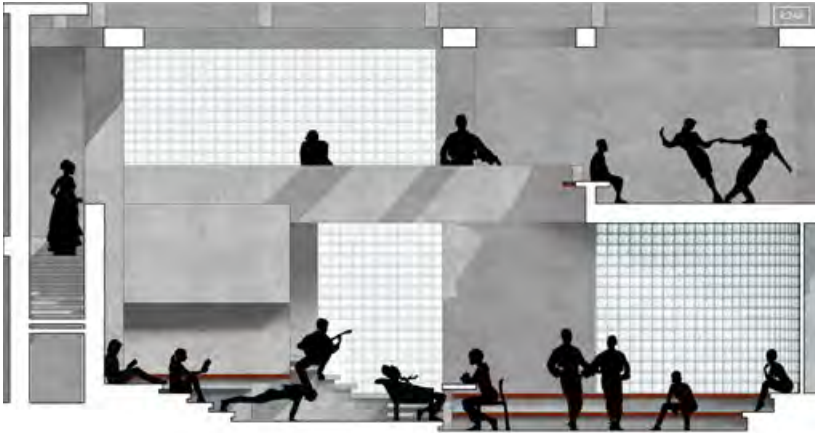
POLITECNICO DI MILANO
MILAN, ITALY

YEAR OF STUDY: PRE-GRADUATE

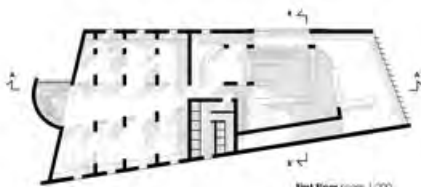
SHARED EXPERESORT

The Jury highly evaluates the idea for shared ownership, and although the format of this competition cannot deal with its further elaboration, the Jury would have appreciated if this idea was more elaborated in terms of imagined common life architecture gives space to. Is it kind of a commune? Who does establish it? What is the form of life it encourages? What kind of a collective it encourages?

Lacking this part of the architectural imagination and reduction of it in hardware of the project, there are many weaknesses both to the idea and its realization – the way the vernacular language is being both used and misused, the scale and hardness of the intervention, the mechanical division of the private segments and their incision from the collective part as two totally separated parts etc. The collective space in the continuation of the entrance, however, offers possibilities for inner experiences through the space and light, representing a chapel-like atmosphere.



Ground floor scale 1:200



First floor scale 1:200



Section AA' scale 1:200

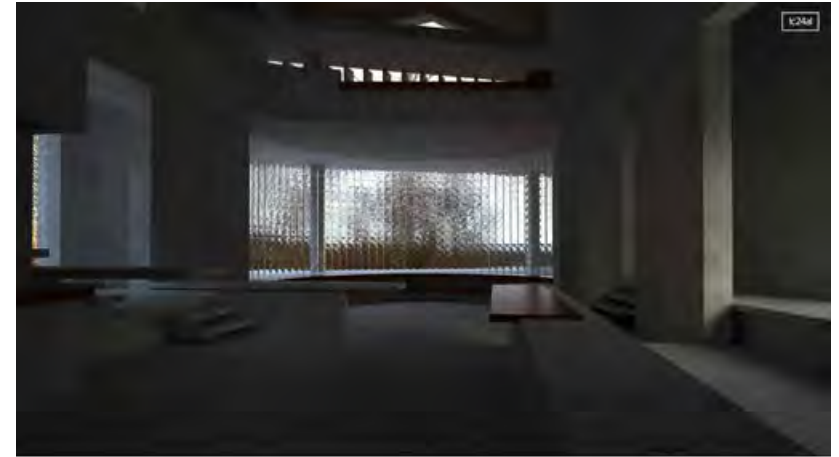


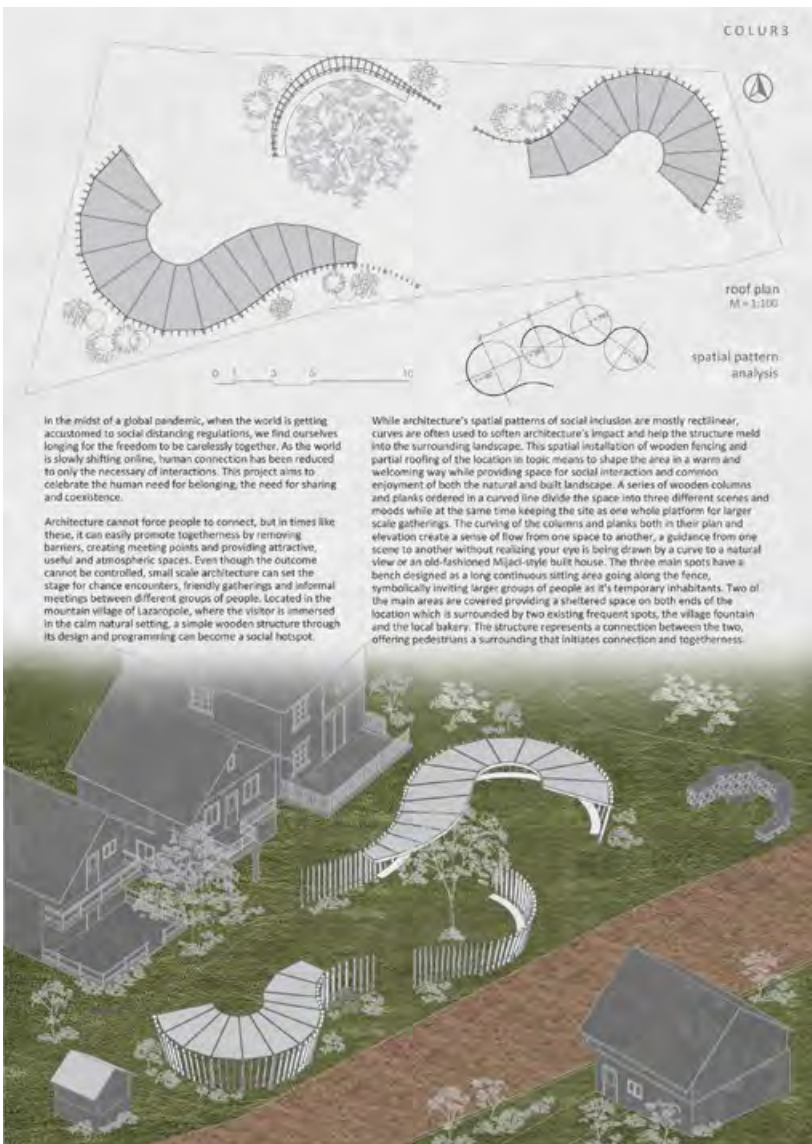
Section BB' scale 1:200

The **vertical space** inspires the idea of shared ownership. That leads to some **holistic form of togetherness** beyond the walls. If it is space not only for the ones that stay inside but also for the rest of the village. The structure respects its surroundings. It blends in and it flows into the main square provoking curiosity and invitation for the people outside. The entrance of the building is nothing but a common space that doesn't follow rules. Respecting the main goal of **architectural rebellion against a strictly defined space** we were forced to during the last months and not only. It's both the distribution and the gathering point for people inside and outside giving the right and the freedom to the users themselves to shape it and define it while being close and together with each other. It reflects what we missed during the months of quarantine. To show the space freely with other people with no fear of each other but feeling of trust and closeness instead.

The structure **both respects the idea of being together while keeping the right of privacy and intimacy** as well. The second part represents what it can be called **flexible interior space** divided with curtains instead of walls. easily adjustable to different level of privacy depending on the user's need at the very actual moment. Thus creating a space which is able to fully respect the need that can vary not only from user to user but also from one time instant to another.

Finally, the project speaks the basic principle of how we have survived through both pandemic and tough times and how we should further optimize existing spaces that were given to share the same space of the same time by **diving together as a collective** through **listening and respecting each other as individuals**.





TEAMID:
COLUR3

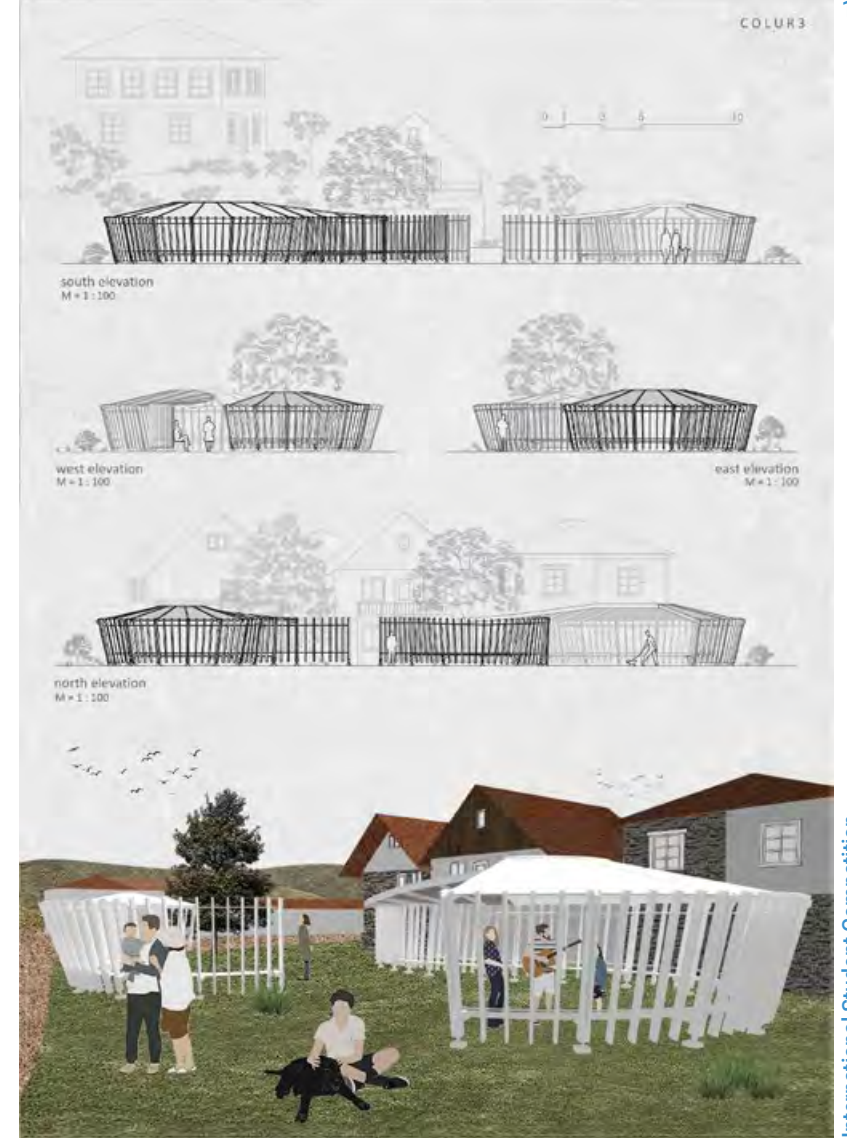
STEFAN TANKOV
MILOSH ANDONOVIKJ

FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODIUS UNIVERSITY
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: SECOND

COMMUNAL FLOW

The project is based upon the idea to create a flow with the capacity to enable three different scenes and modes of togetherness. In its realization, it consists of elements like columns and planks, accompanied with benches and roof coverings. It kind of a represents an urban equipment set that unfortunately does not have the power to transform the location site towards new concept of togetherness.



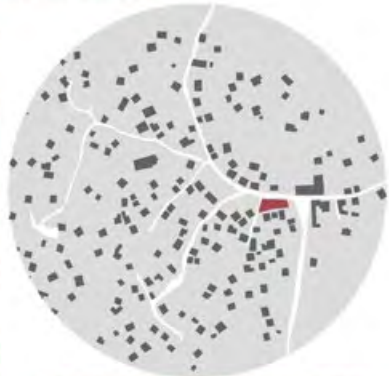
PAVILLION OF TOGETHERNESS

97MXML

The starting point for the research on the proposal for this competition is the communal way of living, the patterns of behavior within, and their interrelationship. By definition, community is a group of people living in the same place or having a particular characteristic in common. Each individual has an integral influence on the community, which in turn is influencing and sometimes completely changing, for better or worse, the whole ecosystem that those individuals reside in. In that sense, the idea behind this proposal is to create a space that the people from a certain community - in this case, the villagers from Lazaropole can reproduce their individual, as well as collective patterns of behavior, characteristic for their communal living while at the same retaining the idea of togetherness as being a sum of people's individuality.

This proposal, despite being focused on one certain group of people does not exclude other individuals or groups, visitors or temporary residents of the village since in its essence, human behavior is focused on a few fundamental notions regarding togetherness, in addition to individualism as an integral part.

In an architectural context, the proposal is designed to be a pavilion, conveniently named the "pavilion of togetherness". It connects the two landmarks within the village of Lazaropole that are most associated with the act of togetherness - the local market and the fountain.



WIDER SITE PLAN | GENERAL CONTEXT & URBAN MORPHOLOGY OF LAZAROPOLE M=1:2500

The form of the pavilion is a simple rectangle that does not impose on the built surrounding, with the side that connects the two referent points of togetherness longer than the other. The narrow sides create spaces where the users can manifest their individualism within the context of togetherness. Using movable furniture and movable partitions as a way to modify the space, depending on the situation. By adding a tree in the middle of the pavilion, the concept can be seen in three dimensions, with the tree serving as a vertical Axis Mundi, or in this case - a vertical point of reference within the newly created space. The whole pavilion is made out of wood, to integrate with the natural surroundings, except for the steel columns that separate the pavilion from the ground to add a floating feel to the whole design. The roof finish is where the visual connection of the referent points is most visible, as the togetherness axis is covered with a solid wood finish, the individual spaces are covered with a light textile material and the area where the tree is located is left uncovered.

The final intent of this pavilion is to host a space that creates a certain unrepeatable scenery within the village core each time people use it, generating a unique pattern of personalities and their mutual or individual behavior still in the context of togetherness, coming to life in a different setting, time and time again.



PATTERNS OF TOGETHERNESS IN THE VILLAGE OF LAZAROPOLE VIA DIFFERENT ATMOSPHERES



AXONOMETRIC VIEW OF THE PAVILION

TEAM ID:
97MXML

TAMARA DJERKOV
DIMITAR MILEV

FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODIUS UNIVERSITY
SKOPJE, NORTH MACEDONIA

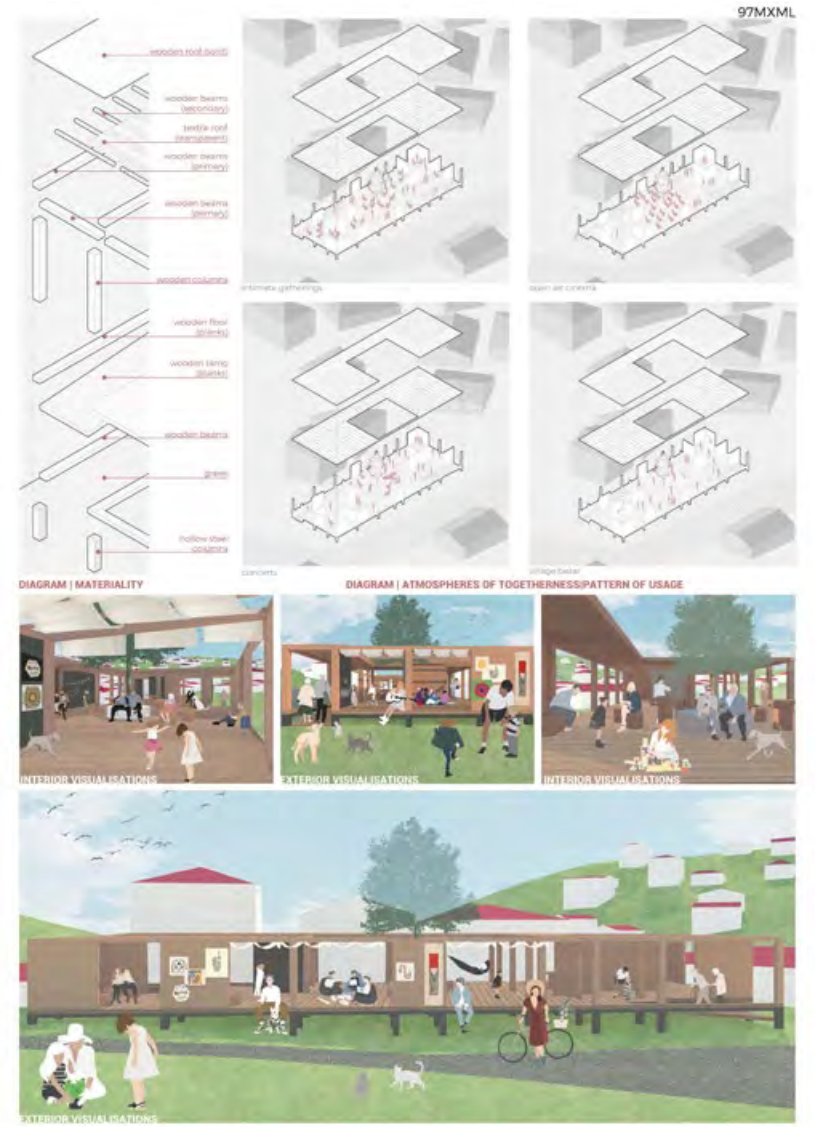
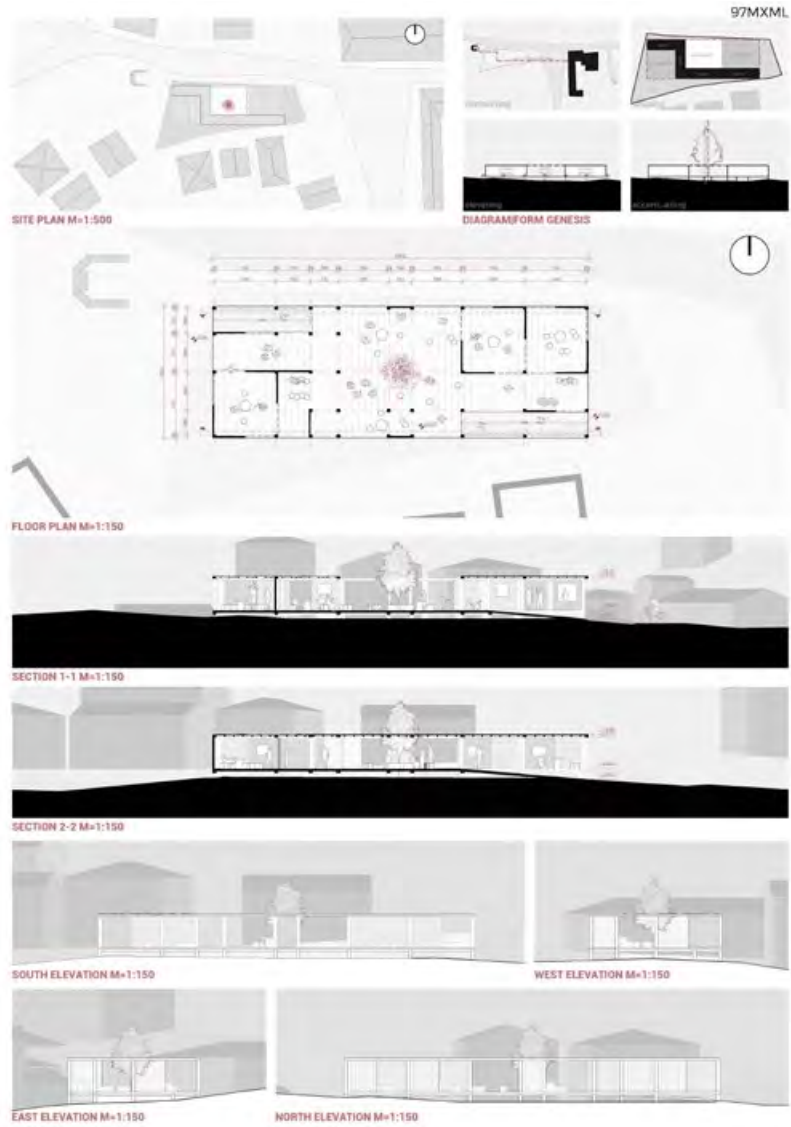
YEAR OF STUDY: THIRD

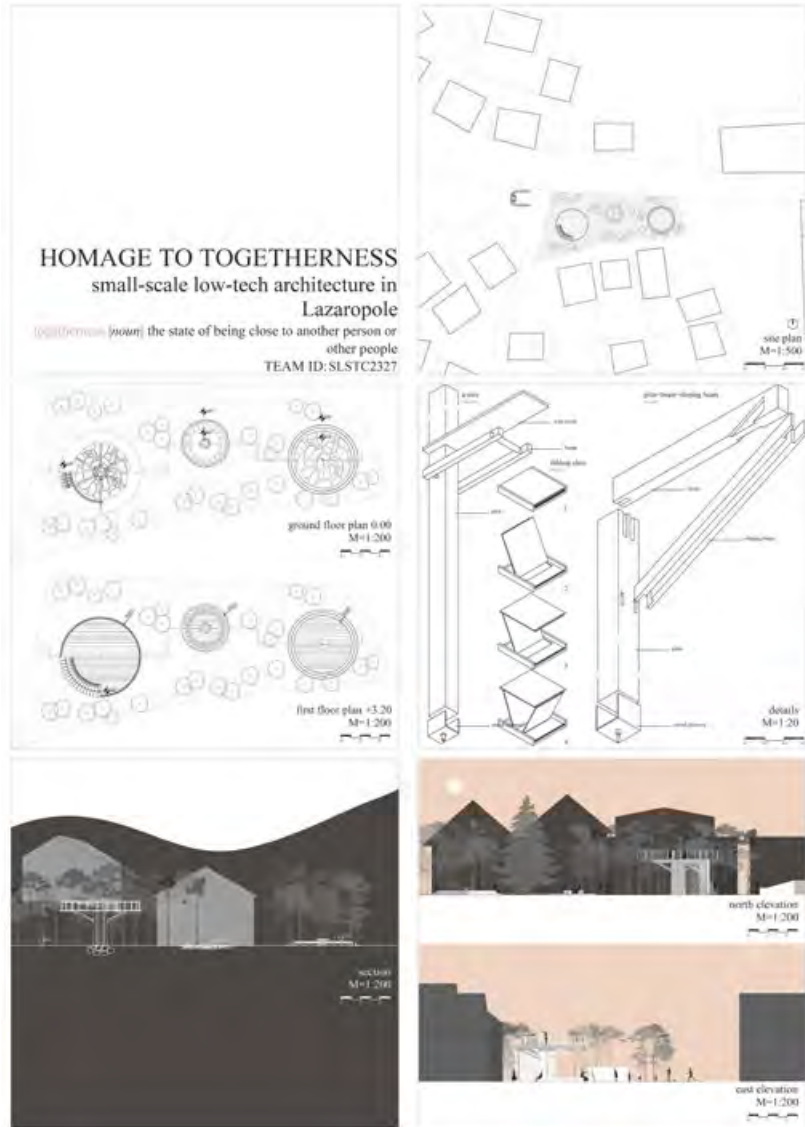
ARCHITECTURAL LANDSCAPE OF TOGETHERNESS

"The starting point for the research on the proposal for this competition is the communal way of living, the patterns of behavior within, and their interrelationship." - authors ambitiously state at the beginning of the textual elaboration.

Their proposal is actually an open scene, an architectural landscape in an open plan, that with the help of panels and furniture form more intimate or more collaborative spaces and has a central point marked with a tree.

The roof covering varies from the closed, semi-open textile cover and completely open that further differentiates the three types of spaces. The Jury has a doubt if this covering adds to or takes away from the primal idea of an open highly diverse plan in-between the local market and the public faucet. The Jury underlines the quality of presentation in form of the 3d montages.





TEAMID:
SLSTC2327

The project represents a continuation of a composition that starts with and includes the existing stone public faucet found on the western edge of the competition location site. It is based upon contemporary interpretation, reinvention of another three traditional elements of architecture that have worked as centers of social gravity, gathering and association of family closeness in traditional houses: the fireplace, the sofa – a traditional low table used for common meals and the chardak – a multipurpose hall for family rest and gathering.

The recognition of the possibility for a new composition started from the existing public faucet is highly evaluated, as the idea for reinvention and addition of three new elements that make a new integral unit of public space.

The transposition of the traditional elements into the contemporary context is however not convincing enough as the presentation needs further elaboration.



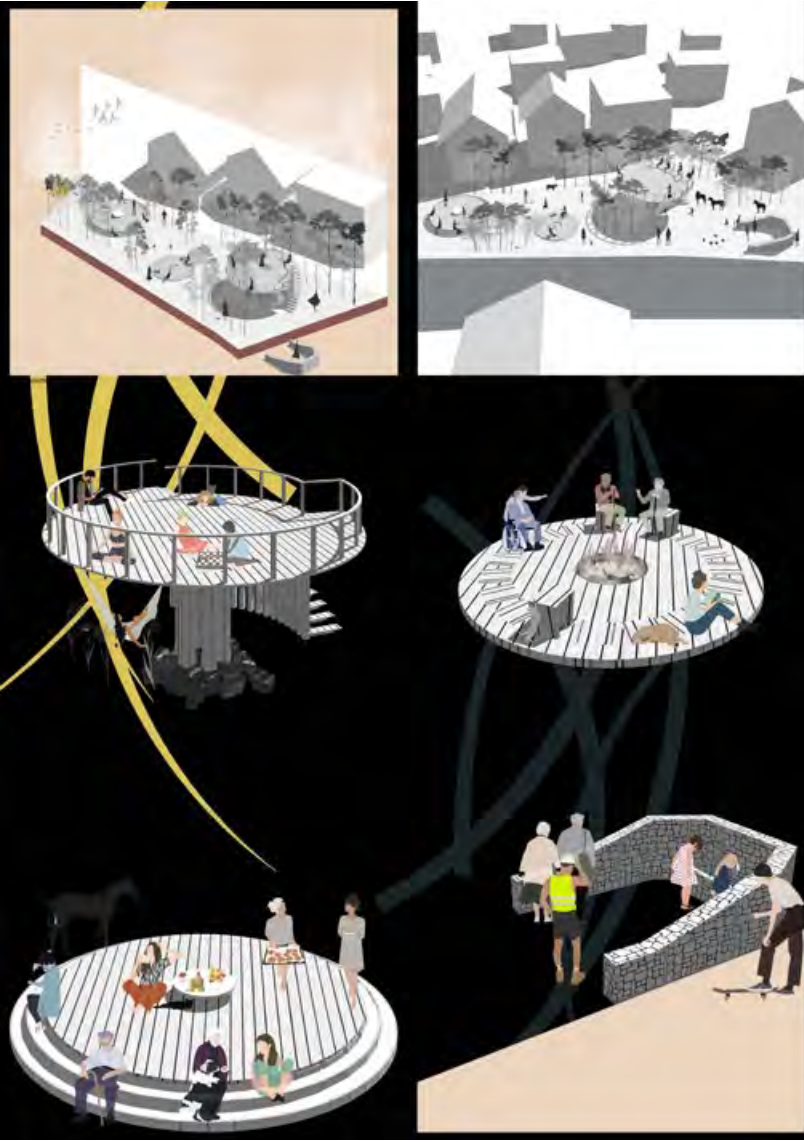
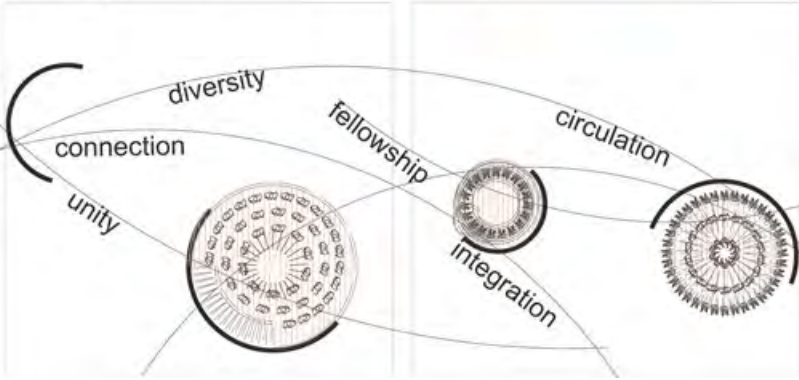
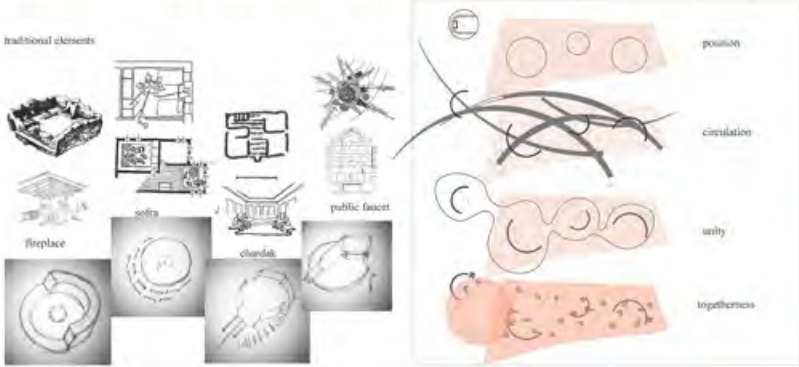
The goal of the architecture is to connect both physically and mentally. It is a set of elements that together create spaces that serve us, humans. The project is a contemporary interpretation of the traditional habits presented through four units. These are elements that used to be the center of gravity or center of a small community.

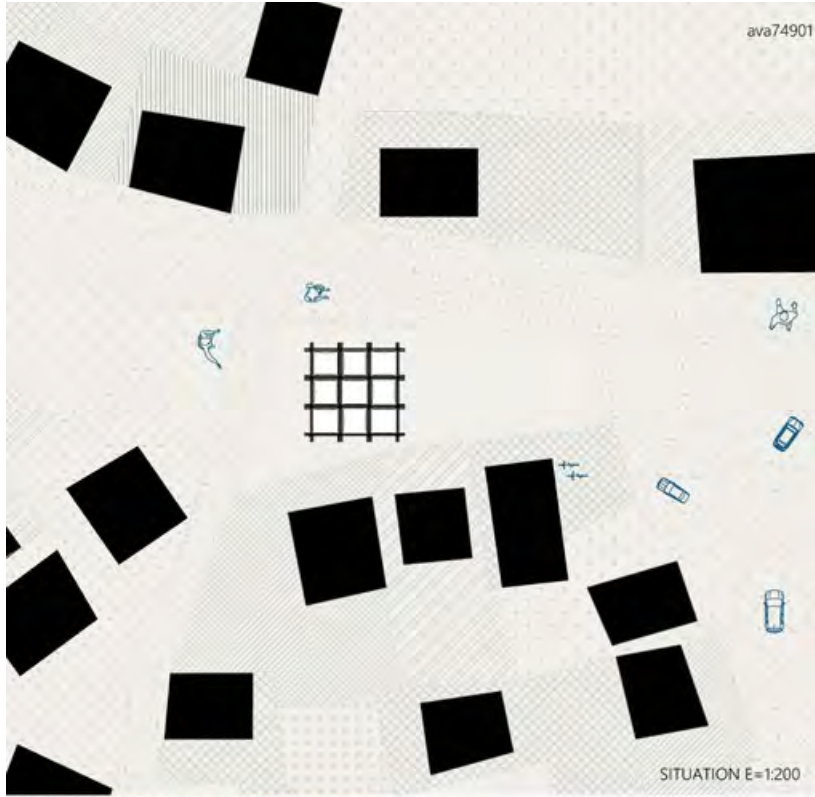
The first element is the *fireplace*. It was used for warmth on cold days and nights, as well as for cooking. It also served as a gathering place in homes and usually, it was centered in a room, allowing more people to gather around it.

The second element is *sofa*. It is traditionally a low table or tray used as a dining table, an element that is located in the house - a kitchen where the family sits. The third element is *chardak*. This term denotes an open hall of a house's upper living floor. Chardak can also refer to the space - a part of the central hall area - that is used for various activities by the house's occupants.

The fourth element is the existing *public faucez* next to the competition location. Public faucez used to be the center of the neighborhood and a meeting place. The first three elements are designed in wooden elements, and the faucez is made of stone. They are designed with simple assembly mechanisms so that anyone can build them. The natural and local materials are inspired by the Mijael building style in which the houses in Lazaropole and the surrounding area are built. Another important element is the *circle* - the circle is the most perfect shape that means wholeness. The white means anything. And the white where we are all from.

Togetherness, apart from the metaphor of the four units, can also be seen in the very composition of materials and their interaction. The idea behind the project is to remember the habits that were of primary importance in the past, but are increasingly forgotten today, even before the new rule of social distance was established. Through these four elements, we are calling for the reunification of people together by doing various activities, socializing, exploring a creation, communication, closeness, intimacy, collaboration, energy exchange and finally, assembling the parts of one whole puzzle.





HOMAGE TO TOGETHERNESS

The Covid-19 pandemic has completely changed our lives. With the world slowly adapting to the "new normal" we start to learn how to interact with each other, how we work, how we move and travel. The practice of social distancing means staying home and away from others as much as possible. But also the physical distancing which means staying at least two meters away from other people.

This pavilion is designed by the idea of creating intimate space for people where they slow down, relax and enjoy the serenity of its surrounding landscape. The pavilion sits down on an empty grassy area near the Kalin hotel which is the main meeting place, surrounded by the traditional houses and the beautiful nature of Lazaropole.

The design of the pavilion is minimal and simple. The flexibility of modules makes it adaptable to any type of need and requirements. This modular wooden structure is made out of horizontal and vertical wooden bars with the same size and high creating a rhythm by columns and empty windows. The wooden structure is covered with fabric in order to protect the place from the sun. The access to the pavilion is from four different sides meeting in one central spot. The seating spots are in the angels of the pavilion circling around.

TEAMID:
AVA7490

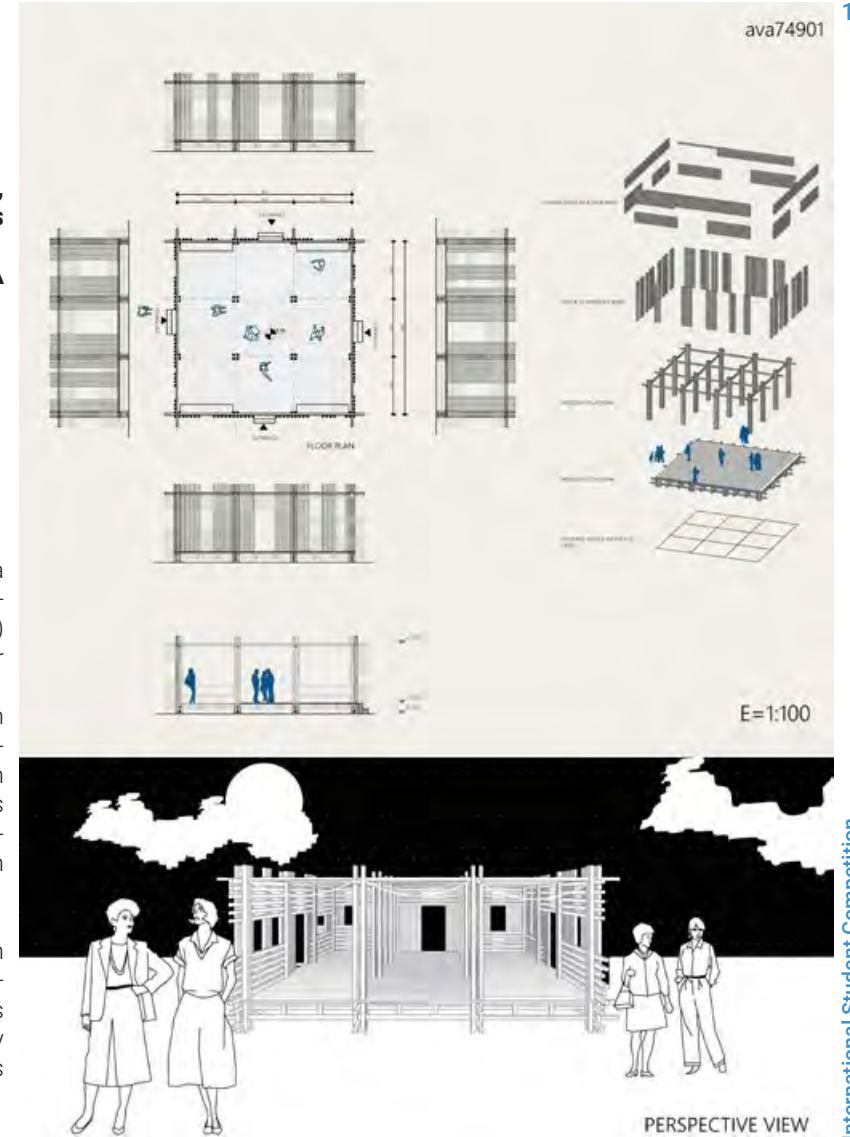
**ANGELA VASILEVSKA
EKATERINA NIKOLOVSKA**

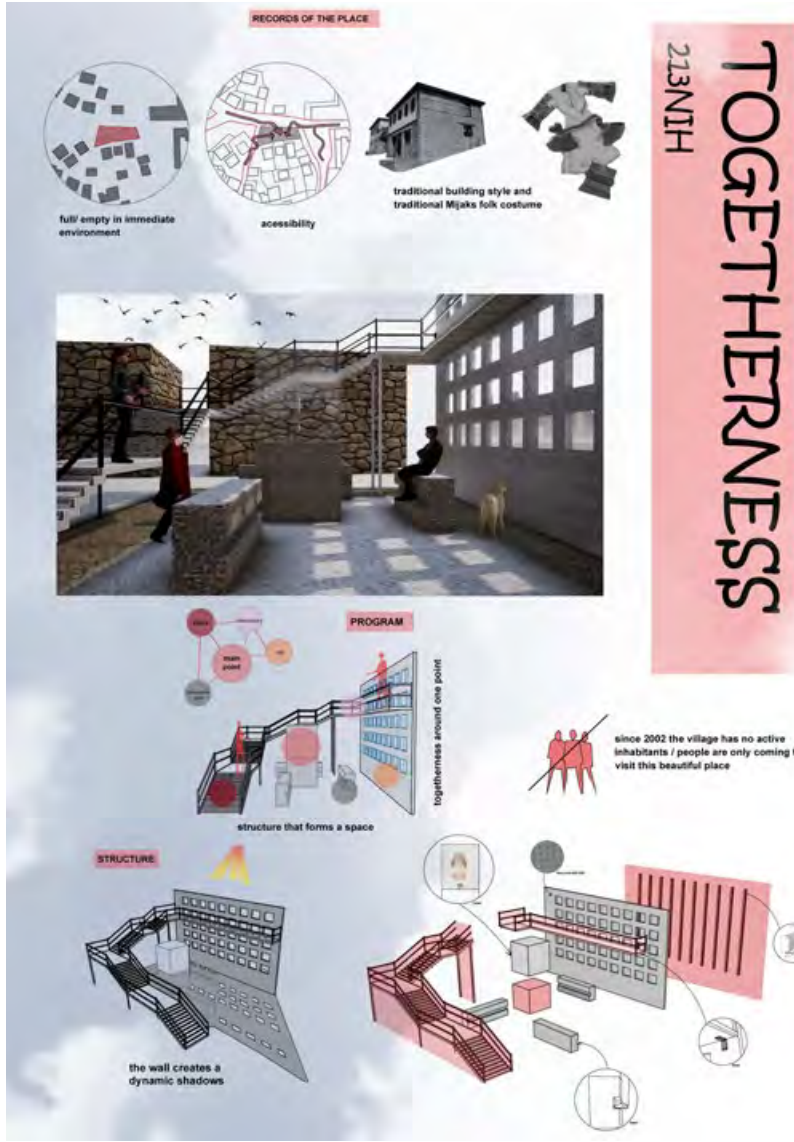
**FACULTY OF ARCHITECTURE,
SS. CYRIL AND METHODIUS
UNIVERSITY
SKOPJE, NORTH MACEDONIA**
YEAR OF STUDY: FOURTH

The project represents a very basic quadrant consisted of nine fields (3m x 3m) opened for entrance on four sides.

It is a modular wooden structure made out of horizontal and vertical wooden bars in a rhythm of columns and empty windows, covered in fabric as protection from the sun.

It is greatly positioned within the location site. It is so abstract that it almost seems inhabitable, like an empty monument to togetherness that is gone.





TEAMID:
213NIH

DANIELA VASILEV
SARA TRAJKOVA

FACULTY OF ARCHITECTURE,
SS. CYRIL AND METHODIUS
UNIVERSITY
SKOPJE, NORTH MACEDONIA

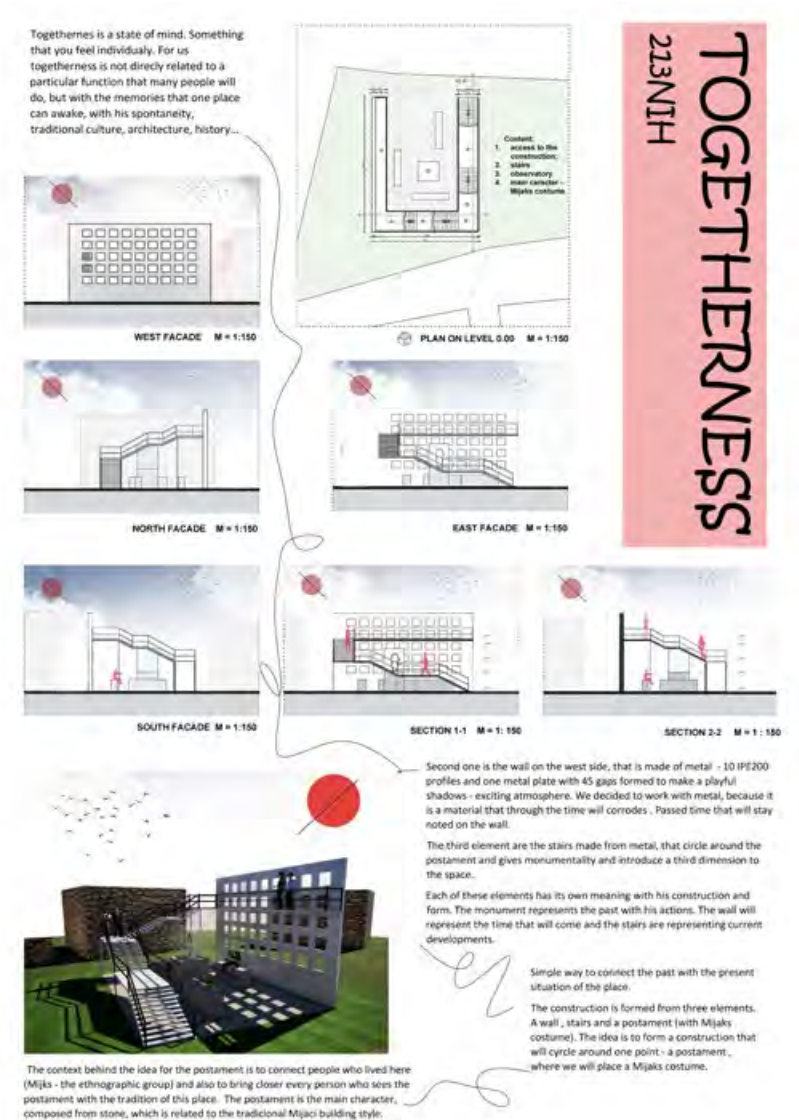
YEAR OF STUDY: SECOND

The design is consisted of a postament (with Mijaks costume), a wall and stairs. They all should represent the past, the future and the present. The communicative power of architecture to signify meanings is not straight-forward as the authors assume to be. Their idea to create kind of a monument to togetherness in its durability is appreciated, but the realization lacks the knowledge on mechanism of semantics.

All of the three parts communicate separate and unclear messages as materiality, functionality and meaning. The wall does not have a material base, a ground onto which the shadows are cast. The stairs do not have

a purposeful ending point, a meaningful destination in relation to the real context. And the stone postaments with Mijaks costumes are not clear in their craft, functionality and expressive features in space.

Presuming that the authors are very young, they are encouraged to keep the interest into the ways architecture communicates meaning to its users.





Ma: An emptiness full of possibilities

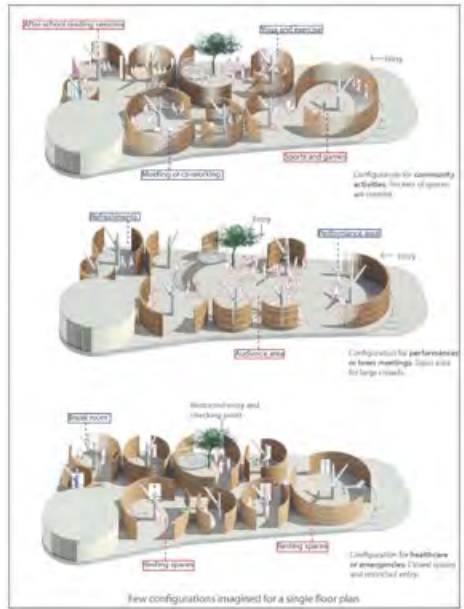
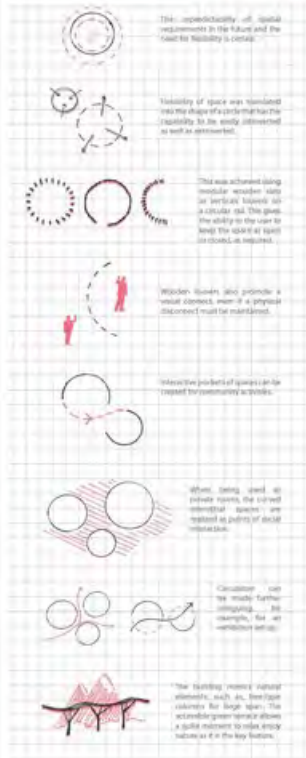
The Japanese concept of Ma is a unique concept that addresses gap or void. It is something that relates to all aspects of life. It has been described as a pause in time, an interval or emptiness in space. In its architectural context Ma refers to the dimension of space between the structural posts of an interior. Space is the realm of experience and also infinite possibilities. It can be realized and carved as desired. This project explores the concept of Ma and creates a communal space that can be arranged freely.

In today's world of constant change, life is far from predictable. Just as the COVID-19 pandemic changed the way we see the world, another event may cause us to skew further. Space and spatial patterns will also need to adapt accordingly. The layout realized in this project is intentionally designed to encompass empty space – filled with possibilities. This adaptive architecture hopes to convey the flexibility of spatial patterns.

'Togetherness' is a word that means something different to us all. Since the pandemic, the meaning and importance of 'togetherness' is slowly being realized. To us, togetherness is the awareness and appreciation of the people and the company around you.

In a normal world 'togetherness' would translate to meeting and interacting with people. However, in the new normal, we notice and appreciate even simple gestures of a hello in the hallway or a smile across balconies. Hence, expanding our definition of togetherness, little by little.

As architects it is necessary to take note of these spatial cues that encourage togetherness. This project aims to celebrate rounded corners spaces as well as the negative spaces and visual cues, all important aspects of togetherness.



The "Clubhouse"

TEAM ID:
321LMNY

MELANIE MARSHAL

**SCHOOL OF PLANNING AND ARCHITECTURE
BHOPAL, INDIA**

YEAR OF STUDY: FORTH

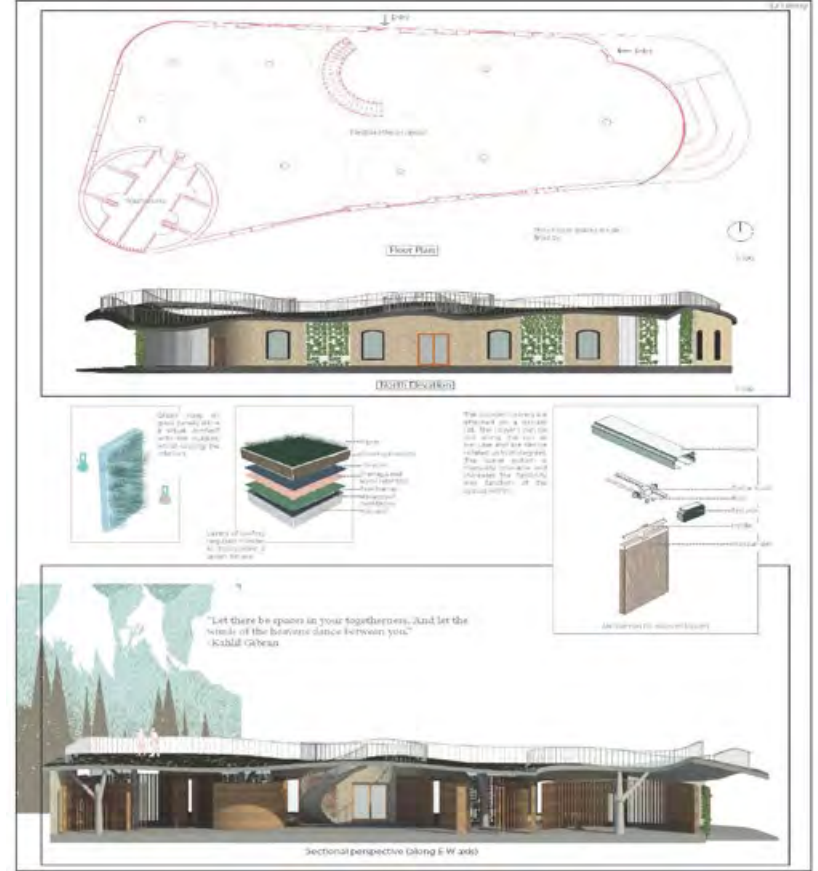
MA: AN EMPTINESS FULL OF POSSIBILITIES

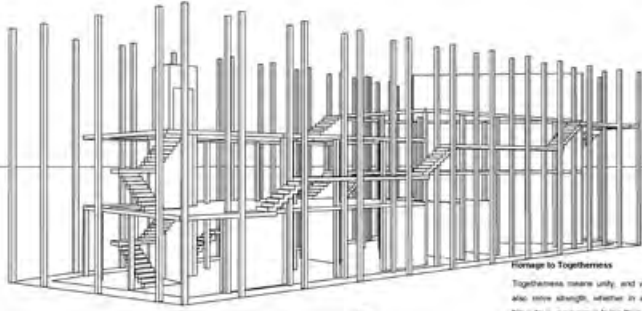
The authors elaborate a very interesting Japanese concept of Ma that addresses a gap or void. "It is something that relates to all aspects of life. It has been described as a pause in time, an interval or emptiness in space. In its architectural context Ma refers to the dimension of space between the structural posts of an interior..."

The authors claim their goal to explore further the concept of Ma in a layout that is intentionally designed to encompass empty space filled with possibilities. They also claim that in the "new reality" of Covid-19 pandemic, these spaces where "we notice and appreciate even simple gestures of a hello in the hallway or a smile across balconies" will become even

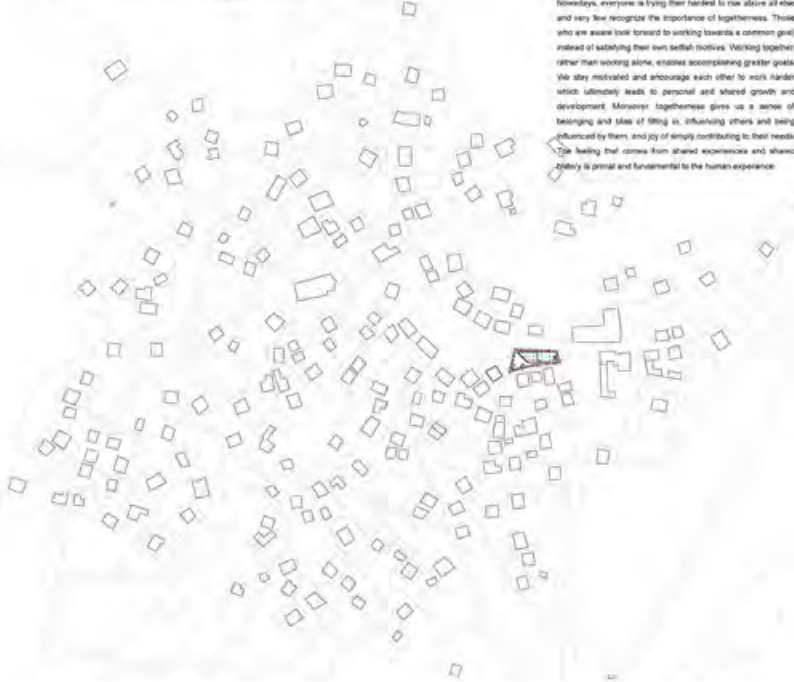
more important to the notion of togetherness.

As exciting as their elaboration sounds, unfortunately, the authors design a very massive spatial and programmatic structure that has left the emptiness, the voids between the rounded common spaces completely untreated.



HOMAGE TO TOGETHERNESS**The Last Resort - Remembering Spatial Patterns of Togetherness****Homage to Togetherness**

Together we are united, and when there is unity, there is also more strength, whether in action, character or opinion. Nowadays, everyone is trying their hardest to rise above all else and very few recognize the importance of togetherness. Those who are aware look forward to working towards a common goal instead of satisfying their own selfish motives. Working together rather than working alone, enables accomplishing greater goals. We stay motivated and encourage each other to work harder which ultimately leads to personal and shared growth and development. Moreover, togetherness gives us a sense of belonging and ease of fitting in, influencing others and being influenced by them, and joy of simply contributing to their needs. The feeling that comes from shared experiences and shared history is primal and fundamental to the human experience.



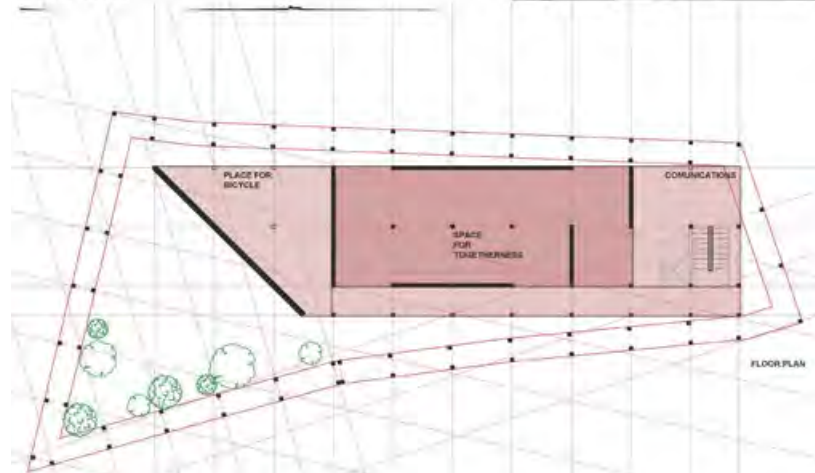
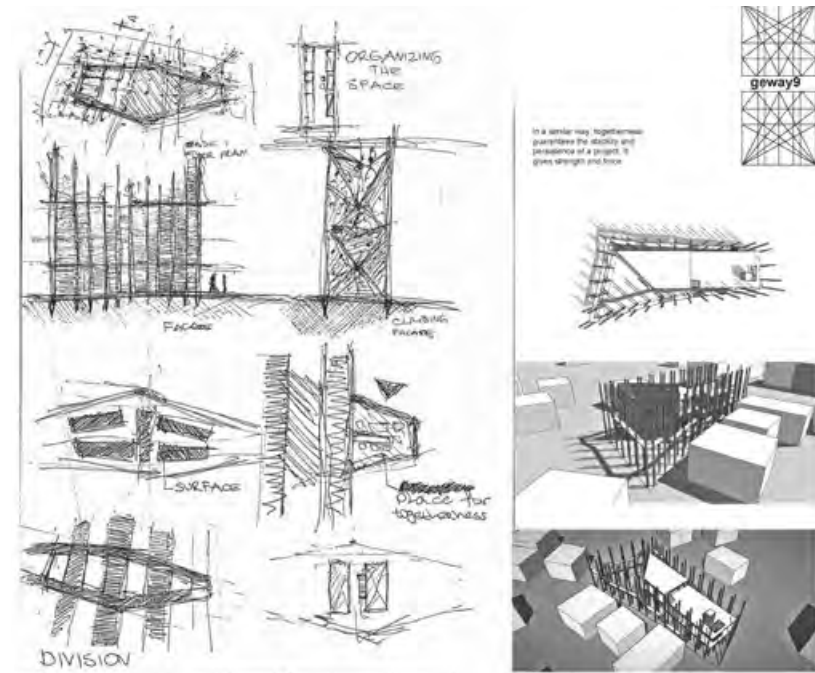
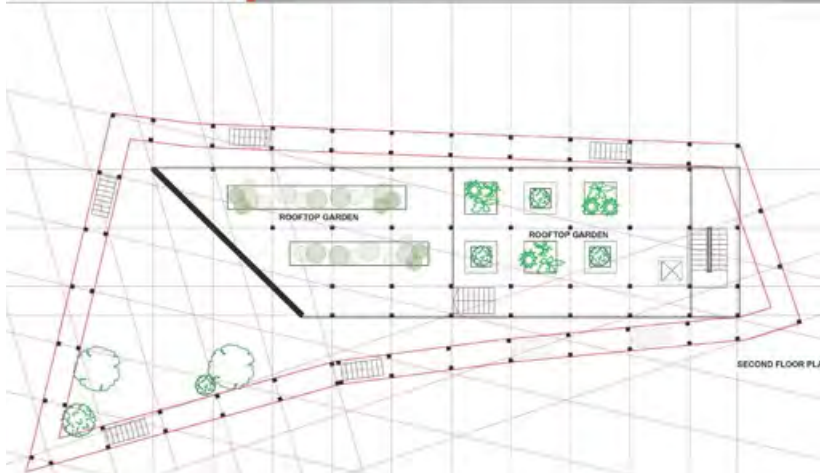
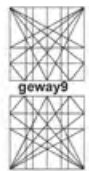
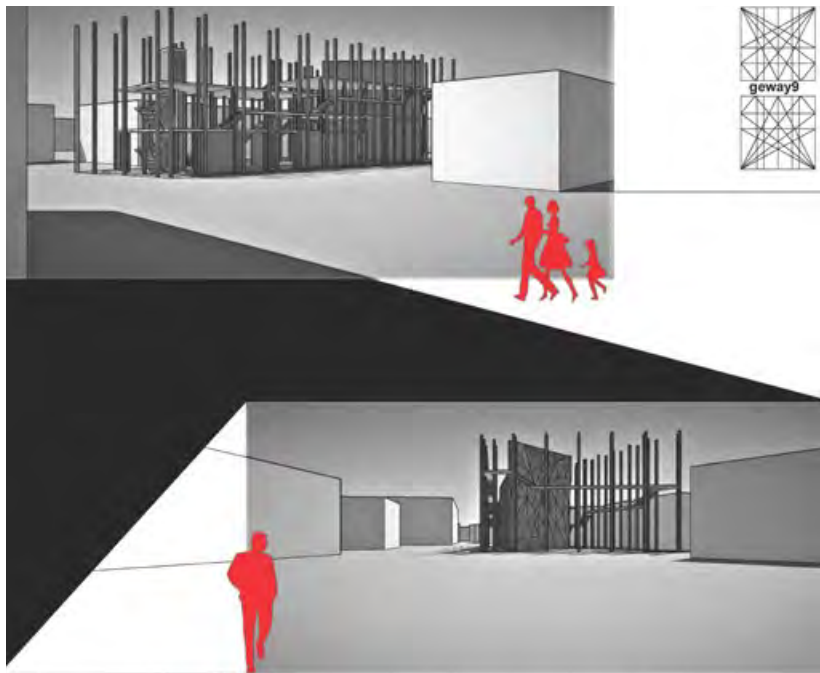
TEAMID:
GEWAY9

GORAZD KOCEV

**FACULTY OF ARCHITECTURE, SS. CYRIL AND METHODI-
US UNIVERSITY
SKOPJE, NORTH MACEDONIA**

YEAR OF STUDY: FORTH

The project is hard to read as a strategy of situating togetherness due to the lack of information in the presentation and the design of the panels. The architectural proposal seems to completely block the view out of the existing residential houses and imposes itself as a massive structure on the location site.





HOMAGE TO TOGETHERNESS

With the world facing a global pandemic we were all put in a position where we have to reevaluate a lot of aspects of our everyday life and especially the social part. This made everyone realize the importance of connection and togetherness.

The word togetherness can have a lot of different meanings depending on the personal opinions. For us it is a composition of smaller fragments working together to create a better place for everyone. A place of belonging and unity.

Thinking of that we came up with the idea and the concept of this project. Although the building type and style in Lazaropole is very traditional with compact and rectangular shapes, we decided to use the shape of the circle because it is considered to be the most powerful geometrical form directly associated with unity.

The concept is simple, combined of five individual circles. Each of them is a different size and raised on different height with different use. The three units close to the street can be accessed from individual stairs, that after are connected with the other two units. This correlates with our understanding of togetherness - INDIVIDUAL PARTS CREATING UNITY



HTLH172

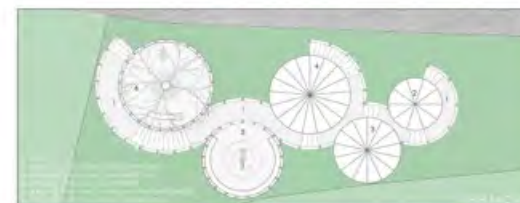
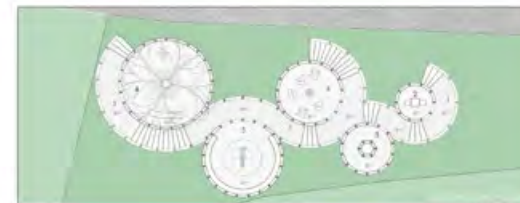
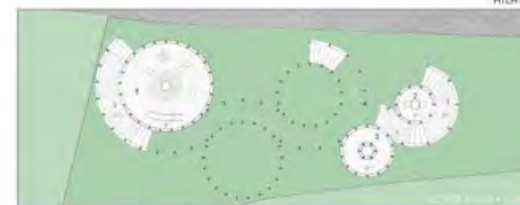
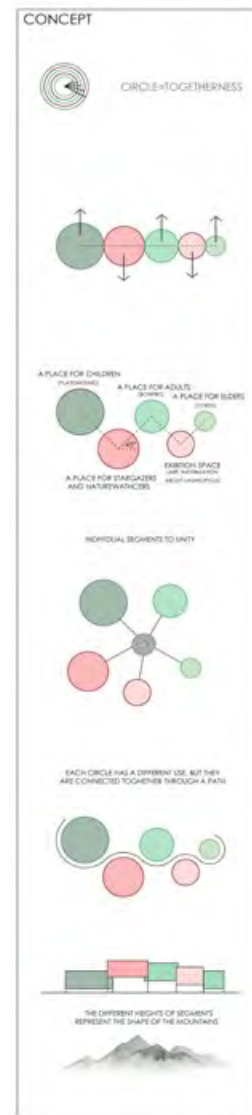
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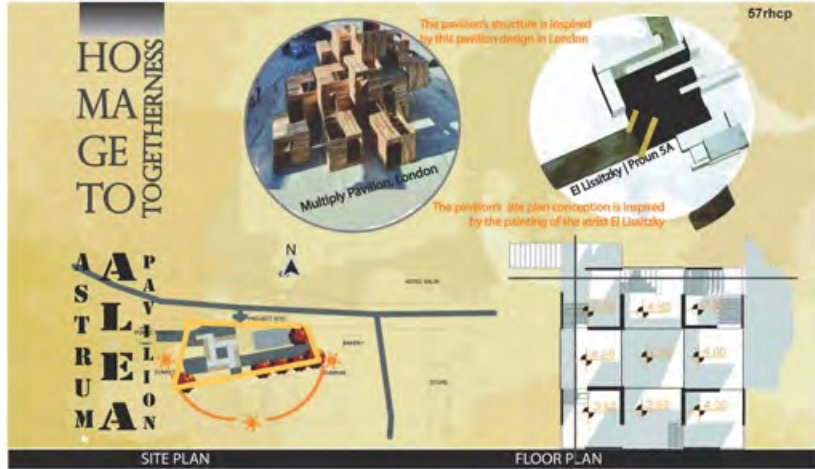
KATERINA TRPESKA
SARA PETKOVA

**FACULTY OF ARCHITECTURE,
SS. CYRIL AND METHODIUS
UNIVERSITY**
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: THIRD

The authors decided to use the form of the circle as a direct contrast to the rectangular houses of the village of Lazaropole and as the most popular geometry that associates togetherness. However, the functional segregation of the users (children, elderly, adults, naturelovers) is problematic taking in terms the ambition towards unity, as is the elaboration of the space beneath and around the proposed architectural structure. It has a good compositional logic in the plan.





TEAMID:
57RHCP

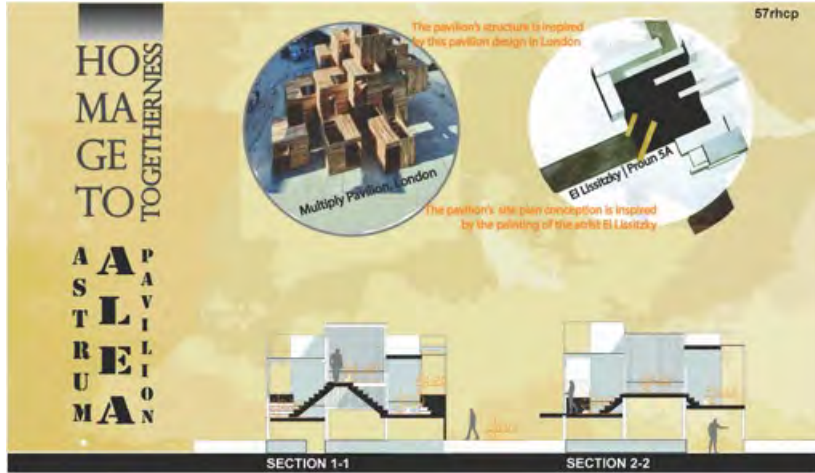
SARA VELESKA
ANDREJ CVETKOVSKI

FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODIUS UNIVERSITY
SKOPJE, NORTH MACEDONIA

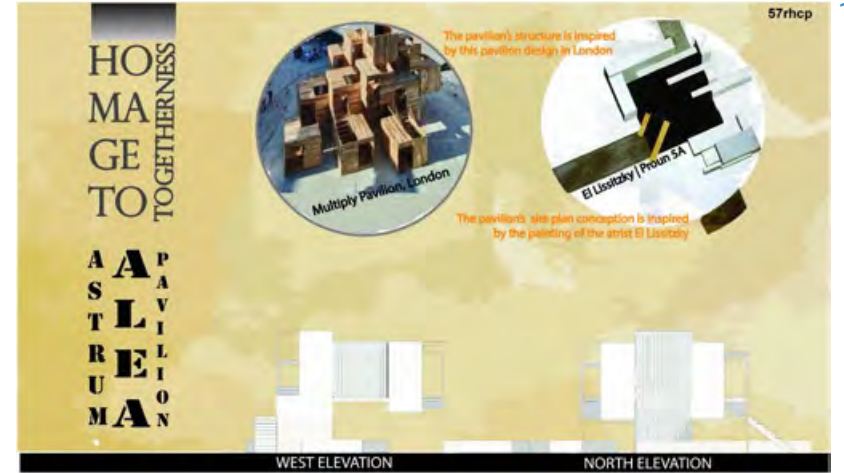
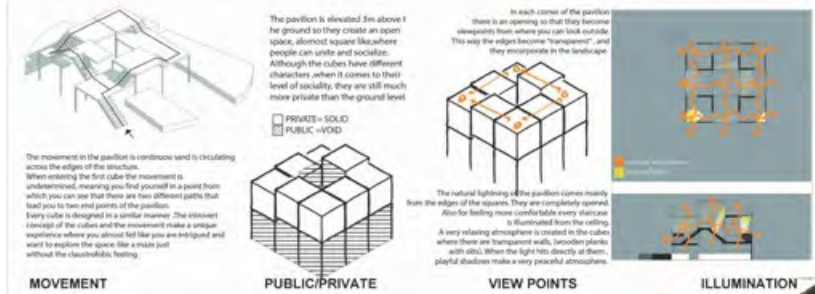
YEAR OF STUDY: SECOND

The idea is based upon a continuous circulation, that the authors call "a maze", in a manner of modest architectural topography through stairs and position of multiple cubes on different heights. In each corner of the pavilion there is an opening that becomes viewpoint towards the surrounding. The materializations enable a nice pattern of light and shadow on the inside. The cubes levitate on 3 m height, making the ground floor a common space, while on the entering of the pavilion an explorative path starts that is dedicated to an individual experience. The pavilion has multiple purposes, like relaxing in group or alone, enjoying the moment and the surrounding nature and even looking at the night sky because there are telescopes in some of the cubes.

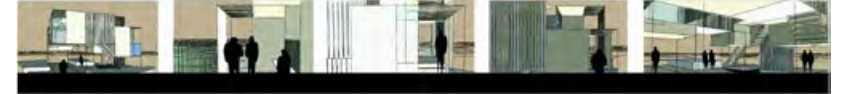
It is a good idea that provides both a common public space and a possibility for self-exploration, but as the presentation itself represents, it would be better suited as free-standing pavilion in the wilder natural parts of Lazaropole.



57rhcp



57rhcp



CONCEPT :



● SYMBOL OF TOGETHERNESS



THIS SYMBOL IS SEEN ON MANY TRADITIONAL BASKETS AND POTTERY. IT'S UTILIZED WHEN THE MAKER WISHES YOU A LIFE OF TOGETHERNESS OR TO SERVE AS A REMINDER OF ITS IMPORTANCE

● STRONG CENTRE :



● TOGETHERNESS :

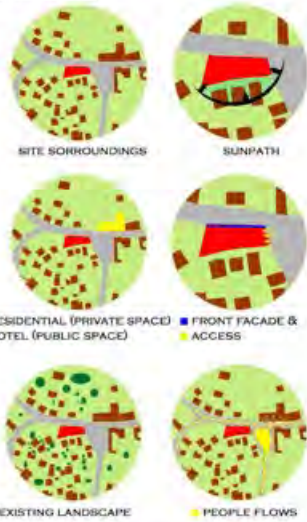


Team ID - 909ind

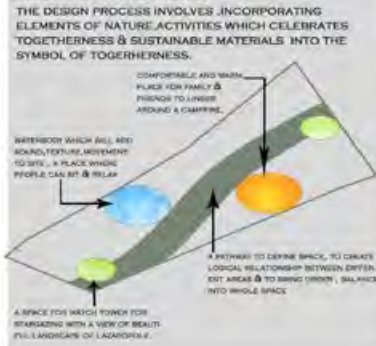
LAZAROPOLE- VILLAGE OF MIJACS

-ONE OF THE HIGHEST (1350M) & MOST BEAUTIFUL VILLAGES IN THE COUNTRY.
-THE VILLAGE HAS COZY MOUNTAIN-CONTINENTAL CLIMATE.
-LAZAROPOLE IS KNOWN FOR ITS LOCAL TRADITIONAL ARCHITECTURE

SITE ANALYSIS :



● DESIGN PROCESS



TEAMID:
909IND

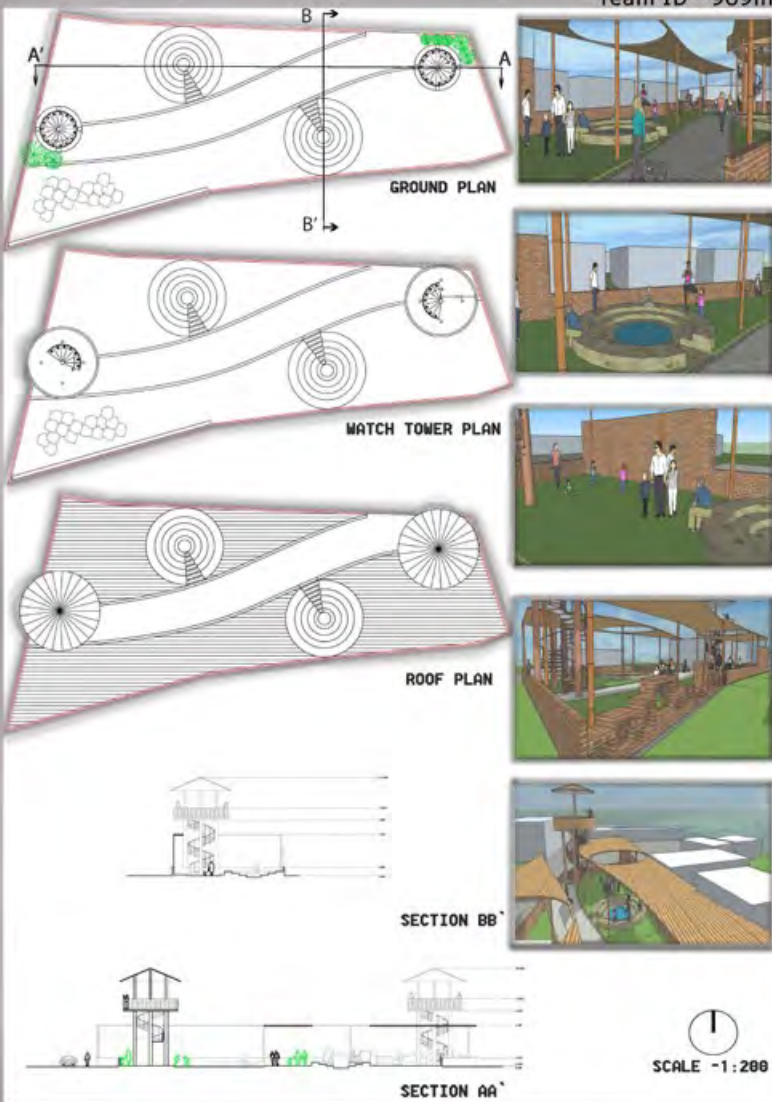
NIHARIKA PRADEEP GUPTA
SNEHA RAJENDRA RAUT

PILLAI HOC COLLEGE OF ARCHITECTURE
MUMBAI, INDIA

YEAR OF STUDY: FORTH

The idea is based upon a symbol of togetherness and its turning into public space consisted of water area, sitting/gathering area and two watch towers. The symbol of togetherness is literally translated and does not make essential connection with the location site, especially because it is not opened towards the context, but the edges of the site are becoming a real boundaries of the new architectural intervention.

Team ID - 909ind

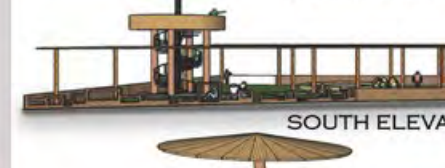


VIEWS AND ELEVATIONS

Team ID - 909ind 199

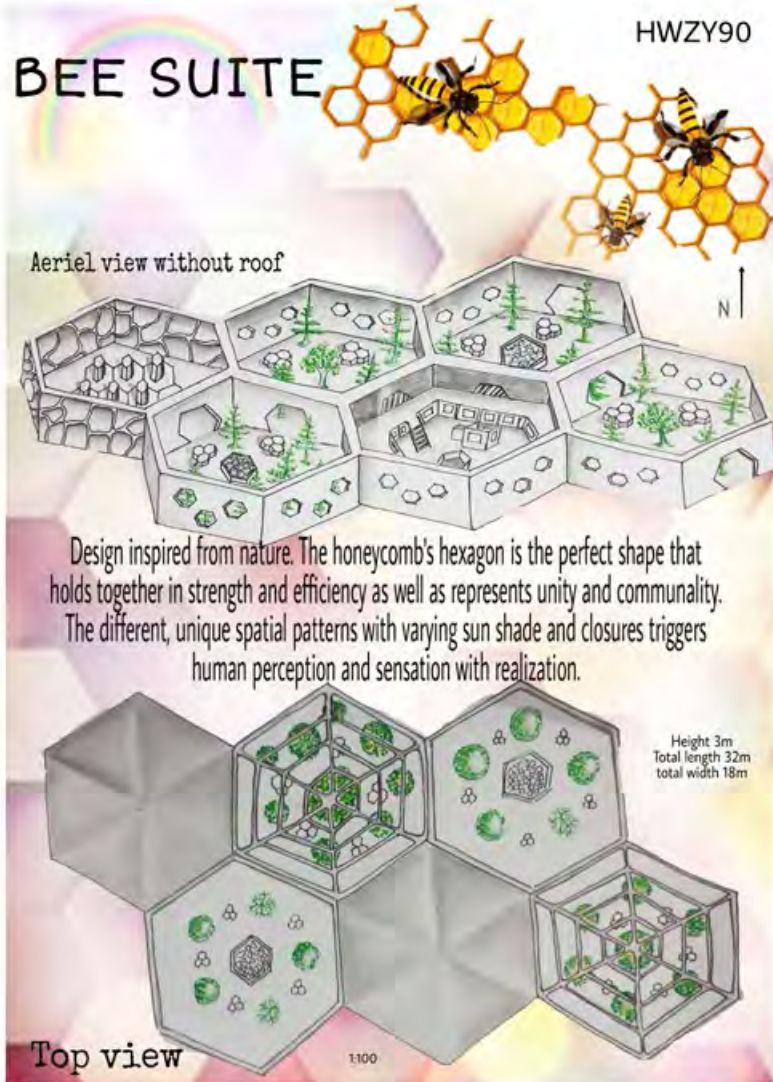


NORTH ELEVATION



SOUTH ELEVATION





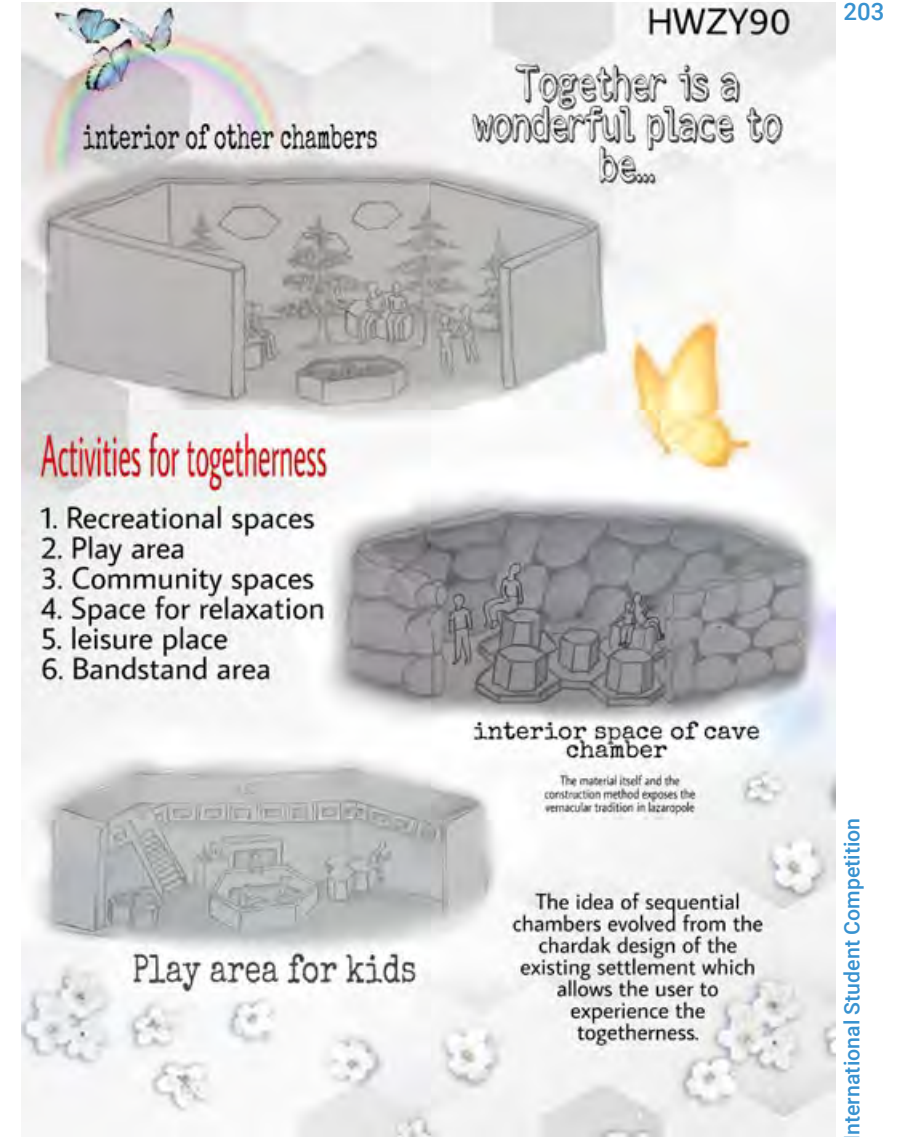
TEAMID:
HWZY90

HARSANA SRITHARAN

**UNIVERSITY OF MORATUWA
JAFFNA, SRI LANKA**

YEAR OF STUDY: FIRST

The competition work represents a pile of associations realized through the pattern of the “bee suite” or a hexagon module multiplied for six times. It mentions the association of the cave, the spot from which the very legend of Lazaropole comes alive. The other hexagons include a play area, plantations, fountains etc. Although promising, the submitted design lacks elaboration on the power of the hexagon pattern to situate togetherness. The presented drawings speak more of the performances of the individual modules than the whole as configuration, both in terms of the architectural and contextual whole. It completely lacks the architectural technique of full illustration of the project, which makes it a memorable collage probably made by a very young student.



HERITAGE AND CULTURE CENTRE

LOCATION - LAZAROPOLE
ELEVATION - 1293 M
SITE AREA - 714.5 sq. m.

PRESERVING HERITAGE

CREATING WORKSHOPS AS LEARNING SPACES

LEARNING AND GAINING "TOGETHER"

INTRODUCTION-

The Lazaropole is situated on a plateau at Mount Bistara at 1350 m altitude. There are about 400 houses in the village at present.

AIM -

The fact that was kept in mind while giving the homage to togetherness was to increase interaction between tourists and the locals through culture.

FREEDOM OF CIRCULATION

VERNACULAR MATERIALS

CONNECTIVITY WITH THE SURROUNDINGS

PROPOSAL -

The famous Slavic tribe Mijaci had an inspiring story of not only on how the church was built but also for its culture of togetherness. Hence walking on the same path, a heritage and culture centre has been proposed on the site keeping in mind that culture and tradition will bring together the locals even in this pandemic situation, where they can learn the Mijacik culture and practise once again.

CLIMATIC ANALYSIS - 205CLM

AVERAGE TEMPERATURE AND PRECIPITATION

WIND ROSE DIAGRAM

WIND SPEED

CLOUDY, SUNNY AND PRECIPITATION DAYS

SITE PLAN

SECTION AA'

Lazaropole

TEAMID:
205CLM

MEGHNA MAURYA
CHITRALEKHA THAKUR

MAULANA AZAD NATIONAL
INSTITUTE OF TECHNOLOGY
BHOPAL, INDIA

YEAR OF STUDY: THIRD

It is completely functionally based idea on new cultural center in Lazaropole. It lacks an authors' statement on the topic of togetherness in conceptual and formal terms.

GROUND FLOOR PLAN

FIRST FLOOR PLAN

205CLM

- AUDITORIUM
- DRAMA ROOM
- WASHROOM
- DANCE ROOM
- RECEPTION
- ENTRANCE
- PAINTING WORKSHOP
- STAIRCASE
- WOODCARVING WORKSHOP
- CORRIDOR SPACE

- EXHIBITION OF LOCAL ARTS

Exhibitions of local art and culture to promote Mijacik culture.
- AUDITORIUM

Formal space for performing art both traditional and contemporary. The ideology behind was kept same i.e. patterns of togetherness was followed.
- WORKSHOPS

Multiple workshops are provided for the tourists so that they can learn the Mijacik Art and Culture bringing the together the localities and the tourists.
- REHEARSAL ROOMS

Rehearsal rooms or the practice rooms are meant for the artists who are coming here to perform; localities or the performers from outside.
- ADMINISTRATION

Administration facilities like reception, waiting areas, storage space, etc.

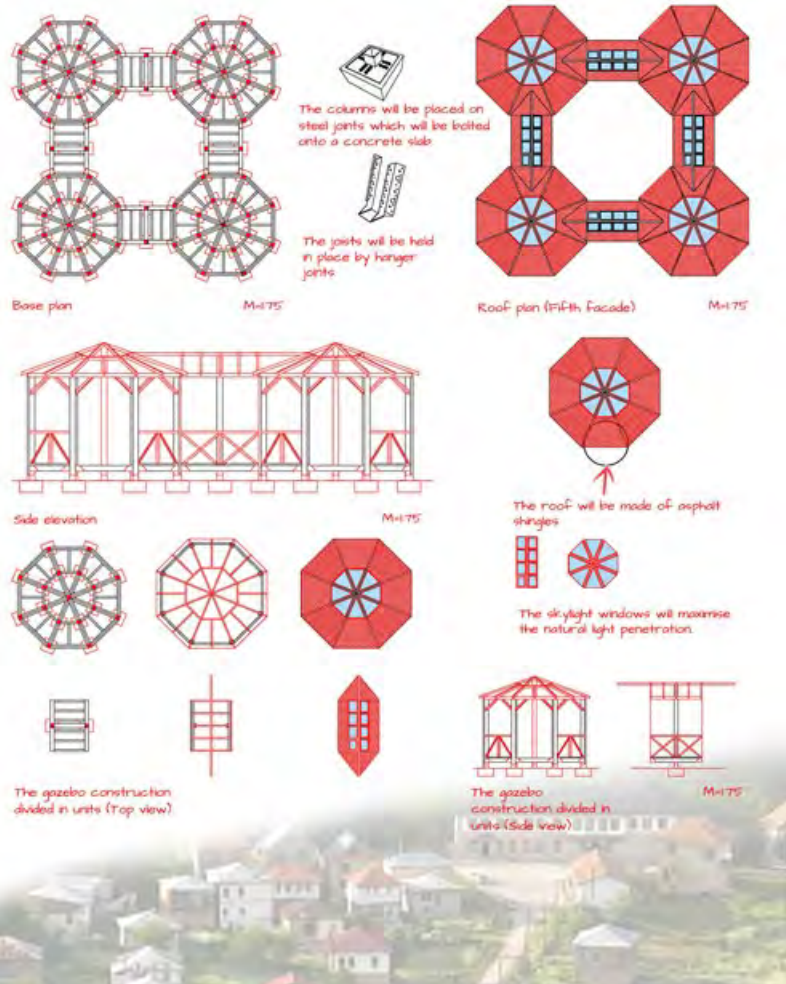
The village belongs to the famous Slavic tribe Mijaci, who are known for their wood carving skills. Hence the idea developed of bringing their skills and tradition together and taking the act of togetherness to a new level: to share and impart knowledge and skills.

For giving homage to togetherness, the cultural centre was designed. Such centre promotes not only interaction of the local people with the outside world but also gives them a platform where they can showcase their skills.

Lazaropole

145DEX

Construction of the building



TEAMID:
145DEX

IBRAIM SULEJMANI

FACULTY OF ARCHITECTURE, SS. CYRIL AND METHODI-
US UNIVERSITY
SKOPJE, NORTH MACEDONIA

YEAR OF STUDY: SECOND

The gazebo is treated not as a base for reinvention but as a standardized architectural element that is multiplied four times. Therefore, the design proposal lacks authority.

Visual representations



Activities



Hanging out with friends and family



Dancing



Children playing



Source of the idea



In the city, we live in small groups. We know a small number of people and we hang out with some of them.

But a village is different: The locals know almost everyone and hang out or gather at some usual places.



Whether that is children gathering in an huge field to play soccer.



The adults picking fruits and vegetables from the fields.



Or the elderly gathering at an old wooden seat under the shade.

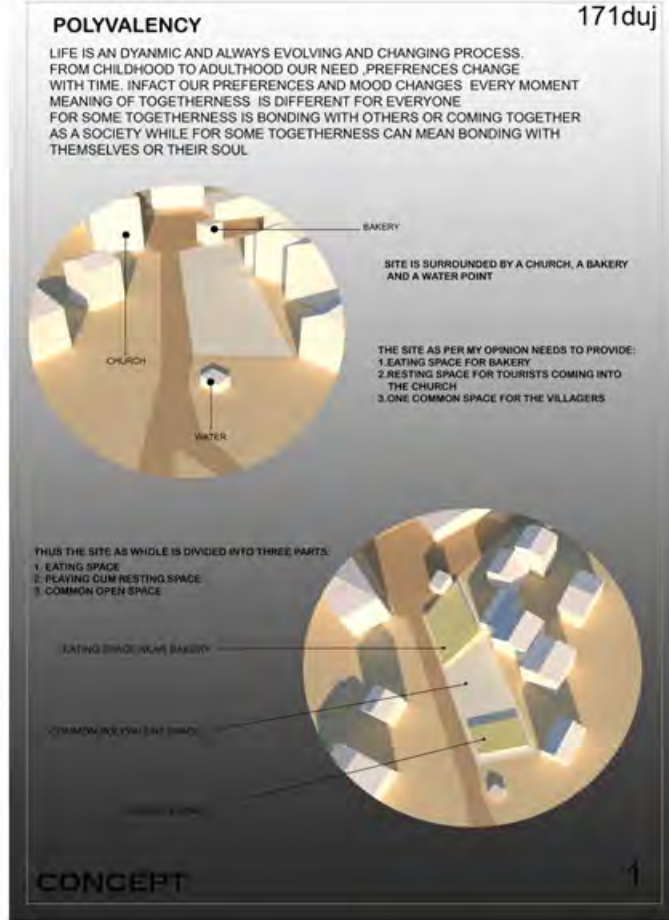
But at the end of the day they all come together: The children continue their games, the adults come together for a cold beer, and the elderly enjoying the fresh air.



So why not gather all of the people in one place, no matter the age. What if there is a village gazebo they can all gather at?

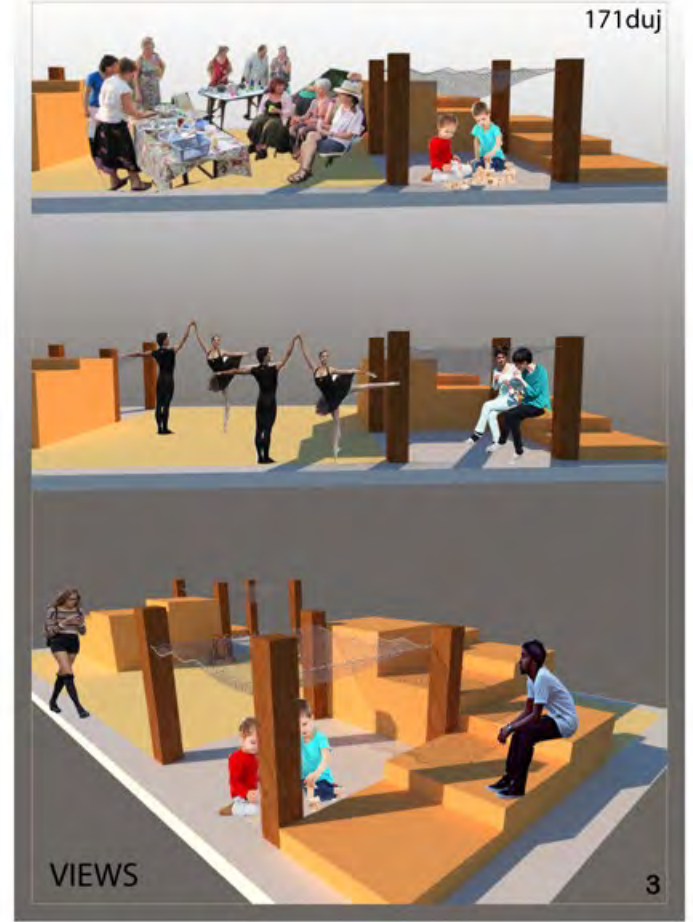
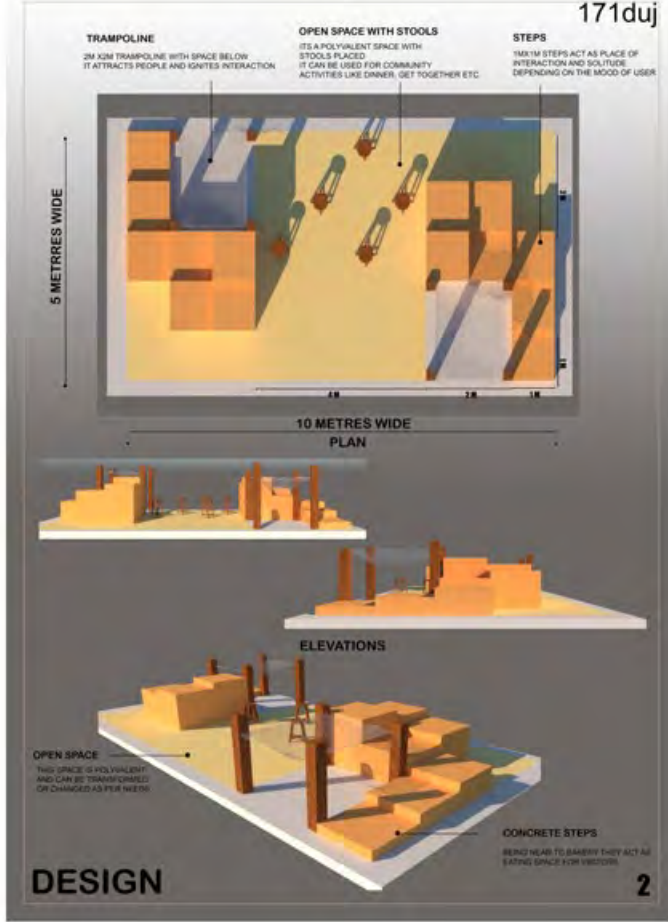
Some people have a gazebo in their yard, which they use to spend time with their family and friends. So the idea was, why not have a similar concept here, but one gazebo wouldn't have been enough for one village and it wouldn't define togetherness in a sense. Why not connect four of them like a molecule in which many people may sit and enjoy some time with the locals, also the area provides enough green space, so even the young can play around it. People can arrange meetings, barbeque, birthday parties and so on, giving the area and the object a special sentimental value, giving people a unique and pleasant feeling of togetherness.





TEAMID:
171duj

The authors mistake the Hotel Kalin for a church. The occupation of the location site is good as planned in three different zones. However, the architectural elaboration is not convincing since the eating and resting areas are equally treated, while the common polyvalent space is an empty spot between trampolines. The strong coloured stairs could be a promising architectural element for building of a new public space and enabling a scenario for the activities in the center. The trampolines are therefore excess, a cover for the unfinished concept.



SITE PLAN

ARCHICAD EDUCATION VERSION
13.0.1402

The COVID-19 pandemic has demonstrated the interconnected nature of our world - and that no one is safe until everyone is safe. Only by acting in solidarity can communities save lives and overcome the devastating socio-economic impacts of the virus. The pavilion is created so satisfy the needs of the new normal reality. The pavilion is made of wood and is separated on two section by the wall that is placed in the middle. The idea was to create togetherness that is safe for all of us. Imagine your local park on a warm summer night, mild breeze drifting through the trees and a throng of people sprawled out on the grass, gathered beneath the stars to share the experience of watching a great movie in a glorious outdoor setting. Outdoor movies are truly a unique summer experience for people of all ages, giving people one more reason to come together in a beautiful setting to enjoy our short summers.

TEAMID:
635MOL**KADIRE SALIYI****FACULTY OF ARCHITECTURE, Ss. CYRIL AND METHODI-
US UNIVERSITY
SKOPJE, NORTH MACEDONIA**

YEAR OF STUDY: SECOND

The idea on the topic of (situating) togetherness is slightly unclear. The author proposes a pavilion that is roughly divided in two equal parts, one dedicated to open-air cinema and one dedicated to exhibition. However, the designed space is rather deep and dark, and imposes questionable spatial qualities for watching a movie or an art piece.

ANALYSIS



Best of all, the inflatable screen is significantly larger than that of a standard movie theatre making for a larger and more comfortable seating area for viewers. Needless to say, watching an outdoor movie at the open-air cinema is a truly memorable experience. Exposure to natural light helps our bodies produce Vitamin D, improves our circadian rhythms and sleep patterns, helps us to focus, enables us to get more done, and even makes us happier. Ensuring we get enough of this vital resource is key to our physical and psychological wellbeing. But according to research, we now spend close to 90% of our lives indoors - making it difficult to experience the benefits of natural light, as we simply aren't getting enough of it. Regardless of our modern innovations, human beings are still biologically programmed to benefit from exposure to daylight. The rapid rate of technological advancement has vastly overtaken the speed of our natural evolution, and as a result of artificial lighting, we no longer experience the day and night cycles our bodies are designed to work around.

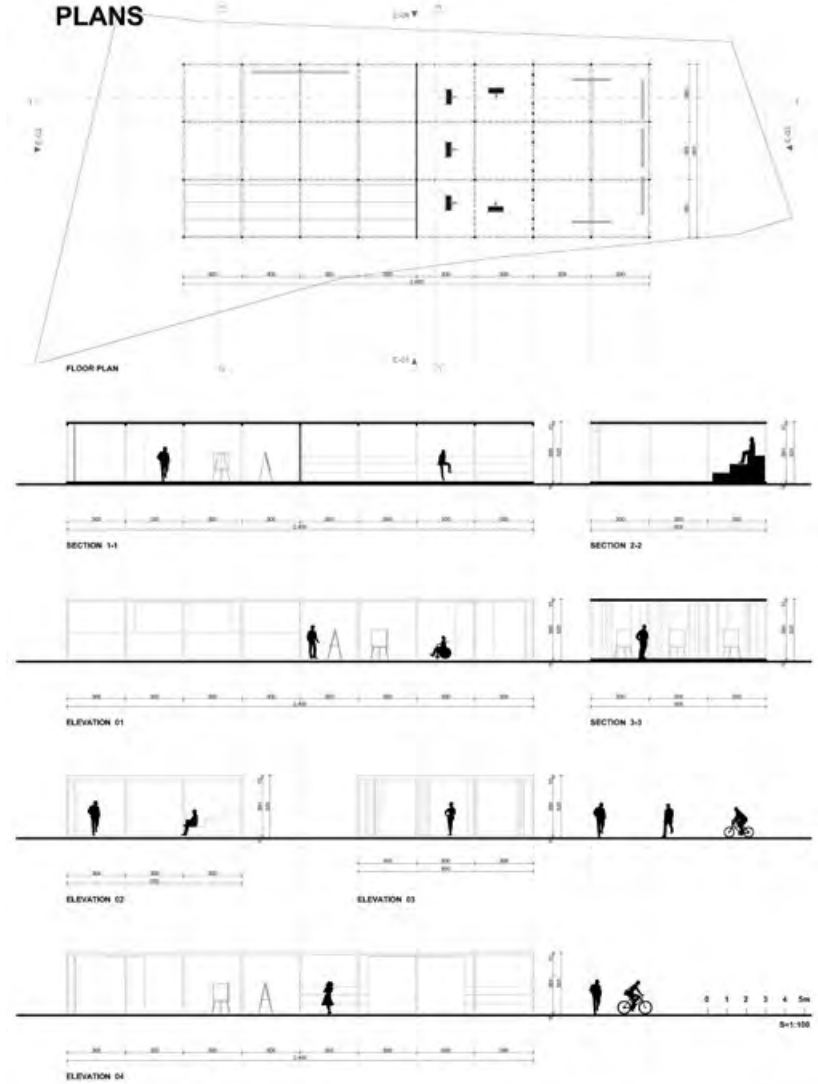
- The pavilion is created so satisfy the needs of the new normal reality.
- The pavilion is made of wood and is separated on two section by the wall that is placed in the middle.
- The idea was to create togetherness that is safe for all of us.

The first half of the pavilion has many different functions, and many different activities that can happen in that part, depending on the needs of the users, some of the activities are: cinema, space for opened discussions also as a space for different kind of artistic performance. The sitting area is defined by the wooden stairs with amphitheatrical form. That area can be used by around ten people with physical distance (2m) between each one of them. The dimensions of this first half are 9 by 12m.

The other half of this pavilion is for the productive part of everyday life. This other half has opened concept, but by the placement of the columns it give the feeling like it is separated on two other halves, first one can be used as a studio that is connected to the second half which can be used as space for exhibitions of any kind. The dimensions of this part of the pavilion are also 9 by 12m. Pavilion can also be used for different activities by resident of Lazaropole.



PLANS



Hommage à La Solidarité

607892

SITE ANALYSIS

LOCATION	PLANT	CLIMATE	HUMAN SETTLEMENT	CULTURAL ACTIVITY
<p>LAZAROPOLÉ</p> <p>Lazaropole is a village in the Municipality of Mavrovo and Roshkë, North Macedonia. Situated on a plateau of Mount Bistra and surrounded by beech and oak forest, at 1,350 m altitude, it is one of the highest settlements in the country.</p>	<p>One and a half hectares are planted there.</p>	<p>Lazaropole is one of the highest settlements in the country. There are about 400 houses in this village.</p>	<p>The traditional revolutionaries folk dance BAKORO is to the origin of Lazaropole.</p>	
CONNECTIVITY	WATER RESOURCES	SOIL	AVAILABLE MATERIAL	
<p>ROADS are designed to facilitate local mobility.</p> <p>Streets are developed along the roads that have very narrow.</p> <p>Each road connects two residential paths.</p> <p>Provision of water is in the form of (water tanks).</p> <p>Subsides that produce water from a water tank.</p> <p>There are provided in the village of the village for providing support and production.</p>	<p>Water is available in the village.</p>	<p>Soil is available in the village.</p>	<p>Wood, stone, brick, etc. are available in the village.</p>	

WHY COLONY?

1. To provide a better living environment for the people.

2. To provide a better living environment for the people.

3. To provide a better living environment for the people.

4. To provide a better living environment for the people.

5. To provide a better living environment for the people.

6. To provide a better living environment for the people.

7. To provide a better living environment for the people.

8. To provide a better living environment for the people.

9. To provide a better living environment for the people.

10. To provide a better living environment for the people.

MARKET DETAILS

- The market is located in the center of the village.
- All shops are provided in the ground floor of the market.
- Multiple shops are provided in the market.
- Shops are provided in the market.
- The market is provided in the village.
- All shops are provided in the market.

PLAN OF MULTIPURPOSE HALL

- In Lazaropole, they have a multipurpose hall where they have a dance floor, a stage, and a kitchen. They also have a library and a gym.

PLAN OF MARKET

HOSPITAL PLAN DETAILS

The hospital is located in the center of the village. It has a main entrance and a parking area. The hospital has a reception area, a waiting area, and a treatment area. It also has a pharmacy and a laboratory.

FACILITIES

- Reception area
- Waiting area
- Treatment area
- Pharmacy
- Laboratory
- Office
- Storage area
- Restroom
- Entrance
- Exit

GROUND FLOOR

TYPICAL FLOOR

TEAMID:
607892

MEGHA CHATTERJEE
SANCHAYAN MITRA

OM DAYAL COLLEGE OF ARCHITECTURE
KOLKATA, HOWRAH, INDIA
YEAR OF STUDY: FOURTH

The project idea completely surpasses the topic of the competition, which is to pay homage to togetherness in a small-scale and low-tech manner on a concrete site in Lazaropole.

Hommage à La Solidarité

607892

WHY TECHNOLOGY IS IMPORTANT?

Technologies are very important to design something or make it to use low-tech building technology for construction and recycle waste, also reduce pollution.

LOW COST CONSTRUCTION IS USED IN ALL THE BUILDINGS IN LAZAROPOLÉ

LOCALLY AVAILABLE MATERIALS ARE USED IN THE CONSTRUCTION OF THE BUILDING, EXAMPLE STONE WOOD

RECYCLING OF THE MATERIALS IS A VERY IMPORTANT FACT IN THE DESIGN. EXAMPLE USE OF WASTE OIL, WASTE WOOD ETC.

REDUCE POLLUTION IS A MAJOR THING WE CAN CONSIDER TO DESIGN THIS. EXAMPLE USE OF NATURAL ORGANIC TRIMMEL.

TRANSPORTATION SYSTEM

SOLAR SYSTEM FOR ELECTRICITY

BIOGAS TREATMENT

RAINWATER HARVESTING

PROVIDED INCOME SOURCES

WASTE WATER FROM SEPTIC TANK

MARKET DETAILS

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- Reception area
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- Pharmacy
- Laboratory
- Office
- Storage area
- Restroom
- Entrance
- Exit

GROUND FLOOR

TYPICAL FLOOR

982SKW



VIEWS



SECTION



GROUND FLOOR

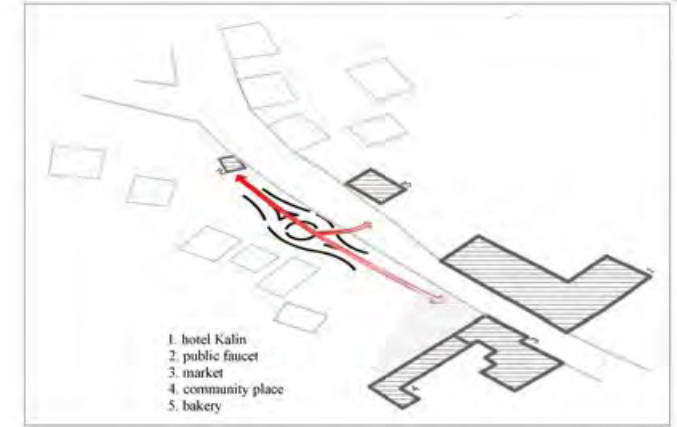


TEAMID:
982SKW

**STEFANIJA PAPADIMITROVA
DARKO KUZMANOVSKI**

**FACULTY OF ARCHITECTURE,
SS. CYRIL AND METHODIUS
UNIVERSITY
SKOPJE, NORTH MACEDONIA**

YEAR OF STUDY: SECOND

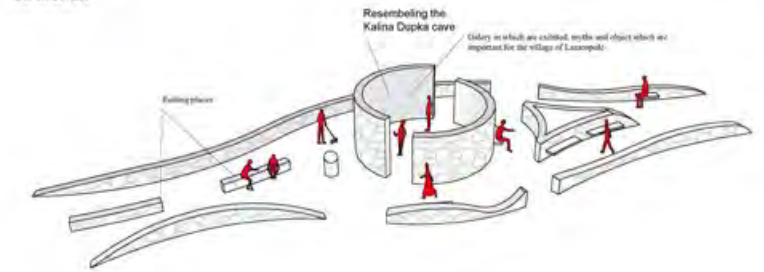
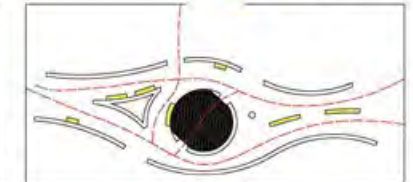


- 1. hotel Kalin
- 2. public faucet
- 3. market
- 4. community place
- 5. bakery

USAGE FOR THE PAVILLION
— WALKING PATH
■ BENCHES



3D MODEL



The competition work represents unfinished presentation of an idea of public space around a center that evokes the Kalina Dupka cave, the spot from which the very legend of Lazaropole comes alive. Although the idea of the beginning of the village of Lazaropole as a starting point to today's togetherness is good, the realization of it lacks elaboration on multiple levels.

EXHIBITION HOMAGE TO TOGETHERNESS

THE LAST RESORT: REMEMBERING SPATIAL PATTERNS OF TOGETHERNESS

12 09 2020
THE PORCH OF KALIN HOTEL
LAZAROPOLE









АРХИТЕКТОНСКИ ФАКУЛТЕТ
УНИВЕРЗИТЕТ СВ. КИРИЛ И МЕТОДИЈ
СКОПЈЕ

ПАРТИЗАНСКИ ОДРЕДИ 24, 1000 СКОПЈЕ



FACULTY OF ARCHITECTURE
UNIVERSITY SS. CYRIL AND METHODIOUS
SKOPJE

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CIP - Каталогизација во публикација
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