

# **TOWARDS NEW NATURE OF MONUMENTS**

**NOMADIC MEMORIALS:**

EXPLORING TIMELESS MNEMONICS IN OUR MOBILE SOCIETY

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# 00 Introduction

Monuments have traditionally been static, permanent structures that commemorate historical events, individuals, or ideas. However, considering the dynamic landscapes of contemporary urban environments and a society that is constantly moving, a paradigm shift is underway.

The vision outlined in this thesis is to explore the concept of moving monuments out of the boundaries of traditional static structures and embracing the fluidity of performance and ephemerality. Elevate them from mere objects to engaging acts that actively foster meaningful interactions with people.

This new perspective breaks away from the traditional confines of monuments as silent observers, encouraging them to participate in the ongoing narrative of the city. The result is a vibrant tapestry of cultural expressions, where monuments become catalysts for community engagement, fostering a deeper connection between people and their shared history.

In a society characterized by constant movement in separate spaces, and occasional convergence, I bring back the nomad culture characteristics not only in architectural terms but also talking about preserving traditions through generations, a challenge when it comes to time and cultural preservation as the heritage is practically immaterial. Inspiration on nomadic cultures lead me into the creation of other nature of monuments.

The notion of nomadic monuments challenges the fixed nature of traditional structures. It envisions monuments that adapt to the dynamic nature of contemporary life, finding relevance in diverse spaces and contexts. This thesis navigates the intersections of performance, ephemerality, immateriality, and interaction to present a new vision of monuments.

To achieve the design, I deepen into different approaches, examples of how individuals thought in a narrative way, in non-architectural ways a proposal of design. The study of different theories and concepts, which are not necessarily connected among them but that at the end, are all reflected in the project. By categorizing and analyzing all this information before mentioned, the actual context, its dynamics, and paradigms in time of monuments and their interaction in urban context with people, this evolving idea of monument arose.

# 01 Objectives

Society is currently undergoing a significant transition from fixed to fluid identities, prompting the emergence of new forms of memorialization and innovative methods in monument-making processes, this thesis goes beyond the usual methods and deep into alternative ones, celebrating public memory that transcends conventional boundaries and engages communities in meaningful ways. This thesis is then an exploration of one of these emerging methods honoring collective memory.

In an effort to broaden the conventional understanding of monuments and propel it into the realm of immersive experiences, notions such as physicality and permanence—typically associated with monuments—are reimagined and transferred into the realms of immateriality and ephemerality, these two characteristics regarded as crucial components in redefining the approach to memorialization, reflecting a shifting cosmology in the way monuments are conceptualized and constructed.

This thesis aims to redefine the concept of monuments by shifting away from traditional static structures towards dynamic, immersive experiences. It seeks to enlarge the scope of monuments by transforming them into interactive encounters, engaging individuals on deeper emotional levels. The research explores the potential of monuments as dynamic performances and acts, emphasizing the celebration of rituals and cultural practices, thus moving beyond their conventional physical forms.

In redefining monument-making, this study prioritizes interaction and engagement, advocating for a more inclusive and participatory commemorative process. It proposes the creation of transient memorials, acknowledging the transient nature of memory and allowing for evolving narratives and interpretations. Moreover, it emphasizes the importance of monuments in fostering culture and community cohesion bonds.

Through these objectives, this thesis seeks to highlight monuments' significance as vehicles for cultural preservation and promotion, enriching and diversifying public spaces. Ultimately, it aims to propose an alternative approach to celebrating public memory that transcends traditional boundaries, engaging communities in meaningful experiences.

## 02 Research Monuments: Evolving shift and Societal Phenomena

We part from the idea that culture is the result of the contact between people. In this sense when there's interaction, communication, exchange of ideas or different languages (in other words experiences), culture is being created. Under this definition culture is the cultivation of human activities where all cultural manifestations are included, therefore it could be said that there is freedom within culture.

### 02.1 Initial questions

Taking this definition and monuments as a way of creating culture, questions arise in the cosmovision of what monuments are and what they would be in the future. Four main questions were identified:

- How can culture be created through monuments in a constantly moving society?
- Are ethereal experiences/things more valued than eternal ones?
- How do we create culture when people prefer experiences rather than possessions?
- How to transform the physiognomy, the concept and experience of monuments?

To better answer these questions a study was conducted where the concept of monuments and constantly moving societies were explored. This information would eventually act as the base for the creation of culture through monuments.

### 02.2 Nature of monuments

A monument is a typically large and enduring structure, sculpture, or marker that is created to commemorate a person, event, idea, or concept of historical, cultural, or social significance. They are designed to serve as a visual and symbolic representation of the subject they commemorate and often stand as a lasting testament to their importance. Monuments can take many forms, including statues, obelisks, arches, plaques, buildings, and more.

According to Riegl, a monument, in its oldest and most primitive sense, refers to a work created by human hands with the specific purpose of preserving individual events or destinies, or a set of them, always alive and present in the consciousness of future

generations. These monuments have a clear intention: to transmit and immortalize an event, with the desire for durability, which implies the implicit responsibility for future generations to preserve them. The notion of monument is linked to the concept of evolution of thought, understood as the idea that what has happened not only cannot be repeated, but also constitutes an essential and irreplaceable link in an evolutionary chain.

Monuments function as pieces of propaganda intended to showcase power or its representation, but unlike other forms of propaganda, monuments are designed to endure in collective memory, remaining alive and present in the consciousness of future generations, who have the responsibility to preserve them as eternal and enduring expressions.

But what makes a monument? Six key characteristics were found:

- **Historical or Cultural Significance:** Monuments are erected to honor or remember something of historical, cultural, or social importance. This could be an important figure, a pivotal event, a societal value, or a significant achievement.
- **Permanence:** They are built to withstand the test of time, often using durable materials like stone, metal, or concrete. They are meant to endure for generations and serve as a lasting record of the subject they represent.
- **Symbolism:** typically, they carry symbolic elements that convey the meaning and significance of the subject. These symbols can be in the form of inscriptions, reliefs, or specific design elements.
- **Public Spaces:** Many monuments are placed in public spaces, parks, town squares, or other areas easily accessible to the public. They serve as focal points for communal gatherings and reflection.
- **Cultural and Artistic Expression:** Monuments are often works of art, created by skilled artists and architects. They contribute to the cultural and artistic heritage of a region.
- **Educational and Commemorative:** they have an educational purpose, helping people remember and learn about history, culture, and values. They may also serve as a site for ceremonies, commemorations, or events related to the subject.

Overall, monument serves as a visible reminder and remainder. While a "reminder" prompts us to remember something, a "remainder" represents what remains, serving as a testament to past events we wish to preserve. The essence of a monument lies in making the invisible visible, transforming the past into a tangible presence.

## **Futurability of monuments**

The conception of monuments in the new era:

Monuments have traditionally been static, physical structures that commemorate historical events, individuals, or ideas, permanent in terms of materiality made of stone, steel, etc., and in terms of time since they are practically dead, stayed there forever, on the other hand on the past monuments were usually separated from people, presented more as temple they were not connected to the community surrounding them. In the context of the 21<sup>st</sup> century, where the world is experiencing rapid technological, social, and environmental changes, monuments have become an evolving concept. Looking towards the future, several trends, and possibilities for the evolution of monuments emerge. For this work we put special attention to the following five types of monuments:

- Digital monuments

With the increasing integration of technology in our lives, digital monuments are becoming more prevalent. These can take the form of interactive websites, augmented reality experiences, or virtual reality installations that allow people to engage with history and stories in immersive ways.

- Monuments for social change

Monuments can be designed not just to commemorate historical figures but also to raise awareness of ongoing social issues and encourage activism for positive change.

- Living monuments

Sustainable and eco-friendly designs are becoming more important. Living monuments could incorporate greenery and renewable energy sources, not only serving as symbols of the past but also as sustainable and functional spaces in the present.

- Multi-sensory experiences

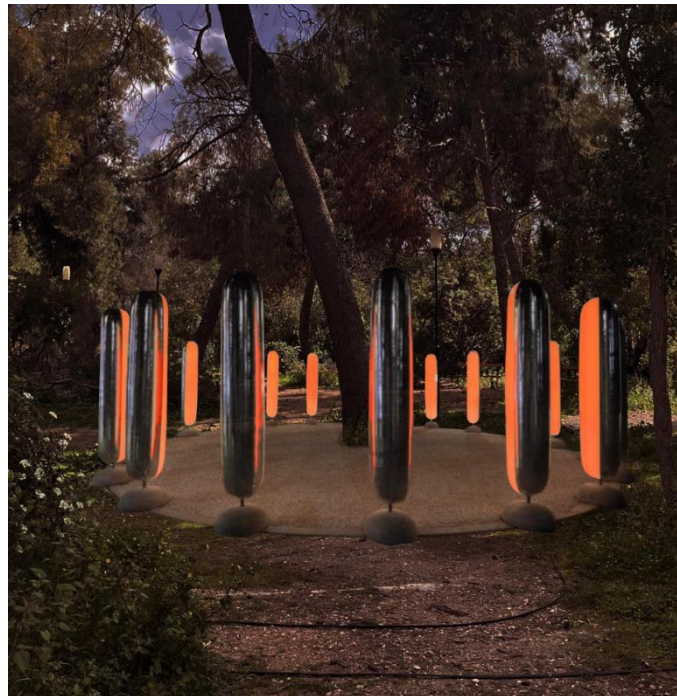
Future monuments might incorporate multi-sensory elements, such as sound, scent, and touch, to create more immersive and emotional connections with viewers.

- Temporal monuments

Some monuments could be designed to be temporary, which aligns with the idea that our understanding of history is always evolving. These monuments could be deconstructed or altered to reflect changing perspectives, and can also serve to celebrate, remember, and reflect upon important moments in history.

After the recent pandemic events, this type of monuments increased in popularity in the form of memorial gardens, public art installations, community gathering spaces and so on. The themes of these also varies from monuments looking to symbolize unity and solidarity in the face of the crisis, others celebrating the arts, the promotion of diversity and inclusion, to monuments reflecting on fundamental acts. These last ones refer to the simplest acts of humans, those that we forget to value before pandemic and that during and after that we did—such as taste, breathing, getting together.

An example of the new vision of monuments is The Breathing Pavilion by artist Ekene Ijeoma (artist's professor of Media Arts and Science at MIT). The Monument is comprised of a thirty-foot circle of twenty-nine-foot two-tone illuminated inflatable columns. These columns are



slowly modulated in brightness to illustrate a deep breathing technique designed to bring calm. The monument interacts with the visitors inviting them to breathe in time with the changing light and attune themselves to a shared rhythm of respite.



The Breathing Pavilion was created in the context of the COVID-19 pandemic and racial and political movements in the United States. Ekene Ijeoma felt that in times like those it could be difficult to find the time and space to breathe deeply and rest well and wanted to create a sanctuary at a time of intense hardship and loss. The monument suggested a paradigm shift towards communion and meditative stillness, and created an accessible space of reprieve when the act of breathing itself is under siege.



Another great example is Minimum Monument created by Brazilian artist Néle Azevedo. Since 2005, she has been creating this monument in several countries around the world seeking to address the issue of commemorative historical celebrations by proposing another way of celebrating public memory on commemorative historical dates.

The monument consists of thousands of sculptures of men and women, 20 cm high, cast in ice that are taken to central points in the cities and are left to melt. In an action lasting just a few minutes, the official canons of the monument are inverted: in the hero's place, the anonymous one; in place of the solidity of stone, the ephemeral process of ice; instead of the scale of the monument, the minimum scale of perishable bodies. The memory is inscribed in the photographic image and shared by everyone. It is not reserved for great heroes. It loses its static condition to gain fluidity in urban movement and the change in the state of water. It focuses on small sculptures of small men, ordinary men. In later years the monument expanded its meaning when it started to be linked to global warming becoming a "living monument" of contemporary issues.

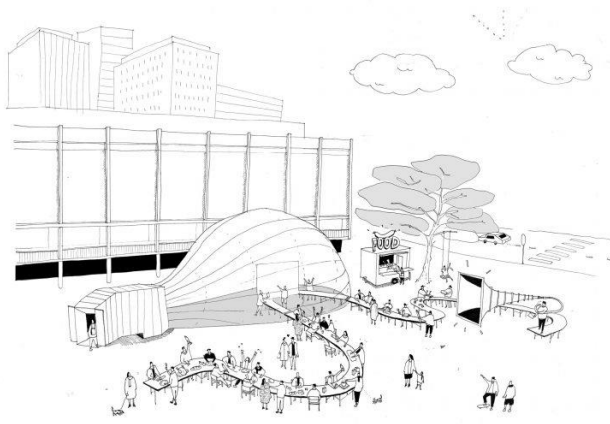


Lastly, we have The Pop-up Monument. Installed as part of the ten-day festival at Museum Judengasse, raumlaborberlin, symbolizes the fragile character of Jewish places. The monument consists of a long table and a bubble. The bubble is inflated every day, following the Jewish tradition of temporary buildings.

Information about personalities from Jewish history is printed on the tabletops - all visitors sit at a table with famous Jewish personalities. The curators, who can be questioned by visitors and are available for discussions, sit at a table in the interior. The guests can vote on who they would like to learn more about in the future Jewish Museum.

In the evenings, the pop-up monument becomes a platform for contemporary Jewish culture. Readings, film screenings, concerts and discussions take place in the middle of the city, in which the diversity of the Jewish present is expressed.

The monument also has a workshop where visitors can make their own “Frankfurt Chair”. So that a chair could be created in a short time, templates were used. Interactions between the participants arose according to the principle of “skill sharing”: In other words: people help each other and start a conversation.





*In the evening the Popup Monument turns into a platform for contemporary jewish culture*

To provide an overview, we can say that monuments as important markers of our history, culture, and values, will continue to serve as vital medium for reflection, celebration and collective memory. However, their future trajectory is likely to encompass a diverse array of forms and meanings, mirroring the dynamic evolution of society.

## 02.3 Permanence to performance

After doing a deep dive in the conception and nature of monuments in the past and the emerging trends of creation cultural memorials in society, from the previous research we conclude in first place that **we are living a shift from permanent nature of monuments to temporary one**, a crucial finding and very interesting topic that we develop in a broader way.

In second place, related to this “permanent to impermanence nature of monuments” finding, , there is an important consideration that leads the paper to indagate about the society, in which this memorials will take place, the question that comes into the research is: **what happens when society becomes nomad? How to make culture then?**; would be necessary to create another kind of memorials. To effectively address this question, each topic must be analyzed separately, allowing for a thorough investigation within the framework. To achieve this, in this chapter we delve into the following topics:

Fluid society and the challenge of making culture with this condition taking the nomadic culture as precedent on the creation of culture regardless the mobility condition. Understanding rituals first, as the immaterial monuments to nomadic cultures and second,



as social practices to create culture-community. Understanding the meaning of culture, where is not necessary to have objects but meaningful events and rituals to make it. Emphasize the societal preference for symbolic experiences over material ownership and lastly, examples of nomad archetypes as reference to make nomadic rituals for our “contemporary nomadic society”.

## **The challenge of making culture in a Mobile Society: Nomadic inspiration**

Today we live in **societies of constant change**, which raises the question of how to create culture through monuments under these conditions. A precedent to this is the Nomadic culture, having persisted for generations and evolving alongside other societies. Despite migrating from one place to another, they have adeptly preserved their culture and heritage.

But first we delve into this social changing phenomenon we are referring to. One prominent thinker who discusses the shift from a fixed society to a more dynamic and mobile one is Zygmunt Bauman. Bauman, a sociologist, explores concepts of liquid modernity and liquid society in his works, suggesting that traditional societal structures, which were once stable and fixed, have given way to a fluid and constantly evolving social order. This transition is characterized by increased mobility, flexibility, and uncertainty in various aspects of life, including culture, economics, and relationships.

Bauman's analysis underscores the notion that culture itself is undergoing a transformation as individuals navigate an increasingly interconnected and rapidly changing world. The fluidity of contemporary society allows for greater freedom and autonomy for individuals to shape their cultural identities and experiences. Moreover, it highlights the importance of adaptability and resilience in a world where change is constant.

By incorporating Bauman's insights, we can provide a theoretical framework for understanding the dynamics of culture in a fluid society.

Let's pass then with the understanding of Nomads and their cultural preservation:

**Nomads**, whose term comes from the Greek "νομάδε" meaning "he who leaves the herds in the pastures", adapted to Greek with that meaning, but with origins in the North African people of the same name (Numidian), are **communities that move from one place to another instead of settling permanently in one place**. It is estimated that around 30 million people on the planet belong to nomadic peoples. Many cultures have traditionally maintained a nomadic lifestyle, although this behavior is becoming less common in industrialized countries. However, it is still fundamental in societies with a strong indigenous presence, such as Tibet or Mongolia.

Although nomadic peoples are diverse in their origins, environments, and methods of subsistence, they tend to have less structured political, administrative, and economic organization than sedentary peoples. It is rare to find a long-term absolute leader, such as a king or ruler, due to the constant movement of the group and its logic of self-determination according to circumstances. The main organizational structure is usually made up of tribes and clans that unite or ally in response to threats, matrimonial needs, subsistence, and other circumstances.

Nomadic cultures, tell their stories communally by re-telling them, they don't have a written history, they need to keep singing and keep acting, in order to preserve their culture. Therefore, for nomadic people their monuments, in a way, are their rituals and ceremonies. Here, we expand the scope and introduce the concept of rituals in the research.

### **Rituals:**

We understand rituals as memorials or monuments to nomadic cultures. Simultaneously, we draw parallels with our dynamic and mobile society, referencing nomads and their monuments in our thought process. We aim to explore how these ancient monuments could be reimagined in modern times to foster cultural expression.

Rituals are defined as symbolic social practices that seek to create community - culture, when through different activities this community gathers to celebrate an event. The ritual itself lives from the cohesion of the group leaving as an end the construction of the group's identity.

It is the sequence of predefined activities, steps, words, or gestures. Ritual can be one-off or repeated until it becomes a habit, and it has meaning and a high symbolic content for us. Rituals are often based on traditions, proven rules and norms.

Durkheim 2001:14 extends the concept to the fact that rituals seem to establish bridges between beings, individuals, and societies, for without these acts' individuality is primary. The individual as a being is immersed and is somehow forced to be in his social space, through language, represented in physical but also in non-verbal, making rituals collective representations that somehow represent realities of community, which arise only from the meeting.

López Lara (2003), from his perspective, points out that ritual is an extraordinary event and is a fundamental and constitutive part of human daily life. He also expands his concept to

how rituals manifest our emotions, as they articulate different social situations that make us different and collective human beings.

To delve a little deeper into their origins, rituals date back to ancient times. The first human rituals were linked to survival and the relationship with the natural environment. These rituals included hunting, gathering, and cultivation ceremonies, as well as rituals to attract fertility from the land and ensure success in hunting.

With the development of religion, rituals became a way of expressing spiritual beliefs and honoring deities. These rituals varied across cultures and religions but often included sacrifices, prayers, chants, dances, and ceremonies to mark significant events such as births, marriages, and deaths. Rituals were also used to establish and maintain social and political relationships. For example, coronation ceremonies of kings and queens, initiation rituals in secret societies, and coming-of-age rituals from childhood to adulthood are examples of social rituals.

In many cultures, rituals were used as part of healing and traditional medicine practices. These rituals could involve the use of medicinal herbs, energy healing practices, purification ceremonies, and rituals to connect with the divine for guidance and healing.

In all its versions rituals have always play a role in transforming and connecting the transcendent, celebrating life, and finding meaning in everything that surrounds and impacts the individual in the community. However, just as with monuments, as society has evolved, rituals have also changed and adapted. Although some traditional rituals are still practiced, new rituals have emerged in response to social changes, such as rituals to mark technological events, such as the onset of a new stage in digital life or the commemoration of recent historical events.

Taking this information as a background and understanding monuments as the rituals in nomad cultures, we bring to the research Superstudio with Fundamental acts case study, in which they propose to the world to have one culture with 5 fundamental acts: Life, education, ceremony, love, and death, trying to find a future in a conservative Italy in the 60's.

The investigation at this point has a focus on the idea of not focusing on the space and territory but on the symbolic acts or events, having as background the nomadic cultures where making culture is not necessary to have objects but meaningful events and rituals.

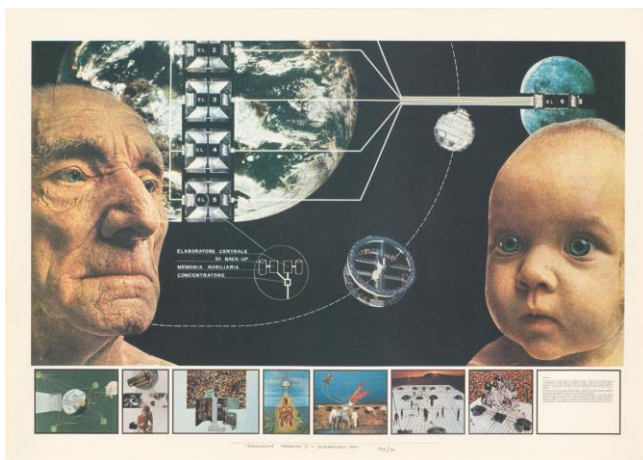
In this case, Superstudio opens a very important gate in the interpretation of the research and gives us a hint on what this proposal should focus, basically not to think in an architectural way when it comes to make culture and nomadic memorials, which is the core and the goal.

### **Superstudio, Fundamental Acts: Education 1971–1973:**

**Gian Piero Frassinelli, Alessandro Magris, Roberto Magris, Adolfo Natalini, Cristiano Toraldo di Francia, Alessandro Poli.**

From 1971 to 1973 they worked on a series of inquiries into fundamental acts, centered on the relations between architecture as conscious formalization of the planet, and human life. The Fundamental Acts were conceived as a series of films produced as a propaganda of ideas outside the channels typical of the discipline of architecture. These films were sketched in storyboard format and later published as a series of documents on the pages of Casabella. The first of them, Life: Supersurface, was shown at MoMA in the exhibition Italy, The New Domestic Landscape.

These acts contain the possibility of reintroducing a discourse on the relationship between architecture and ritual. They seek to explore spatiality of rituals and their structure, focusing on architecture as a technology at the service of memory. They fight against the impossibility of producing a truly monumental contemporary architecture. They imagine an architecture that can express a complexity that goes beyond – and is inaccessible to – an ingenuous functionalism. They consider architecture not so much as the activity of providing shelter, but rather as the act of constructing something that will oblige us, our sons, the sons of our sons, to remember. They recognize the sweet and enigmatic beauty of many architectures for unknown ceremonies.



Overall, we can say that permanence is tied to the territory and place, and as we are experiencing a shift from permanence to fluid society, as we mentioned earlier, nomads are



the inspirational precedence as they preserve their culture through ceremonies, events or rituals instead of objects and artifacts, it can be stated that these are their immaterial monuments.

Consequently, this concept “from permanence to performance” is now focused under a cultural vision, where permanence is tied to territory and place and performance to people and culture, therefore culture is less tied to the territory and place but tied to the people and their experiences. Let’s dig into this concept, understanding first what culture is.

### **Culture:**

As the cultivation of human endeavors, encompasses all facets of expression, knowledge, and interaction, serving as a dynamic platform for individuals to exercise their autonomy and freedom. It emerges from the collective exchange of ideas, experiences, and beliefs among individuals, where diverse perspectives, challenge norms, and contribute to the evolving tapestry of human experience. In this sense, culture embodies both the richness of human diversity and the inherent freedom of individuals to shape and redefine their cultural identities within a broader societal context through shared experiences.

In the pursue of making culture through rituals or meaningful acts, Superstudio was the perfect example where the values are upon material things, when thinking about designing central acts or experiences instead of architectures, is the vision in the construction of community.

Considering the examination of Superstudio’s fundamental acts and the societal shift from fixed nations to fluid societies, coupled with the understanding of how nomadic cultures construct their heritage through experiential rituals, we bring to the discussion the following question:

In a society which is becoming less permanent and ore dynamic, where the objective is to cultivate culture, what elements could facilitate this endeavor when people prioritize experiences over possessions, what are the catalyts for celebration in such society? This concept prompts a reevaluation where symbolic significance supersedes material ownership, prioritizing experiences over objects. Within this framework. Let’s explore this intriguing perspective.

### **Society's Embrace of Symbolic Experiences Over Material Ownership:**

Society is not interested in the permanence of objects but permanence of experiences, a society of no possessions but symbolic. One prominent author who discusses this idea is Charles Eisenstein. In his book "Sacred Economics: Money, Gift, and Society in the Age of Transition," Eisenstein explores the shift from a materialistic culture focused on accumulating possessions to one that prioritizes meaningful experiences and relationships. He argues that society's fixation on material possessions has led to environmental degradation, social inequality, and spiritual disconnection. Eisenstein advocates for an economic system based on principles of sharing, gifting, and fostering deeper connections with one another and with the natural world.

This aligns with the notion that contemporary society values experiences over possessions and seeks permanence in the richness of lived experiences rather than in the accumulation of material goods.

Another author who explores the idea of prioritizing experiences over possessions in contemporary society is Elizabeth Currid-Halkett. In her book "The Sum of Small Things: A Theory of the Aspirational Class," Currid-Halkett examines the consumption patterns and lifestyles of the affluent class, arguing that they prioritize experiences and cultural capital over material possessions.

Currid-Halkett suggests that the aspirational class, characterized by its emphasis on cultural consumption and lifestyle choices, values experiences such as travel, education, and cultural events more than the accumulation of material goods. She contends that this shift reflects a desire for social distinction and cultural capital, as experiences are often seen as more exclusive and indicative of one's social status than material possessions.

Furthermore, Currid-Halkett argues that the aspirational class seeks to cultivate a sense of permanence through the accumulation of experiences and cultural capital rather than through material possessions. By investing in experiences that contribute to their cultural knowledge and social networks, members of this class aim to establish lasting markers of identity and social belonging.

Overall, Currid-Halkett's analysis aligns with the notion that contemporary society values experiences over possessions and seeks permanence in the accumulation of cultural capital and meaningful experiences. Her work provides valuable insights into the changing dynamics of consumption and social status in modern society.

In a society where people put experiences over possessions and understanding that culture is made from the experiences and interactions, we can bring to the research a clear example that reflects this idea, this example also reflects some concepts mentioned before, **when**

the question “what happened when we become nomads” arose before, this is the perfect example of how this scenario can be clarified, in a way, if society become nomad, the archetypes prompting experiences would be nomad as well.

## **Examples of Nomad Archetypes as Reference to make Nomadic Rituals:**

### **Archigram’s Instant City.**

Created by Peter Cook in the late 1960s, the concept enables a village to become a kind of city for a week, creating a transient urban environment. It proposes a portable assembly of architectural components, enabling the rapid creation of a fully functional cityscape overnight. This innovative approach aims to offer residents of small towns the amenities and cultural richness typically associated with larger urban centers.

Peter Cook refers to the project as a cultural circus since it takes the cultural essence of a metropolitan city and takes them around like a circus. It was inspired by the architecture of outdoor pop concerts, popular in that period.

The concept of Instant City underwent various iterations. Originally, the concept consisted of a portable kit of components suitable for transportation by road. However, subsequent versions incorporated lighter elements designed for air delivery.

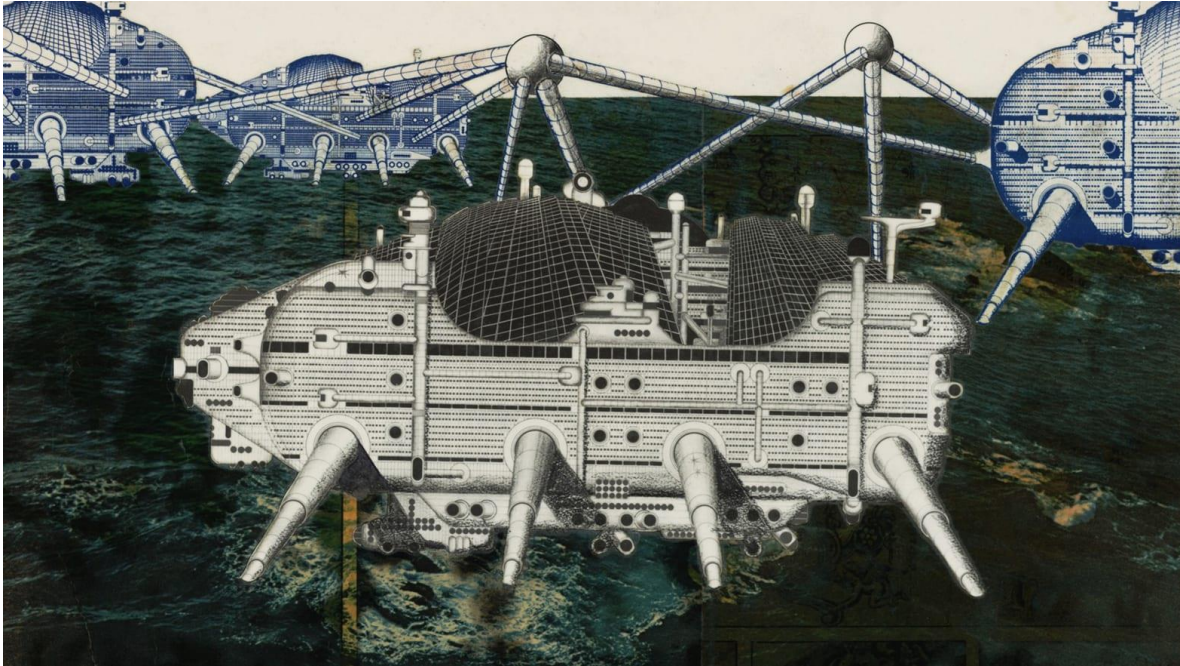
"We started to speculate, instead of a city trundling around on trucks, maybe it could all hang off an airship and it would just silently come in the night, and you'd open the bedroom curtains and there was the city in the field behind you," Cook explained.



*“Archigram's Instant City concept aimed to provide small towns with access to the cultural attractions of a big city”*

Peter Cook also created plans for a “Plug-in City,” in which permanent tower-like structures housed rooms that could be constantly moved and swapped—or “plugged in”—between different towers around the city.

But later Ron Herron wanted to push these ideas even further. Rather than creating flexibility in just the contents of the city, why not endow the city itself with the power of mobility? In 1964, he introduced the idea of a Walking City, he imagined giant cities on stilts that could be transported around the globe, forming new cities themselves, or acting as additions to existing ones.



**'Walking Cities.' Ron Herron**

His drawings for this creation are right out of a comic book or a sci-fi movie. He envisioned cities made of giant oval, multi-story containers (his drawings suggest they could contain as many as 30 floors), perched high on steel, stilt-like legs.

Often likened to insects, these mobile pods would be able to roam the globe, containing all of the services they needed to survive, as well as the ability to plug in to the resources of whatever location they happened to be in. They could strike out on their own or combine and recombine with other pod cities in an endless game of musical chairs of place and community.

Herron's vision for the Walking City is that it could be anything that was needed. It could walk itself to a rural area if safety and distance were called for; it could combine with other walking pods and form larger communities; or, it could even join up with a major metropolis.

These ideas continue to influence how we think about where we live, the structures we live in, and the often-contentious borders that we have created to keep people in place. Archigram may have only existed for 13 years, but the ideas they put into the world during that time continue to shape our culture.

Cook's vision of a mobile city, related to Ron Herron's Walking Cities concept, both further blurs the boundaries between permanence and mobility, challenging conventional notions

of settlement in cities and experiences, giving inspiration to the proposal, and enlightening the criteria on the thesis about making temporary experiences, about bringing culture through nomadic archetypes in a nomadic way to nomadic societies.

We can say on the other hand when it comes to memory:

Do we remember the theater, or do we remember the dance? This follows the idea of moving towards monuments more focused on the performance of the dance and not the permanence of the building that holds the dance. With this question we finalize a compile of information that affirms that to create memory the thesis analysis and consequently the proposal has to be focus on the experience more than the object, in a society of no possessions but symbolic this take even more strength putting it in context with the theories delved previously.

At this point, the following step will be the research of methodologies that lead the attention on the experience, the events that holds the space, in the way to come up with a proposal aligned to the intentions and findings previously exposed.

We indagate examples of how people thought in a narrative way, in non-architectural ways a proposal of design, so the rituals here is that matters not the objects, leading the research on focusing on the experience more than the object.

## 02.4 Examples of how people thought in a narrative way:

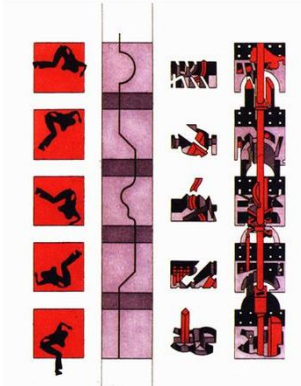
We include to the framework the **Tschumi Manhattan Transcripts: Body, Geometry and Events**

He proposed that architectural design should not be solely based on functionality and form, but also incorporate dynamic elements like movement and events. His conceptualization merged architectural design with the narratives of human experiences, encouraging architects to consider the dynamism and unpredictability of human interaction within space.

Tschumi introduced three key elements in his design: spaces, events, and movements. He insisted that none of these elements should take precedence over the others, but rather, they should all coexist and influence each other in space. The central idea is to construct a

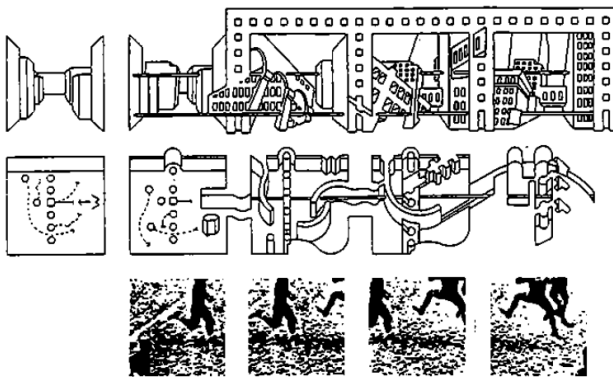


new understanding of architecture not as a static entity but as the relationship between space, event, and movement.



The Manhattan Transcripts were developed in the late 1970s, in which he transcribed aspects normally removed from conventional architectural representation, like the complex relationship between spaces and their use. He believed that there was no architecture without events, actions, or activity.

*“Could space, asked Tschumi, be made a peaceful instrument of social transformation, a means of transforming the relationship between the individual and society?”*



*“Architecture is not simply about space and form, but also about event, action, and what happens in space”*

*Bernard Tschumi*

Bernard Tschumi employed narrative techniques in his transcripts by crafting detailed scenarios of imagined incidents within real New York spaces, which act as story settings. By doing so, he intertwined architectural concepts with narrative devices typical of literature

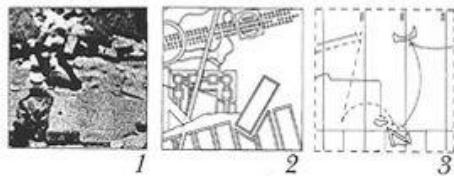
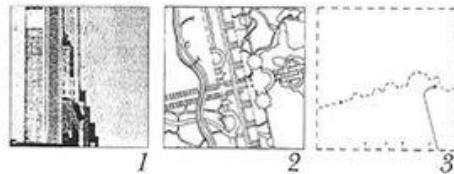
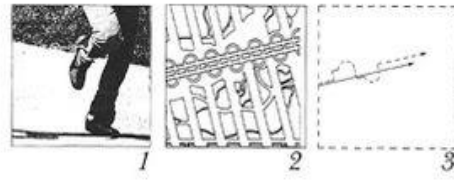
and film. These narratives are structured around the interactions between space, movement, and events, allowing him to explore the architectural possibilities beyond the physical creation of spaces.

The transcripts are not mere descriptions but imagined stories that add layers of meaning and experience to the architecture. For instance, the narration of a person's descent from a skyscraper in "The Tower (The Fall)" conveys motion and event, evoking emotions and questions about the role and perception of architecture in such an event. This visual and emotional storytelling expands the discourse beyond traditional architectural critique, which often focuses on the structural or aesthetic aspects, challenging the audience to consider architecture as a framework within which dynamic and sometimes unpredictable human experiences unfold.

Tschumi's use of narrative in the transcripts serves as a powerful tool to convey the importance of events as catalysts in architecture, suggesting that the real essence of architectural spaces is revealed through the unpredictable events they host. Such narratives foster a reinterpretation of architecture as a field not confined to rigid facts but open to interpretation, imagination, and the boundless potential of what could occur within a designed space.

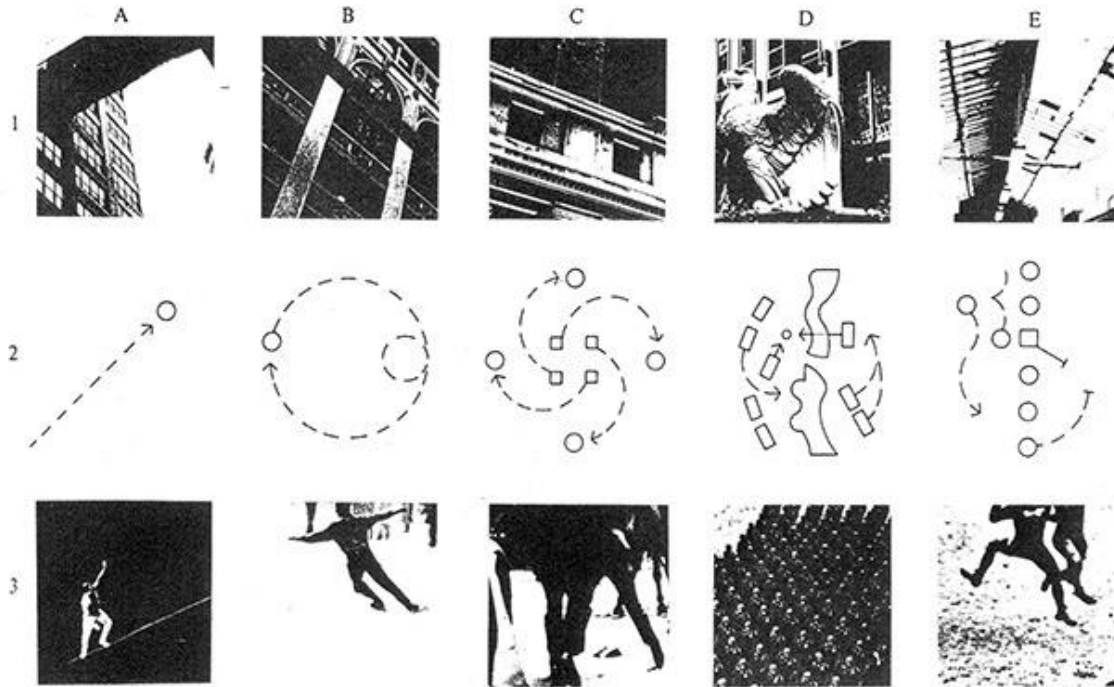
They aren't just theoretical concepts or unbridled fantasies but rather articulate a architectural perception of reality. To achieve this, they leverage a unique framework incorporating photographs that either capture or "bear witness" to certain events. While some might refer to these as "functions" or "programs," they act as markers of lived experiences within architectural spaces.





Simultaneously, a series of plans, sections, and diagrams lay out the spatial dimensions, also mapping out the trajectories of various actors as they navigate through this architectural canvas. **The primary objective of the Transcripts was to capture elements usually omitted from traditional architectural representations.** They sought to unravel the intricate interplay between spaces and their utilization, the juxtaposition between the backdrop (or set) and the unfolding narrative (or script), and the dynamics between "type" and "program" or between static structures and evolving events.

Moreover, underlying these Transcripts was a more subtle intention, one that resonated with the urban fabric of the 20<sup>th</sup> century. They aimed to provide a deeper understanding of the city, not just as a collection of buildings, but as a vibrant entity where architecture and human experiences interwine.



Each of these transcripts, produced for a series of exhibitions, offers a detailed transcription of imagined incidents set against the backdrop of genuine New York locations. This collection comprises four distinct episodes, each representing an intriguing interplay of space, motion, and event.

Tschumi's Transcripts delve deeper than merely offering a visual representation. They advocate the idea that architecture isn't just about spatial design; it's a confluence of space, dynamics, and occurrences. Of these, the concept of the "event" stands out prominently. For Tschumi, events are essentially the birthplace of architecture. They serve as a medium through which he envisions an architectural paradigm rooted in contrasts and contradictions, as opposed to one that seeks a harmonious synthesis.

Furthermore, Tschumi extensively employs narrative techniques in his transcripts. Whether inspired by visual arts or the world of cinema, these techniques highlight the power of fictional narratives. Such narratives, according to Tschumi, can pave the way for an alternative kind of architectural critique – one that doesn't just dwell in the realm of the factual but ventures into the territories of imagination and possibilities.

## 02.5 Conclusions:

The exploration of monuments and the newly mobile society has led us to a critical realization: we are amidst a profound shift from permanence to performance in our society. This transition challenges traditional notions of monumentality and cultural preservation.

Drawing inspiration from nomadic cultures, we recognize the enduring significance of rituals and experiences in shaping cultural identity. Taking as precedence the immaterial ways, these societies create monuments and consequently, culture. Offering valuable insights into alternative ways of making culture in contemporary times.

The concept of liquid modernity provides a theoretical framework for understanding the fluid dynamics of contemporary society, within this context, the emphasis on experiences over possessions becomes paramount, also signaling a fundamental shift in societal values.

Having then the new paradigm in the frame of conception of monuments and the trends in the societal values, this journey from permanence to performance emphasizes the need for a new approach and methods in the construction of monumentality and the creation of meaningful experiences and communal celebrations. The following are key points or conclusions made after this research to have in mind during the development of the thesis:

- We are living a shift from permanent nature of monuments to temporary one.
- The acknowledgment of culture's derivation from experiences is underscored by drawing parallels with the practices of nomadic cultures. This highlights the pivotal role of monuments as contemporary conduits for cultivating culture through rituals.
- The acknowledgment of a society becoming less permanent and more dynamic, where experiences hold greater value than material possessions.
- Insights gleaned from the study of narratives, advocating experiential design and storytelling methodologies in monument/experience creation, moving away from traditional architectural approaches.

## 03 Manifesto Foundation: Rules for Memorials Design

Aligned to the background, this is a compilation of rules that these memorials should have.

Is a mistake to focus on the day, and it's a mistake to focus on the individual; instead let's focus on the action, where the act becomes the monument, the ritual is the piece that makes this possible. It is then, a temporary monument with a ritual character, that symbolizes specific fundamental acts.

A performative monument, understanding by experience instead by contemplation means, understanding the ritual is more important than understanding something physical, this makes it permanent in memory. It is then a memorial monument, since celebrates rituals but also kind of physical as it has a materiality but, it is not perceptible until its performance.

A temporary monument, since acts become more permanent than things that are objects. Temporary given not just by its time in space but also its materiality, perhaps is made of ice or other atemporal material. This challenges the conventional idea that a monument is forever and heavy, why not make it disappear. Therefore, its materiality becomes less monumental and more performative. This temporality gives it a symbolic meaning, it is something that has life and time, in this sense, it is not an object anymore.

It is ethereal, in order to move something from the permanent nature of monument to the temporary or transient nature of memory, therefore it doesn't rely on materiality but could illustrate things that we either forget or otherwise are invisible.

This manifesto provides a clearer understanding of the objectives and the primary aim outlined in the proposal. In the following chapter delves into it and how these set of rules and the background of the research can be materialized into a project. This phase of the thesis synthesizes and draws inspiration from the extensive research and analysis conducted among the research and concepts previously analyzed.

### **Keywords:**

The act is the monument

It is performative

A memorial monument

Celebration of rituals

It is ethereal (atemporal materiality)

It is temporary (ephemerality)

## 03.1 Statement of concept:

In order to create long lasting yet non-physical cultural mnemonics for our newly nomadic society and based on all the concepts, questions, and case of studies analyzed before, I designed a set of instructions to follow in the materialization of the project.

## 04 Proposal Implementing Rules for Memorials creation

Since society prefers the permanence of experiences over objects. I propose primarily, a shift in the approach to constructing memorials, redirecting our attention on the creation of experiences rather than the focus on the object to make it evidence.

And furthermore, the design of a performance and architectural staging delved in three parts: Breathe, Bathe, Belong, respectively addressing an individual's internal, external, and social meaning.

Having in mind that the experience is made by the ritual making, when we think about Bathe, Breathe, and Belong the first question that comes into the discussion is: What is the ritual that each of these fundamental acts represents? It is something that the others don't?; What makes each of them exclusive to the others but, together they are all about the same thing? To evolve in the proposal and clarify this question, let's focus first on the simple aspect of each:

Bathe: Signifies purification.

Breathe: Implies internal reflection or self-awareness.

Belong: Denotes community involvement.

Bathing symbolizes purification and this is done individually, therefore, this is something that is very personal as it is something inside you.

Breathing is something you do also personally, as you cannot share your breathing pattern with anybody, but still, you can still share some practices involving breathing awareness with others, therefore, it's you in public to a certain extent.

And then thinking about belonging is something that you can't do by yourself, and it engages your outside.

As mentioned before, the proposal is about the experience, therefore there is a series of acts that makes the ritual aspect of this, of when you approach, how you breathe, how you walk through, what you're like at the end. Meaning that each of these pieces have a portion that is beginning, middle, and end, like a three-act play, and where each of these is a half-step to the next one.

## 04.6 Circle of monuments

I define it as a circle of monuments where it goes from bathing, which is internal, then breathing, which is external, to belonging which is coming together after having a spiritual and conscious preparation to gather with others.

Here we arrive at a very interesting point of the project, as they are related to each other, where bathing is the beginning (individual), breathing the middle (external), and belonging the end (collective), they are not isolated; Rather, they constitute a story with a sequence of acts unfolding within each. Therefore, there will be three distinct scripts, each tailored to one of the rituals. These scripts will have four steps designated in the project as “The Experience Timeline”.

Each monument will feature an experience which has 4 steps within it, having 12 in total, 4 in "bathe," 4 in "breathe" and 4 in "belong." These sequences follow the transition from the individual, to the external, to the collective at the end. Each monument embodies a distinct process, but in overall we go through a journey from individual to collective rituals.

The focus here delves on shaping the space from the experience and not the way around. I focused on crafting the experiences that would unfold within each monument having Tschumi and Archigram, as examples when it comes to approaching a proposal design in a narrative way. In order to have a clear idea of the script and the experiences within each monument, the questions of what happens before, during and after you leave the experience? Arise. Let's think about the journey.

### The Experience Timeline:

In the beginning, you enter with a question (you are curious), to finally in the end, go out with an answer with some knowledge given by experience. It should exist a sentimental pathway, not just spatial. I divided this sentimental pathway in 4 steps:

1. **Hint:** Here you become aware of something.
2. **Punch:** At this point, you engage with something; you are not just passing by you become interacting with it.
3. **Reveal:** It's a moment of surrender, where you give yourself over to some other kind of control to some other kind of collective, you are no longer individual, you are part of this experience.
4. **Deepen:** Is when you reflect and interiorized about making a ritual and the opportunity to explore that condition.

In the design process of the script of each topic and the materialization of these three stages/events, we delve into their definitions, some examples of the celebrations, practices, ceremonies, and rituals around them, some case studies and precedents.

Therefore, there are three monuments holding one ritual each in the following way, we delve the topic research respectively:

from Individual \_ Bathe: Ablution ritual.

to External \_ Breathe: Meditation, breathing practices.

to Collective\_ Belong: Storytelling, communal ceremonies.

## 04.7 Ritual definitions

### Bathe

#### Ablution rituals and ceremonies

The concept of purification through bathing is deeply rooted in various cultures and religions around the world. The symbolic **cleansing of the body and soul through water** rituals often carries spiritual significance. Here are several illustrative examples:

In Hinduism, adherents undertake ritual baths, such as Snana in revered rivers like the Ganges, seeking spiritual elevation and absolution from sins. The Kumbh Mela, a major Hindu festival, witnesses millions immersing themselves in sacred rivers, believing it leads to spiritual liberation. Catholicism employs Baptism as a pivotal sacrament symbolizing purification, initiation into the faith, and sin remission through water. In Islam, the practice of Wudu precedes daily prayers, symbolizing purification before communing with the divine. Shintoism incorporates misogi, a purification ritual involving immersion in waterfalls or rivers, to cleanse impurities and negative energy. Judaism employs the mikveh, a ritual bath, for various purification purposes, reflecting water's role in spiritual renewal.

Similarly, ancient Greek and Roman traditions regarded bathing in thermal springs not only as physical cleansing but also as spiritual purification. Across these diverse traditions, water serves as a powerful symbol of purification and spiritual renewal, connecting humanity's spiritual journey with the elemental force of water.

In Japanese Buddhism, purification rituals involving bathing are common, serving to cleanse participants before entering sacred spaces or partaking in ceremonial activities.

There is another example in Native American cultures, the Sweat Lodge Rituals are utilized for purification ceremonies, utilizing heat and steam to cleanse both body and spirit. It consist of a fire-pit which is dug, where specially chosen rocks are heated. These rocks range in size from 25 cm to 50cm and can hold heat for a long time. A pit, which will hold the hot rocks during the ceremony, is then dug in the centre of the spot where the lodge will be built. The builder then gathers supple saplings, which are bent to form a dome; amongst many First Nations this dome represents the womb of Mother Earth. The saplings are covered with layers of blankets, and sometimes canvas tarpaulins are placed over the blankets (in earlier times furs and bark were used). The opening of the lodge usually faces east. Once the ceremony is ready to begin, one person will remain on the outside to look after the heated rocks and put them in the central pit during the ceremony.

The ceremony usually takes place in the late afternoon, and sometimes lasts until dawn of the next day. There are two styles: one where only heated rocks are used, and another where water is poured on the rocks. Either will produce the desired effect of sweat. When the rocks are heated to the point where they are considered ready, the participants strip naked or to light undergarments. The host then enters the lodge on hands and knees; the others follow in the same manner and sit in a circle around the centre pit.

Once all the participants are inside the lodge, the fire-tender begins to pass in the heated rocks, which are placed in the pit. The number of rocks used vary from as few as sixteen to as many as sixty-four. The number and placement of the rocks are as important as the overall ceremony; each First Nation will focus of different aspects as they relate to different needs. Once a number of heated rocks are passed into the Lodge, the entry is closed, and the host begins to pray. Participants can say prayers in their own way during this time. After some time, everybody leaves the lodge and then comes back in to prevent any health hazard. This process can be repeated as many as four times, depending on the needs of the participants. At the end of the ceremony, everyone wishes everyone else a good life. After the ceremony is over, a traditional feast is often held by the family of the host.

*William Asikinack*



Sacred Sweat Loge diagram



On the other hand we have water festivals, which also represent cultural, religious, and historical manifestations deeply entrenched in various global societies. These celebrations are characterized by their focus on water-related activities and rituals, which serve as symbolic expressions of communal identity and values. Across diverse cultures, water festivals serve as pivotal occasions for social cohesion, spiritual renewal, and the commemoration of ancestral legacies.

Among the prominent water festivals observed worldwide, Songkran in Thailand stands out as a vibrant manifestation of cultural renewal and purification. Celebrated as the Thai New Year's festival in April, Songkran features exuberant water fights symbolizing a cleansing ritual, alongside religious ceremonies, and acts of reverence towards elders. Similarly, Holi in India marks the arrival of spring with fervent color and water play, embodying the triumph of good over evil and fostering social harmony.



Thai New Year's festival in April



Chol Chnam water festival in Cambodia's

Contrastingly, Nyepi in Bali, Indonesia, represents a day of introspection and meditation, preceded by the Melasti ritual of purifying sacred objects in the sea. The observance of silence during Nyepi underscores a communal commitment to spiritual reflection and renewal. Finally, Sanja Matsuri in Japan embodies Shinto traditions through a mikoshi parade and participant purification with water, highlighting the universal theme of purification across cultures and religions.

In conclusion, the profound significance of water rituals across various religious traditions underscores humanity's enduring quest for spiritual purification and renewal. From Hinduism's sacred baths in the Ganges to Catholic Baptism, Islamic Wudu, and Shinto misogi, water serves as a universal symbol of cleansing and connection to the divine. Judaism's mikveh and ancient Greek and Roman bathing practices further illustrate this intrinsic link between water and spiritual purification.

# Breathe

## Mindful Breathing rituals

Breathing rituals are ceremonial practices that involve conscious regulation of the breath to induce relaxation, balance energy, and promote spiritual connection. These rituals often incorporate specific breathing techniques, rhythmic patterns, and symbolic gestures.

The act of breathing is a foundational practice in various spiritual traditions and mindfulness-based interventions. It involves directing attention to the natural rhythm of the breath as it flows in and out of the body. This simple yet powerful practice can be done anywhere, at any time, and cultivates mindfulness, inner peace, and spiritual connection through intentional awareness of breathing. Mindful breathing rituals and practices can vary across different traditions and contexts:

In Buddhist meditation, mindfulness of breathing (anapanasati) is a central practice used to develop concentration, insight, and mindfulness. Practitioners often focus on breath to cultivate calmness, clarity, and equanimity.

Mindfulness-based stress reduction (MBSR) and mindfulness-based cognitive therapy (MBCT) utilize breathing as a core practice to reduce stress, manage chronic pain, and prevent relapse into depression and anxiety.

Shamanic Breathwork, In shamanic traditions, is used as a tool for healing, transformation, and accessing altered states of consciousness. Techniques may include rapid, rhythmic breathing to induce trance-like states.

Yoga incorporates pranayama, or breath control techniques, as part of its holistic approach to health and well-being. Practices such as ujjayi breathing, kapalabhati, and nadi shodhana (alternate nostril breathing) are commonly used to balance energy, calm the mind, and enhance vitality.

There are some breathing practices in Yoga, focused on regulating the breath to influence physical, mental, and emotional states. These techniques typically involve controlled breathing patterns, such as deep diaphragmatic breathing, alternate nostril breathing, or the 4-7-8 breathing method.

The 4-7-8 breathing method, popularized by Dr. Andrew Weil, involves inhaling through the nose for a count of four, holding the breath for a count of seven, and exhaling through the mouth for a count of eight. This pattern encourages relaxation, reduces anxiety, and promotes better sleep.

Deep diaphragmatic breathing, also known as belly breathing, involves consciously expanding the diaphragm while inhaling deeply through the nose, then exhaling fully through the mouth. This technique activates the body's relaxation response, reducing stress and promoting a sense of calmness.



Diaphragmatic Breathing

Alternate Nostril Breathing, a pranayama technique from yoga, involves alternating the inhalation and exhalation through each nostril while blocking the other nostril with the thumb and fingers. This practice is believed to balance the body's energy channels, calm the mind, and enhance mental clarity.



Steps of Alternate Nostril Breathing Exercise (ANB)

Breathing rituals offer profound pathways to inner exploration, self-discovery, and spiritual awakening. Whether practiced individually or as part of a collective ceremony, these practices provide invaluable tools for cultivating presence, resilience, and holistic well-being.

## Belong

### Storytelling Communal rituals

In many cultures, storytelling itself is a ritualistic activity, with narratives passed down through generations to convey cultural values, beliefs, and identity. When a group collectively engages in the retelling or reinforcement of a particular narrative, it can take on ritualistic qualities. This might involve ceremonies, performances, or communal activities centered around the narrative.

One example of these communal acts is **sharing narratives by singing:**

We bring up to the paper the Bulgarian women's choir. An internationally renowned musical ensemble that performs modern arrangements of traditional Bulgarian folk melodies group of music, with very particular harmonies.

This example serves to highlight the fact that one thing is to sing to an audience or to yourself but other totally different and very valuable here is that, as them or every other choir, the fact of singing for each other, and that's what a performance is, that why the idea of a chorus here.

**In a sense, singing to each other, each of the members is telling a different part of the story.**



Bulgarian Women's Choir

Another illustration of communal rituals can be found in the following example. The Stone soup parable emphasizes the significance of unity. Here, the catalyst for cohesion is represented by a facilitator prompting the act of gathering. In this specific parable, the focal point is the communal sharing of a meal.

It says that an elderly sage embarked on a journey. He prepared a modest bag, bid farewell to his wife, and ventured forth. Throughout the day, he traversed without encountering anyone until evening approached, leading him to a quaint village. "This seems like a suitable place to rest for the night," he thought to himself.

In the heart of the village, he encountered a gathering of villagers. Introducing himself as a humble traveler in search of shelter and sustenance, he learned of their plight. "We're low on food due to poor crops," they lamented, "barely scraping by."

Expressing empathy, the old man offered a solution: stone soup, a delicacy he claimed to have enjoyed before. Intrigued, the villagers eagerly gathered ingredients and a pot, igniting a fire for the concoction. With a ceremonious gesture, the sage produced a smooth stone from his pouch and dropped it into the boiling water, igniting curiosity among the onlookers.

As the soup simmered, the old man suggested additional ingredients, prompting villagers to contribute cabbage, salted beef, and various vegetables. Soon, the pot brimmed with a hearty blend, accompanied by fresh bread from the local baker.

As the aroma of the soup filled the air, villagers came together, sharing tales and laughter. When the soup was ready, they dined joyfully, declaring it the finest they had ever tasted. Despite offers to purchase the "magic" stone, the sage declined, recognizing the true magic lay in their collective effort. The following morning, as he departed, the sage bestowed the stone upon a young child, whispering, "It was not the stone that performed the magic. It was all of us together."

In this tale of Stone Soup, we witness a powerful depiction of communal ritual. This parable underscores the vital role of unity, with a facilitator sparking the collectiveness. Ultimately, as the sage departs and gives the stone to a young child, he imparts that the true magic lies not in objects but in the collective spirit of togetherness.

## 04.8 PROPOSAL CONCEPT

But what happens then in each monument, what is the script, how physical are they, and the intention of each?



In the experience timeline first, you have a hint of what is inside this dancing entity, then you will find a hole as the entrance. Then, there is the punch where you find yourself surrounded by white drapes conducting you through an 80 cm pathway, being involved already into the experience of finding the sense of this path.

Secondly, in the reveal you reach the center of the monument, finding a giant, reflective sphere above you, white drapes covering you of the outer world and a delicate steam surrounding your body, here you give yourself over the monument and its energy, you experience the ablution ritual.

Finally, after living the ritual experience, in the deepen you interiorized the capacity of by giving yourself in a casual but strong experience, you can reach a state of consciousness and tranquility.

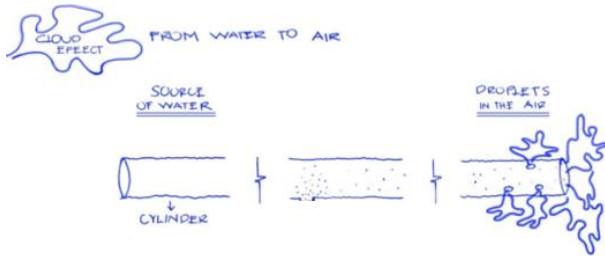
This ritual encounter, as well as the monument that symbolizes it, is intended to be experienced individually rather than in groups or pairs. Thus, the path is designed with dimensions suitable for accommodating only one person at a time and the ritual itself embodies an individual character.

## **To external: Breathe**

### **Mindful Breathing ritual monument**

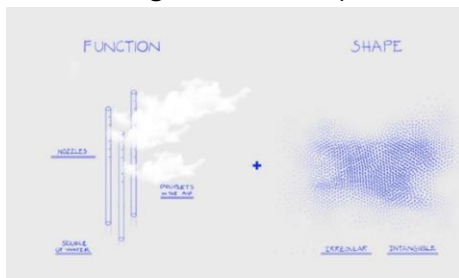
Breathing rituals involve conscious regulation of the breath to induce relaxation, balance energy, and promote spiritual connection. As in yoga, there are some breathing practices in focusing on regulating the breath to influence physical, mental, and emotional states, these techniques typically involve controlled breathing patterns, such as deep diaphragmatic breathing, alternate nostril breathing, or the 4-7-8 breathing method.

Imagine a retreat where you can effortlessly regulate your breath, achieve mental and physical relaxation, and delve into states of introspection. This monument is designed precisely for this purpose, facilitating mindfulness of your breath, and allowing you to experience conscious control over it. But how is this possible, you might wonder? The answer lies in the monument itself—it breathes.



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The breathing monument consists in a series of delicate, translucent cylinders intricately arranged in the space, each varying in height and distance between them, creating an enchanting irregularity, and ethereal symphony of form. And the second component is the mist coming out of these poles.



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And the second component is the mist coming out of these poles, this mist is choreographed to an specific rhythmic cadence taking inspiration from the yoga technique previously described, meaning that this mist has an activation frequency every two minutes. Inviting people to deep in to the practice of breathing in tone with it, a lapse of exercises can be made leading by the signal of time represented in this exhale of mist from the monument.

The configuration of the poles in the space is thought to have access form all directions as it is open, but in in the central part you will find , there is a group of them placed nearer to each other, having then a focal part from where the mist comes out but in a more visible way, passing then to a concave shape made of the poles, where the breathing practice is made looking at the focal point and following its breathing frequency.



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In the experience timeline, from a distance it resembles a cloud of pipes inviting people to enter, but once inside a real cloud traps visitors, once the cloud vanishes, this allow people to see a concave space where the deepen in breathing ritual is made, aiming different levels of spiritual experiences through it.

Ultimately, upon completing the ritual experience, you delve deeply within yourself, internalizing the potential for profound transformation through a seemingly ordinary yet powerful encounter. In doing so, you attain a state of heightened awareness and inner peace.

This ritual experience, along with the monument that embodies it, is designed for individual exploration, as well as for pairs or small groups. Similar to group breathing practices in yoga, the rhythm of breath can synchronize within a collective setting. Therefore, the space is envisioned to accommodate anywhere from one person to a maximum of five individuals within the central area of it.

## **To collective: Belong**

### **Storytelling Communal rituals**

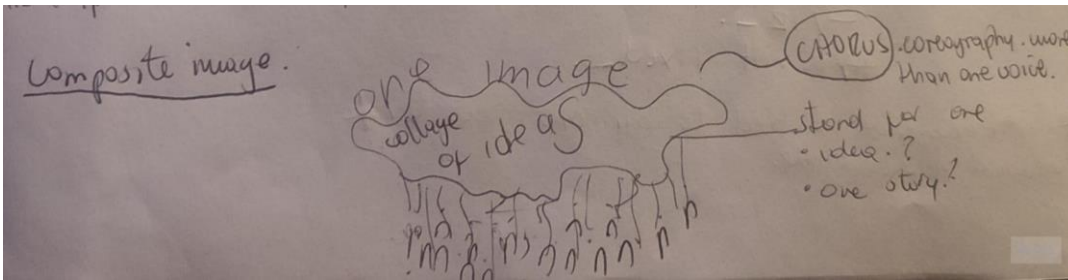
Storytelling ritual represent a valuable, timeless and immaterial vestige about events, traditions and cultures in past, they serve as vessels for the transmission of narratives across generations, acting as conduits for the dissemination an preservation of cultural values, beliefs, and identity. As communities collectively engage in the retelling or fortification of specific narratives, these activities assume ritualistic dimensions. Such manifestations may encompass ceremonial rites, performative enactments, or communal gatherings, all implies the share factor.

Picture, then, a monument designed to honor the value of crafting narratives together, to construct an entire story with others in a casual, simple yet profound manner. And from that collective action you can give it a shape to the space you are occupying. Therefore, the space and it's physicality is crafted from the narrative you are currently co-creating with others.

This monument acts as a catalyst for such introspection, offering the ritual of storytelling, through letting your imagination fly while sharing with others.

The collage of ideas is the concept: As it pictures at the end a collective imaginary, made from individual ones, fostering community. Community arises from shared bonds; it

revolves around communication and presence. I am shaping the environment, the method and the language as catalyst for these narratives to begin.



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So the question about how is the **space**, what is the **language** and **method** to make this possible? I explain it in this order:

This **space** comprises three elements: Twenty-five inflatables that embody both generic and abstract features in equal measure. Each inflatable bears symbolic significance, representing the imaginative narratives of individuals as they represent a certain part of their existence. Twenty-five poufs attached with a thread to the balloons, symbolize grounding in the earth and people's reality. These twenty-five balloons attached to the poufs are settle in the perimeter of a circular area of 14 meters diameter.

I create these abstract-generic shapes as a language to make the stories, therefore people will find these 25 shapes and as we make shapes of clouds, in this case you will look at them and make the interpretation of it and consequently built a story around the piece with others

I did a research about semiology as the reference and base in the making process of a new **language** to build communication:

- **Semiology**

Semiotics, or semiology, is the study of signs and symbols, their meanings, and their functions in communication. It explores how signs and symbols are used to convey information, convey ideas, and create meaning within various cultural, social, and linguistic contexts. Semiotics examines not only verbal language but also visual, auditory, gestural, and tactile forms of communication, emphasizing the relationship between signifiers (the form of the sign) and signified (the concept or meaning conveyed by the sign).

In semiotics, 'signs' may be anything from which meanings may be generated (such as words, images, sounds, gestures and objects). For the analytical purposes of semiotics (in the tradition of Saussure), every sign is composed of:

- a 'signifier' - the form which the sign takes; and
- the 'signified' - the concept it represents.

Nowadays, the 'signifier' is commonly interpreted as the material form of the sign. For Example:

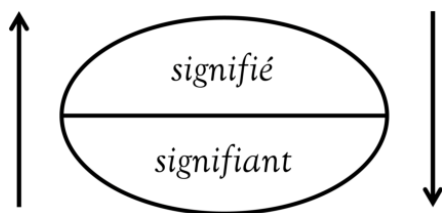
Sign: The written word 'tree'

Signifier: The letters 't-r-e-e'

Signified concept: The category 'tree'

Whilst this basically 'Saussurean' model is commonly adopted, it is a more materialistic model than that of Saussure himself. He referred to the signifier (signifiant) in terms of a 'sound-image', and to the signified (signifié) as a mental concept.

The distinction between signifier and signified has sometimes been equated to the familiar dualism of 'form and content' within such a framework the signifier is seen as the form of the sign and the signified as the content. However, such a formulation could misleadingly suggest the equivalence of content and meaning (whereas the latter requires interpretation)

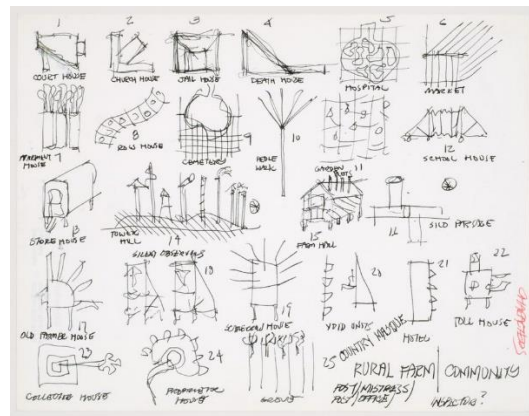
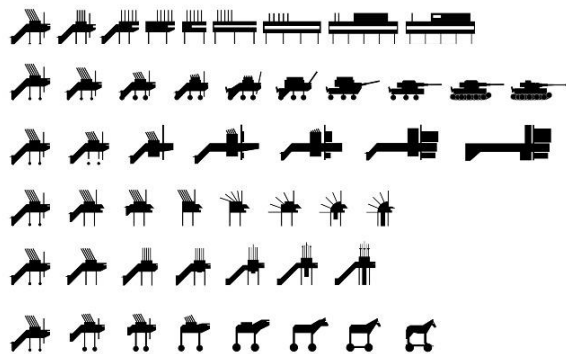


Saussure's theory laid the groundwork for further developments in semiotics by scholars such as Charles Sanders Peirce, Roland Barthes, and Umberto Eco. These scholars expanded upon Saussure's ideas, applying semiotic analysis to various fields including linguistics, literature, art, media studies, and cultural studies. Semiotics continues to be a vibrant interdisciplinary field, offering insights into the complex ways in which signs and symbols shape human understanding and culture.

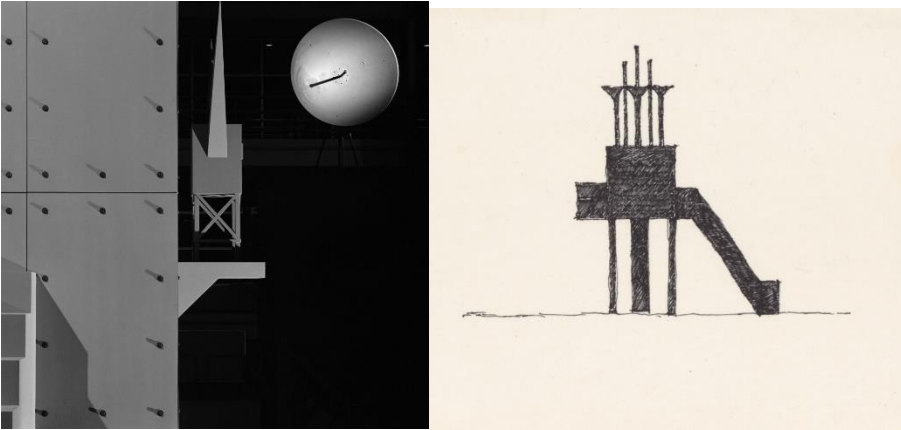
- **John Hejduk: Abstract compositional studies**

John Hejduk (1929 - 2000) Throughout his career, Hejduk’s formal sensitivities remained fairly consistent, allowing one to easily trace the figural qualities of the masque silhouettes back to his earlier projects. For instance, the masque character, Security, can be read as a miniature Wall House. Yet, despite these formal similarities, the ways in which Hejduk represented the earlier projects suggest figure/ground relationships that are much more defined than those of the masques. It may seem strange, at first, to argue that Hejduk’s earlier, conceptual projects, such as the Diamond Houses and the Wall Houses, are involved in any sort of fixed relationship with the ground. After all, most of the projects did not have a client or site in the conventional sense (although there are a few notable exceptions). However, the argument hinges on Hejduk’s belief that a drawing could stand by itself as a completed work of architecture. And, if one reads the drawing as the architectural work, then the page of the drawing—its frame—becomes the site.

So, while these abstract, compositional studies may not be informed by a specific geographical context, they are nonetheless sited within the proportions of the sheet of paper on which they are drawn. And, in fact, many of these drawings were exhibited and sold as works of art—the Museum of Modern Art even acquired two of Hejduk’s colorful, isometric projections of Wall House II for their permanent collection.



Architecture in the Ronald and Rita McAulay Gallery is a new free exhibition space at the heart of the RA. This ambitious installation features Hejduk’s design for the Widow’s House, one of 68 “objects” in his seminal Lancaster / Hanover Masque, brought to life. Appearing part-building and part-animal, these structures were pedagogical tools for Hejduk, who used them as mysterious, often paradoxical objects and drawings to inspire and provoke his students. Not only were they narrative prompts, but they were also practical tools.



But what happens then after having this staging, we delve into different methodologies to make a story at the moment with others

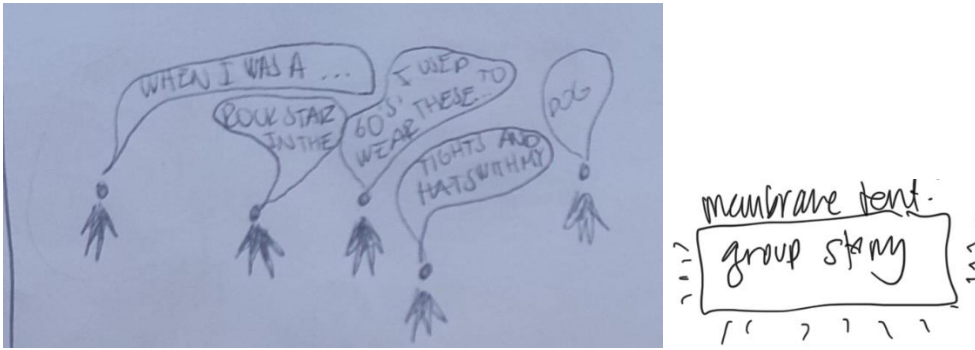
The **methodology** becomes from the idea of an improvisational theater where everybody has to take the line of the person who spoke before them and finished the story, so people create this really fantastic story that would not have been created on your own.

- **Exquisite Corpse:**

Exquisite corpse is a method by which a collection of words or images is collectively assembled. Each collaborator adds to a composition in sequence, either by following a rule or by being allowed to see only the end of what the previous person contributed.

the Exquisite Corpse game emerged as a collaborative endeavor among artists and writers associated with the Surrealist movement, including notable figures such as André Breton, Marcel Duchamp, Man Ray, and Yves Tanguy. These artists, along with others within the Surrealist circle, experimented with the game as a means of exploring the subconscious mind and pushing the boundaries of creativity. While specific attributions for individual contributions in Exquisite Corpse games are often obscured by the collaborative nature of the activity, these pioneering Surrealist artists played a significant role in popularizing and refining the game as a creative exercise.

The Exquisite Corpse game is a collaborative and spontaneous creative endeavor that involves multiple participants contributing to a collective work of art or text without seeing what the others have created. It typically begins with one participant creating the initial segment, which is then partially concealed before being passed on to the next participant. Each participant adds their contribution based only on the small portion of the work that is visible to them, resulting in unexpected and often surreal juxtapositions in the final composition. The dynamic of the game lies in the unpredictable nature of the creative process and the collaborative interaction between participants, fostering spontaneity, experimentation, and shared ownership of the final creation.



## 04.9 Materiality and characteristics

What about their materiality? How physical are they? The proposal doesn't rely on materiality but could illustrate things that we either forget or otherwise are invisible. So, the materiality becomes less monumental and more performative. In order to move something from the permanent nature to the temporary or transient nature of memory, then the monuments are more ethereal. This impermanence is tied to atemporal materials: air and water.

### Characteristics:

- Impermanence memorials
- Performative
- Ethereal
- Atemporal materiality
- Temporary
- Ephemerality
- Light weight
- Abstract
- Interpretable – nonliteral
- Adaptive
- Locally resourced
- Nomadic
- Tangible memory

## 04.10 Case Studies

With the definitions and examples of celebrations, practices, ceremonies, and rituals in mind, we transition to exploring inspirational projects and precedents. These serve as

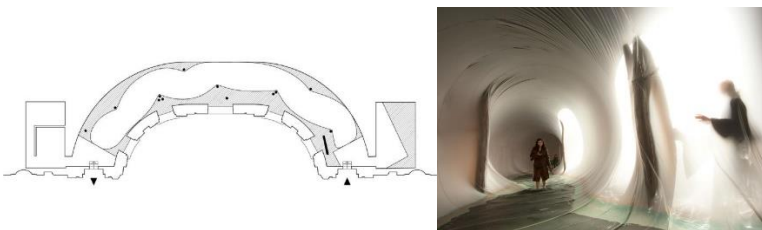
reference points for envisioning the potential appearance of these archetypes. Through case studies related to the concepts outlined in the manifesto, we delve into how these ideas can be manifested. This exploration involves then: Ephemerality, nomadic architecture, ethereality, and performative architectures.

## Bathe

### **Blurry Venice by Plastique Fantastique, 2019:**



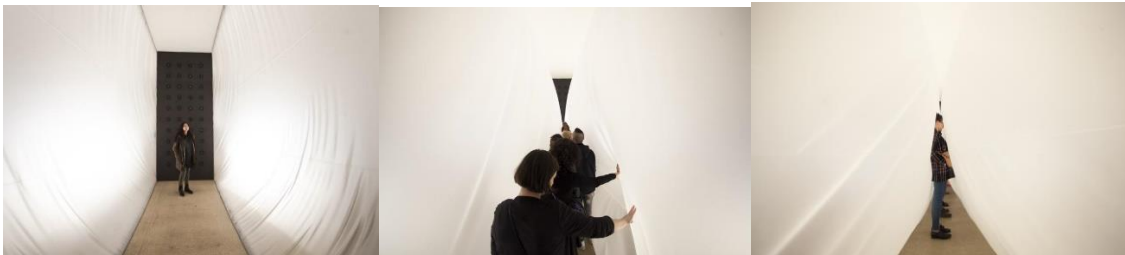
An space where neither wall, nor ceiling nor floor exists. Like a city in a realm where land and water have no clear border. In this blurred dream-like space, visitors walk on water, projecting their own shadows and becoming performers and observers to each other. Blurry Venice is an oneiric experience, where the boundaries between environment and architecture disappear. Air, water and skyline melt together. The installation distorts the perception and creates illusion, which turns architectural construction into an imaginary landscape. The expanding space is squeezed by several marble "briccole" sculpted by Fabio Viale, which creates a passage on water where people can walk through. Blurry Venice is a site-specific installation for the Venice Pavilion, Venice Art Biennale 2019.



### **Breathing volume by Plastique Fantastique, 2015:**



Offers a unique experience, merging dynamic architecture and immersive sound design. It plays with the notion of space in an audio-visual context. Upon entering the public will be embraced between breathing walls constantly changing their physical volume, for approximately 5 minutes, creating a perception of being inside a living organism. Four synchronized ventilators trigger the dynamics of the sound matrix and the movement of the walls by following the canon of human lungs. Subwoofers placed in its interior transform the pulsing bass frequencies into the soul of the organism. Unexpectedly steers the focus from what surrounds us, to what is immediate, here and now, offering a distorted reflection on our relationship with space, its distance and extension.



#### **Teatrino by Salottobuono, 2018:**



A temporary pavilion designed to host interviews and conversations on architecture - in presence of an audience of about 90 people - to be placed in front of the main entrance of the Triennale building in Milan, or in the rear garden. It consists of a base and an aerostatic roofing structure.





The base consists of an octagonal structure hosting a circular cave of about 50 square meters. The cave is accessed through two small stairs on opposite sides. Interviewees and interviewers sit on the lowest step of the cave, inside a circular space of 1.50 m in diameter. All the rest of the space, divided into 50 cm high and 75 deep steps, is reserved for the public. The structure of the entire base is made of a wooden frame covered with fir plywood panels for flooring and diagonal wooden slats for wall cladding.



The TEATRINO is designed as an immersive, participatory, and symbolic space. A small pagan temple to celebrate the rite of the interview in its collective dimension.

## Breathe

### **Be in the weather by Olafur Eliasson, 2016:**

takes the form of a large vertical ring positioned along the north-south axis of the Ordrupgaard Kunstpark. A special weathervane mounted on the roof of the museum detects the direction of the wind. Whenever the wind changes direction, the ring emits a gust of fog into the park through a series of thirty-six jets that are spaced equally around the circumference of the ring.

In any work of art displayed outdoors, the weather is the invisible, unspoken element; the artwork is literally exposed to the weather. Whether we acknowledge this fact or not, the weather is always part of the work. The work embraces this invisible element, making the wind, the atmosphere, and the air in which we live explicit. Even when the wind is not blowing, the work exists in a state of potentiality.



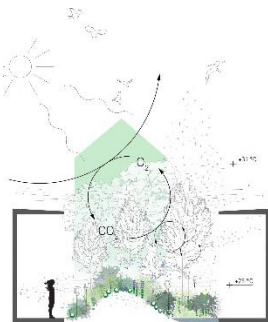
### Austria Pavilion – Milan Expo 2015 by team.breathe.austria:



Air as food and a catalyst for urban practices.

The central element is a dense Austrian forest brought together with technical elements in order to create a breathing microclimate. With this oxygen- and carbon-producing core, the pavilion becomes an “air generating station” – and the only building on the entire EXPO site to withstand the hot Milanese summer without conventional air conditioning. For the project designers, such combinations of natural and technological systems will initiate a paradigm shift in the future.

The pavilion was developed by the interdisciplinary project group team.breathe.austria under the direction of architect, landscape architect and university professor Klaus Loenhardt.



## Natural performance and integral technology

The pavilion's entire floor area is densely planted with 12 Austrian forest ecotypes, ranging from mosses and shrubs to towering, 12-metre trees. In a natural, water-rich forest, cooling occurs through evapotranspiration, meaning the evaporation of water from flora and fauna as well as from the soil and water surface. At breathe.austria, however, the evaporative cooling process is technically augmented. While the pavilion surface area is only 560 m<sup>2</sup>, thermodynamic high- pressure misting nozzles are used to activate the total evaporation surface of the pavilion vegetation, amounting to around 43,000 m<sup>2</sup>.



Despite the spatial constraints, breathe.austria succeeds in creating a unique climate zone within the pavilion: a pleasantly cool, fresh atmosphere that invites guests to linger. The effective interplay between nature and technology cools the interior space by 5 to 7° C and supplants conventional air conditioning. The pavilion produces 62.5 kg/h of oxygen – enough for 1,800 visitors. On its surface area of 560 m<sup>2</sup>, breathe.austria achieves the equivalent of a much larger, 3-hectare natural forest. The pavilion serves as a breathing “photosynthesis collector” that contributes to global oxygen production.

The contribution breathe.austria is a model for future urban practices. It demonstrates the great potential and importance of communicating the interaction of technology and natural environments, which can inspire countless other projects. The Austrian pavilion is a sensual, experiential site that connects the seemingly irreconcilable – technology and natural diversity – while being climatically active. Austria provides a living example of hybrid systems combining nature and technology can lead to ecological success.

## Belong

### **Ant farm Pillow 1968-1978:**

Ant Farm was established within the counter-cultural milieu of 1968 San Francisco by two architects, Chip Lord and Doug Michels, later joined by Curtis Schreier. Their work

dealt with the intersection of architecture, design and media art, critiquing the North American culture of mass media and consumerism. Ant Farm produced works in a number of formats, including agitprop events, manifestos, videos, performances and installations.

Their early work was a reaction to the heaviness and fixity of the Brutalist movement in contrast to which they proposed an inflatable architecture that was cheap, easy to transport and quick to assemble. This type of architecture fitted well with their rhetoric of nomadic, communal lifestyles in opposition to what they saw as the rampant consumerism of 1970s USA. The inflatables questioned the standard tenets of building: these were structures with no fixed form and could not be described in the usual architectural representations of plan and section. They instead promoted a type of architecture that moved away from a reliance on expert knowledge. Ant Farm produced a manual for making your own pneumatic structures, the *Inflatocookbook*. The inflatables thus constituted a type of participatory architecture that allowed the users to take control of their environment. Events were also organised inside the inflatables, which were set up at festivals, university campuses or conferences to host lectures, workshops, seminars, or simply as a place to hang out.

Ant Farm were heavily influenced by the likes of Buckminster Fuller and Archigram and whilst creating an architecture that was utopian, their projects were also always ironic and tongue-in-cheek. Their work revealed the relationships between environmental degradation and mass industry, questioned the role of mass media and consumerism and demonstrated the use of advanced technologies with playful projects like the Dolphin Embassy. They left behind a body of research that was developed outside the privileged institutional context of universities and is still relevant today in debates around sustainable architecture, building technologies as well as public art and architecture.



## Haus of Rucker 1967-1992:



Haus-Rucker-Co were a Viennese group founded in 1967 by Laurids Ortner, Günther Zamp Kelp and Klaus Pinter, later joined by Manfred Ortner. Their work explored the performative potential of architecture through installations and happenings using pneumatic structures or prosthetic devices that altered perceptions of space. Such concerns fit with the utopian architectural experiments of the 1960s by groups such as Superstudio, Archizoom, Ant Farm and Coop Himmelblau. Alongside these groups, Haus-Rucker-Co were exploring on the one hand, the potential of architecture as a form of critique, and on the other the possibility of creating designs for technically mediated experimental environments and utopian cities.



Taking their cue from the Situationist's ideas of play as a means of engaging citizens, Haus-Rucker-Co created performances where viewers became participants and could influence their own environments, becoming more than just passive onlookers. These installations were usually made from pneumatic structures such as *Oase No. 7* (1972), which was created for Documenta 5 in Kassel, Germany. An inflatable structure emerged from the façade of an existing building creating a space for relaxation and play, of which contemporary echoes can be found in the 'urban reserves' of Santiago Cirugeda. The different versions of the *Mind Expander* series (1967-69), consisted of various helmets that could alter the perceptions of those wearing them, for example the 'Fly Head' disoriented the sight and hearing of the wearer to create an entirely new apprehension of reality; it also produced one of their most memorable images.





Haus-Rucker-Co's installations served as a critique of the confined spaces of bourgeois life creating temporary, disposable architecture, whilst their prosthetic devices were designed to enhance sensory experience and highlight the taken-for-granted nature of our senses, seen also in the contemporaneous work of the Brazilian artist Lygia Clark. Contemporary versions of such work can be found in the pneumatic structures favoured by Raumlabor and Exyzt.

### Soft democracies:



Part of the 50th anniversary of the Munich 1972 Olympic Games, organized by the cultural department of the state capital of Munich.

Soft Democracies is open from 01.-09. In July, all visitors were invited to the Olympic Park in Munich to help build ideas, create utopias and build new democratic structures. The installation thus became a workshop for forms of participation and their presentation to the public.

Democratic structures are fragile. They consist of the interaction and participation of many in political and social life. They are easy to question, vulnerable and always exclude. In the shipyard, new structures are jointly and symbolically designed, constructed, tested and launched. Large objects are tied together from ropes, fabrics and inflatable elements. The work begins with joint exercises and ends with the ceremonial launching of a new structure. New ones are added every day, adding up to a parliament of floating statements for more participation over the course of the festival week. The idea of the shipyard takes up the ball that the visionary “Spielstraße” cultural festival threw at the sporting competition in 1972. Because perhaps 50 years later it is time to show that the power of sport must also be used to support structures of democratic participation.



## 05 Design

From internal, to external to collective, explanation of the chapter.

## 06 From internal: Bathe The ablution ritual

Explanation about the monument mentioned before in concept proposal.

### 06.1 Inspirational images

#### Inflatable Architecture

El Pabellón de Helio GA estudio:



Pavilion is a project of a social nature and multiple purposes; all that its structure and flexibility can provide. Under this idea, an artifact was proposed that attacks the problem of the political/cultural centralization of Chile with the movement, taking with it a cultural and educational event to remote places with the objective of rescuing, educating, and teaching freely, privileging the openness of limits and flexibility in education.

"Escuelas Libres" addresses this isolation with an architecture that leaves no traces. The nomadic quality of the intervention enables the ambivalence between appearing and disappearing, allowing the limits of the local landscape to be understood without affecting its reading or understanding.

#### Ethereal architecture

##### Dancing columns by ex figura:

the installation was envisioned to create a singular experience for the students and visitors. It took as reference the already present elements, such as the fountains and water mirrors, and reinterpreted them for this specific event.



### Habitus by Ann Hamilton:



Ann Hamilton began *habitus* by exploring Philadelphia's textile collections and visiting some of its generations-old textile producers. Seeing looms that have been in operation for decades and watching raw material become a single thread, then a warp, and then a weft of a cloth: these experiences inspired the making of *habitus*. The artist says, "Just as cloth is a structure binding individual threads into a larger whole, this project is designed to encourage associative links between texts and textiles and their individual forms of knowledge and experience."



For the installation, visitors to Municipal Pier 9 are invited to activate rope and pulley mechanisms to set giant curtains spinning into motion; read two new poems by Philadelphia poet Susan Stewart, projected onto a shipping container; feel the words of the poems, printed on fabric strips and wound on reels, as they unwind continuously through hands; and observe a ball made up of threads pulled from knit sweaters as it ceaselessly rises and falls.

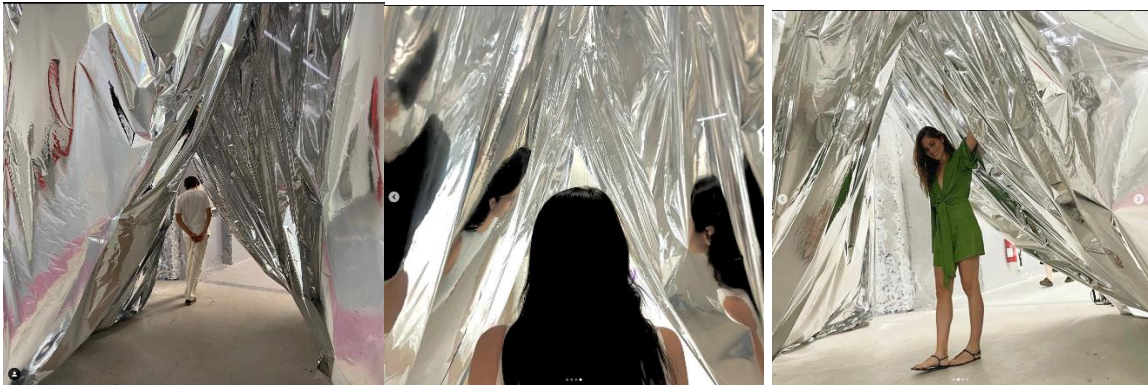




**Translucent architecture:**



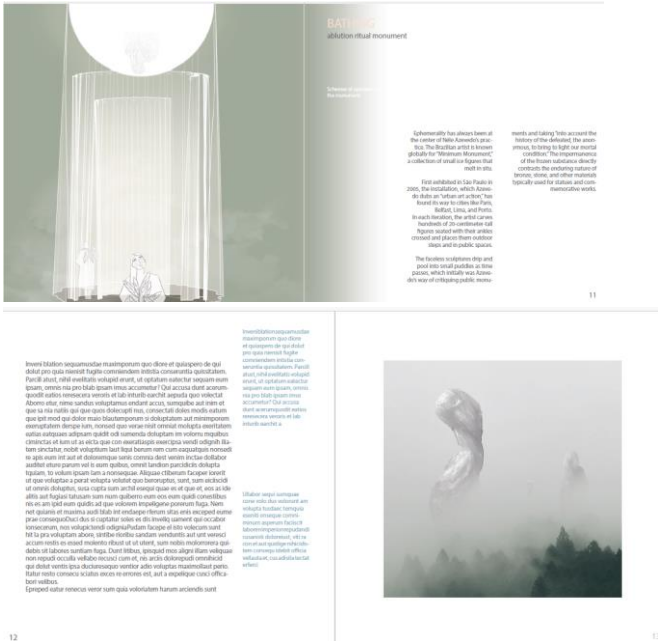
**Liquid Walls:**





## 06.2 Concept development

Here I show all the graphic content of the project





## Images:



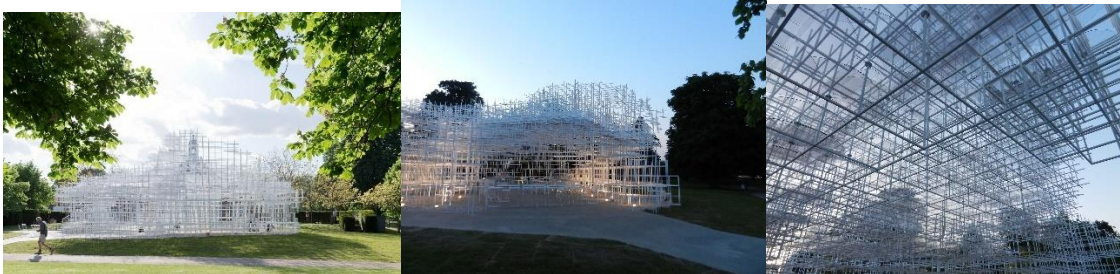
## 07 To external: Breathe Mindful Breathing ritual

Explanation about the monument mentioned before in concept proposal.

### 07.1 Inspirational images

#### Translucent ethereal Architecture

#### Serpentine Gallery Pavilion 2013, by Sou Fujimoto:



An architectural landscape: a transparent terrain that encourages people to interact with and explore the site in diverse ways.

Occupying some 350 square-metres of lawn in front of the Serpentine Gallery, Fujimoto's delicate structure had a lightweight and semi-transparent appearance that allowed it to blend, cloud-like, into the landscape and against the classical backdrop of the gallery's colonnaded east wing. Designed as a flexible, multi-purpose social space – with a café sited inside – visitors were encouraged to enter and interact with the Pavilion in different ways throughout its four-month tenure in London's Kensington Gardens.

#### Mist Encounter by Serendipity Studio in collaboration with KWA Architects:





Designed by Serendipity Studio in collaboration with KWA Architects, Mist Encounter is an ethereal summer pavilion which aims to create a consciousness of the body through mist. Erected in a large plaza outside the Taipei Fine Art Museum, the scaffold and mesh structure is set to motion by the summer breeze – giving a discernible form to the otherwise unseen flow of air.

### **Forest without leaves by Morris Associates:**



Designed for the Victoria & Albert Museum in cooperation with the Iran Heritage Foundation. It was based on Iranian film director Abbas Kiarostami's original concept, which focuses on his belief that we have lost the ability to look at nature in natural surroundings and that it is only when an item is 'framed' and then placed in an artificial or museum environment, that we observe it in detail.

For this extraordinary exhibit, the V&A provided half of its sculpture gallery adjacent to the main foyer. Various design concepts were explored in island configurations. However, they initially seemed to lack physical interaction, and finally we adopted a more inclusive approach - a forest of trees that the visitor could actually wander through, touch or even hug.

## **07.2 Concept development**

Here I show all the graphic content of the project

## **08 To collective: Belong** storytelling ritual

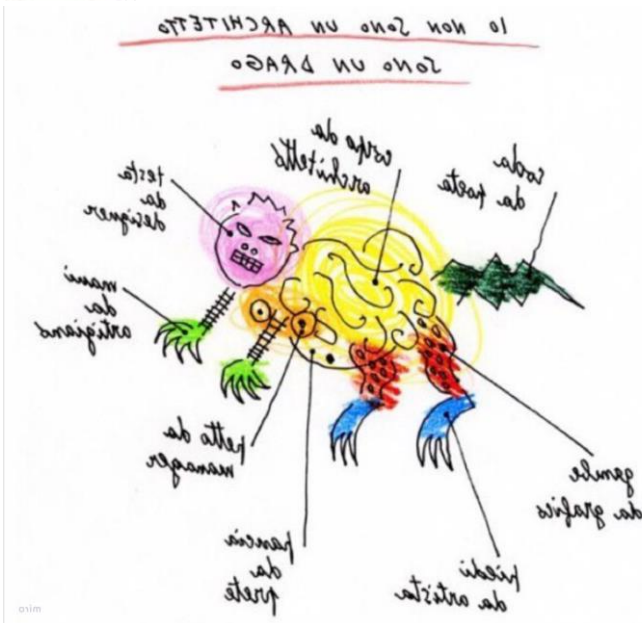
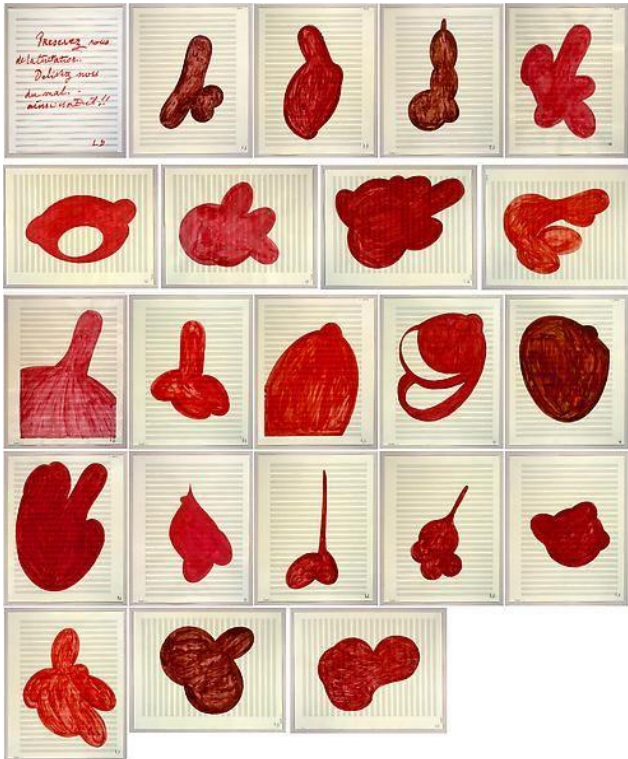
Explanation about the monument mentioned before in concept proposal.

# 08.1 Inspirational images

## Inflatable Architecture



## Language of the narrative:



## 08.2 Concept development

Here I show all the graphic content of the project

# 08 Conclusion

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