MADe

Continuity & Change

2016 - 2021

Continuity & Change, both components of the curation respond to the concerns of dual nature of the projects. Whereas the *continuity* component anchors the project to its historical, cultural, and natural contexts, the *change* component focuses on revealing the project's unique features through the nuances.

Continuity emphasizes the context's inherent value and the importance of its preservation, and *change* considers what could be added, eliminated, or transformed to enhance it further.

While the idea of change of use brings an inherent awareness of the built environment's functional flexibility over time, *continuity* responds to this with minimal specification to ensure that the built environment is adaptable and eliminates functional redundancy.

Continuity emphasizes the experience of the space over its physical form, whereas *change* reciprocates by questioning the established architectural typologies to achieve the same.

While *continuity* considers how the design needs to get articulated to evoke a response from public's collective memory; change reflects on what the intervention offers besides meeting programmatic requirements, and how the intervention will influence the larger community and urban relationships.

MADe's decade-long work explores these questions and queries that attempt to encompass a varying range of concerns. The second thematic, self-curated exhibition; *Continuity & Change* attempts to bring forth and share the findings of same. It presents a series of recent unrealised or under-construction projects dated 2016-2021. The exhibition highlights the core ideas that characterise MADe's work by narrating the conceptual and constructive part of each project using drawings, images, models, and writings.
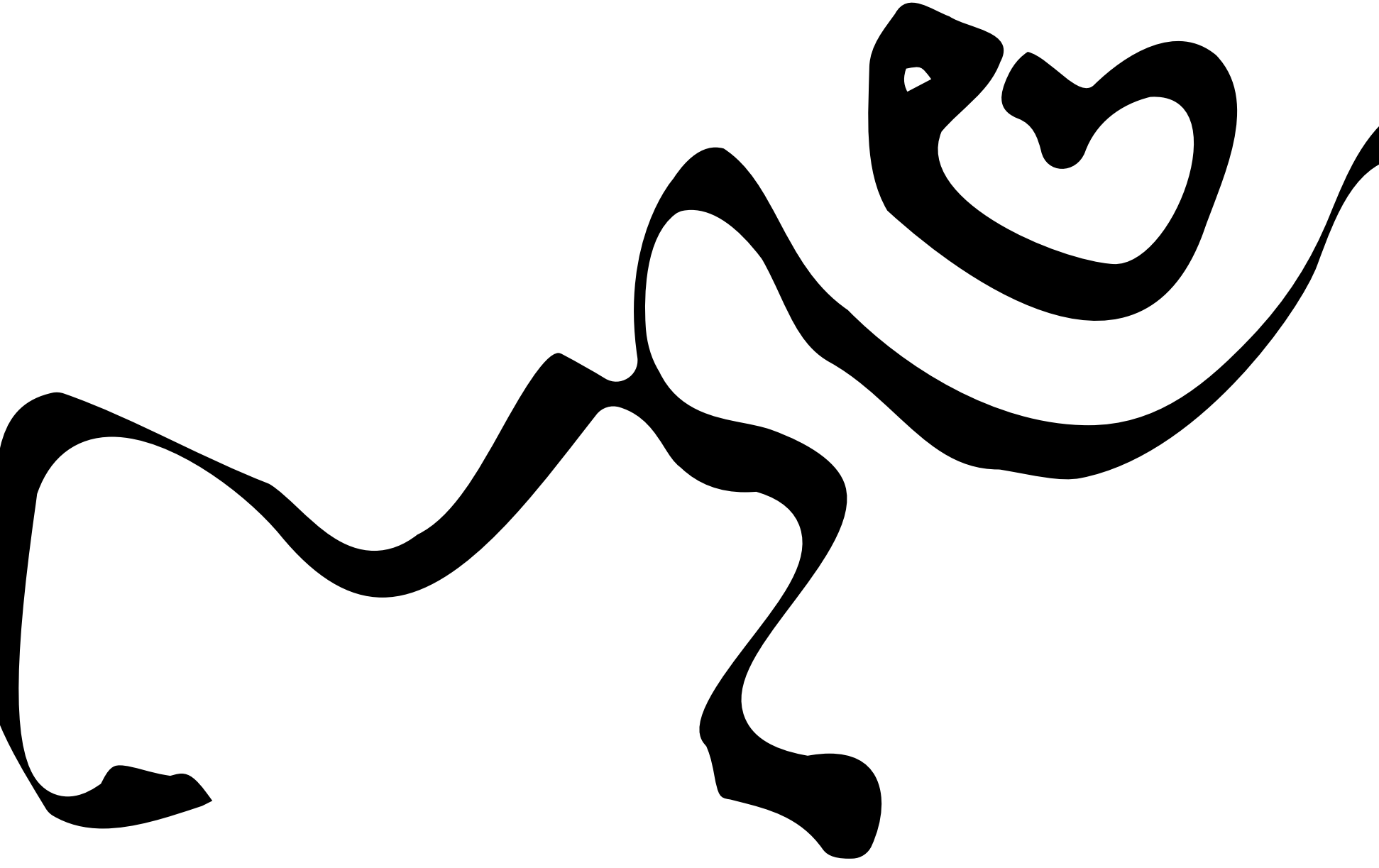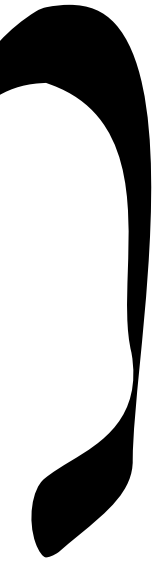
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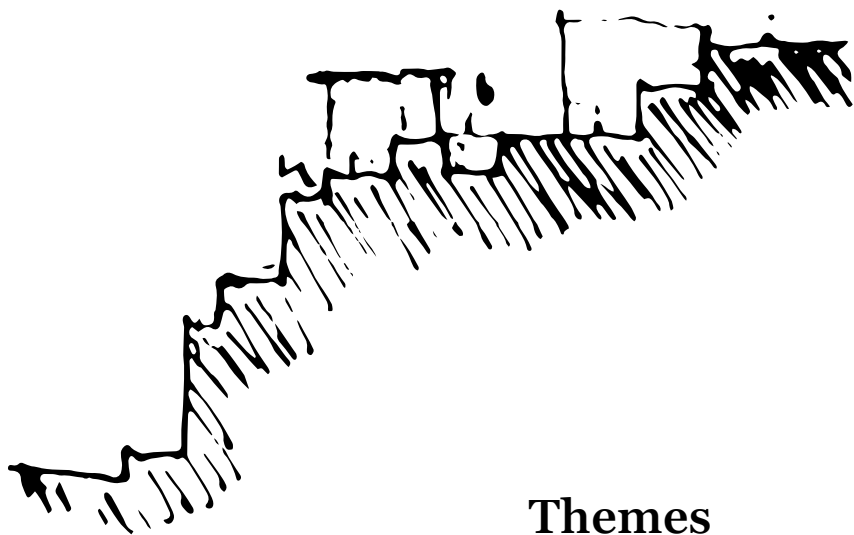
Themes
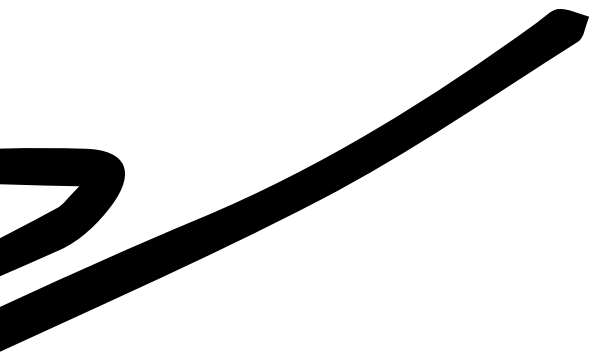
Emptiness

It is the emptiness contained within the architecture that lies at the heart of many projects at MADe. The practice recognises architecture for its primary function of providing a refuge from the outside world. Such a refuge can be placed under a canopy, wrapped within a fortress, or sunk into the ground. Voids may thus be distinctly sculpted within the walls or established as courtyards. Projects are therefore often focused on defining the *unbuilt* and dissolving the built container in order to make the intervention minimal. An intentionally sculpted void is often what drives the meaning and intent of a project.

Non Conformity

MADe's spaces are often designed to be non-hierarchical without any clear functional allocations. This allows for the spaces to be adaptable across multiple functions and to share a coherence of expression across the whole. Moreover, this helps the architecture to last through its functional redundancy over time. On similar lines, the studio constantly challenges the conventional typology by articulating it within the context of history, culture, and site. The experience of the intervention is prioritised over any notional form, organisation, or structure that the building should follow.

Movement

Along with the void, movement is a primary generator of the experience in MADe's projects. A path of movement often emerges based on how one's sense of sight and revelation unfolds as one journeys through an intervention. By incorporating vistas, a path of movement also aims to integrate an intervention as a whole with the landscape. In several projects, inhabitable walls enhance the experience of moving through a project, by introducing archetypal, intimate spaces. A spatial experience through movement is often either sculpted within the walls of a project, or by articulating linear elements in the landscape that may generate certain directional flows.
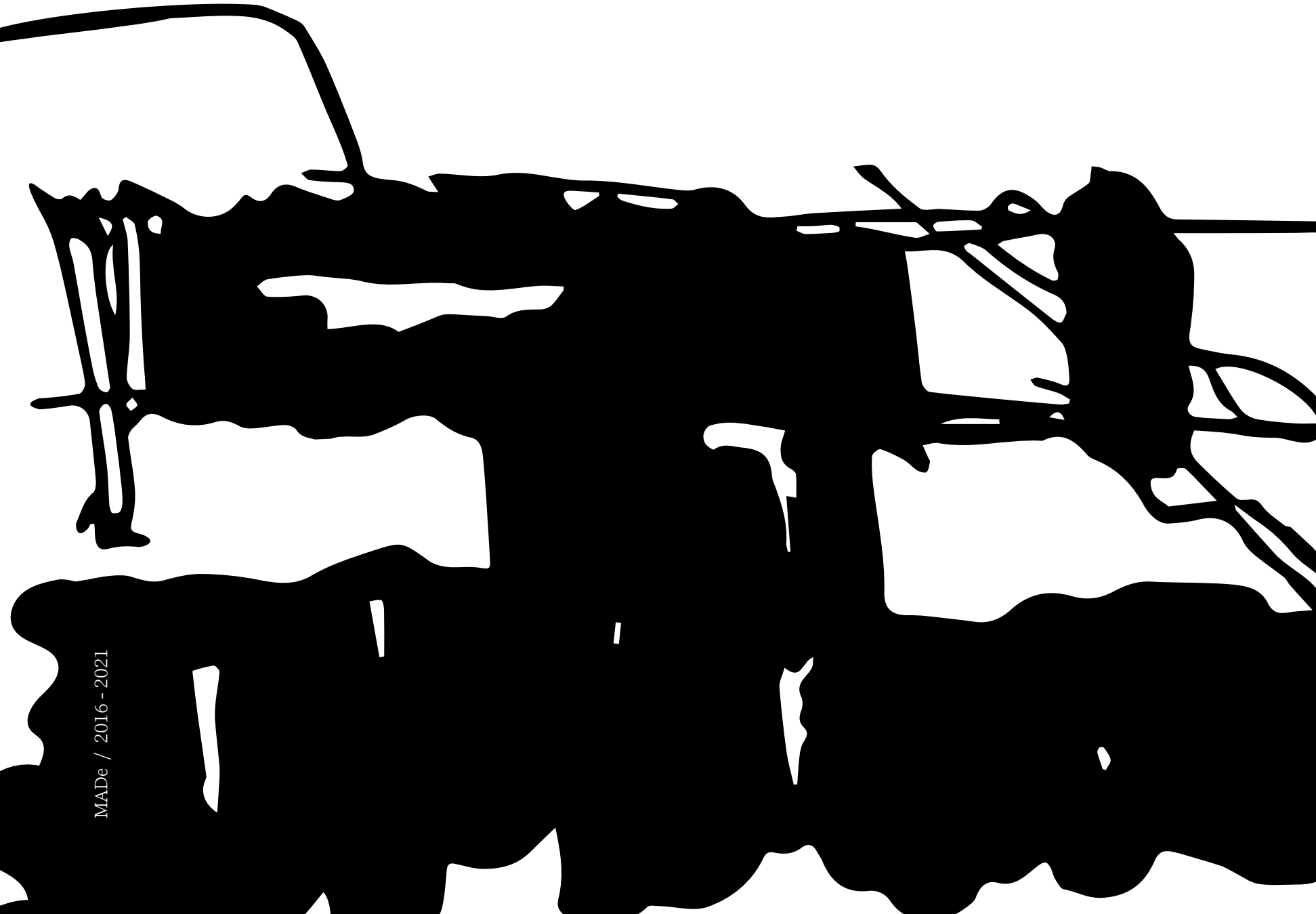
Landscape

The landscape is not seen as disparate from the architecture in MADe's work. An important approach is to learn from the context, and then to enhance it. Horizontality is often deployed in the proposed forms in order to merge the architecture into the landscape, or to respect an existing building on the site. From the outside, the built form is sometimes seen as being one of the constituents of a landscape. Internally, the landscape and architecture are often interwoven through open courts and passageways with scenic views of the outside.
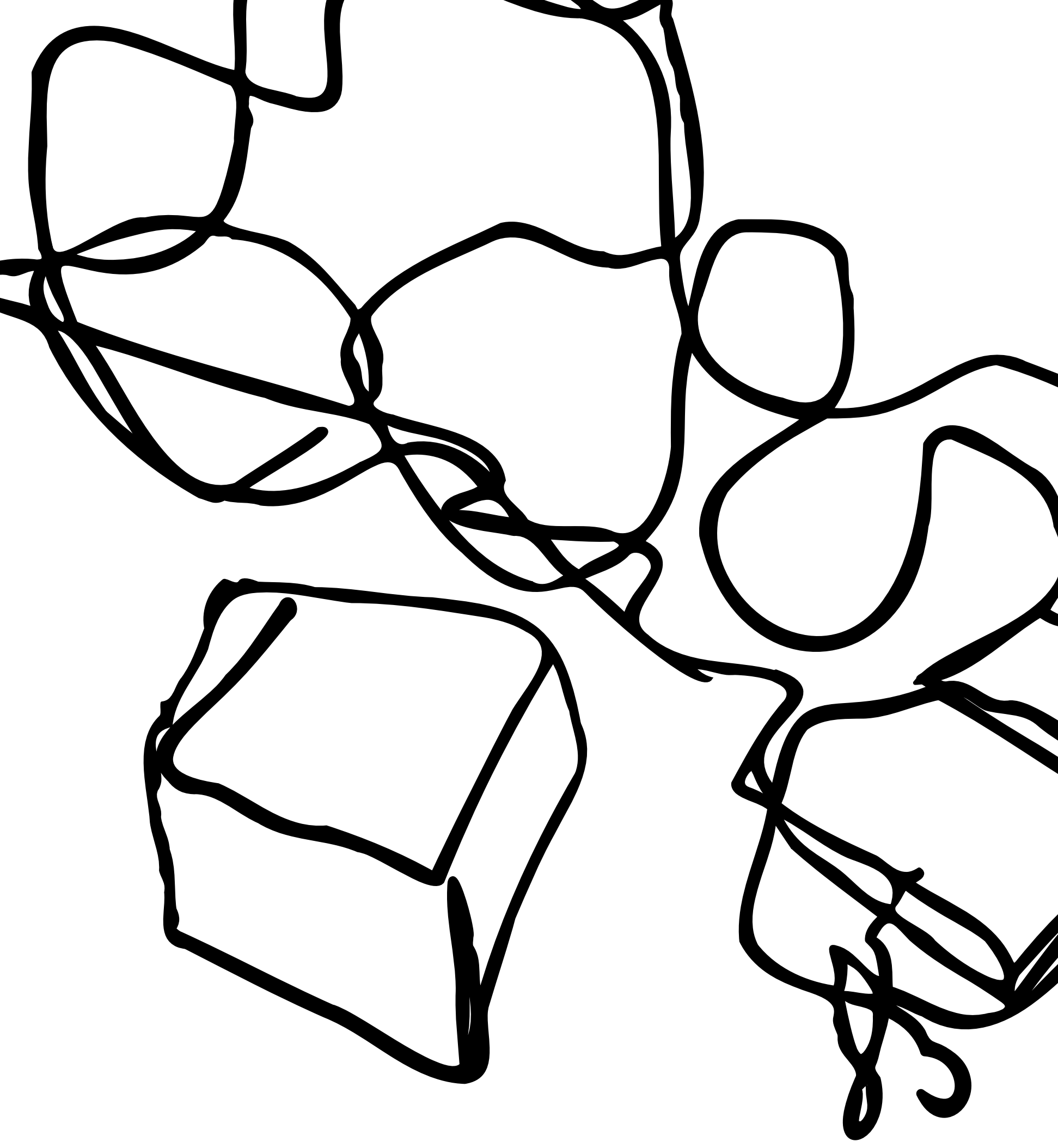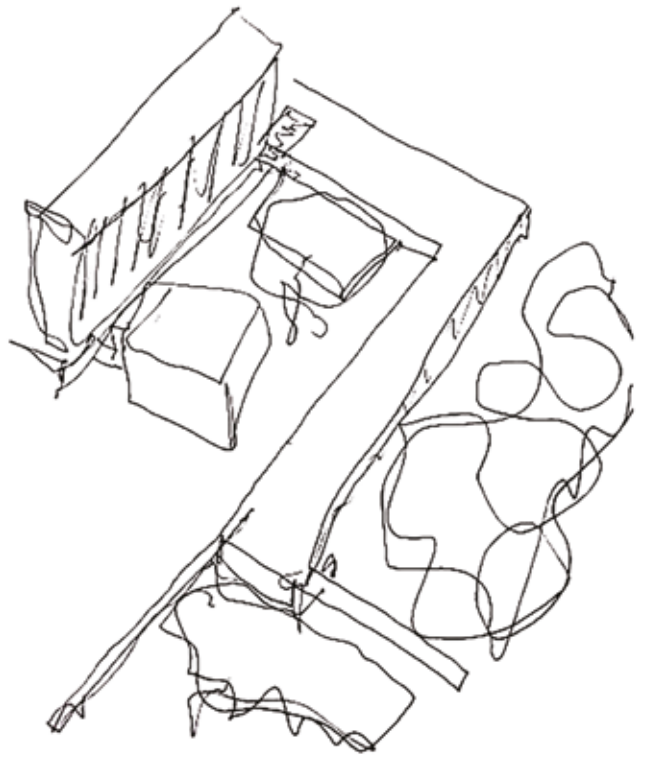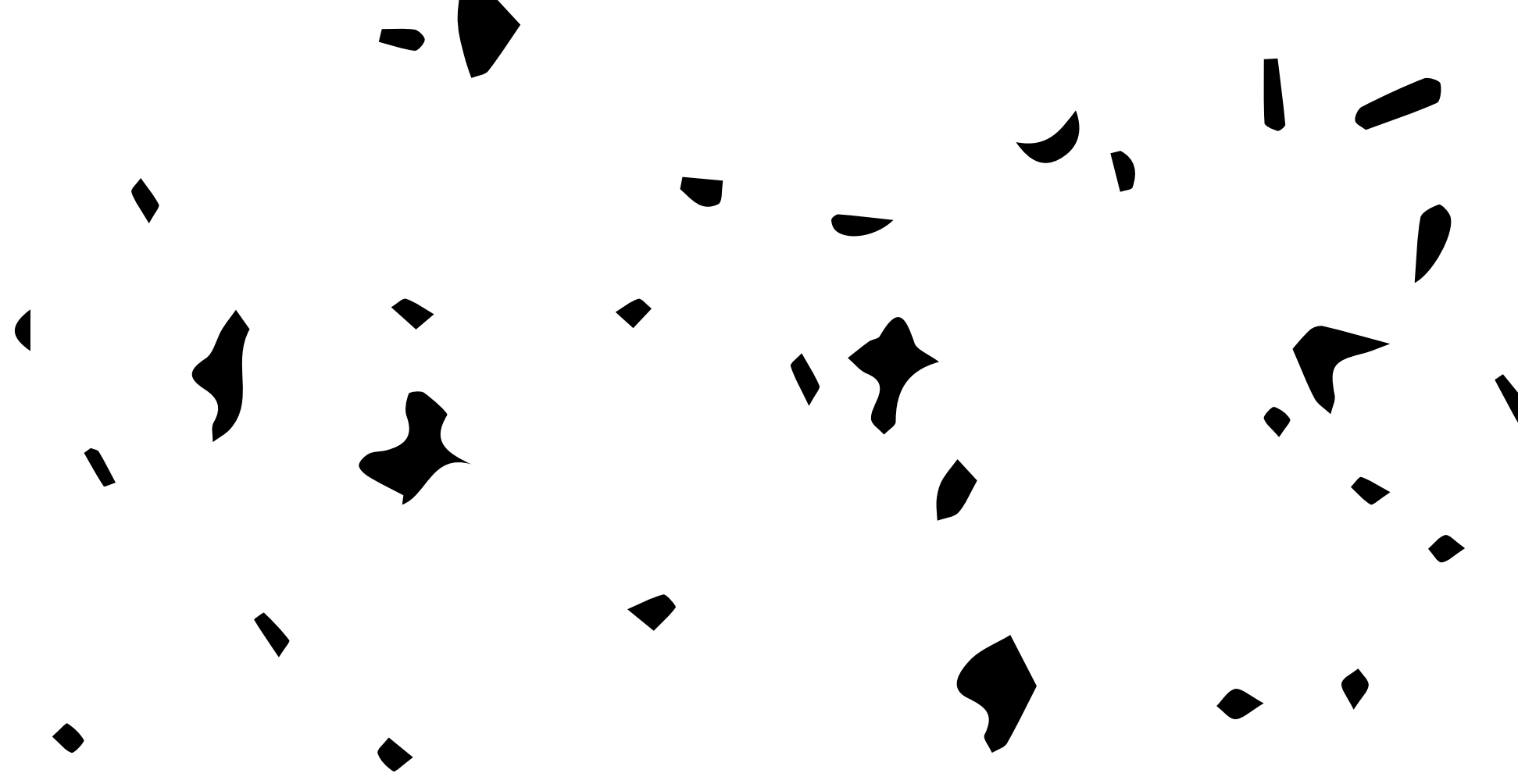
Memory

Many projects look at recovery, restoration and reconciliation of the lost, the forgotten and the abandoned. Thorough research helps formulate ideas from varied perspectives, such that the lost, the forgotten and the abandoned may be retained or transformed within the current context of the culture and landscape. This supports the continuation of the collective memory of the people, and also puts forth a vision for the future that may strike a balance between familiarity and novelty.

Impermanence

Though the projects take cues from the collective memory, there are also themes of impermanence that reside within these interventions. MADe is conscious of the pertinent threshold of defining function of the spaces, and hence doing so, only when necessary, in order to overcome the functional redundancy of architecture over time. MADe responds to such impermanence through minimal intervention, non-conformity to function, and the idea of regeneration.
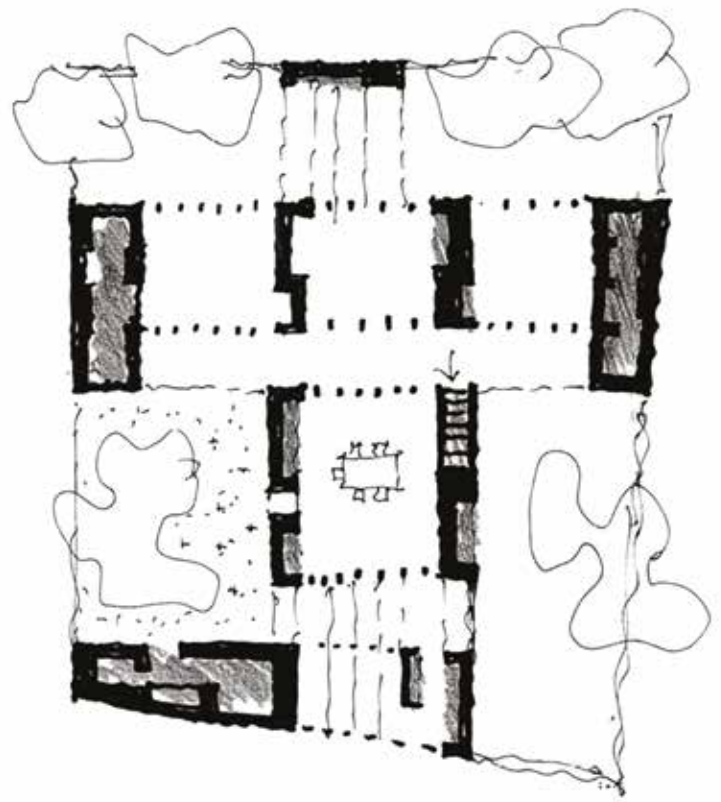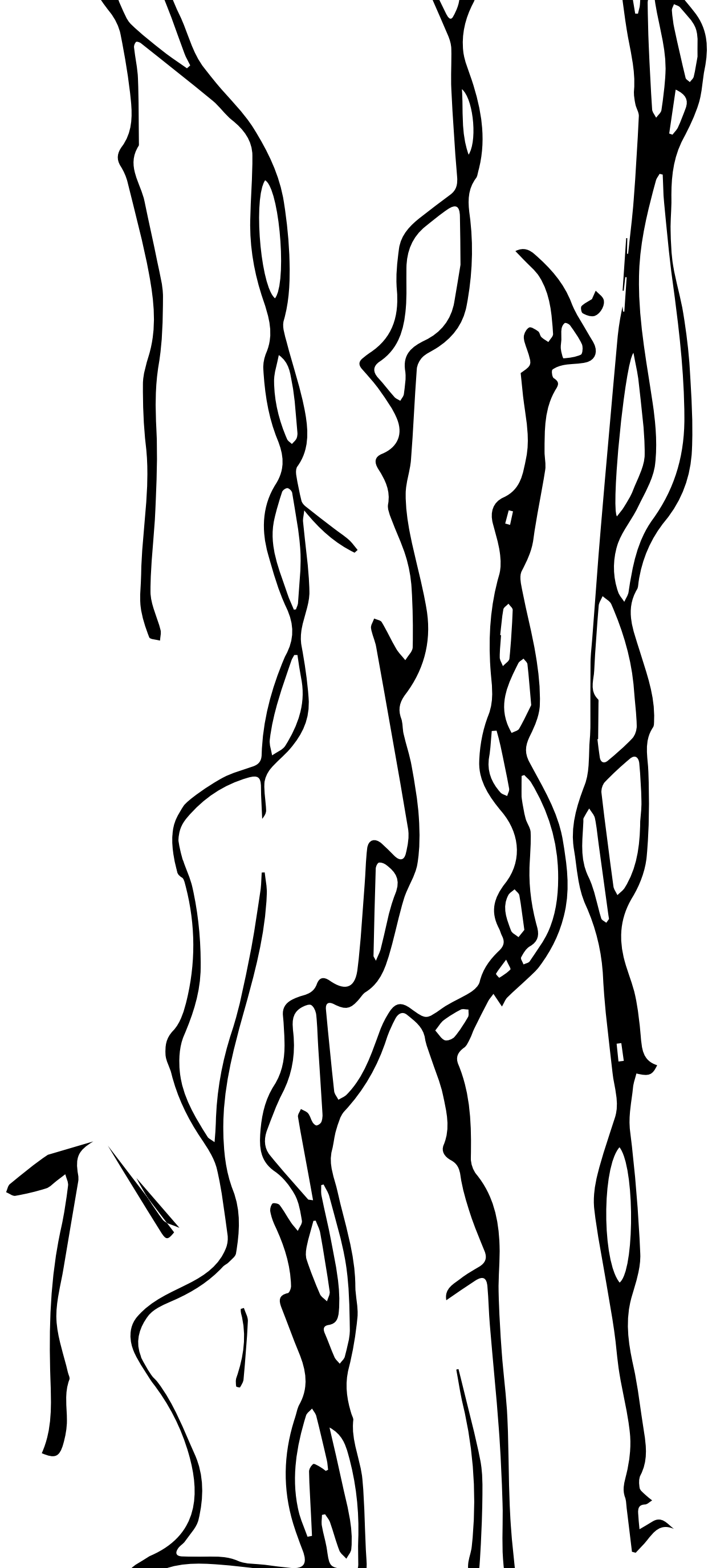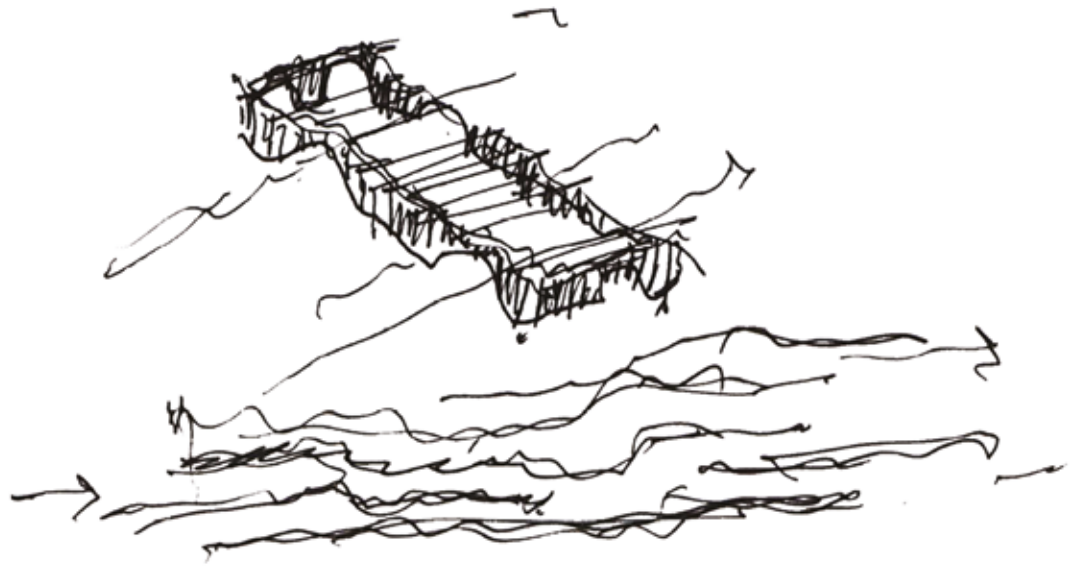
Threshold

MADe establishes dualities as points of inquiry. These dualities of topography, culture, time, and nature are engaged with, negotiated, and sometime integrated by the design interventions. At times, an intervention is designed as a gateway or as a series of passageways, such that the intervention itself dissolves as a whole. This puts the two related but opposing elements into conversation. As a result, the intervention becomes a threshold between the dualistic entities; not necessarily by distinguishing the two but by establishing a continuity between them.
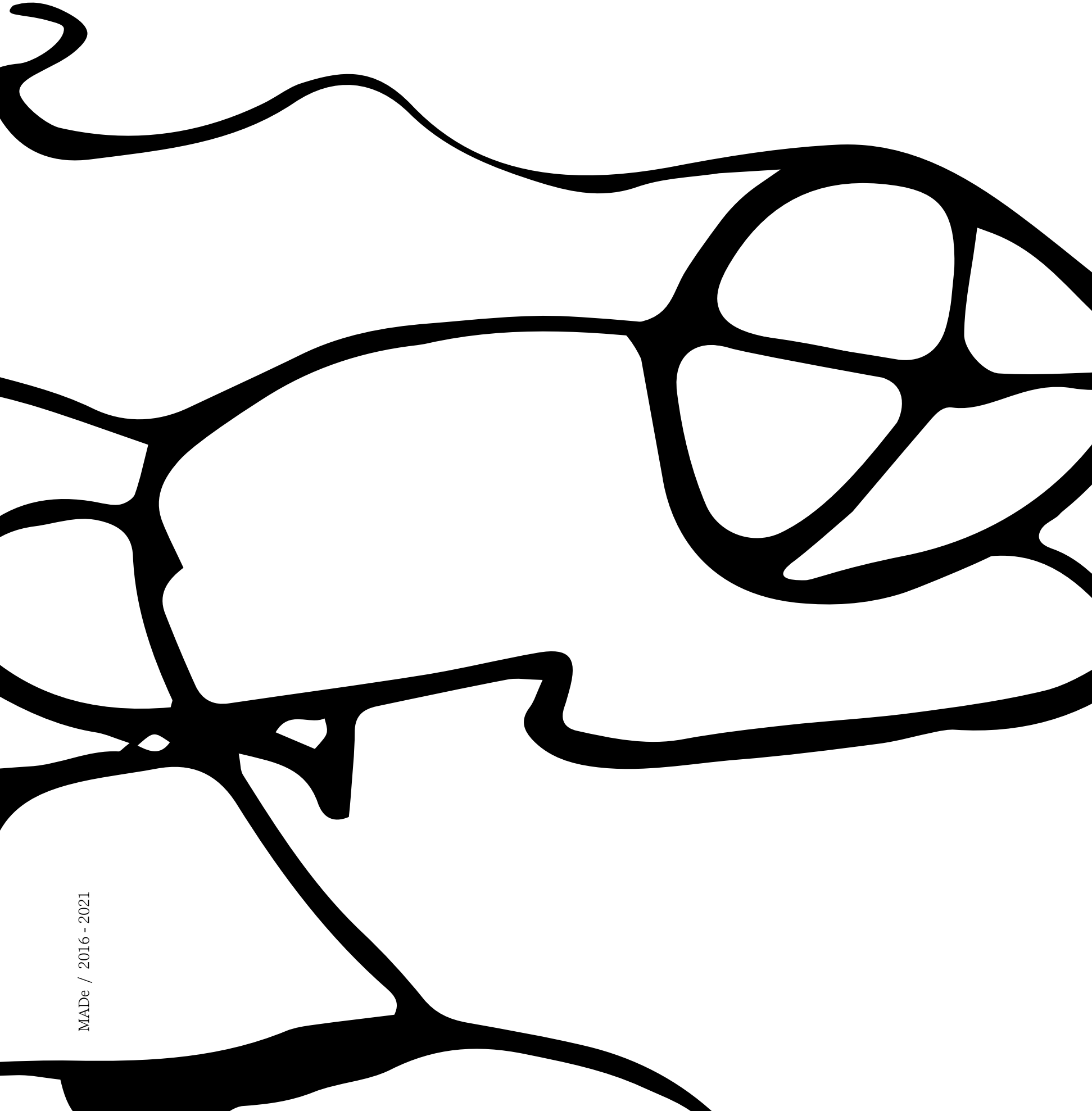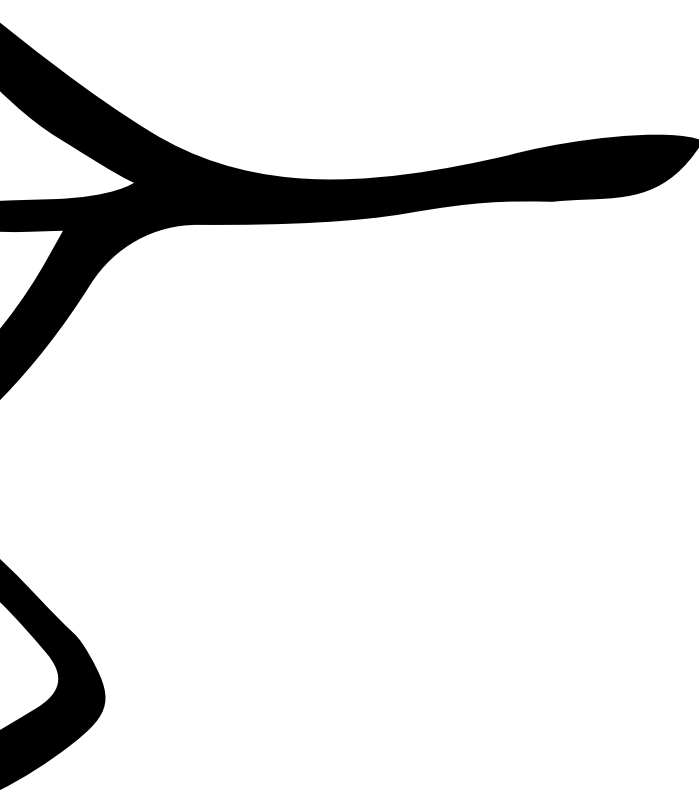
Public-ness

As a majority of projects are in the public realm, MADe often aims to forge urban relationships that can be long-lasting by creating containers of emptiness that enable and encourage people's engagement. These containers of emptiness aspire to stir the human emotion, as would the stillness of an ocean, the horizontality of a horizon or the vastness of the sky - all in an attempt to address the collective memory of the people.
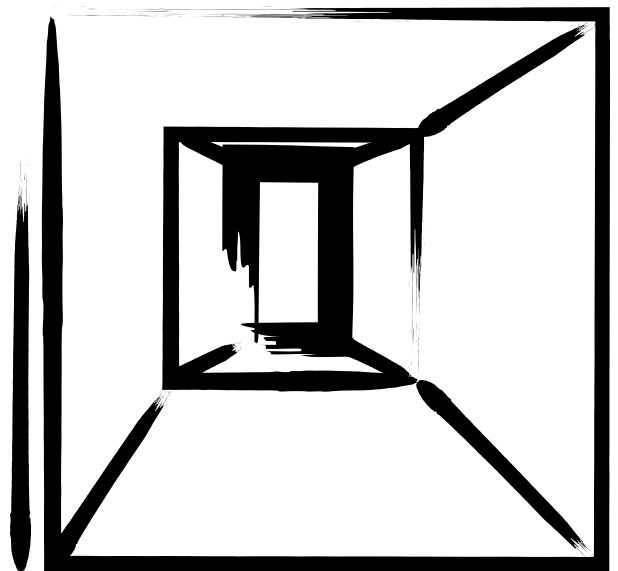
These themes respond to *Continuity & Change* in various ways across projects. The exhibition further demonstrates MADe's *continuous* engagement with these *themes* and *change* in their manifestations over time.

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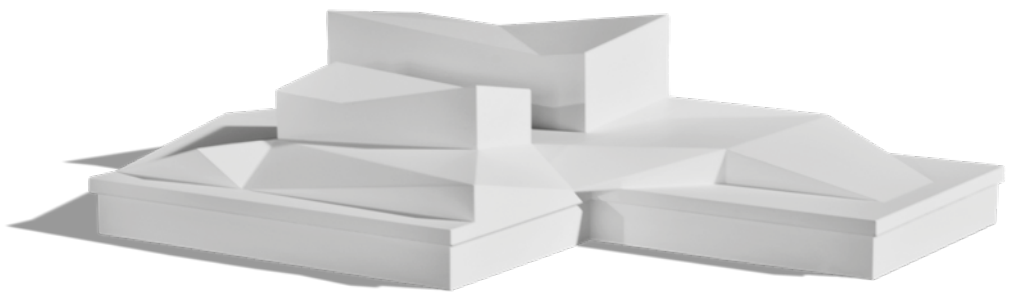
Projects

Vaporous Envelope

The proposal hoped to make the tropical plants on campus appear more generous while also providing a space for students to meet and take part in activities.

The proposed volume stands out in the dense context because of its precise geometric form. The raised ground level allows for various transitions into the building. It also establishes an urban relationship with neighbouring streets while separating adjacent buildings. Its horizontal planters on the façade soften the building's object-like form while improving the micro-climate.

The changing direction of the steps connects the various levels and resonates to the concept of a promenade. With the programmatic spaces positioned at the central core, users can enjoy elevated views of the landscape. The upper-level social areas are connected to a monsoon pavilion on the top floor. During the monsoon, the roof collects rainwater in a courtyard. On the northern side, it offers the views of the sea.

There are moving bamboo and glass windows in the building that let in natural light and wind. They also allow a view of the outside.

Location: Mumbai, India
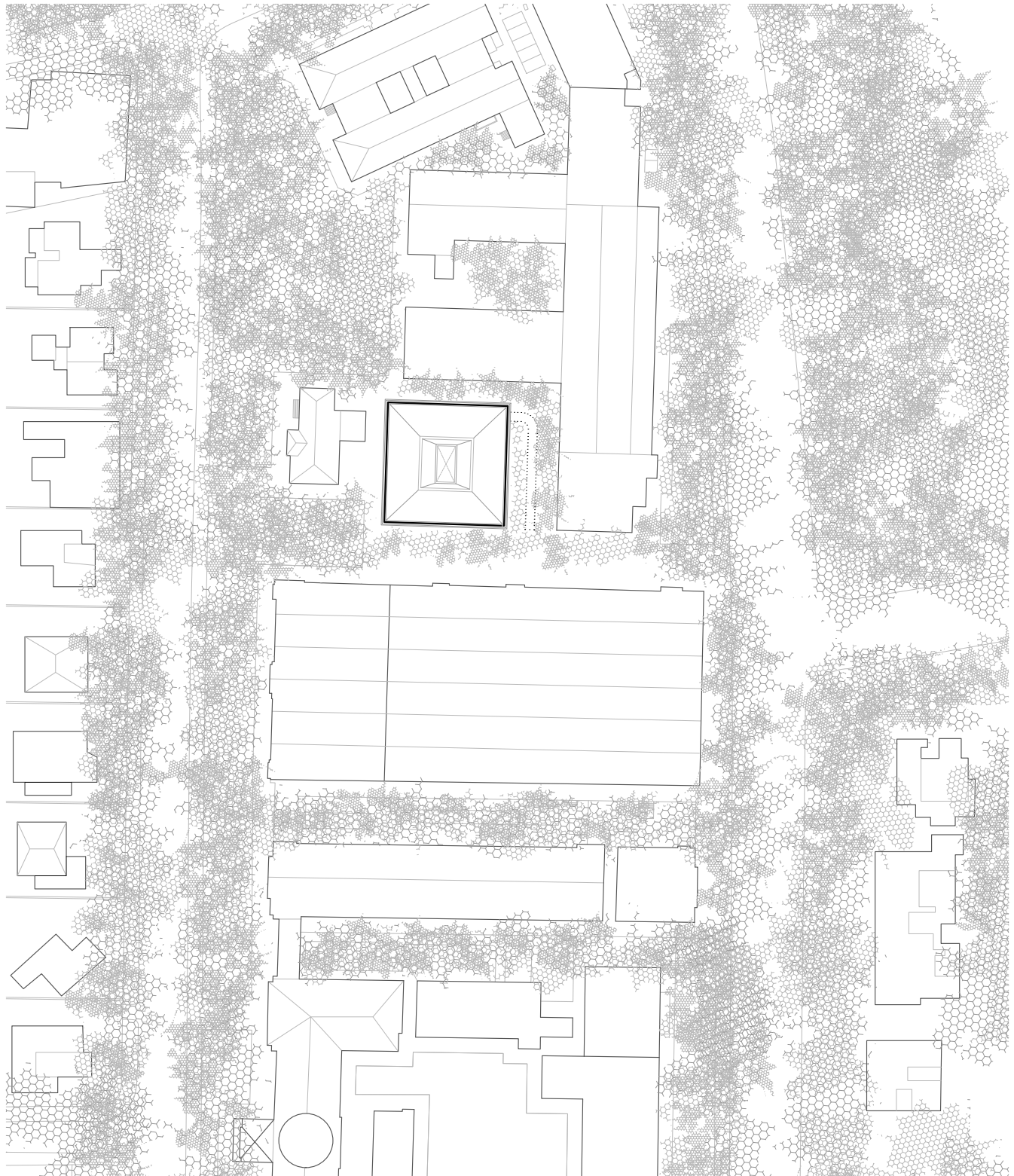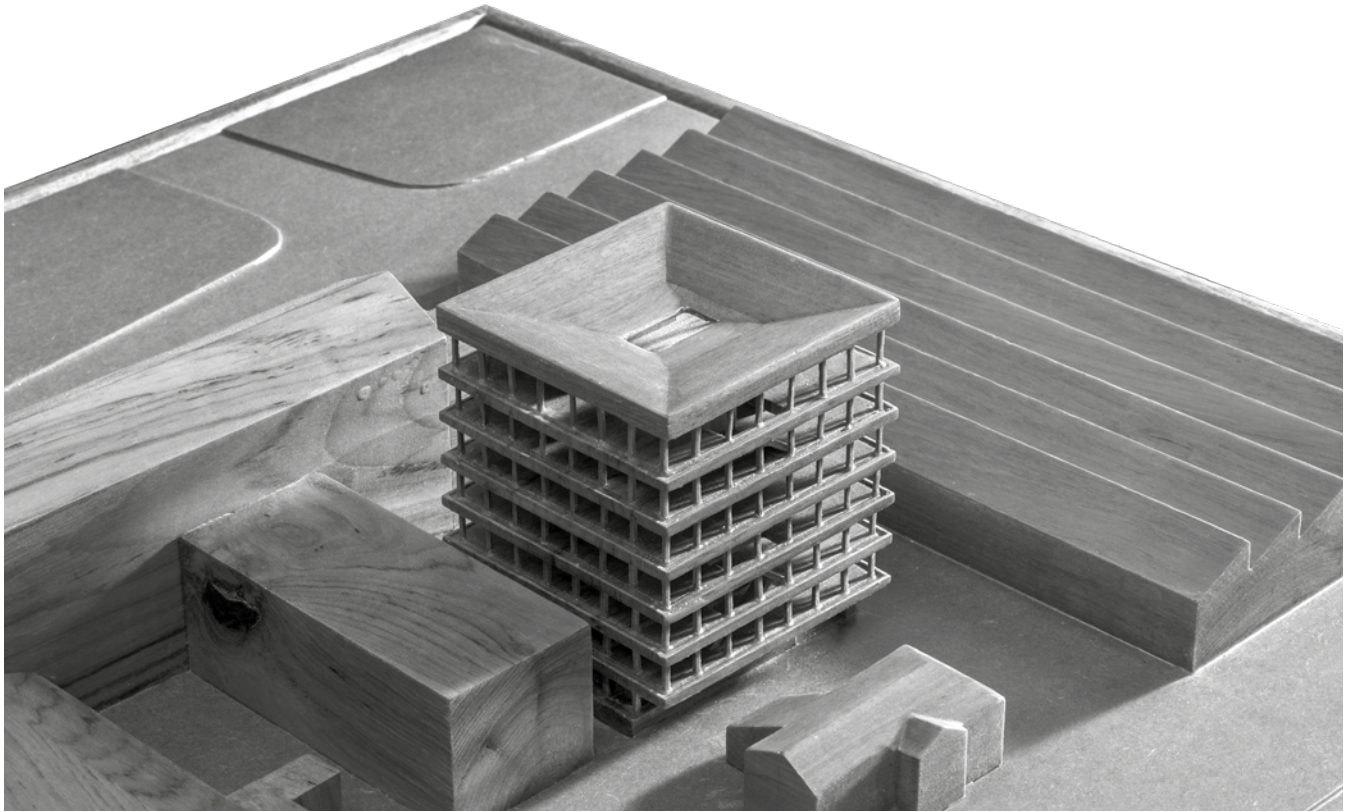
Come Back Home

The concept of a "public platform" to house two very different programmes: the government's headquarters and a recreational park, was the potential of the proposal. The goal was to increase the sense of belonging in public spaces for the community. The intervention established several thresholds and meeting places that represent public institutions.

The intervention provides a link between the park and the public paths. It combines existing routes that talk about the community's "geographical memory" with things like the civic square and the atrium of the avenue. It should encourage chance encounters, education, and reflection on native plant and fauna issues. The project's goal is to restore the vegetation that once covered the landscape.

As one enters the square, one will notice pedestrian-level connections across courtyards. The building loses its cover through a series of visual links and dematerializes its envelope. It establishes a two-centre system in a public space where people can gather. Plants surround three patios: one for administration, one for the playground and staff access with a pergola, and one for the recreational park service block that connects the two neighbourhoods.

The proposed system is neutral and modular, which allows for future expansion. Because it has no assigned form, it favours simultaneous use and a legible layout in the morning or evening. There are now open-and-closed spaces that can be used for civic activities while maintaining the park's autonomy and safe walking paths.

Location: Santa Fe, Argentina

The Perched Outcrop

The proposal aims to improve the sensuality of the city's Tauras Hill. It rises vertically in stark contrast to its surroundings, a rocky outcropping perched on the crest of the hill. A gently undulating plinth emerges from beneath the mountain's outlines.

The proposal's landscape and architectural strategies address and highlight this contrast on multiple levels. From the top of the plinth, visitors can see the entire city and the surrounding neighbourhood. It attempts to connect the city's northern and southern halves by encouraging people to walk up through the park and securing the building's eastern and western halves through an internal foyer.

The plinth besides the terraces directs the movement to other parts of the projects, bringing the landscape inside. This unifies the landscape with the surrounding area. The object-shaped massing adds contrast and serves as a symbolic landmark in the neighbourhood. The dual nature of the proposed concert hall creates a dramatic stone-faceted facade that commands attention in the neighbourhood.

The transparent plinth connects the concert hall and the park. The foyer with 360-degree views of Vilnius is open during the non-performance hours, and has the potential to become a new public space for the city. A secondary hall adjoins the main concert hall for instructional and entertainment purposes. The service areas on each level provide access, acoustic insulation, and breakout spaces. Many of the dressing rooms in the basement are available to artists, soloists, and VIPs.

The public spaces in the main hall are column-free because of the folded surface expression of the plinth. The building's glass front provides a bird's-eye view of the surrounding neighbourhood.
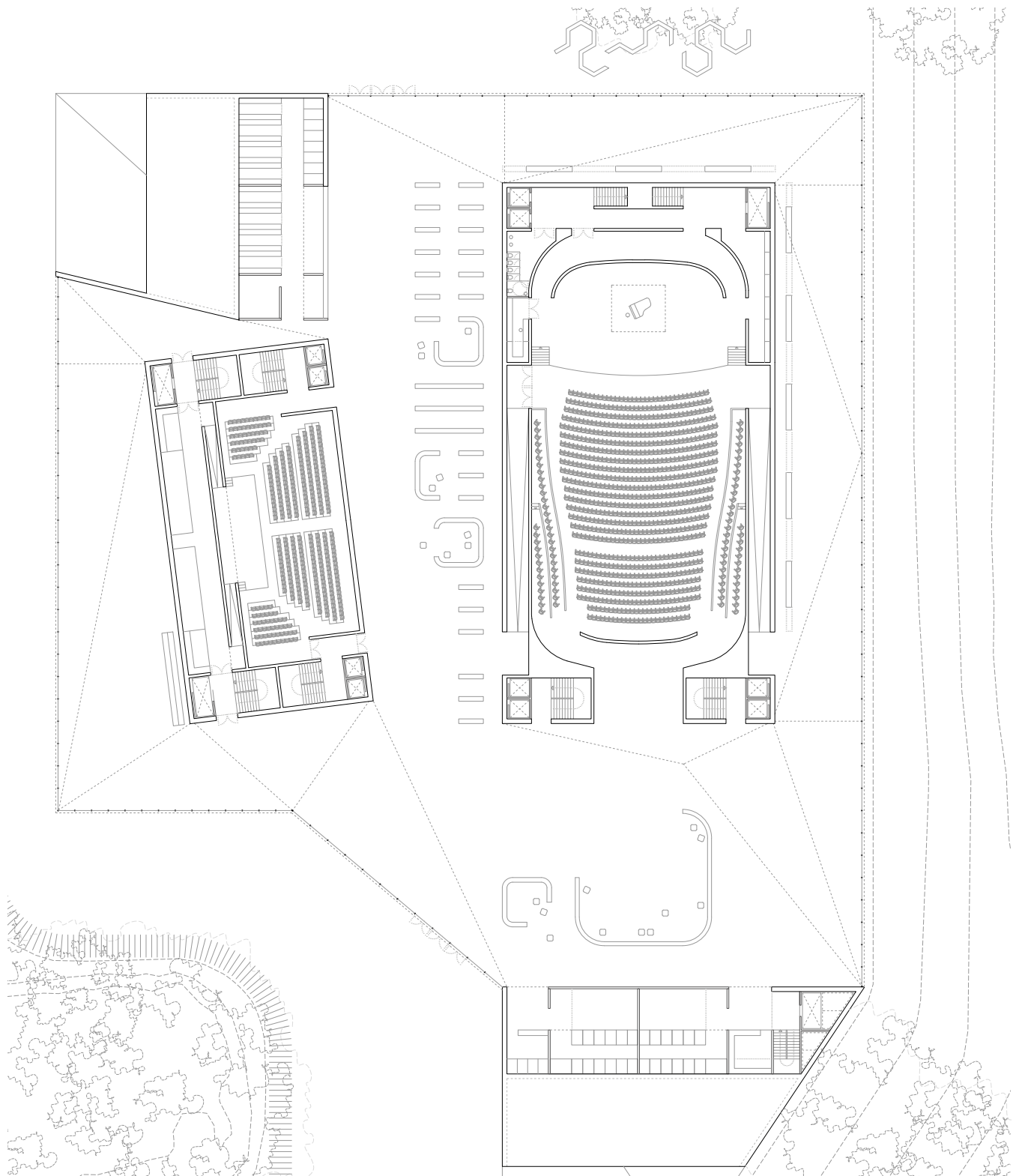
Canopy on Void

The proposed library transforms the traditional library from a book storage facility to a community integrator.

The proposed library is divided into two perceptible halves: a sunken lower volume that integrates with the Gwangju river promenade, and a raised and transparent upper volume. It connects the Gwangju River to the massive Sangmu housing complex without causing any traffic problems.

The large, street-level plaza connects the incineration plant and the library to the lower concourse. The floating volume frames the tree-lined promenade to the south offering panoramic views. The street level of the library extends into the plaza, while the upper volume is a canopy to host outdoor events and exhibitions. There is an internal street in the upper volume. Internally free of walls, the transparency across and between the levels provides visitors with multiple overlapping views across the interior spaces, and outwards towards the Gwangju River. The garden surrounding the upper volume extends to the sidewalk, provides seamless access, and blurs the threshold between outside and inside.

The three-storey horizontal platforms house bookshelves, reading rooms, children's areas, exhibition spaces, and pathways. These allow for adaptability and a hybrid mix of new and diverse community programmes.

Location: Gwangju, South Korea
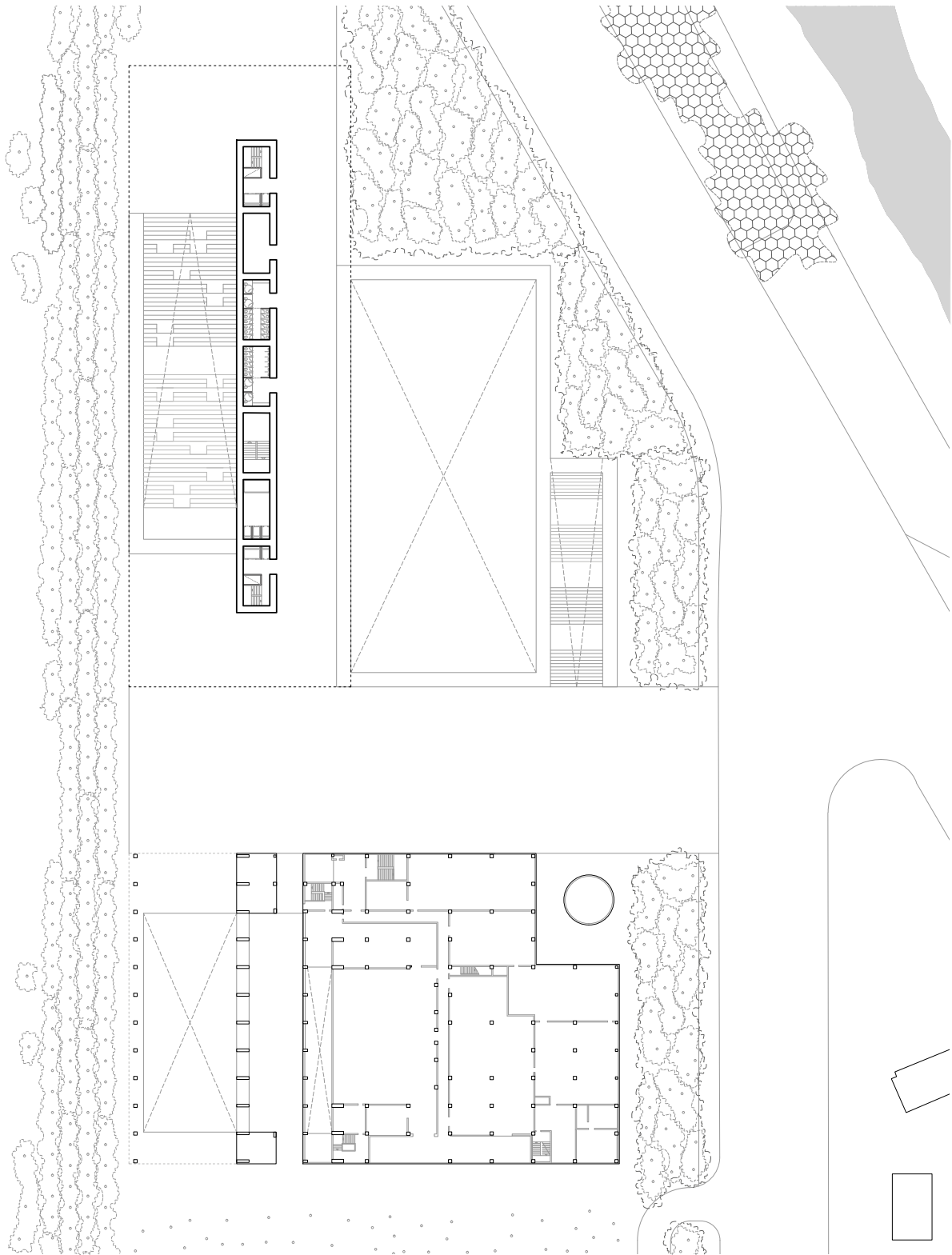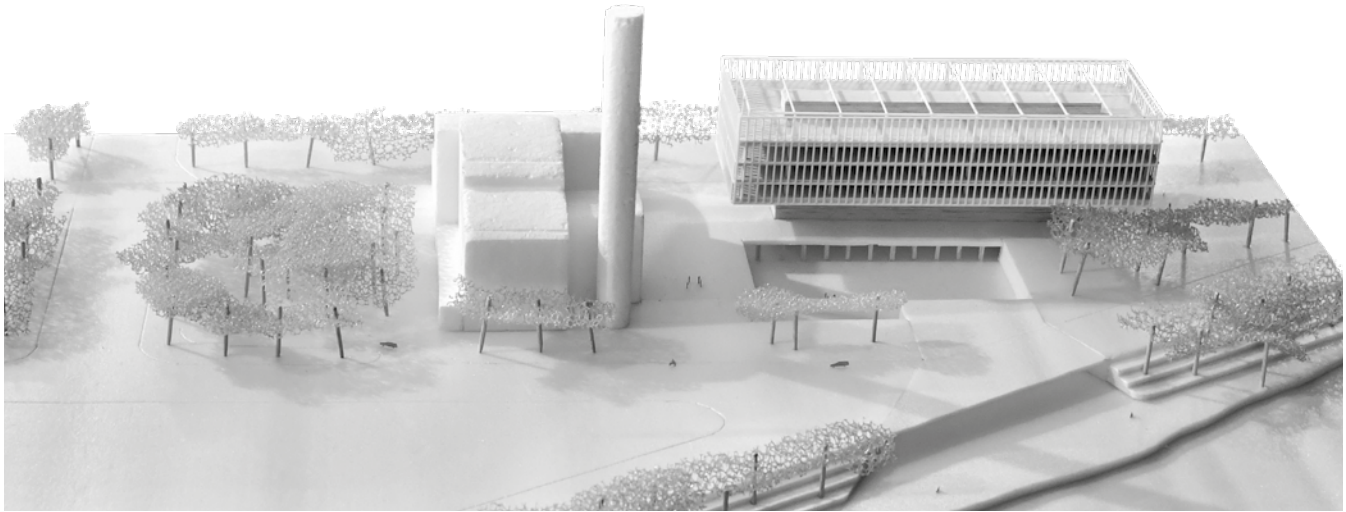
Double Life

The site's location between two distinct land uses and scales allows us to engage in two extreme conditions. These lay the groundwork for a conceptual mix of two different building typologies. The east is part of the Nafels' industrial heritage, while the west is engaged with the garden.

The proposed school is a longitudinal structure with kindergarten and community activities on the street level, a primary school on the upper level, and a partially recessed underground gym with an exposed pitch on the rooftop. The main idea was to hollow out the lower levels and extend the street inside the building. The garden-facing nooks provide private spaces for reading and relaxing. Several elements of the site are linked to the landscape. The school functions as a community centre, with resources available after school.

The kindergarten has direct access to the covered forecourt, whereas the primary school is accessible through a covered walkway. There is an internal corridor, alternating classrooms, trapezoid-shaped group rooms next to the classes, and spaces that open into the garden. Classrooms and internal hallways are cross-ventilated.

Wood is the primary structural and internal finishing material, with the inherent message of environmental sustainability, warmth, and speed of construction. Seating, storage, desks, and nooks are all provided by built-ins. It significantly reduces CO_2 emissions during construction.

Location: Nafels, Switzerland
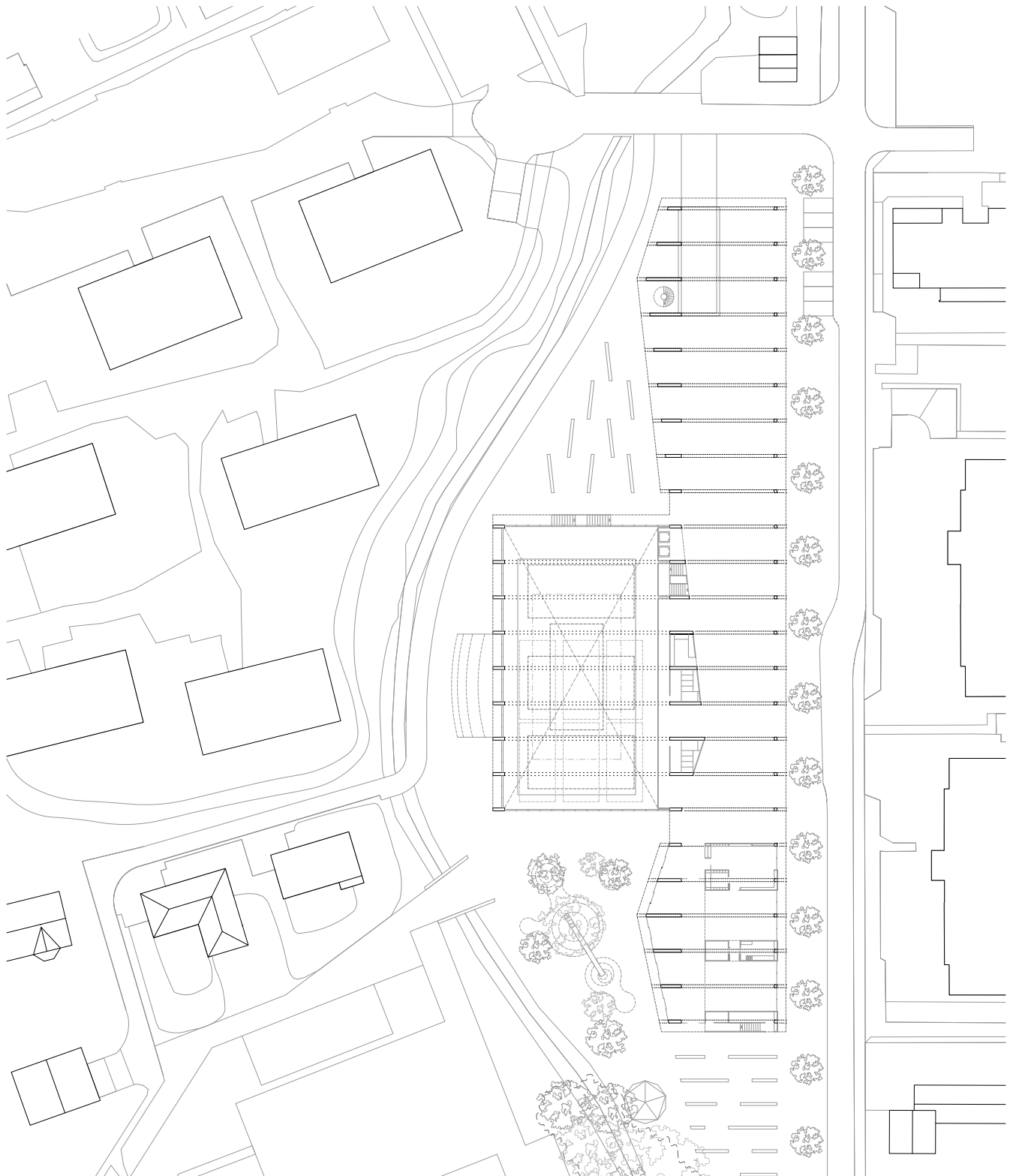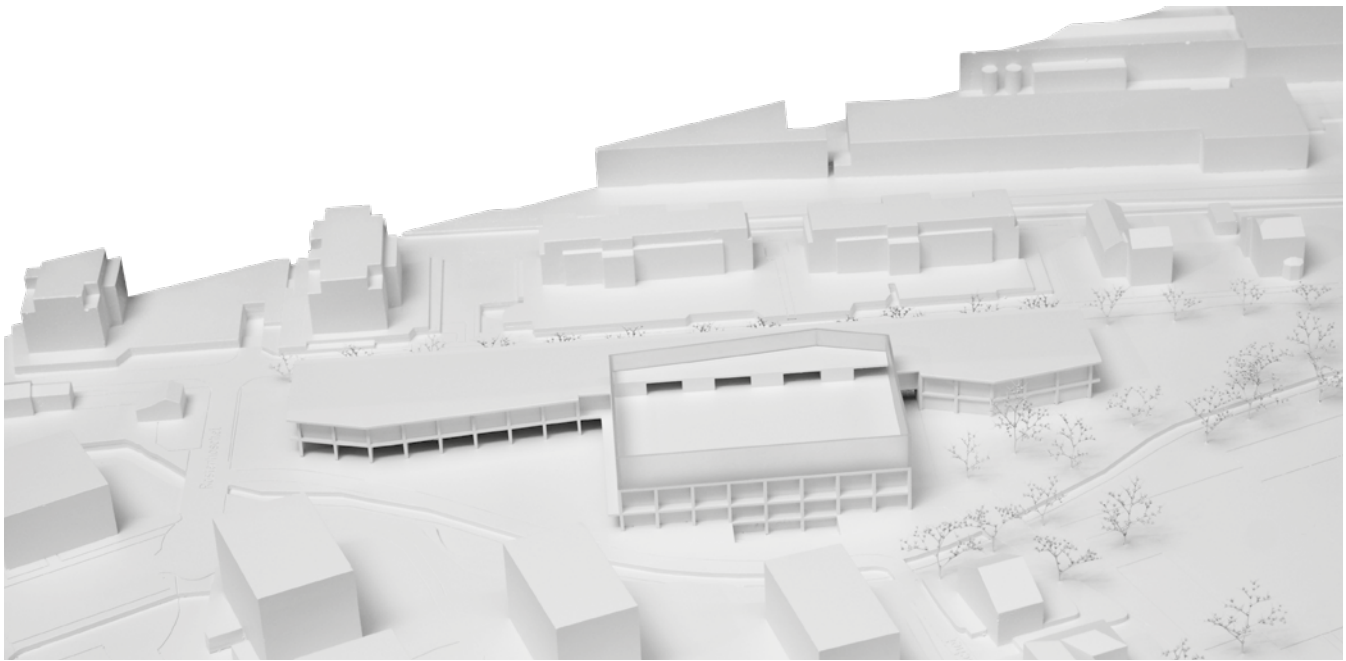
The City Confluence

In the dense urban fabric of Suncheon, City Hall embodies the city's vision of itself as Korea's ecological capital. The Suncheon City Hall, with its green corridor is envisioned to revitalise downtown Suncheon. It will also honour the region's natural resources, history, and people.

The City Hall is a compact structure positioned on the northern end of the site, with the other half of the site devoted to a city park. A green corridor runs from the City Park to the two temples on the foothills of mountains to the east and west. The extensive network of green corridors can funnel traffic towards the City Park, making the City Hall a true place of confluence. Because of the connection between the Art Platform and other cultural programs around, the City Hall will be a confluence hosting public facilities, cultural events, and a public park.

The extensive programme is divided into three distinct but interconnected volumes, deviating from the stereotype of a rigid, monolithic structure. It will create a new public plaza and a gateway to City Park. A low-rise horizontal volume holds all civic functions, while the council and private offices are in two separate, vertical volumes.

The City Hall is energy efficient and passively ventilated. The modular design allows for phased construction and better adaptability to plan changes. Prefabrication of buildings saves money and time during construction.

Location: Suncheon, South Korea
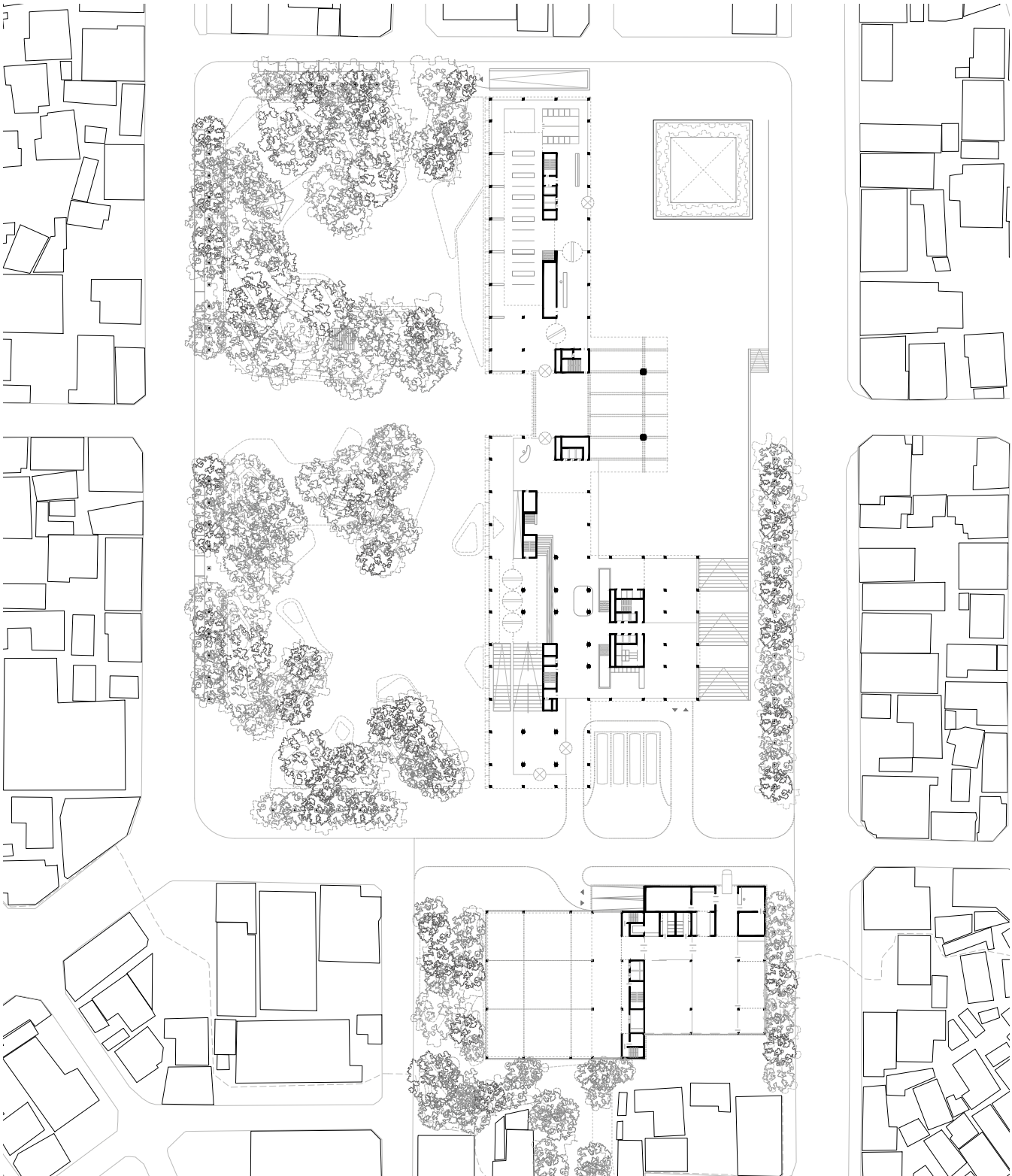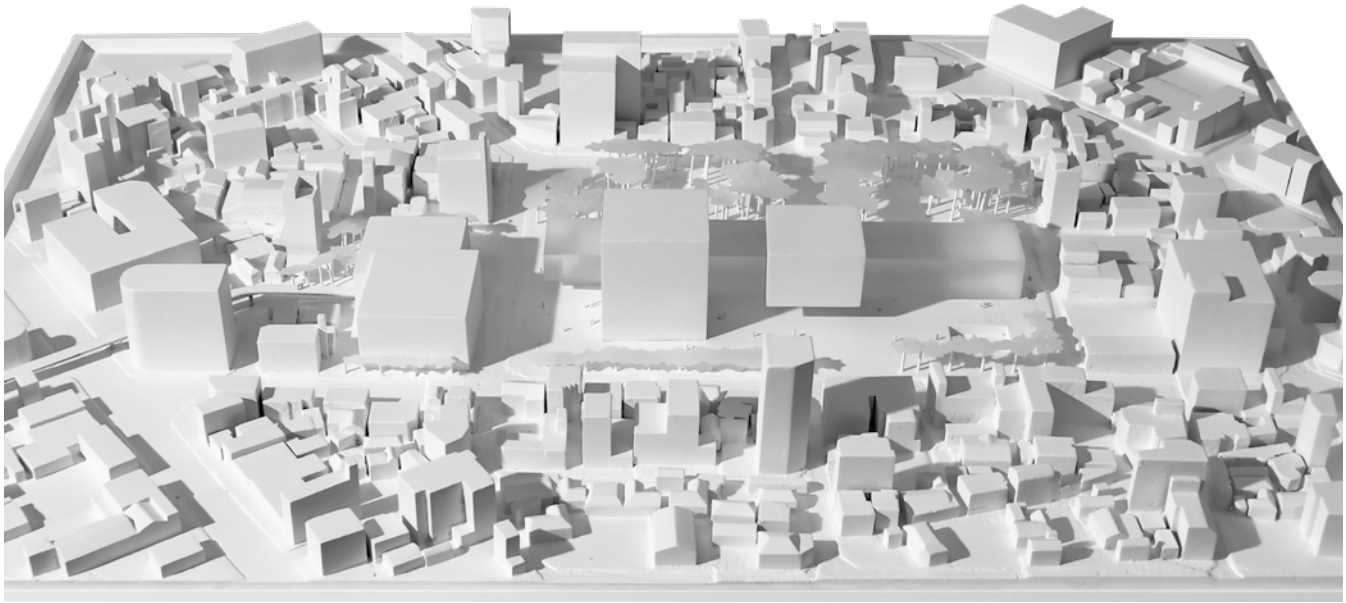
Origami Roof

The proposed extension's large and expressive roof in the landscape indicates that it serves as a gateway to the cultural facilities in Domkirkeodden. Due to the dispersed character of Domkirkeodden's built environment, it is necessary to develop a critical understanding of how the in-between areas impact the entire park experience.

The shared plaza between Storhamarlaven and Hamardomen connects the urban fabric to the cultural facilities to the north and south. The proposed addition connects the park to the west and the plaza to the east through semi-open spaces that allow for easy movement between the two.

The architectural strategy is to create a roof aggregation that responds to the varied scales of the neighbouring structures. The roof serves as a guide, transforming into origami-like shapes to accommodate sightlines. The roof is made entirely of copper and supported by a wood and glass framework. The whole ensemble alludes to an aesthetic synthesis between the visual transparency of the Hamardomen and the warm wood texture of the Storhamarlaven.

Parallel to the central axis of the building, a linear public space illuminated by the sky can be used as a temporary gallery or for special events. The museum houses a cafeteria and a museum store on its west side that has views of the park. It's a linear loop that connects all the exhibits in the museum.
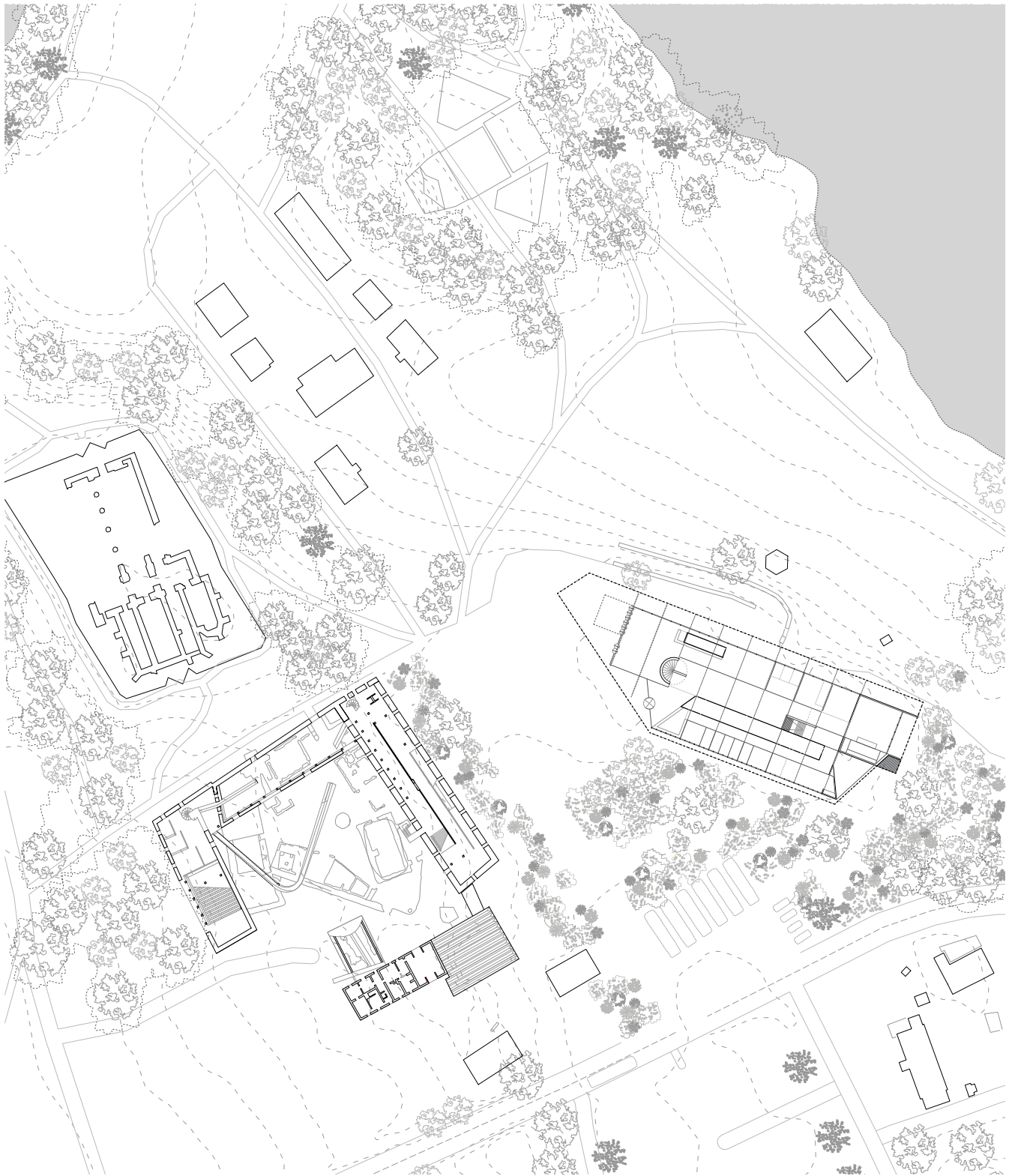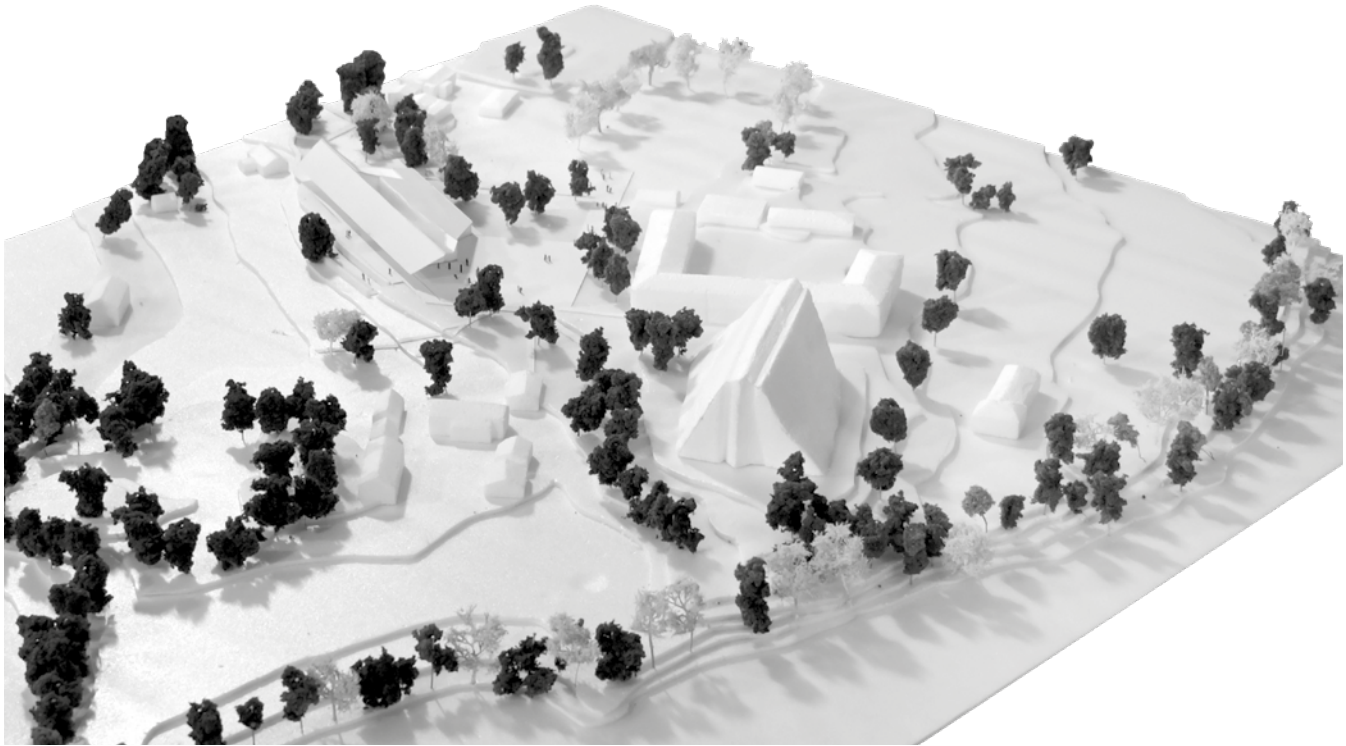
Museum Pavilion

"A visit to a garden is better than a hundred visits to a museum," said Ernst Jünger.

This statement inspired the project.

The museum's north-south volume serves as a link between the central plaza and a secret garden. The garden connects the museum to the river's ecology. The pavilion's intimate scale is emphasised by the modest gable roof. It makes one feel like one is moving around the ground floor of a pavilion at the same time as one is in a garden.

The approach is to create a multi-layered gathering space rather than a symbolic garden. As they move through the dense grassland, visitors can see the open-to-the-sky patios that make up its spatial identity. Most of the ground level is used for a terrace garden as the main exhibition spaces are buried under the surface.

The museum pavilion is inspired by the palace structures found at Jongmyo Shrine. The size of the entry points allows people to move through the pavilion more quickly while slowing them down to engage with the garden.

The ground floor houses the museum shop and the entrance hall. While the upper floors have a library, offices, workshops, and archival research facilities with limited views of the outside. Views of the central plaza can be seen from the upper gallery. The underground museum, like a silent witness, captures the light from above. The design allows the garden and the museum to coexist in a symbiotic relationship.

Wood is the best material for achieving the pavilion's shape, and it also blends in with the atmosphere of the garden. The crisscrossing louvres of the pavilion provide both shade and ventilation.

Location: Sejong, South Korea
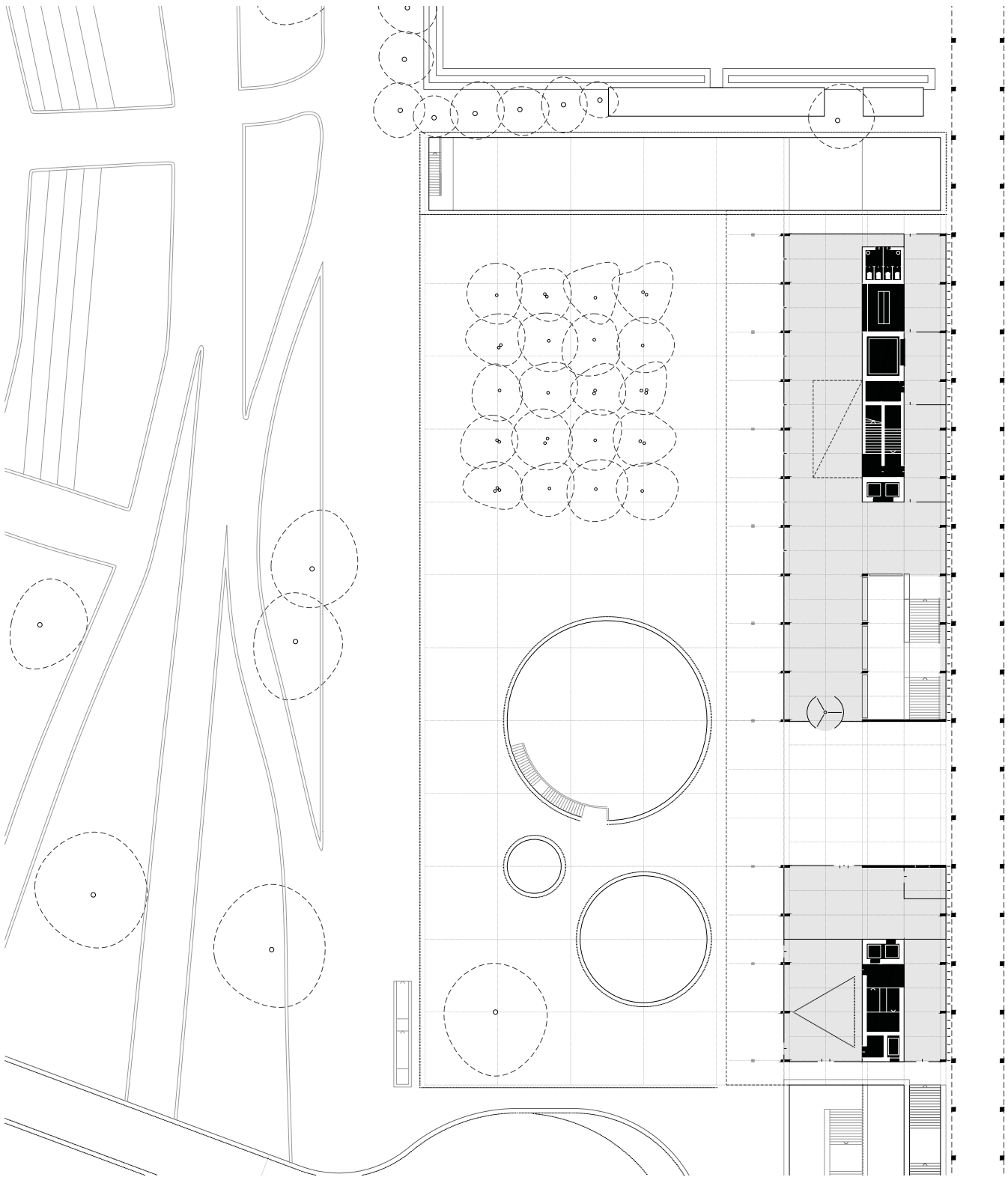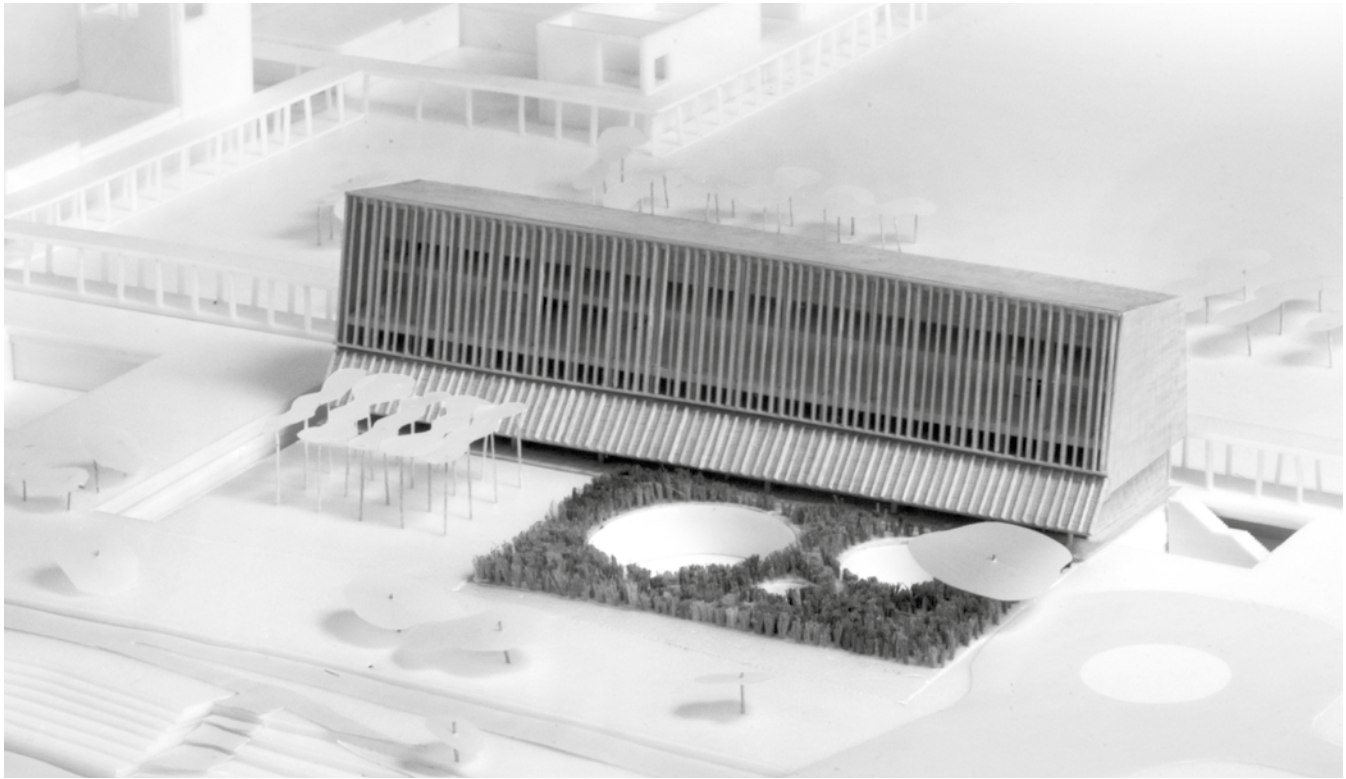
MADe

MADe is an idea-driven practice based out of India and Spain with collaboration of architects from all over the world. What distinguishes the practice is its pluralistic approach, given the team's participation across varying contexts and cultures. Hence there is no singular guiding principle or architectural language. MADe's primary focus is on architectural competitions in the public realm, intending to address rising societal concerns by designing projects that are appropriate and resonate with people's collective memory.

Through the years, the studio's slow process has focused on intense research and writing along with an iterative process that involves making models, sketches and drawings. This, along with open exhibitions has allowed it to consciously engage in critical self-reflection. This exhibition is organised less around the specific projects, and more around the unitary themes that bring out the inevident connections amongst the core ideas of the projects.

The projects featured here differ from each other programmatically; in terms of scale, context and the socio-economic situations, but provide an overview of the practice's approach. They explain certain conceptual ideas and fuel evolutionary possibilities. The curation of the exhibition - *Continuity & Change* reflects both; the design stands for the themes of a project and practice's evolution of these themes over time.

Project Credits

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MADe

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