

PLACE AS SCAFFOLDING: TEMPORARY VISIBILITY / PERMANENT IMPRINT

Vernacular architecture has characterized many parts of the world, however one constructional technique remains a universal practice, common to many building processes: scaffolding. With its analysis, one can understand how the purity of this structure traditionally defined places despite its temporary or 'invisible' purpose, and through both vernacular and contemporary practices.

BOUNDARY

As the field of architecture transcends in building possibilities with the application of pre-fabricated parts, the scaffolding method becomes a vessel to explore the visibility of construction in the built environment. For its interaction with the process of making, the role of scaffolding within these changes is of imprint, through which one can seek a legacy made visible in the buildings that remain.

TECTONICS

The framework for this research is defined by the notions of tectonics, boundaries, and transition-movement. Three major relationship groups – cultural, spatial, and material – allow for these notions to be questioned and exemplified through metaphors and the analysis of case studies such as inherited environments, vernacular methods and structural concepts.

TRANSITION

CULTURAL

The causes for cultural boundaries' existence – such as colonization and urbanization, aging and wealth, religious and sociopolitical issues – draw lines of separation and connection between ways of understanding boundaries in architecture, for their visibility can be argued; their presence however cannot.



Veto, K. (Photographer). (n.d.) *Buddha*. [Photograph]. Retrieved from <http://www.apogeephoto.com/april2011/cveto42011.shtml>



Sankar, A. (Photographer). (n.d.) *Hindu festival in Chennai, India*. [Photograph]. Retrieved from <http://fattosefotos.blogspot.com/2012/10/festival-hindu-em-chennai-na-india.html>



Volz, W. (Photographer). (1995) *Wrapped Reichstag, Berlin, 1971-95*. [Photograph]. Retrieved from <http://christojeanneclaude.net/projects/wrapped-reichstag#.UPjC4Se7OSp>; (n.a.). (2008) *Interior of tunnel looking out through scaffolding toward the west, 2008*. Retrieved from <http://nemeanames.org/images/nemean-games/tunnel-interior-scaffolding.jpg>

SPATIAL

The favelas' physical boundaries are of both scale and landscape. Favelas originated from the 'invisible' boundary between city grid and natural environment, where the higher-end living ended and poverty began. Scale-wise, the unbounded division between each building is what creates its organicity.



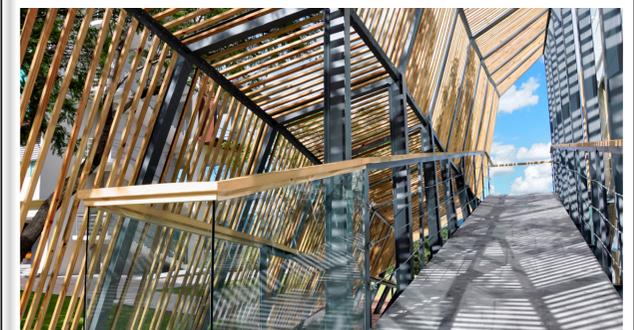
(2011). Sketch by author. Hadfield, S. (Photographer). (2009). *Favela da Rocinha Alley*. [Photograph]. Retrieved from <http://www.flickr.com/photos/hadsie/3288910741/sizes/l/in/set-72157614008004299/>

Does presenting scaffold as visible structure change the way inhabitants perceive it? Centre Pompidou for instance canonizes the skeleton by which it is structured while declaring a relationship between building and inhabitant, through shared physical tectonics and resemblance to the human skeleton.



Centre Pompidou-4. [Photograph]. (n.d.). Retrieved from http://www.centrepompidoufoundation.org/Centre_Pompidou_Foundation/HOME.html

With a structure that wraps the building, ITESM Leon's creative studio entryway exemplifies the analogy of scaffold as a cocoon. Two types of metamorphosis take place; one of occupants, who evolve as students, and one of structure, a metamorphosis of the scaffold's legacy of adaptability.



(SHINE). (2012). *Untitled*. [Photograph]. Retrieved from http://www.archdaily.com/269846/habitat-itescm-leon-shine-architecture-taarquitectura/504546ee28ba0d7ecb0001c5_habitat

MATERIAL

Brasilia's material characterization is identified by its scaffold as concrete mold. A noticeable detail throughout the buildings is the texture from the wooden mold that held up the site-cast concrete. With the scaffold's textural legacy acquired to it, the material becomes much more organic and alive.



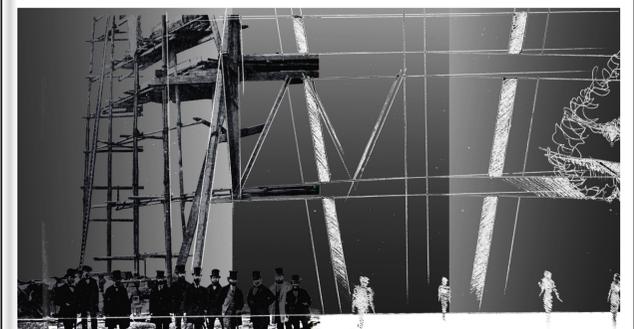
(2011). Photograph by author.

Architecture becomes bounded by materiality, time and land in Mendes da Rocha's Brennand chapel. Its restoration creates a shell surface edging the ruins of a 19th-century building, suggesting that the layer that is safe and permanent becomes invisible to the eyes of the visitor so that the ruins are the focus.



Finotti, L. (n.d.). Night view of the chapel with the bell tower in the foreground. [Photograph]. In Mendes da Rocha, P. *PMR fifty years*, 371.

The notion of 'temporary structure' brings characteristics, like efficient or practical. Scaffolding, however, is called rudimentary – the contrary of today's temporary structures. They are the scaffold seen by itself, without the contrasting building; once it breaks free, the scaffold becomes something else.



(2012). Collage by author.

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