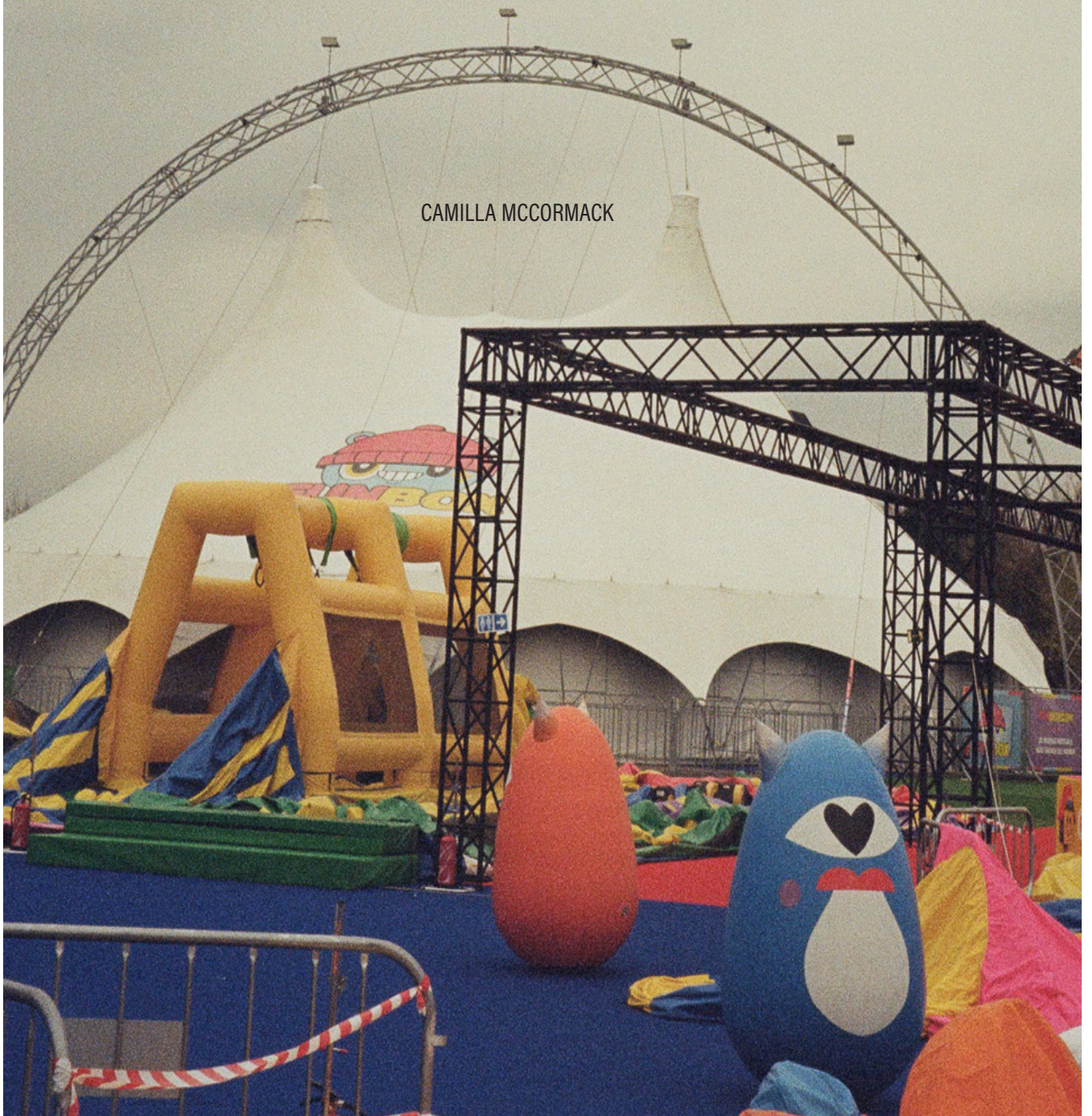


# PLAYING FIELDS

*RESEARCH BOOKLET*

*CASA DE CAMPO, MADRID'S PLAYING FIELD*

CAMILLA MCCORMACK



# CONTENTS

INTRODUCTION	3
PLAYING FIELDS	2
FIELD AS LANDSCAPE	18
FORCE FIELDS	10
FIELDS OF KNOWLEDGE	30
FIELDS OF VIEW	22
FIELD WORK	38
BIBLIOGRAPHY	77



# INTRODUCTION

Playing Fields denotes several layers of meaning; of landscape, of social relation, and physical phenomena. A Playing Field can exist in its emptiness without any object or person, like a theatre stage with the curtains drawn, but ecstatically erupts in the occasion of an event, a game, an ordeal, a ceremony. A field is like a grid, or an infrastructure, with necessary voids and gaps for the anticipation of future use. Like the various routes one might take through the city, a game can be a thousand different plays. Casa de Campo is Madrid's playing field.

"Play" has taken a renewed meaning in urban and architectural discourse for being a transgressive force against the constraints imposed by profiteering leisure enterprises, or abstractly by the power dynamics embedded in architectural design practices. Architecture and design are mediating between social and natural environments, determining the extent and manner with which people interact with the elements of earth, water, and air. The agenda of this paper is to find out what it means to "play" in architectural design, while opening more opportunities for playful interactions in space, without totalising the condition, as it is done so in typical playground architecture resulting in a zero-sum game.

The essay is divided into five fields: Field as Landscape; Fields of Play, Force Fields; Fields of View; and Fields of Knowledge and Practice, and Field Work.

Playing Fields opens up the conceptual framing of play in the city.

Field as Landscape interprets the Casa de Campo as a "field" of open area, cultivated land, a territory. Force Fields, focusses on intangible matters of history and site analysis, such as entropies, matter flows, agencies and temporality.

Field of View finds the position of the project between subjectivity, perspective, and vantage points. How do we read the messages, codes, semiotics and desires written in the landscape, between pre-significative intentions, maps, psycho-geographies?

Field Work implements the site analysis drawing on insights accumulated from the theoretical fields of encounter to interpret what is known, from maps and texts, about the history of the park's development within the urban context of Madrid, but also from personal experience of walking, photographing, and mapping Madrid and Del Campo.

Fields of Knowledge is a reflection between the different fields, relating or translating it towards my personal and embodied memories of play, as an auto-ethnographic research method.

# PLAYING FIELDS

A network of roads and trails spread across the hilly fields, artefacts lie half covered in earth, and forests of holm oak and stone pines planted throughout the ages. Crossing the Puente Del Rey into the Casa de Campo, one sees families and friends enjoying restaurants by the lake, canoeists glide alongside ducks between the buoys, cyclists, runners of all ages zooming by gardeners raking leaves, dogs on leashes digging earth, and teenagers at the carpark drinking and barbequing. Ascending the hills into the fields, the quietness, save for the wind in the trees. Madrid's skyline and silhouette of the attraction park roller coaster becomes clear. The atmosphere feels very quiet and solitary in comparison to the energy of the lake. It is enlivening to feel such a distance, the freeness of light and air.

A runner approaches and asks, "¿estás perdido?"





Figure 1: Helen Levitt  
New York, Kids playing on Street  
1940



Figure 2: Henri Cartier Bresson.  
The Berlin Wall, West Berlin.

*The ludic is always demarcated because playing out of place is irreverent and dangerous - and play is already out of place, divided against itself."*  
(Larsen, 2014, p. 17)

## VIGNETTE 1

*Andre Sennra, the man with the pink umbrella*

The man with the pink umbrella waits at the gate and once the group has arrived, sets off into the forest for his tour of Casa de Campo. He is giving a tour on the cruising culture at Casa de Campo. He points out the way that the holm oaks grow with a bush at the trunks - suitable for bush flails - rather don't look too closely. The placement of granite rocks next to a tree strewn in Kleenex and a green plastic bag, perfect for one to take a seat - it is just like a small palace. Passers-by pick up pace when passing this area of Casa de Campo. The bushes shake, oh wait, it was just a bunny. In his tour he describes the Campo as a heterotopia, a peripheral playground, and marvels at all the bunnies.

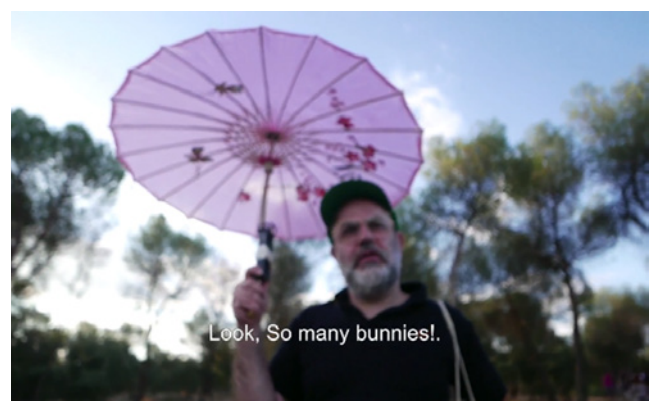
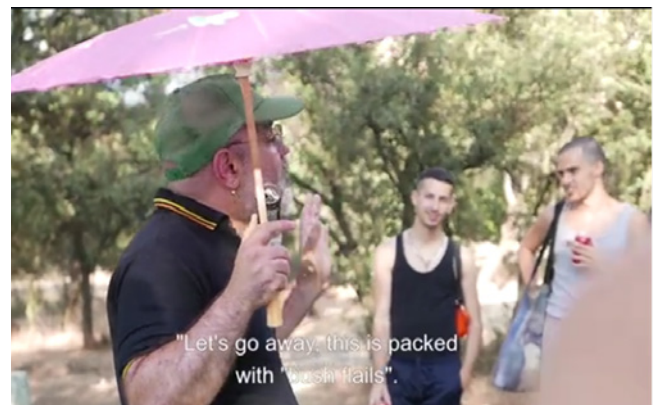


Figure 3: Still from documentary Tour of the Cruising Areas of Casa de Campo, Andre Sennra, 2017.  
Source: <https://www.andressenra.com/copia-de-visita-guiada-zona-cruisin>

*"Of course, there are some experiences of architecture in that sense, some works of Andrés Jaque, for instance. At the same time we can't consider architecture as totalized projects dead from the start.*

*When we inhabit those spaces we create connections, change spatial conditions and operate within the limits of the structure itself. Some times that "structure" is more opened to be generative than others. We should have to get ride of that architecture."*

*- email from Andre Sennra*



Figure 4: Still from documentary Tour of the Cruising Areas of Casa de Campo, Andre Sennra, 2017.  
Source: <https://www.andressenra.com/copia-de-visita-guiada-zona-cruisin>

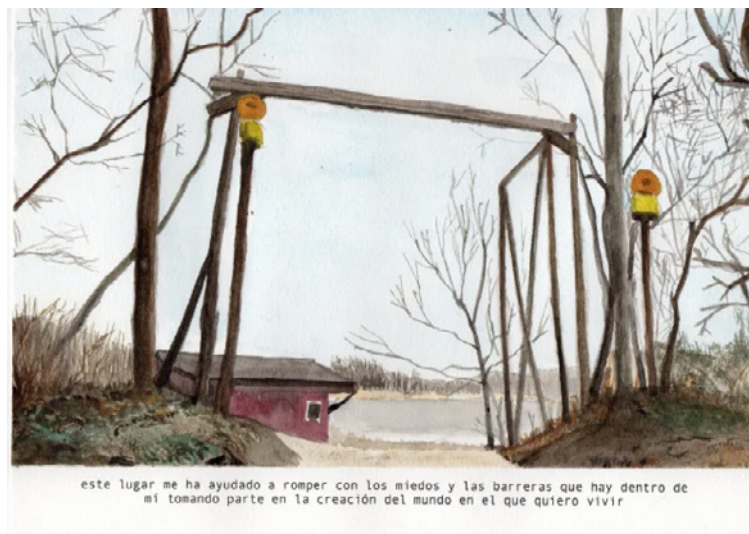


Figure 5: Still from documentary Tour of the Cruising Areas of Casa de Campo, Andre Sennra, 2017.  
Source: <https://www.andressenra.com/copia-de-visita-guiada-zona-cruisin>

Is it possible for design in architecture and landscape to facilitate situations of play, even chance and spontaneity, without fundamentally totalising the condition, without using the energetic of play as an apparatus to anticipate or change behaviour and future use? What if architecture enters the field, the city, the landscape, to play a game with its constraints to create openness to freedom and chance? The playing field is a liberation of space from topological and immobilising chains of order by disrupting the particles of its surface, redefining the linear space of form and function relationships to become that narrative space where experience and adventure begins. Time does the work of giving places character when such places are used in unexpected ways in voyage, conflict, and play. Architecture's role is then to articulate time and space, as a means of knowledge and action to realise desires.

"Play is a serious matter and when we play, we come into contact with a profound part of our nature" (Dardi, 2022). Johan Huizinga's *Homo Ludens* (1944) was a revelation of the significance of play instincts in man's evolution and enculturation. Later Roger Caillois, like Huizinga, recognised that play is intertwined with temporal and spatial relativity – a node zone or circle, but marked a distinction overlooked in *Homo Ludens*; the *paideia* and the *ludus*.

*Ludus*, the more fixed and structured game of play, has enabled a translation of play in "space", like a play-ground or field; whereas the *paideia*, the impulsive and spontaneous element of play, eludes architectural intervention. Both authors conclude that essential play has no attachment to outcome, therefore does not try to change the world (Antonio, 2014). Since the last fifty years, the city has been filled with fields, artefacts, and buildings that are employed to facilitate play, which paradoxically domesticate the condition, and aim to change the world. Play is not external from the everyday, with its mechanisms omniscient in education, architecture, and gamification. The playground has come to contain the nature of society and is a site of social organisation: to stimulate, qualify and change behaviour through anticipating and commercialising play (Larsen, 2014). Matthew Gandy argues that "the re-enchantment of urban space as a focus of "play" in its broadest sense is a profound challenge to an increasingly commodified, controlled, and denuded public realm." (2016, p. 433). The Situationist's believed architecture should be continuously in play against and around its own rules, extending into multiple layers of everyday space, and to produce illusions of possible worlds, with the effects of desire to modify present conditions, without resolving to mimicking spontaneity (Iacovini, 2004).





Figure 6: Picnic Solar Industrial, Xavier Ribas.  
1994-1997

# FORCE FIELDS

## CHAOS OF FESTIVITY

Is the will of architecture to escape entropy? Force Fields relates to the cross-scalar entities, from vectors of movement of matter, people, seeds, or species, along and between and against infrastructure and territory, to the site, between the whole and its parts.

Architecture in discipline tames the chaos and fervour of a mad and moving crowd. Crowds are a violent engine of material, psychological, and political transformation, its many bodies creating a microclimate of anxiety, heat, sweat and odour. "They are climates made of people, and it is these transformative socio-natural qualities that make crowds particularly alluring agents of social change and architectural conceptualization." (Gissen, 2009, p. 189). Crowds are an assemblage of bodies, an element of nature akin to fire, flows of sand. Events can significantly transform the way people interact with the environment whether organised like a convention or transgressive like a protest.

World Fairs, temporary installations and small urban interventions that are ephemeral in nature, are all examples of materialised concepts that challenge architecture's purpose and role in society. Therefore, this project design reflects on how events, characterised by the agglomeration of people and the novelty of the production, can create new attitudes and revelations and languages of architecture, generating different spatial experiences through the opportune contact between people, architecture, and nature.



Figure 7: Manuel Casnueva. 1977. Games and Tournaments: Laberinto y rebote. Luodo y Serpiente (Danza)

Regulated play, and fair play, serious play, game theory, are legislations of play employed to perform as a tool for organisation, however the spontaneity and unpredictable aspects of play resists such authority. Theme parks for example expropriate this legislature on play merged with mechanics of institutional regulation to mitigate and control the chaotic inhibitions of a crowd - but this distinction is masked by the immersivity of images, artifice, theatrics, and spectacle. Baudrillard names this the hyperreality: the indistinguishable boundaries between reality and its simulations, which ceaselessly flow in the form of images, messages, and media. Meanwhile, material pathways in theme parks are engineered to direct the flow of crowds to and from constructed locations within the park and its surrounding urban infrastructure. Historically, amusement parks are built at the end of trolley and railway lines to stimulate the use of roads and railways over holidays and weekends (Mitrassinovic, 2006). These fantasy worlds, factories of fun, are historically intertwined with the flow of commodities and urban capital.



Figure 8 Luna Park, Coney Island

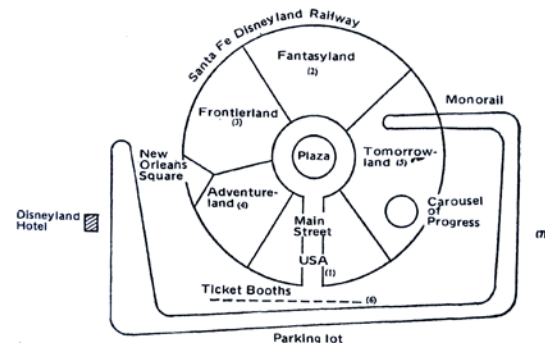


Figure 33. Map-diagram of Disneyland

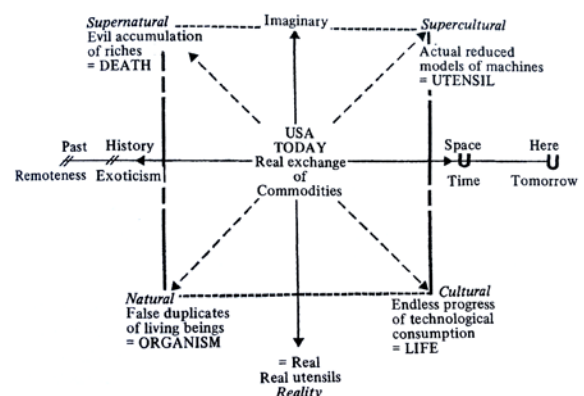


Figure 35. Semantic structure of the ideological representation in Disneyland

Figure 9: Louis Marin's semantic maps of Disneyland In *Utopics: The Semiological Play of Textual Spaces* (p. 251). 1931: Humanity Books.

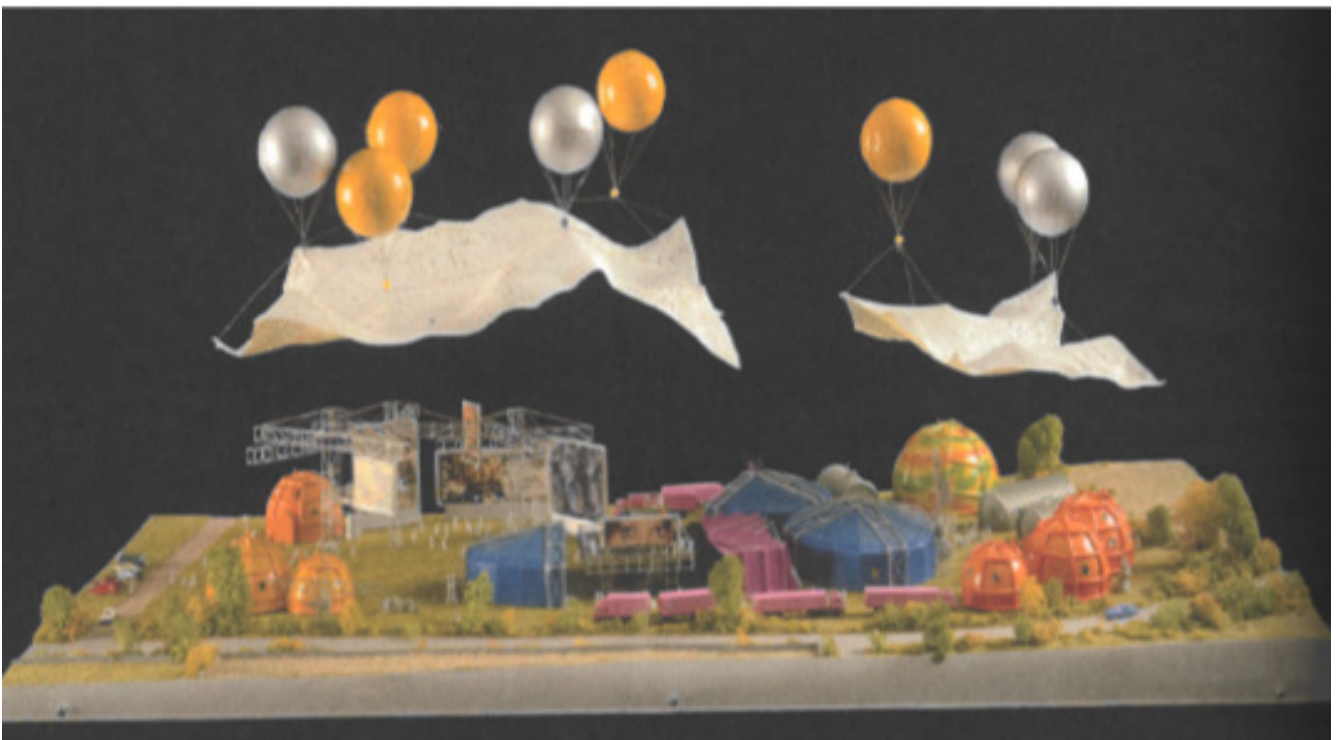
There is no architectural space without motion (Bille & Sorensen, 2016) because while forms matter, so do the forms between things – the forces. As in physical phenomena, all things are either in a state of entropy, kinetic, or inert potential. A site is in flux, a “constant state of becoming” (Deleuze & Guattari, 1980), is indefinable, neither existing on, below, or above the ground, never closed or finished, never complete or abandoned (Burns, 1991).

These ideas encourages openness and fluidity in suggesting the values of unfinished and transitory states of materials (Krauss & Bois, 1996), or the patterns and logics of phenomena such as crowds and swarms (Allen, 1997) and surface failures. This inspires a concept of buildings that respond to the contingencies of life, the spontaneity of play. But often, the quest to encapsulate instability and avoid imposition manifests as mere representations in the shape of architectural forms, like the Instant City in a Field by Archigram, or non-forms like the formless of Diller+Scofidio. Even Constant’s New Babylon could not resist totalising the condition

So what then is the role of design in the field? Architecture actively plays a role on the actual conditions on the ground where its design intervention will have an impact. Site is a work, a human, or social trace, to be looked at in terms of latent qualities or potential for future outcomes (Burns, 1991). Lola Sheppard questions how to conceptualise the spatial implications of the three-dimensional field of forces, between the vertical stratification and horizontality of boundaries and systems, presenting the site then as both a layered and a networked territory. She projects the idea that architecture must register and interact with larger forces towards to intent of producing new spatial systems, publics, and typologies (2013).

Stan Allen proposes an infrastructural approach that is the production of directed fields in which program, event and activity can play themselves out. The designer prepares the ground for anticipated future conditions of events and building, operating flexibly as the division, allocation and construction of surfaces, while engaging with architecture’s capacity to signify through the message of its images (Allen, 1997).

Figure 10: Instant City in a Field, Archigram



## VIGNETTE 2

*May Day 1931 at the Casa de Campo*

After the overthrow of Alfonso XIII in April 1931, the crowned possession, Casa de Campo, was ceded by the government to the city council. This was part of a broader republican effort to democratize access to recreational spaces. However, the abrupt opening led to immediate management challenges, including crowd control issues and environmental damage from unregulated public use. One day following the May Day demonstrations of 1931, an avalanche of 300 000 people cascaded from the city through the gates and fences into the park, the mysterious forest behind the walls that no one could see before. The council was not prepared for the catastrophe that ensued. People delighted and revelled in the bountiful fields, feasting on paellas of poached rabbits that cooked over chopped trees, while the children used snakes as belts, lighting bonfires and driving holes in the perimeter walls. Many children were lost, around 45 injured and two reported drownings. Such anarchy and momentary freedom, the crowd shared collective experience of a new right to the city and their communal forest, a realised temporary autonomous zone (TAZ), a fleeting opportunity to exercise their new freedom beyond the constraints and controls of state (Bey, 1991). Everyone, save for those misfortunates, had a "wonderful time" (Corral I., 2021).

This day is an encounter of liminality, where a group finds itself at the threshold or transitional state between cultural contexts, in a time where normal social hierarchy is set aside and opening up for a new experience (Zukin, 1991). In theory, crisis and disorder create potentials for small agencies to produce big chain reactions of transformational effects (Velikov, 2015). In these liminal or transitional phases, existing structures that script urban production are suspended, systems spontaneously re-organise into new and unpredictable states. However, this sanctioned transgression, the 'protestival' (St John, 2008) allows "just enough freedom to disrupt and integrate discontent, but not enough to endanger the discipline necessary for a stable industrial order" (Marcuse, quoted in , & St John, 2008).

In the following days the park was closed to assess the damage on infrastructure, vegetation, and wildlife, and resolve a strategy to conserve of the forest of Casa de Campo and meet needs of the expanding population of Madrid. It was clear that social control was required. Corral's interpretation of the decision making that followed is that the republican era politicians did not envision the middle ground of possibilities between the extremes: either a hyper-exclusive royal hunting ground or 300 000 people at once.



Figure 11: 'Crowds at Casa de Campo after May Day protests' José María Díaz Casariego, 1931. <https://atacamacultura.blogspot.com/2011/03/la-cesion-de-la-casa-de-campo-al-pueblo.html>

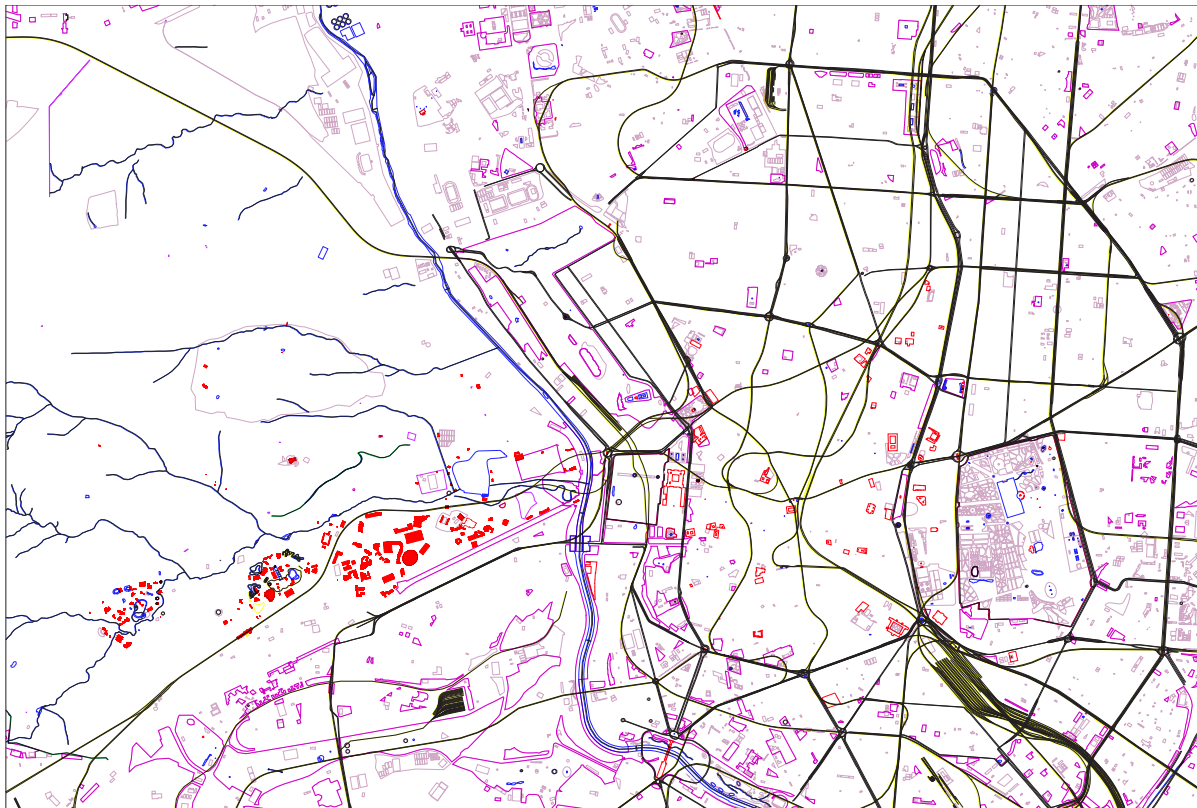
After the May Day festivities in 1931, debates of the park's future were halted when the Civil War broke out in 1936, leaving the fields impractical for public use littered with explosives and military waste with significant environmental degradation. Afterwar the war the park remained closed for the clearing of shrapnel and extensive reforestation efforts were undertaken by the state forestry service, which introduced a variety of plant species to rehabilitate the park's ecosystem and provide urgent tree canopies for shading the fragile soils (Transitando, 2021) (Corral I. , 2021). The vistas of hills and trees and freeness of the sky is a dramatic contrast to the encounters behind the turnstiles of the Zoo and Attraction Parks. In 1966, land parcels were leased to private companies to develop an attraction park, zoo, sporting facilities, a cable car, and bar restaurant kiosks.

The rationale behind this plan introduced in the 1950's was to intensify land use in enclosed areas to regulate the use of the forest, provide necessary 'open' recreation space for the inhabitants of Madrid, and generate profit. Luna Park was referenced as a precedent example for the earlier proposal for the attraction park. Although well-intentioned to alleviate pressure on the park flora and fauna from overcrowding, poachers and foragers, these developments with substantial footprints and pronounced borders fragmented the forest corridor by making the forest impermeable to the rest of the ecological territory of Madrid, and its surrounding neighbourhood communities.

The problems faced by the park because of past planning methods reiterate Lola Sheppard's stance that architecture and planning must relate with larger forces within the territory, because site is not an enclosed system (Sheppard, 2013).

Graham and Marvin (2002) argue that the bundling of urban space into enclaves and privatization of public spaces contribute to the fragmentation and social inequalities within contemporary urban environments and disconnected urban experiences.

Enclaves refer to physically or socially enclosed spaces within the city that cater to specific groups, often characterized by exclusivity and separation from the broader urban fabric. These enclaves can take various forms, such as gated communities, corporate campuses, or exclusive leisure and commercial spaces.



Despite strategic allocations for recreational purposes, such as a zoo and amusement park, the approach of concentrating crowds in designated areas has inadvertently led to the fragmentation and compartmentalization of the territory, compromising its overall interconnectivity and potential as a Social and Natural Node within Madrid's ecological territorial network.

# FIELD AS LANDSCAPE

## PLANTS AND PEOPLE PLAY OUT OF PLACE

There are intersecting terrains of how landscapes can be conceptually framed when looking at cultural, historical, and material elements. Nature was once luxurious embellishment of regal power, but now it is ever more an essential force permeating the city, and imbued with social values which should be harnessed rather than mitigated (Spirn, 1984).

Gissen opens an alternative way of reading the landscape, in terms of "sub-nature", which he defines as the transgressive elements that threaten/destabilise the order of architecture, like smoke, mud, crowds, and weeds. Weeds can reveal the history of a place, including its past uses, disturbances, and ecological changes. By paying attention to where and how weeds grow, we can gain insights into the urban environment's underlying conditions and its spontaneous natural processes (Gissen, 2009).

Artefacts, archaeological traces, and plants reveal the way human and non-human agents have added or peel pack layers that have corrupted the order and stratigraphy of the sites over time. At the Escenario Puerta de Angel, the asphalt surface is a microcosm of this phenomenon at a material/subatomic scale: the asphalt, the impervious layer between the air and the rhizosphere, cracks and melts in the sun and the weeds spray outwards to finally breathe, but soon smothered by the next coat.



Figure 12: Smithson, Asphalt Rundown, 1967

Growth is the clearest example of how landscapes change over time. Del Campo's forest-like landscape is an anthropized wilderness, where its delicate ecosystem of plants and hydrology is monitored and controlled, enrolling different sorts of labour, materials, and culture. The discipline of forestry in Europe, and Del Campo combines planned vegetal planting and self-maintaining species (Raxworthy, 2013).

Attitudes towards park landscapes have evolved from the high-maintenance decorative landscapes of the past, like pruned bushes and walks of classical Spanish gardening, towards a cultural synthesis with urban nature (Gandy, 2016). Gardens epistemologically imply unnatural, tamed, or a "third nature", while where signs of spontaneous growth shift the garden "type" from ornamental to wild, and with it carrying an ecological ethic.

The turn away from labour-intensive landscape maintenance initiated an alternative planting ethic for public landscape revitalisation, advocating for natural self-regenerating vegetation over the manicured precision of park design, appearing in marginal spaces such as infrastructure verges and carparks.

By developing the landscape field, it assists in certifying the design approach entering the landscape as a designer and constructing the site. The design enacts on these principles of landscape and architecture through the domains of time, growth, change and contingency. It is a realisation of how architecture seeks the static and may, through materialisation and object-driven approaches, resist entropy. Therefore, architecture becomes a form of infrastructure: not as a proposal of specific buildings, but to construct the site itself, preparing the ground to create conditions for future events. What is meant by the "construction of site" in the terminology of this project is the phased transformation strategy of the asphalt surface and the fixing points of structure, service, access, and structure.

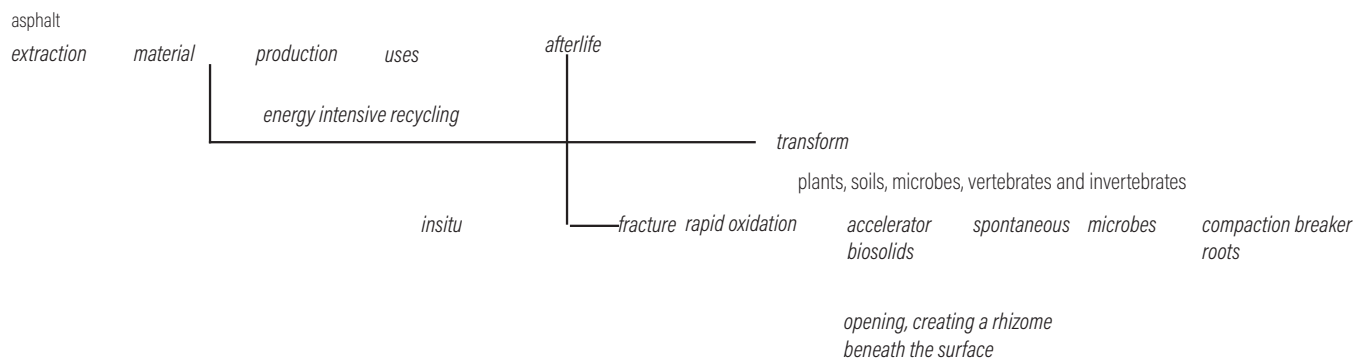
For example, the asphalt surface is broken down gradually and redistributed across the network of roads and trails in Casa de Campo. Breaking through the hardscape like trap doors in a stage floor, where lower and upper worlds of soil and air can meet.

The design anticipates future uses as a space for events and activities in symbiosis with the regeneration of the ground condition into a thriving green landscape, while slots are also left unoccupied and left free for future unanticipated developments.

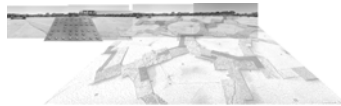
## VIGNETTE 3

### *asphalt surface failures*

#### TRANSFORMING ASPHALT SURFACE INTO SOFT SPOTS FOR SERIOUS PLAY



Drawing on paper

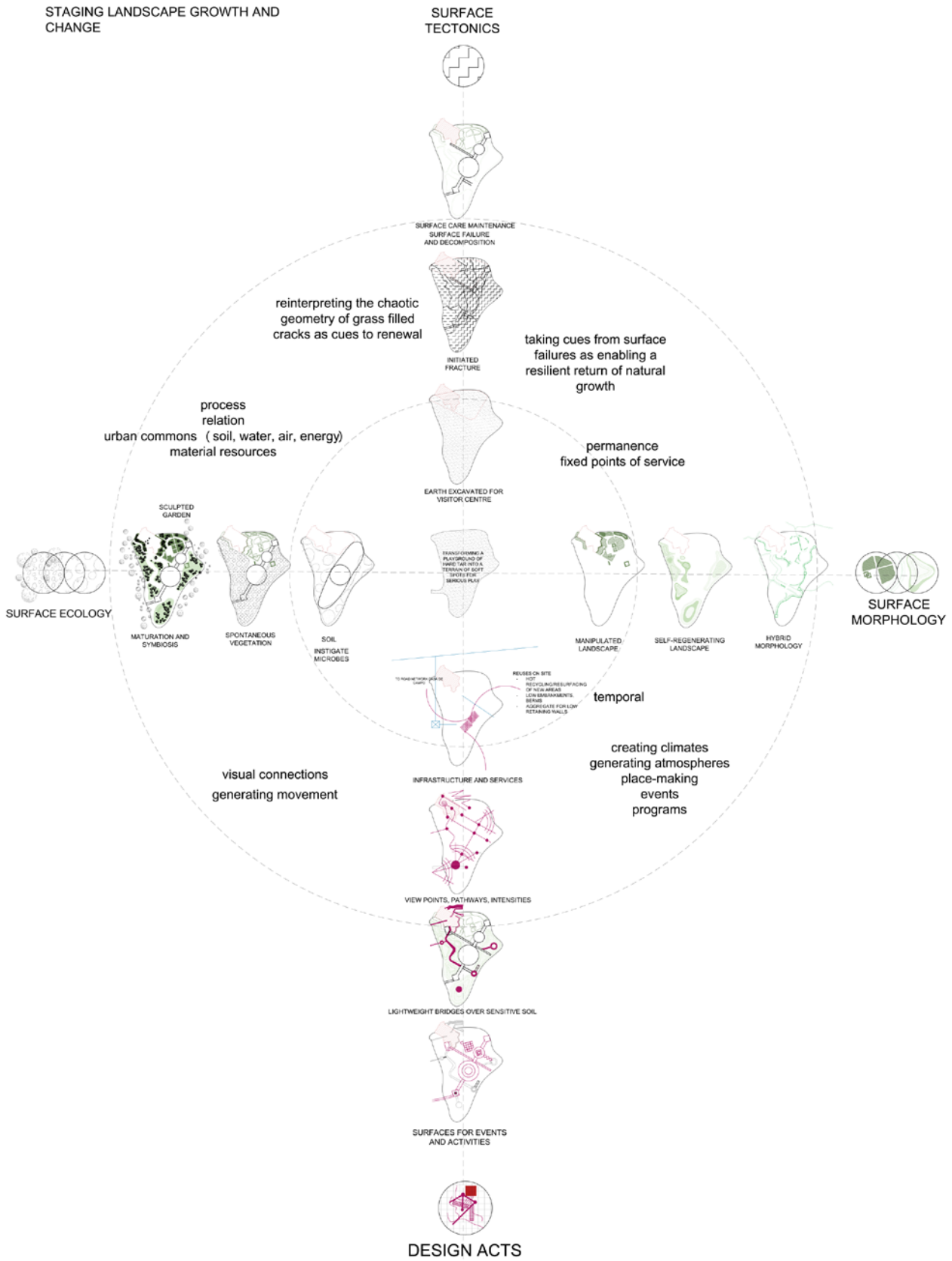


Cutting tracks

Digging earth



STAGING LANDSCAPE GROWTH AND CHANGE



# FIELDS OF VIEW

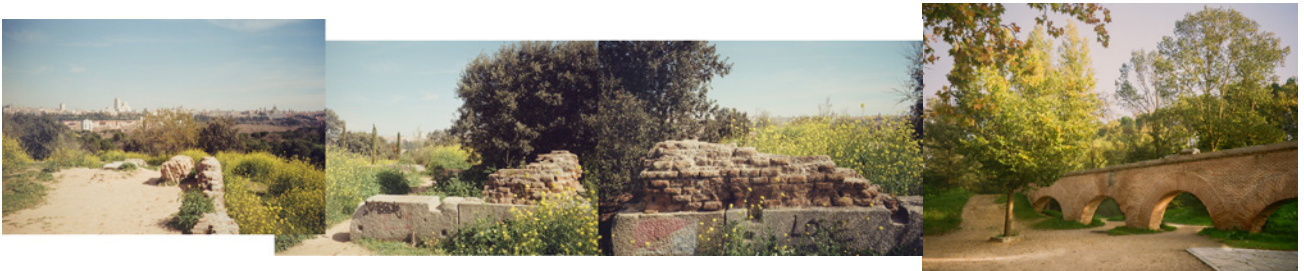
## LOOKING BEYOND THE PLAYGROUND TO THE PLAYFIELD

*The tower pokes out from the treetops, they whisper, "come over here!" Your legs take you there over the hills and up the ladder to see what they were trying to say.*

. This chapter is a position on how architecture works with visual encounters with image as a means to engage the user emotionally, bodily, and mentally. It is the game of changing one's point of view by getting lost. "The fiction of knowledge is related to this lust to be a viewpoint and nothing more," de Certeau reflects on the pleasure of standing on a tower looking down on the city, which from this distance transforms into a text (Fitzsimons, 2010), skyline sublimates the messiness of the city under the watchful eye of the flâneur. De Certeau compares the mapmaker looking from above, and the walker who views from the ground. A mapper's eye imbues order and rationality on the city, making sense of the infinite conduits, and the walker navigates its streets in succession, whereby the experience is an approximation between the eye and the body, of observation and participation (de Certeau, 1986) (Papanicolau, 2015). Through walking and mapping, the body and the eye are approximated and inserted into spaces of the imagination and the real. The landscape would not be without its visual instruments - in drawing, gardening, mapping, and architecture.



Above: Watchtower on Garabitas Hill, Casa de Campo. Author's own  
Below: Lookout at the 3 Trees. Author's Own



## VIGNETTE 4

### *Playground existentialism*

What makes the image of a dreary, deflated, and deranged playground appear beguiling yet disappointing? What makes these play spaces gain or lose attraction? All these objects and obstacles waiting for their moment, this vignette extends beyond the edge of the playground

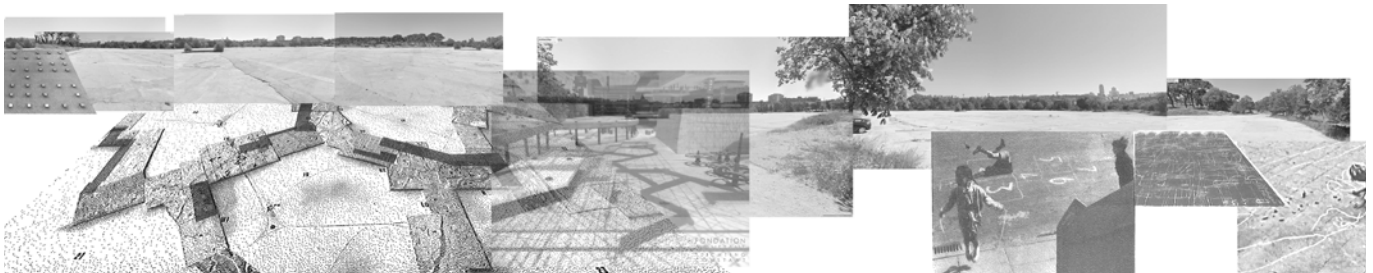


Escenario Puerta de Angel, Casa de Campo; Playground in Casa de Campo Playground in Genoa; Playground in Peniche. Author's own.

## VIGNETTE 5

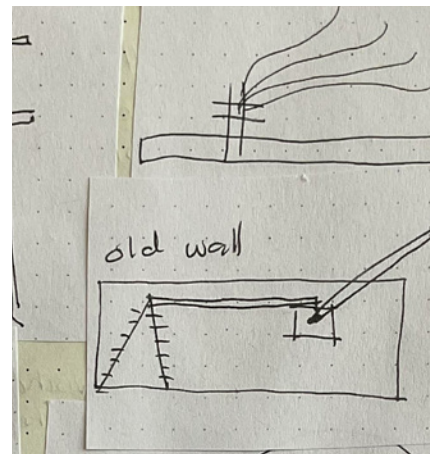
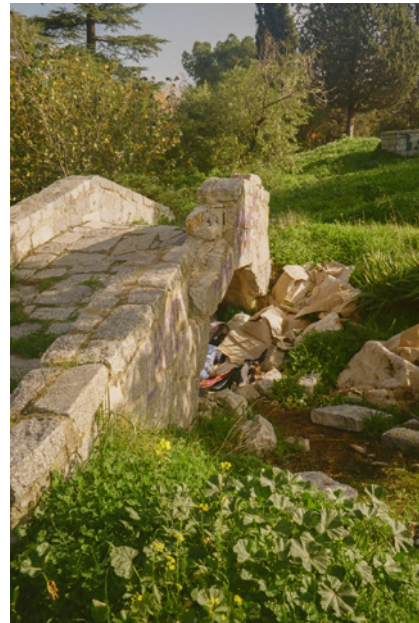
*asphalt surface failures*

TRANSFORMING ASPHALT SURFACE INTO SOFT SPOTS FOR SERIOUS PLAY



The buildings added over years at Casa de Campo carry messages about their context, implied pedagogies, builders and labourers, politics, and urban planning. In this way, we can look at the site as an index, and read it rather than see it. Yet, codes and messages that are enchaind within an architectural type is interpreted or read in different ways by individuals or social groups or generations (Hall, 1996).

Del Campo's perimeter walls were once a symbol of division and social inequality, and the curious desire for the landscape behind, but today the same walls are an object of archaeological heritage. One person sees the bridge as a crossing, another sees it as a place to sleep. The theme park signifies kitsch and exuberant profiteering to one, but a place for fun and pleasure to another. One might see the zoo as a place of fascination and education, but another sees animal cruelty. Monumental works, like the Puertas, works with affects of hyper-visibility and to be seen rather than inhabited, while vernacular architecture, like the threshing grounds of La Era secretes its message slow and subterranean, and the meaning of its space appears through inhabitation rather than to be seen.



Images 'both "express" desires that we already have and teach us how to desire in the first place. (Fitzsimons, 2010) . Such a culture of representation has resulted in the vilification of representation and image, as ambivalent and illusory yet powerful, manipulated as spectacle (Debord, 1967) (Nancy, 2015).

Spaces of mass consumption engage theatrics, simulacra and spectacles to generate immersive experiences an efficient culture of leisure. Baudrillard names this the hyperreality: the indistinguishable boundaries between reality and its simulations, which ceaselessly flow in the form of images, messages, and media.

The field of view is prescribed, and the experience is staged.

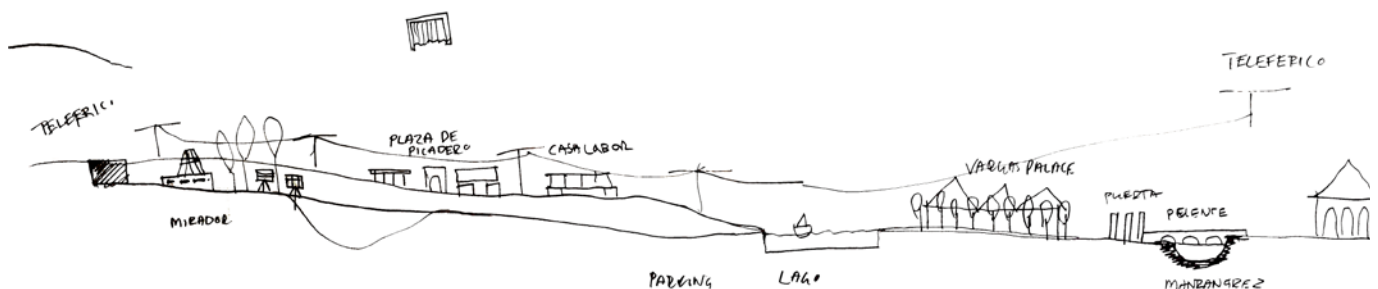
The act of looking at the city in different ways can transform the arbitrary in between spaces into unintentional playgrounds. The act of noticing is a creative act brought forth by excluding and filtering certain elements (Gandy, 2016). – as a frame, a text, a photograph, a map, or an adventurous game. Guy Debord and the Situationists put themselves in the condition of verifying subconscious actions, precursory signs, floating through the city between points of intensity, passing by the emptiness of discarded spaces in between.

Constant's three-dimensional maps containing detailed measurements and atmospheric blurs dissects the suppressed qualities of the city, these uncharged urban spaces. Drifting subverts the rigidity of the planned city by exploiting its unmapped and intangible qualities (Wigley, 2001) and while these approaches are utopic and elite, they provide the pathway to link everyday urban practice of walking within the realisation of a geographic vision in mapping.

It reflects how movement is implied by visibility, landmarks, and mnemonic devices of orientation.

Are legibility and orientation a matter of vision? Should vision be a means to influence how people behave or move in space? The theme park's pathways and semiotic systems provides an example for these questions. In questioning the nature of architectural signifiers and the enchainment of its dispersed codes, and the socio-cultural production of these codes, it is important not to reduce this to a system to enclose upon.

Architecture can essentially be a text or semiotic system of visual and non-visual entities exposed to being deconstructed and overwritten.



Agrest and Gandelsonas' practice engages with critical theories of architecture and its representational systems, tending to the urban realm as a field of physical and social codes. She tests out different levels of signification or contextualising devices; cartography, cinematography, typography, semiography, and panorography to find ways to relate architecture with city by engaging with the spatial eye tracing trajectories between forms that shift and recompose according to context, and the experience of that form.

The spatial eye, according to Vidler (1995) has a cinematic and an architectural path. In the cinematic path, the eye is a spectator following line among objects in the sight and mind. In the architectural path, the spectator moves within the disposed ordered objects, and transitions between real and imaginary movement. (Agrest, 2003)

This work is a precedent example informing the mapping and photographic approach in the field work.

Texts, images, words, maps and drawings always fail to be dependable in capturing and accounting for the actuality of a moment. However, images are still useful because of their resonance between space and time and their pre-significative material affects (Latham & McCormack, 2008). It is a way of attending to the everyday ecologies of material things and urban rhythms.

Georg Perec's work on serial photography and clerical catalogue listing provided an example of typographic metaphors beneath the surface of the image. While his work is criticised for its obsession with type, there is a lot to be learnt from playing with what is buried beneath composition, or simply seeing more "flatly" (Lee, 2019).

Montage and filmic image de/re-compositions generate a dynamic and non-linear reading that anticipates sequence and movement through its framings.

Panorography generates a movement of the eye moving through the picturesque composition of sites or the anticipation of movement through space, and cartography provides a necessary distance to filter out and focus on certain entry points for potential interventions. This chapter formulates a stance on images and the eye to generate the focus and method of the field work research on Casa de Campo and Madrid's landscape.

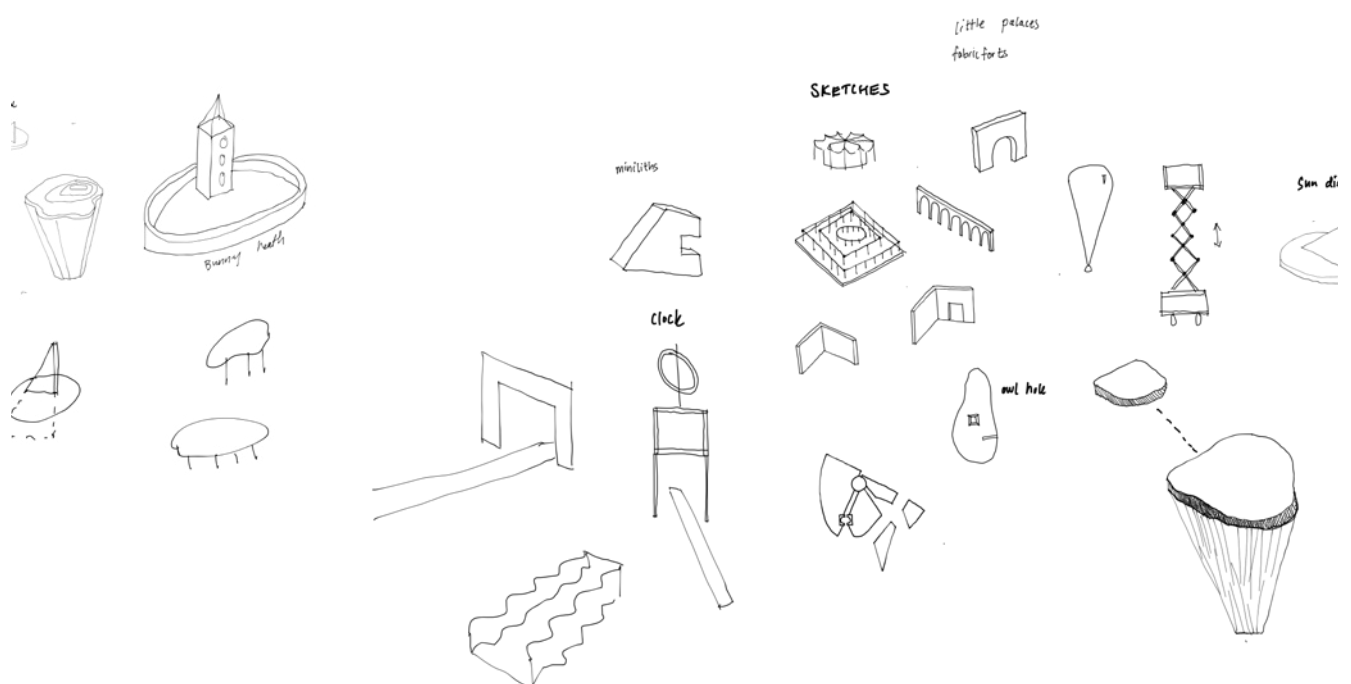
A structure can attract different groups to the field, through fascination of its appearance and the quest for novel and strange encounters that are unlike everyday experiences.

'Follies' became the terminology for the small interventions among the landscape, as atmospheric generators, serving as an open stage for new events, interpretations and uses. The spatial experience in the playing fields is diverse: as one might interpret or make sense of the architecture depending on the extent to which they have explored the fields, how many times they have returned to the places.

Visiting a folly each time, or in different sequences, generates a new relationship to the surroundings (the skyline, the canopy, the asphalt) through embodied memories.

Through the "plan" and maps, the design plays with proximity and scattering of follies in a play between routing, navigation, memory, and expectation in spatial experiences. It reflects on the design as the pretext to events and happenings, enabling spontaneity and variation within the structure of the plan and strategy, which is a revalorizing of existing elements and amenities with a new potential role.

This is achieved through identifying certain latencies and constraints as entry points and inverting them as opportunities (such as the asphalt surfaces), or through accentuating hidden elements that are valuable (such as infrastructures, or archaeological remains).

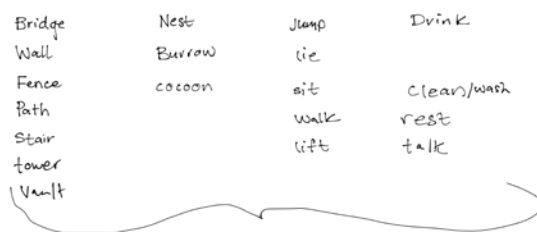


# FIELD OF KNOWLEDGE

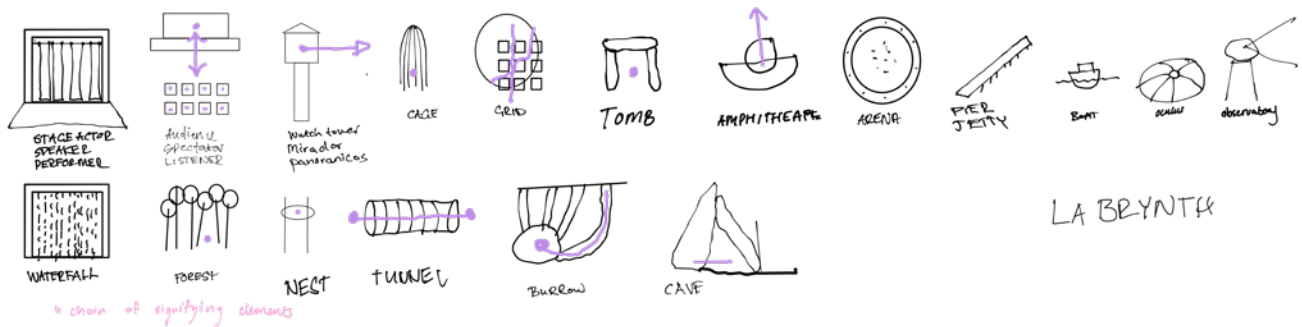
## AUTO-ETHNOGRAPHY

*"The ludic [...] is nothing more than the small event of a boy who throws stones into the river and marvels at the circles drawn in water as it is an effect in which he gains something that is his own doing, a formative experience for his creative sensitivity." (Hegel, 1835)*

Field of Knowledge is a personal reflection of the "chora", the process by which one's own significance is constituted, because as Kristeva writes, the semiotic realm is linked to the child's entry into the symbolic. Investigating personal memories of play is an auto-ethnographic exercise to contextualise experiences that shape perceptions with the broader theoretical landscape of play in culture and architecture (Denshire, 2014).



subject - object relations?



**Infinite Playgrounds:****Probe the boundaries between functional, symbolic, and architectural elements.***Archetypes of inhabitation**Activation of the Imagination**Playing Hide and Seek**For a child, anything can represent anything***Lines**

Wall

*the wall as it dreams of itself in the orthogonal drawing. The line in architecture is never without the dimensionality and interiority of the wall*

Piers

*extending outward, boat latches on.*

Paths

Routes

Passages

*rate of approach, sense of time, sequence of objects, processional routes**ways of walking**disorientations***Points**

Watchtower

Observatory

Mirador

*loft, birdhide*

Cage

Cave/Grotto

*enclosure of earth. cool, damp relief from heat. primordial. existential womb, fortress*

Arena

**Surfaces**

Platform

Mirror

*reflections to the sky and the self. a pool*

Stage

*self presence, self difference, performance***Thresholds**

Curtain

Windows

Doors

*portals to the earth, otherworlds, meeting of upper and lower worlds. worms and roots*

*My memories of play are deeply embedded in the different landscapes of my early childhood. The landscapes of my childhood were awash with sun and blue open skies. Long car trips between the suburbs, hinterlands, streams and mountain tops; I experienced the world from the road and then the final destination. My world of playgrounds, planetary playgrounds. This entanglement between myself and sites and spaces of my childhood, the temporalities of the tide, the movement of water, texture of sand, summer storms and my first snow, stays with me. Vigorous collecting, scratching, moving, rearranging was engaged with unquestionable seriousness, in a rhythm and in the similar way a bee makes his hive, and the rabbit makes its burrows. Through play, a child learns about the body's size, movements, the smell of mud, feeling texture, temperature, moisture, and colour. The hand that draws walls on paper once drew mountains on the mist of my breath on the cold window. The landscape, the trees and tides were my spaces of play. This has undoubtedly shaped my proclivity towards playing fields beyond the playground, sites of knowledge, pleasure, and creativity.*

*My childhood home was on the beach. My play pen was a big rock and its little pools of fish. I did a lot of digging and rearranging of coastal scatterlings. I picked a spot up the banks and dug until I found water. Next I dug channels leading downwards to the rock pool. Seaweed, shells, and sea mosses and dogfish to populate my newly constructed dams and canals. I cracked crack open mussel shells to feed the fish in their new home. Sometimes the next day this little city still stood and I could continue, but usually the hightide reigned so I started again.*

*On beaches with no rocks, I had a different game. I would draw a house with all the different rooms and doors and imagine living inside. To prepare the ground I patted the sand to remove footprints and objects to make a suitable surface. The walls were represented by little trenches and furniture was represented by drawing symbols. A co-player made their own house, and the "game" was that we would invite one another for dinner in our own humble abode. This was arguably my first architectural drawing. At the Wild Coast the sand consistency was different, fine like malt, and we were able to make entire towns with dribbled sand.*

*At the farm the oak tree had a cave-like hole for sitting in. Soft blankets, drawing books, oil pastels, sugar cane and the litchis I collected came with me into the little hole. From above I looked over the farm. One day it was struck by lightning and the books were burnt black.*

# CONCLUSION

## TRANSLATION OF RESEARCH INTO THE DESIGN PREPOSITIONS

A 'successful' playground is a little society in miniature; ever-shifting dynamics, experimentation of roles, identities, and communality. Architecture enters the field, the city, the landscape, to play a game with its constraints and conditions of incompleteness and imperfection.

Architecture can orient between both poles of play: the ludus and the paideia; where ludus plays a game of identifying constraints and taking advantage of them, and paideia is a manifestation of creativity through spontaneity and chance. It becomes a means of action to play with possible worlds between the solidity of structure and fluidity of the real. In this sense, architecture becomes a field of action, going beyond the object and construction of habitats, but into the territory and to the city to create new points of view.

Designing a building not only addresses a need for shelter, but for the opportunity for encounters. The city becomes a labyrinth which multiplies the chances for encounters and collective creation.

An architect is a custodian of the visual, and thus reflecting on the contextualising devices of urban representation creates more precision in representation that is more operational and less illusory and spectacular.

Experimenting with mapping, drawing, navigation, and walking were integral research tools to familiarize and immerse in the sites of Casa de Campo and urban context of Madrid from above and below, and to dissect the suppressed and intangible qualities of site.

Some maps were more internal and playful, reflecting on my own memories of relating with landscape through play, and others more systematic tools to clarify my own position in terms of political, socio-economic, and environmental considerations and to comprehend the responsibility for the multifaceted implications of the proposed intervention.

As a design tool, operational mapping was valuable in ascertaining functions and possible outcomes for a proposal that stretches over an extended time frame. It enables a play between structured and fixed elements, and more flexible and negotiable elements. This way of working is valuable in its precision and accuracy in designing a multi-scale project - not as a traditional master plan- but as a flexible system based on ecology and infrastructural thinking.

The grid or structure of an infrastructural approach enables more spontaneity, creativity and play between its structures, than the proliferation of objects pretending to appear playful in shape. The forces of entropy and sub-nature provide tools for awareness of microscopic or banal aspects of the city that are otherwise overlooked or tamed, such as the crowd, when analysing the site.

But such concepts are not often generative as a tool for intervention, and often result in being representational or mimetic. Time and process are integral to the growth and microbial activity of the landscape between the air, surfaces, substrates, and rhizomes. The architectural design is a materialisation of these anticipated event scenarios. The process of construction of the site is rendered visible to the public rather than hidden, acknowledging the messy reality of building processes in cities.



# FIELD WORK

## Street Photography

- everyday ecologies of the city
- characters, entertainers, maintainers
- artefacts, objects and equipment of playgrounds



## Landscape Photography

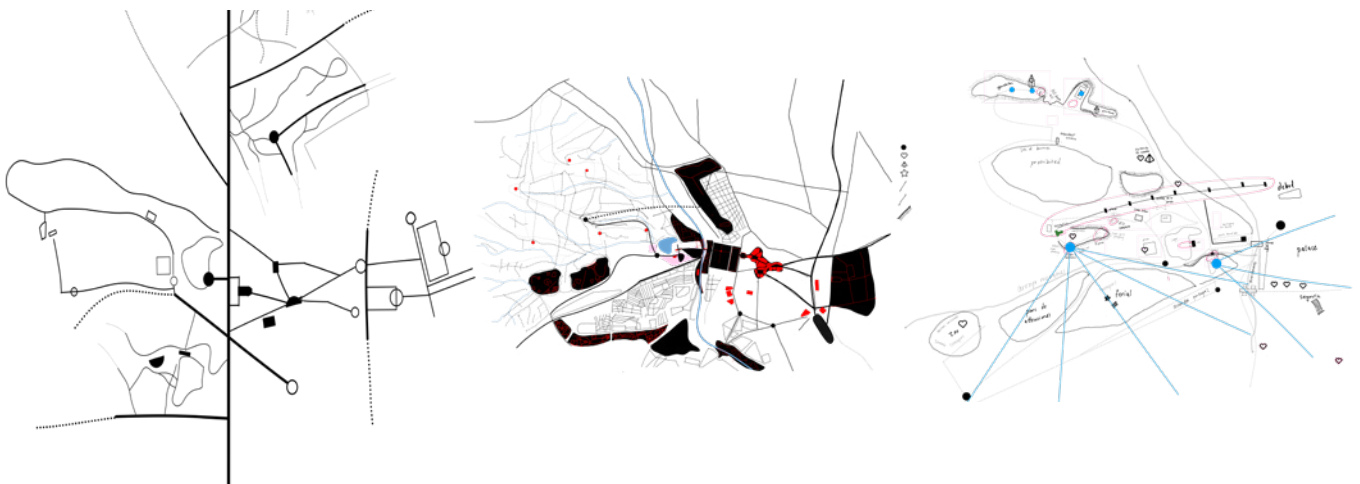
- Framing the sublime aspects of nature and landscape
- picturesque reading of site
- stillness and considered distance from subject




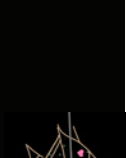

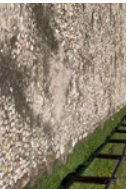



## Mapping and Walking

making and breaking maps

- above and below



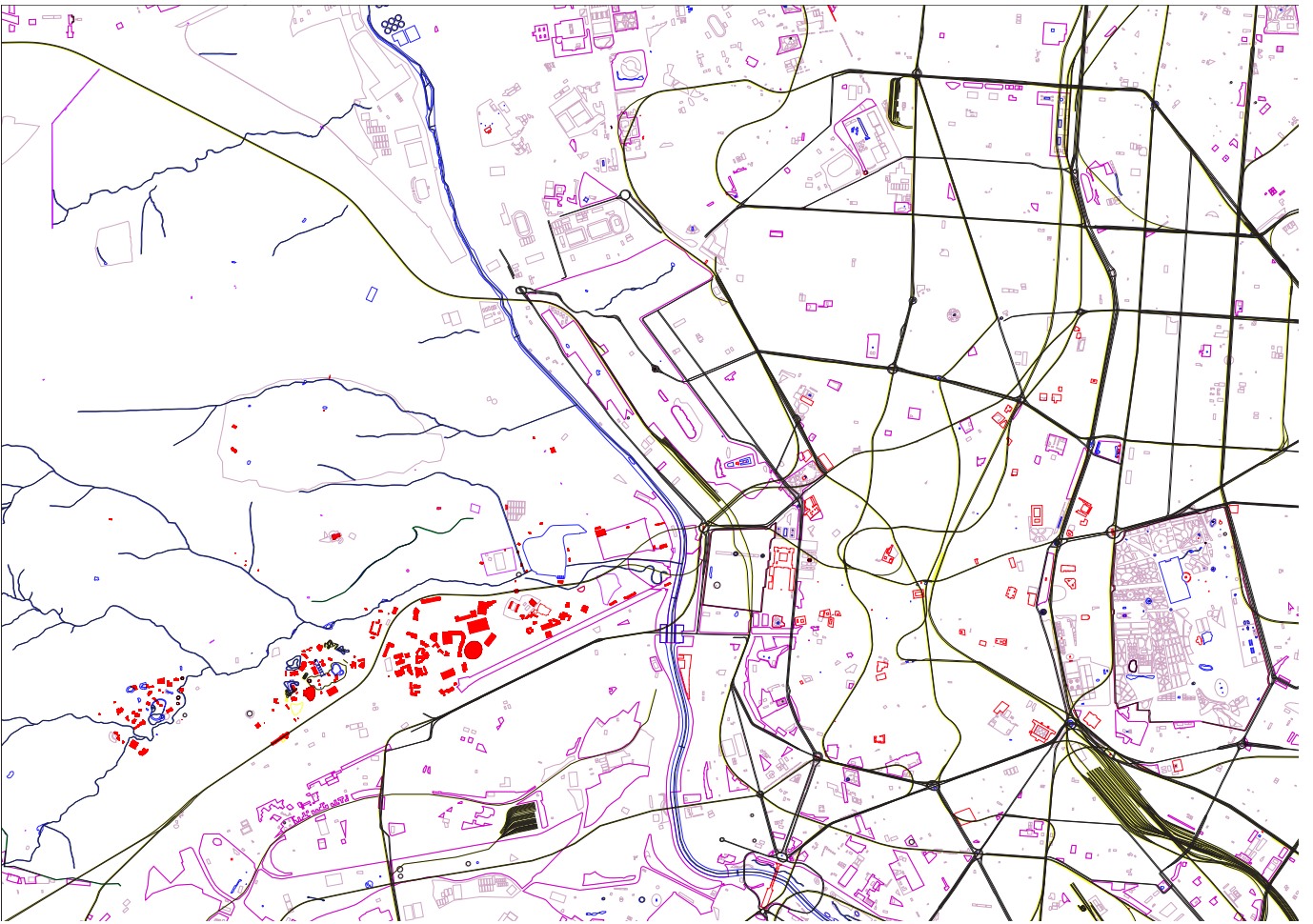
CATALOGUES

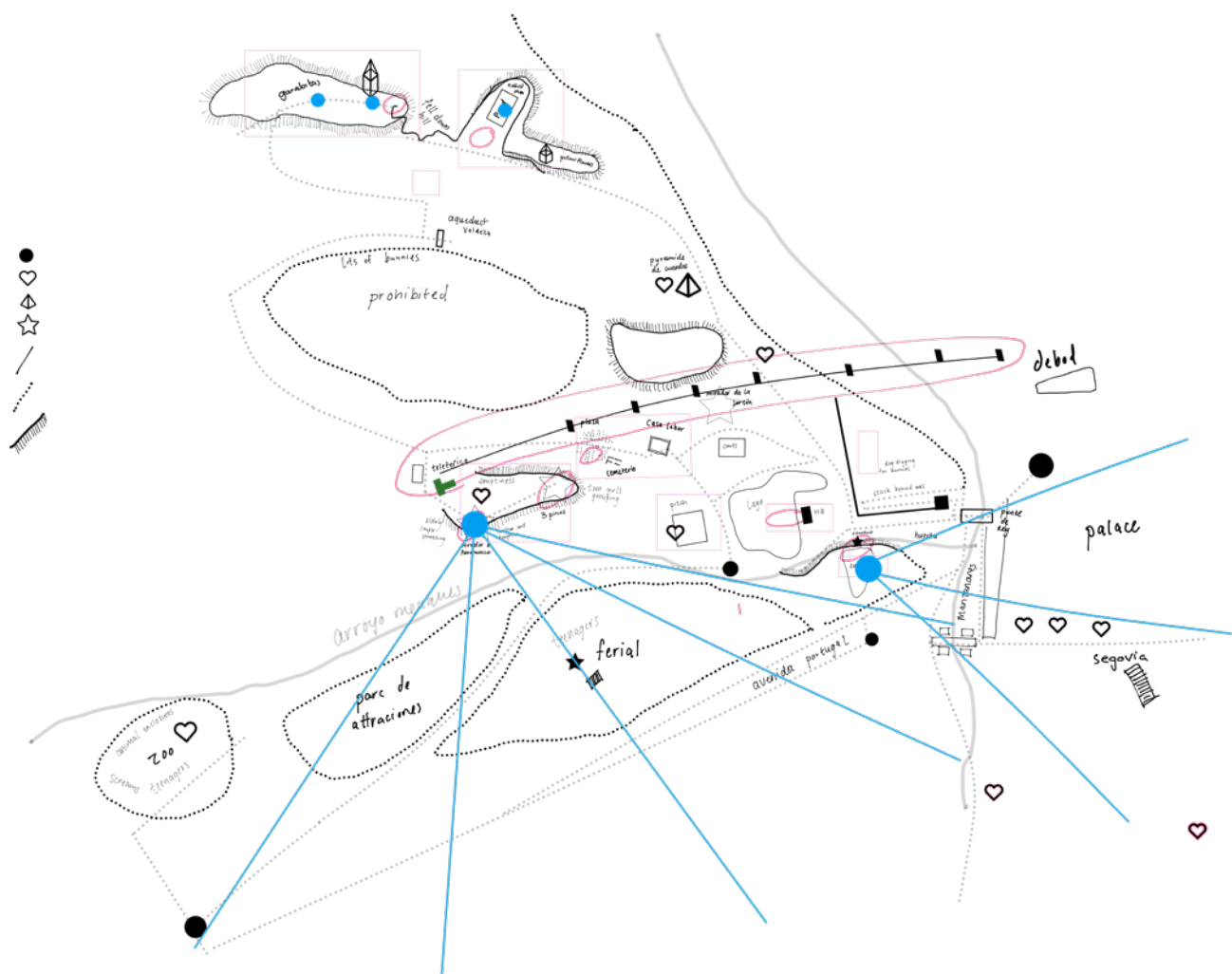
1. Temple of Debod	2. La Era	3. Plaza Picadero	4. 6 Panoramics and Mirador 3 Trees	5. Cerro Garabitas	6. Agua Repartido	7. Parking lot & Lago	8. Escenario de Angel
							
Egyptian temple with a cable car (Teleferico)	Remains of threshing floor, method for separating cereals. Paved with slate slabs. Open and flat exposed to winds. Grains were used to feed fish and poultry.	Open area of young trees, some benches, drinking fountain, remains of cemetery	Open flat lookout area. Panoramic view of skyline, shadeless, 3 benches.	Highest hill in del campo. Fire watch tower and WC. Lookout over Sierra Guadarrama and the Madrid skyline. Strategic point from Civil War	Unused water reservoir built during Alfonso XII. Water supply was used for barracks. On a plateau	Parking lot with open field and a rope pyramid. Parking lot was once a wetland.	Asphalt surface 17000m2. A
Accessible from Principe Pio and inner city of Madrid. Cable car connecting to the teleferico in Casa de Campo	Access from main asphalt road from the main recreation areas of Casa de Campo	Access from main asphalt road from the main recreation areas of Casa de Campo	Access from main asphalt road from the main recreation areas of Casa de Campo	Accessible from Morcoba side, but further walking from Casa de Campo recreation areas. By bike, 30 mins	Accessible from Morcoba side, but further walking from Casa de Campo recreation areas. By bike, 30 mins	Near Casa de Campo's recreational areas (bars, restaurants, metro, lago)	Not accessible from Casa de Campo recreational areas. Access gate from Avenida Portugal
Sunset watchers, all ages	Elderly hikers, cyclists, friends strolling	Elderly hikers, cyclists, friends strolling	Elderly hikers, two friends, mother and daughter	Biker, runner, nudist	Biker, runner, nudists and cyclists	Few groups picnicking at cars parked.	No people unless mass event
							
Principe Pio	Threshing Floor	Plaza	Mirador 6 Panoramics	Cerro Garabitas Watchtower	Outlook 3 Towers	Lago restaurant	Road to Escenario
							
Cable Car	Cobble details	Cemetery	Lookout at the 3 Trees	Supply house	Metro Lago	Inflatable show	Asphalt surface
							
La Era	Outlook	Outlook	Outlook	Outlook 3 Towers	Outlook 3 Towers	Outlook 3 Towers	Asphalt surface

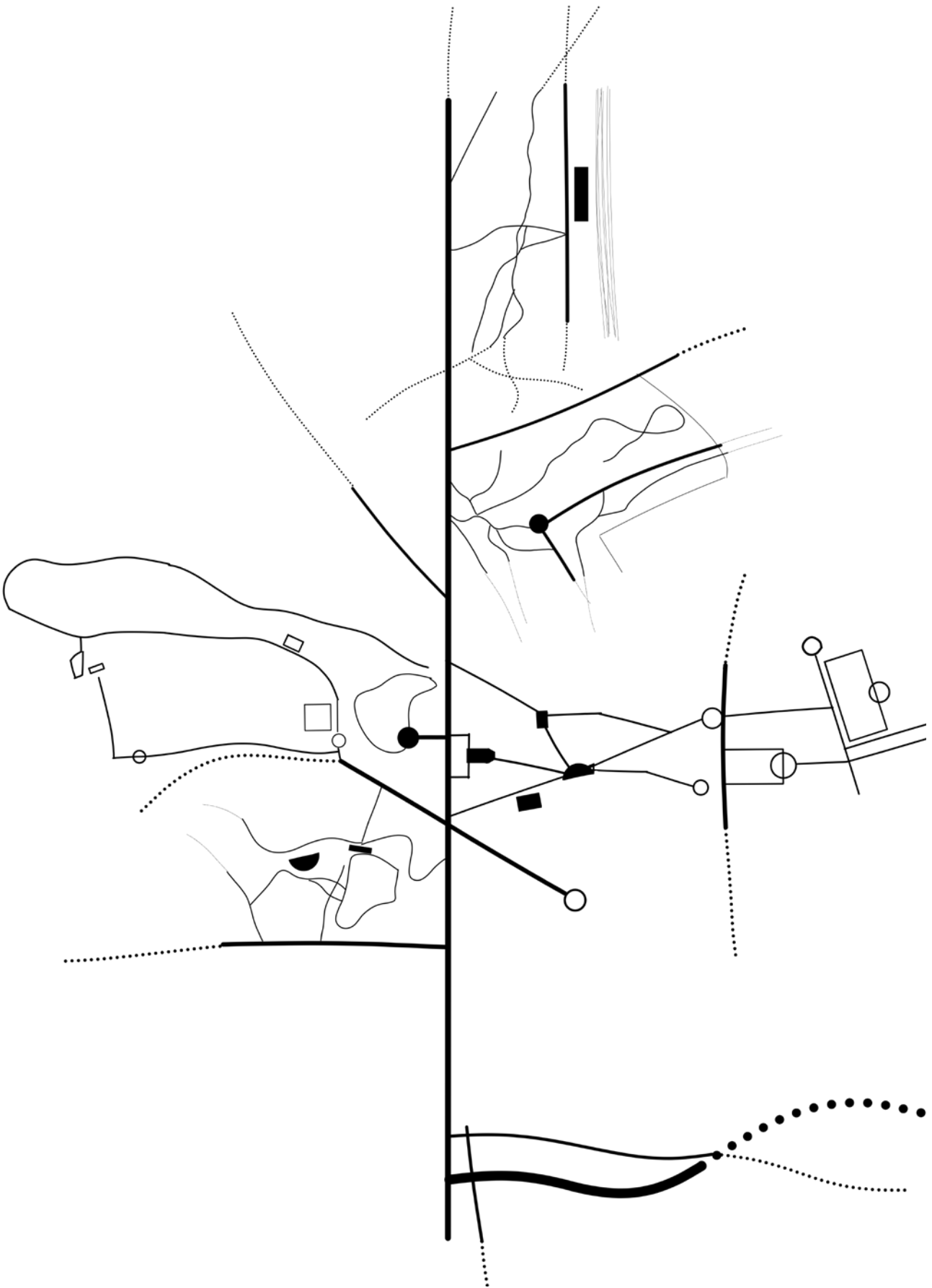
# CARTOGRAPHIES

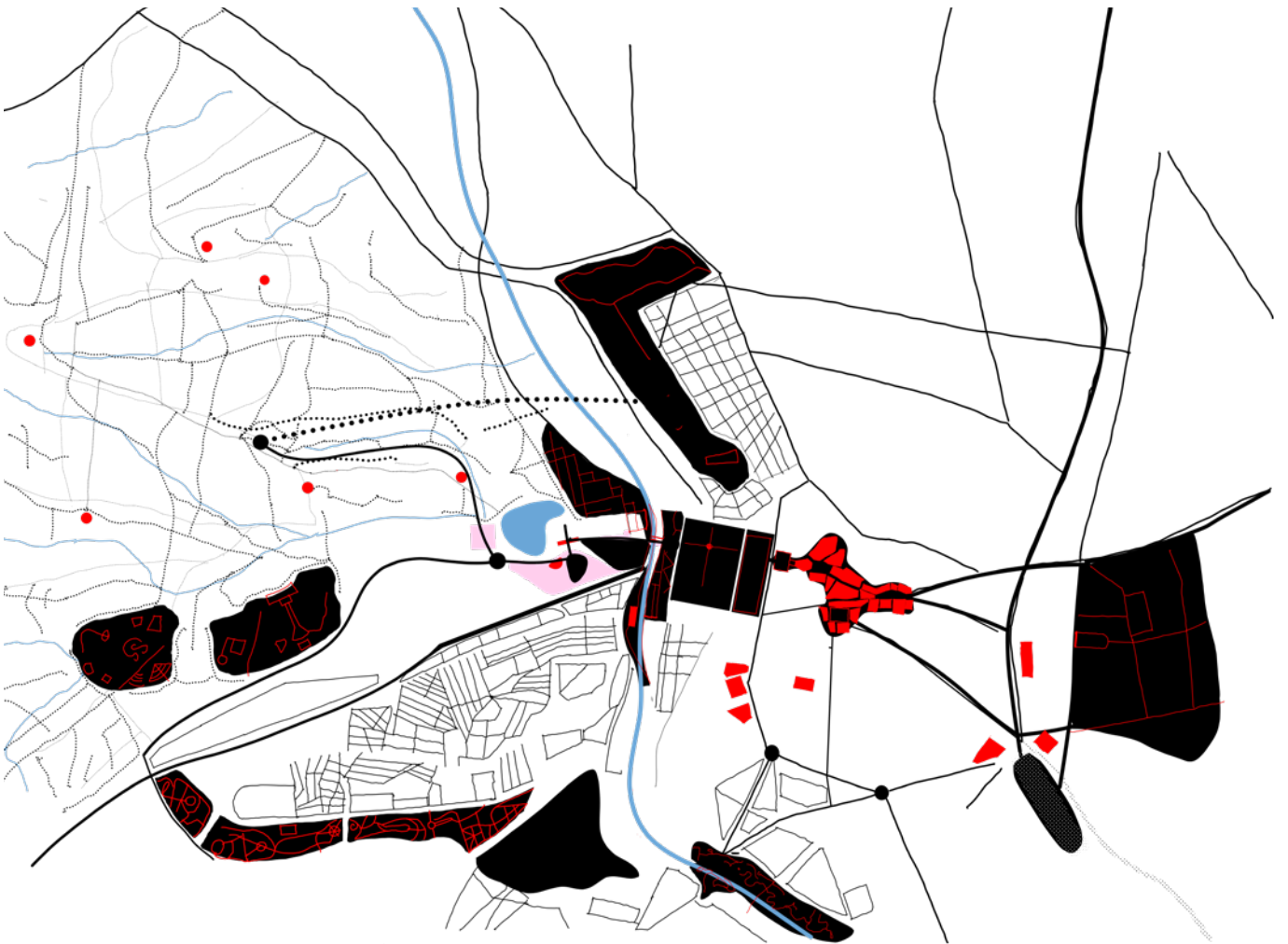
*MAPPING AND WALKING IN MADRID*

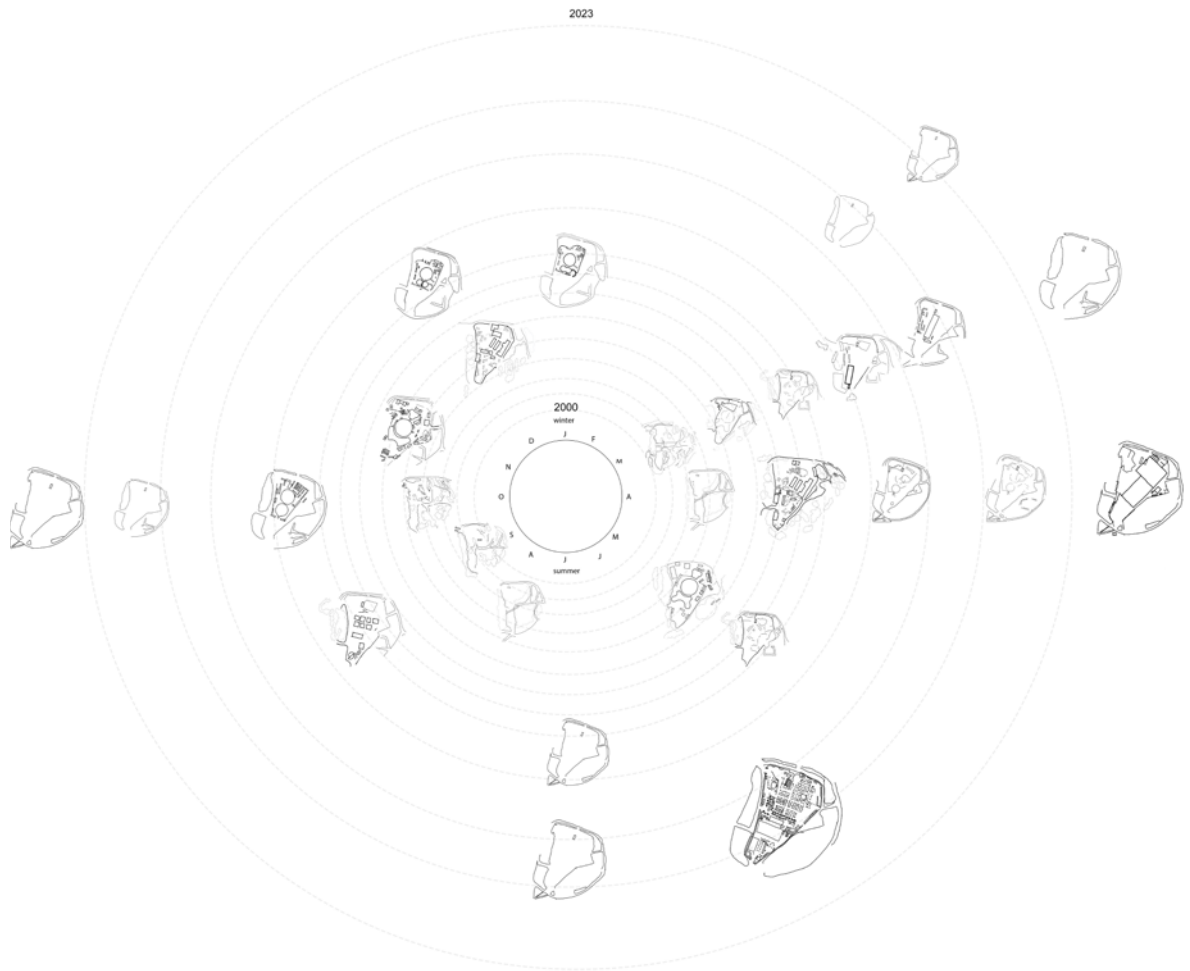


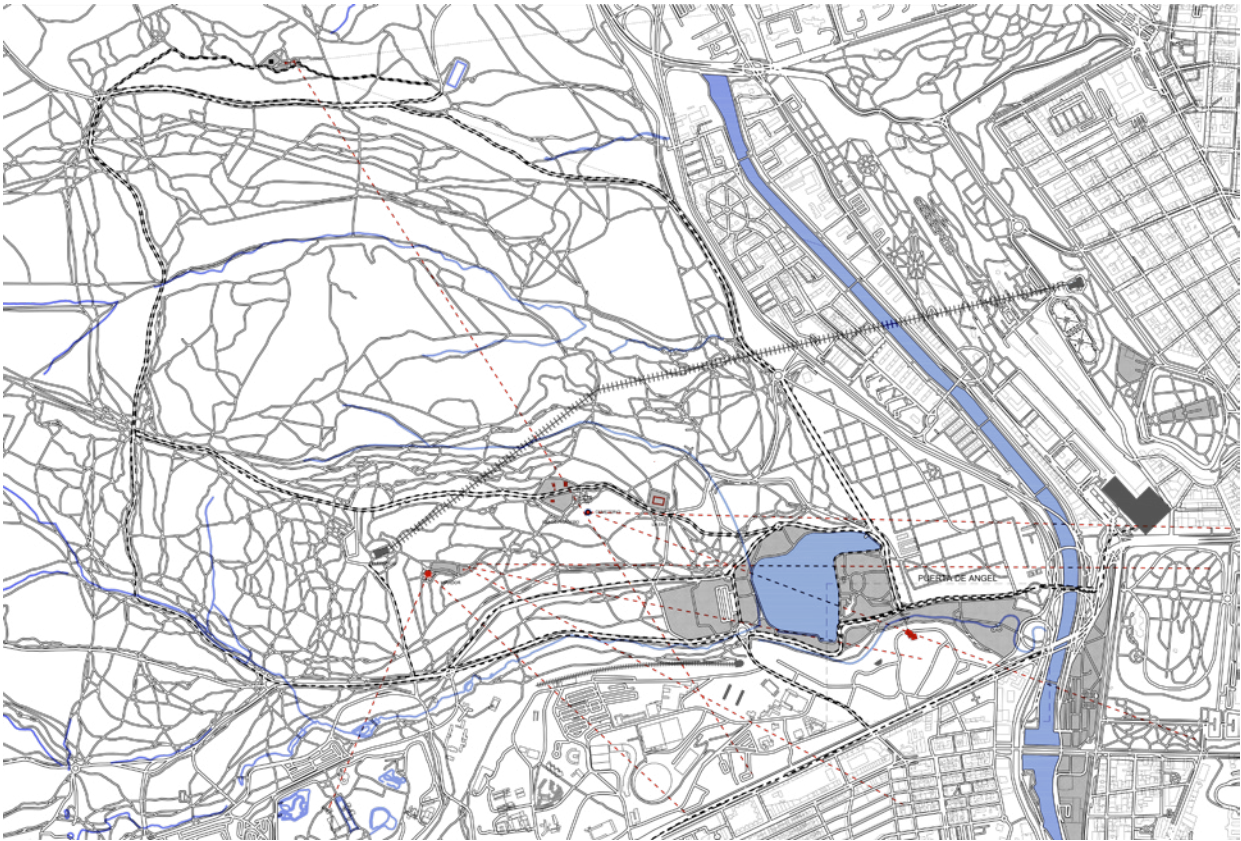








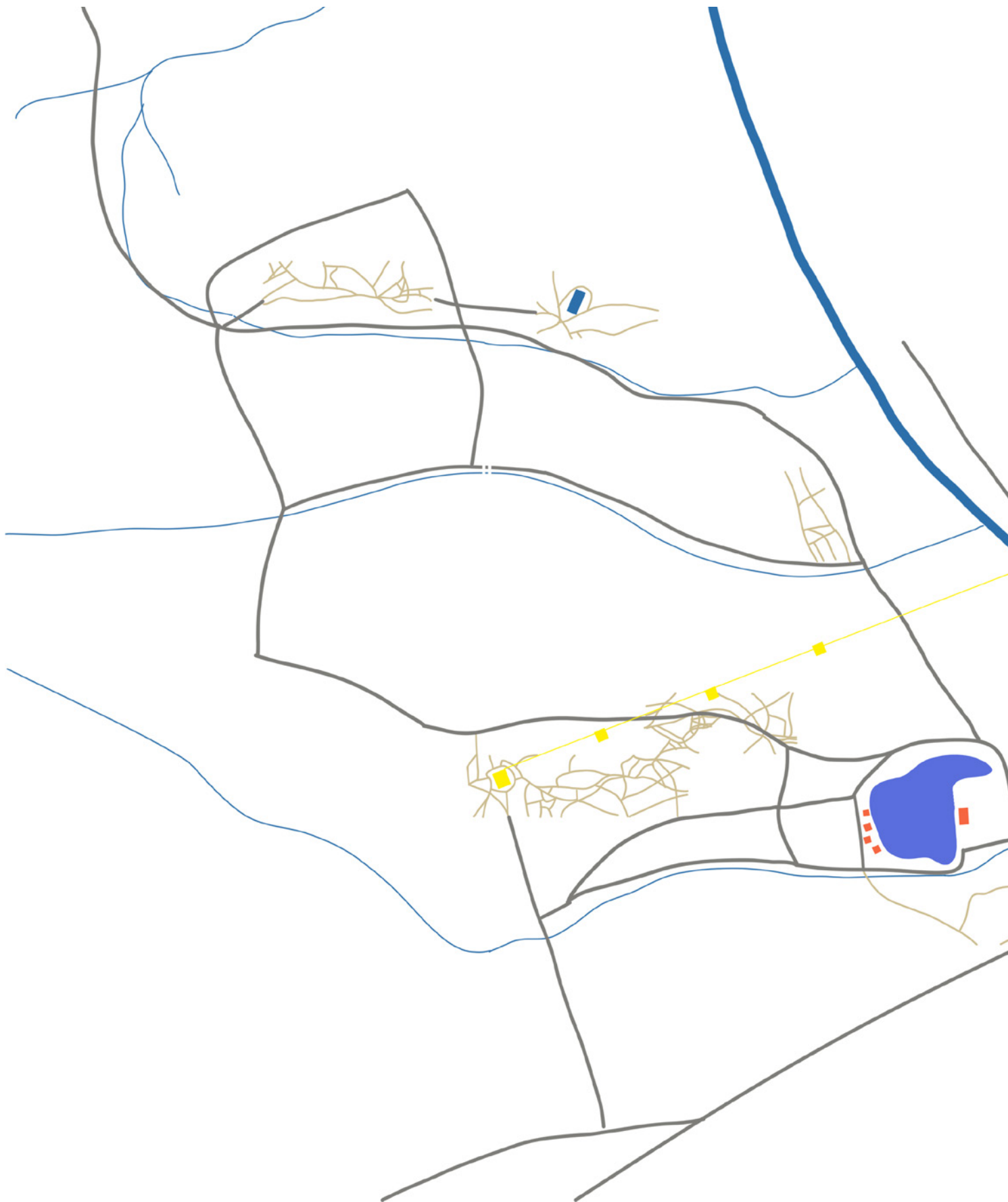




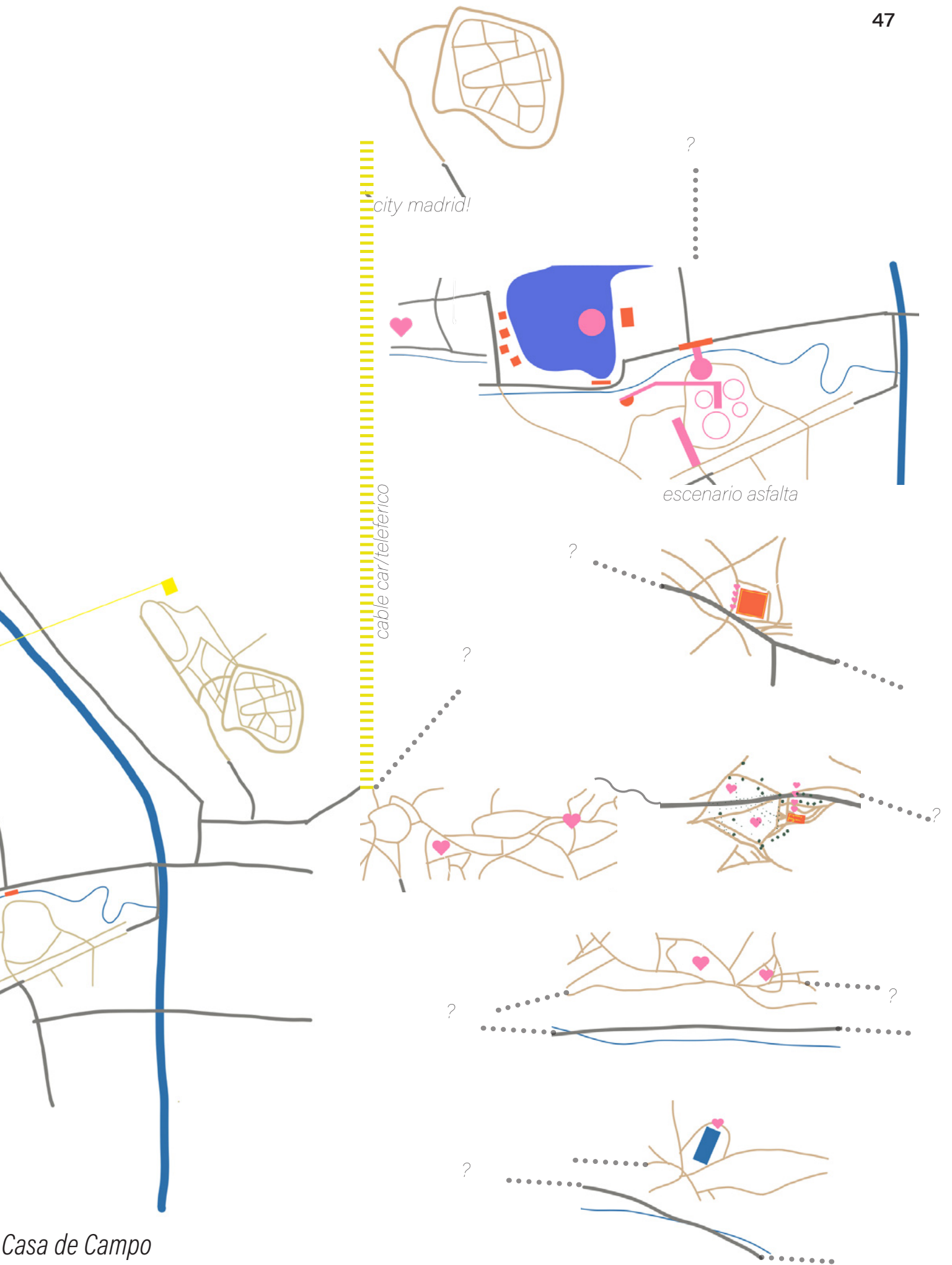
The content of the design resulting from the theoretically infused research is a series of networked and diffuse elements, all connected by its tectonic, relation with the ground and acting as a scaffold for different meanings and affects. The research resulted in the assignment of multiple sites in Casa de Campo for "intervention". The criteria for site selection were accessibility, connection to trail routes, viewpoints, heritage significance, and potential for events. These points of intervention can generate new relations between the city dwellers and their playground, Casa de Campo.

The heart of the sites Escenario Puerta de Angel, once a functional garden and key entrance to del Campo, now a dormant field of asphalt fenced up and waiting for its seasonal events such as circuses and concerts. De Angel's arteries connect further inside the Casa de Campo: La Era, the old threshing ground; Plaza Picadero, a wide open space of young trees and an old cemetery, and the viewpoints of Mirador 6 Panoramicos, Mirador 3 Pinos, Cerro Garabitas.



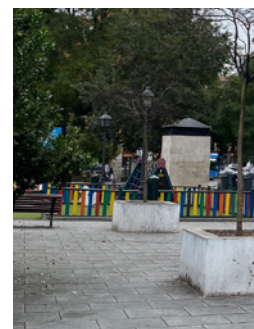
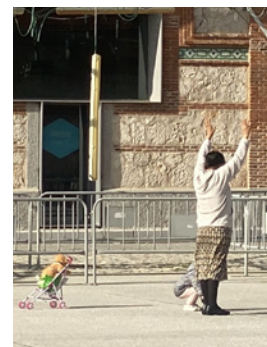
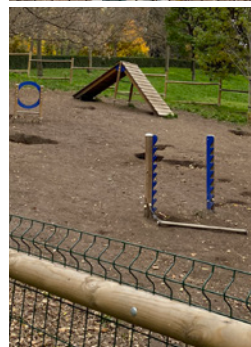
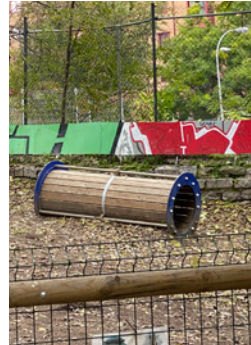


*Site Selection:*

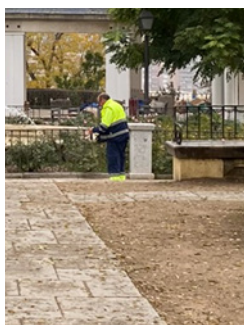
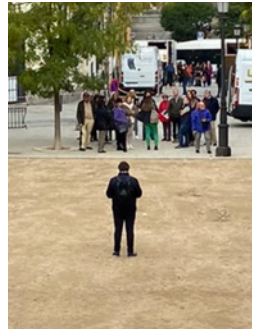
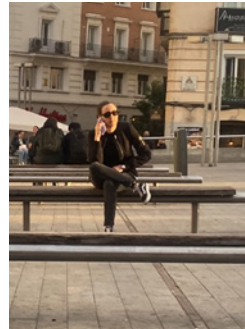
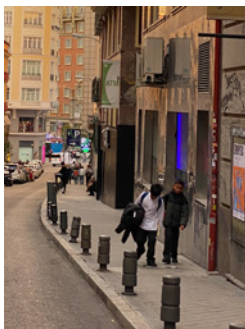
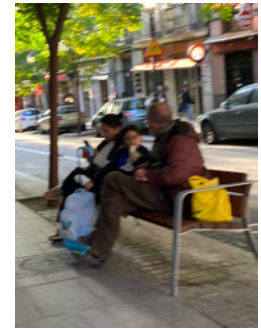
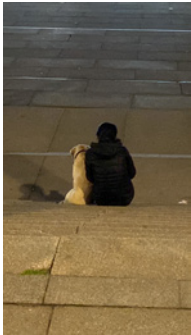


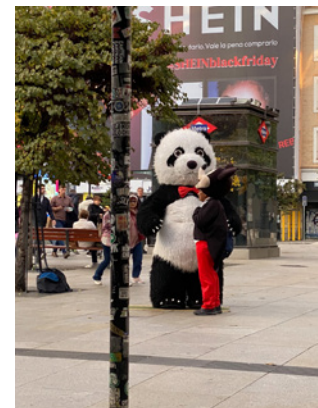
# PHOTOGRAPHY

## MAPPING AND WALKING IN MADRID



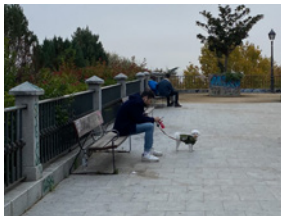
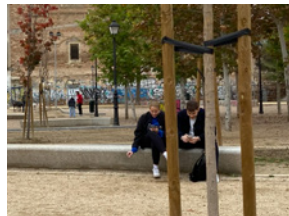
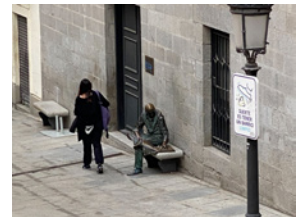
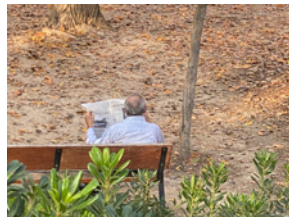


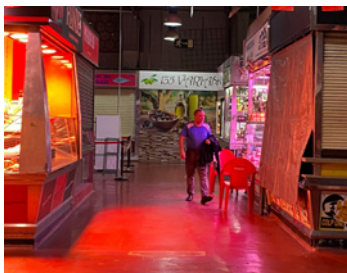
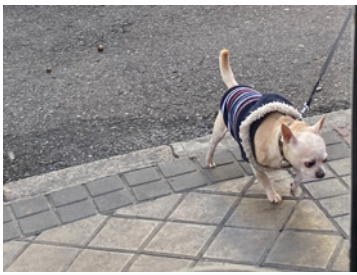




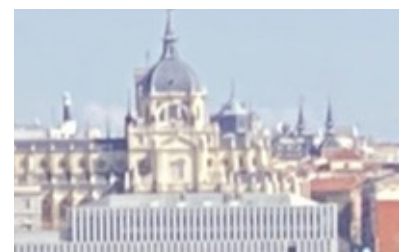
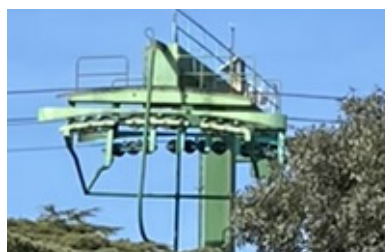
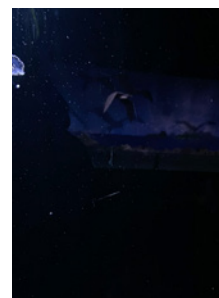
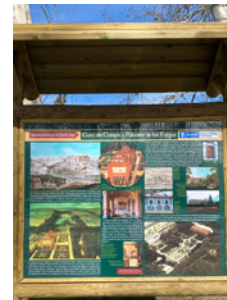
## Characters

*waiting, watching, wayfinding, wandering, working, chatting, loitering, lottery, littering, sitting on the floor, taking selfie, typing, reading signs, sniffing, pecking, checking, cheating, deflating, touching, licking lips*

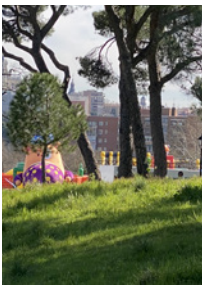
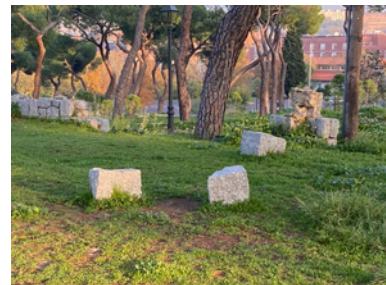


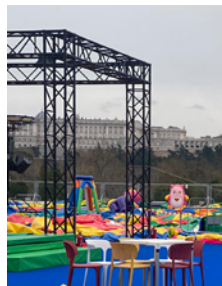
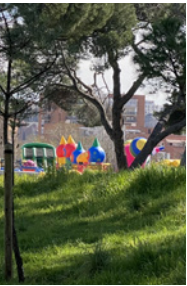




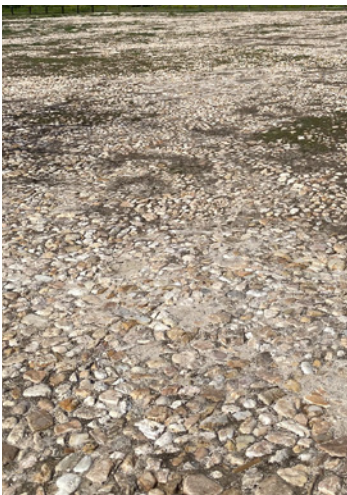


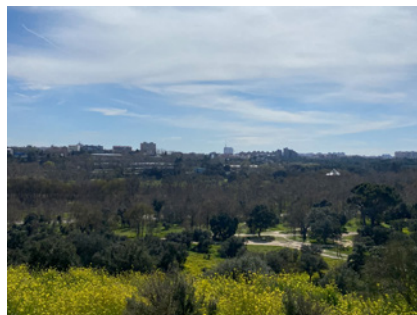
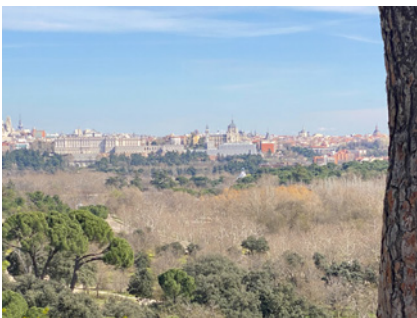
objects, things, stuff, items, artefacts, relics, rubbish, props, devices, machines, furniture, bins, litter, clutter, fodder, fences, bits and bobs, bric a brac, pieces, parts, chunks, sticks, stones

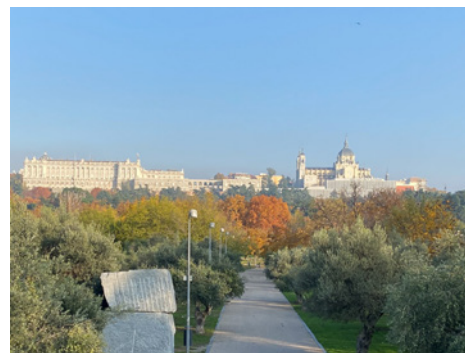
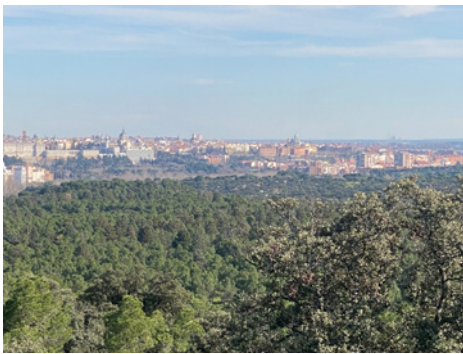










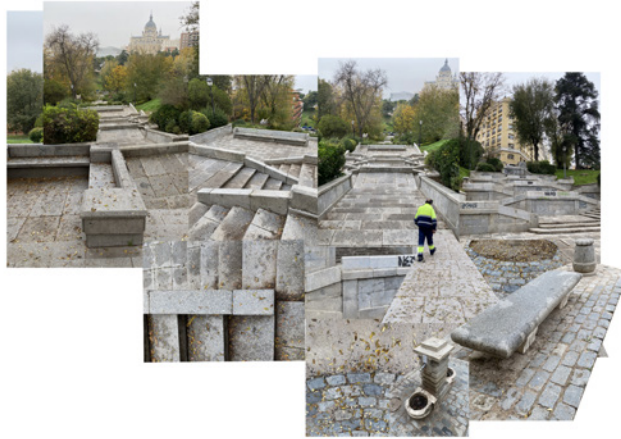


# PHOTOGRAPHY









# PHOTOGRAPHY

*Landscape photography, the picturesque reading of site. The spatial eye moves across the composition of the frame in its imagined movement of the subject through space: towards the horizon or along the paths and promenades.*

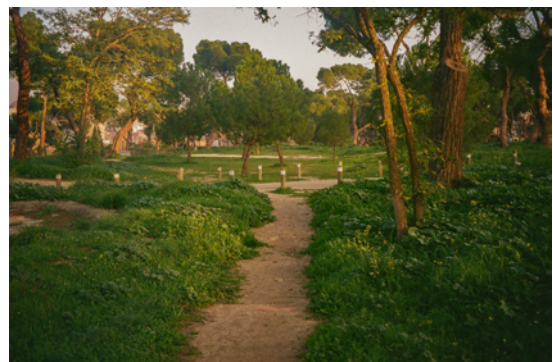
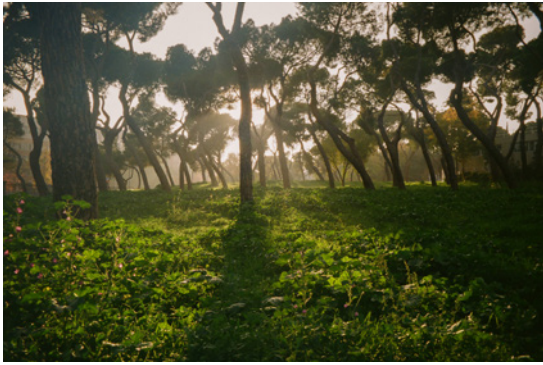
*An effect is gained from the sequential arrangement of the shots in their grids..*

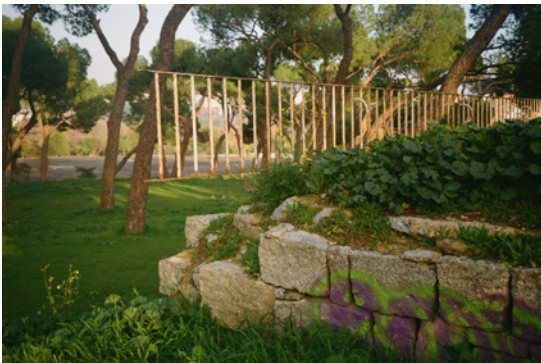
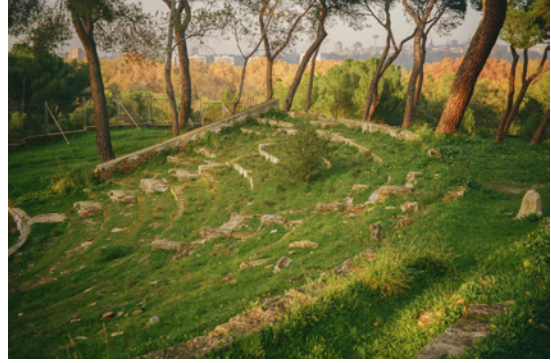
*The technique of film photography requires stillness and considered distance from the subject: buildings and landscapes.*

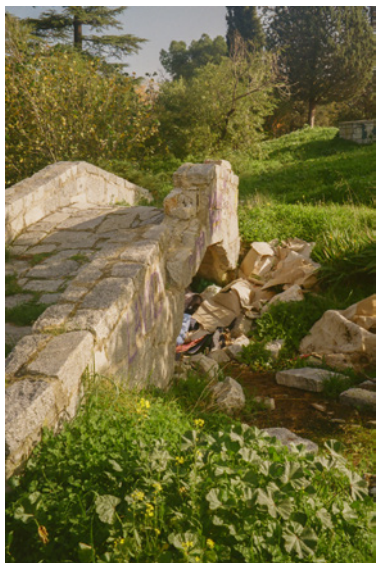
























# BIBLIOGRAPHY

- Agrest, D. (2003). Representation as Articulation between Theory and Practice. In S. Allen, Practice: Architecture, Technique, and Representation (pp. 164-176). Singapore: Gordon and Breach Publishing Group.
- Allen, S. (1997). From Object to Field. *Architectural Design*, 67(5/6), 24-31.
- Antonio, R. P. (2014). Street and the Playground: The Domestication of Play in the Modern Project. In M. N. Sofia, *Playgrounds: Reinventing the Square* (p. 80). Madrid: Siruela.
- Arboleda, M. (2015). In the Nature of the Non-City: Expanded Infrastructural Networks and the Political Ecology of Planetary Urbanisation. *Antipode*, 48(2), 234-245. doi:doi: 10.1111/anti.12175
- Bey, H. (1991). T.A.Z : the temporary autonomous zone, ontological anarchy, poetic terrorism. *Wiretap*.
- Bille, M., & Sorensen, T. F. (2016). Shaping Buildings. In *Elements of architecture. assembling archaeology, atmosphere and the performance of building space*. Taylor and Francis.
- Burns, C. (1991). On Site: Architectural Preoccupations. In A. Kahn, *Drawing, Building, Text: Essays in Architectural Theory* (p. 165). New York: Princeton Architectural Press.
- Corral, I. (2021). WEBINAR: La apertura de la Casa de Campo al público en 1931. Madrid: Centro de Educación Ambiental Casa de Campo. Retrieved from <https://www.youtube.com/watch?v=pODL3ppkjQc>
- Corral, I. P.-S. (1997). The Casa de Campo park in the urban structure of Madrid. Historical evolution. *Geographical Studies*, 425-450. doi:<https://doi.org/10.3989/egeogr.1997.i228.639>
- Dardi, D. (2022). Playgrounding: The Playground as a Symbolic form of society and design Culture. (D. Kelly, Trans.) Italy: Maurizio Corraini.
- de Certeau, M. (1986). Walking in the city. In M. d. Certeau, *The Practice of Everyday Life* (S. R Rendall, Trans., pp. 91-110). University of California Press.
- DeAngelis, M. (1997). Orchestrated (Dis)orientation: Roller Coasters, Theme Parks, and Post modernism. *Cultural Critique*, 107-129.
- Debord, G. (1967). *La société du spectacle*. Paris: Buchet-Chastel.
- Deleuze, G., & Guattari, F. (1980). *A Thousand Plateaus: Capitalism and Schizophrenia*. Columbia University Press.

- Denshire, S. (2014). On Auto-ethnography. *Current Sociology Review*, 831-850. doi:DOI: 10.1177/0011392114533339
- Fitzsimons, J. K. (2010, Autumn). The Body Drawn Between Knowledge and Desire. *Drawing Theory Footprint* 7 , 4(2), 9-26.
- Gandy, M. (2016). Unintentional Landscapes. *Landscape Research*, 41(4), 433–440. doi:https://doi.org/10.1080/01426397.2016.1156069
- Gissen, D. (2009). *Subnature: Architecture's Other Environments*. Princeton's Architectural Press.
- Gupta, P., Nuttal, S., Pereen , E., & Stuit, H. (2023). *Planetary Hinterlands: Extraction, Abandonment and Care*. Palgrave Studies in Globalization, Culture and Society. doi:https://doi.org/10.1007/978-3-031-24243-4
- Hall, S. (1996). Encoding/decoding. (S. Hall , D. Hobson, A. Lowe, & H. Willis , Eds.) *Culture, media, language. Working papers in cultural studies*, 128-38.
- Hegel, G. (1835). *Aesthetics*. in *Playgrounds: Reinventing the Square* (p. 13). Madrid: Siruela.
- Huizinga, J. (1944). *Homo Ludens*. Switzerland: Routledge.
- Iacovini, A. (2004). *Game Zone: Playgrounds between virtual scenarios and reality* . Birkhaus
- Ingraham, C. (1991). Lines and Linearity. In A. Kahn, *Drawing/Building/Text: Essays in Architectural Theory* (pp. 63-83). New York: Princeton Architectural Press.
- Krauss, R., & Bois, Y.-A. (1996). A User's Guide to Entropy. *October*, 78, 38-88. doi:https://www.jstor.org/stable/778906
- Kristeva, J., Quoted in, & Cheetham, M. (2002). *Obscure imaginings: visual culture and the anatomy of caves*. *Journal of Visual Culture*, 1(1), 105-126. doi:https://doi.org/10.1177/147041290200100
- Larsen, L. B. (2014). Circles Drawn in Water: Play in the Major Key. In M. N. Arte, *Playgrounds: Reinventing the Square* (p. 13). Madrid: Siruela.
- Latham, A., & McCormack, D. (2008). *Thinking with Images*. Area (Royal Geographic Society). doi:doi: 10.1111/j.1475-4762.2008.00868
- Lee, J. (2019). 'Force yourself to see more flatly': A photographic investigation of the infra-ordinary. In C. Forsdick, A. Leak, & R. Phillips (Eds.), *Georges Perec's Geographies* (pp. 218-235). UCL Press.

- Marcuse, quoted in , & St John, G. (2008). Protestival: Global Days of Action and Carnivalised Politics in the Present. *Social Movement Studies*, 7(2), 167-90.
- Marin, L. (n.d.). Utopic Degeneration. In *Utopics: The Semiological Play of Textual Spaces* (p. 251). 1931: Humanity Books.
- Marvin, & Graham. (2002). *Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition*. London: Routledge.
- Mitrasinovic, M. (2006). *Total Landscape, Theme Parks and Public Space*. Ashgate.
- Nancy, J. L. (2015). *The Ground of the Image*. Princeton Press.
- Pajares, V. A. (2017). Historical and architectural recovery of the grills and tajamares of the Antequina and Arroyo Portuguese in the Casa de Campo, Madrid. *Medio Ambiente*. Madrid: Madrid City Council.
- Papanicolau, S. (2015). *Exploring Walking and Mapping in An Architectural Design Studio*. University of Cape Town School of Architecture, Planning and Geomatics.
- Picon, A. (2000). *Anxious Landscapes: From the Ruin to Rust*. 64-83.  
doi:doi:10.1162/152638100750173065
- Planning, G. D. (n.d.). Planning of the network of ecological corridors of the Community of Madrid. Ministry of the Environment, Local Administration and Territorial Planning. Retrieved from <https://www.madrid.org/cartografia/planea/planeamiento/html/web/corredores.htm>
- Raxworthy, J. (2013). *Novelty in the Entropic Landscape: Landscape Architecture, Gardening and Change*. Queensland: University of Queensland.
- Sheppard, L. (2013). *Site to Territory*.
- Spirn, A. (1984). *The Granite Garden*. New York: Basic Books. doi:<https://archive.org/details/granitegardenurb0000spir>
- Transitando. (2021). *Infraestructura verde a debate*. Transitando. Centro de Educación Ambiental Casa de Campo. doi:<https://www.youtube.com/watch?v=2nOQNUcVG0M>
- Velikov, K. (2015). Tuning Up the City: Cedric Price's Detroit's Think Grid. *Journal of Architectural Education*, 69:1, 40-52. doi:DOI: 10.1080/10464883.2015.987073
- Vidler, A. (1995). Refiguring the Place of Architecture. In *Agrest and Gandelonas: Works* (pp. 7-17). New York: Princeton Architectural Press.
- Wigley, M. (2001). Paper Scissors Blur. In Constant, M. Wigley, & C. de Zegher, *The activist drawing : retracing situationist architectures from Constant's New Babylon to beyond* (pp. 27-68). New York: MIT Press.
- Zukin, S. (1991). *Landscapes of Power: From Detroit to Disney World*. CA: University of California Press.

## **Design Reflection Report**

**Camilla McCormack**

**Playing Fields** *Casa de Campo, Madrid, Spain*

Architectural Design Crossovers

**What is the relationship between your graduation project topic, your master track (A, U, BT, LA, MBE), and your master programme (MSc AUBS)?**

The research focusses on the insular characteristics of spaces for play and recreation in contemporary urban landscapes. The credo of the Architectural Design Crossovers studio follows an interdisciplinary and inter-scalar way of entering the spatial field – where sites are analysed and operationalized between local and territorial scales, assessing the urban condition of architecture as a possibility for rethinking its own limits. Architecture enters the field, the city, the landscape, to play a game with its constraints and conditions of incompleteness and imperfection. This principle is applied as the analytical lens of contextualizing the Casa de Campo, Madrid's field of play, which is hardly digested into the everyday life and ecology of the city. This urban forest with its archaeological and natural heritage is almost forgotten, with its playgrounds empty and deflated. This project applies an infrastructural approach, the production of directed fields in which program, event and activity (human and non-human) can play themselves out. The design prepares the ground for anticipated future conditions of events and building, operating flexibly as the division, allocation, and construction of surfaces, while engaging with architecture's capacity to signify through the message of its images.

### **1. How did your research influence your design/recommendations and how did the design/recommendations influence your research?**

DesignMethod:

Approaching architecture and its relationships with social and ecological conditions informs a method of drawing that is temporal/time-based and open-ended to changing variables (such as events, availability of materials). Through drawing in plan, section, and operative mapping, certain latencies and constraints were identified as entry points, and inverting them as opportunities (such as the asphalt surfaces), or through accentuating hidden elements that are valuable (such as infrastructures, or archaeological remains). Cracks and surface failures are reinterpreted as cues to renewal or a return of natural growth. Therefore, architecture becomes a form of infrastructure: not only as a proposal of specific buildings, but to program the surface to create conditions for future events. Systems-thinking assesses the process of transformation through consideration of consequential radical actions, such as excavating earth, and small acupunctural actions, and the accentuation of existing elements.

The research resulted in the selection of multiple project sites in Casa de Campo to become a series of networked and seemingly diffuse elements to induce movement and attraction, create new atmospheres, visual connections, and ecologies between the park and the city. The criteria for site selection were accessibility, proximity to road and trail routes, view-points, and archaeological significance. The networked images of these architectural elements generate new associations and movement patterns between the city dwellers and their playground, Casa de Campo.

The urban strategy is phased as three "epochs": Decomposition and Healing; Growth and Integration; Maturation and Symbiosis. Throughout these three epochs different activities and

site relations (between human and non-human) are expected to emerge and disappear. Time and process are integral to the growth and microbial activity of the landscape between the air, surfaces, substrates, and rhizomes, but also scenarios of its use. The urban strategy then translates to the architectural/building scale as is a materialisation and articulation of place, event, space, and time. These architectural materialisations are as follows:

1. Escenario Puerta de Angel: This site will be converted from an asphalt field into a key entrance to the park featuring a museum visitor centre. The centre would house archaeological and ecological exhibits and serve as a collaborative hub. This building is surrounded by its evolving folly forest, like an open-air classroom for adults and children. The building materials chosen for durability and climate adaptability. Landscaping will include green roofs, permeable pathways, low retaining walls, and temporary structures during construction. Because of the large footprint of the asphalt of Puerta de Angel, the imagination of its space encompasses the process of growth and rewilding of the site as visible and integral to its character, a reality that is often omitted from the imaginary dimensions of design.
2. La Era: This former threshing ground will have a lightweight walkway structure around its perimeter. Curtains will isolate and highlight the cobbled ground and old agricultural machinery, preserving the site's heritage.
3. Plaza Picadero: This resting area, currently with minimal shade and overgrown cemetery stones, will feature a lightweight structure for shade, utilizing existing tree trunks as supports.
4. Miradors (6 Panoramicos, 3 trees, Garabitas Hill): These lookout points will have elevated timber structures to enhance panoramic views of Madrid, emphasizing the skyline and the Puerta de Angel site.

*Example of Design Method Application:*

*Puerta de Angel's 17.000m<sup>2</sup> asphalt*

*Removal of asphalt occurs in phases and variations of treatment, with different scenarios anticipated in between. First removal follows vegetative heat cracks as cues to nutrient presence. Sections are resurfaced to become impervious and appropriable for interim use. Some rubble is used as admix for low-lying retaining walls, some redistributed across the existing network of roads in Casa de Campo, and routinely felled pine trees are used as construction materials for interim building structures. The design revalorizes existing elements with new potential roles, anticipates future uses as a space for events and activities in symbiosis with the regeneration of the ground condition into a thriving green landscape, while slots are also left unoccupied and left free for future unanticipated developments.*

## **2. How do you assess the value of your way of working (your approach, your used methods, used methodology)?**

Experimenting with mapping, drawing, navigation, and walking were integral research tools to familiarize and immerse in the sites of Casa de Campo and urban context of Madrid from above and below, and to dissect the suppressed and intangible qualities of site. Some maps were more internal and playful, as I emotionally and bodily engaged with the sites by traversing, playing, and capturing images. I reported not only on the physical remote qualities of the site, but on the qualia of tiredness, thirst, euphoric silence, midday sun, archaeological auras, and the golden hours in

this forest splendor. Other maps were more systematic tools to clarify my own position in terms of political, socio-historical, and environmental considerations and to comprehend the responsibility for the multifaceted implications of the proposed intervention. Mapping proximities, routes, viewpoints between the city and Casa de Campo, and within the park, the bridges, archaeological ruins, aqueducts, gates, undulations in topography, and connecting transport infrastructure. As a design tool, operational mapping was valuable in ascertaining functions and possible outcomes for a proposal that stretches over an extended time frame. It enables a play between structured and fixed elements, and more flexible and negotiable elements. This way of working is valuable in its precision and accuracy in designing a multi-scale project - not as a traditional master plan- but as a flexible system based on ecology and infrastructural thinking.

**3. *How do you assess the academic and societal value, scope and implication of your graduation project, including ethical aspects?***

Sustainability and circularity are vital concerns of design, however, can often be performative rather than systematic in a project. Therefore, this design reflects on a sustainability ethic that expands the site into the territory and ecology of the city, designing the surfaces of exposure between people, architecture, and nature can be generative of new attitudes and revelations and spatial experiences.

Throughout the design process I have worked on the same drawings and maps as operational tools, changing them as new research findings insights and relationships are formed. Creating images through collage and photography was used for imaginative creative explorations and desire-related intentions. These diverse representations negotiated my positionality and articulation with social issues, and between principles of pleasure and reality, transparently acknowledging the subjective nature of site research. Research and design remained continuously dialogical because developing this multi layered system required on going enquiries into existing ecological processes. The design enacts through the domains of time, growth, change and contingency to 'stage' landscape transformation, but also engaging users emotionally, bodily, and mentally with the growth and change of their environment or urban landscape.

**4. *How do you assess the value of the transferability of your project results?***

This architecture is a form of knowledge of systematic landscape and ecological care, reflecting on how architecture actively plays a role on the actual conditions on the ground where its design intervention will have an impact. The results of the project can be applied to similar contexts elsewhere, particularly urban parks, brownfields, and large areas of hardscapes where phased approaches are necessary, but also in smaller spaces such as playgrounds.

**5. *We also expect you to develop 2 reflection question yourself which relate to the content of your work***

**5.1 *How can I continue to develop the project toward completion?***

The project is a strategy, which is only as good as its communicability and legibility. I have worked with my mentors to structure the thinking and presentation of the narrative flow of the project which has been a challenge because of the size of the site and the many intersecting themes and topics to avoid an overload of information that would sully the clarity and precision of the project



results. Being clearer on the reflection of how the execution of design decisions result in architectural forms as expressions of the concept. More precision is required in determining the functional aspects of security and safety in an open area.

***5.2 How has this project articulated my own position as a future architect? What has been the driving force of my interest?***

My initial attraction to studying the Casa de Campo stems from my deep connection to Table Mountain in Cape Town. In the future I aim to explore these themes in South Africa where the reality of open space, wilderness, and recreation is very particular to its history of oppression and expropriation of the landscape. Issues of security and safety are also more pressing in such urban contexts.

Architecture is the attendant discipline that mediates and regulates the flows and capacities for play in urban environments through the drawing of thresholds and boundaries. I am curious about the regenerative potentials of leisure that create capacity for a more spiritual and corporeal connection with nature. An architect is a custodian of the visual, and thus reflecting on the contextualising devices of urban representation creates more precision in representation that is more operational and less illusory and spectacular. Architecture becomes a means of action to play with possible worlds between the solidity of structure and fluidity of the real. The act of looking at the city in different ways can transform the arbitrary in between spaces into unintentional playgrounds, whereby noticing is a creative act brought forth by excluding and filtering certain elements— as a frame, a text, a photograph, a map, or an adventurous game.

*See following pages for examples of research catalogues.*

Place Name	Puerta de Angel (1)	La Era (2)	Plaza Picadero (3)	6 Panoramico (4)	3 Pinos (5)	Cerro Garabitas (6)
						
Description of existing conditions	Asphalt stageground 17000m2.	Remains of threshing floor	open area, young trees, 4 benches, drink fountain, remains of cemetery	Open flat lookout area Panoramic view of skyline, shadless, 3 benches.	Lookout point over the Madrid skyline, near 6 pano.	Fire watch tower. High hill View of Madrid and mountains
Accessibility	Inaccessible from lake area, separated by 10m bank and fenced edges	Good accessibility from main trail road in Casa de Campo, close to public recreational areas	Few minute walk from La Era. Good accessibility	Next to teleferico cable car, therefore can be accessed directly from the city by cable car	2 minute walk from 6 panoramicos, therefore can be accessed directly from city or on walking cycling routes	Limited accessibility due to slope and distance into the park.
Existing traffic:	No people unless an event.	Cyclists hikers and runners passing by	Picnicers, Cyclists, hikers, runners	Passengers from cable car Hikers resting point	Hikers, runners stop to chat and sit on boulders	Runner, mountain biker, cruisers
Positive qualities	Accessibility from neighbourhoods, wide open space, views of Madrid, visible from other sites of intervention	Accessibility along trail routes, Interesting historical remnants which reveal historical usage of casa de campo	Accessiblity, Wide open space within the field, existing infrastructure of water,	Clarity of view of Madrid Direct accessibility from the city by cable car.	Clarity of view of Madrid, but a different vantage point than the 6 panoramicos. Pines are prolific	Elevation of hill, existing infrastructure of the fire watch tower with WC underneath. Unique perspective of the city
Constraints/lacks	Asphalt ground is not used, inaccessible to public	Inconspicuous and easy to miss his fascinating ground surface	No shade, open area. For all the infrastructure provided, people don't use because it feels barren and empty.	No shade or signage to provide context to the skyline. Unpleasant sitting on benches	No area to sit and admire the view	Difficult to access due to slopes. WC is not used and locked up. Nowhere to sit and rest.
Architecture Proposal	Programmatic: visitor centre to act as "brain" of the project. Representative site for the preservation of the Casa de Campo as Madrid's playground. Visitor centre creates access between recreational area and the stage ground. Structured grid and concrete construction enables organic and flexible use of the interior. Earth excavated for visitor centre provides soil for the regeneration of what was the asphalt layer. Asphalt gradually removed and put to use for the surfacing of roads in casa de Campo	Lightweight walkway, timber construction for temporary usage. Structure creates a new relation and visibility/vantage point of looking down at the ground Accentuating the ground condition of the threshing floor	Lightweight shade canopy bolted to existing trees planted a few years ago. Place to rest in the shade	Viewing platform	Viewing towers	Viewing towers