

AD HOC CONDITIONS

PART

THEORETICAL FRAMEWORK

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ad hoc

“for the particular end, case or situation at hand without consideration of wider application” *

ad hoc conditions

the use of adhocism within the Vilnius courtyards and architectural design

Architecture in Motion

The Vilnius courtyards form a soft *introvert* urban fabric in contrast to the more formal facade-faced city which is that of public streets. Buildings following the direction of the street enclose large spaces allowing an *urban sediment* to form by the way that they provide space for gradual, loose and free transformation of the buildings backside-facades which are not able to expand towards the street due to aesthetical, conventional and functional limitations. One could speculate that the restrictions on the street facade stimulate or even force the courtyards to be a deposition of impulsive, improvised and uncoordinated spatial and aesthetical mutations which are gradually accumulated over time. The street-faced facade harbors commercial activities in its plinth pushing residential entrances into the courts which are then accessible through narrow and dark passageways. The urban fabric of the buildings occupying and surrounding these courtyards, which have grown, transformed and mutated from medieval times onward, create a complex labyrinth of access and ownership within the building masses. This complexity has led to a chaotic yet poetic ensemble of add-ons, supplements and additions like painted and unpainted surfaces, a web of wires, pipes, tubes and strange structural incisions.

We could capture the courtyards as being in a kind of 'Latourian state' where architecture shifts from being made of solid and static buildings to an ever being-in-motion, a moving and changing active organization that never reaches a definitive state.¹ They are constantly in the *state of becoming*. For Bruno Latour there are no definitive states because all objects move and continue to change and it is within this connection between different entities that space exists.² A thing's place is no more than a point in its movement is what Michel Foucault argues, to whom we will refer later on in the essay.³ This way building becomes indefinite building, a noun becomes a verb. This altering of place, of relations and connections within the courtyards is often done for a single specific purpose only. Being situated more distant from the formal city, the ad hoc aesthetics created by the bricoleur are favored above the more conventional ones.

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The historic city centre of the Lithuanian capital of Vilnius is formed by an urban fabric consisting out of courtyards creating voids within the traditional urban solid. On multiple levels these places contrast the more formal appearance of the traditional void, being the formal street and square. In order to distinguish these multiple levels this essay focuses on the notion of *adhocism*. Traditionally the term is used to describe the way *things* are made in an unconventional ad hoc manner, but is *adhocism* also capable of describing the courtyards in terms of architectural design, urban fabric, program and the use of public and private *space* and *time*? Although the courtyards were the motivation to research the notion of *adhocism*, they do not provide the main focus but rather serve to exemplify certain phenomena which then can be researched in a broader perspective.

¹ Lecomte, J. (2013). Beyond indefinite extension: about Bruno Latour and urban space. *Social Anthropology*, 21, 462-478. p. 468.

² Ibid., p. 466.

³ Foucault, M. (1984). Of Other Spaces, Heterotopias. *Architecture, Mouvement, Continuité* 5, 46-49. p. 46.

The Bricoleur and the Engineer

The French word *bricolage* (the term Lévi Strauss uses instead of *ad hocism*) derives from the old verb *bricoler* that was applied to *games* of ball, hunting, riding and shooting, and was always used with reference to some odd movement: a ball rebounding or a horse making an out of place jump for example. The notion of *bricoleur* translates into English as someone who undertakes odd jobs and is a kind of professional do-it-yourself man. Like the craftsman, the bricoleur works with his hands, but he restricts himself to only using materials which are to him *at hand*, which forces him to *improvise* in order to deal with a problem.⁴

The notion of *bricolage* was introduced into the anthropological discourse by Lévi Strauss in 1966, when he contemplated on the hypothesis that there are two modes of thought: One being very close to, and the other more remote from sensible intuition. The one being very close is the *primitive mythical thought* of the *savage* opposed to the *advanced scientific thought* of the *scientist*.⁵ The bricoleur is introduced to represent the savage mind and mythical thought opposed to the engineer who represents the advanced thought of the scientist. Lévi Strauss opposes the preconception that the lack of abstract thinking within the savage mind, which is always very specific, is poor and that the advanced scientific mind is rich.⁶ He reasons that both 'minds' are heir to a scientific tradition. However they are bound to two distinct modes of thought and structuring patterns "*Any classification is superior to chaos and even a classification at the level of sensible properties is a step towards rational ordering.*"⁷ For Lévi Strauss scientific and mythical thought are at the same plane. Even more so, he argues that these two modes of thought are not a chronological progression where the engineer is a perfection of the bricoleur, for the two conditions *coexist* in the human mind in general. "*Mythical thought, that 'bricoleur', builds up structures by fitting together events, or rather the remains of events, while science, 'in operation' simply by virtue of coming into being, creates its means and results in the form of events, thanks to the structures which it constantly elaborating and which are its hypotheses and theories.*"⁸ The bricoleur and engineer assign to *events* and *structure* as *ends* and *means*. Where the engineer is creating events by means of structure, creating

new tools and techniques for every single project, the bricoleur is creating structures by means of events using *ad hoc* tools and techniques that are at hand and familiar to him.

The term *ad hoc* is defined as: "*for the particular end, case or situation at hand without consideration of wider application*"⁹

However it is not to be confused with random or undirected action. For the *ad hoc* approach, like *bricolage*, is purposeful but consists out of a loose end approach to a problem rather than a tight and systematic one. It also has a certain temporality to its due to the improvising nature.

In the book *Adhocism*, Charles Jencks and Nathan Silver give the example of 17th century boat builders who went into the forest to cut readymade *subsystems* into parts combining them *ad hoc* to construct ships. Because the parts were not tailor made a lot of extraneous material had to be cut away and was left over. "*the characteristic ad hoc amalgamation contains much that is inessential, much that is fortuitous and redundant.*"¹⁰ The point Jencks tries to make is that *ad hocism* as a solution is not as refined nor as precise as other kinds of purposeful actions but it is more open, suggestive, rich and *playful* in possibilities.

However Jacques Derrida, in his essay *Structure, Sign, and Play in the Discourse of the Human Sciences*, confronts the contrast which is made between the engineer and the bricoleur. He summarizes the notion of Lévi Strauss as that opposed to the bricoleur, the engineer should be the one to construct his own language and so be the absolute origin of his own discourse which it creates out of nothing.¹¹ So when we cease to believe in the objectivity of the engineer and in a discourse without received historical discourse, every discourse has a certain level of *bricolage* inherent to it and so both the engineer and the bricoleur are species of the bricoleur. Derrida rightfully points out that all discourses are subject to historical advancement and therefore depend on the things, whatever it may be, that are at hand. Like Lucretius said in the first century B.C.: "*Nothing can be created out of nothing,*"¹² ¹³ Jencks argues that nearly all creations are initially *ad hoc* combinations of past, what he calls, *subsystems*. This way he seems to side with the argument of Derrida, however he does stress the difference in the way

⁴ Lévi Strauss, C. (1962). *The Savage Mind* (George Weidenfield and Nicholson Ltd., Trans.). Chicago: University of Chicago Press. p. 11.

⁵ It is important to note that Lévi Strauss doesn't refer to any humans in particular when it comes to savage or engineer but to a state of mind.

⁶ An example Lévi Strauss gives is that the "primitive" language of the Chinook Indians does not know the abstract word 'tree', but does know the words for specific species like 'oak', 'beech', 'birch', etc. Why would these words be less abstract? A language possessing only the word 'tree' would be, from this point of view less rich in concepts than one which lacked this term but contained hundreds for the individual species and varieties. Lévi Strauss, op. cit., p. 2.

⁷ Ibid., p. 10.

⁸ Ibid., p. 14.

⁹ The online Merriam-Webster dictionary: www.merriam-webster.com/dictionary/ad%20hoc - Accessed 11 December 2015.

¹⁰ Jencks, C., & Silver, N. (1972). *Adhocism: The Case for Improvisation*. London: Secker & Warburg. p. 16.

¹¹ Derrida, J. (1966). "Structure, Sign, and Play in the Discourse of the Human Sciences" (A. Bass, Trans.) *Writing and Difference* (pp. 278-294). London: Routledge. p. 288.

¹² As the subject at hand is about structuring patterns of the mind which uses cognition as an act or process of knowing. Then in this context it always relies on something perceived that is already there and exists, not taking into account nihilist philosophies

¹³ Jencks, C., & Silver, N. op. cit., p. 41.

these advancements come into being or are present. As explained by Lévi Strauss both thoughts coexist. Then we could state that depending on the stage of the (structuring) process one or the other could be more actively present.

*Adhocism*¹⁴ usually takes place at the beginning of an evolutionary series. At the start we can clearly distinguish different parts from different subsystems which are put together, with the bicycle for example (image 1). Gradually over time the composition transforms and stabilizes and is no longer ad hoc. The parts are specialized and tailor made to fit their interrelation with each other and no radical development of the whole is possible anymore. However that doesn't mean that every part is stabilized as well. For when a part, the bicycle seat for example, is taken out of context and is *juxtaposed* to other objects new meanings occur and the cycle starts again.¹⁵ As Latour argues, the *connection* between two objects becomes more important than seeing them as separate. This shows the *playful* nature of adhocism and the bricoleur where accidentally new associations appear.

Ad hoc Urbanism

The subject of adhocism was introduced into the architectural discourse by Collin Rowe and Fred Koetter in their book *Collage City* in 1978 as a critique on modernist architecture.¹⁶ The main criticism formulated was on the totalitarian, homogenous and utopian attitude of modern architecture towards the (historical) city.¹⁷ They use the phrase *Total Architecture*¹⁸ to describe the way the architect implements his plans *Tabula Rasa* onto the urban fabric. The existing site was seen as a problem instead of a challenge and an opportunity to come to terms or even confront conditions that were present there. To overcome this paradigmatic mindset, instead the urban fabric should be designed by structuring and layering fragments allowing myth and poetry to dwell in the city again. However Rowe and Koetter are careful not to put forward the bricoleur as the architect of the future. They warn that *total design* is both totalitarian in the scientific as

¹⁴ Jenks and Silver introduce the notion of *bricolage* into the discourse of art and architecture, do they mean the same and even quote from Lévi Strauss, they prefer to use the term *ad hoc* which they then transform to *adhocism*, *adhocist* and *ad hocery* to strengthen their statement. The term Adhocism is also preferred in this essay do it is the same way defined as bricolage and both are products of the bricoleur.

¹⁵ Jencks, C., & Silver, N. op. cit., p. 43.

¹⁶ Rowe, C., & Koetter, F. (1978). *Collage City*. Cambridge: The MIT Press.

¹⁷ Extreme examples are Hilberseimer plan for Berlin and Le Corbusiers La Ville Radieuse but also milder versions as prescribed by CIAM.

¹⁸ Borrowed by Rowe and Koetter from the title of a collection of essays by Walter Gropius called *Scope of Total Architecture* which in their opinion is an obvious version of an all controlling "Wagnerian Gesamtkunstwerk". Rowe, C., & Koetter, F., op. cit., p. 86.

in adhocist ways of designing. Instead they refer to the *coexistence* of the two modes of thought, or ways of designing, as Lévi Strauss does. The architect as something of a bricoleur and something of a scientist.¹⁹

They argue that when we are prepared to accept that the modes of thought of science and adhocism can coexist, that both are ways to answer challenges posed by the city, we might open the way to new dialectics.²⁰ These new dialectics being a discourse between different standpoints would consist out of the collision of opposing forces. A collage city is the future city which consist out of fragments from the past and present. The *juxtaposing* and *layering* of smaller designs would keep the city free of any definitive form. The fragments from urban subsystems by which the new designs are formed consist out of historical *objet trouvés* creating a sense of memory.

The city of Vilnius certainly has become a collage city.

Where during the Soviet era a lot of *total architecture* plans where realized in the suburbs, the historic centre was handled much more delicate. Subtle *incisions* where made by implementing buildings such as theaters, museums,

squares and promenades but where keeping most of the original urban fabric intact. Nowadays this has evolved much more in a tendency towards historicism where lost buildings, such as the lower castle, are being rebuilt in order to strengthen Lithuanian identity.

Joint verus Junction

As adhocism is founded on the use of different subsystems which are at hand, the parts taken become the most important. "*Practical adhocism requires paying perhaps undue attention to the parts as parts with consequent joints and connections.*"²¹ In the precise process of connecting the parts Jencks makes an important distinction between *joints* and *junctions*.

A joint being: "*a space between the adjacent surfaces of two bodies joined and held together*".²² Obviously it is an element connecting two parts. But by doing so it always forms an entity in itself, isolating the parts it is connecting, and keeping them at a safe distance from each other. The joint is a heritage from classical architecture, where it always favored beauty above truth and harmony above drama. By doing so it avoids the collision of parts and therefore it denies the very existence of the problem. The purist architecture of Mies van der Rohe struggles with this notion and this denial. The corner of the Seagram

¹⁹ Ibid., p. 105.

²⁰ Ibid., p. 104.

²¹ Jencks, C., & Silver, N. op. cit., p. 169.

²² The online Merriam-Webster dictionary: www.merriam-webster.com/dictionary/joint - Accessed 16 December 2015.

Building became famous for its unique solution to the corner but in fact it was part of the classicists quest, started during the renaissance, on how to harmonize the internal structure with the exterior facade. Mies van der Rohe's solution was the denial of the corner altogether and with this the inconsistency which occurs in connecting different subsystems.²³

A junction can be defined as: "an act of joining: the state of being joined".²⁴ This single definition already describes two modes of existence: one of *becoming* and another of *being*, one is dynamic the other is static. It implies a field of transition instead of isolation between parts. A junction as a constant act of joining, of *colliding*. The bringing into juxtaposition of elements can create a tension which could make a junction into a collision of parts as is also argued by Rowe and Koetter on an urban level opposed to a harmonic separation. As Jencks describes, junctions could also be smooth transitions from for example glass to metal to rubber, without any change of plane or articulated brake.²⁵ However with this smoothness there coexists a tension formed by the ad hoc accumulation of parts. Instead of beauty and harmony ad hoc architecture is much more about that of collision. It doesn't deny the existence of impossible problems to which no perfect answer exists, on the contrary it articulates them. Collision becomes part of the design as it is part of life in general. Instead of trying to deny difficulties, it makes them subject to an architectural expression.

As with Mies, also in the Vilnius Courtyards the corner forms a difficult part, a part of ambiguity. Due to numerable transformations in the composition and organization of building masses the corner shows a collision of interior and exterior structure. Due to the internal angle of the courtyards composition and the setup of the floor plans, the apartments situated on the corner where deprived from view and daylight. This however was solved by introducing a skewed window in the corner that connected the apartment to the courtyard. The window forms a junction that softens the hard edge of the internal angle by creating a field of transition from one facade to the next.

Conscious Adhocism

The Eames House is an interesting example where ad hoc architecture is consciously applied without using it as mimicking of stylistic aesthetics. In contrast to the courtyards the house was constructed in one go. It shows that adhocism can result in a very refined and clear

²³ Ibid., p. 75.

²⁴ The online Merriam-Webster dictionary: www.merriam-webster.com/dictionary/junction - Accessed 14 December 2015.

²⁵ Jencks, C., & Silver, op. cit., p. 169.

architectural design as well. Being part of the Case Study House Program the goal was to design replicable prototype houses with the basic principle of using new modular catalogue building materials coming from the war industry.²⁶ The Eames House was built using standard *subsystems* like industrial windows, open web steel joints²⁷ and corrugated metal decking. The structural members were originally designed for another project but were implemented in the new design. The techniques and materials were standard for building practices however not within the residential scope.²⁸ The catalogue supplied Charles and Ray Eames all kinds of subsystems which framed their repertoire of things that were at hand to use in the design.

However this consciousness on adhocism can also result in a much more capricious design process. Ferdinand Cheval was a Postman from the south of France who one day stumbled over a strange shaped rock. Being inspired by the shape of his rock he started to put together more rocks according to a dream he had earlier to build a palace. Over a span of twenty years he builds this palace, Palais Idéal, out of pieces he finds, objects of the banal. The building shows a great variety of architectural styles inspired on stories from the bible and Hinduism.²⁹ Cheval is maybe the bricoleur in its purist form where he keeps agglomerating and accumulating elements at hand to form an ever developing building. And by doing so creating his own myth combined out of fragments of stories from different religions.

Heterotopia and the Sphere of Play

As mentioned before the courtyards in Vilnius stand apart from, yet within the center of the formal city. In terms of public and private sphere these places form a vague area, one of tension between the two. In western society the classical distinction is made between the public and the private sphere. Hannah Arendt defines the public sphere as that of the ancient Greek *agora*, where the *vita activa*³⁰ of *action* has its appearance. Opposed to that is the private sphere of the *oikos* where the *vita activa* of *work* and *labor* belongs to. In Arendt's reasoning the public sphere then

²⁶ The Case Study House Program was initiated by the *Arts & Architecture magazine* in 1945 and its goal was to design prototype houses to answer to the housing shortage after World War II. With the war industry still being in full gear the standardized prefabricated production of building and construction elements was seen as a good substitute to start the transition to a peacetime economy again.

²⁷ The joint in this context is meant as a readymade not as the design principle of isolating elements as mentioned earlier.

²⁸ Neuhart, M., & Neuhart, J. (1994). Eames House. Berlin: Ernst & Sohn. p.18.

²⁹ Jencks, C., & Silver, op. cit., p. 164.

³⁰ Notion used by Hannah Arendt which refers to an active life with direct involvement with the world on a spiritual and intellectual level.

becomes that of politics and appearance and the private sphere that of economy.³¹

In his book *Entropic Empire*, Lieven De Caeter puts forth Foucault's notion of Heterotopia as a possible third sphere, one which is neither dominated by politics nor by economy. This in an effort to break with the tradition that is around since Aristotle to see public and private as two absolute domains within the time-space dimension of society.³² In Foucault's notion the Heterotopia represent the space of otherness, of dual meaning opposed to the utopia that represents only the good. He uses the mirror as a metaphor for describing the relationship between the utopia and the Heterotopia. For an utopia is a *placeless place* that cannot exist. Just as when one looks in the mirror and sees himself where he is not. However the mirror also functions as a Heterotopia for it is a real object which has a real place. It is this connection and transition between the real and the unreal that Foucault qualifies as a Heterotopia.³³ Instead of being separated the two merge within the mirror acting as a *junction*, a field of transition.

As the savage mind of the bricoleur with the creation of myth uses fragments of events to structure a new but unreal story the same could be said with respect to the notion of Heterotopia. One of the principles inherent to the notion of Heterotopia is that it is capable of *juxtaposing* in a single real space several spaces, sites or even times. Foucault gives the example of the museum that encloses and accumulates in one space multiple objects of different times and styles and so mediates between place and time, present and past. Multiple layers occur that do not immediately meet the eye.³⁴ Heterotopia comes into being using the coexistence of *connections* and *relations* within time and space that are instantaneously at hand.

De Caeter argues that Heterotopia forms a suspension of space and time from the *everyday* life in contrast to that of the *holyday*. As the word holyday implies, there is a *holy* connotation to the notion of free time which allows people to escape from the daily life. The agora is the place of publicity and action is its medium in time and the *oikos* is the place for the private and work and labor its medium in time. The time of the holyday then becomes that of the Heterotopia and the places are all those used when daily life is suspended, for example the museum, theater and bathhouse but also the cemetery. The cemetery is not often associated with the holyday but is not part of the

everyday nor the public or private sphere either. It is part of the otherness that mediates, or is in itself a junction that allows for the reality of present and past to *coexist*, to *overlap*, to be *juxtaposed*.³⁵

Hannah Arendt states that the *Homo Faber* is the state of men within the private sphere and the *Homo Politicus* that within the public sphere, De Caeter suggests that Johan Huizinga's *Homo Ludens*, with his *vita activa* of *play*, belongs to that of the Heterotopia. The notion of the *Homo Ludens* gives great importance to the character of play within the organization of society. "*game or free play is a free act outside the everyday; without direct purpose or material end; that unfolds within a dedicated space and time; that is rule bound; often associated with a club or specialized society and often partly hidden or disguised.*"³⁶ The theory suggests that play was there already before culture and so is incorporated, sometimes more or less obvious, within society. It is tempting to state that the bricoleur, due to its loose approach, is more of a *Homo Ludens* opposed to the engineer. However Huizinga states that play is not as obviously present in the plastic arts as in that of music and poetry. This has to do with its close relation to matter and the limited amount of forms it can take.³⁷ On the contrary music is much more free and instant while the visual arts, especially architecture, are mostly bound to use and purpose. Huizinga explicitly names the architect, artist, etc. as being *Homo Faber* in general where making is the most important element of its appearance. Their products however, the sculpture, the building, etc. do have a secondary relation with play. Do not as fluid as music they play an important role as symbol of consecration.³⁸

Play creates and needs a space and time of its own. Huizinga introduces the term of *Temenos* which derives from the Greek verb *temeo*, which means *to cut*. It is a cut-out space set apart from the urban fabric with its own rules and conventions which should be obeyed when one wants to enter.³⁹ A sauna is an example of a *Temenos* Heterotopia where private and public collide. In terms of private and public this place forms a very private encounter within a public club setting. Here, the conventions of play allow only for nudity and when the rules are not obeyed one is not allowed to enter the game.

De Caeter introduces Chris Webster's⁴⁰ notion of *club space* and *local public space* to exemplify the status of private and

³¹ Arendt, H. (1998). *The Human Condition* (Vol. 2). Chicago: The University of Chicago Press. p. 7-9.

³² De Caeter, L. (2012). *Entropic Empire*. Rotterdam: nai010 publishers. p. 179

³³ Foucault, M. op. cit., p. 47.

³⁴ Ibid., p. 48.

³⁵ De Caeter, L. op. cit., p. 178.

³⁶ Ibid., p. 181.

³⁷ Huizinga, J. (2010). *Homo Ludens*. Amsterdam: Amsterdam University Press. p. 239.

³⁸ Ibid., p. 240.

³⁹ Caeter, L. op. cit., p. 182

⁴⁰ De Caeter's reading on Webster is used because of lack of primary literature being at hand

public within the Heterotopia. He argues that ownership is irrelevant and that it is about *user rights* of the private within the public and vice versa. As mentioned earlier the sauna clearly is a *club space* which is used by a certain kind of people and has a conventional rule which has to be obeyed in order to be allowed. *Local public space* is more about user rights and private privileges within the public sphere and vice versa.⁴¹ The Courtyards form a good example of this coexistence of public and private space within the same place. Local public space implies that private individuals in close proximity to a public space claim more rights over it than people with a greater distance to it. Do the courtyards are public domain, people living in the adjacent buildings have, ore claim, more rights to park their car there, create ad hoc gardens, and even maintain the pavement and streetlights which actually belong to the municipality. Unfortunately this may also result in the privatization of courtyards which are then being closed off for public access. However instead of the static public-private relation seen from the point of view of ownership it allows for a more fluid use of space.

The ad hoc condition

The term ad hoc not only implies some sort of action in order to deal with a particular problem. As this essay tries to show it also implies a certain condition or relation of conditions that are at hand. When Lévi Strauss introduces the engineer and the bricoleur he immediately starts to talk about a *coexistence* in phenomena. There are the two modes of thought that coexist in the human mind, but also there is the *mythmaking* aspect of the savage mind where *fragments* of real events are merged and structured to form an unreal story. The real and the unreal *coincide instantaneously* and become a new but therefore *ambiguous* whole.

Because of its *improvising* mindset adhocism never searches for the best and permanent solution, it merely alters conditions in order for something to function. Its first step is in *retrospect* for it needs to know what is at hand. It could be fitting to describe this modus operandi as one of *temporality* but then without it becoming a goal on its own. Better suiting maybe is the notion that adhocism doesn't recognize the *definitive* state of things. It is constantly altering and rearranging relations between parts of subsystems. In relation to Foucault, for the bricoleur a parts place is no more than a point in time. As the synonym for temporality is *humanness*⁴² it implicates a continuous understanding of the way things and we humans exist within space and time.

⁴¹ Cauter, L. op. cit., p. 185.

⁴² <http://www.thesaurus.com/browse/temporality?s=t> - Accessed 16 December 2015.

As described with the junction, within adhocism there is always a *transition* present, for it is always in the state of becoming something else. This state of transition implies the coexistence of different times, spaces and materials. The junction does not only operate on the level of the architectural detail, for it is also present within time as with the *heterotopias* of the cemetery and the museum but also allows for a more subtle understanding of the relation between public and private space. This where private and public *overlap*. Instead of separating elements the junction allows them to either become fluid or collide. It makes no difference if it is a wall, a program or an urban layout. As with the junction, the courtyards in Vilnius seem always to be in motion, in transition towards their indefinite state. They form an *urban sediment* in the way they, like the Heterotopia, accumulate elements of past actions and present it as a place which is still *agglomerating*.

The *ambiguity, coexistence* and *infinity* of adhocism are notions that can inform architectural design on multiple layers and scales. The use of the junction might frame a certain kind of use of material while it could also allow the coexistence of subsystems from different functions to form a new program. However: "*Mythical thought for its part is imprisoned in the events and experience which it never tires of ordering and re-ordering in its search to find them a meaning.*"⁴³ While a new whole might be formed, the parts taken from different subsystems form a constrain which form the pallet, the preconditions to work with.

Arendt, H. (1998). *The Human Condition* (Vol. 2). Chicago: The University of Chicago Press.

De Cauter, L. (2012). *Entropic Empire*. Rotterdam: nai010 publishers.

Derrida, J. (1966). "Structure, Sign, and Play in the Discourse of the Human Sciences" (A. Bass, Trans.) *Writing and Difference* (pp. 278-294). London: Routledge.

Foucault, M. (1984). Of Other Spaces, Heterotopias. *Architecture, Mouvement, Continuité* 5, 46-49.

Huizinga, J. (2010). *Homo Ludens*. Amsterdam: Amsterdam University Press.

Jencks, C., & Silver, N. (1972). *Adhocism: The Case for Improvisation*. London: Secker & Warburg.

lecomte, J. (2013). Beyond indefinite extension: about Bruno Latour and urban space. *Social Anthropology*, 21, 462-478.

Lévi Strauss, C. (1962). *The Savage Mind* (George Weidenfield and Nicholson Ltd., Trans.). Chicago: University of Chicago Press.

Neuhart, M., & Neuhart, J. (1994). *Eames House*. Berlin: Ernst & Sohn.

Rowe, C., & Koetter, F. (1978). *Collage City*. Cambridge: The MIT Press.

⁴³ Lévi Strauss, C. op. cit., p. 14.

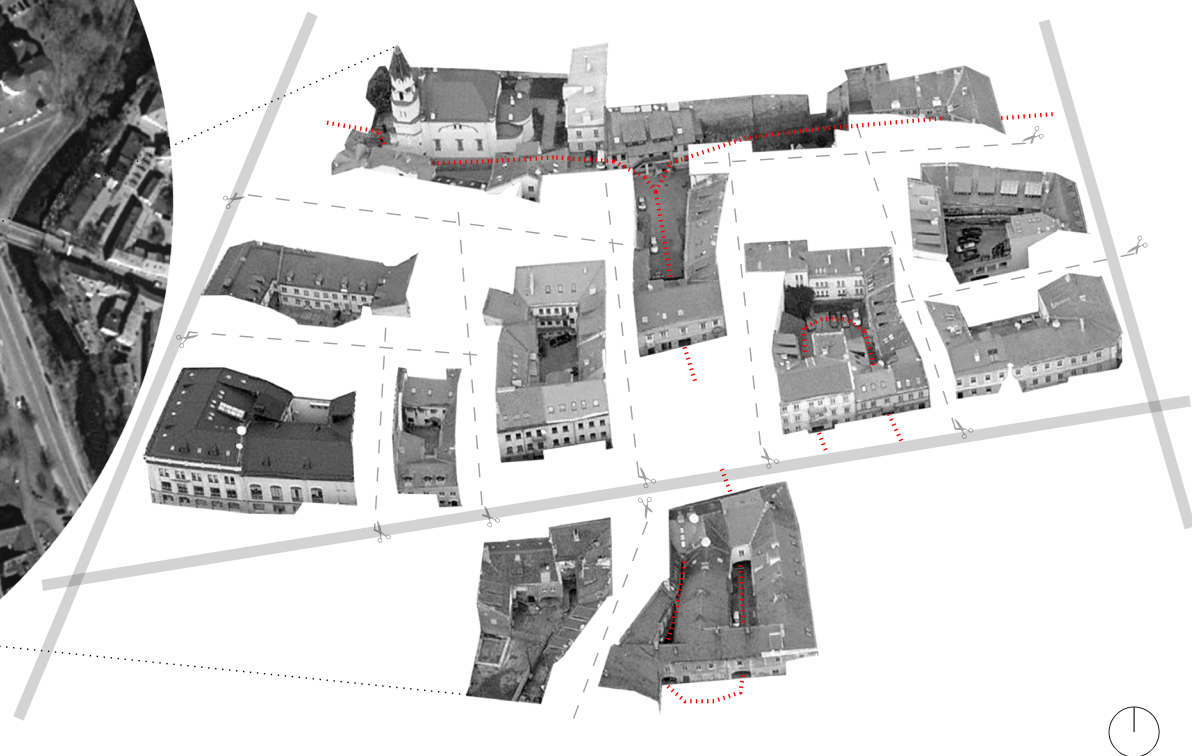
ad hoc research

The point of entry for the individual research followed the fascination formed during the two weeks of excursion in Vilnius. During a twelve-hour derive, where large parts of the city were explored as is shown in the general research, by accident we stumbled upon a phenomena typical for Vilnius being the extensive number of courtyards forming the urban fabric of the historic city centre.

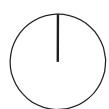
As already explained in the essay, these courtyards contained a heterogeneous harmonic ad hoc quality that contrasted the more formal parts of the city like the streets and squares. A fascination arose into how these qualities came into being and how they could become so harmonic although it clearly lacked any general oversight. This point of departure was composed in the main question on if adhocism could provide a modus operandi for architectural design? For this there was no interest in a mere mimicking of stylistic aesthetics but a thorough understanding on how the principle worked and how it could inform a design process on matters of drawings, materials and the approach towards location and program.

The research was constituted by three points of entry or fields of research. The first resulted in the essay which was previously described, embedding the studio research in a theoretical understanding of the phenomena of adhocism. The second focused on the mapping of actual courtyards by trying to define the different layers that it contained and how they effected the heterogeneous quality of the whole. The third part of the research project followed out of the second which was to create a vocabulary by drawing

the historic city center of Vilnius is homogeneous in the way the urban fabric is constituted out of blocks of courtyards in-between which streets, squares and parks are located. However once one enters the courtyards immediately a great contrast is displayed between the formal street and the informal conditions of the courtyards. In this mapping the notion of the 'introvert urban sediment' is explained by exploding an urban block. The courtyards are introvert in the way they as a spatial composition and programmatic organization tend to only be focused inward and ignore surrounding context. This way inside the courtyards front facades collide with the backsides of neighboring courtyards enhancing the contrasting sequence of different environments when one moves from courtyard to courtyard.



vilnius courtyards as an urban sediment





C.8 ●

- 4
L 1
I 10
II 2

C.15 ●

- 2
L 1
I 10
II 0

C.7 ●

- 2
L 0
I 1
II 0

C.14 ●

- 2
L 0
I 1
II 0

C.21 ●

- 6
L 0
I 0
II 1

C.6 ●

- 5
L 0
I 1
II 0

C.13 ●

- 5
L 0
I 7
II 0

C.20 ●

- 3
L 1
I 5
II 5

C.5 ●

- 2
L 1
I 1
II 0

C.12 ●

- 7
L 3
I 8
II 0

C.19 ●

- 2
L 2
I 6
II 1

C.4 ●

- 2
L 0
I 0
II 0

C.11 ●

- 3
L 0
I 0
II 0

C.18 ●

- 14
L 1
I 10
II 0

C.3 ●

- 10
L 1
I 3
II 0

C.10 ●

- 3
L 0
I 1
II 0

C.17 ●

- 7
L 1
I 5
II 0

C.2 ●

- 6
L 2
I 4
II 0

C.9 ●

- 12
L 1
I 7
II 2

C.16 ●

- 5
L 2
I 5
II 0

C.1 ●

C.8 ●

C.15 ●

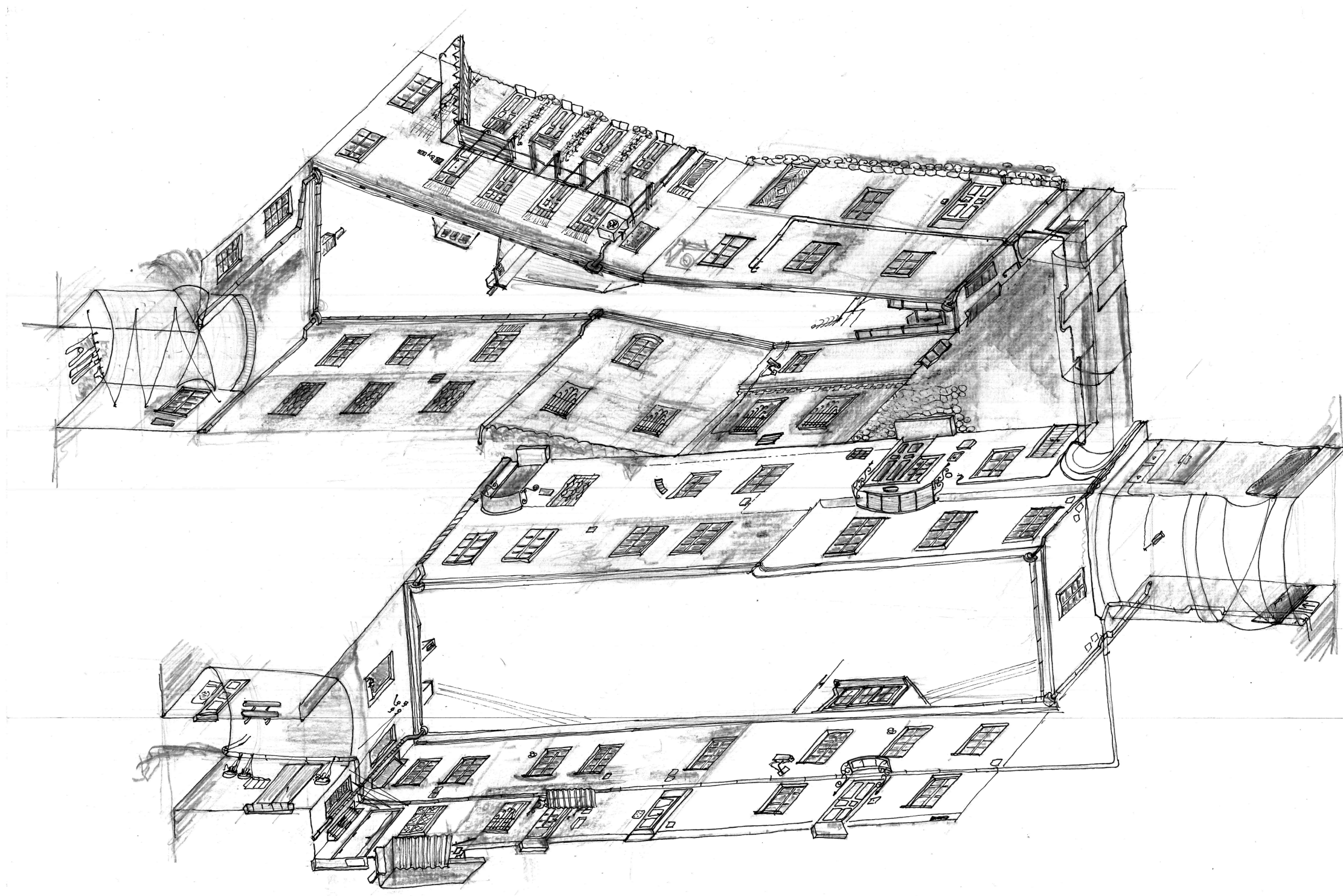
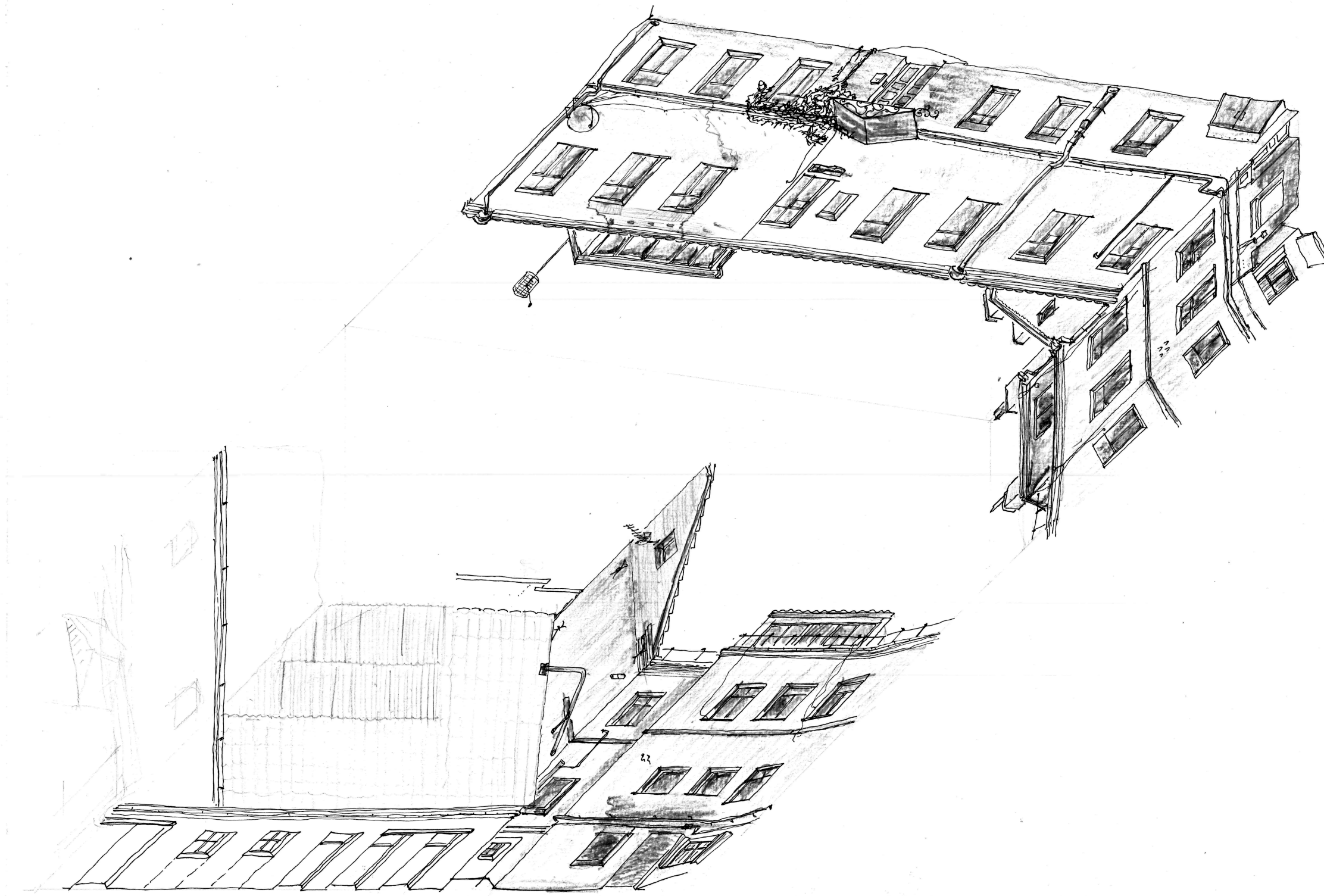
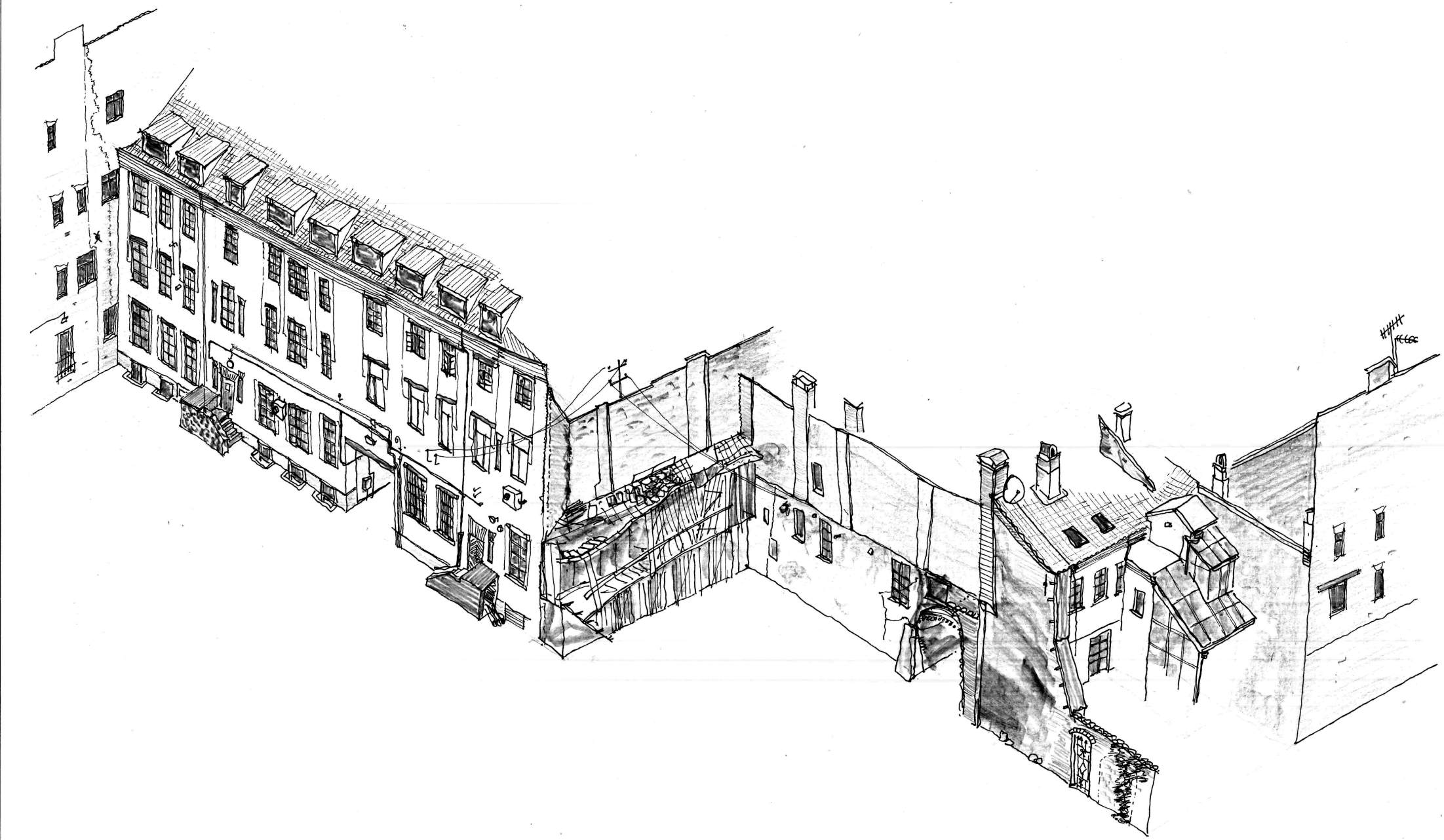
L 5%

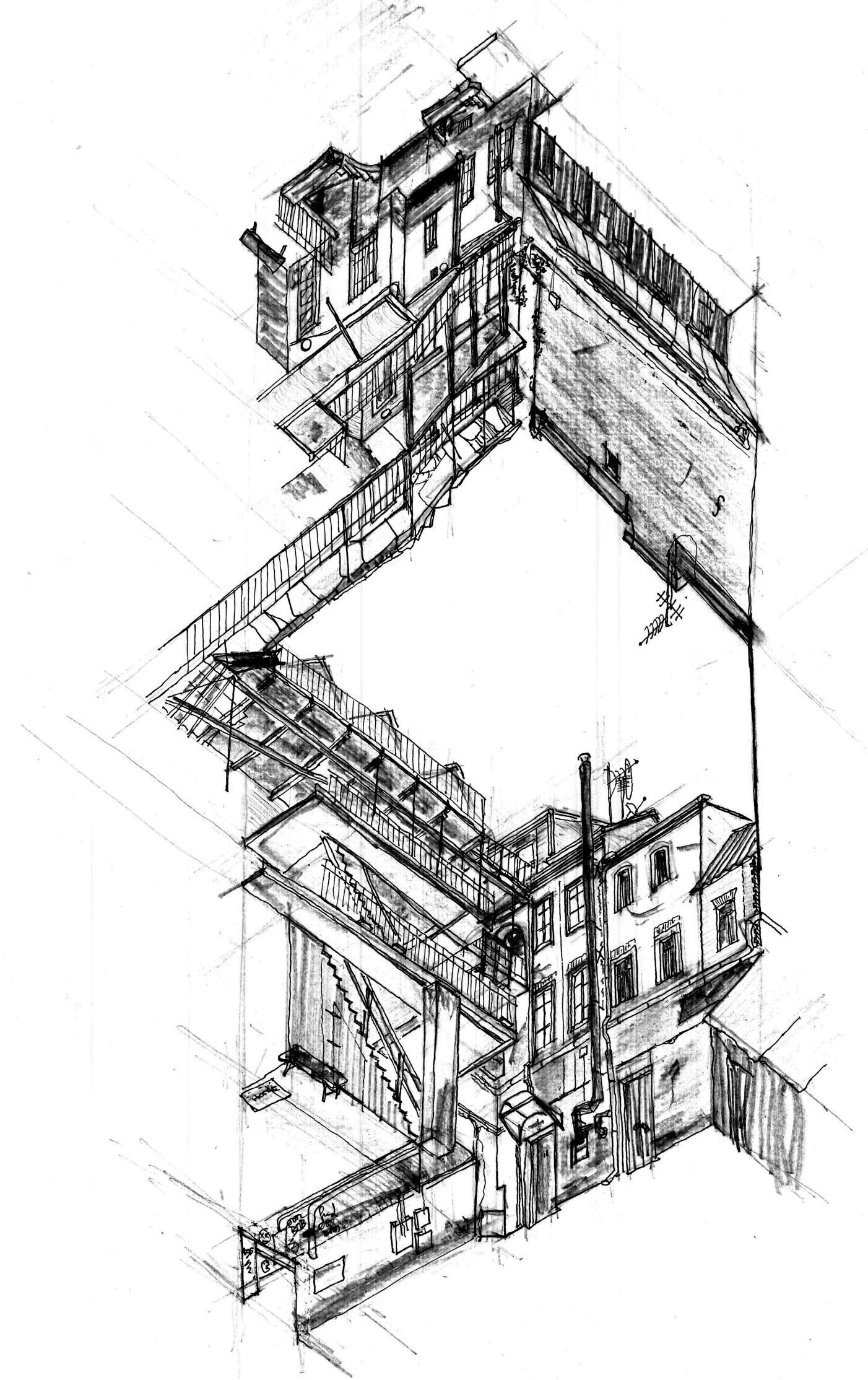
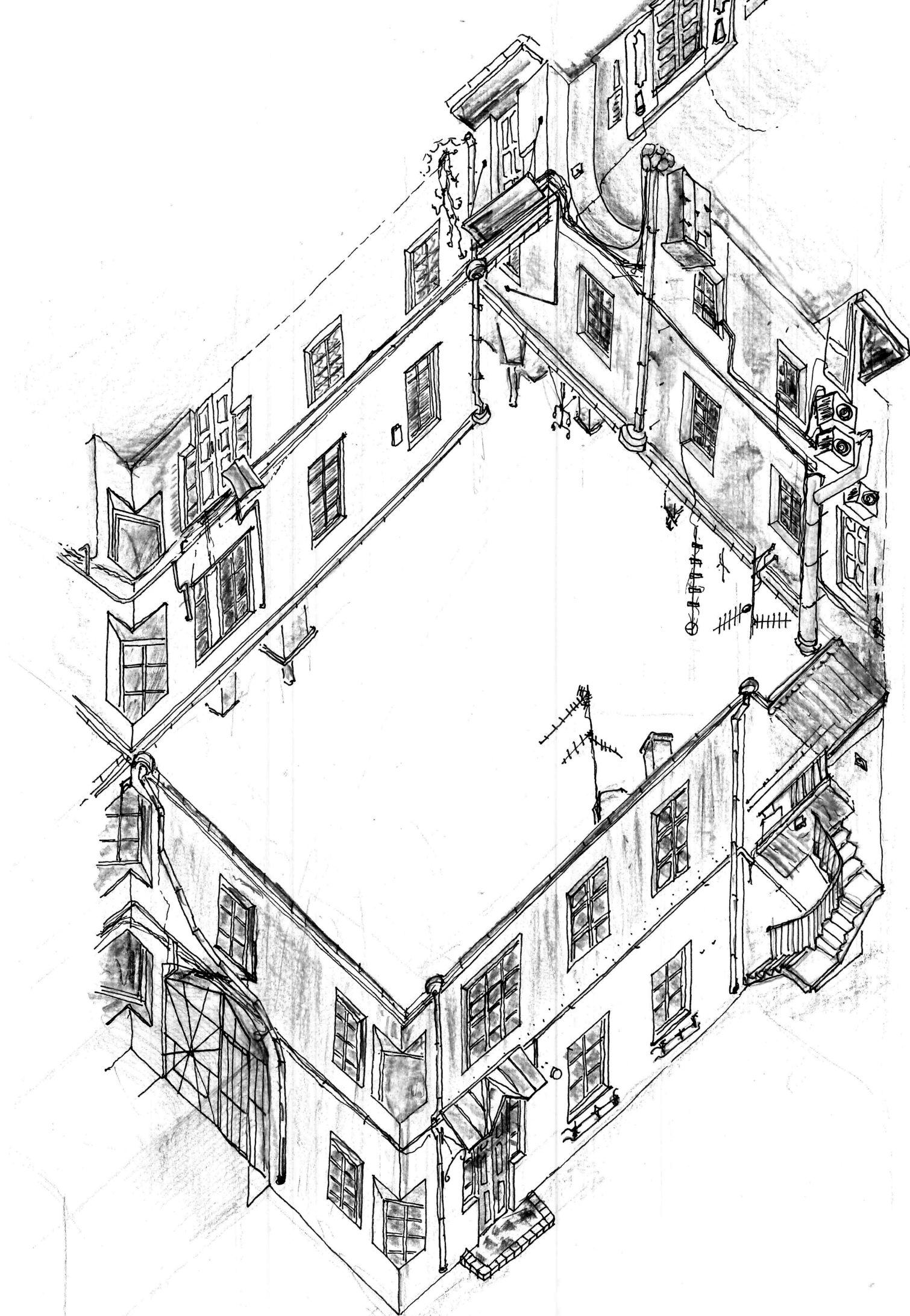
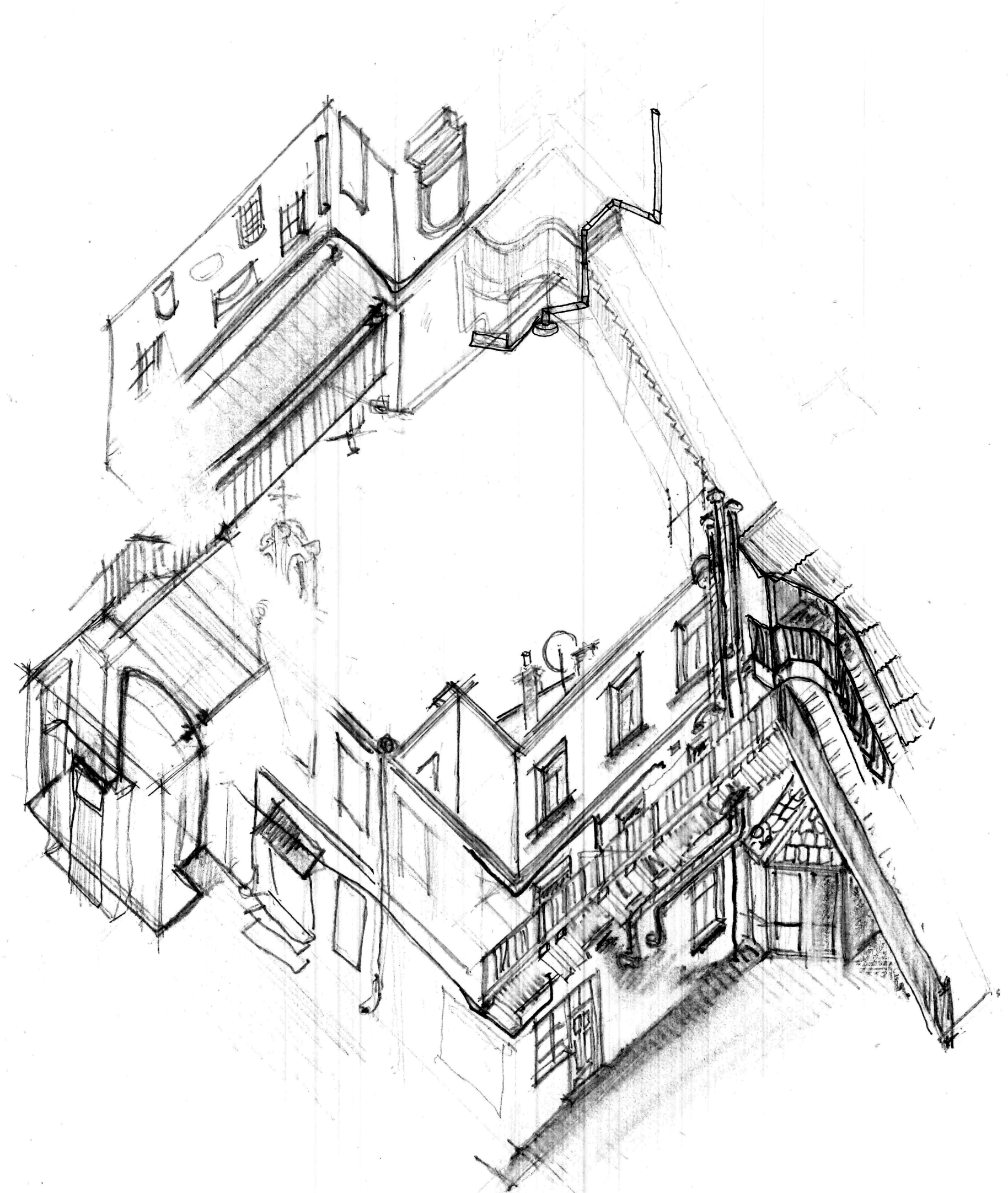
- 46%

maniac drawings

In order to become aware of the complexity and layering of the courtyards a mapping approach was conceived which would allow for as much detail as possible to be drawn in the so called 'maniac drawings'. The drawing style was created by unfolding the courtyards from the framing by the roof downwards and so being creative in the way the x,y and z axes were constituting the axonometric perspective. By this way of drawing the enclosed qualities of the courtyard as well as the great level of detail could be explored as well as exhibited.

When coming back on the issue of an introvert urban sediment, these drawings start to indicate how these enclosed spaces seem to accumulate transformations done over a time. In a utilitarian way these spaces provide a place where the urban blocks can adapt to modernization without trying to romantically keep intact historical remains. This way these courtyards remain a very vital part of the historic city centre.





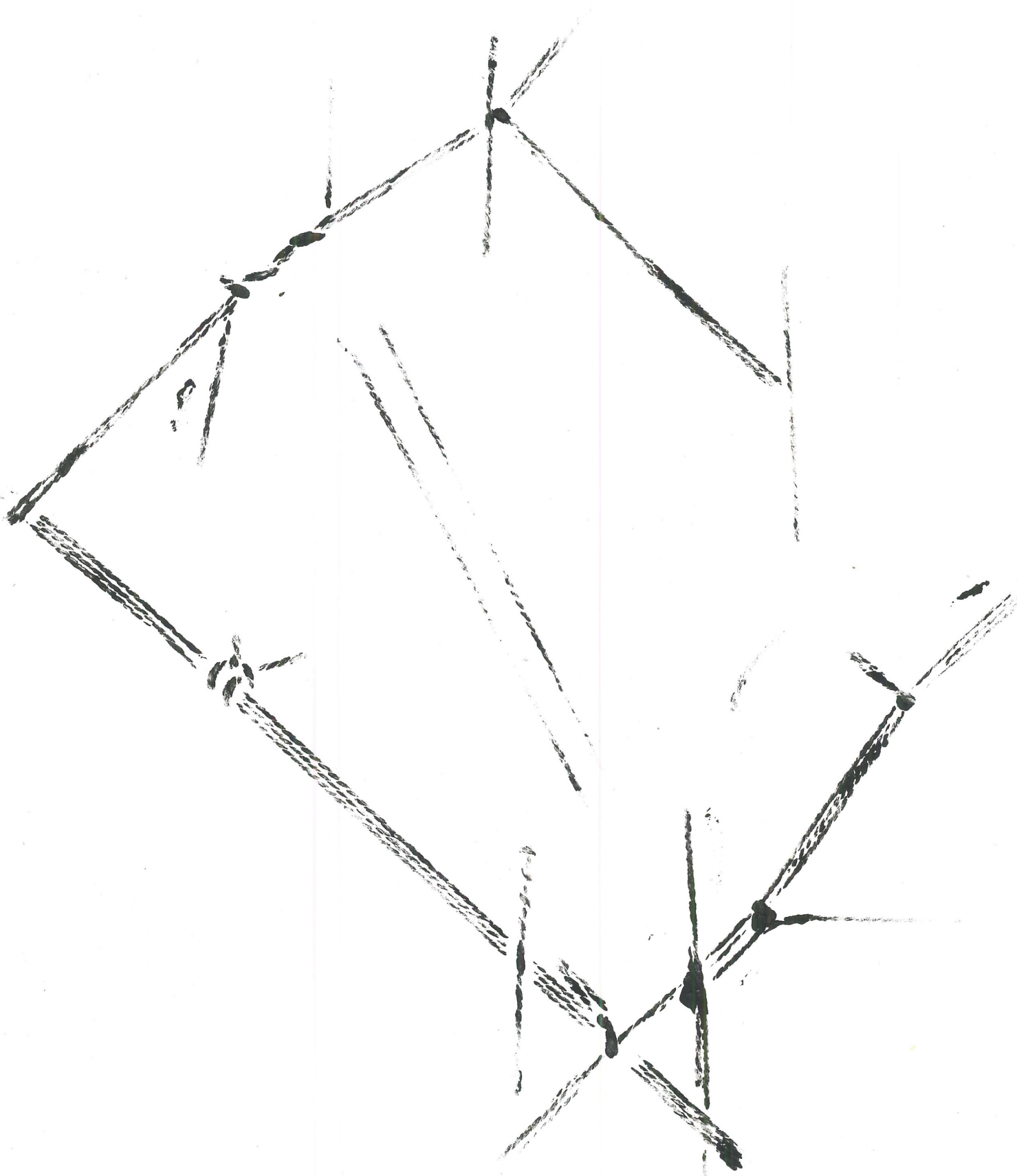
layers of imprints

The maniac drawings were the first step in trying to analyze the phenomena at play within the courtyards and how adhocism was constituted. Because of the pictorial depiction of the drawings a systematic analysis which focused on specific elements was not possible. That is why a second investigation was introduced to investigate separate layers.

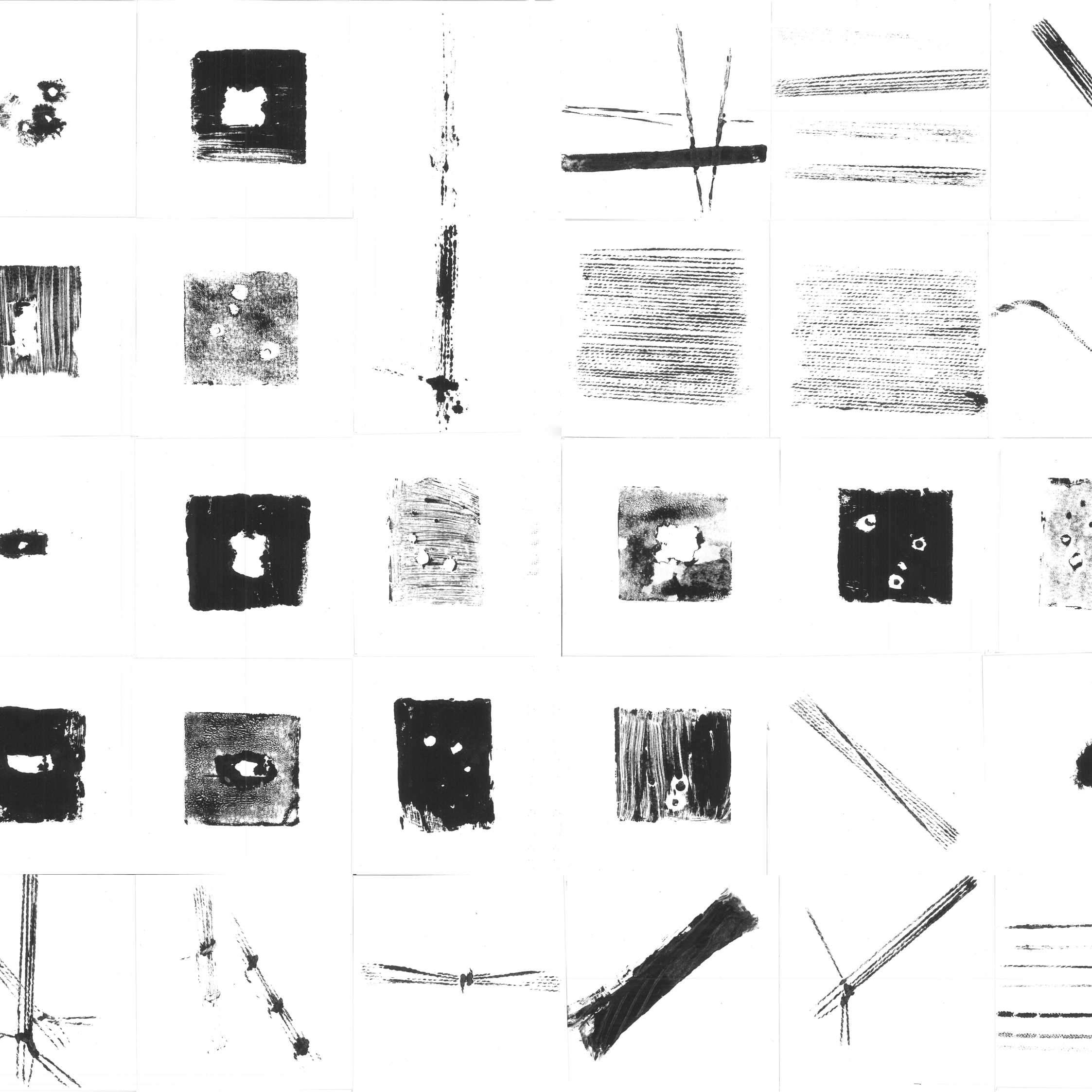
The ad hoc mentality of the inhabitants of the courtyards is shown in the way the inner space is used for utilitarian purposes. Because of its complex spatial and programmatic composition, installations tend to be diverted outside the building blocks. This way they show and characterize the courtyards by becoming a web of wires, pipes and tubes. By trying to depict this phenomena a technique of imprint was used where paint was transferred from a custom made stamp onto paper. This created a negative imprint which in a way represented the courtyards as being a negative space of the formal streets outside the urban blocks.

Samples are shown which represent certain details within the courtyards. This abstract depiction of these details was a search for the creation of a vocabulary, typical for adhocist principles which later can inform the design project.





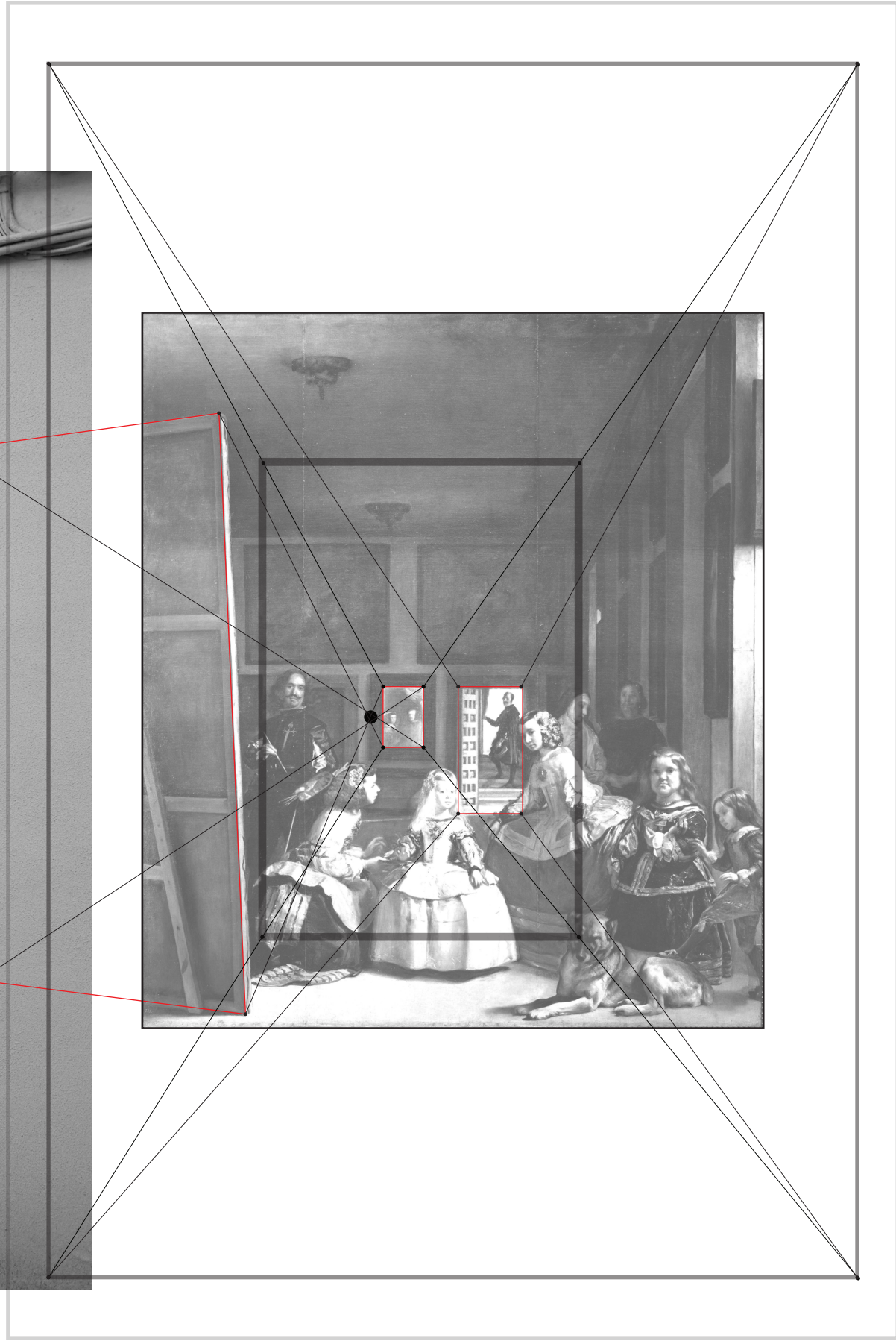
study on imprints present in the courtyards



layers of reflection

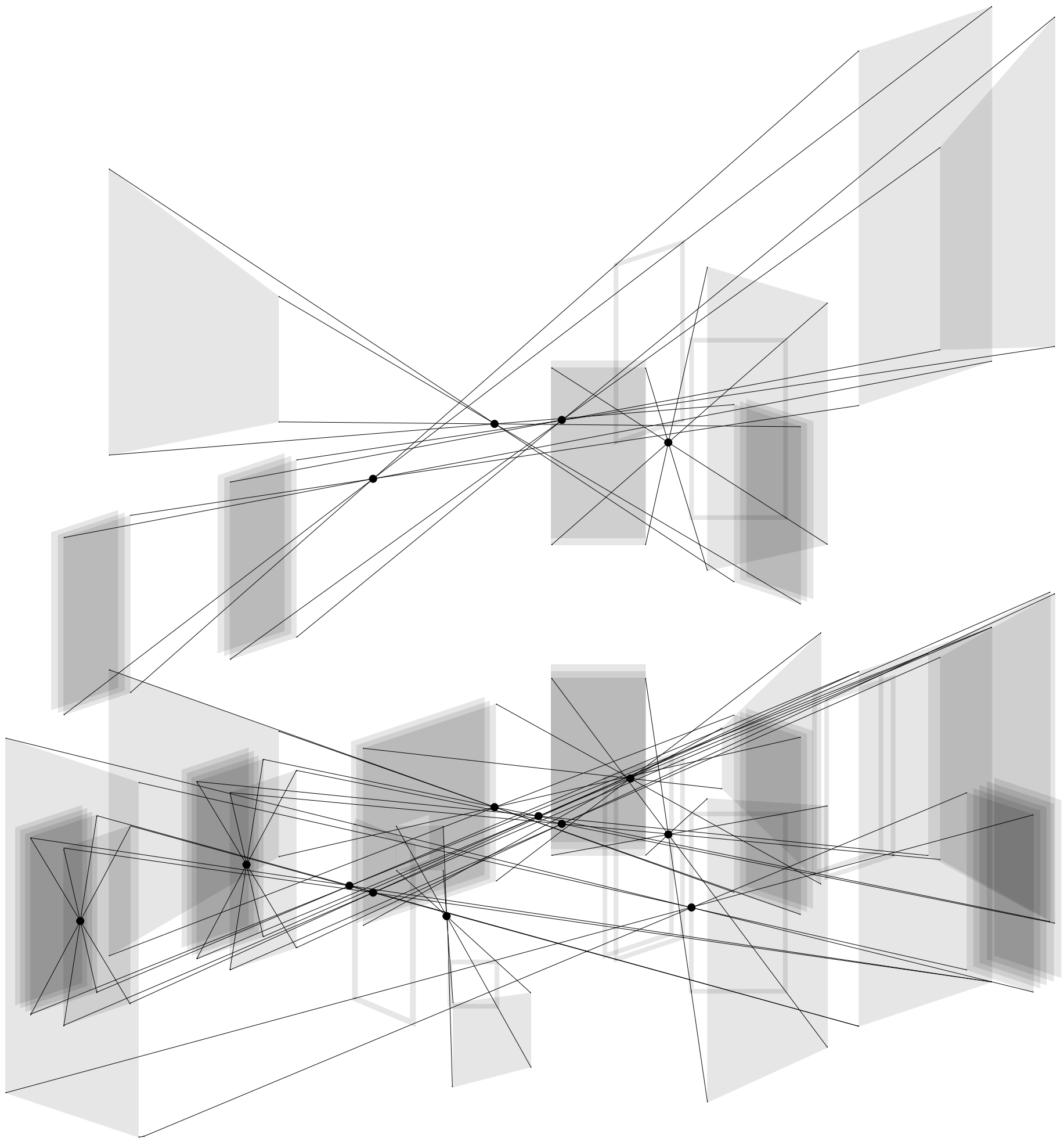
Because the enclosed spaces within the courtyards are relatively small they become, even during daytime, rather dark. This brings with it some particular qualities such as clear reflections. The reflections are most clearly found in windows which in themselves are already particular. This because of the adhocist conditions which are at play. As seen on the photograph any such window is constituted out of multiple layers. This includes multiple windows and so reflective surfaces.

By referring to the essay the windows become a junction themselves bringing into being multiple layers which are superimposed. In the essay this type of junction is explained by the theory of Heterotopia by Michel Foucault. This theory is also partly used to map the reflections themselves. In the text 'The order of Things' Foucault explains the Las Meninas painting by Diego Velázquez as being the representation of representation. What is interesting in the way this painting is composed is the way reflection is used in a fixed image, so how it is represented. This technique was interpreted and used to create the reflection drawing seen on the opposite page. Although his inquiry into the reflections within the courtyards did not produce something directly it was of great importance to the project. This because it informed about the possible connection of the Heterotopia theory and the constitution of the notion of the junction. However the most important contribution were the drawings that came with the creating of the final reflection drawing. As will be explained later these redundant part will become the most important.

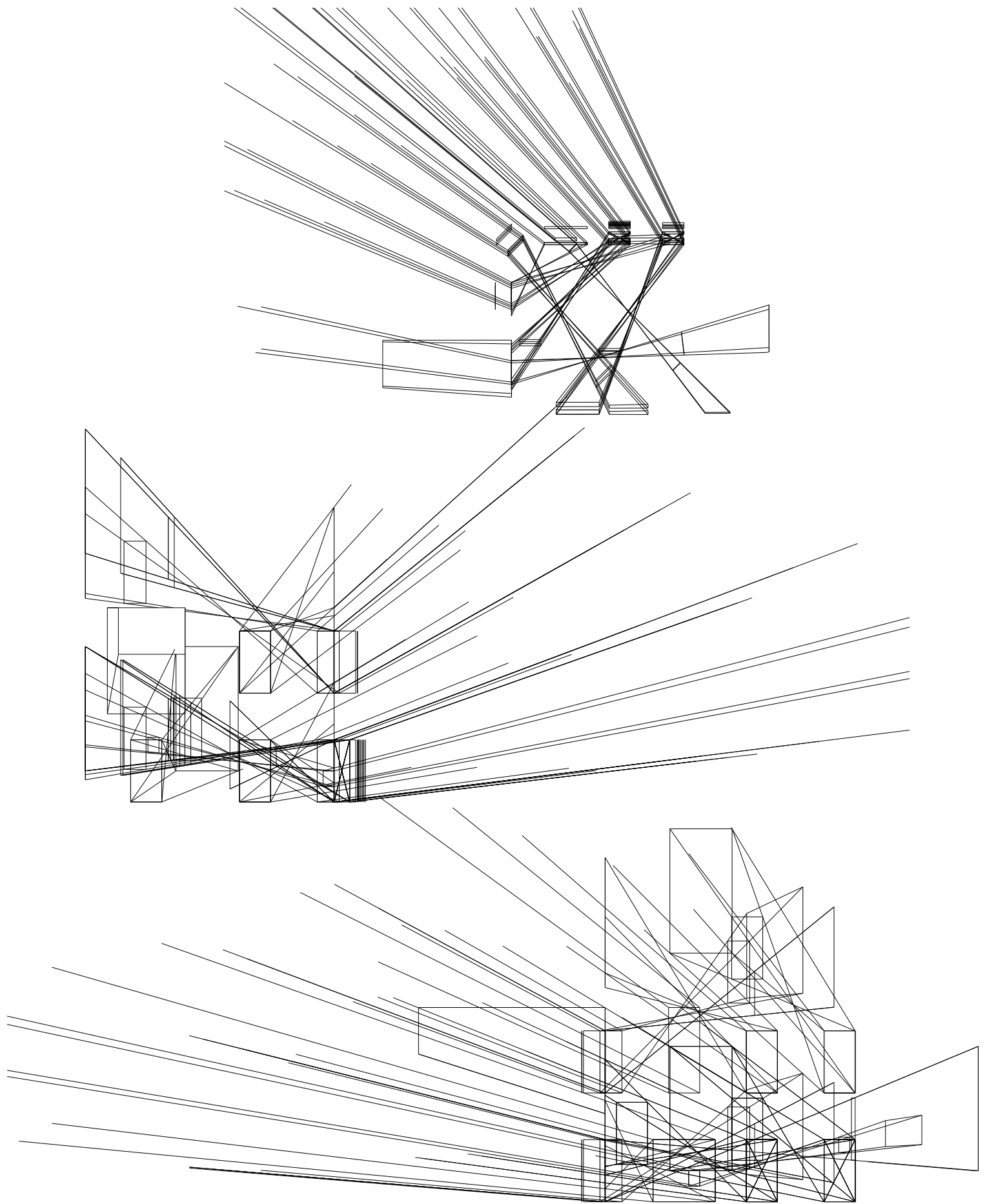


reflections within the courtyards and las meninas painting

*The online Merriam-Webster dictionary: www.merriam-webster.com/dictionary/ad%20hoc - Accessed 11 December 2015.



layers of reflection within the courtyards



redundant drawings

design strategy

As explained in the essay, the most important characteristic within adhocism is the principle of working with material at hand. For this reason one needs to be fully aware of what is at hand and what its potential qualities are. This resulted in an inquiry into the products, being drawings and a theoretical understandings, which were produced. These parts together with a fascination for the possibilities of the junction became the most important assets. The parts become superior to the whole and so also the modus operandi which influence design become equal to each other. Program, design drawings, materials and location are equal actors which influence the design.

With this strategy the project becomes more than an inquiry into adhocism or the search for a final product being a building. It becomes an inquiry into the way architectural design may operate. The main objective will be to further develop the possibilities of the junction and to exploit them by designing. The process becomes just as important as the product, the process becomes the project.

The inquiry resulted in a re-evaluation and re-appreciation of produced products. As was not apparent in the beginning, the urban myths that were studied at the start of the semester began to inform their potential by explaining cultural context, problem and assignments. As shown in the diagram the four sources at hand start to inform the four part of the design project. How and on which scale will be explained in the next pages. What is important is to recognize this stage as the qualification moment of materials at hand and how they can be used on an architectural level.

