

WE PLAY, YOU PLAY

EL EQUIPO MAZZANTI

MOSTRA

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ILS Innovative Learning Spaces

A CURA DI

Giancarlo Mazzanti - El Equipo Mazzanti
e Luca Molinari

IN COLLABORAZIONE CON:

Laboratorio di ricerca ecourbanlab
Dipartimento di Architettura, Design,
Urbanistica
Università degli studi di Sassari

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EVENTO ORGANIZZATO IN OCCASIONE DI:

Scientific school
ILS_Innovative Learning Spaces
"A city for everyone"
Notte Europea dei Ricercatori 2018
"BEES-BE a citizEn Scientist"

WE PLAY, YOU PLAY

Giancarlo Mazzanti

La mostra We Play, You Play è concepita come un gioco di ruolo in cui il visitatore viene coinvolto in varie attività ed eventi e diventa un protagonista attivo, non solo un semplice osservatore. La casualità del gioco consente di spezzare la routine per sperimentare una realtà alternativa in cui regole e procedure generano nuovi comportamenti. Volevamo creare una mostra costituita dalle azioni prodotte dall'utente e non un'esposizione di immagini architettoniche destinate ad essere soltanto osservate. Lo scopo è consentire al visitatore di diventare un membro di El Equipo Mazzanti assumendo il ruolo di architetto e lavorando con le proprie mani. Giocando con una serie di pezzi e rielaborando in modi diversi i progetti realizzati dallo studio, il visitatore impara a comprendere le regole e i protocolli alla base della nostra architettura, spesso progettata come sistema aperto composto da elementi e moduli. Non appena il visitatore diventa un architetto, diventa anche coautore delle opere ed è obbligato a comprendere: le parti del progetto come pezzi con cui giocare; le regole in base alle quali sono organizzati; e le loro capacità di agire come sistemi aperti. I progetti architettonici sono essi stessi giocattoli in cui l'autore scompare mentre le parti diventano semplici elementi da montare.

Questa mostra è frutto del desiderio di El Equipo Mazzanti di mettere alle prove concetti ed idee sul ruolo performativo e relazionale dell'architettura come spazio di azioni ed eventi e non solo come spazio che deve essere percepito da un osservatore. Il modello contemplativo viene superato, in quanto è il metodo più semplicistico di vivere una mostra, e lascia il posto ad un modello più giocoso, basato sull'appropriazione, in cui l'essere umano diventa agente creativo e non solo osservatore del mondo. Proponiamo la costruzione di spazi non finiti invece che finiti, scomposti invece che composti; un utente attivo e non contemplativo; soggetto e non oggetto; di fatto i concetti alla base dell'architettura di El Equipo Mazzanti.

Dobbiamo comprendere che l'atto di giocare è ben più di un'attività oziosa. È infatti un evento complesso, supportato da un sistema di operazioni e regole in grado di trasformare relazioni e contesti umani autoregolati. L'atto di giocare è quindi un elemento comune il cui reale valore risiede nella sua capacità di trasformare visioni e contratti sociali già definiti.

Lo studio El Equipo Mazzanti è interessato a sviluppare nuovi modi di creare rapporti tra utenti e a pensare in che modo creare spazi performativi che consentano questi nuovi rapporti. Cerchiamo di comprendere la giocosità come promotrice di un'architettura finalizzata non solo a risolvere i problemi ma anche a creare nuove fantasie ed occasioni fra i suoi utenti. È proprio questa capacità di generare nuovi utilizzi dello spazio - prima inimmaginabili - a caratterizzare l'architettura di El Equipo Mazzanti come dimostrato dalla mostra We Play, You Play.

Non vogliamo solo testare il rapporto performativo tra utente ed architettura che scaturisce dalle esperienze vissute alla mostra, ma anche utilizzare queste esperienze come un modo per mostrare al visitatore le idee e i metodi operativi di El Equipo Mazzanti. In questo senso, lo spazio stesso deve agire come meccanismo di apprendimento di cosa facciamo e di come lavoriamo nel nostro studio.

Utilizzando l'atto di giocare come catalizzatore di nuove architetture, vogliamo criticare la moderna idea di un'architettura massivamente funzionale e utilitaristica, basata sulla

creazione della massima efficacia e produttività a fronte di un vantaggio economico.

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WE PLAY, YOU PLAY

Giancarlo Mazzanti

The exhibition We Play, You Play is imagined as a Role-Playing in which the visitor engages in different activities and events and becomes an active player rather than a just an observer. The randomness of the game itself allows to break the routine to experience an alternative reality where rules and procedures generate new behaviors. We wanted to create an exhibition made out of the actions produced by the user rather than a display of architectural images meant to be observed. The goal is to allow the visitor to become a member of the El Equipo Mazzanti as he/she adopts the role of the architect by working with his/her own hands. By playing with a set of pieces and rearranging in different manners the office's built projects, the visitor is capable to understand the rules and protocols that organize our architecture which is often planned as an open system composed by pieces and modules. As soon as the visitor becomes an architect, he/she is a co-author of the works and is forced to understand: the projects' parts as pieces to play with; the rules that organize them; and their capacity to act as open systems. The architecture projects are toys themselves in which the author disappears as the parts become mere pieces meant to be assembled.

This exhibition responds to El Equipo Mazzanti's interest to test concepts and ideas about the performative and relational role of architecture as a space of actions and events rather than just a space to be perceived by an observer. The contemplation model is left behind, as it is the most simplistic method to experience an exhibition, giving place to a more playful model based on appropriation where the human being becomes a creative agent and not just an observer of the world. We propose the construction of unfinished spaces vs. finished ones, disposed vs. composed; an active user vs. a contemplative one; subject vs. object; which in fact are the concepts that compose El Equipo Mazzanti's architecture. We have to understand the act of play as something more than just an idle activity. It is in fact a complex event supported by a system of operations and rules that has the capacity to transform auto regulated human contexts and relationships. The act of play is then a common element whose real value lies on its capacity to transforms already established social contracts and visions. At El Equipo Mazzanti we are interested in developing new ways to create relationships between the users and thinking on how to create performative spaces that allows these new relationships. We seek to understand playfulness as an initiator of an architecture that not only aims to solve problems but also creates new fantasies and opportunities among its users. It is exactly this capacity to generate new uses of the space -that could not be imagined before-which characterizes the architecture of El Equipo Mazzanti as it can be seen in the exhibition We Play, You Play.

For every lived experience in the exhibition, we not only want to test the performative relationship between user and architecture but also want to use these experiences as a way to show the visitor the ideas and operational methods of El Equipo Mazzanti. In this sense, the space itself must act as teaching mechanism of what we do and how we work at the studio.

By using the act of play as a catalyst of new architectures,

we want to criticize the modern idea of a maximum functional and utile architecture which was based on producing a maximum efficacy and productivity in return of an economic benefit. We are interested in creating spaces based on less controlled conditions which are capable to propitiate new relationships among their users.

EL EQUIPO MAZZANTI/TEAM MAZZANTI, is a Colombian design studio specialising in socially driven architectonic design and academic research. With over twenty-five years of experience, the studio has gained wide national and international recognition. The studio's practice is characterised by open, collective and non-hierarchical working processes, which bring together architects, urban planners, sociologists, artists and other professionals. On-going questioning and discussion, as well as a motivation to transgress given limits, constitute part of the development of every project.

EQUIPO MAZZANTI believes architecture is one of the keys for the construction of a more competitive and sustainable society. The studio reaches out to contribute towards social transformation and well being, devising detailed contextual research, and involving local actors throughout its design processes. The studio produces innovative design based on the observation of day by day interactions, which hold unpredictable spatial and programmatic possibilities.

EL EQUIPO MAZZANTI:
GIANCARLO MAZZANTI / LAURA JARAMILLO / ALESSIO MAZZANTI / CARLOS SIN / CARLOS MEDELLIN / EUGENIA CONCHA / CAMILO REYES / FREDY FORTICH / ROCIO LAMPREA / JAIR PINZON / DIEGO ORIGUA / LAURA VEGA / ALDO SICILIA / JUAN CARLOS ZAMBRANO
The team:
SERGIO ROZO / MANUELA DANGOND / VALENTINA SÁCHICA / CEYLAN SENER / IVAN RODRIGUEZ / MARCELA GOMEZ / ENRIQUE CAVEIER / JUANITA GOMEZ / FELIPE GUERRERO / CARLOS MEZA / LAURA RIANO / PABLO LONDONO / ALBA QUICENO / LUZ DARY HINCAPIE / YAMILA OLAYA / ISABEL DUARTE / MARTA HERRERA

In a way those spaces become counter-spaces that oppose any control and vigilance mechanisms that predominate Modern architecture.

It is clear that the main goal of We Play, You Plan in addition to generate interactions between the users is to learn, through a role-play, what architects do. We don't want to display information just to be consumed by the visitor, but rather we invite him/her to become an active player immersed in the role play to discover what it means to be an architect and think as another member of the El Equipo Mazzanti. The pieces and objects on display on the tables at We Play, You Play are meant to act as instruments for the visitors to recreate El Equipo Mazzanti's projects by manipulating, redefining, redrawing, superimposing models and architecture drawings. We want to show the users how our architecture is systematic, as it is composed by modules and pieces organized by simple rules, and can be easily redefined by the users themselves. Most of our projects are made of modular schemes, which allow them to behave as unfinished systems and grow over time. This strategy allows us to think of buildings as systems capable to grow, change, adapt to varying conditions and not as fixed objects. In this ways we can imagine the projects of El Equipo Mazzanti as giant toys where the role of the architect becomes unimportant in the rise of the instructions and protocols that generate them. If we look at construction toys that surround us, we possibly know how to use and play with them. But does it really matter to us who designed them? Who designs the Lego blocks? It becomes then possible to imagine the death of the author in the rise of the architecture and the user as the main actors and players. What happens if we stop designing signed buildings by specific authors and we focus on developing systems and strategies to be repeated and recomposed by other architects?

The projects displayed on the exhibition We Play, You Play and its catalogue explore new ways of uses and relationships in architecture. These works are part of a larger investigation of ludic spaces meant to be discovered. To discover something is to get surprised, which can be a catalyst for learning and exchange between human beings. The architecture we imagine and try to build can be understood as a ludic laboratory based on appropriation and exchange of open social exercises. Our goal is to fight the idea of architecture as closed space where functionality is the only way to organize space, to propose a new way to structure architecture from the user's social interactions and not from the architect as a control entity.

The everyday elements change their use and become events, based in flexible and ever-changing architectures to the other's imaginary.

The value of these architectures do not lie on themselves but on their performative capacity to propitiate new behaviors and social relationships.

A carpet of snow can be a bed or a become a chair.

Jonathan Hill

CURATORS

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