

TEMPORALITY

Morales-Beltran, Mauricio¹; Łątka, Jerzy²

¹Yasar University, Department of Architecture, Izmir, Turkey.
mauricio.morales-beltran@yasar.edu.tr

²Wroclaw University of Science and Technology, Department of Architecture and Visual Arts, Wroclaw, Poland.
jerzy.latka@pwr.edu.pl

Citation: Morales-Beltran, M.; Łątka, J. (2023). "Temporality" UOU scientific journal #06, 14-19.

ISSN: 2697-1518. <https://doi.org/10.14198/UOU.2023.6.02>
This document is under a Creative Commons Attribution 4.0 International license (CC BY 4.0)



An afternoon coffee in Amsterdam.

Temporality is defined as the condition of being temporary, i.e. lasting for a short period of time. Hence, in architecture, temporality encompasses all those works that are designed not to last, conceived to be ephemeral. As temporary structures, they may appear in urban environments in response to functional needs, cultural expressions, or even marketing purposes, such as pop-up architectures. They may also be pre-conceived or produced in advance in order to be installed after a city or region faces so-called natural disasters, taking the form of emergency shelters or temporary facilities, including housing and hospitals. Temporary structures, unlike regular buildings, are not fixed to a specific location or grounded. Despite this, they can establish strong connections with places. Tunçbilek (2013) elaborates:

In architectural discourse, transitory structures have the power to create awareness by defining the space in which they reside, which is linked in a complex manner to their context. These temporary structures are the first examples of their kind that may be constructed more widely in the future. They have the potential to make an effective connection to the environment and space, and to have a greater connotation with architecture that more complex contemporary buildings cannot.

From the perspective of human experience, the concept of temporality is determined by our awareness and accountability of time. On one hand, the perception of temporality entails sensory experiences of the passage of (through) time, without necessarily relating to the past or future (Pallasmaa, 2000). It thus embraces only the tangible connotations of

the present time. This notion applies to most expressions of temporary architecture, where the condition of temporality becomes meaningful within a quantifiable framework (Stefanovic, 1994). This framework, in turn, can only be situated on the opposite side of a timeless, everlasting, permanent place. On the other hand, temporality addresses narratives, whether implicitly or explicitly, that unfold through a series of experiences in time. Darvill (2008) explains:

In contrast to the measurable and calculated notion of time/chronology, temporality is concerned with the way in which a sequence of events, a kind of history, is physically experienced by those who live through them or experience them. Thus the passing of time is treated not as a neutral dimension but rather as being constituted by social practices.



Demolition of buildings in Izmir..



Building ruins in the water.

Within the built environment, temporality questions the lifespan of buildings, which are meant to last, but for how long? Sooner or later, all building materials will decay and return to basic elements. Temporality can therefore be understood as the physical manifestation of the entropy that governs our existence. As such, the materialization of an architectural work requires borrowing energy from various sources, which is put together and maintained for a limited space of time. Eventually, all that energy returns to its sources, so architecture becomes a moment, a footprint, a memory. The architectural matter is thus energy, which, by definition, does not remain unaltered but is in constant motion. This transformation over time being the essence of the condition of temporality.

In this edition, we present a combination of fresh and revisited perspectives on the concept of temporality. From rather abstract understandings of temporality to its physical manifestation as time passing, all authors explore concurrent, overlapping, and often indivisible time-space relationships. Hence, the diversity in richness, depth, and texture with which authors offer their experiences, perceptions, thoughts, arguments, and hands-on approaches. Consequently, we organized the articles and essays ranging from

phenomenological or sensorial approaches to temporality, where at times, narratives become poetic or even speculative in nature, to pragmatic views of temporality as physical interventions and temporary architecture. In the latter, authors discuss the implications of time when designing, executing, and installing artefacts that will not be permanent.

1. In **Wit[h]nesses of Time, A Note-Book of Hours on an Astrolabe (A Partial Story Halfway Through)**, the authors introduce an intellectually stimulating perspective on the intricate relationship between time and architectural work. With the help of beautiful drawings and through a poetic and speculative narrative, the authors question the critical role of drawings in representing time and its indivisible separation from spaces. The authors embark on an imagined journey through time, leading the reader from a primary understanding of astrolabes as instruments for precise mathematical measures of space to a speculative merging of astrolabes and drawings. In this exploration, we become one with the space-time they embody while simultaneously witnessing its unfolding beyond our own changing and situated positions.

2. In **An account of a day-trip: Bonded narratives of space**, the

authors narrate a circumstantial encounter with stray dogs at the archaeological site Aşağıpınar Höyük, Kırklareli, triggering a personal account of time, diverging from linear time passing. Utilizing a set of exploratory drawings, the authors present a subjective story where the visitor's experience of bonding with the dogs simultaneously reflects on how those non-hierarchical temporalities articulate spatial constructions. By establishing personal visual and corporeal relationships with the physical context, the research aims to inquire about the potential role of bonding practices in spatial making. Such bonding practices rely on dynamic relationships between oneself and the other, thus establishing a constant re-configuration of space, time, and matter.

3. In **Time in the Shell: Temporality as a Mode of Spatiality in Japanese Architecture**, the author takes the reader on a journey into the unique Japanese cultural understanding of time and its indivisible connection with space. Time, expressed as a structure of existential cycles, defines the particular spatiality in Japanese architecture. The paper explores three projects through phenomenological examinations, shedding light on key Japanese concepts and aesthetic conceptions. The author

argues that the cyclic nature of temporality forms the existential basis for their 'culture of spatial design.' Through the examination of this aesthetic approach to define temporal spatiality, new existential approaches to the construction of space can be unveiled.

4. In the essay entitled **A Landscape in the air: Designing on a dynamic environment**, the author approaches the idea of temporality from the perspective of an architectural work that— when placed in Nature—remains as an open design process. The thesis here is that architects only starts the process, while time sets the framework in which a dynamic environment will finally determine the final outcome: whether the project successfully integrates or simply disappears. The article discusses how designing with and within such a dynamic environment entails departing from a static approach— in which the architect produces the design—towards an uncertain future resulting from the cycles of construction and dismantling of the architectural work, through time.

5. In **L'orizzonte della memoria: Duration, Change and Extended Time in the Ecumenical Cemetery of Caltagirone**, the author explores the temporal dimensions of architecture and questions the mere notion of time as articulated through human memory and experience. The proposal for an intervention in a cemetery in Catania, Italy, serves to pinpoint the key aspects of an extended temporality, which is transformative in nature and expressed in both material and immaterial dimensions. The paper offers viewpoints to frame temporality based on the mystical dimensions of a necropolis, the non-stop design process, and the tectonics of the architectural object, beyond its temporal consolidation as a built work.

6. In **The potential roles of design and designers within a time-based approach / Multiple temporalities: projects, processes, and communities at SS. Trinità**

delle Monache in Naples, the author argues for the necessity of resorting to multiple temporalities when dealing with complex design processes, particularly in the context of building heritage. Through a critical analysis of the interventions planned or applied to the former Convent of the SS. Trinità delle Monache, the paper explores the roles of both design and the designer as design processes unfold over time. Six connotations are then proposed to exemplify a time-based open design process, initiated with the aim of recovery, valuation, and opening the building to the city.

7. In **Playful methods for inclusive cities: Games as an adaptation to the time frames of participatory urbanism**, the author investigates simplicity and transience as basic conditions to integrate communities into major urban initiatives through games. Such playful approaches aim at unfolding transitory urban interventions, where community members feel represented and heard, thus leading to a sense of community ownership. The study is developed in an architectural undergraduate course in Antofagasta, Chile. The ludic exploration is based on a hypothetical urban project, where several teams use role-playing games to develop architectural programs for existing communities, thus improving existing yet somewhat complex methodologies.

8. In the essay entitled **Temporalities and the Urban Fabric: Co-Producing Liminal Spaces in Transitional Epochs**, the authors depart from the integration of Augmented and Extended Reality, urban studies, and social sciences to unveil complex relations between temporality and urban spaces. The focus of their study is on the cities of Houston, U.S.A., and Amsterdam, the Netherlands, which serve as frameworks to explore the impact of liminal spaces in the construction of transient and dynamic urban landscapes. These explorations materialize into a physical construct through the installation of a lattice structure, which, as an abstract representation of urban

phenomena, can shed light on the complexity of the urban role of liminal spaces.

9. In the essay entitled **How to design (and assemble) a pavilion: Mastercard's Tourism Innovation Hub experience**, the authors approach temporality from a pragmatic perspective. While describing the design and construction processes of a stand/pavilion, which is based on a free and contemporary reinterpretation of the 'balloon-frame' system, the intersection between architecture and temporality is revisited. The authors argue that, given the current environmental emergencies, the systematic introduction of assembly/disassembly and reuse strategies is not only a must, but it adds new interpretations to the ephemeral nature of temporary architecture.

10. In **Student Mentoring Programme as a new tempo in architecture education**, the author introduces a pedagogical initiative emphasizing the importance of extracurricular activities in architectural education. The proposal involves introducing a different tempo in the learning process, facilitating instructor-student conversations. Ultimately, this strategy aims to enhance students' preparation for their professional lives.

As is a tradition in the UOU scientific journal, the **ATLAS** includes works from both UOU workshops and students' contributions answering to the call. The experiences **ProtoLAB** and **Urban Devices for the City of Évora** fall into this category. In addition, this time the **ATLAS** also includes works developed by the editors outside UOU, such as **Teaching with Prototypes**.

The **OVERSEAS** - which includes works developed outside UOU relevant to the call - closes this edition with **Architecture and temporality**, the forgotten museum city of Saint-Pierre, and **Between camp and slum**, or the informal settlement as a process for the survival of a displaced population in Sabra and Shatila.



Components ready for assembly.

REFERENCES

DARVILL, Timothy. (2008). Concise Oxford Dictionary of Archaeology. Oxford University Press, 2008, Published online: 2009, DOI: 10.1093/acref/9780199534043.001.0001

PALLASMAA, Juhani. Hapticity and time. In: Architectural Review, 2000, Vol. 207, No. 1, pp. 78-84

STEFANOVIC, Ingrid Leman. Temporality and architecture: A phenomenological reading of built form. In: Journal of architectural and planning research, 1994,

Vol. 11, No. 3, pp. 211-225, <http://www.jstor.org/stable/43029125>

TUNÇIBLEK, Gonca Zeynep. Temporary architecture: the serpentine gallery pavilions (Master's thesis), Middle East Technical University, 2013