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**NOMADIC INTERIORS**

Living and inhabiting in an age of migrations

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## ***Learning through Nomadic Interiors – Villa Rotonda through the lenses of Heterotopia***

### **Abstract**

The question of the critical role of our built heritage to the complex and interdisciplinary processes that govern the current development of the built environment define a continuous challenge in interior studies and education: Can a study of the fundamental interior elements of Villa Rotonda for example inspire future architectural solutions that meet the current environmental challenges?

In our paper we study this question by recalling Foucault's idea of *Heterotopia* describing spaces that have more layers of meaning than those that immediately meet the eye. We interpret *Heterotopia* as a concept of human geography as elaborated by Foucault and apply it on a project developed and exhibited on the 14th International Architecture Biennale in Venice that focused on the current need to develop Urban Farming strategies. Here an interdisciplinary team of students analyzed fundamental interior elements of the Villa Rotonda, a study that turned out to function in non-hegemonic conditions with departure in elements i.e. – floor, wall, ceiling, roof, door, window etc. tracing the history of the past and subsequently transforming them. Pedagogically this educational experiment was carried out by learning in a series of nomadic interiors allowing the students to travel in time and place; from Palladio to the 14<sup>th</sup> Architectural Biennale and from Vincenza to Venice. In the paper we use Foucault's concept of *Heterotopia* to analyze how a window in 1:10 from the south façade of Villa Rotonda now re-designed in caramelized sugar can create a parallel learning space; an interior that make a utopian space possible.

Keywords: *Interior Elements, Villa Rotonda, Heterotopia*

### **Introduction**

The built environment reflects our patterns of consumption while simultaneously forming the physical framework of our everyday activities and thereby affecting our sense of well-being greatly as argued by Charles Rice amongst others (Rice 2007, Sparke 2009, Colomina 2000). In general the development of the building industry, as well as the food-industry, are characterized by a devaluation in which cheap materials and construction or preparation methods are increasingly challenging the sensuous quality of our interiors and the life that we live in them, a sensuous quality that was immediate to the travelling nomad who intuitively adapted his life and dwelling according to environmental conditions. Hence, built environments form the basis of change, both technically with regards to energy usage or food production, and aesthetically with regards to the perception of our surroundings. However, it is visible both in the present-day construction industry and in the food industry that the aesthetic

potential of this transformation is easily oppressed within the tight economical and technical conditions that govern architectural practice. (Fisker, Frier and Olsen; 2014). Regarding architectural education this causes a demand to pedagogically link, not only essentially different disciplines, but also to tie critical historical analysis with radical innovations in design. A nostalgic dwelling with the magnificent aesthetic 'gestures' of historical examples itself does not equip our students to act within these current conditions, neither does radical innovation of novel technical 'principles' as such (Hvejsel & Kirkegaard 2014). Grasping the link between aesthetic spatial 'gestures' provided by examples such as the domed interior of the Villa Rotonda and the technical 'principles' facilitating the realization hereof requires the ability not only to see and register the physical reality of such examples but to sense that which cannot be seen it is our hypothesis: What exactly can be learned from the unique interiority of canonical architectural example like Villa Rotonda we ask, and simultaneously; how can this knowledge be applied in an active engagement with the actual conditions of contemporary practice? In mid-August 2014 our destination was set together with a group of master students from four different professional fields to perform an educational experiment addressing this matter.

The occasion for the experiment was a longtime planned Summer School driven by the belief that the built environment has to transform radically to meet the future challenges that issues such as climate change, decreasing resources, food waste and lifestyle diseases pose to contemporary welfare society. This is a society where houses, schools, hospitals, kindergartens, elderly homes, office complexes, retail environments and restaurants are the focal venue of our consumption habits as well as of our sense of joy and wellbeing in everyday life. (Fisker, Frier Hvejsel and Olsen Tvedebrink; 2014). In order to embrace this challenge, the Summer School itself attained the form of nomadic interiors, while students and teachers from four different institutions in Europe travelled first to Vincenza to join forces in rediscovering the lessons of Palladio and following to Venice to work within the contemporary framework of the International Architecture Biennale - in this case an established learning environment that this paper revisits in order to evaluate its pedagogical potential.

The core of the Summer School was to find new synergies capable of challenging present discussions on sustainability related to the built environment. So at the Feed Europe Summer School, an anagram for developing Future Urban Farming Experimental Environments through Design in Europe, we joined together civil engineering, art, architecture, city planning, and food scientist in a multi-disciplinary experiment that pedagogically was assigned to link critical historical analysis with radical innovations in design by raising the question: whether a study of the fundamental interior elements of Villa Rotonda can inspire future architectural solutions that meet the current environmental challenges?

The work at the Summer School took point of departure in a study of fundamental interior elements stemming from Villa Rotonda – floor, wall, ceiling, roof, door, window etc. These elements were subsequently transformed to address the current environmental demands of Urban Farming by means of design. Hence, in the process of work, the interdisciplinary team of students sought to; on the one hand describe

these fundamental interior elements, whilst simultaneously spurring a future transformation using various perspectives and methods, ranging from architectural analysis to experimental performances. The students' results turned out to function in non-hegemonic conditions, what we consider here as spaces of *otherness*. With that terminology we mean spaces which are neither here nor there and simultaneously they are physical and mental. It was a process in which students and teachers alike were forced out of their comfort zones, the food scientist was forced to draw like architects and engineers to express themselves by means of performance art. One could say that in these spaces of *otherness* parallel learning spaces were created in which otherwise fixed boundaries in time, place and disciplines was broken down opening up for new future constellations.

Amongst the projects was a window that it is our hypothesis can be used as a lense through which to evaluate the pedagogical experiment that we set up for the Summer School as well as in uncovering future teaching and research potentials related to the concept of nomadic interiors. In the paper we analyze how this window in 1:10 from the south façade of Villa Rotonda now re-designed in caramelized sugar can create a parallel learning space, an interior that make an utopian space possible.

Methodologically this is done by using Foucault's concept of *Heterotopia* in order to allow for a juxtaposition of learning experiences across disciplines, time and place.

### **The Background for the Project**

As stated above, it was our hypothesis for the Summer School, that a multi-disciplinary approach is needed in the process of reformulating or rethinking the built environment, if this necessary transformation is not to be conceived solely as a technical matter but also as a means to bring art, joy, experience and wellbeing to future city dwellings and life. Meeting the pressing environmental challenges posed by climate change, decreasing resources, food waste and lifestyle diseases requires of us not only to be able to analytically uncover the existing interior qualities of the built environment and to apply this knowledge critically in future design work, linking the ability to grasp aesthetic 'gesture' and technical 'principles' simultaneously as stated above. At a pedagogical level in contemporary architectural education, this requires the development of new modes of teaching that combine elements of architectural history with actual design classes. In this matter the early pedagogical strategies of the Harvard Graduate School of Design, which was formed in a multidisciplinary gathering of practitioners, historians and theoreticians are of continuous inspiration (Moholy-Nagy et.al 1967). Especially the teaching programs developed by Eduard Sekler and Sigfried Giedion exemplify the potential of a deliberate activation of historical analytical studies in design classes (Giedion & Sekler 1959). As an example of a recent initiative to readdress this challenge, Journal of Architectural Education has devoted an entire issue to the question of precedence and the linkage between history, criticism, theory and design in architecture (Dodds ed. 2011). Likewise Rem Koolhaas' dedication of the 14. International Architecture Biennale in Venice to the theme of 'Fundamentals' is an expression of this need to simultaneously learn from the past while bringing this knowledge forward into a future improvement of the built environment. The FEED Europe summer school can be seen as an educational experiment in this relation, to enhance this pedagogical strategy since the students at the

Summer School were introduced to a “turn-around” method joining the research and educational forces of both engineering, art, architecture, city planning, and food studies.

Under the theme: *'8 Urban Farming Scenarios'*, the Summer School proposed a synergy of growth, consumption, form, space and structure. With the purpose to bring together diverse theoretical, methodological, and operative perspectives on Urban Farming, the pedagogical strategy and structure of the Summer School was rooted in an interdisciplinary approach born within the problem based learning environment (PBL), a teaching strategy that characterizes Aalborg University. At Aalborg University, PBL forms the overall pedagogical framework for a critical and practice-oriented research and teaching strategy that our work in this paper is to be understood within. For a description of how PBL has been implemented in the architectural program see (Kofoed & Fisker 2005). Hence, it was essential that the students invited to participate were grouped in interdisciplinary teams, across the fields of engineering, art, architecture, food studies, and city planning. During the summer school a number of theoretical and practical approaches to the field of urban farming and built environments was introduced to the students as a means to establish the desired linkage of historical analytical studies with design class. This was done by means of traditional lectures provided by the participating universities as well as a series of on-site experimental exercises.

We chose to let Palladio's Villa Rotonda form the focal point of the educational experiment. The villa as such marks the emergence of novel architectural typologies as urbanization gained speed. It stands as the canonical example of an architectural typology defined at once by its proximity to the city and the experimental pleasures and cultivation potential of the open farm land. As an affect hereof the villa marks an obvious point of departure for experimentation concerned with the contemporary need to develop urban farming strategies. The specific task given to the students was to analyze one fundamental interior element (window, column, stair, portico, vault, dome, door or loft) and one artistic element (such as a sculpture, surface, ornament, color, landscape, view, material or light). Taking their point of departure in the original villa design, the task for the students was then to pair this analysis with one farming function (to grow, produce, harvest, prepare, share, cure, dispose, or reuse), and transform it into a series of new urban farming scenarios. This means that the students were forced to critically consider these chosen architectural and artistic elements simultaneously as growth potentials, as inviting spaces, as structural details, as art forms and as eating environments while transforming them into 8 new conceptual suggestions for how to address the current challenges on climate change, decreasing resources, food waste, and lifestyle diseases pose to contemporary welfare society. *'8 Urban Farming Scenarios'* we entitled them.

As the primary result of the project these scenarios were drawn and/or built in scale 1:10 and installed on a huge 'carpet' - an oversize hand drawing representing a combined façade and section drawing of Villa Rotonda also at scale 1:10. Finally the 8 scenarios were presented and exhibited at a Session held at the Architectural Biennale on August 22, 2014, where this 'carpet' formed a temporary, nomadic - one could say - interior for an international and interdisciplinary discussion of future educational and

research perspectives related to Urban Farming as a means for a sustainable and viable transformation of the built environment.

### **The 14th International Architectural Biennale**

The workshop assignment was in that way designed to connect the FEED EUROPE Summer School and the analysis of Palladio's Villa Rotonda with that of exhibiting the results of this work on the 14th International Architectural Biennale as a response to Koolhaas' theme of 'Fundamentals'. With this theme Koolhaas called for a tracing of the history of modernity, identifying the fundamental elements - e.g. the floor, the wall, the ceiling, the roof, the door, the window etc. - that act as references for the relationship between human perception and architectural settings (Koolhaas et al. 2014). Illuminating the past, present and future, the theme of the Biennale thus invited participants to reconstruct how architecture positions itself related to human perception in the future.

In the Italian pavilion Koolhaas used these 'fundamentals'; floor, wall, ceiling, roof, door, window etc. as critical lenses in the exhibition. Each fundamental element was examined architecturally over time, but most distinctively the development in construction methods was displayed stating the increasingly dominant presence of technical installations in the built environment. As an example Koolhaas displayed a section of a contemporary ceiling construction underneath the existing domed ceiling of the Italian pavilion. Passing under the massive depth of insulation and ventilation tubes the splendour and sensuous quality of the original domed ceiling is hidden as one enters the exhibition by the flat white surface of this spatially indifferent lowered ceiling construction. Hence, one enters the exhibition with a critical eye and a sense of the increasing bias of construction and ventilation technical issues and their oppression of the actual purpose of these constructions as the spatial framework of human life. The impression of the exhibition is not nostalgic as such but clearly witnesses a softening of Koolhaas early pragmatism towards an increased aesthetic focus on human perception in architecture (Koolhaas & Mau 1998). With the multidisciplinary set up that characterises the organisation as well as the motive of the Feed Europe Summer School our work fell naturally within this line of thought. In our understanding Koolhaas created *a window* through which to reconsider the state of the built environment, forming an invitation for future teaching and research that is present, especially when drawing parallels from the building industry to for example the food industry as discussed above. Here processing and packaging take over the quality of taste of the basic ingredient in a way similar to the lowered ceiling exhibited by Koolhaas.

With Villa Rotonda as the frame of our work, it was the idea to define a common thread uniting the Biennale exhibition, the workshop assignment and the FEED EUROPE Summer School. As a response to the Biennale theme we chose an architectural setting that is known for its proximity, a building that gives a unique opportunity to study the relation between aesthetic 'gestures' and technical 'principles' within disciplines of Fine Arts, Food Studies and Architecture. According to Gian Antonio Golin the double symmetrical villa with the iconic facades was created for a man who delighted in reading and music, but who also wished to enjoy the benefits of farming (Golin 2013: 35. Combining healthy air, humanistic leisure and lavishness the villa stands as a

granary of food reserves that supplied distant states and guaranteed nutritional survival (Golin 2013). Today Palladio is still considered as one of the most important architects in the history of Western art. His thinking, writing, drawing and building have had a long lasting effect. As emphasised by Manfred Wundram, Palladio made a fundamental contribution to classicist thinking in modern architecture, not just through his strict focus on rhythmic order, proportion, geometry and symmetry around central axis', but also through a sensitive concern for the relationship between entity and detail (Wundram 2009:12). Related to a contemporary discussion of the need to develop Urban Farming strategies as a means to regain sensuous well-being in the built environment Villa Rotonda is not only present as a physical built form but also a sort of immediate 'gesture' that motivates a sense of presence of both urban civilisation and untamed nature. It was this 'gesture' as well as the technical 'principles' applied by Palladio in the realization of the villa that we intended for the students to study. Palladio's sensitive reaction to the surrounding context was combined with a profound understanding of history, cultural traditions and mythology, but perhaps more importantly Palladio's architecture witnesses a focus on general welfare providing an example for the future. If summarizing, the villa is exemplary not only of the physical parameters that make up the built environment but also of a unification of engineering, art, architecture, city planning and food studies at a methodological level.

From an educational point of view it is exactly that of initiating the process for the students to grasp the significance of the aspects of the built environment that cannot be seen but rather sensed as an aesthetic 'gesture', which define the turning point. Whether it is a piece of architecture or an unforgettable meal, it is the ability of the author to imagine such 'gestures' that spark the ideation and realization of a work as well as its eventual experienced quality. In order to pursue this educational challenge we chose to follow the footsteps, so to speak, of Palladio who himself travelled between the mundane setting of Vicenza where he established the 'principles' behind his villa typology, and the splendid marvellous 'gesture' of Venice. Hence, it was our idea to establish a nomadic educational travel for the students allowing for a heterotopic layering of theoretical and analytical studies with multiple perspectives applied in experimental design work. In this way we did not only occupy these spaces; Palladio's villa, the squares and streets of Vicenza and Venice, the inner courts at the hostels and the biennale venue, but sought to engage and intervene with them as a series of nomadic interiors through which to extract learning.

### **Heterotopia and "Nomadic Heterotopia"**

Following Michel Foucault's definition *heterotopias* are designed to be temporal and are often hidden from public view but are necessary enclaves for exploring non-hierarchical paradigms. By doing this they often become paradigms which can challenge both history, location, and subjectivity (Dehaene & De Caeter, 2008). Foucault recognized that heterotopias mirror aspects of the real world, not exactly as they are, but as reflections of multiple realities, including those of utopian ideologies. (Foucault, 1984). In continuation hereof it is our thesis that architectural studies may necessarily be understood as both utopian and heterotopic entities as they inevitably

link several disciplines while simultaneously necessitating travels in time and space and by this reveals other pedagogical sites, including spaces that are separated by time and geography. Hence, inspired by Foucault's notion of heterotopias we created an inherent learning space for the students that would motivate such links; a utopian set-up where the students could work with and exhibit their work, models and installations addressing the potential of crafting heterotopic spaces as forms of artistic resistance and identity. Gradually we discovered that together we were creating a temporary heterotopic learning space as a series of nomadic interiors.

Michel Foucault introduced the term "heterotopia" in a lecture back in 1967; here he pointed out various institutions and places that interrupt continuity and normality of ordinary everyday space. Foucault entitles these places *heterotopias*, literally "other places". In the book "*Heterotopia and the City: Public Space in a Postcivil Society*" authors Michiel Dehaene and Lieven De Cauter reflect upon the vastness of this concept since it's perhaps too encompassing witnessing the fact that the notion "heterotopia" has been a great source in architectural theory, even being more a rumour than a codified concept, since Foucault's lecture remained unpublished until 1984. (Dehaene and De Cauter; 2008:4).

In general, a heterotopia is a physical representation or approximation of a utopia, or one could say, a parallel space that contains undesirable bodies to make a real utopian space possible (like a prison) (Foucault, 1984). We consider that Foucault uses the term heterotopia to describe spaces that have more layers of meaning or relationships to other places than immediately meet the eye. In the case of the Summer School, the multidisciplinary set-up of the workshop itself forced such undesirable bodies upon the students imprisoning them to attain different perspectives upon the challenges at hand than their usual professional competencies. Likewise these unaccustomed perspectives forced novel challenges; here that of envisioning future sustainable consumption strategies as an integral part of architecture. This reminds us of the American-naturalized architectural historian, critic, theoretician, and legendary teacher, Colin Rowe, who was acknowledged as a major intellectual influence, especially because of his engagement in architectural pedagogy. As an example hereof Peter Eisenman have spoken about the significant "Rowe method": "*I remembered the lesson I had learned, he would sit me out in a Palladian villa in the shade and say, 'Don't come back until you can tell me something about that facade that you cannot see...'*" (Conversation with Peter Eisenman, Sylvia Lavin & Michael Osman). Eisenman's statement witnesses, that in the process of learning to be an architect there is an amazing amount of stuff *to see*, but before you *can know how to see* - you have to see varied things. Having learned that, gives what Peter Eisenman describes as: "*... the energy I still maintain in some form*". (Conversation with Peter Eisenman, Sylvia Lavin & Michael Osman). It is our experience that the most difficult thing for a student is learning what "learning how to see" as an architect is about. Whereas all graduate students in art and architecture believe, because of a lifetime of being in and around buildings that they know what architecture is; they already think they know what their subject is.

Therefore, our first activity at the Summer School with the group of master students and newly graduated diploma students was the one of *unlearning*. When Colin Rowe took his students to experience their first Palladian villa he told them: “*Tell me something about the villa that you cannot see*”, he did not want them to tell him about its three stories, about its material rustication, about its symmetrical window arrangement; these were obvious and “see-able”. Rowe wanted the students to learn that an architect and artist must learn to see beyond the fact of perception. In our terminology we wanted the students to learn how to study the compositional and technical ‘principles’ applied by Palladio in its realizations, but most importantly to grasp the nuanced aesthetic ‘gestures’ of the villa, that which cannot be immediately seen but subtly sensed. Hence, when revisiting the works of the students in order to evaluate this pedagogical experiment, Foucault’s notion of heterotopias opens up a potential to analyse what the students saw as we shall see in the following.

### **A Window for a Parallel Learning Space**

As stated by Rem Koolhaas the exhibition “Elements of Architecture” was based on the idea that by focusing systematically on the fundamentals of our buildings, some micronarratives would be revealed (Koolhaas in Fascari 2014). Amongst the projects of the Summer School was a window realized at scale 1:10 from the south façade of Villa Rotonda, re-designed and as it came up, constructed in caramelized sugar.

The group that worked with the window explained the following about their work:

#### *“THE WINDOW*

*The window is transparency*

*It reveals where you came from, and where you are going*

*We want to utilize the window in a ritual that is supposed to reminds us all the importance of reclaiming transparency, that contemporary society is gradually forgetting more and more”.*

(Simon, Elena, Ida, Elias)

Seeing the daring construction of the caramelized window, in which a series of layers of sugar cubes had been piled up to reproduce the unique profiling of Palladios window one immediately see how the students could not have made this window without expanding their knowledge both the resulting aesthetic ‘gesture’ and the technical ‘principles’ applied in the work, as they had sensed it not only seen it. In order to structurally fixate the carefully piled sugar cubes the students had made several daring experiments with that of boiling caramel. The caramel had to be runny enough to cover the cubes and hard enough to fixate them once hardened, this was certainly an engineering experiment, but simultaneously a gustative one as the process of boiling affects both the opacity of the eventually hardened caramel as well as the sweet smell of it.

When reading Koolhaas’ introduction to the window section of the exhibition in the Italian pavilion that has been reproduced in a small folder we can begin to understand the work of the students as a recalling of the sensuous qualities of the window as such: “*window seats, bay windows, sills, shutters, blinds, curtains, screens, filters all empathetically declared the multiple functions and the recognizable position of the window, both from the*

*outside and the inside of architecture. Since the 20<sup>th</sup> century, the growth in size of glass panes, culminating in the invention of the glass curtain wall, has generalized the window: it is everywhere and nowhere* (Koolhaas et al. 2014:6). In continuation hereof we can begin to construe the work that the window group developed as a work where the window exposes both differences and contrasts in a sharper way than a typical conventional study in the field of architecture could give. For sure the revealed narrative of the Palladian window became a space of otherness. The project for the window in burnt sugar demystified the perception of The Palladian window, of its metamorphosis while offering an interpretation of an architectural element as a product of cultural and social dimension rather than just a formal experimentation. Being in the room at the Biennale where the window was exhibited, we all could see this space of otherness. When Michel Foucault describes *heterotopias* as *spaces of otherness* his point is that they are spaces where theory and social practices that reflect the multiple, fragmented, and incompatible, exists side-by-side. As a conclusion to our work, we find that the students discovered more than Villa Rotonda, on basis of their analysis they created spaces of otherness based on the unseen, and it is exactly in this inclusion of that which cannot be seen that opens up for a critical passing on of our architectural heritage. Foucault's elaborations on heterotopias calls for a society with many heterotopias, not only as a space with several places off/for the affirmation of difference, but also as a means of escape from authoritarianism and repression, stating metaphorically that if we take the ship as the utmost heterotopia, a society without ships is inherently a repressive one. In such an optic, a Villa, or a dwelling is more than the sum of its parts; and architecture, in its own way, become a living organism, a concept which we can reference in a hypnotising dual meaning.

We are aware that Foucault articulates several possible types of heterotopia or spaces that exhibit such dual meanings. When Foucault defined heterotopias, he started with the *utopias*, about which he say that they are sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of society. In the optic of Foucault heterotopias present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally *unreal spaces*. In a contrast to this argumentation Foucault describe that there are also, probably in every culture, in every civilization, *real places* - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places, he argues, of this kind, are outside of all places, even though it may be possible to indicate their location in reality. And it is his rationale that because these places are absolutely different from all the sites that they reflect and speak about, he calls them, by way of contrast to utopias, *heterotopias*. (Foucault,1984).

We must highlight that the principle of this description of heterotopias is that a society, as its history unfolds, can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another. To quote Foucault: "*Heterotopia has a function in relation to all of the remaining spaces. The two functions are: heterotopia of illusion*

*creates a space of illusion that exposes every real space, and the heterotopia of compensation is to create a real space*". (Foucault, 1984). By this Foucault means - a space that is *otherness* – we could further conclude that on the Summer School the nomadic interior that encircled the students opened up for recalling of the role of the window to our experience of the built environment.

*"Fewer and fewer windows can be opened, offering enormous uninterrupted views of the world but no physical contact with it"* Koolhaas state in his account for the historical development of the window (Koolhaas et al. 2014:6). With the lurking smell of the caramelized window and the touch of its subtle profiling still present in our noses and hands the students cannot but have attained a critical direction applicable in their future life as design professional.

## **Conclusion**

The expertise that we wanted the students to grasp implies two things. First, being able to see, as a form of close reading, to perceive the not present - the unseen 'gesture' that qualifies the built environment. Secondly, and more importantly, an architect or an artist is a maker, not just a reader. In order to create what contains "what cannot be seen" one has to know what that is and have an in-depth knowledge of its underlying structural 'principles', i.e. in order to make what can be close read, one has to know first how to close read.

The team of teachers behind the Summer School wanted the course to be about that kind of learning, and the first and most basic form of close reading is a formal analysis. We therefore studied a significant object of architecture, one of the canonical buildings in the history of architecture, not only through the lens of reaction and nostalgia but importantly also through a filter of contemporary thought. Our emphasis on learning *how to see* and furthermore *how to think and create* architecture was based on the method that can be loosely called "formal analysis" a method that moves through history and conclude with examples of other professionals. It turned out that the students were more than capable of creating new spaces based on their readings. In fact, by a study of the fundamental interior elements of Villa Rotonda, they were inspired to create future architectural solutions that also took the discussion of meeting the current environmental challenges as exemplified in the caramelized window. We can conclude that the projects exhibited on the Biennale became spaces that have more layers of meaning than those that immediately meet the eye. As stated before, one could say that in these spaces of *otherness* parallel learning spaces was created in which otherwise fixed boundaries in time, place and disciplines was broken down and opening up for new future constellations.

Hence *Heterotopia* can be interpreted in several ways; we can conclude that Foucault's concept of *Heterotopia* can be used to describe how a window in 1:10 from the south façade of Villa Rotonda now re-designed in caramelized sugar defines a parallel learning space. The window obviously became part of an interior that made a utopian space possible. The window thereby framed a new interior - a new Nomadic Interior one could say - that stated a juxtaposition of learning experiences across disciplines, time and place, a contract so to speak with spaces of otherness.

These spaces of *otherness* were what we brought to the 14th International Architecture Biennale in Venice, taking them further into actual industry-related Urban Farming projects forming an interesting challenge for the future that we are eager to take on.

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