



THE INTIMATE CITY

DINING IN THE URBAN

PHASE 2
COLLECTIVE INVESTIGATION

COLLECTIVE INVESTIGATION
DESIGN PROJECTS

Play Feast Grow
Grow Play Feast
Feast Grow Play
By Tomos Owen and Jeremy Yu

Free,PIOM
By Boris Netsov and Despina Kaneva

Dining in the Urban
By Ana García López & Martín De Pablo Esteban

Dining in the Urban
By Vishwa Shroff, Rosanna van Mierlo, Charlie Lavine and Katsushi Goto

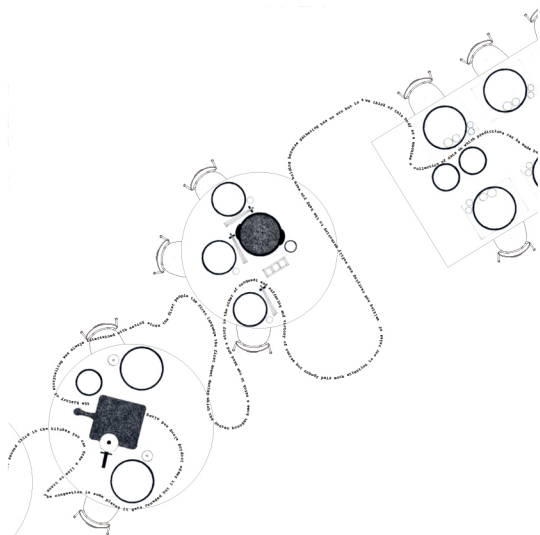
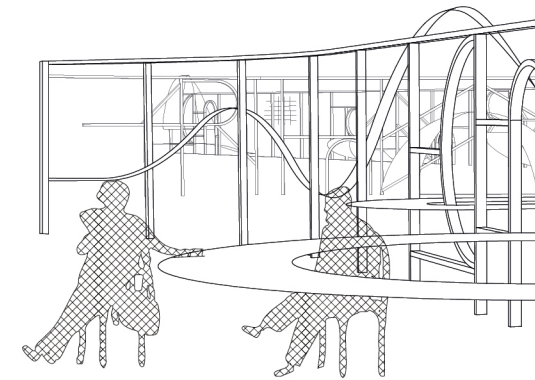
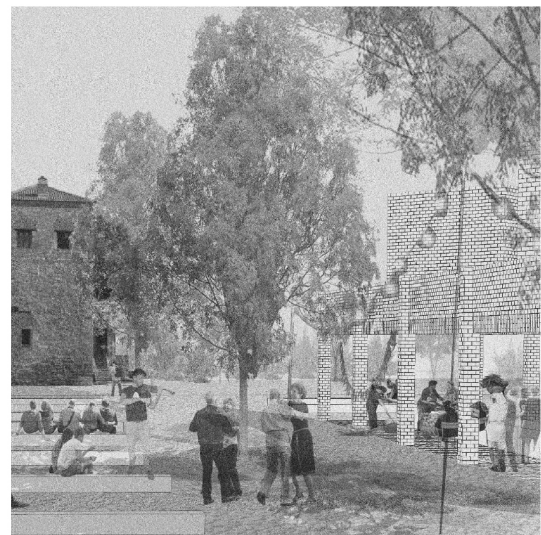
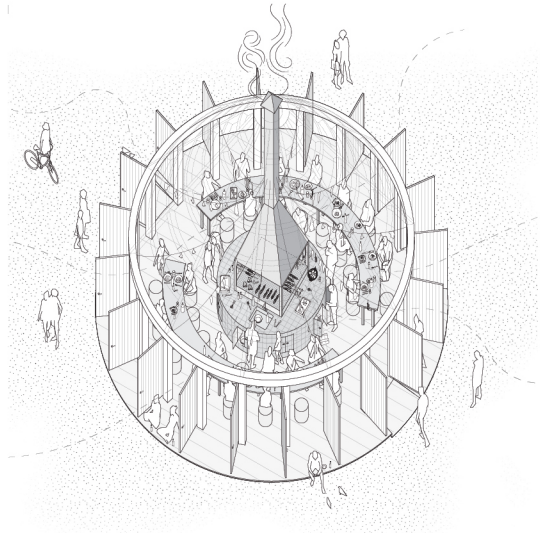
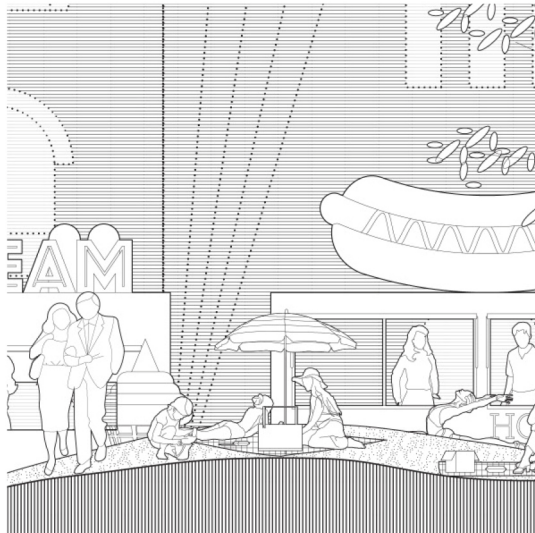
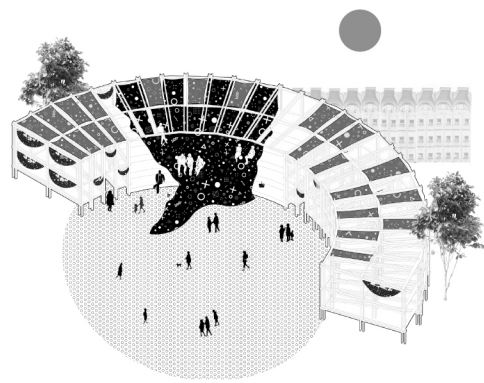
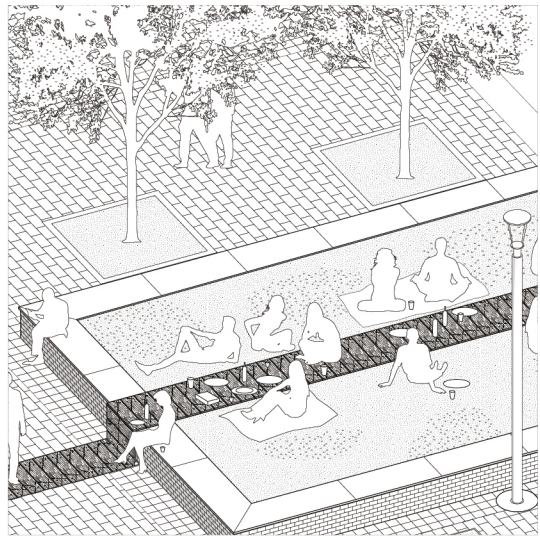
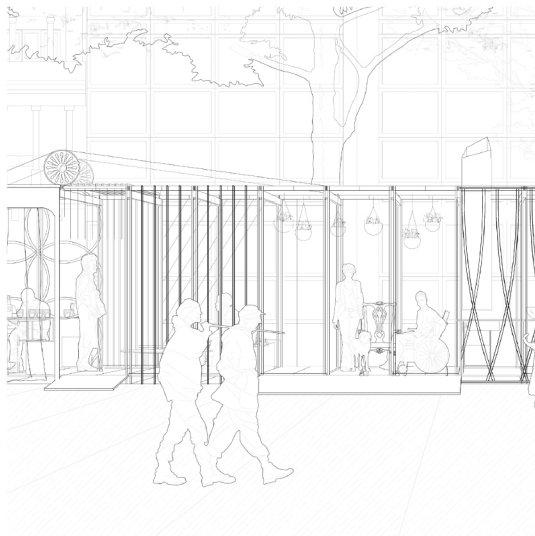
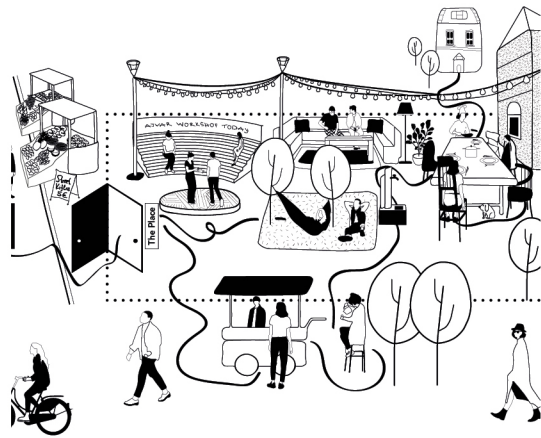
Dining Carpet
Benoît Marcou

Picnic Ritual
Chenhao Ma and Yutan Sun

The Banquet Room
Alexander Petrounine

One Table as a Manifestation
Benedikt Benker

The Picnic on the Hill
Dearbhla Mulligan



PLAY FEAST GROW GROW PLAY FEAST FEAST GROW PLAY

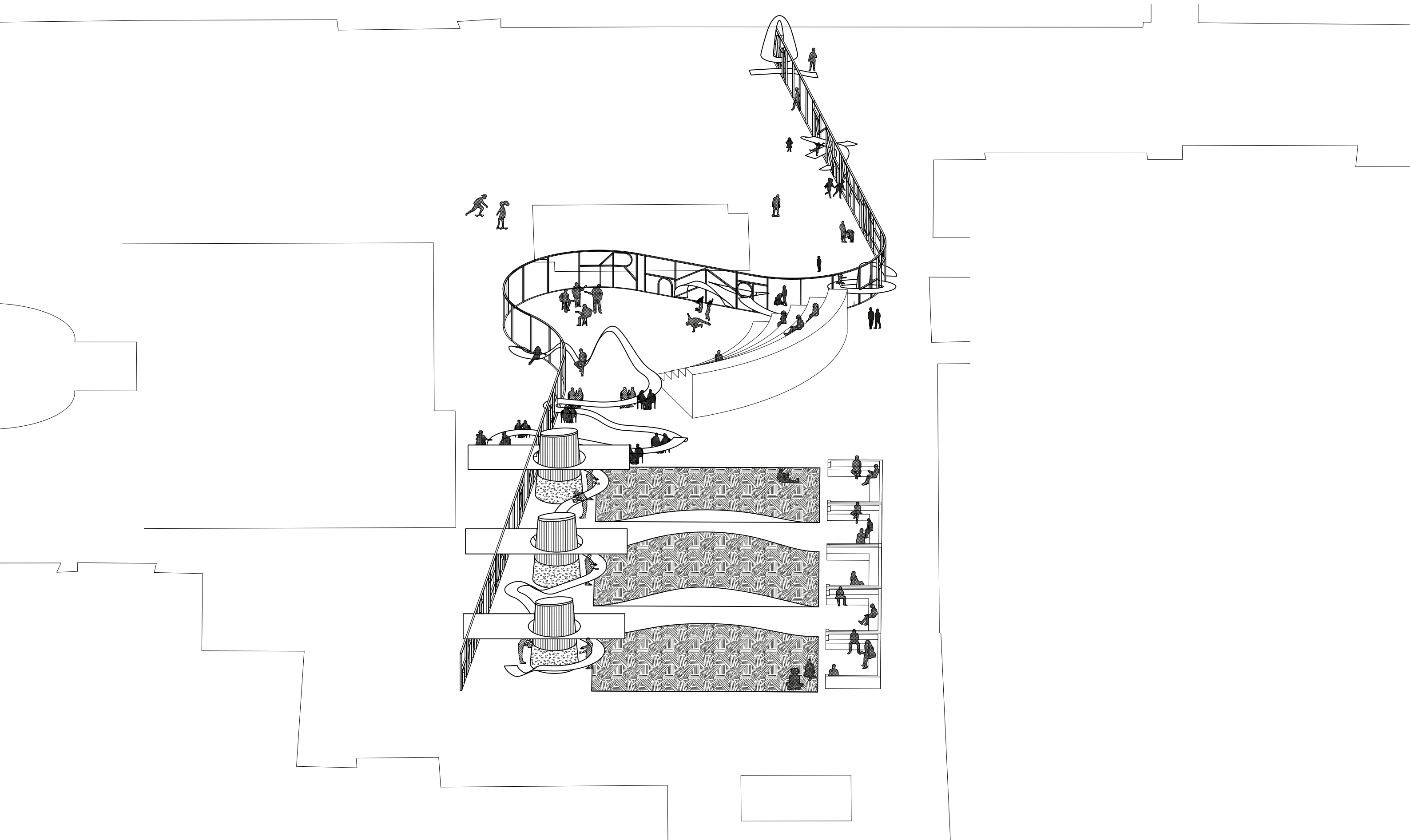
Design team

TOMOS OWEN AND JEREMY YU

A collection of complementary rituals which can be assembled in a multitude of ways, creating collective social bridges across culture and generation. The community oven is a tradition that dates back throughout time but disappeared as the advent of modern technology allowed appliances to be fitted within the home which led to greater atomisation within the increased densities of society. This intervention brings back not only the community oven but ways of cultivating the raw ingredients in the heart of our city.

Creating a harvestable landscape design approach builds in learning opportunities at the heart of our cities. This space not only functions as a community oven but creates spaces that are informed by the geometry of dining furniture that allows a natural adoption of play within these structures as a child does at home. The wall draws you from the street into the park whilst defining spaces.

Created as a framework structure for appropriation by visitors, it provides utilities and adaptable shelter for the space to function throughout the year. Critical to this intervention is the methodology in which it is developed, working with local communities through a co-design and delivery process developed by CO' X we will investigate the relationship between food and place. Informing the form and aesthetic pallet which in turn will lead to a community build. This process builds the micro networks within the community which are vital in bringing people together for shared experiences.



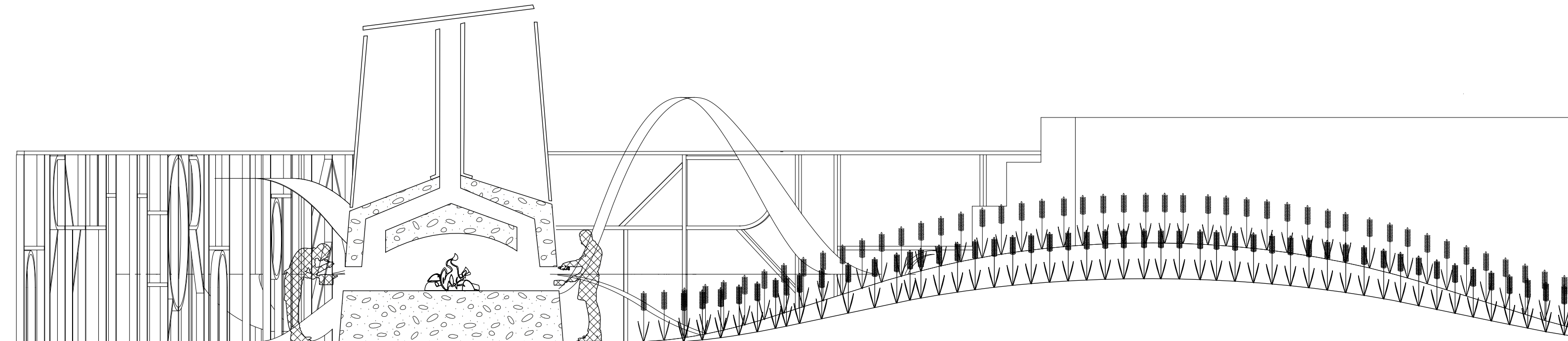
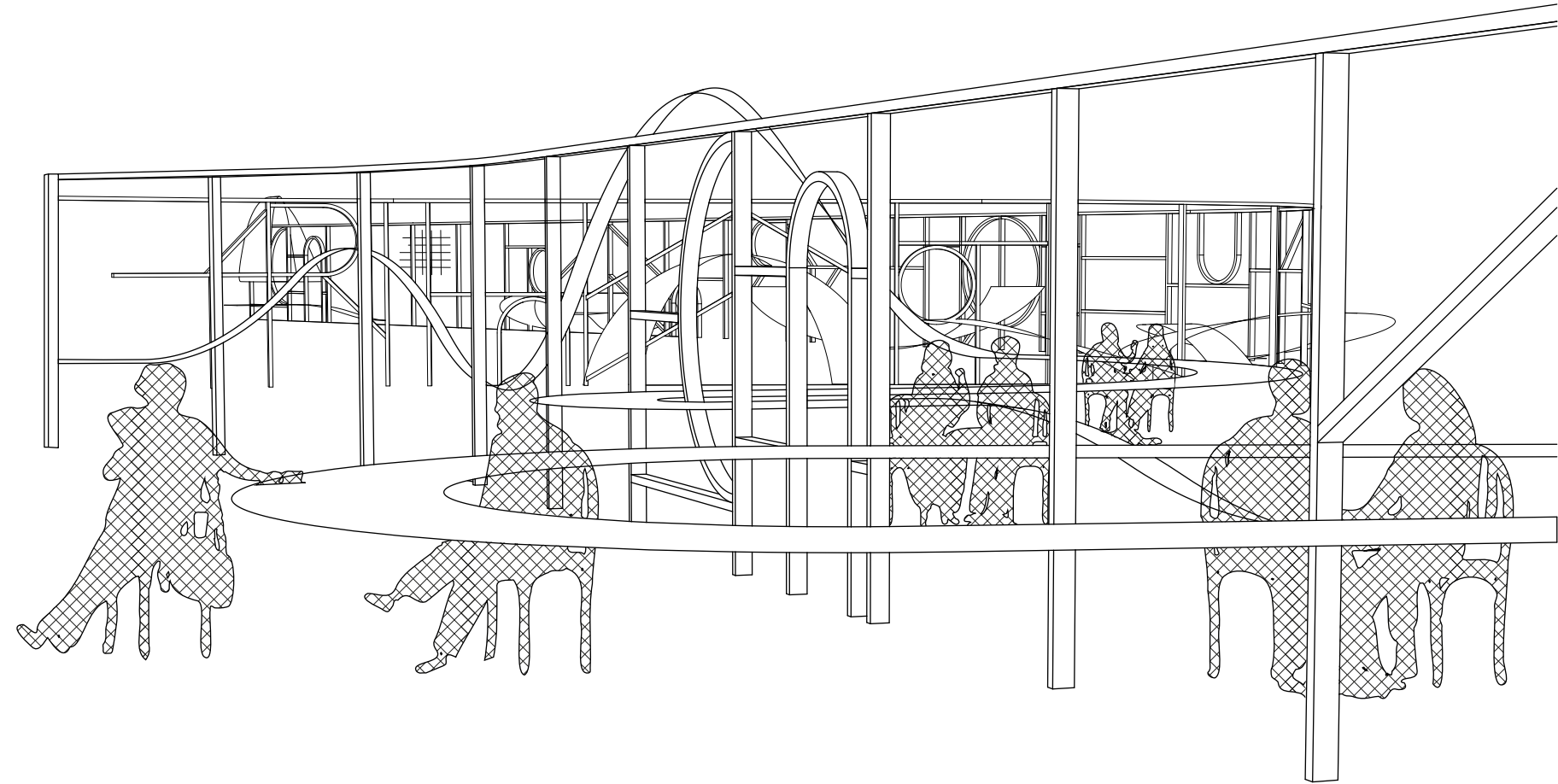
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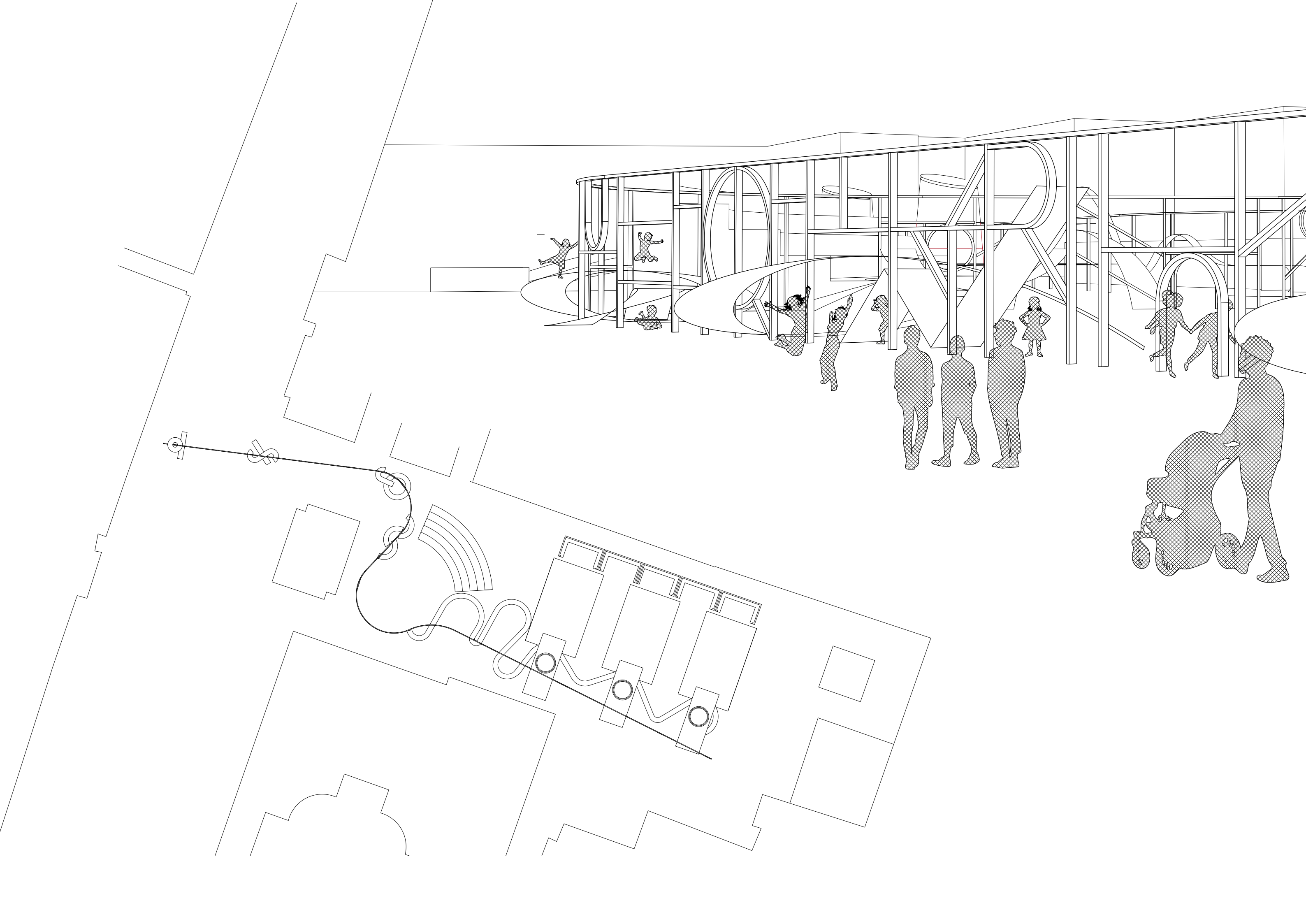
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FREEДОМ

Design team

BORIS NETSOV AND DESPINA KANEVA

FreeДОМ (н. дом [dom] from Macedonian: “home”) is a project that opens the door between the restrictions and the tension of the city and the privacy of your own home, and invites you to share your knowledge, local products and ingredients, chairs, ideas and stories with the community. It aims to create a sense of place using a variety of methods that can be implemented in different contexts and scales.

The project defines three main zones within the Mother Teresa Park in Skopje:

Introduction, Togetherness and Intimacy. They are explored in the spatial context between the public and the private.

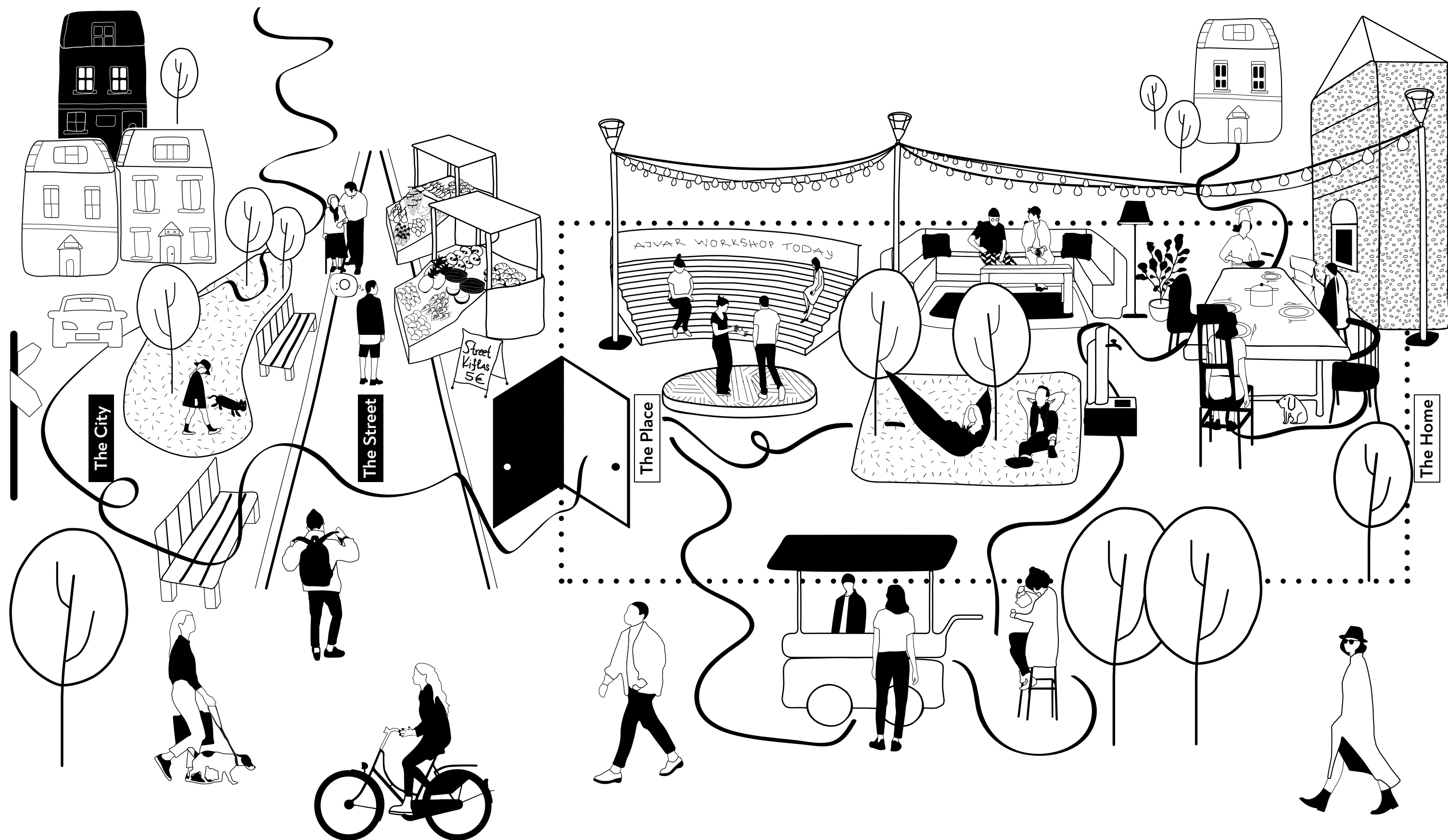
Introduction: It represents a Slow Food Marketplace which invites you to stop and to interact with the local producers in order to support local ingredients and products.

Togetherness: By revealing social and cultural knowledge this zone brings people together in cooking classes, workshops and performances that explore the traditional food preparation.

Intimacy: In this zone the project implements some of the Shared Economy principles for more democratic use of the place based on the Mad Hatter’s Tea Party scene from Alice in Wonderland (2010). Here you are invited to bring your own chair and share it with the community for common use. In combination with an Open-Air Food Corner with a diversity of options for sitting the project outlines outlines various opportunities for urban cuisine. Within a series of open invitation urban dinners, the project aims to continue a public discussion about the future of the Feudal Tower.

FREE

ДОМ



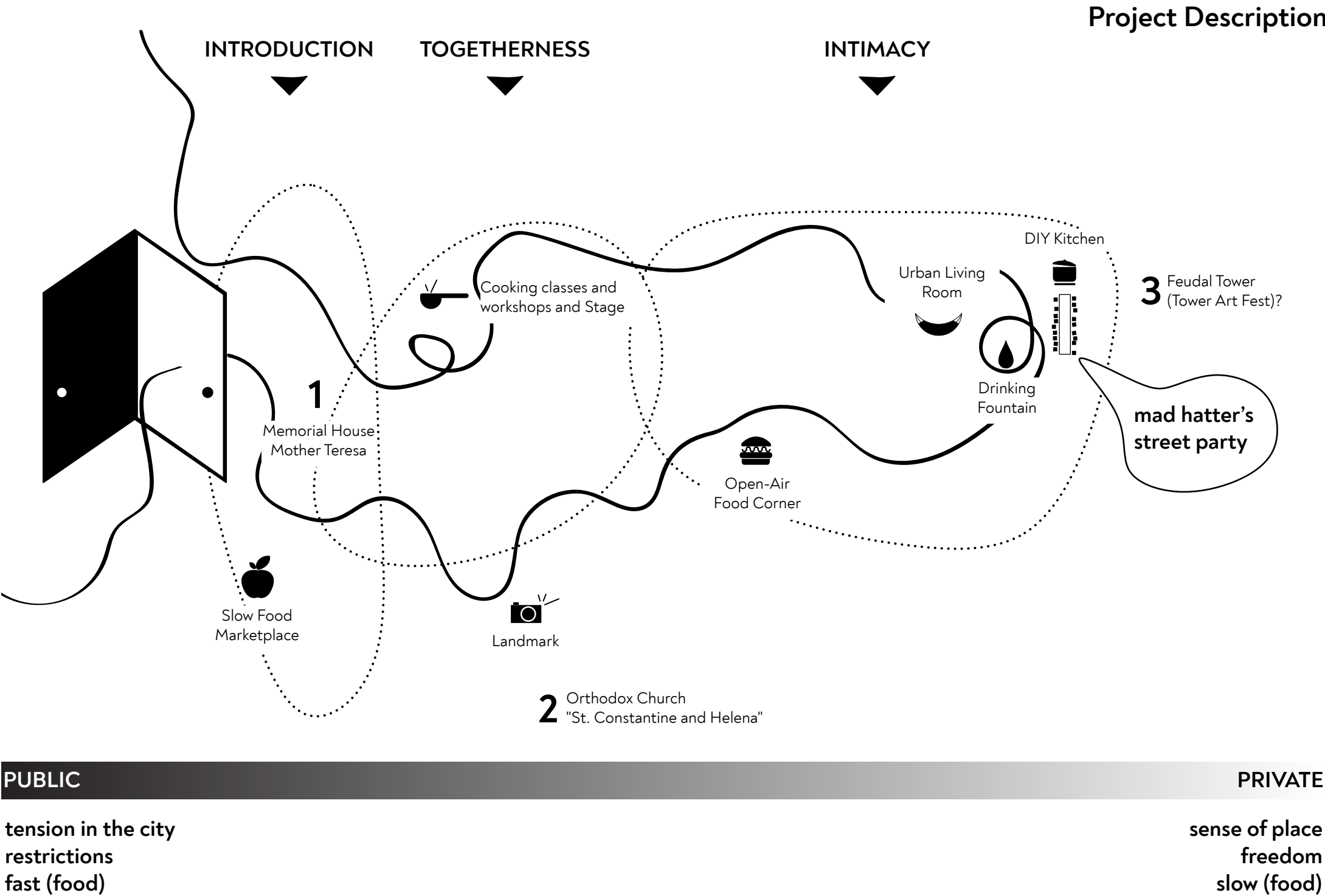
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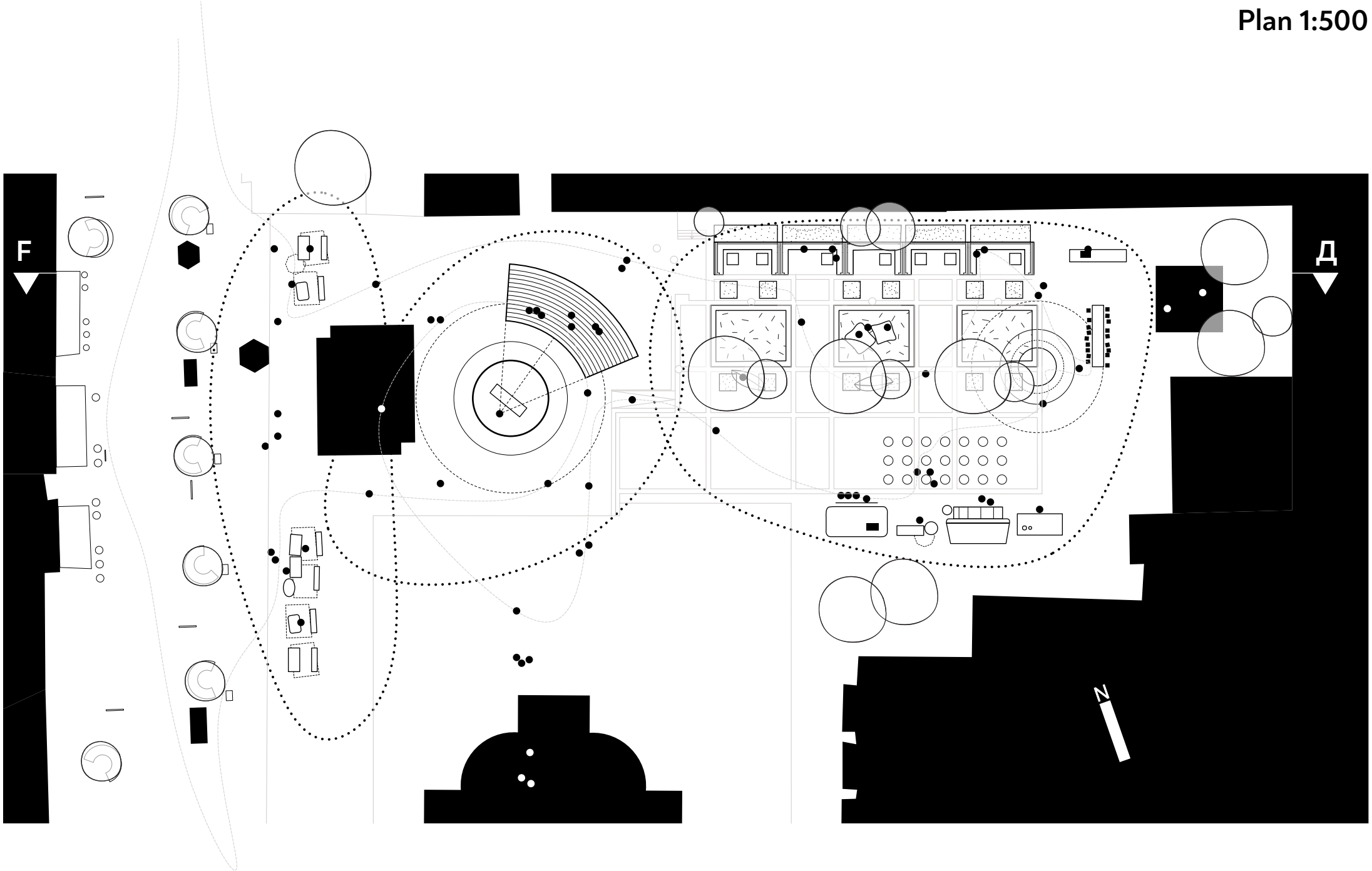
Source: Alice in Wonderland (2010)

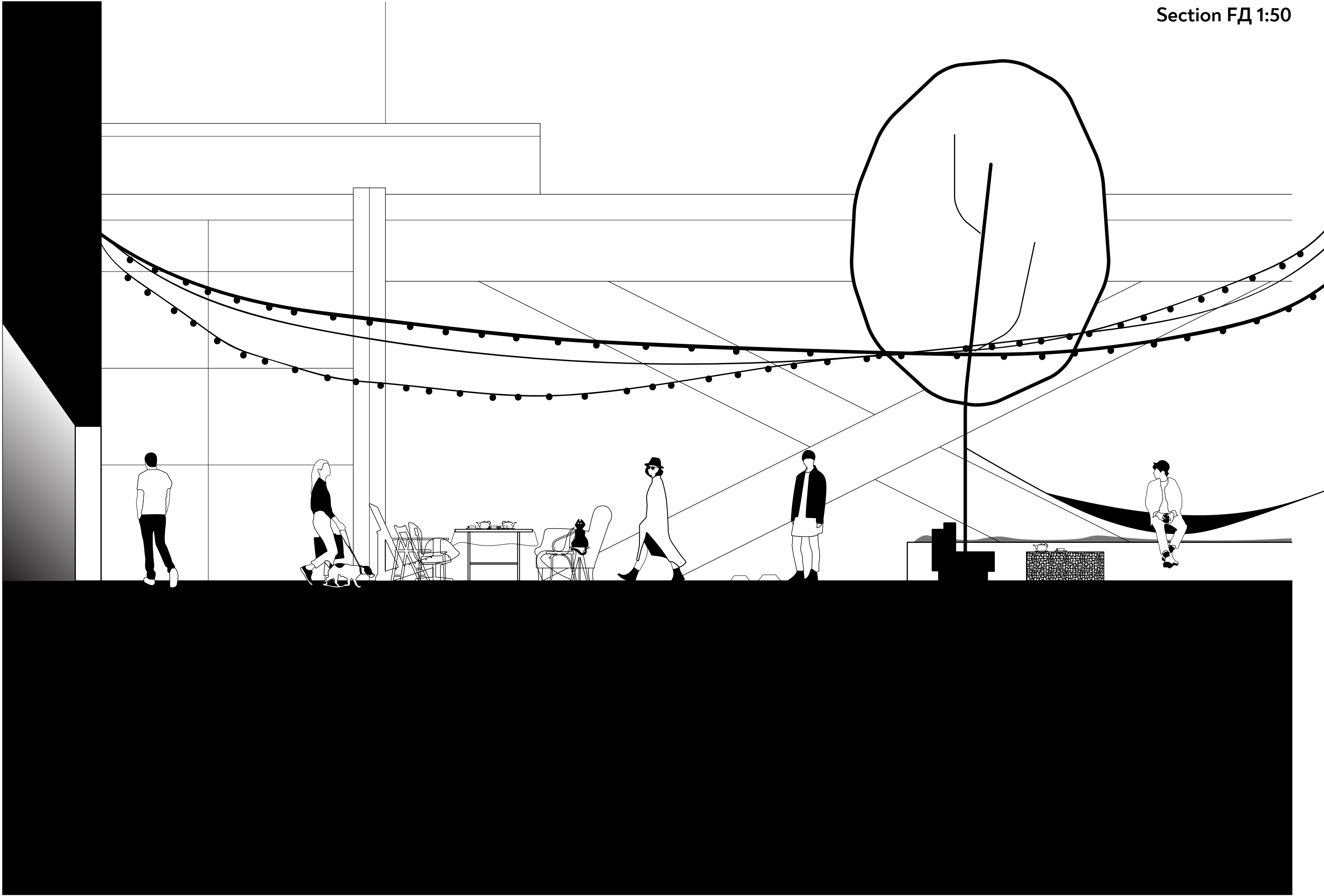


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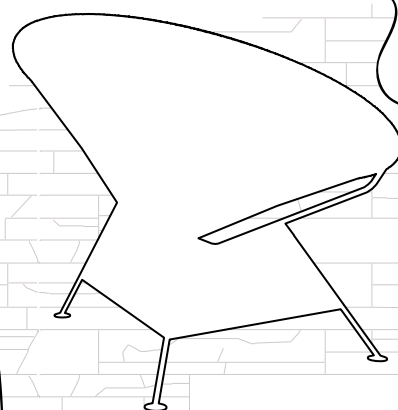




THE INTROVERT

The family type of person
but still single

Likes more traditional dishes



THE FOODIE

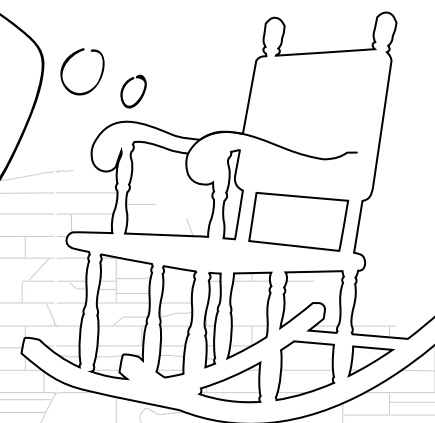
The good guy - "Good people always
loves to eat!" kind of type

Followes restraurants, loves cooking
classes, wine and food science

THE GRANDPA

The Granny's husband -
Everybody loves his stories

The biggest fan of
Granny's dishes



THE ICE QUEEN

An attractive woman who has no
empathy. Knows every rumor

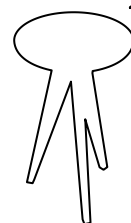
With great taste for food,
Haute Cuisine is hers



THE EXTROVERT

The energetic neighbour
who is always there to help

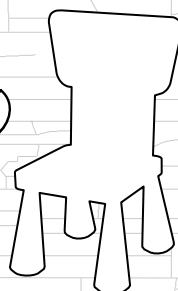
Eats whatever has been cooked,
but does not mind steaks



THE KIDDO

The cutest one in the
neighbourhood, lovely and playful

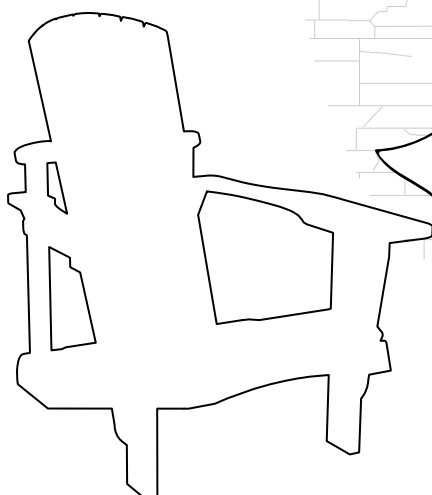
Really does not like broccoli,
cauliflower and lemon



THE OFFICE GUY

Loyal to his family and friends
but really busy

Tries to have a healthy lifestyle,
but loves kifla, banitsa and boza



THE CASUAL BRO

Chill person with fun attitude
towards life

Hungry all the time -
Likes burgers and beer

THE ADVENTURER

Creative type with a lot of ideas

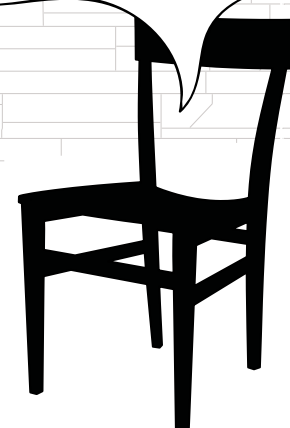
Loves Italian and French Cuisine
and also appreciates Ajvar and Rakiya



THE HIPSTER

The mystery fellow with the excellent outfit

Eats vegan food with no solt and sugar



THE GRANNY

Wise, protective and kind old lady

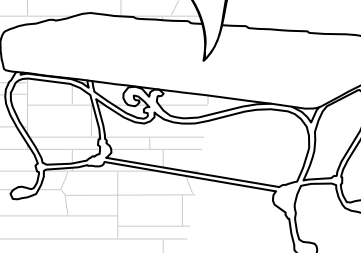
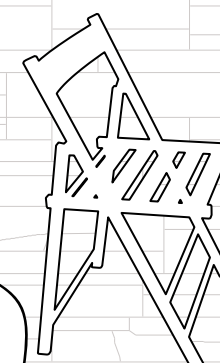
Everybody loves her dishes,
collected in the Granny's Recipes



THE LOST IN TRANSLATION GIRL

The Tourist which got stuck in Skopje during
the corona virus outbreak

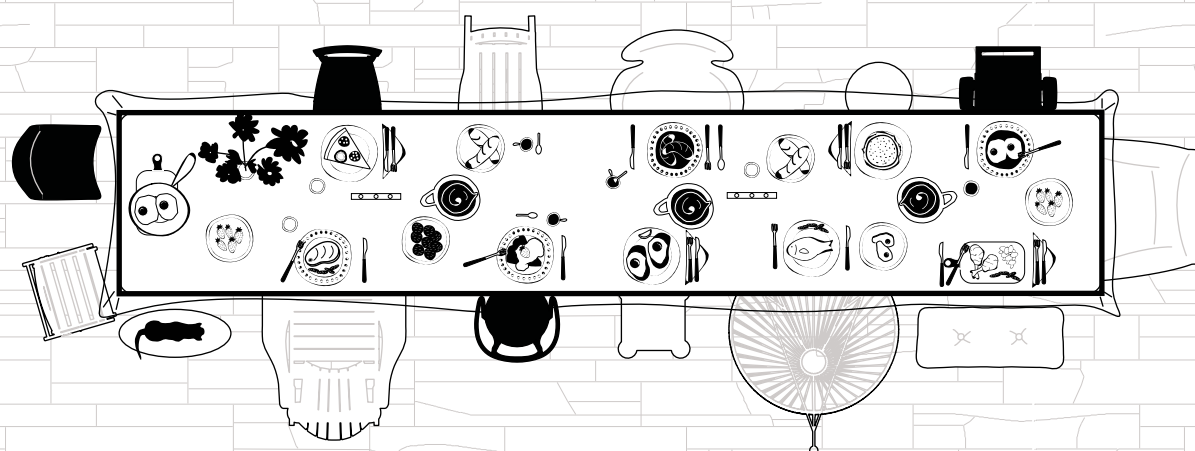
Really appreciates Macedonian Cuisine
and enjoys being in Skopje



THE HAPPY COUPLE

The Lovebirds who enjoy each others' company

Strawberries, chocolate and milkshakes



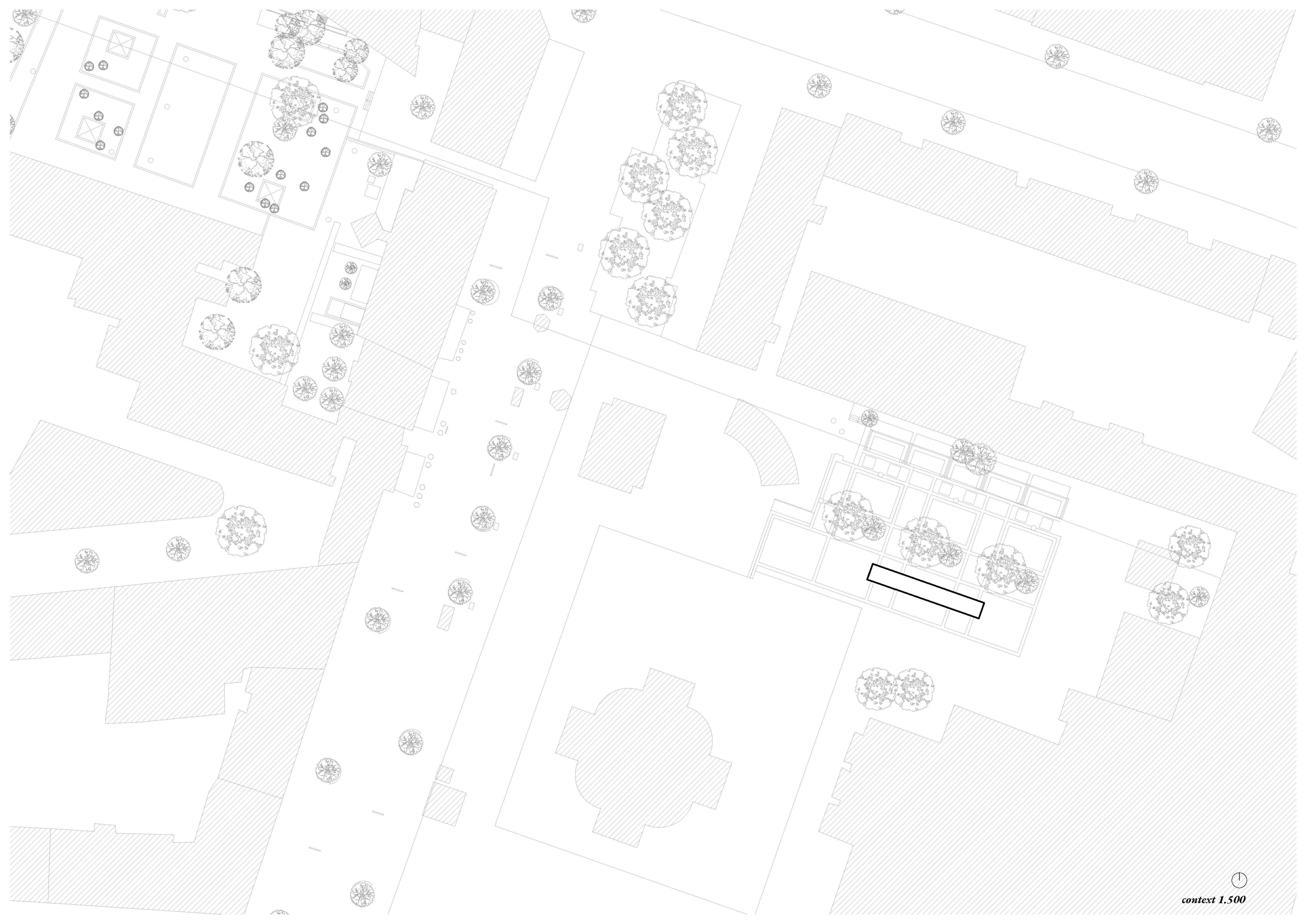
DINING IN THE URBAN

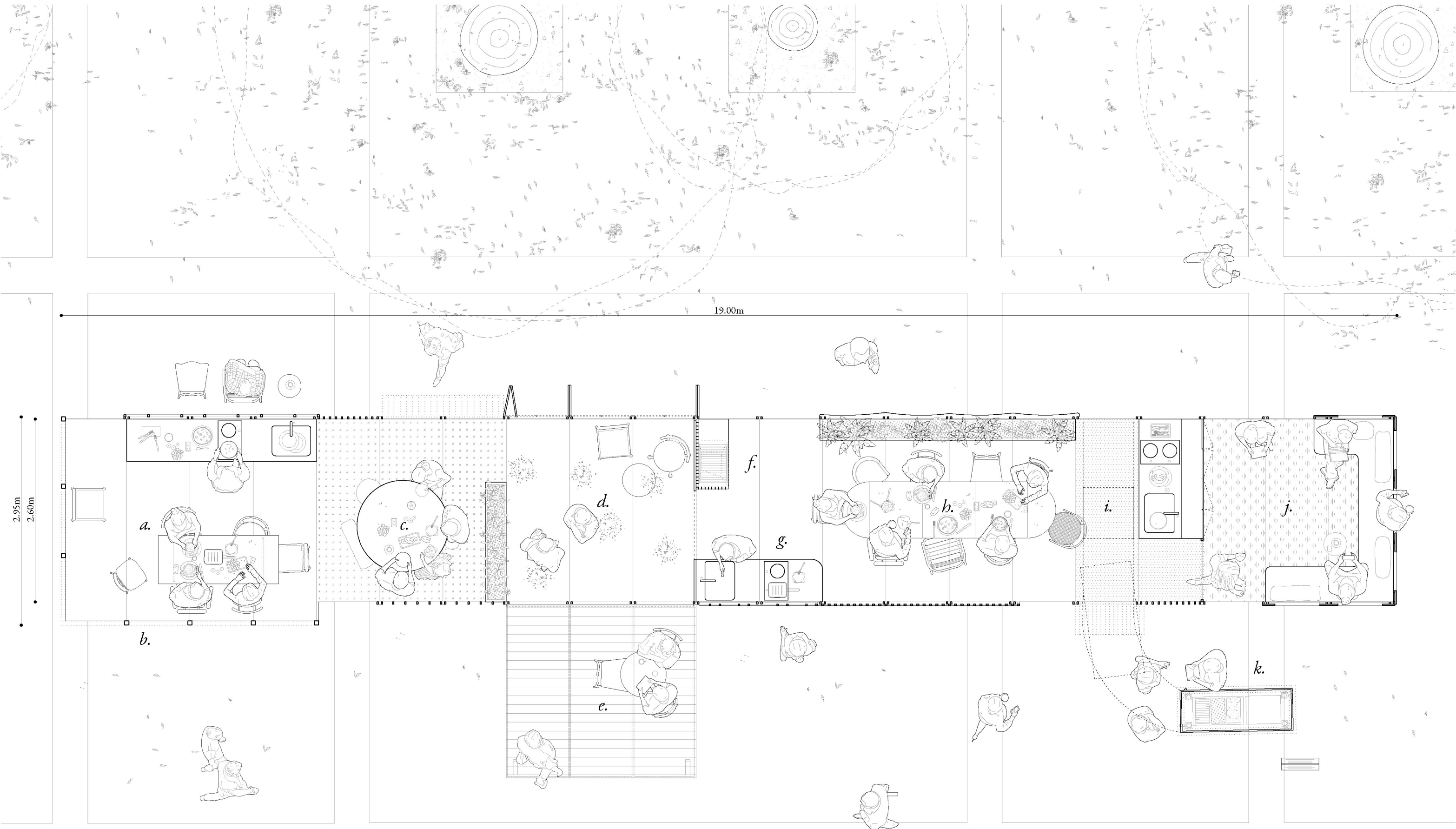
Design team

ANA GARCÍA LÓPEZ & MARTÍN DE PABLO ESTEBAN

Empire and The Ottoman Turks, among others. As a government initiative, Skopje 2014 aimed to reclaim aspects of the country's history, appealing to the patriotism of many ethnic Macedonia's and omitting the multiple historical developments of the city. It excluded all those who did not agree with the interpretation it represented, including not only Albanians (20.50% of the population) Roma people (4.6%), Serbs (2.8%), Turks (1.7%), Bosniaks (1.5) and Aromanians (0.5%), but also large parts of the ethnic Macedonian population as well.

Domestic rituals and people's interaction with the public environment varies among these ethnic groups, which should be represented in the open space. Despite sharing our habits and culture through dining brings us together, each ethnic group has particular traditions and ways of approaching the public sphere. The proposed intervention aims to integrate, represent and act as an intermediate point between the private domestic space and the public environment, including different intimacy degrees. Social dining is aimed to become a celebration to share our habits, rituals, and ideas while sitting at the same table. Unlike Skopje 2014's empty, monumental façades, we propose an inclusive, participatory inhabited facade. The elongated modular pavilion will serve as a shared space to symbolise cultural elements and domestic traditions. The mutual influence exchange among Skopje's ethnic groups is expressed in the composition of the spaces and the formal appearance of the intervention. In the interior, the ritual of cooking and eating is celebrated as a social event, mixing spaces and elements from different cultures which will be re-appropriated and re-interpreted by the visitors.





a. kitchen and dining table

With direct references to the "Oriental house", the "Macedonian house" is more open towards the street and connected with the urban environment. The "bardak" impacts in all segments of the traditional way of living and building houses and acts as a gallery to transit from the outer to the interior space. It plays functions of social importance for the family alongside with work activity, being in a strategic location related to other rooms.

b. open facade

In traditional Macedonian houses, the first floor is from massive masonry stone walls. Upper floors are from the traditional wooden "bondruk construction", which gives their openness and lightness towards the public space.

c. low dining table

Work old traditional way of eating involves sitting together around a large silver tray called *sini* that is placed on a small stool. Everyone sits around the *sini* with one leg folded underneath and one bent vertically in front.

d. multifunctional expandable room

A polyvalent open room symbolises houses from traditional Roma culture. In most of the cases they have a main room, cooking area and a bathroom. The main room does not have a designated use but is the one that is changing into bedroom, dining room and living room in different parts of the day representing a center of the family life. The furniture in this room is portable and adaptable for different uses.

e. folding platform

The pavilion can expand and acomodate other uses in this additional platform. For Roma people, the extension of possibilities of the housing unit is a result of a lifestyle that adapts to diverse needs for different age groups and number of people.

f. open fire-pit with smoke hood and chimney above

In traditioanl Serb houses, the interior is divided into the main heart space (*kuća*) and a private living room (*soba*). The "heart space" is an open fire-pit with a chimney that acts as a acts as a domestic center.

g. central kitchen

Many Macedonian houses have a rich program of kitchen spaces : kitchen, summer kitchen, small kitchenette, *kevar*.

h. large shared table

One of the most important practice of Serb culture is *Slava*, the veneration of the family's patron saint. The *Slava* is the family's annual ceremony and veneration of their patron saint, a social event in which the family is together at the house of the patriarch. The *Slava* also brings friends to the house, regardless if they have the same *Slava*.

i. single-colour recycled plastic mat

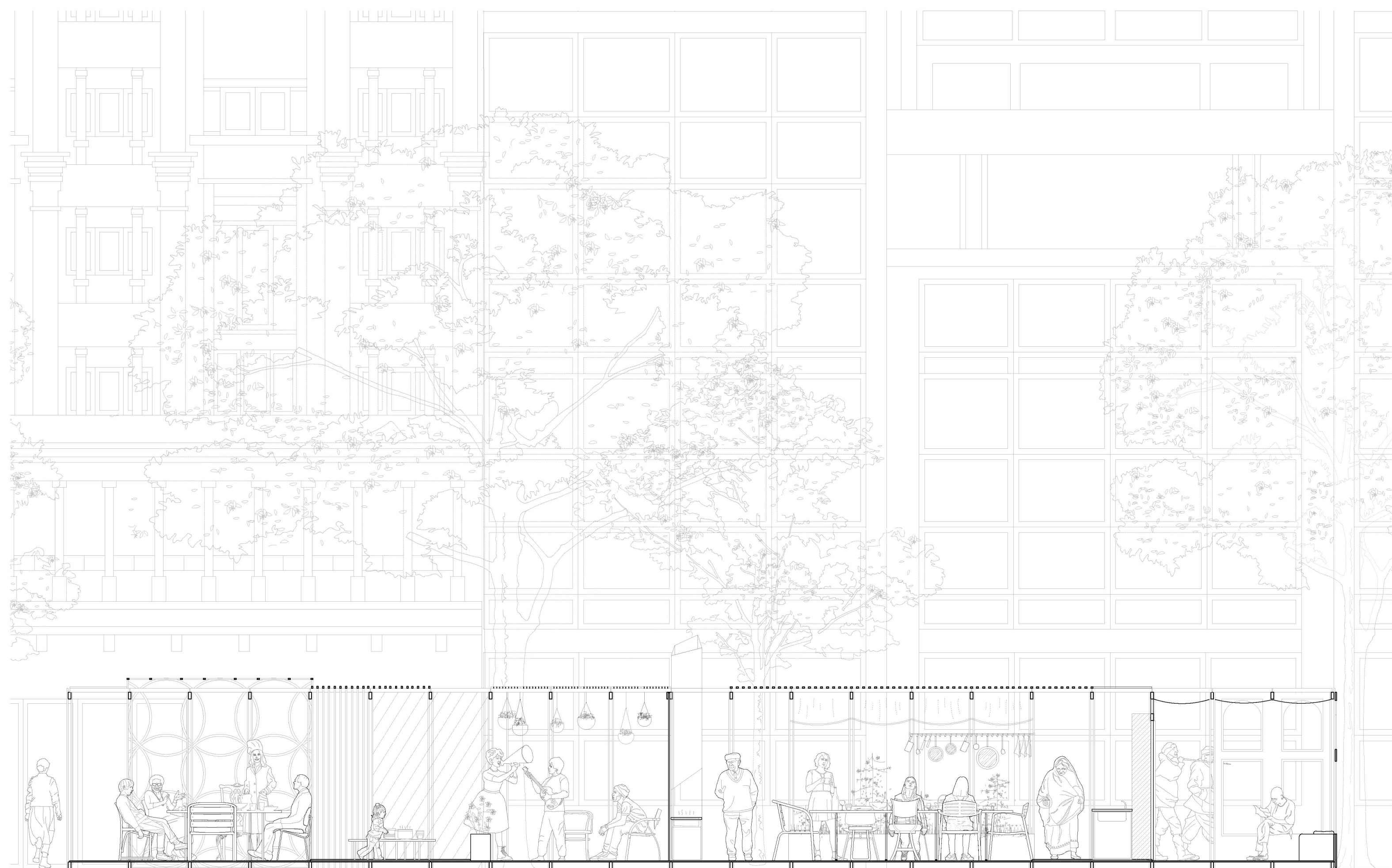
The "rug culture" of the Old World extends from Central Asia to Turkey and into the Balkans, and the Aromantians participated in this culture by making *"kilimi"* and *"flocati"*. Aromantian identity is associated with a sense of cultural familiarity and intimacy.

j. relaxation area

Albanian traditional space of dwelling was represented by a basic cell or "house of fire". Now the traditional "house of fire" has become the kitchen of the house and the "oda" is used for sleeping and other family activities. In houses with many rooms it is dedicated only for welcoming the guests and related activities: living, banquet and night rest. The "oda" is composed of three functional areas: service (*musandra*, a wooden wall equipped), living (house fire), and overlook (*qosbë*, a corner for relaxation and contemplation of the road and nature).

k. mobile cooking station

The Vlachs were characterized by a transhumant lifestyle. Although today relatively few Vlachs are true transhumants, those who retain a Vlach identity still tend to make summertime excursions to their mountain villages. The identity and tradition is transmitted orally with legends and values from the past.





DINING IN THE URBAN

Design team

VISHWA SHROFF, ROSANNA VAN MIERLO, CHARLIE LAVINE AND KATSUSHI GOTO

The late 1800's saw a proliferation of Household manuals aimed at describing housekeeping, cooking and dining practices for the Victorian and Edwardian Households, and with the Empire to British colonies in the rest of the world. Whilst books such as Mrs. Beeton's book of household management (1861), Hints on Household Taste by C.L Eastlake (1878), and The house-keeper's Pocket Book by Mrs Sarah Harrison (1748) may not be a record of how life was actually lived, they did, in the words of Dena Attar, 'promote the ideal pattern of middle-class life'; these books 'prescribed rather than portrayed styles of living'. 200 years on, not only have we adapted these prescribed practices but have ritualised them into everyday applications performed without a second thought. Of these, rituals of the dining table are most evident. Table arrangements are enshrined and its objects, such as plates, severing utensils and centre pieces are revered as heirlooms, reection of taste, pride possessions and above all as cultural markers.

This research reects upon Household Manuals from the 1800 and 1900 to document the ways in which we eat in the 21st century with particular attention to dinner wares and table arrangement. The aim to create a drawn record that stylistically mimics historic Household Manuals and permits us to catalogue and observe transformations and cross-cultural influences within current dining practices.

This project invites individuals from the neighbourhood of Mother Teresa Park to bring along a dining object from their homes to create an installation on the proposed Urban table. The Table itself is a conglomerating of individual dining units linked together with the intention to synchronise public and personal acts. The linked structures compel close proximity, whilst permitting a myriad of table arrangements: from individual dining to family gatherings, to those that mirror cabaret halls and even be arranged akin to large Ball rooms, to name a few.

Together the temporary installation of dinner wares and the more permanent Urban table juxtapose the intimate act of dining with that of public spaces, simultaneously creating a conversational centre piece and a congregational space. The project is aimed at sanctioning an encounter of strangers or other with an act usually performed with kin, thereby opening up cross cultural dialogues and conversation that bisect class, colour and creed.

Furthermore, the catalogue created and the urban table is intended as a study of shared domestic materiality and common practices that are usually understood as disparaging peculiarities. Using dining practices as a sampler of embedded social enactments and commonalities, the project allows us to observe shifts within domestic practices, whilst reassessing spatial organisation of domestic space.

The Intimate City: Dinning in the Urban

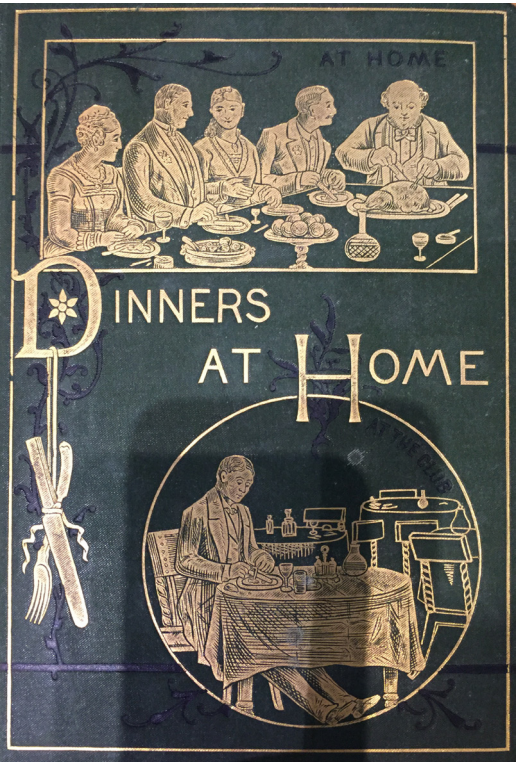
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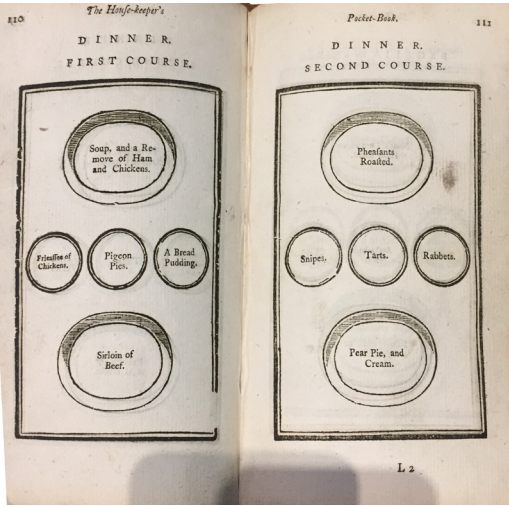
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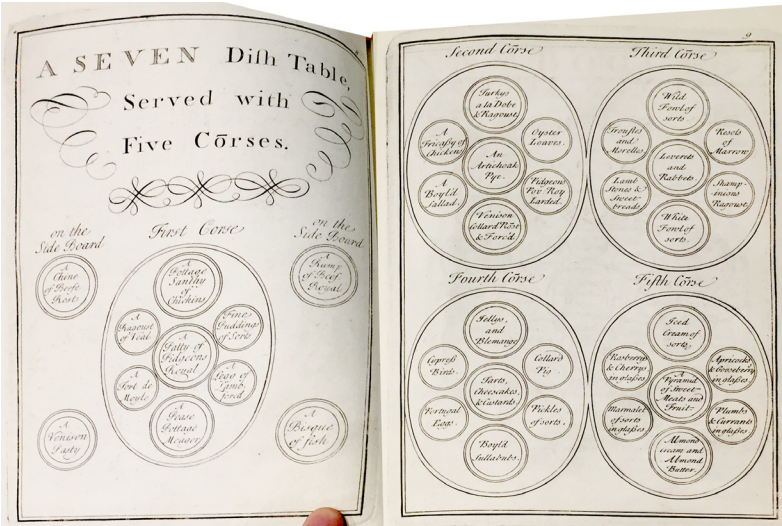
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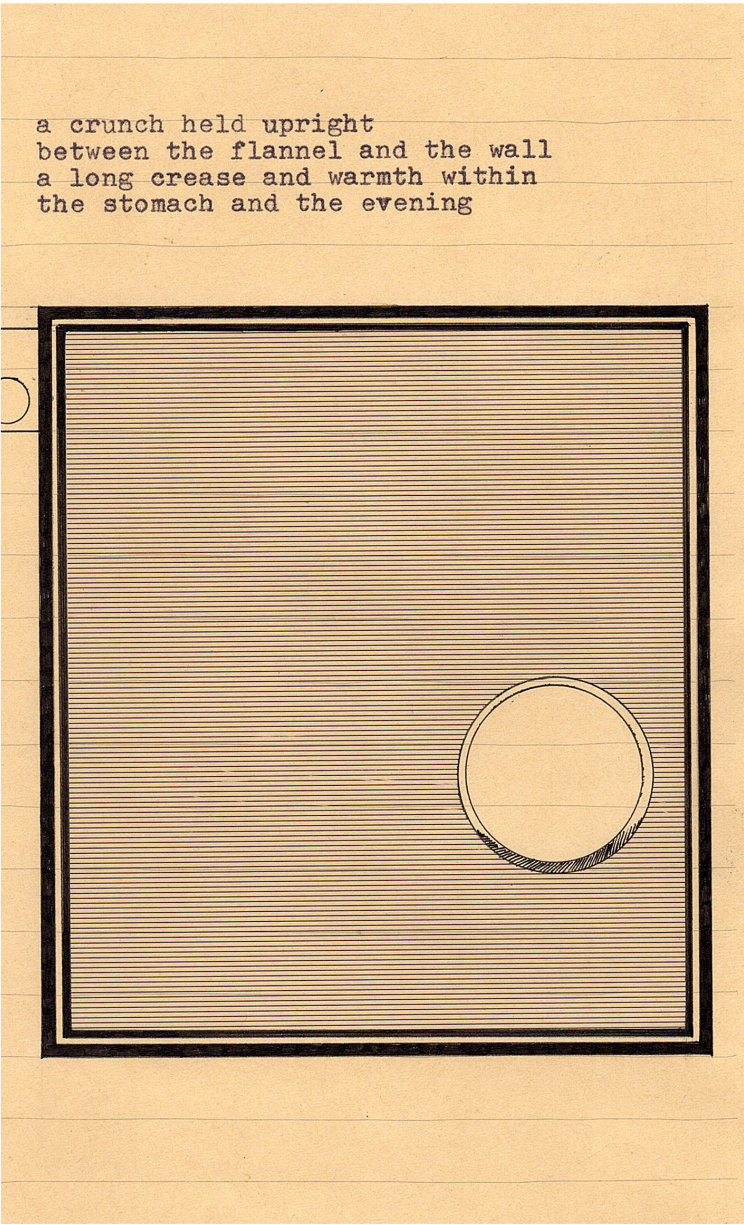
DINNER AT HOME - FROM THE ARCHIVES OF MUSEUM OF THE HOME



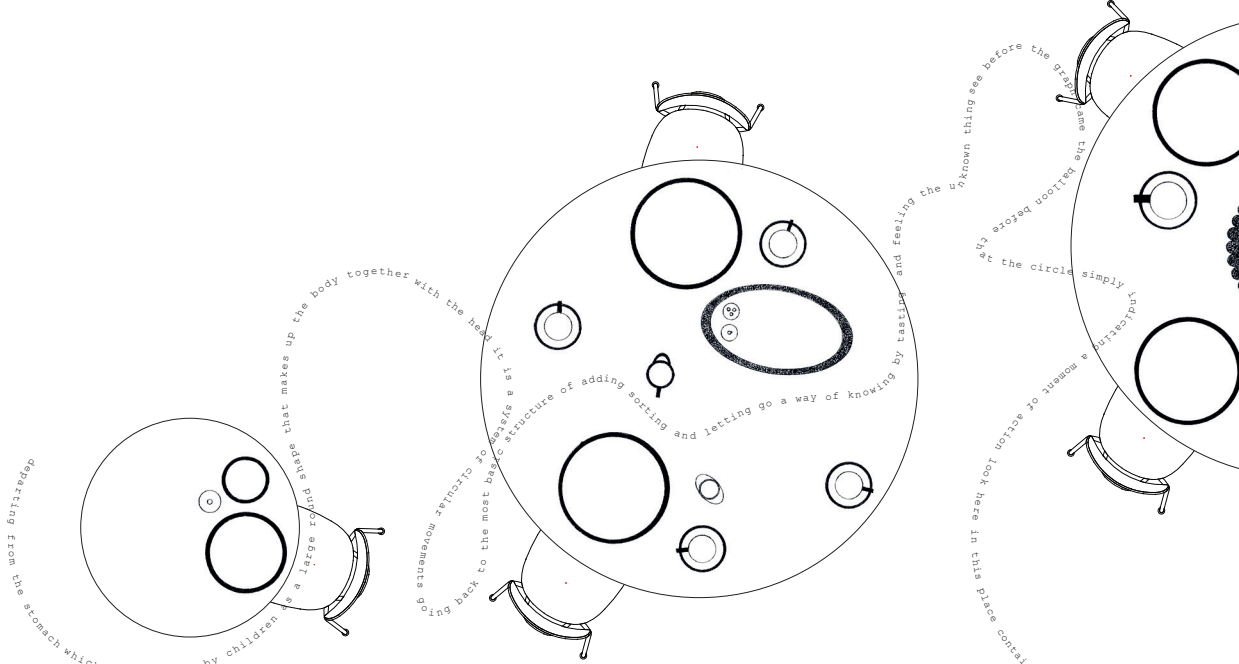
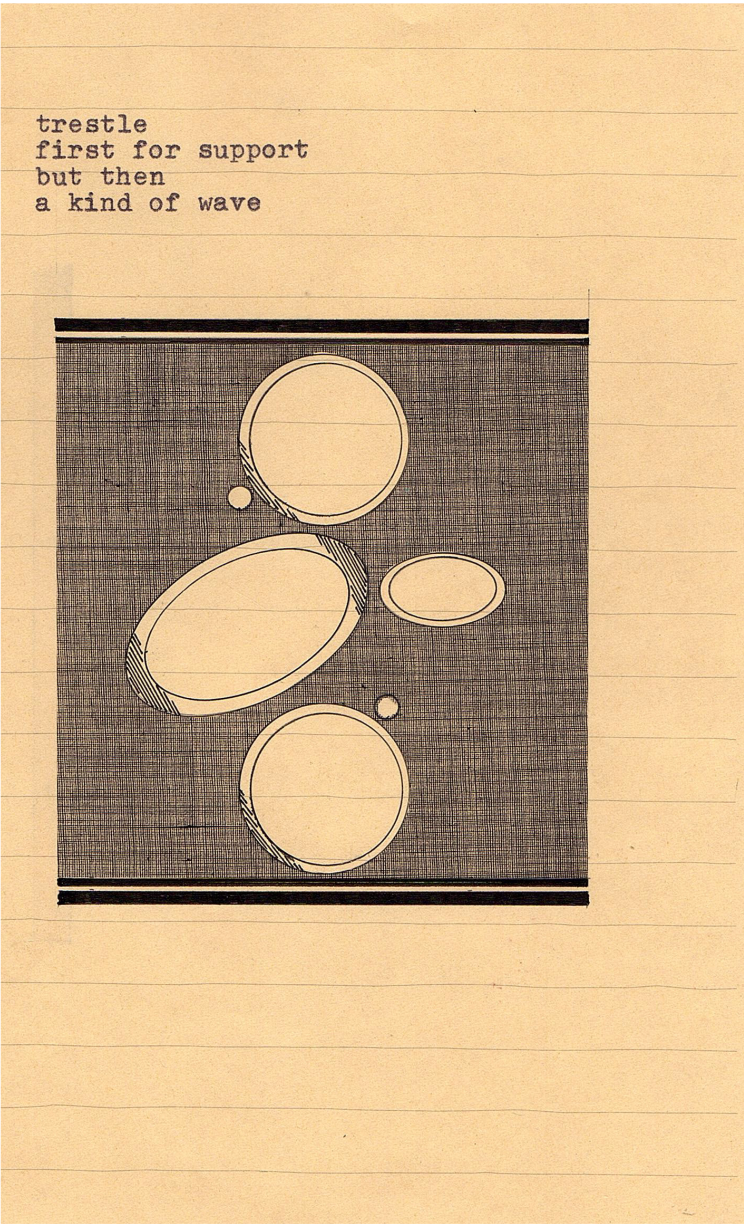
THE HOUSE KEEPER'S POCKET BOOK -MRS. SARAH HARRISON



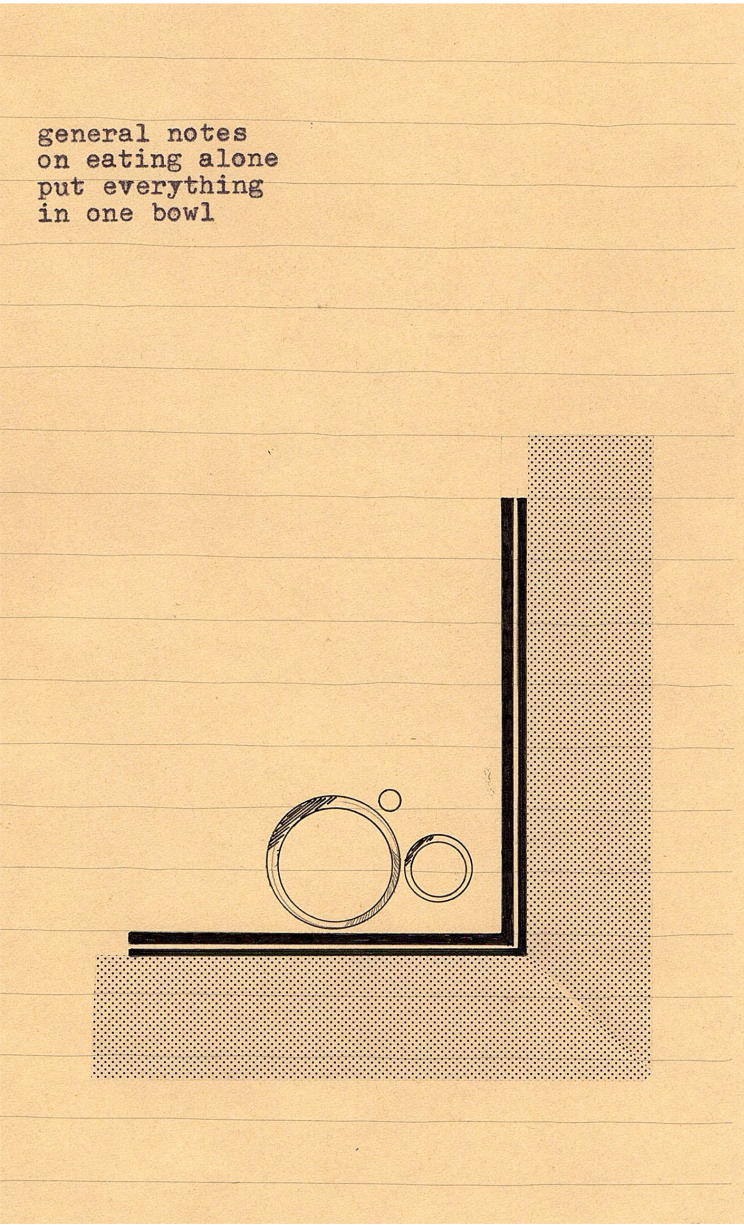
THE COMPLETE PRACTICAL COOK - CHARLES CARTER



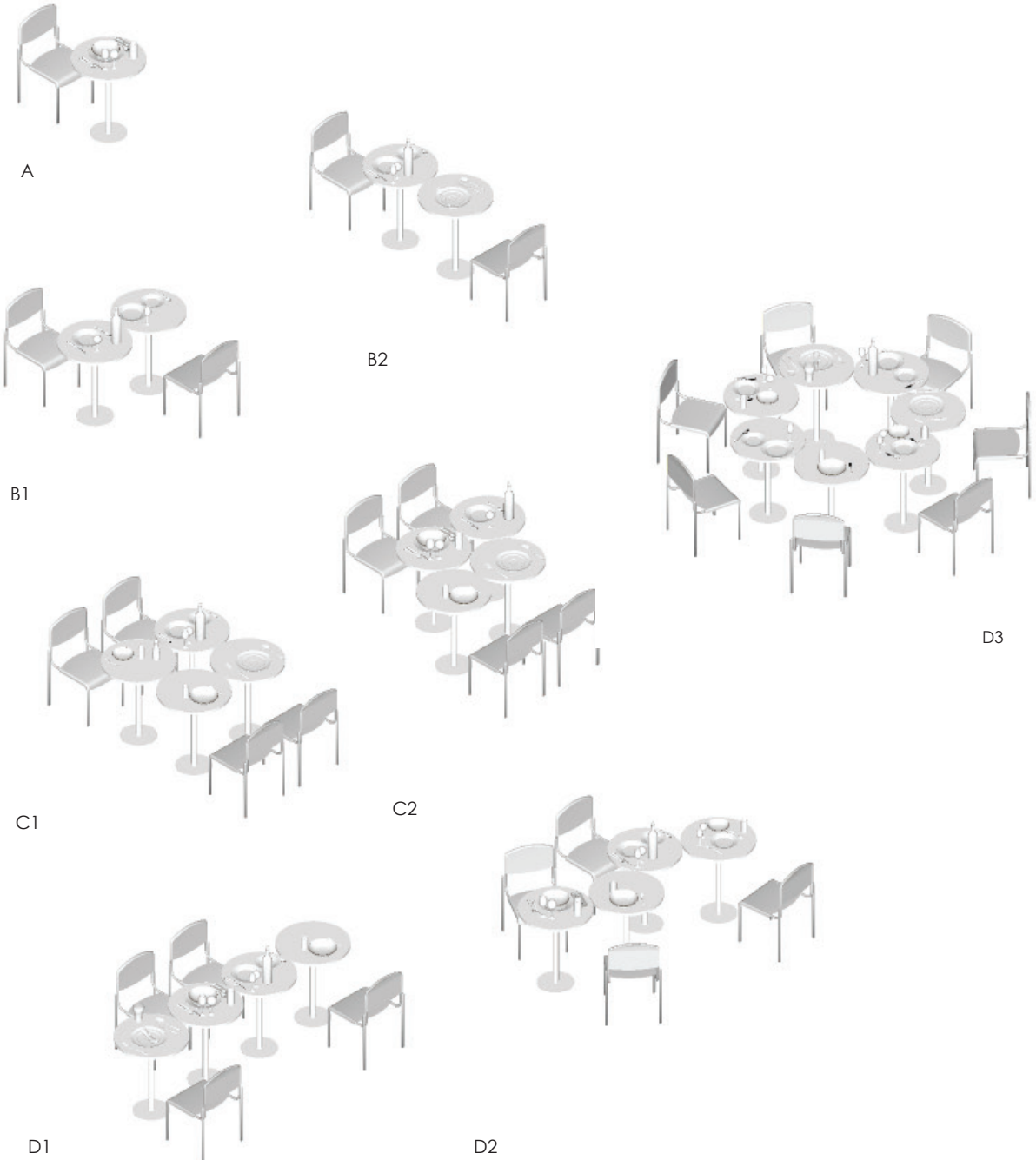
CATALOGUE OF DINING DIAGRAMS



CATALOGUE OF EVERYDAY DINING METHODS



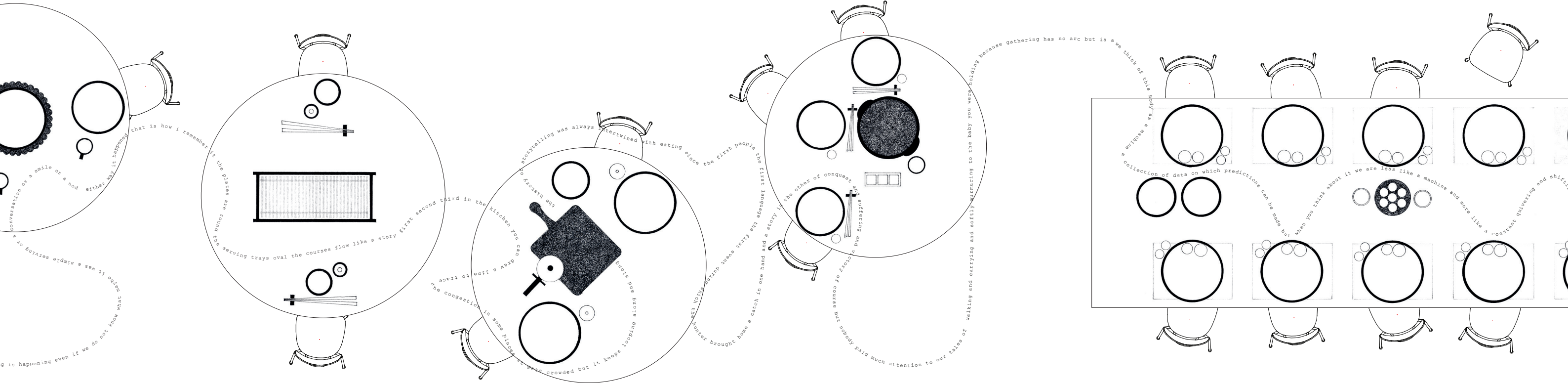
SCALE 1:20
ASSEMBLY DETAIL

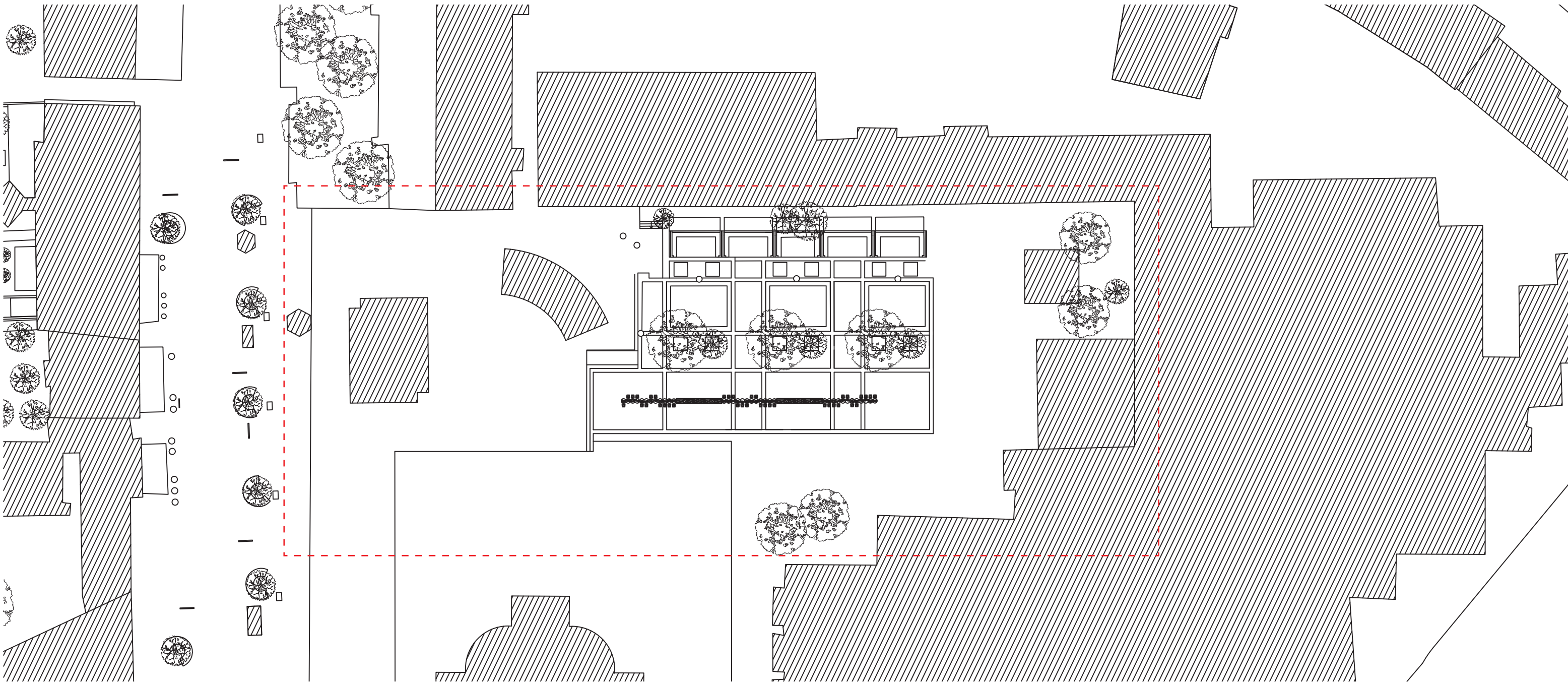


D1
DESIGN TYPOLOGY

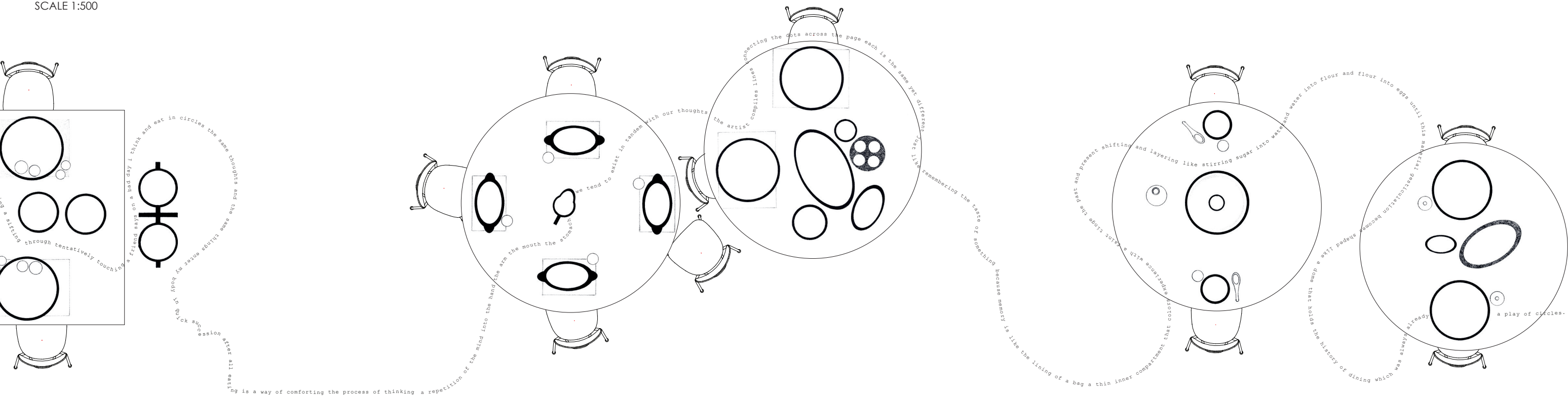
D2

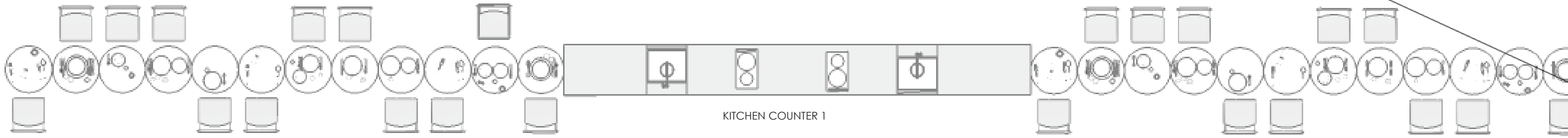
D3





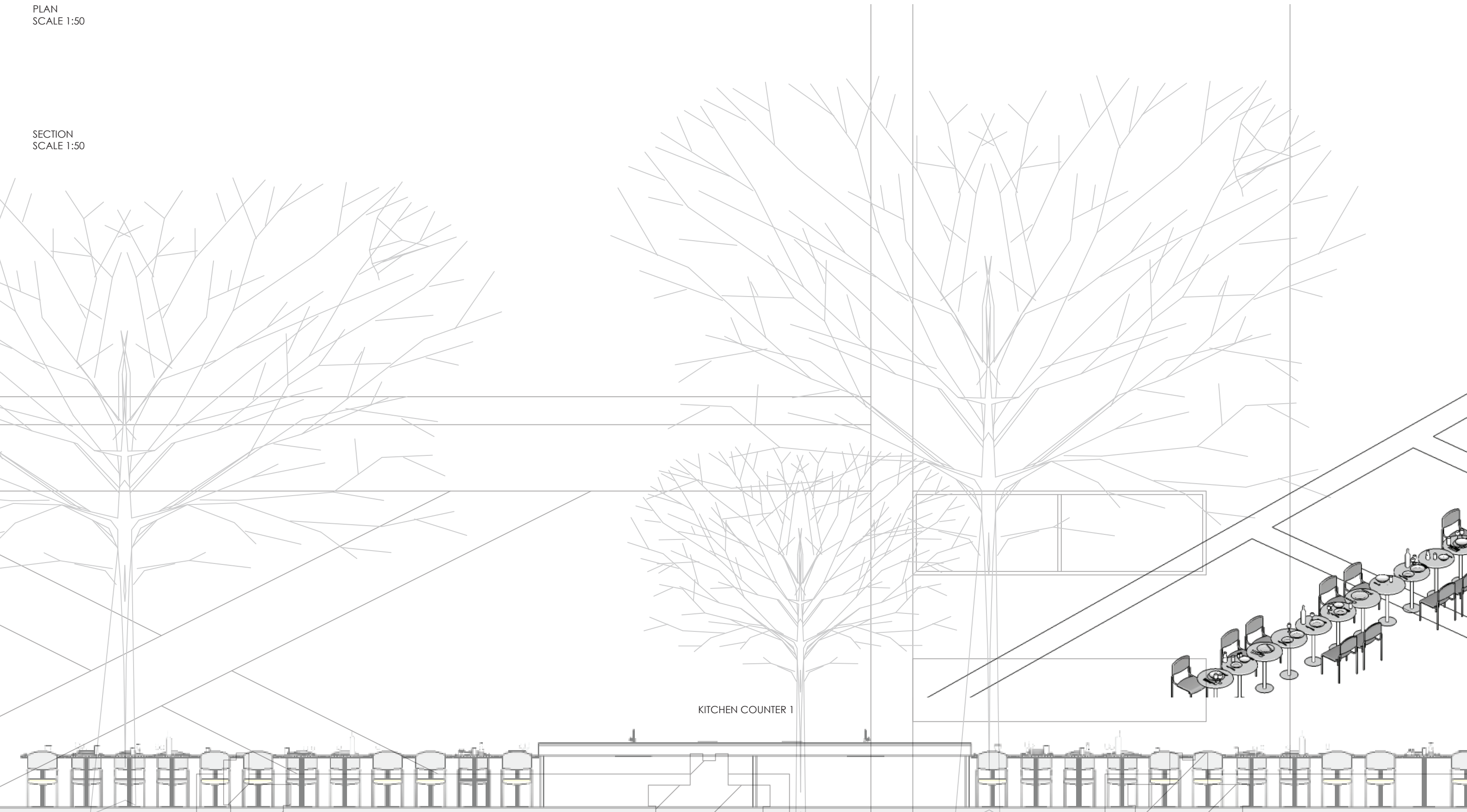
PLAN
SCALE 1:500



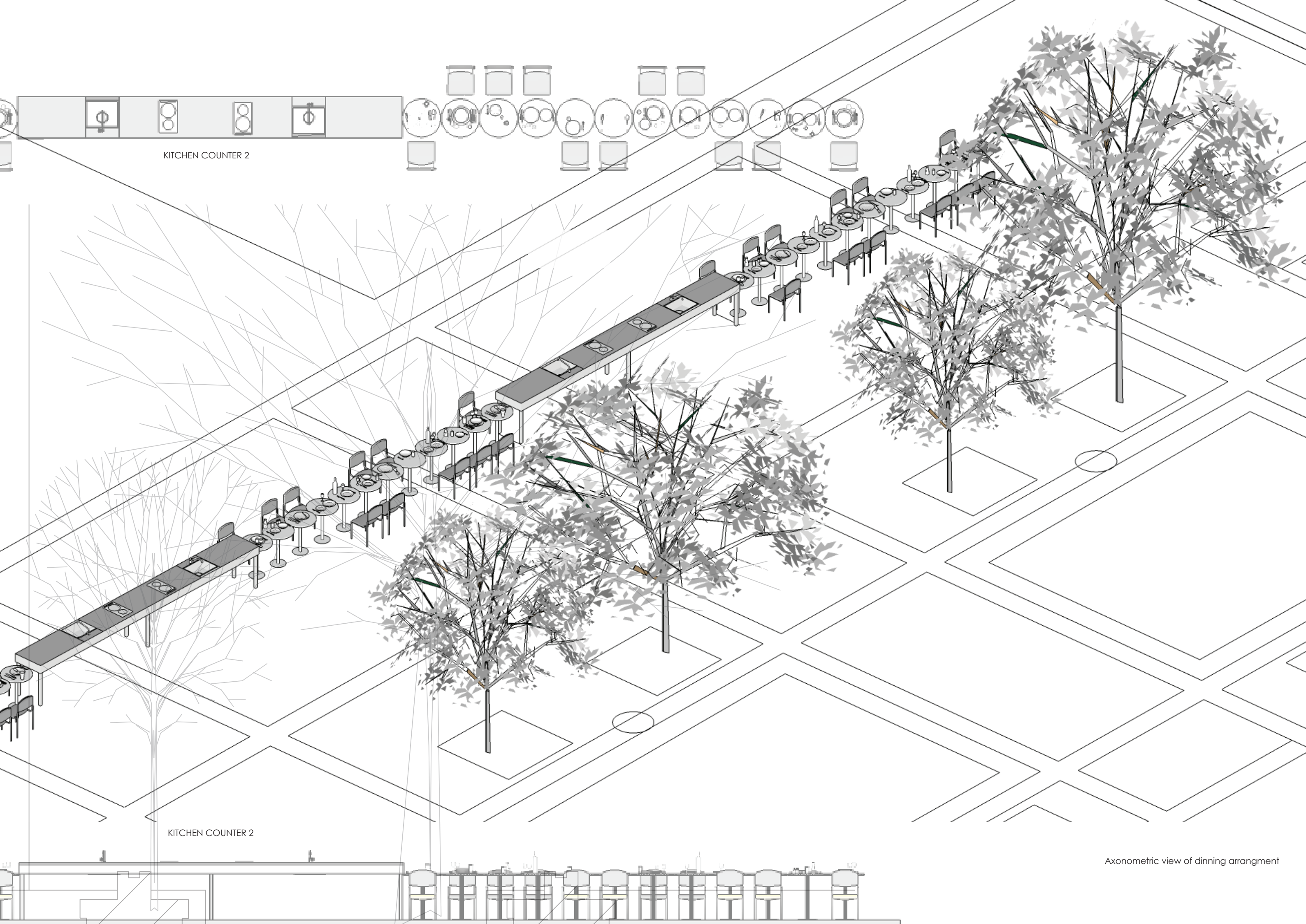


PLAN
SCALE 1:50

SECTION
SCALE 1:50



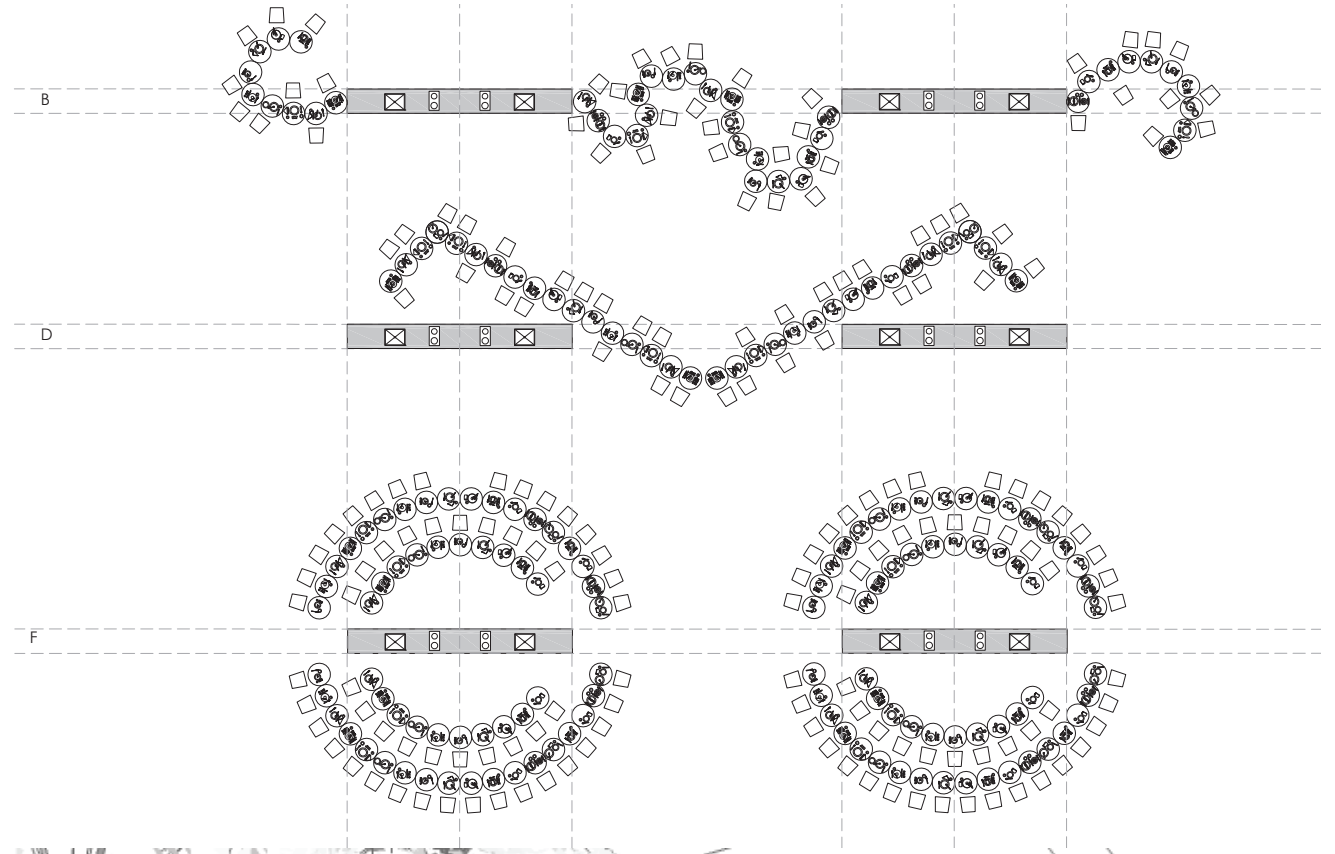
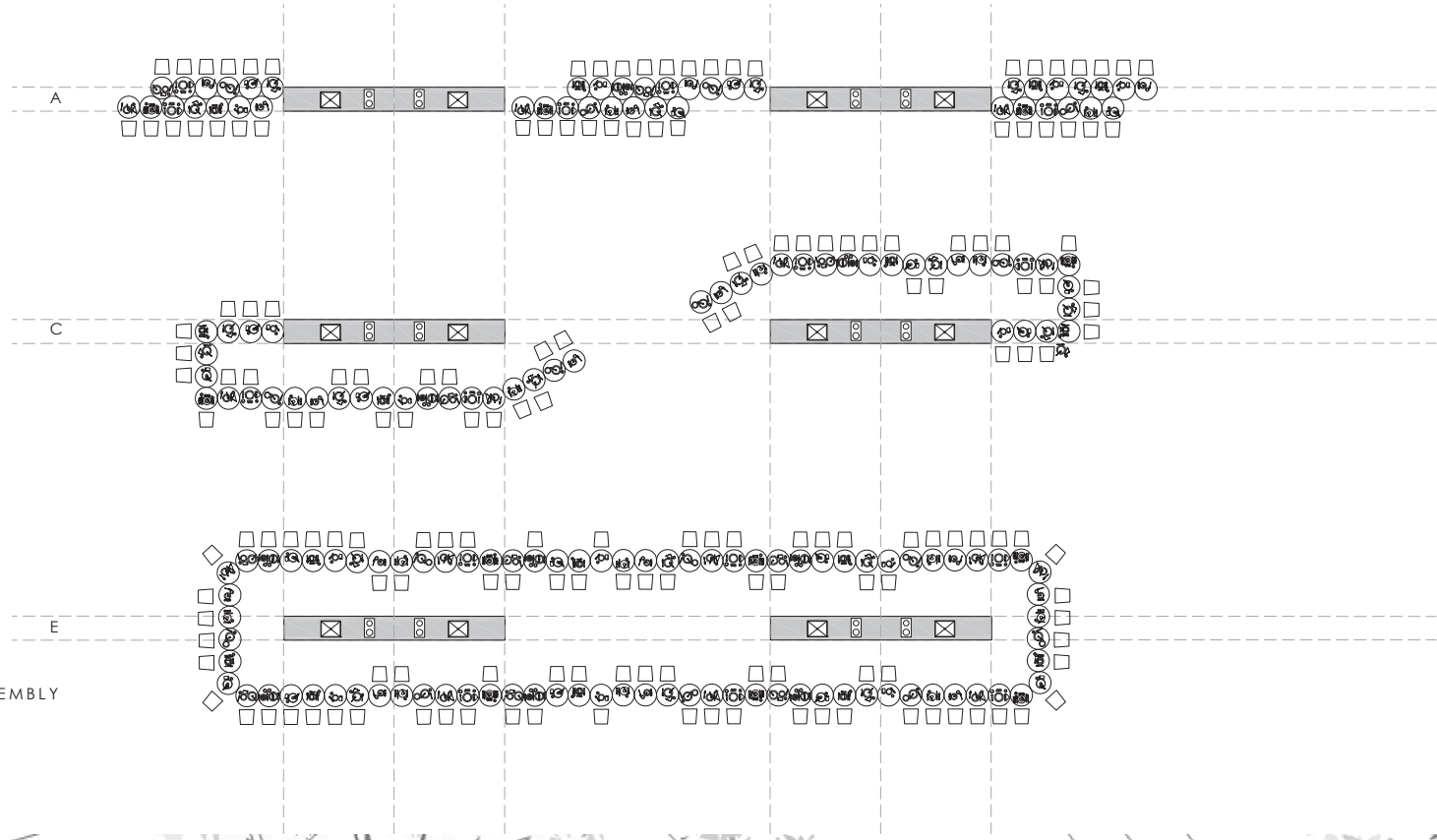
KITCHEN COUNTER 1



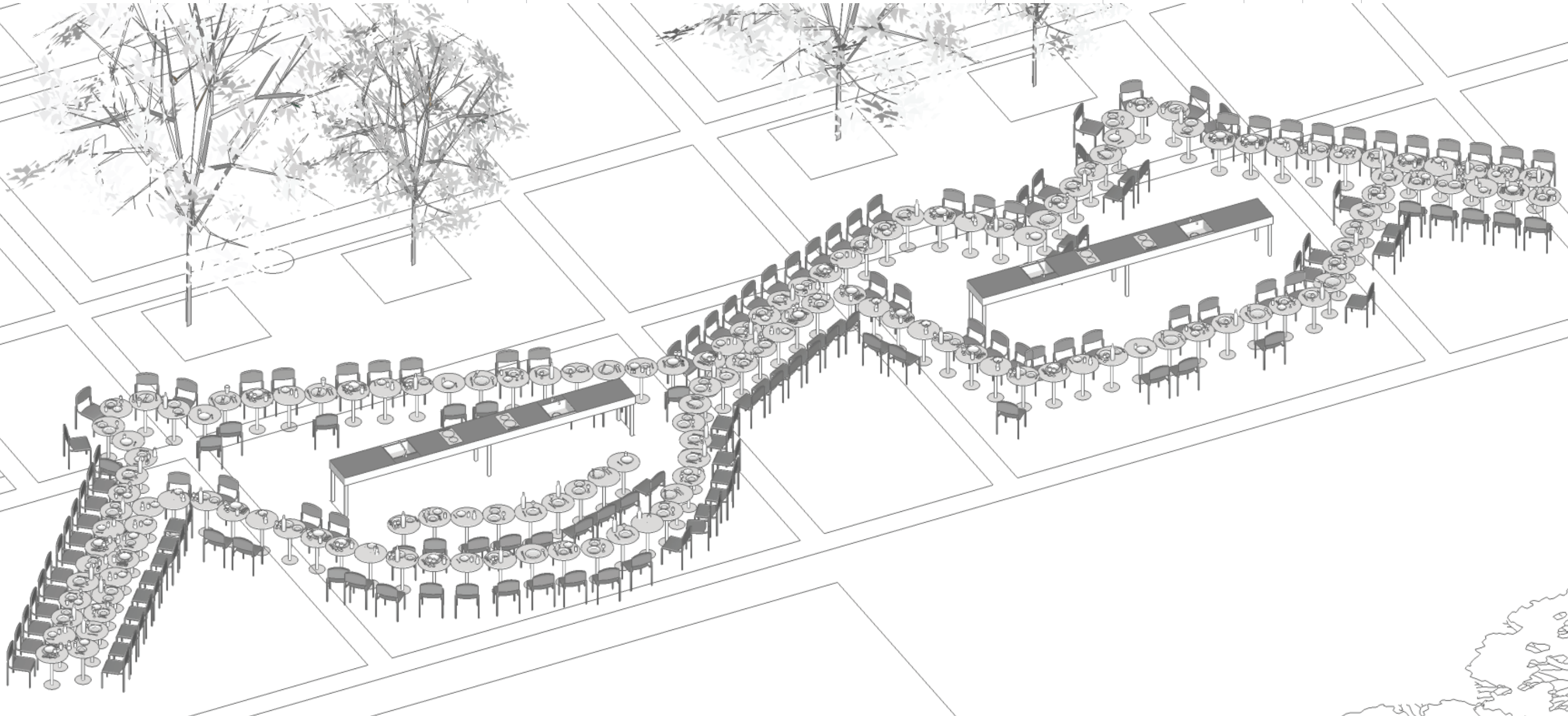
KITCHEN COUNTER 2

KITCHEN COUNTER 2

Axonometric view of dining arrangement



DESIGN ASSEMBLY
SCALE 1:200



The Indimate City: Dancing in the Urban

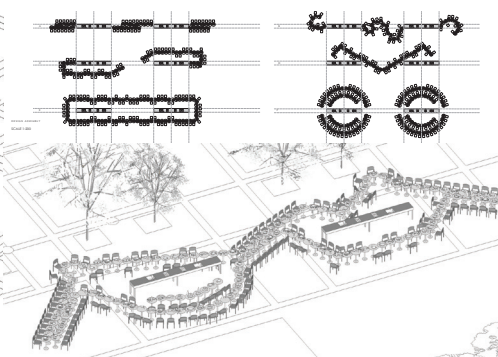
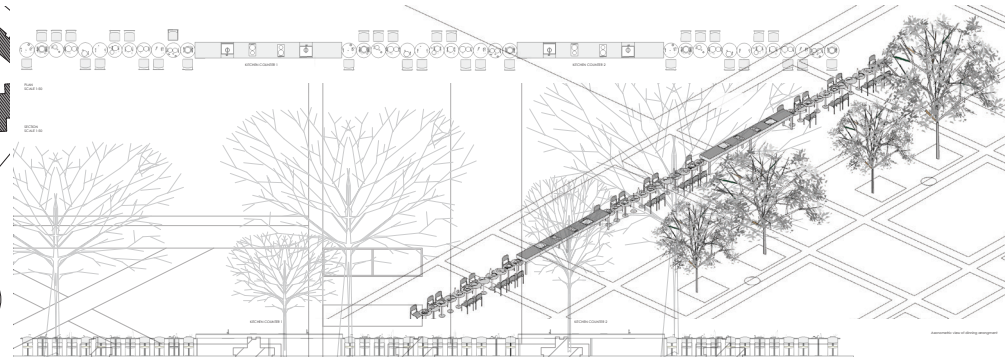
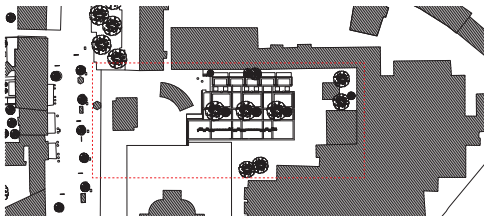
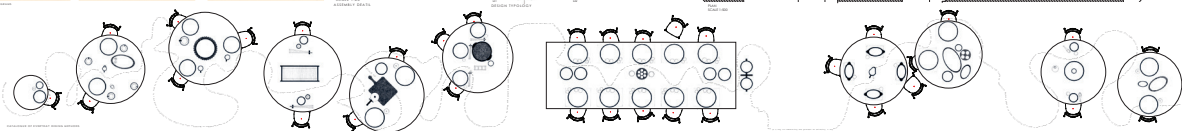
The late 1920s saw a proliferation of *Household Manuals* aimed at describing housekeeping, cooking and dining practices for the Victorian and Edwardian households, and with the Empire to British colonies in the rest of the world. What links such as Mrs. Brewster's *British Household Management* (1911), *How to Housewife* (1926) by Mrs. M. C. C. and *Housewife's Handbook* (1928) by Sarah Hargrave (1928) may not be a record of how life was actually lived, they did, in the words of Elton Hall, 'formulate the ideal pattern of middle-class life' [20] these books 'prescribed' rather than 'presupposed' styles of living. 200 years on, not only have we adapted to the changes in the world, but we have also adapted our applications performed without a second thought. Of these, visions of the dining table are most abundant. Table arrangements are enshrined in its objects, such as plates, serving utensils and service pieces are viewed as heirlooms, reflection of taste, position

This research reflects upon Household Manuals from the 1800 and 1900 to document the ways in which we eat in the 21st century with particular attention to dinner, meals, and table management. The aim is to create a dinner menu that ecologically connects historic Household Manuals and permits us to catalogue and observe transformations and cross-cultural influences within current dining practices.

This project invites individuals from the neighbourhood of Waterloo Park to bring along a dining object from their homes to create an installation on the proposed dining table. The table itself is a conglomeration of individual dining sets linked together with the intention to synthesize public and personal acts. The linked structures compel close proximity, whilst providing a myriad of table arrangements from individual dining to family gatherings, to share their private cultural habits and even be arranged akin to large gatherings like a soccer game.

Together the temporary installation of dinner nooks and the more permanent kitchen table juxtapose the intimate act of dining with that of public spaces, simultaneously creating a conversational center piece and a congregational space. The project is aimed at sanctioning an encounter of strangers or either with an act usually performed with kin, thereby opening up cross cultural dialogues and conversation that break class, culture and creed.

Furthermore, the catalogue created and the urban table is intended as a study of shared domestic materiality and common practices that are usually understood as disparaging popularisation. Group dining practices as a sample of embedded social enmeshment and commonality, the project allows us to observe shifts within domestic practices, whilst reasserting spatial organisation of domestic space.



DINING CARPET

Design team

BENOÎT MARCOU

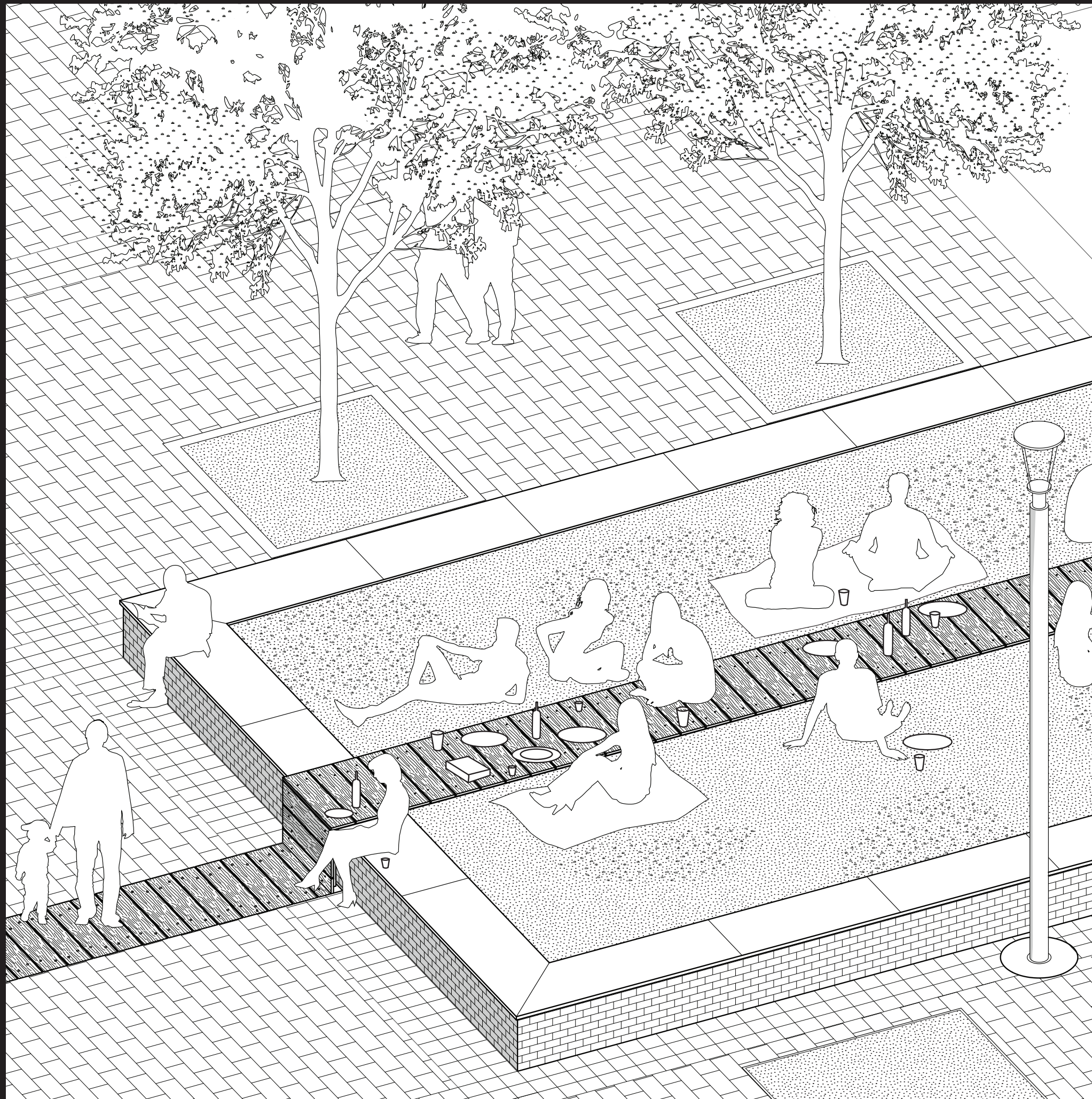
Skopje's Mother Teresa Park and its surroundings offer a number of seating furniture and occasions to be static in public space.

The dining carpet is an invitation to occupy the lawns of the Mother Teresa Park. The picnic act is an opportunity to gather collectively and share food and drinks while enjoying the intimate proximity between skin and ground. The dining carpet is a fragile intervention made of wooden planks woven into the complex stone patterns of Skopje's public ground. Located on the three grass "patches" of the park, it allows the users to enjoy the shade of the nearby trees when sunny days come.

By petrifying the picnic carpet and making it almost durable, but not totally impermanent either, the intervention questions the ephemerality of the urban picnic, its exceptional banality and the multiple ways of appropriating a piece of urban furniture open to interpretations.

DINING CARPET

Benoît Marcou - TU Delft



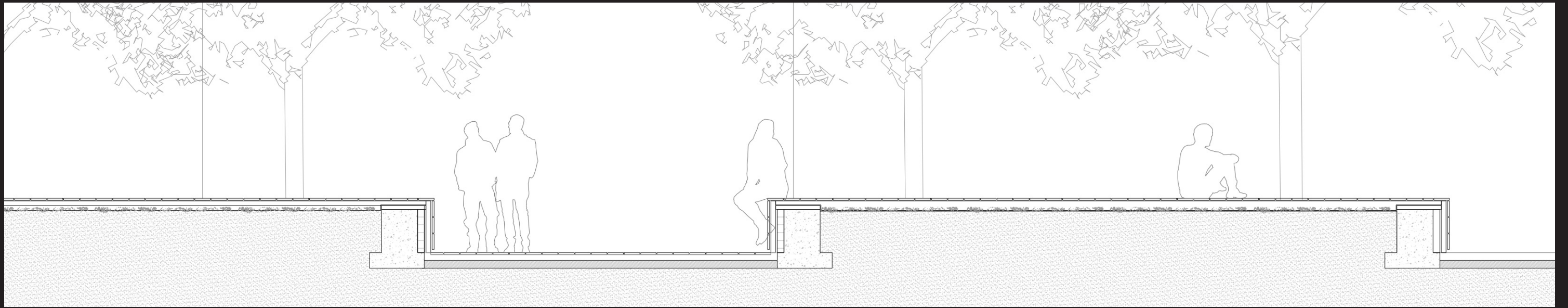
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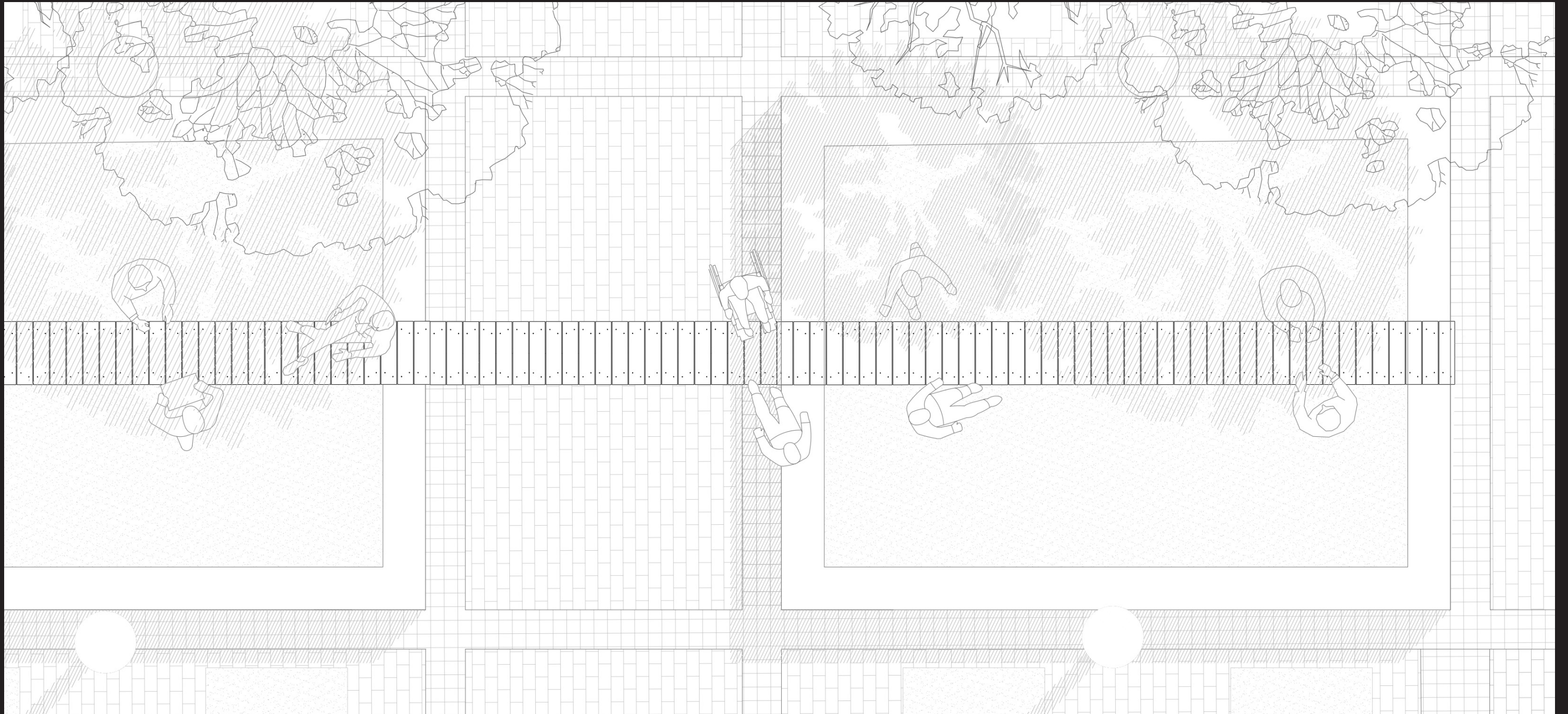
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Section 1:50



Plan 1:50

PICNIC RITUAL

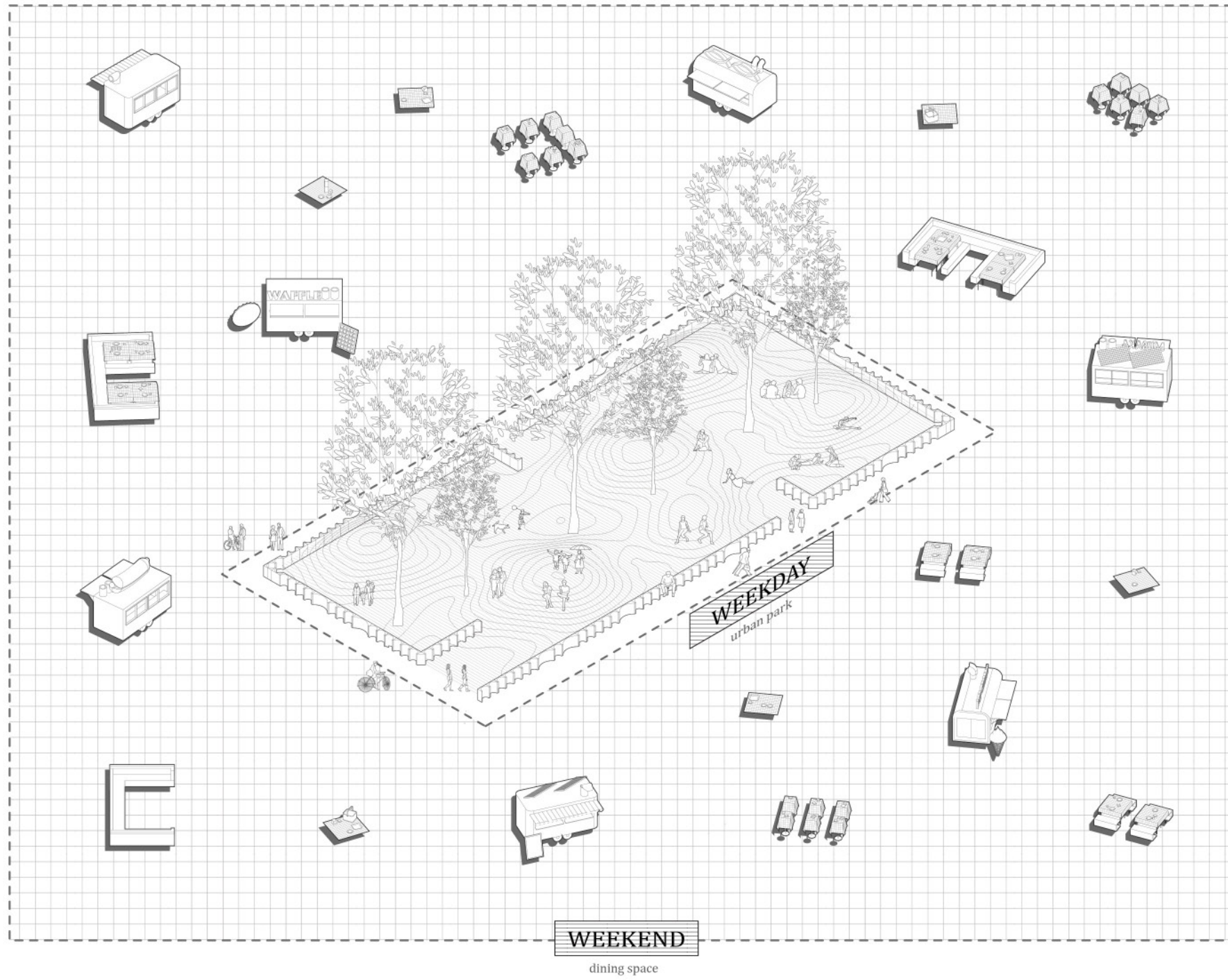
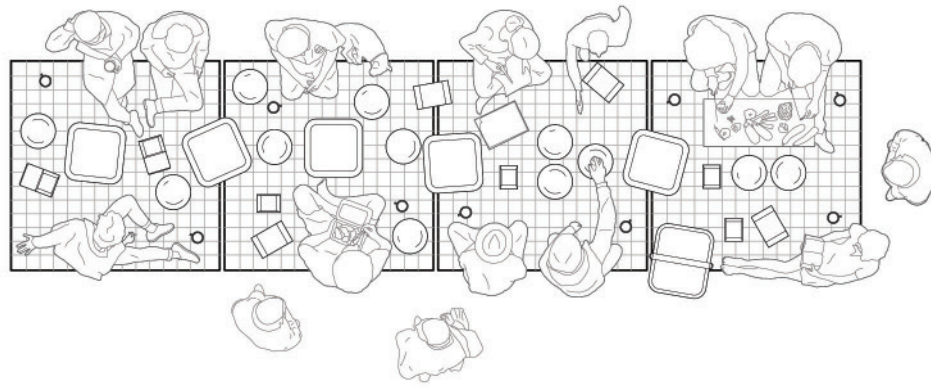
Design team

CHENHAO MA AND YUTAN SUN

Collective dining in the urban is not only a celebration of the richness of urban life, but more importantly a feast for information exchange, a boost for local food culture, and an opportunity for social cohesion. Unfortunately, in a country where the ethnic segregation and social polarization consistently discourage the fusion of dining activities across different social groups, the dining scenes, the family rituals, the homely cuisines that rarely appear outside family kitchens remain undiscovered, and the value of vernacular food culture is much underrated.

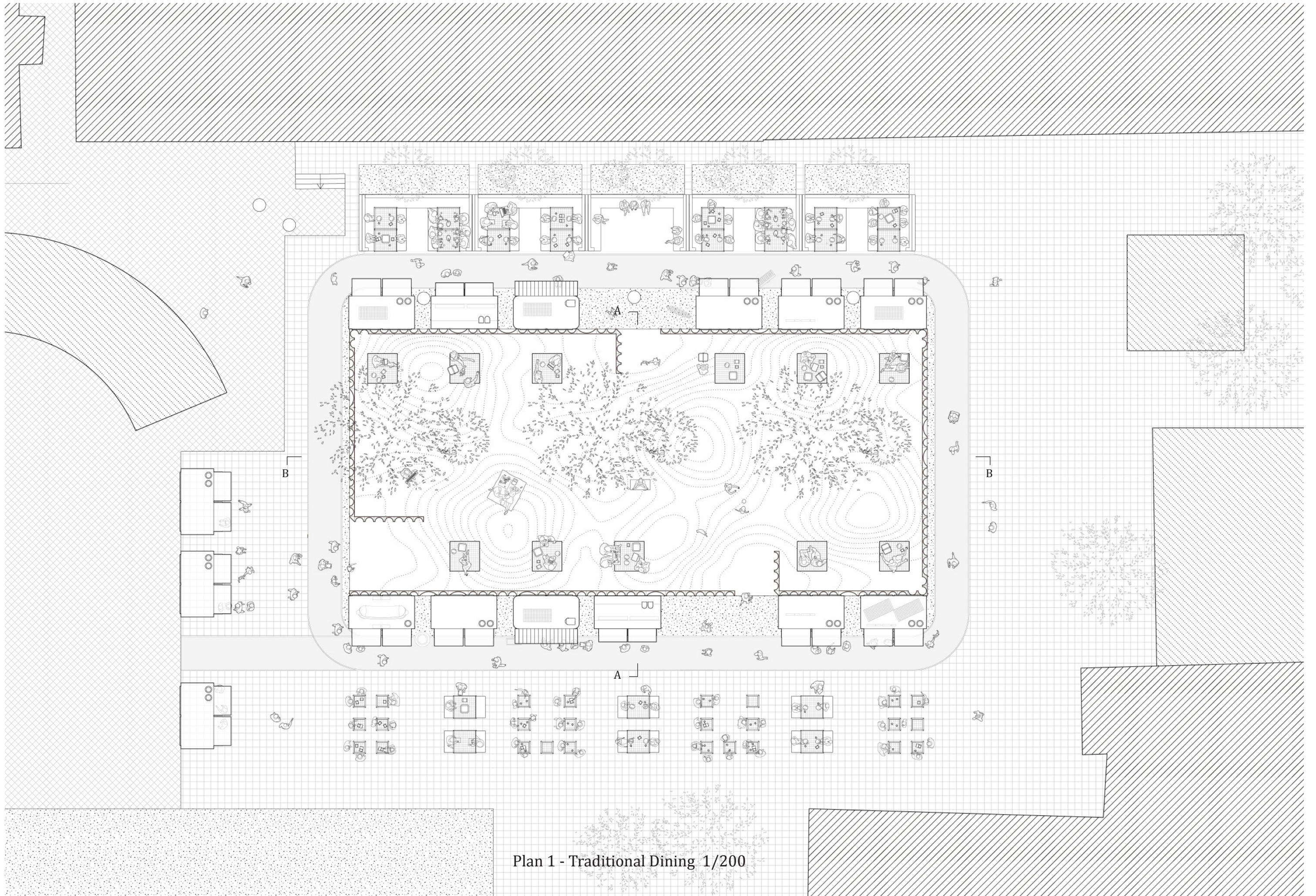
This proposal tries to transform the once insufficiently utilized plaza to a picnic garden as an invitation to the display of homemade food and family rituals. The picnic/table cloths, as a symbol of equalization, formally unify the all dining spaces and perceptually connect all diners, are the initiator of dining activities on site, and the catalyst for the migration from tables to the lawn with their different layout. The lawn is also a test ground for public awareness - the spontaneous occupation and usage of the picnic garden which contains much negotiation, cooperation and compromise could be the enlightenment in participation in democratic process for Skopje dwellers.

Picnic cloths are placed on the lawn for the use of food truck customers at early stages, and are later provided to picnic-seekers. Those unplanned and intentional picnics jointly create the regional tradition of picnic, and eventually encourages picnickers with their own food and cloth to join the stunning scene of collective dining. The delight of having the company of families, the novelty of picnicking in a room of the city, the proximity of geographically close yet cognitively remote food culture, will gather all the fragments of local food footprint and awaken the once barren ground. The ‘picnic ritual’, as an intervention to excavate cultural traditions and potentially a replicable public space development mode, retrieves the attention on the neoclassical façades that face the past of the city, and aims at the contemporary urban environment created by the living generation.

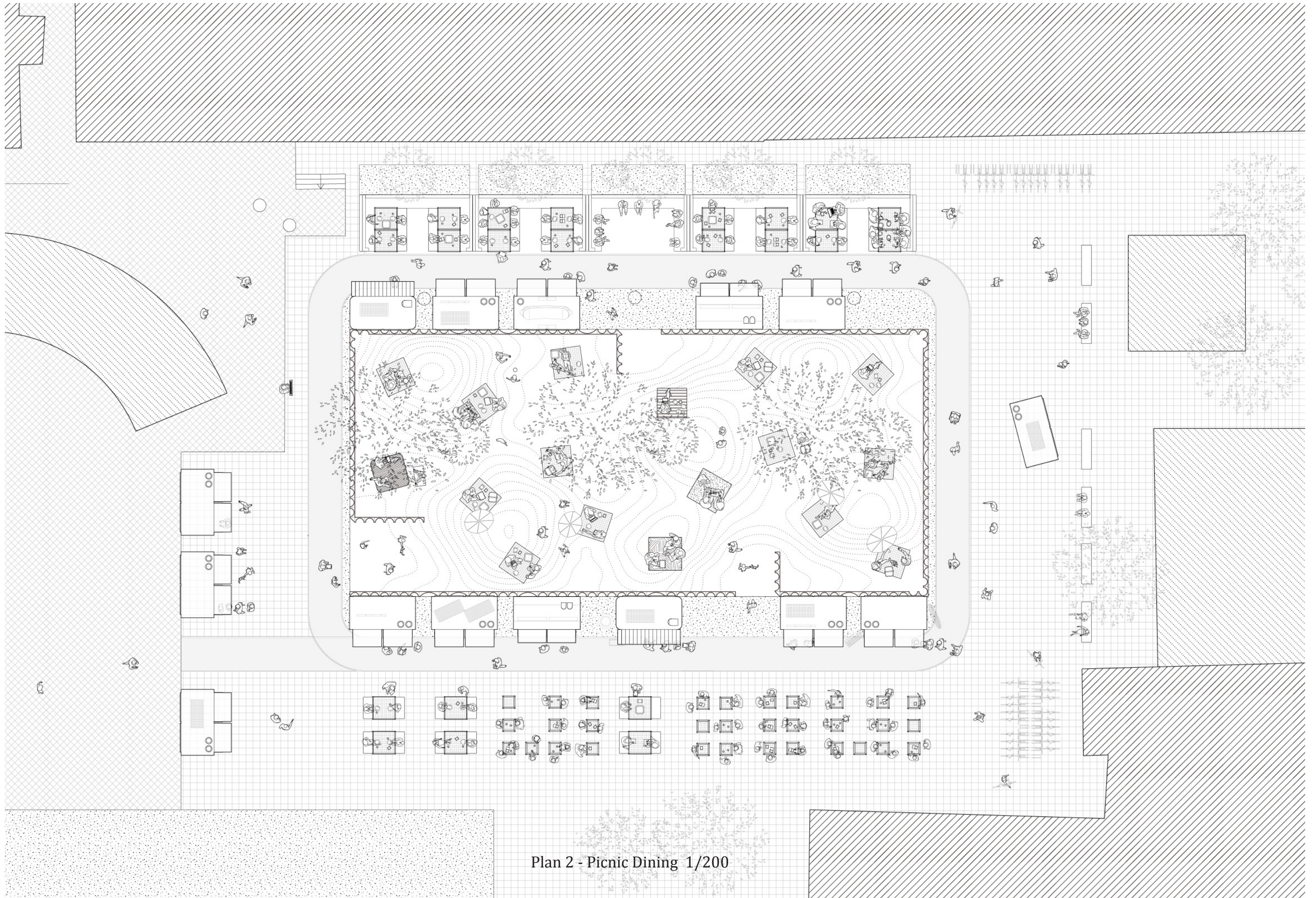




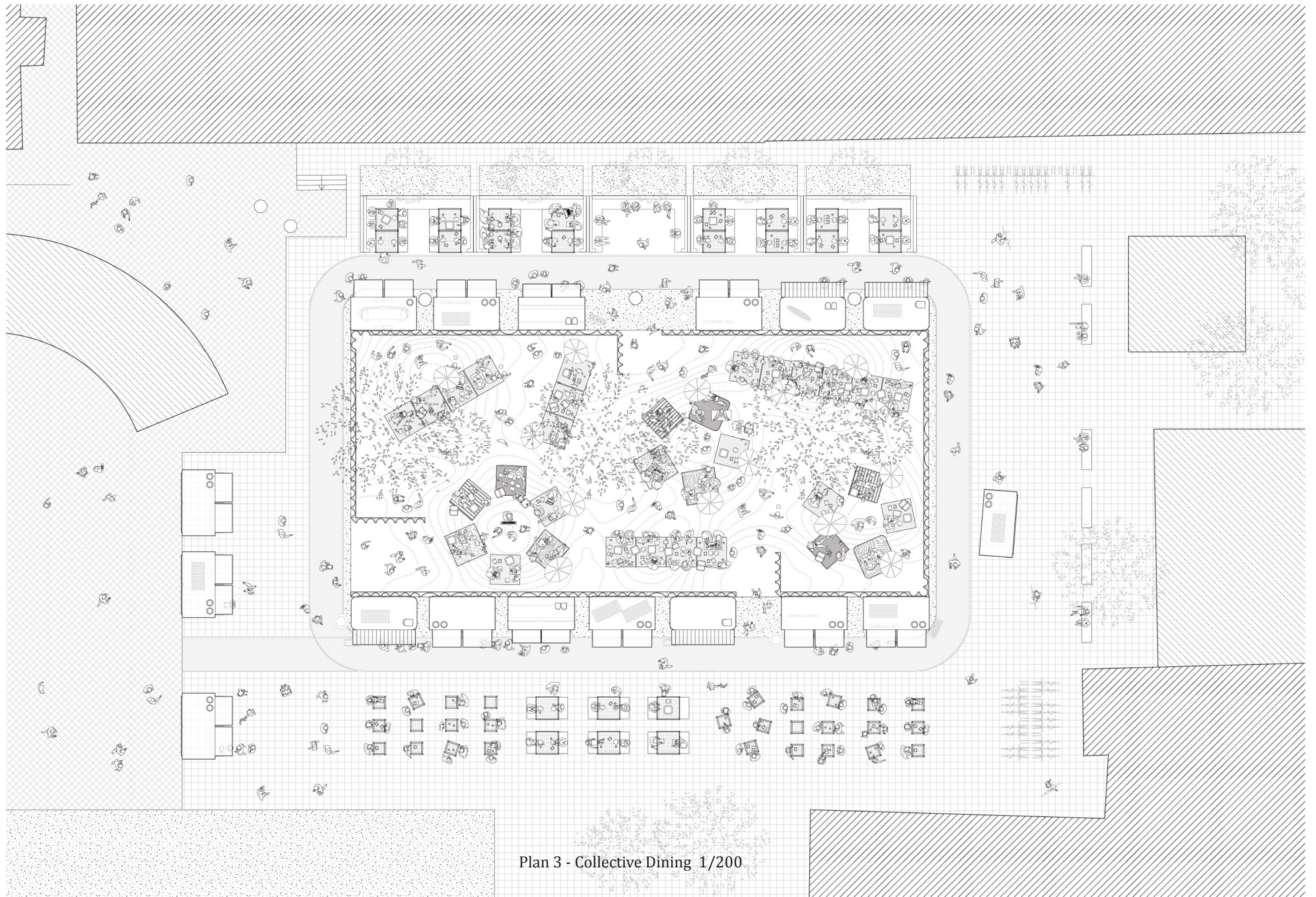
Site Plan 1/500



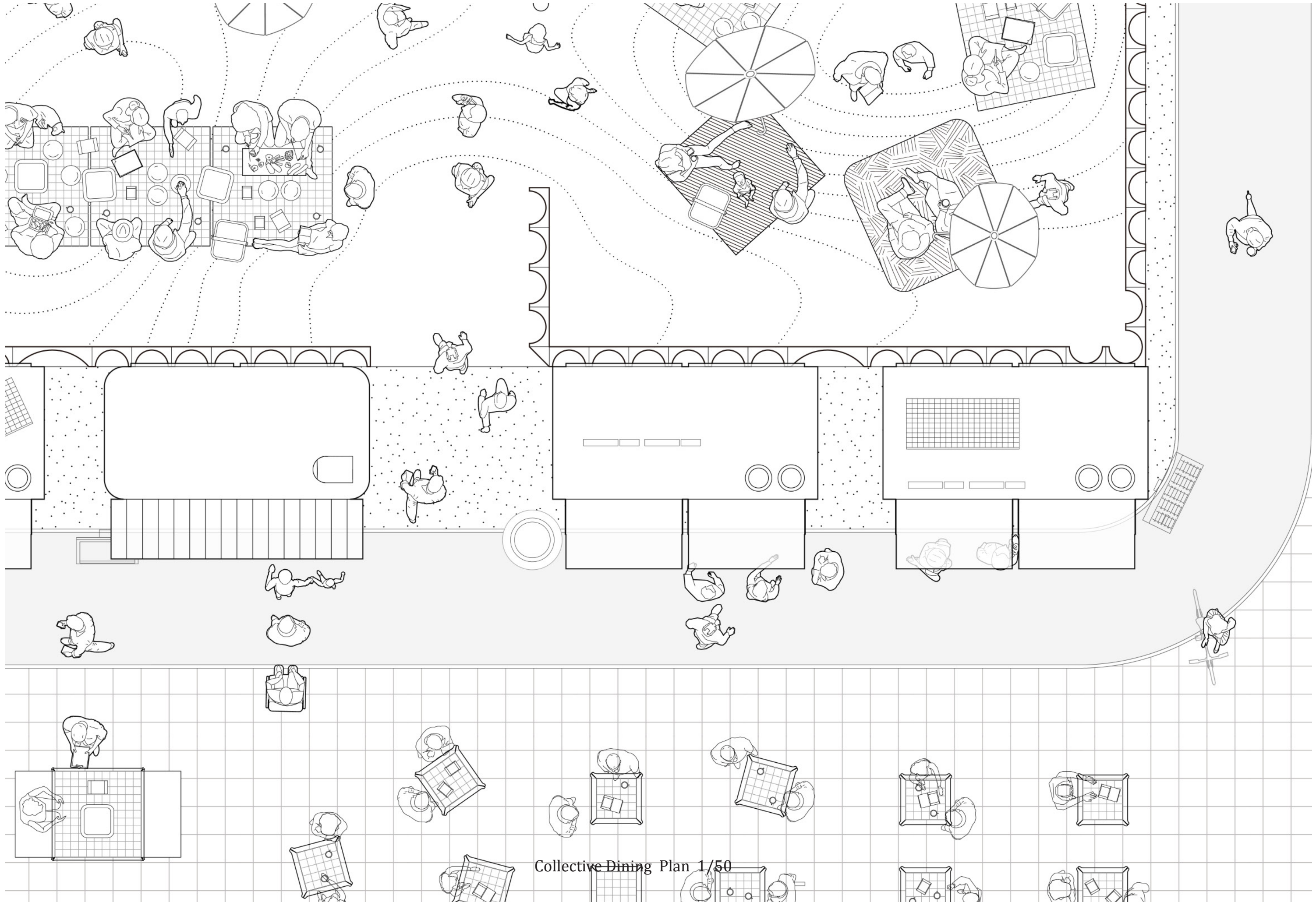
Plan 1 - Traditional Dining 1/200



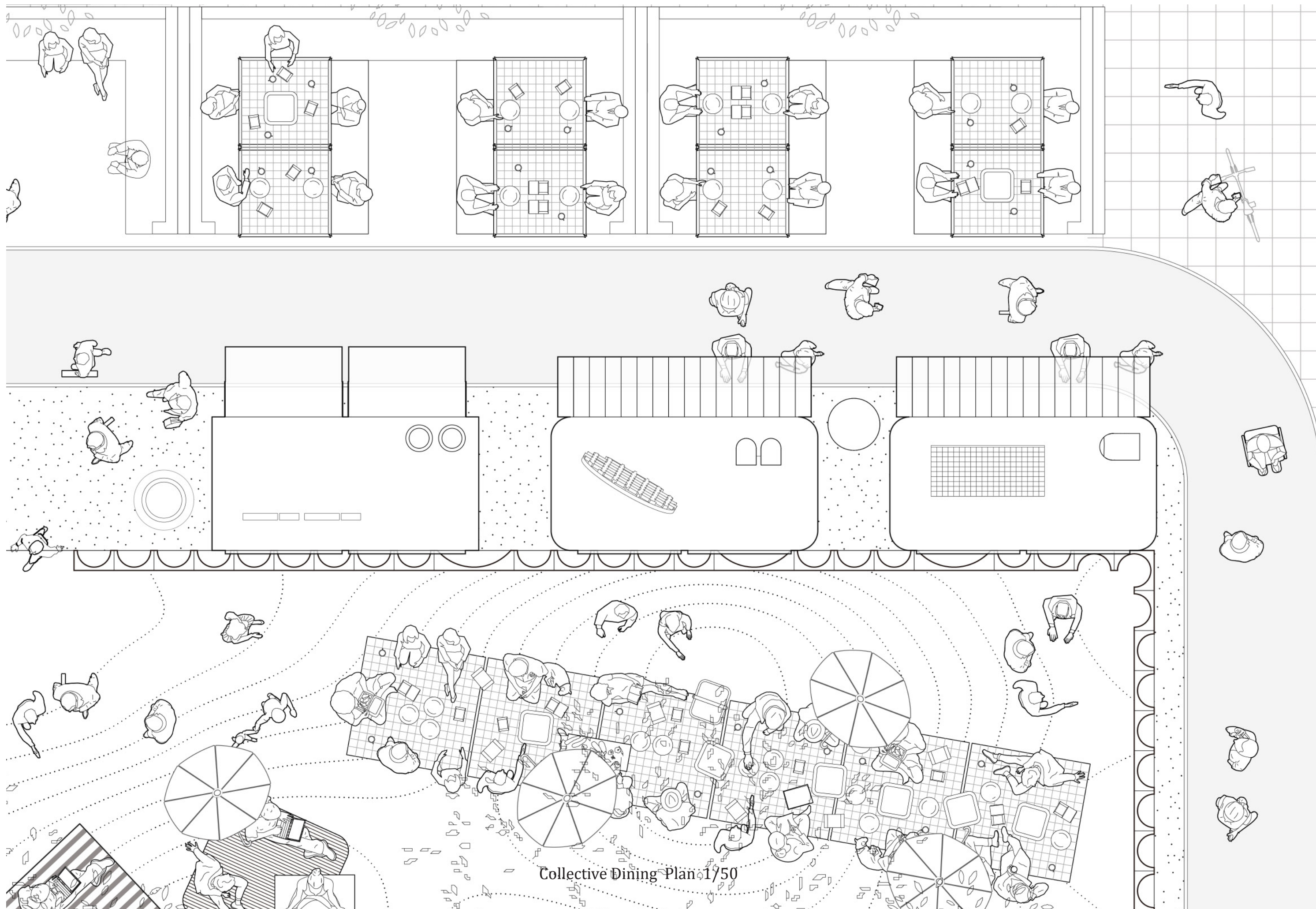
Plan 2 - Picnic Dining 1/200



Plan 3 - Collective Dining 1/200



Collective Dining Plan 1/50



Collective Dining Plan 1/50



Section A-A-1 1/50



Section A-A-2 1/50



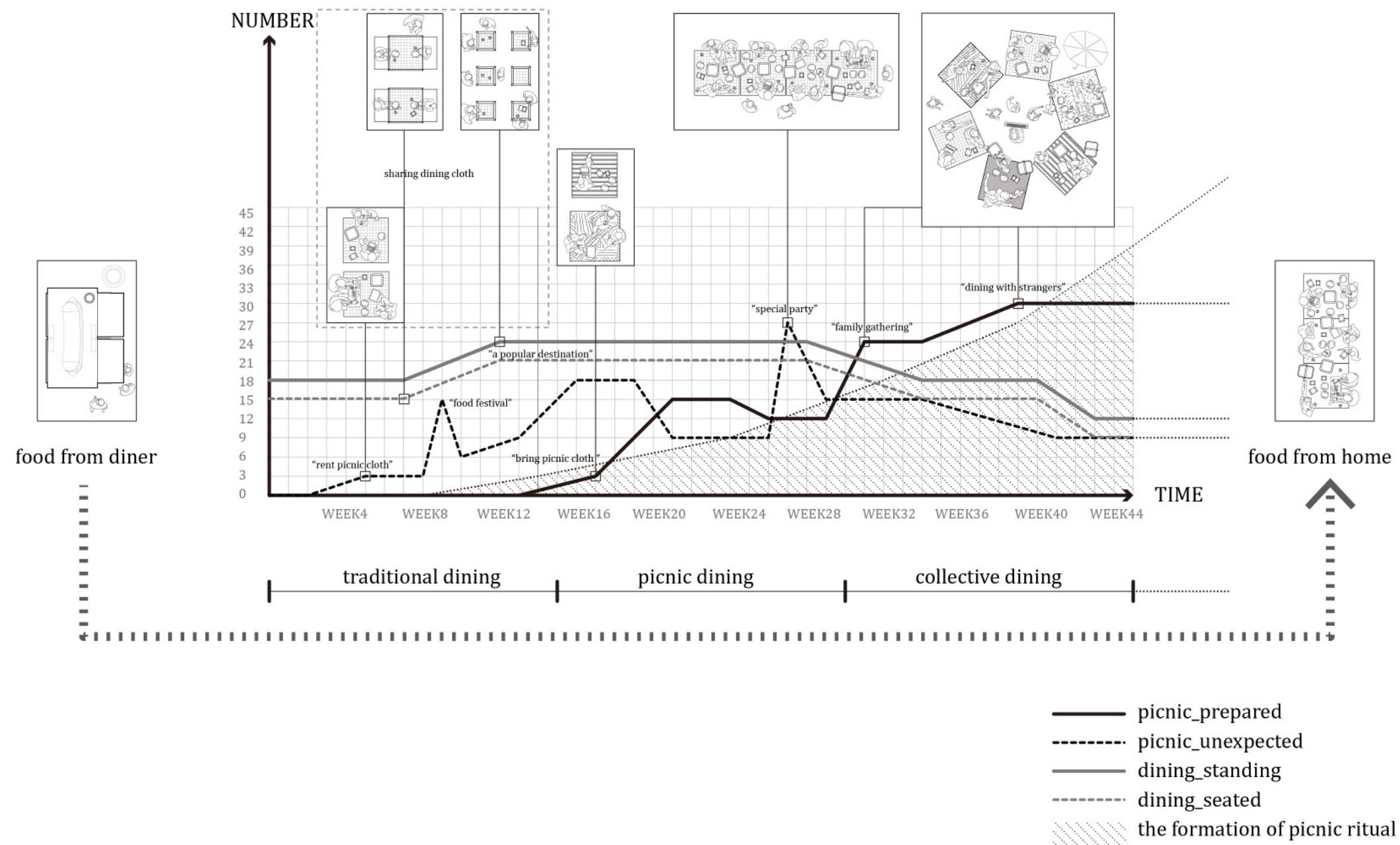
Section A-A-3 1/50



Section A-A 1/200



Section B-B 1/200



THE BANQUET ROOM

Design team

ALEXANDER PETROUNINE

A banquet for the city.

The Banquet Room is a collective intervention with a ritualistic character. A democratic space where dining becomes an infrastructure for interaction and sharing of knowledge. The intervention explores the idea of the traditional hearth: a focal point and gathering place in a home. The project therefore engages the hearth as a tool to expose the boundaries between the public, communal, and private space within the urban landscape.

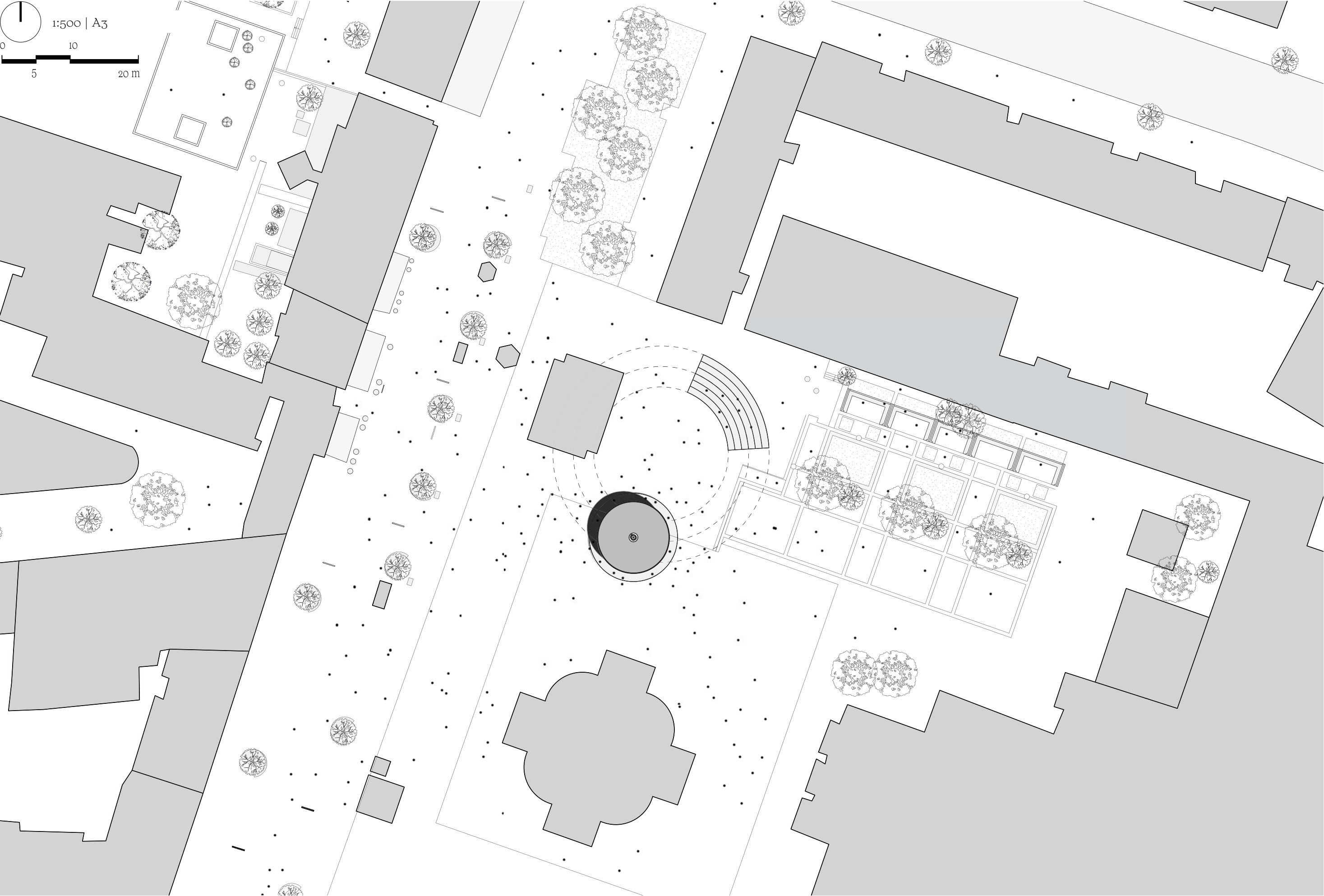
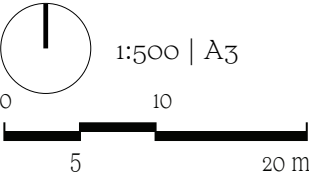
The intervention, round in plan with a tall conical wooden frame, acts as an urban marker, positioning itself in between the amphitheatre and the Mother Teresa Memorial House. The intervention encloses the space on the north, whilst defining the fragmented and diverse character of the Mother Teresa Park on the remaining sides. The threshold is defined by a raised floor that leads through a series of doors, each of which can be opened. At the heart of the intervention a huge open hearth dominates the space with a long chimney that makes its way up to the apex of the roof. Surrounding the hearth is a ceramic kitchen counter for people to prepare, clean, cook, and boil food, whilst the cabinets below offer storage for essentials. Inspired by the theatrical qualities of the round banquet table, this ceremonial setting creates a moment of awareness of the domestic ritual in a public setting. Through the act of dining people are encouraged to cook together and exchange knowledge through which new social interactions arise outside the traditional households.

(1. Referring to the hearth, as defined by Gottfried Semper in his book)

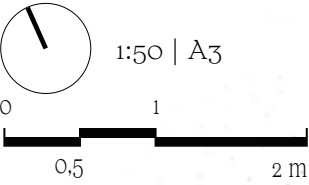


Final spread of "Asterix and the Banquet", 1963

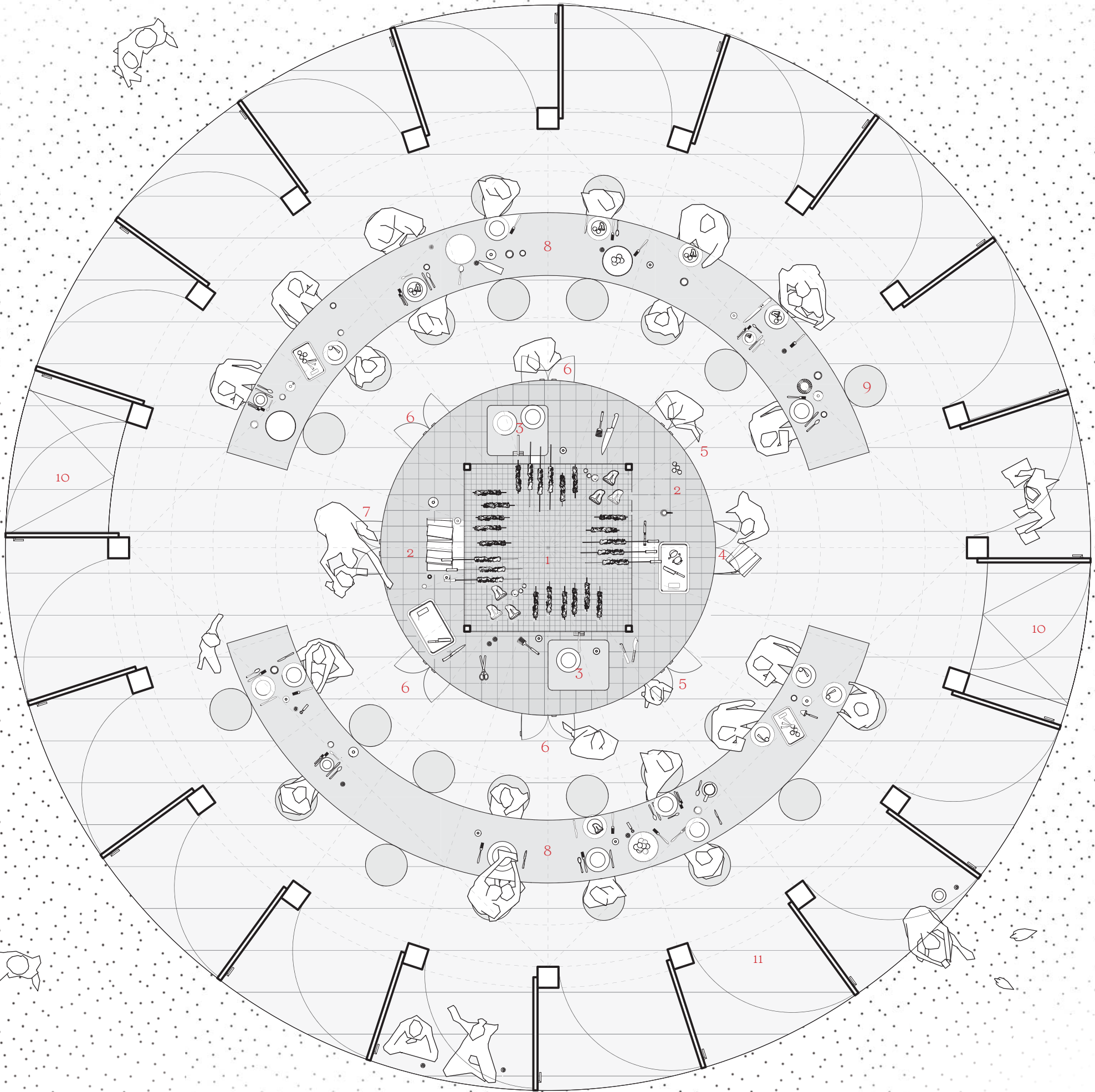
SITE PLAN



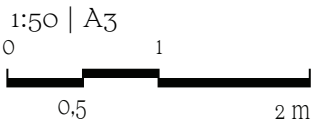
FLOOR PLAN



- Legenda**
- 1. Hearth
 - 2. Kitchen counter
 - 3. Washing sink
 - 4. Log storage
 - 5. Oven
 - 6. Cabinet storage
 - 7. Dried food storage
 - 8. Dining table
 - 9. Moveable seating
 - 10. Ramp access
 - 11. Closeable doors



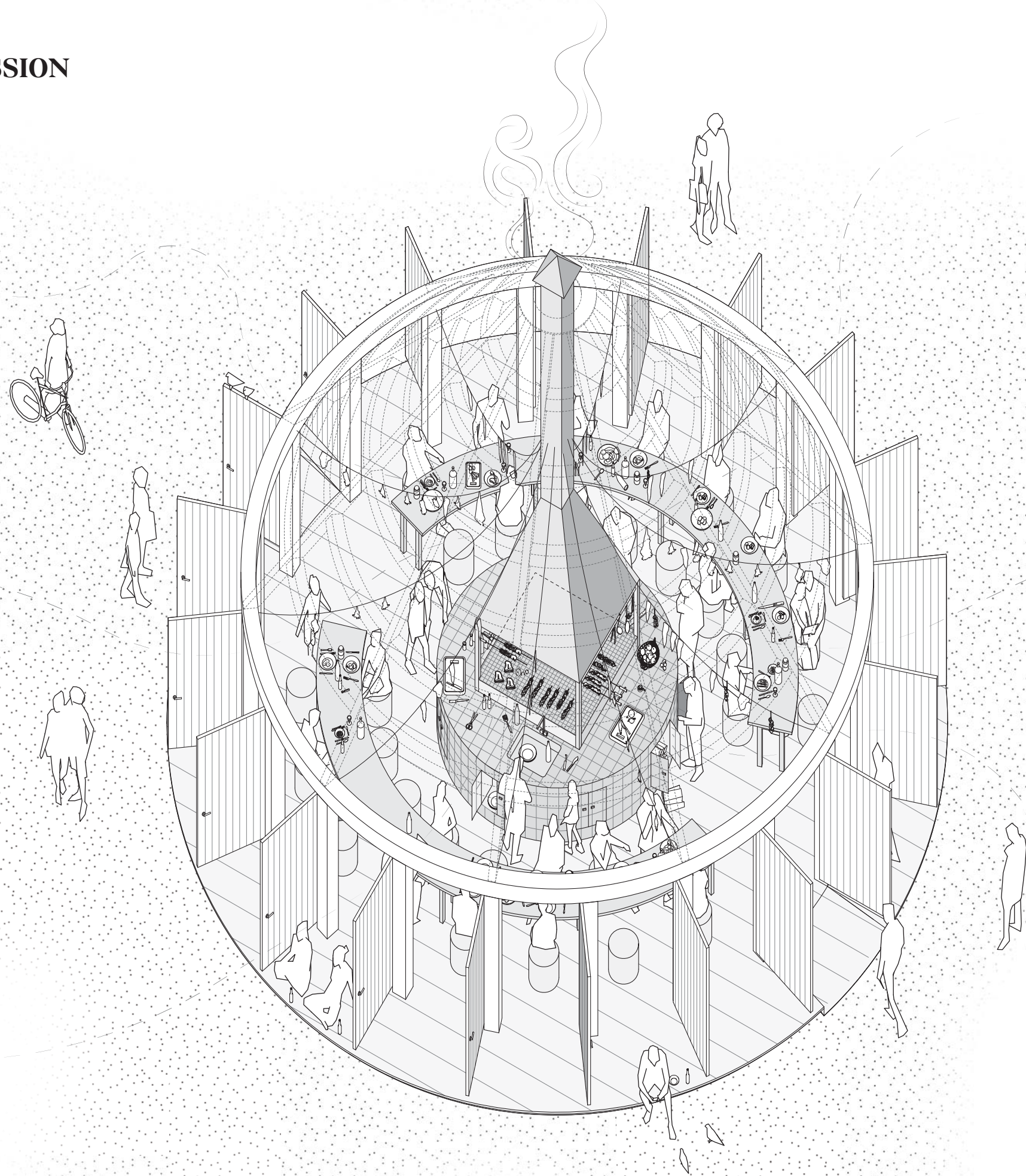
SECTION

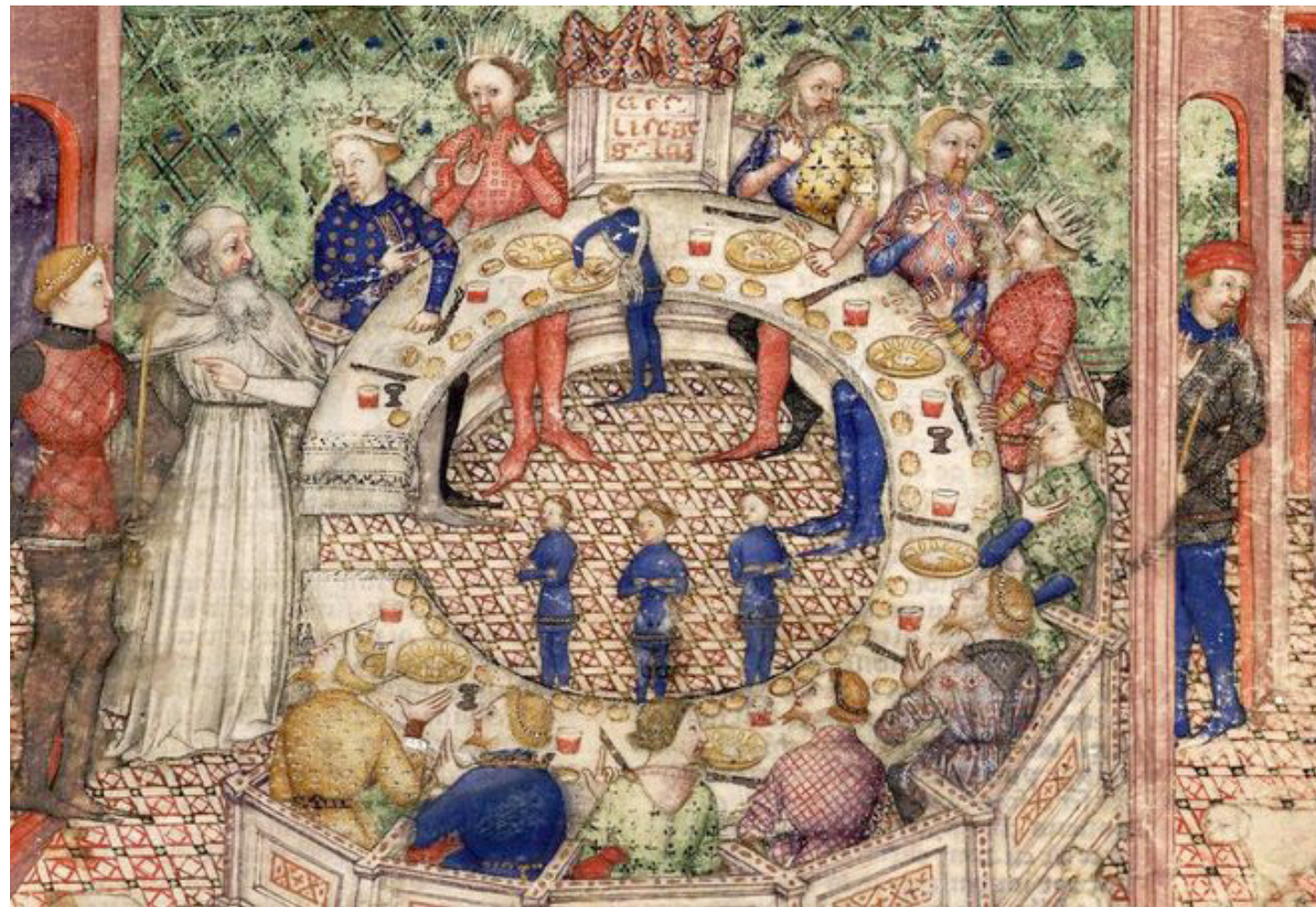


- Legenda**
- 1. Hearth
 - 2. Kitchen counter
 - 3. Drying food
 - 4. Log storage
 - 5. Cabinet storage
 - 6. Dining table
 - 7. Moveable seating
 - 8. Closeable doors



AXONOMETRIC IMPRESSION





Sir Galahad is introduced to King Arthur's knights, gathered at the Round Table. 14th Century. Artist unknown.

ONE TABLE AS A MANIFESTATION

Design team

BENEDIKT BENKER

Perhaps Leonardo da Vinci's famous painting of Jesus Christ's Last Supper can strongly evoke the metaphor of a ritual. Thus the table is in the centre as a serving element of a community. It is eaten and talked about together. This image is played out in many of Skopje's spatial sequences in the most diverse scenarios.

A table in Mother Teresa Park in Skopje,

The idea is to bring the society together at one table. Your table. Everyone is welcome here and everyone is invited to eat, play, talk. At the same time the table is a fireplace for cooking. It's probably where peppers are grilled to prepare them for the ajvar. But also the fireplace or, as Gottfried Semper describes it, the "stove", is to be interpreted symbolically as a social link. A 30-meter blackboard forms the table and is positioned in the centre of the buildings in Mother Teresa Park in Skopje. The table sits in the alignment of the Mother Teresa house and in the axis of the entrance of the new Orthodox Church in the south. The tower that survived the earthquake is dissected with elements for lingering, with the elements in a row as a gesture sequences.

Shaped stone

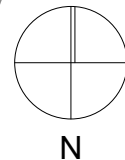
The long table is under the protection of a tiled roof, which is supported by tile pillars. They form a pavilion which has a square shape. It consists mainly of bricks of one format. The supporting elements, like the lintel, are bricked in a special bond. In this case the brick is a new interpretation and homage to the buildings in Skopje that have existed for several generations and are made of natural stone.

Symbol and intention

In Skopje there is a certain tension. The design tries to mediate at this special place as a bridge and to create an atmosphere socially as a kind of resting place. Care has been taken to ensure that this design can be created at a reasonable cost. Easy to build with new means

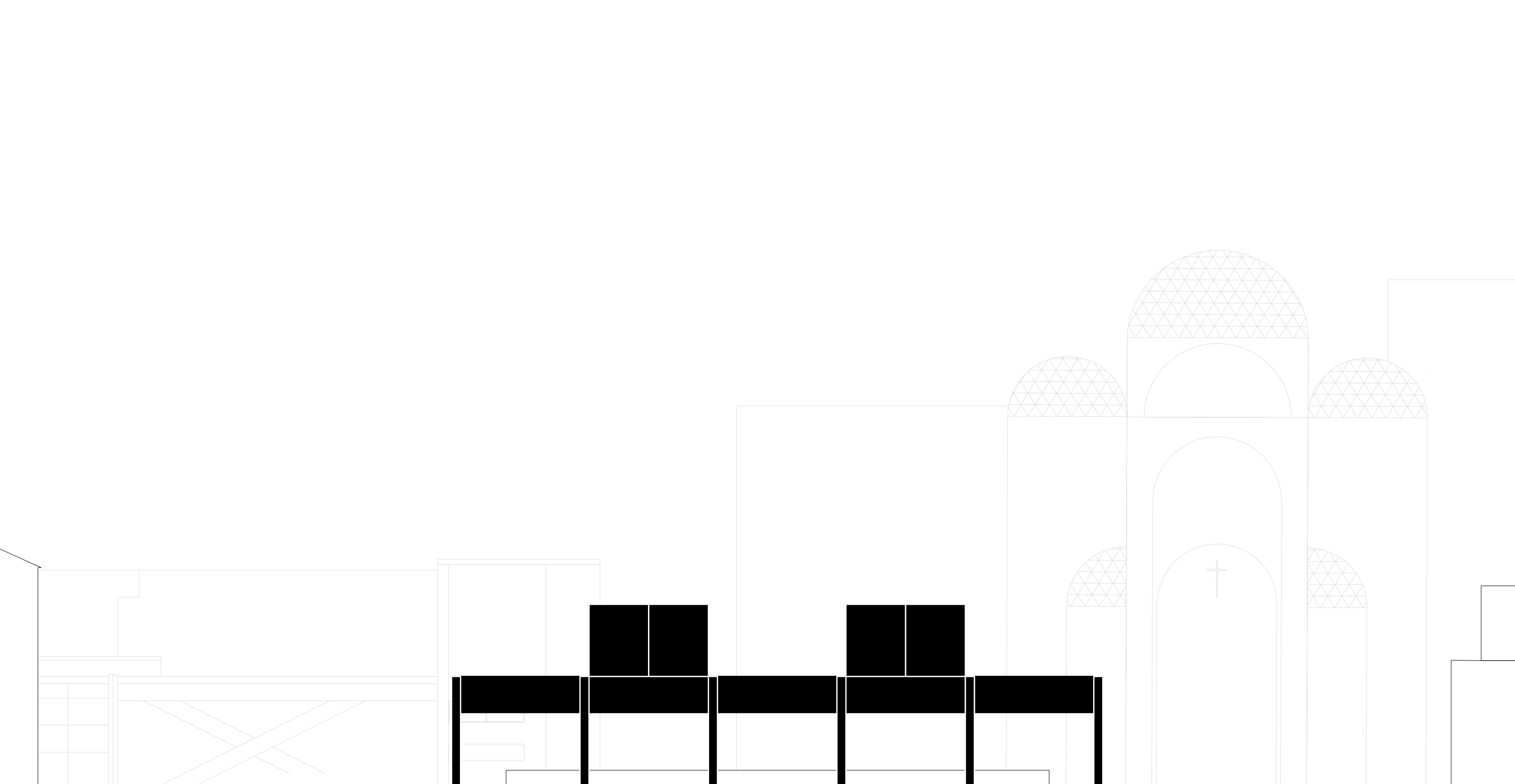
THE IDEA: ONE TABLE | COLLAGE

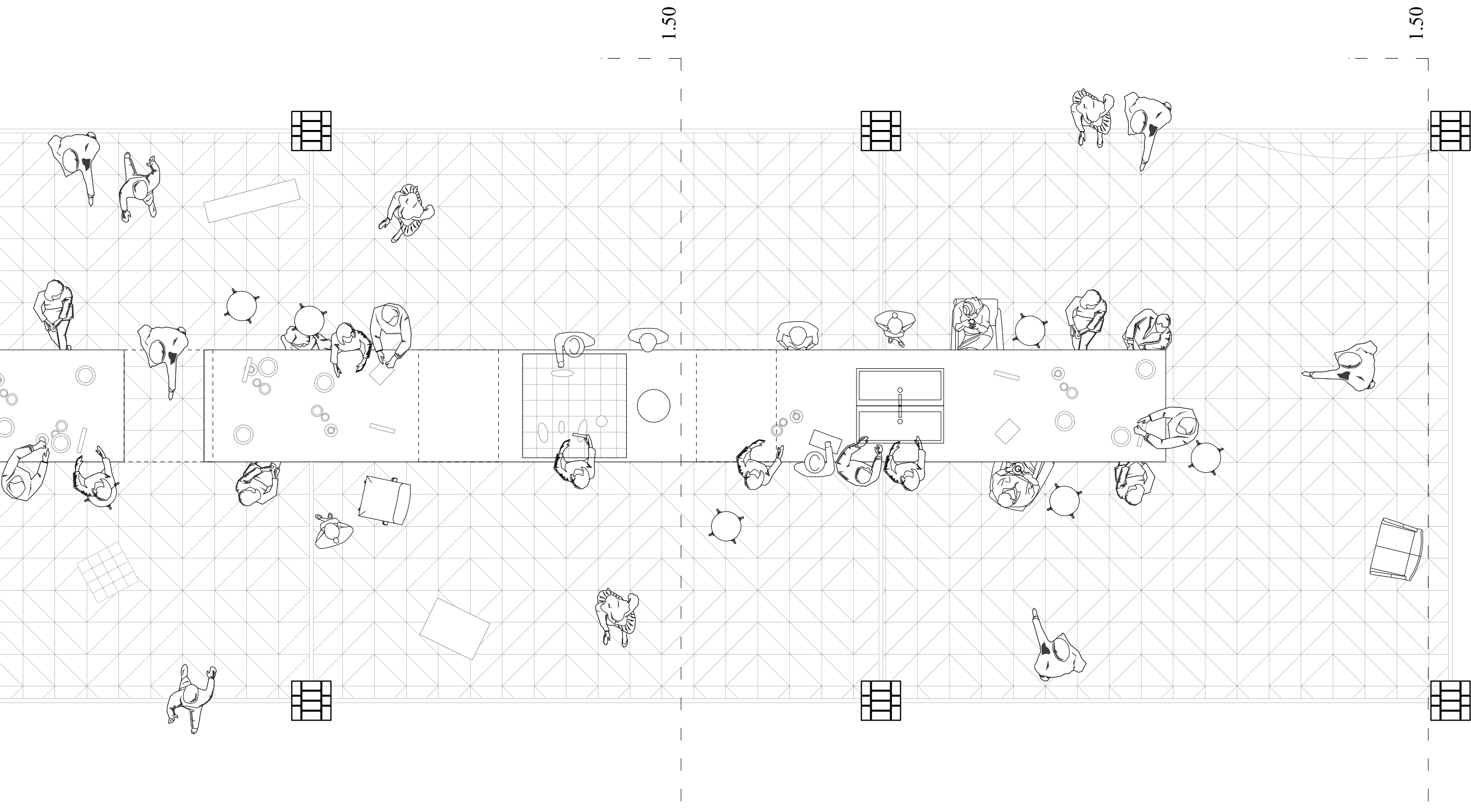


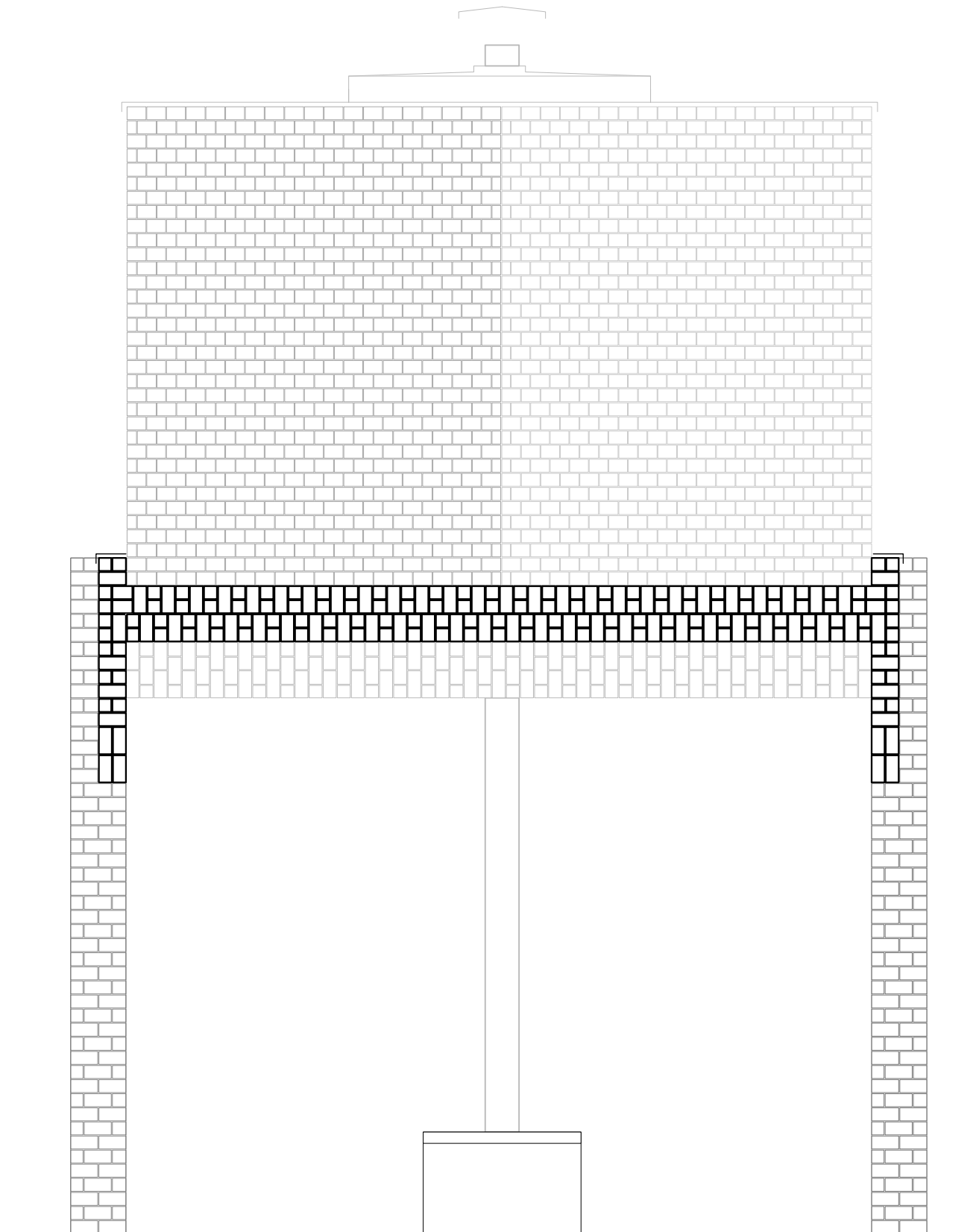


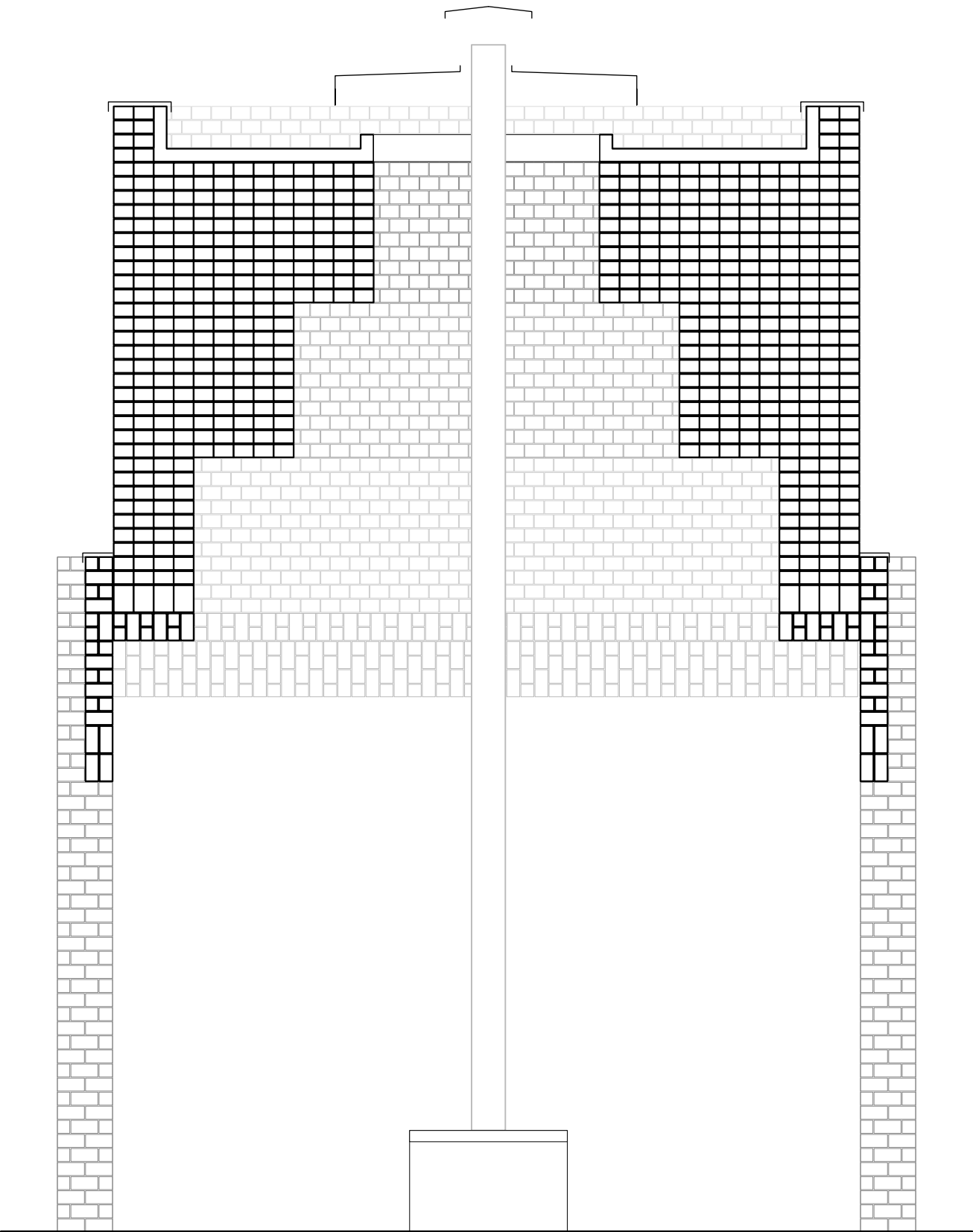
MOTHER TERESA PARK SKOPJE | PLAN 1.500















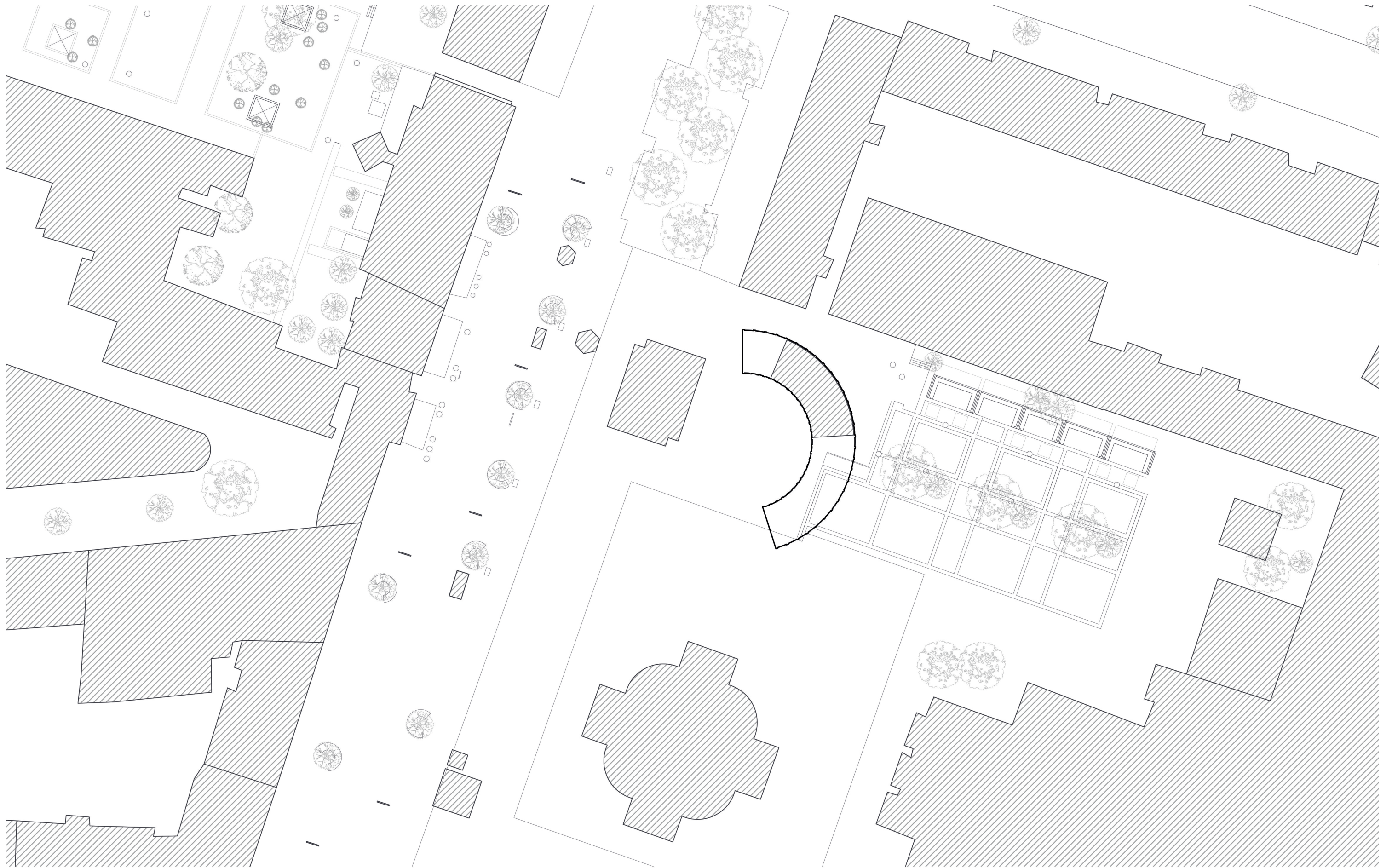
THE PICNIC ON THE HILL

DEARBHLA MULLIGAN

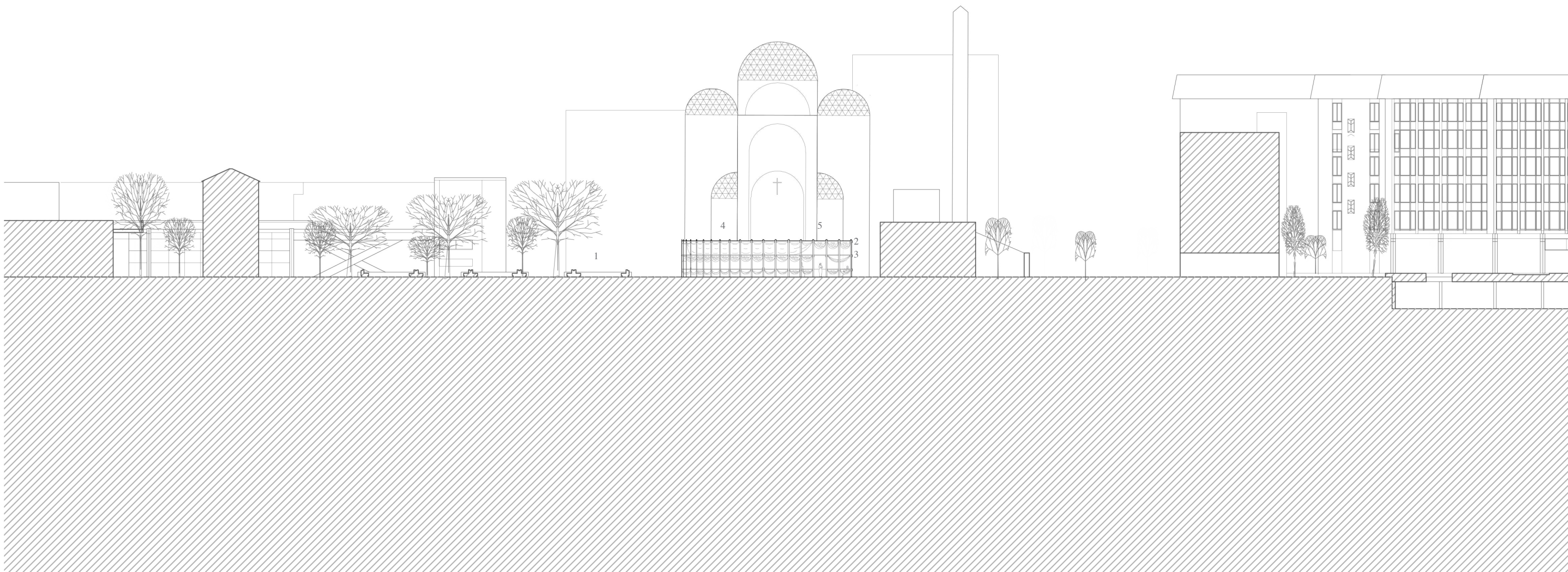
It's the height of summer. You decide to meet friends for a picnic. You walk across the green, past the fruit bushes and spot them in the shade of a tree on the hill - already lounging eating berries. You join them and settle down for a day of idle chat and watching the world go by.

Now pause for a moment and rethink. What if the picnic were not in the park or the countryside but in the middle of the city instead? The green is reimagined as a city square; the fruit bushes are replaced by hanging planters; and the shade of the tree is recreated through fabric draping. Instead of a hill, you sit on the what was once graffiti-covered, tiered concrete seating. The picnic blanket remains.

In my proposal, a lightweight timber frame is constructed around the tiered seating in Mother Teresa Square. It frames the public space in front of it. Fabric representing the picnic blanket is draped over the top to create shade and shelter. It is knotted around the side of the structure and through it to create hammocks and hanging baskets for plants, and then it is draped over the existing seating and secured. The lightweight structure adds an element of playfulness to the city, contrasting with the predominantly Modernist buildings nearby. It provides an informal spot for people to come and eat their lunch or simply while away time watching the activity of the square.



1:500 Plan of Proposal, incorporating Existing Seats



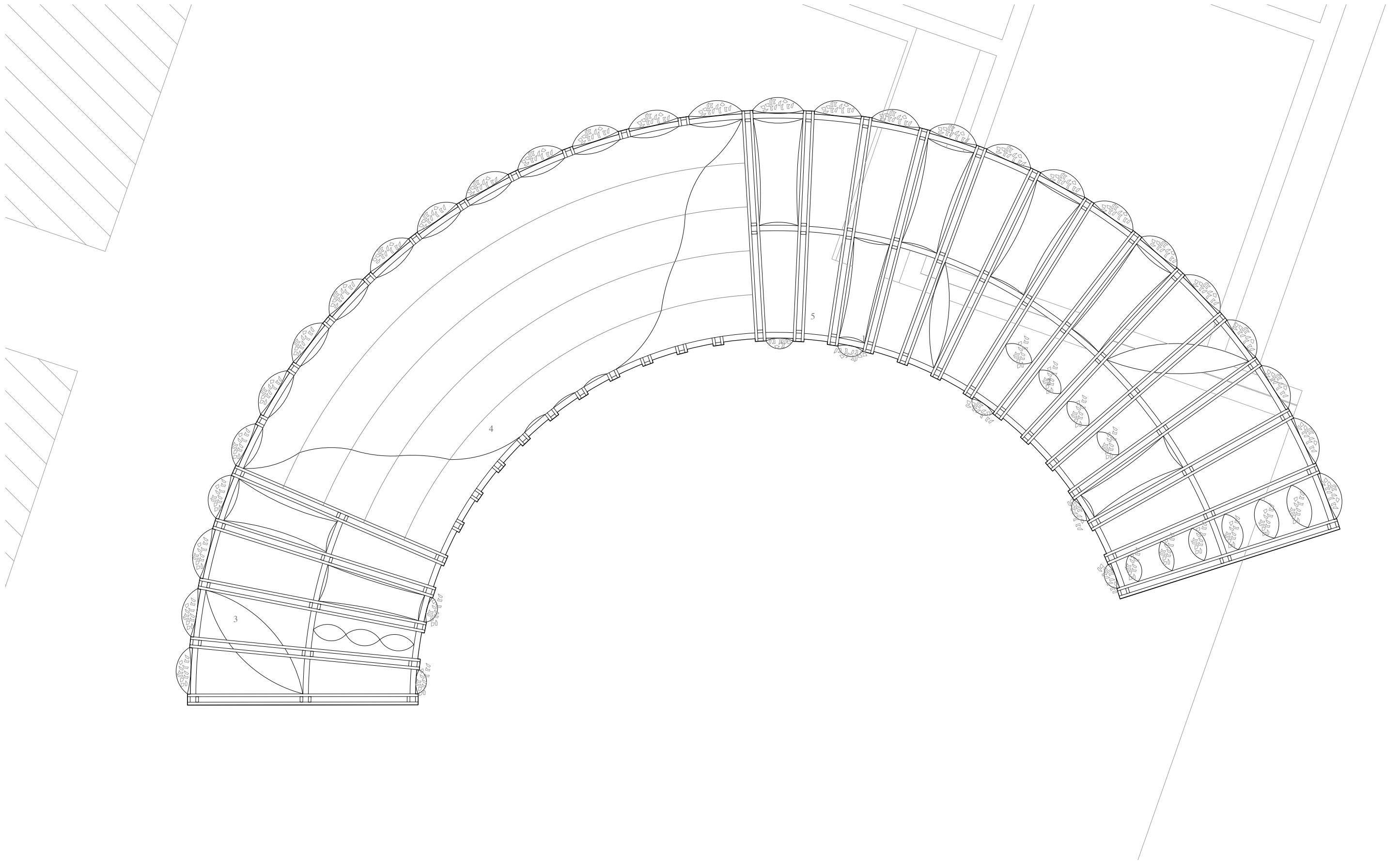
1:500 Section through Square, facing back of proposal

- 1. Existing Concrete Seating
- 2. Hanging Planters
- 3. Hammock
- 4. Existing Concrete Tiered Seating
- 5. Through Route to Square



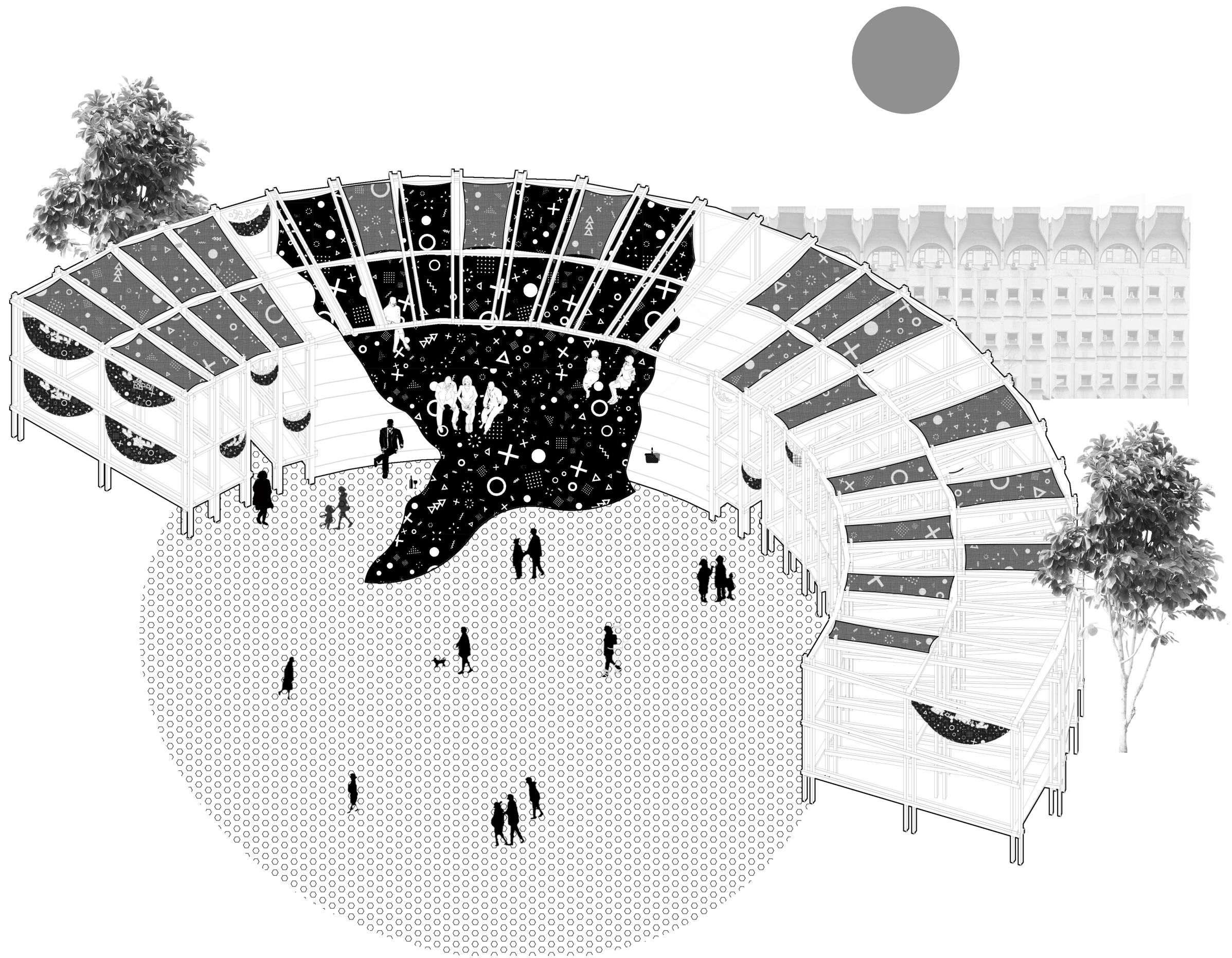
1:50 Section of Back of Proposal

- 1. Timber Frame
- 2. Hanging Planters
- 3. Hammock
- 4. Existing Concrete Tiered Seating
- 5. Through Route to Square



1:50 Plan through Square, facing back of proposal

- 1. Timber Frame
- 2. Hanging Planters
- 3. Hammock
- 4. Existing Concrete Tiered Seating
- 5. Through Route to Square



Black and White Illustration of Proposal

