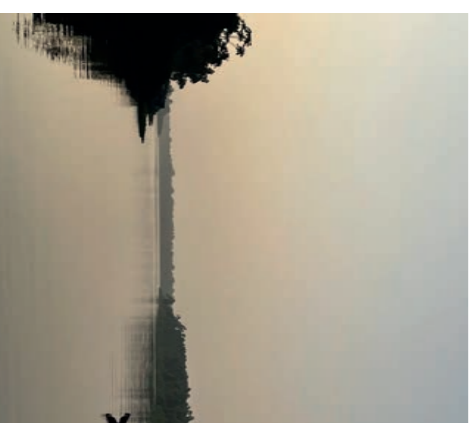
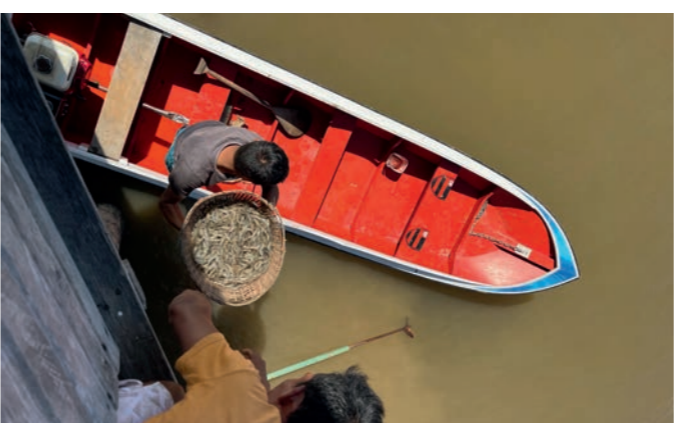


LIVING THE MOMENT

What does « living into the community of Vila dos Rodrigues » mean ? We could tell many anecdotes, but above all it is about everyday life, living together, sharing, understanding and relations. It is comparable to an ecosystem: from the youngest to the oldest, everyone has their place. Everyone has their duty, everyone has their role. The village wakes up early, at dawn. The day usually begins with a cup of coffee, followed by a shower. The children tidy up their hammocks, the adults make their beds. The coffee is heating on the stove while everyone gets ready to carry out their daily tasks. The youngest children go to school in the morning, the teenagers help their parents with household chores while waiting for their turn to study in the afternoon. The adults go about their work. Generally, the men fish and sometimes build new structures, while the women run the school. In the afternoon, the younger ones lounge in hammocks alongside the adults. Afternoons are hot and the sun is strong, so it is essential to take care of yourself and retreat for a siesta after lunch. Christianity plays an important role in the village. On Sunday mornings, worshippers walk to the communal church with their barretta. Otherwise, everyone gathers around parties organised on the trapiche for various celebrations. Between music, dancing and „tacaca“, conviviality reigns within this community. It is a place far removed from any major civilisation, and a certain order has been established over the years: the villagers' needs are transprotet by boat, but basic elements and food are found on site. We pick up bananas from the trees, climb trees to harvest açai, cut wood and shape it in the sawmill and fish in the river using tools designed and made on site, such as the „matapi“. Food is prepared in the kitchen, which has a very important layout: it is open to the outside, and water from the wooden sinks flows directly onto the ground. Each kitchen has its own space for preparing açai, as well as its own gas stove and jirãõ. This architecture is specifically designed to address issues of humidity and heat, as the wooden slats, which are laid at a distance from each other, create natural permanent ventilation. Organic waste litters the ground, creating new ecosystems. The ground is an important concept here as we live above it, imposing a boundary between humans and the proliferating natural world. This is due to the river tides, but also into the village takes on meaning to a certain hostility from the forest – let's not forget that we are in the Amazon region! The village is built on stilts. To enter each house, we have to climb a few steps, as the front porch is always slightly higher than the main bridge. These few steps symbolise an essential aspect of social life in the village. It is a place of passage but above all a place for meeting and discussion, where everyone is invited to sit down. Despite the difficulty of access, the village remains connected to the world: for the past two years, the Startlink internet network has been available. To reach the village, ferries are sailing from Macapa to Breves and transport all travellers and above all types goods. Everything that is brought into the village takes on meaning and and is valuable in this sense. The journey to reach the village takes about 12 hours. To conclude this first chapter and for a better understanding: this community works as a family. And family is the foundation.

«Each step along the trapiche is a quiet act of discovering new horizons - where land, water and soul dissolve the infinite»





05:30 On n'entend rien sauf le bruit des insectes et d'autres animaux
05:44 La porte s'ouvre, la tante ouvre la porte et dépose une petite valise devant la porte.
05:55 En pétraradant, le moteur de la *rabeta* se met en marche, l'homme se dirige vers le soleil levant, la tante sort.
05:59 Le ciel continue à prendre une couleur orange-rose, les oiseaux commencent à gazouiller.
06:07 On entend les premiers bruits de la maison de Flavia.
06:27 Une *rabetta* arrive au ponton tous les sacs sont chargés, l'enseignante que nous avons rencontrée précédemment est aussi sur le *rabetta*, la tante, Cécilia, sa mère, João montent sur le *rabetta*, le ciel est toujours rose.
06:31 Flavia, son fils et Lily, assis sur la « terrasse », regardent le bateau s'éloigner.



06:39 Abelha sort, va sur le ponton et s'assied sur son bateau, un coq chante.
6:57 Leco a gagné un sanglier.
7:14 Flavia sort et rejoint l'école avec un café.
7:15 Le bateau de l'école arrive au trapiche.
7:16 Un autre bateau arrive avec 3 personnes.
7:21 Une femme et deux enfants passent pour aller à l'école / Chico rentre dans la maison de Flavia / Gabriel repart en bateau.
7:42 Un gros bateau s'accroche au ponté.
7:55 Edson nous appelle pour le café.
8:02 Gabriel enfille le linge dans la corde pour qu'il ne s'envoie pas.
8:07 Benedetto arrive, Gabriel lui demande s'il peut l'aider à tendre la corde du linge.



8:24 Deux personnes âgées arrivent à la place et vont parler à Flavia.
8:32 Chico passe et échange deux mots avec les gens.
8:36 Flavia sort avec sa maman et l'assoit sur une chaise, une grande fille la suit, Edson est à la fenêtre / elles parlent.
8:47 La véranda de benedito est nettoyée.
8:52 Un petit garçon en uniforme d'écolier passe par là.
9:03 Une fillette court sur le trapiche.
9:26 Flavia revient dans la maison.
9:49 Chico entre dans la maison.
10:25 Chico traverse le ponton.
10:32 Antonio a fait le plein pour la *rabeta*.
10:32 Un petit bateau (1 étage) passe, Flavia quitte la maison, traverse le ponton en *rabetta* avec Antonio.



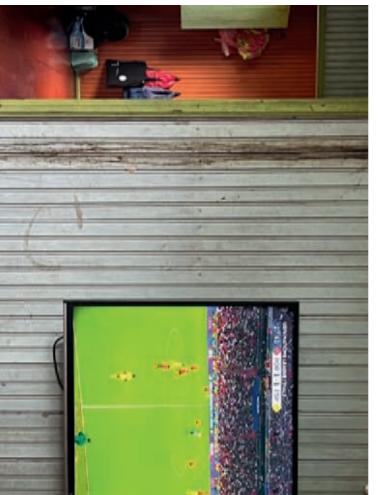
10:35 3 enfants courent de l'école au bateau en passant par le ponté.
11:01 Le bateau largue les amarres.
11:05 Une jeune fille court sur le ponton.
11:07 Une *rabetta* largue les amarres avec 3 filles et un garçon.
11:35 Flavia sort, une serviette sur la tête.
11:54 Le jeune Antonio s'assoit dehors sur la véranda, vers l'arbre, pour déjeuner seul, il s'assoit là sur le banc.
12:08 Flavia sort, avec Alessandra et Irasima, elles s'assoient sur la terrasse avec leur repas, Flavia discute longuement avec Nastia des enfants à l'école, puis elle rentre.
12:10 Alessandra et Irasima sortent à nouveau de la maison et s'assoient sur la véranda.



12:20 Un bateau décoré de fanions bleus et blancs, une *rabeta* orange accrochée à l'arrière et des écoliers à l'avant sous le toit, passe.
12:27 Un petit bateau avec une voile solaire orange s'éloigne.
12:33 Une *rabetta* passe / Antonio vérifie le linge.
12:43 Abelha et l'homme sort assis près de l'arbre et boivent de l'eau.
12:52 Edson sort et nous apporte de la noix de coco.
12:55 Flavia sort de la maison et parle à Abelha ; Edson regarde par la fenêtre.
13:07 Des hommes tiennent le cochon mort et l'amènent dans la maison.
13:17 Abelha sort de la maison et va s'assoir avec le monsieur sur la barrière.
13:31 Son fils sort avec une bassine de linge
13:37 Dario sort il nous dit de ne pas aller dans la cuisine car ils vont vider le sanglier.
13:50 C'est très calme, tout le monde est dans sa maison.
14:20 Les enfants sen baignent sous une casinha.
14:30 Edson apporte un coco pour Anna.
14:40 Deux filles en tenue d'école traversent la passerelle.
15:08 3 enfants en uniforme scolaire traversent la passerelle avec de la glace / 3 filles en uniforme scolaire passent en courant.
15:09 Un garçon revient avec de la glace ; une fille aussi.
15:12 Flavia sort de la maison avec du café.
15:12 Lili arrive sur la terrasse avec un dessert (tapioca au lait).
15:13 Le bateau accoste sur la trapiche .
15:26 Nous découvrons un colibri.
15:28 Flavia est assise à la véranda.
16:12 La fille sort de l'école et monte dans le bateau sur le quai.
16:31 Sur le ponton de l'école, tout un groupe s'est formé.
16:36 Un bateau vient d'arriver au trapiche devant la maison / un autre bateau le suit / une *rabeta* avec 3 élèves part également.
16:40 Gabriel sort en courant de la maison et prend le linge, il commence à pleuvoir.



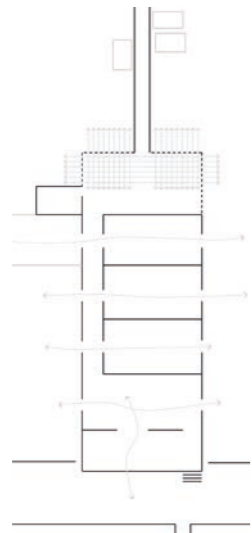
16:46 La pluie s'intensifie, on l'entend sur le toit.
16:48 Un garçon en sort avec un panier d'açai
17:07 Myriam part avec Abelha sur la *rabeta* pour ramener les poissons.
17:12 Abelha revient a bord de la *rabeta* avec son fils. Il a un panier plein d'açai avec lui.
17:21 Abelha trie l'açai
17:41 2 jeunes sautent dans la rivière et nagent vers une casinha
17:42 Un jeune passe en courant. Un bateau passe
17:50 Les garçons reviennent à la nage vers le ponton et sortent de l'eau ;
17:52 Les enfants sautent à nouveau du ponton dans l'eau
17:54 Le bateau accoste. Abelha rentre dans la maison



TRADITIONAL HOUSE

TYOLOGY

The typology of a traditional pile dwelling characterises its exterior shape and its potential for development. They are organised according to the spatial relationship between private and social spaces. The

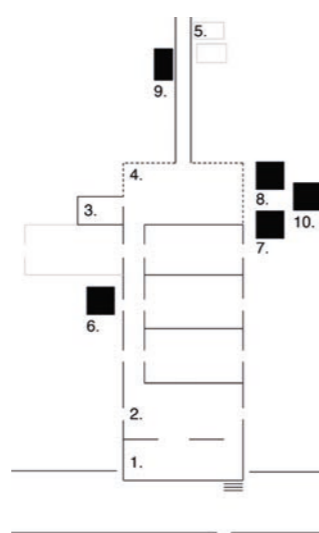


_tipologia

- 1. terrace
- 2. living
- 3. bath
- 4. kitchen
- 5. toilet
- 6. solar pannel
- 7. water

SERVICES

The service area is essential to the proper functioning of the house. It usually consists of a lot o little elements: the terrace, the kitchen, the açai area, possibly a barbecue area, the bathroom, the laundry room, the

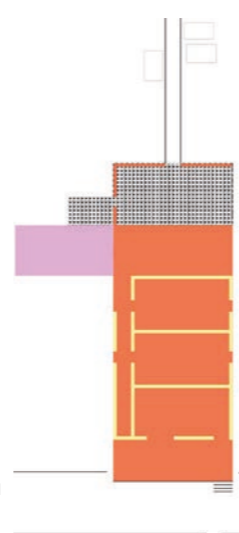


_serviços

- 1. terrace
- 2. living
- 3. bath
- 4. kitchen
- 5. toilet
- 6. solar pannel
- 7. water tank
- 8. laundry
- 9. fabric studio
- 10. açai

COLOURS

Colour is a major feature of traditional houses. In Amazonia, we see the use of colour and patterns as a form of expression. More locally, around the equator, the use of colour is intended to assert identity and a



_cores

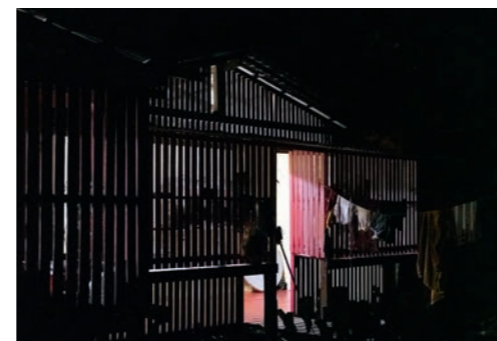
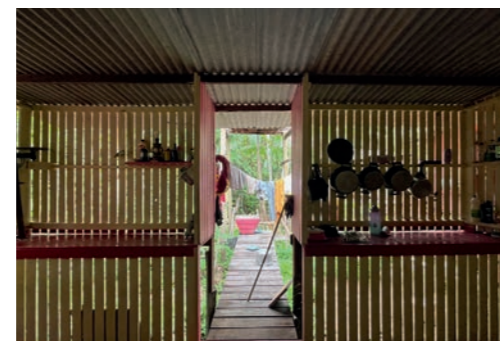
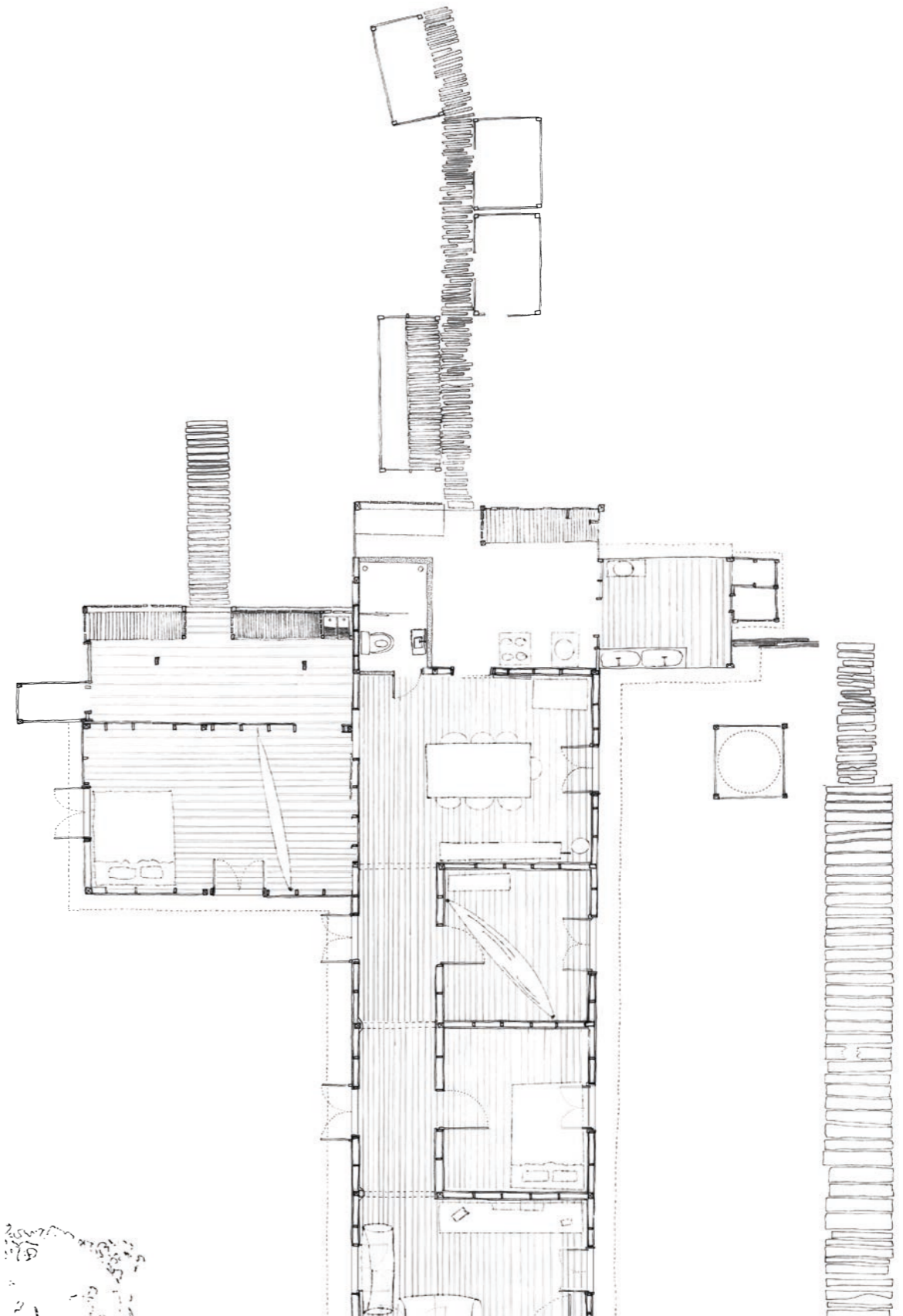
- red from the ground
- yellow from the wall
- pink from the wall
- tiles from the ground

interior is defined primarily by the family composition, with a maximum of three bedrooms. Once the number of bedrooms is defined, the layout is easy to plan: the veranda at the entrance with its small staircase, a first living room called the salon, a long corridor leading to the bedrooms, and, as the last room, the dining room and kitchen, often combined with an open space to make açai. The bathroom is usually also located at the end of the corridor or in the kitchen area. This gives the layout a very elongated shape, connecting the trapiche with its access to the water up to the forest. The service areas are at the rear, plunging into the forest. Here we find chicken coops, the wood-burning stove hut, the generator hut, storage huts, water tanks, etc. In Vila dos Rodrigues, each house is perpendicular to the river and the parallel

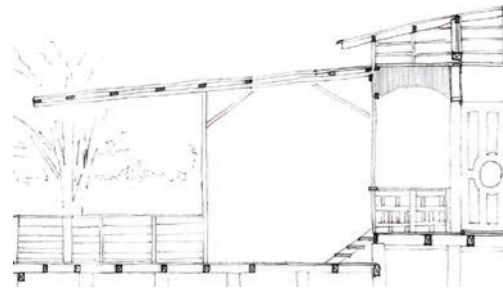
solar panels with their internet network, the water tank, etc. often combined with a small elevated garden. Lightweight aluminium fixtures are installed for electrical connections. Otherwise, everything is built from wood, following generic measurements governed by the shape of the houses and their distance from one another. These spaces are often located outside or directly connected to the exterior. If we return to the principles established by Louis Khan, served spaces are intended to be inhabited and are intended for the main occupants of the space or visitors. Serving spaces are visited briefly, for their intended purpose. Here we note that the opposite occurs: served spaces become community spaces where people gather and interact. Serving spaces are even used for sleeping or resting. While in Europe we

sense of home. In the Vila dos Rodrigues, each house has its own exterior and interior colours: from yellow to green, mauve and orange, to red and blue. Each family is affiliated with a colour. This then spreads to the interior, where the floor is usually bright red, while the walls depend on the preferences of the inhabitants. Here we have a real relationship with space, each room has its own colour, which provides a perfect perspective depending on the viewpoint. Today, we are witnessing a change in the situation as residents are replacing the colour of wooden floors with coloured tiles. How will this change in material affect the otherwise harmonious atmosphere? Colour and materiality are inextricably linked. However, the ease of maintenance of tiles

CASA FLAVIA & ROGECKSOM



bridge, forming a small comb-like settlement. If the distance between the houses allows and additional rooms are needed, these are added on the other side of the corridor. Today,



a new variation is emerging: communal living spaces are shrinking and therefore an additional small individual room is being separated off.

ARQUITETURA NAVAL

The buildings in this village are adorned with ornamentation whose origins are clearly influenced by shipbuilding. These undulating roof fringes, railing patterns, and door and window designs all originate from naval architecture. By settling away from the cities, the inhabitants drew inspiration from everyday environment: the constructive and decorative art of ferries. Particular attention is paid to typography, which is celebrated as an art form: the letters are serified and colourful. It is part of the artistic heritage of the Amazon region. There are several types of traditional boats in Amazonian culture. The „rabeta“ is a small motorboat, shallow enough to navigate shallow waters, like the canoa. The barco regional (photo below) is a larger boat, often with several decks, allowing it to transport passengers, goods, materials, etc. All are built of wood, although nowadays they are often also constructed with a metal structure.

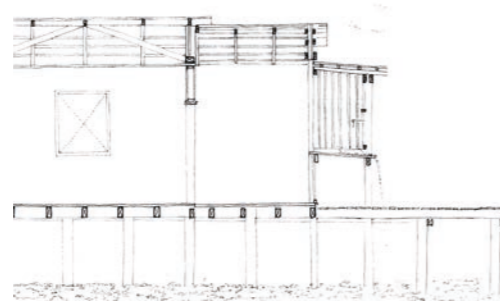


seek to hide anything related to service, in Amazonia we open up spaces to the outside world and turn them into real places of conviviality.

JIRÃO KITCHEN

The kitchen, jirão, is an important part of the house. It is located at the end of the corridor, on the edge of the forest.

Today, we might wonder whether it is a semi-private space, because although it is not only used for preparing daily meals, it brings the inhabitants together around the preparation of açaí, the washing machine etc. The photo below highlights the very regular nature of the jirao: openwork wooden panelling closes off the space. The spacing between the pieces of wood allows water to drain away and wind



to pass through.

Kitchen utensils are hung directly on the structural elements. If the cladding is not stainless steel, it is wood. This material therefore has a dual purpose: structural and functional.

Remember that we are 12 hours by boat from any town, so local materials shape the village.



compared to wooden floors is an issue that is also becoming a status symbol. But it is to be feared that the atmospheric density and coherence will be lost.

VARANDA PORCH

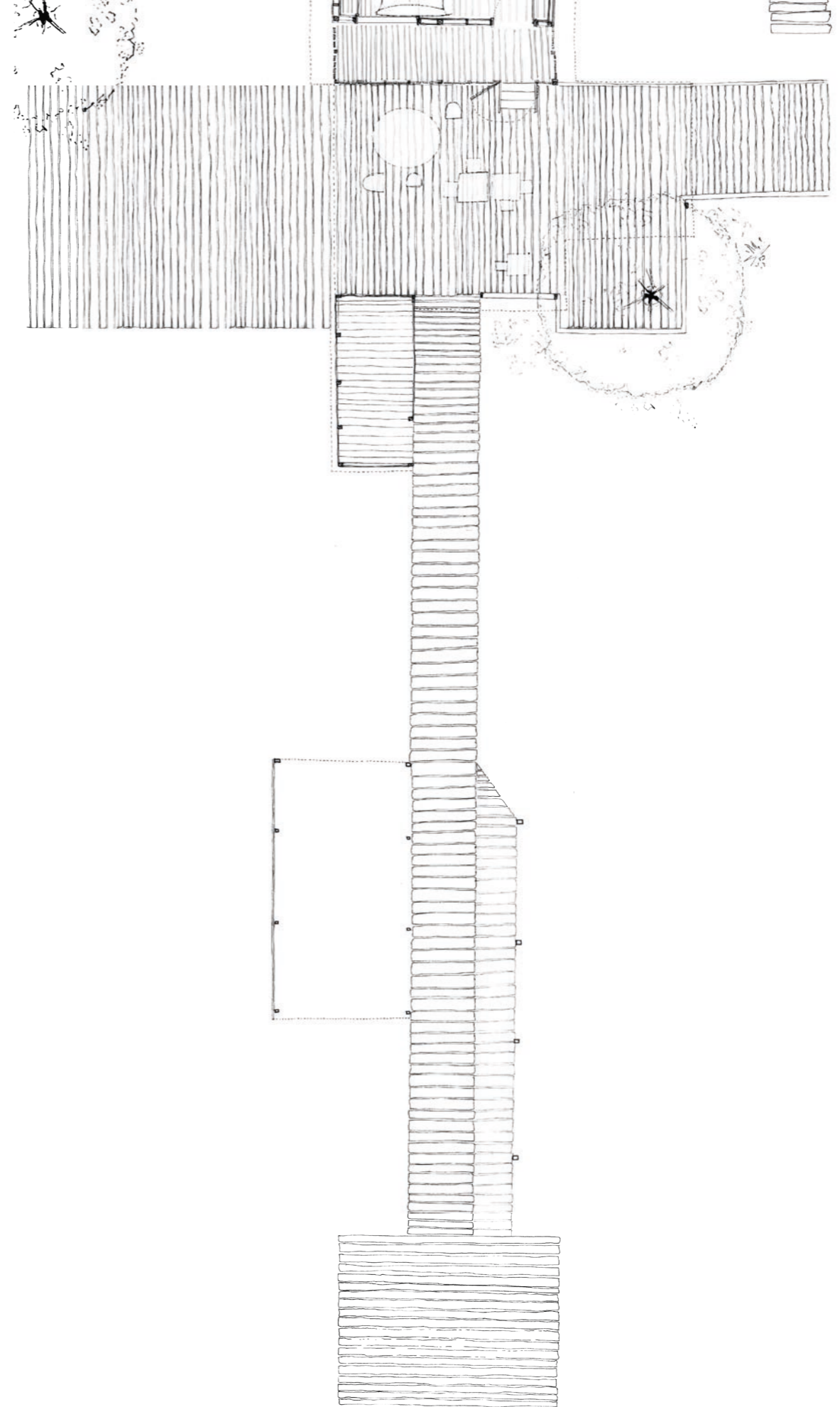
One of the distinctive features of traditional houses is the varanda, or entrance porch. It serves several purposes, the first is to act as a transition space. The entrance threshold marks the transition from public to private space. This passageway, often accompanied by a few steps, allows us to access the house, which is generally higher than the bridge. The second function works as a gathering place: it is essential to have a varanda in



every house because the inhabitants come and sit on their chairs enjoying the view and light wind. This allows them to be outside while maintaining a connection with the house. When we are seated, our eye level is usually the same as the ones of passers-by. We say „bom dia“ to each other through the railing, or the villagers ask permission to



pass. This in-between space between inside and outside marks a transition space, where respect for the owner must be expressed. This space has a different shape depending on the type of house: L-shaped or long, it is usually at least 1.5 metres deep. Depending on the whim of the inhabitants, chairs are arranged. In addition to being a place of passage and sociability, it is also a place of observation and daydreaming. One watches the village move, the boats come and go, the inhabitants pass by.



section casa Flavia - 1/100e

floor plan casa Flavia - 1/100e



HABITAR #2

LIVING SPACES BETWEEN CULTURE: ARCHITECTURE: CLIMATE
CULTURE AND CLIMATE AS DESIGN FACTORS

limited edition

VILA DOS RODRIGUES



SPECIAL EDITION page 1

This edition is focused on the Vila Dos Rodrigues and what we learned.

LIVING THE MOMENT page 2&3

There is something special living there as European people. It is our duty to learn from their way of life.

TRADITIONAL HOUSE page 4

Most of the houses are based on the same typology, style and a need to use color.

CASA FLAVIA & ROGECKSOM page 4

We took very precise measurements of this house, as it was our everyday life house. Special thanks to them.

HISTORY page 5

Short summary of the village.

HABITAT: SOCIAL: PRIVATE page 5

To understand how the relation between social and private works, the students worked on the threshold notion.

BEHIND THE HORIZON page 6&7

The aim was to analyse this village. It is interesting to link the digital and analog way of working to understand it more.

ABÉCÉDAIRE page 8

To speak the local language and learn from it is the first form of respect.

Habitat No. 2 is a journal documenting the study of the village of Vila Dos Rodrigues, located in the province of Amapá, Brazil. We are on the island of Marajo, in the Amazon delta that separates the states of Amapá and Pará. It is a 10-hour boat ride from Macapá, during which we sleep in our hammocks. The village is built at the intersection between the water and the forest and creates new living space. The in-between is the conquest of space. These houses are therefore on the riverbank; water is not only a geographical feature, it is above all a mean of subsistence. This study, led by Myriam Gautschi, professor at the University of Konstanz in the Department of Architecture and Design, highlights the architecture of a village in the middle of the Amazon rainforest. The idea is to understand and analyse their lifestyle in order to find answers that could help address the climate challenges facing Europe. The group returned to the village three times. This publication brings together the students' in-situ

research from the three trips made in 2024/2025. The focus of this work is on understanding pile dwellings as a typology, the form of communal living and the atmosphere, i.e. getting closer to the spirit of this place as Genius Loci. The aim is to establish connections between one's own experiences, shared knowledge, and the organisation and archiving of the collected material. During the trip, the student is a „flâneur“ who experiences with all their senses and, in a manner of speaking, tests the knowledge that has been jointly analysed and developed as „lecteur“ at the university. When the students return, the aim is to create a kind of toolbox as a „collecteur“ between ratio and emotion, which can form the basis for further projects. Here on the banks of the Amazon, where there is no horizon, but where the rivers cut deep into the mass of the forest, where people live between the forest and the water, we try to understand architecture without architects, a vernacular architecture, and to reinterpret these experiences and translate them into our cultures.

WAY OF WORKING

As an apprentice architect and researcher, my focus has been on architectural and construction systems. Here, we refer to the relationship between humans and their immediate environment, but also the relationship between spatiality and community.

The community lives above ground level. We seek to analyse and understand how this ecosystem works through surveys -digital | analogue- and observation -24 hours of notes-, drawings, colours and working with children on their perception of the village.

Much of the work has focused on the dialogue between the working group and the community.

This refers to one of the fundamental points of the Flying Classroom, living and working on site: “doing fieldwork”.

HOW TO MEASURE

How do you measure a village on the Amazon within five days?

The goal is to produce plans on a scale of 1:100 and 1:200 of all 14 pile dwellings of the

floor plans, measurements were taken in the traditional manner using a folding rule and tape measure and transferred to foil on site with a pencil. The orthoimage of the roof plan serves as a guideline for aligning the building floor plans. In addition, a facade drawing of the village from the river and a cross-section of the buildings are created.

The building survey here is a combination of analogue and digital methods. The manual redrawing of the village as a metre plan corrects the errors mentioned above. As a ‘technical black-and-white drawing’, it contributes to comparability with many other plans. Both the hand-drawn plan and the CAD plan are being updated – during the summer campaign, three further floor plans were recorded and added.

With the exact plan documents, it is now possible, for example, to derive typological characteristics from the floor plans of the residential buildings or to show the special features in the room layouts depending on their orientation to the footbridge. Nikolaus Koch

with photo textures. The result is a realistic, geometrically correct 3D model consisting of millions of polygons.

Then we have an orthoimage as a roof view (not a photo), consisting of millions of fragments sourced from nearly 1,500 drone images. The computing time for this is approximately two days. The method works wonderfully with buildings and wooden walkways, but vegetation, moving objects and changing elements, reflective surfaces or water cause problems. In order to record the

roads and terraces. The village extends over a length of approximately 230 metres and is surrounded by forest on three sides.

The geometry was recorded using a drone and the so-called ‘structure from motion’ (SfM) method. This is a photogrammetry method that uses many individual images taken from different directions with sufficient overlap to generate a three-dimensional point model by comparing colour value clusters. This can be further condensed, meshed and combined

A angelim wood parent
andioba yellow plant
acapu construction wood
acaizeiro acai tree
almoço lunch
amanha tomorrow
acapu

B buçu tropical plant
beiral eaves
babaçu coconut specie
bom dia good morning
barco boat
buçu

C casa - casinha house - little house
copo glass
cadeira chair
chuva rain
carpinteiro carpenter
calor heat
cores color
cobogó wall material, openwork wall
caixa di agua water tank tower
clarão lightning
com licença excuse me
camarão shrimp

D desenho drawing
destacar to point out
dia day
dúvida doubt
dançar to dance

E estrutura do chão bridge structure
estrutura da parede wall structure
estrategias bioclimaticas bioclimatic strategies

F frutas fruits

G gostar to like something
guia guide
gato cat
galinha chicken
gemibre ginger
garfo fork

H horta herb garden
habitacão house

I ida e volta back and forth

J jiraro kitchen
junco reed
jardim garden
jantar evening meal

K legumes vegetables
lingua language
limão lemon
lucé lumière
lugar place
limpar to clean up
legal cool
lindo beautiful
lento slow
longe far away

L matapi shrimp trap
madrimento roof structure
mão francesa triangle
muxarabi mouchatabieh
mesa table
muito a lot

M matapi shrimp trap
madrimento roof structure
mão francesa triangle
muxarabi mouchatabieh
mesa table
muito a lot

N note night
não no
nuvem clouds
núcleo centre
nada nothing
nunca never
nôtieia news

O obrigado/a thank you
olá hello
ovo eggs
olho eye
ótimo fantastic
observar to look up
ontem yesterday
oração prayer

P por favor please
panela basket
paxiúba roots
palafita piles
portão gate
pode ser maybe
projeto project
planta plant
ponte bridge

P paneira
por favor please
panela basket
paxiúba roots
palafita piles
portão gate
pode ser maybe
projeto project
planta plant
ponte bridge

Q que lindo how beautiful
quarto room

R rede hammock
rampa ramp
o rio the river
responsável responsible person
razão reason

S saude health
sim yes
sala living room

T tudo bem it's good
trovao thunder
trabalho work
trapiche footbridge

U urúcum lipstick colourant
uva grape
último the last
único unic
universo universe

V varanda porch
ventilação ventilation
vila village

W

X xícara cup

Y

Z zona zone

HYPOTHESIS

«Class becomes a local appointment.»
- Erich Kästner, 1933

Architecture is about a cycle of life: we look up, we learn, we build... then we look up on what we built, we learn from it, and build it over again. We get to know the village of the Rodrigues family through the family relationships of our UNIFAP project partner Prof Ana K. Rodrigues, in Macapá. The village impresses with its clear settlement structure consisting of 9 houses, a church, a small school, a football pitch and, since September 2024, a new large school that provides schooling for a larger catchment area. Fishing, timber extraction and the harvesting of açai are the main sources of income for the residents from four different generations. The village is organised along a footbridge, the 'ponte', which runs parallel to the river. Perpendicular to this are the 'trapiche', jetties leading to and into the water, which lead directly to the small boats. The houses with loggias and verandas are orientated towards the ponte. Behind them, various rooms are lined up along a corridor. The kitchen is positioned across the entire width of the house and its air-permeable board panelling ensures a constant exchange of air. It was mainly interpreting to get to know the people, speaking Portuguese with them and learning the basics tools / words for a better understanding of the place. As we stayed up for 2 weeks with them total, we created a real connection between us. It is probably the most important thing: being part of the community to learn better, to understand more. Thanks to their generosity and patience, they taught us their vision of construction, of what does living in a community mean.

«Sonhe, mas viva e busque ser melhor.
Sonhe e realize com satisfação de ter realmente feito algo de bom para se modificar e torna-se uma pessoa melhor.
A vida é uma grande escola de sonhos e realizações, nunca deixe de sonhar!»
- Edson Baia

HABITAT_LIVING SPACES BETWEEN CULTURE-ARCHITECTURE-CLIMATE

#2 VILA DOS RODRIGUES 2024/25

November 2024 - June 2025 _ GERMANY : FRANCE : BRASIL

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All text autours as stated, otherwise the texts were written by Myriam Gautschi and Alexandra Pettit. Quotes are stated in the bibliography.

Photos

All photos are taken by HABITAT. Additional Illustrations are stated in the bibliography.

Bibliography of quotes and Illustrations

1 Kästner, Erich: Das fliegende Klassenzimmer. Atrium Verlag, Zürich, 1933

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To the inhabitants of the village, more specifically Edson and Lili

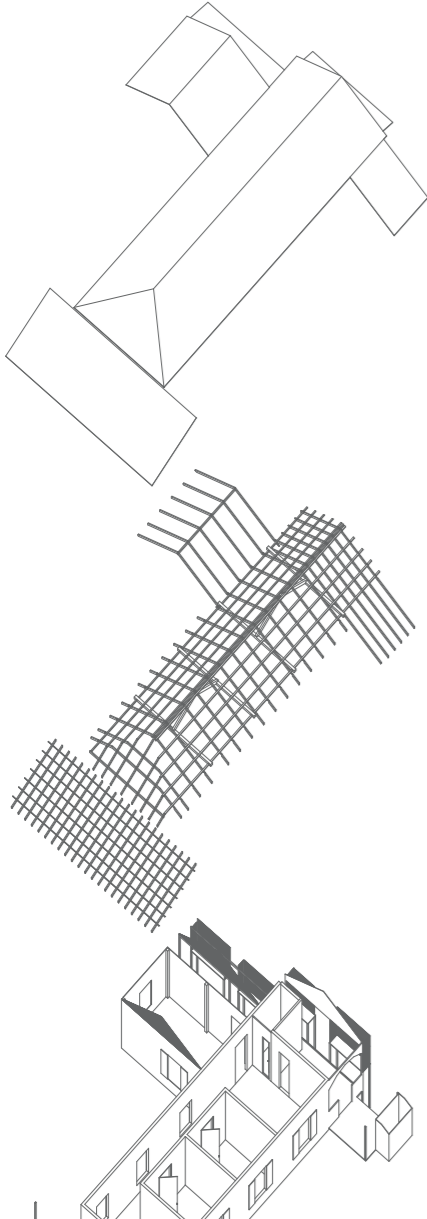
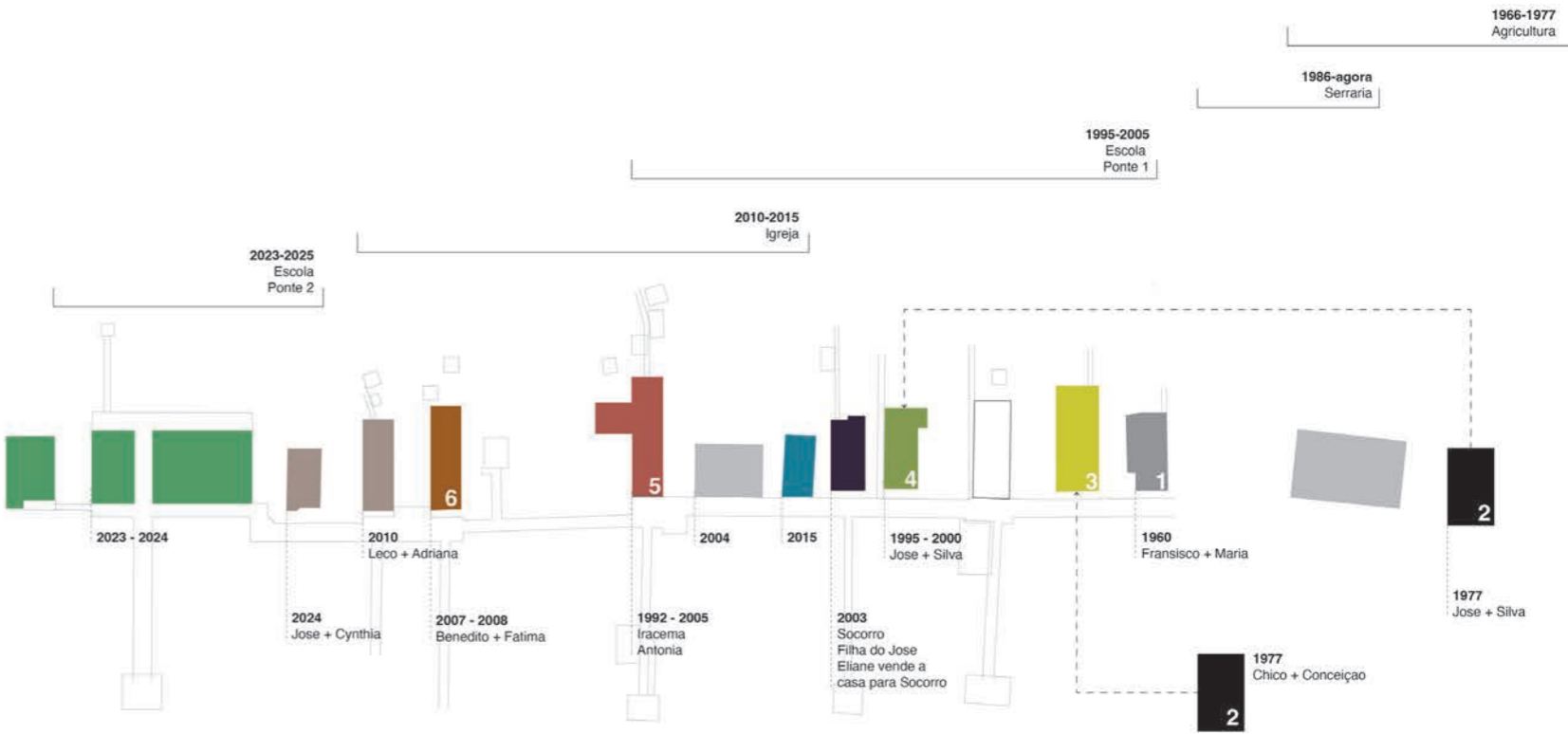
To the german and french students, the professors Julie Cattant | Ana Karina Rodrigues | Lucia

HISTORY

CONSTRUCTION

As architects, we paid particular attention to the construction techniques used in the village houses. Everything is made of wood, except for the roofs, which are made of corrugated cement panels. The village has its own wood workshop, so all the pieces are made directly on site. The houses are simply constructed using a post-and-beam structure, with wall reinforcement using battens and wooden cladding. The floor is constructed in the same way but horizontally. The framework is made of wooden trusses spaced approximately 3 metres apart, the size of the rooms is determined by the length of the beams. There are no multi-storey houses

The Vila dos Rodrigues family settled here in 1966. Fleeing drought, they were searching for water, air and little bit of coolness, They sailed along the river to find their place. From then on, they bought land and plots and began their life. The first house was built in 1960 on the right side of the field. José and Chico, two brothers, saw their first house being built outside the current village, to the right of the current sawmill. Today, all the houses are located on the left. In 1995, they began to connect the houses using the trapiche, an essential part of community life in the village. As we can see in the diagram on the right, the oldest houses were built far apart from each other. We had the space, so we might as well make the most of it! Little by little, new houses for the children were built, as well as community buildings such as the school in 2004, the church in 2015, and now a new municipal school last year in 2024. An important factor in the village is the coexistence of generations. There are people of all ages, from 0 to 90.



HABITAT : SOCIAL : PRIVATE

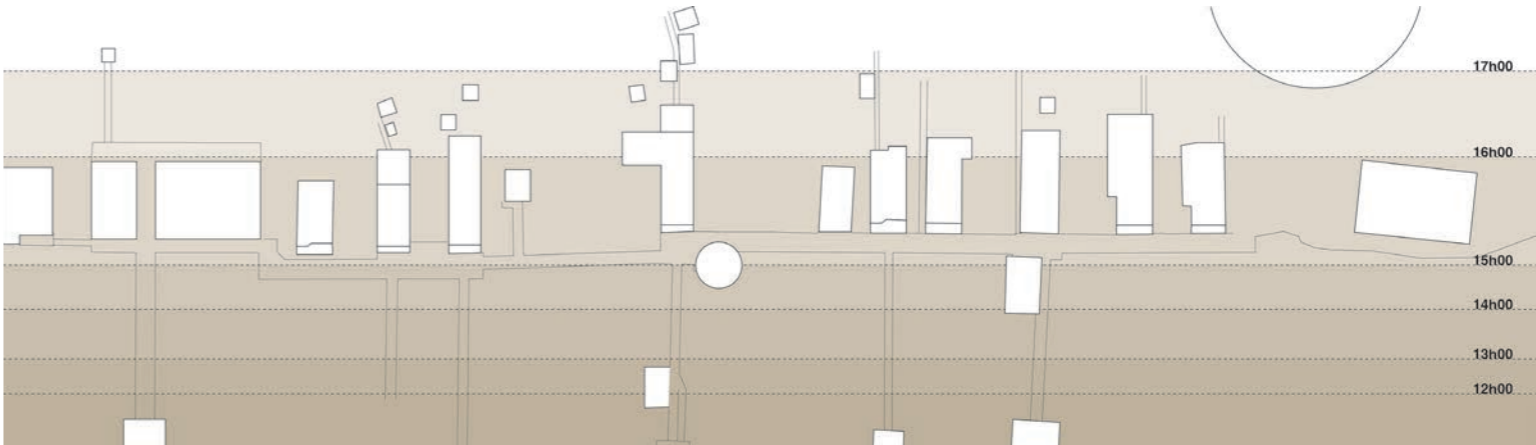
LIVING SPACES BETWEEN ARCHITECTURE:CULTURE:CLIMATE

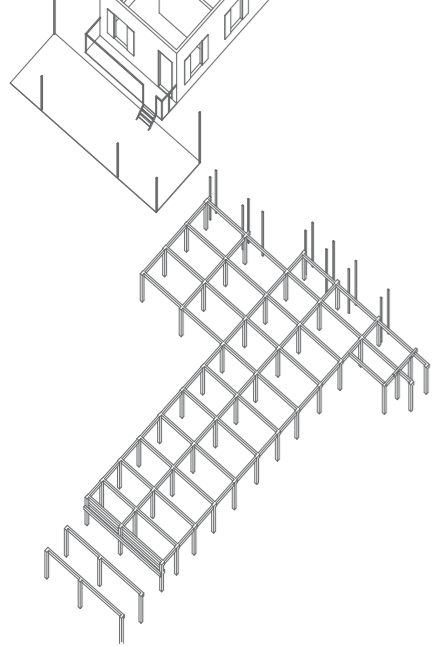
In the stilt houses of the Amazon, the 'space Inbetween' is more than a passage - it is a third place, where community gathers, stories flow and daily life unfolds between inside and outside.

The so-called ponte, the connecting bridge that links all the houses together, from the football pitch to the new school, is, in Ray Oldenburg's sense, a third place. The wooden bridge follows the water precisely for about 230 metres. Variations in width, mostly without railings, structure the path and the perspective. The ponte, which are arranged at right angles to it and give residents the opportunity to access their boats directly, give rhythm to this path space. At the end of these jetties there are often small, open loggias that serve as shelters for goods and offer a new view of the water each time. In front of the old school. Spatial experience

and bring a certain coolness. Harcimus etur, ut mi, sinvendis ius sae nam harcips antior apit, quis exerum fuga. Ratem harum nosto veri sit, sam vel iliquis et litis eum quos dipsum nonse lacimaio conet ea niet aute por re laturio ssintibus.

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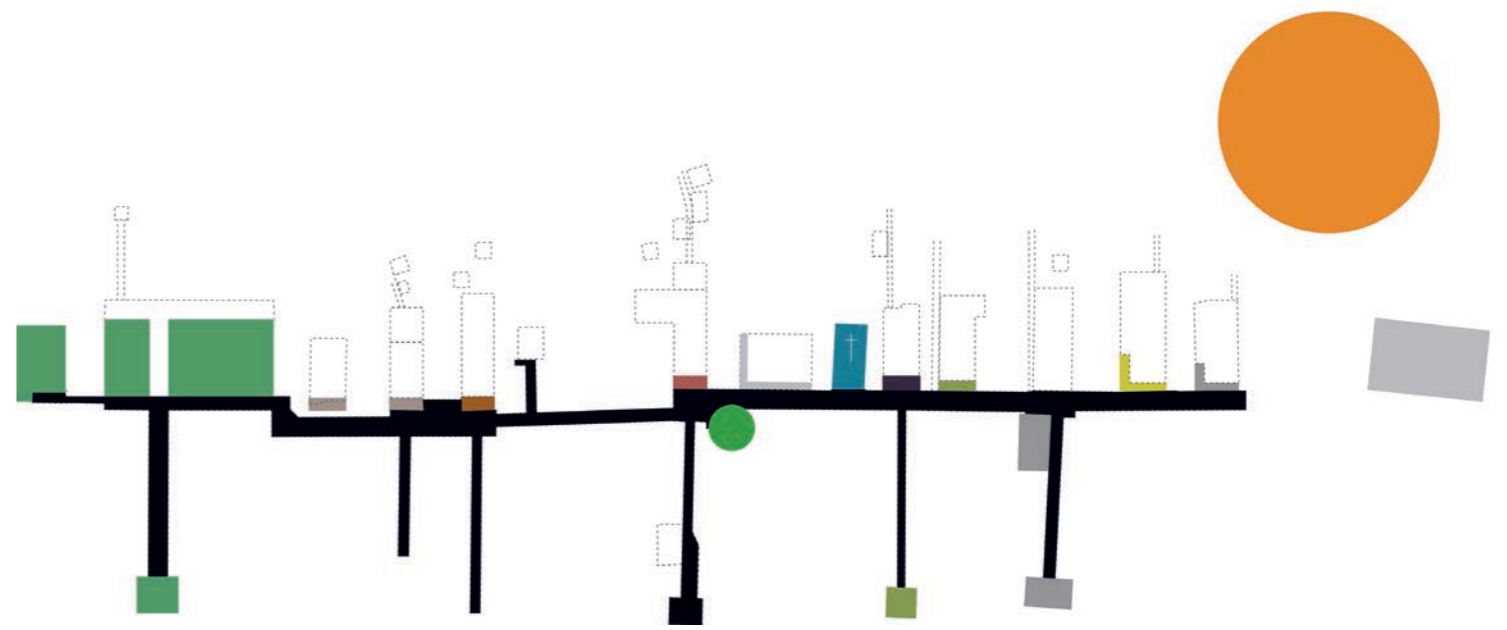




in this village, so construction is fairly quick. The work begins with the positioning of the piles, after which the inhabitants decide on the location of each room. Once the grid is in place, the floor is assembled, followed by the vertical walls and the framework. Bioclimatic strategies are used to mitigate harsh climatic conditions. The roof plays an important role here, as it protects not only from rain but also from the sun. We can see an overhang of 1,00 - 1,50m on both sides, which regulates the amount of sunlight entering the house each day. This overhang also serves to conduct rainwater directly onto the ground, as rainfall is very heavy, so water is diverted away from the house as quickly as possible.

experience. The connection between space-forming elements and the space itself, which is related to the perceiving human being. Depicted (analysed and evaluated, long considered static, without direct reference to the viewer) and experienced space (departs from the idea of a purely geometrically depicted space, but remains in dialogue with it: intermediate state. Human beings as perceivers, the centre of spatial observations. Walking through and immersing oneself in a space is what enables one to perceive its atmosphere.

‘Threshold spaces are places of freedom. - They cannot be closed off, they cannot be controlled. That makes it free. Create empty space. A place in between, where you can also create inner images. You are slow down, there is time for your own experience, for an impression of the space. «This space belongs to everyone and no one. The threshold as an invitation. Architecture is our language, so to understand how this in-between space works, we have the architect’s perspective and the child’s perspective. We came back to understand it as architects. Through our various approaches, interviews, manual measurements with a tape measure and drone, but also through the children who drew us pictures of their homes. The climate in the Amazon is quite unique. There are only two seasons: the dry season and the wet season. Temperatures remain fairly consistent, ranging from 22°C at night to 35°C during the day. However, the number of sunny days varies greatly between the dry and wet seasons. The tides, an important factor in the Amazon, govern the rhythm of life and dictate the daily routine of the inhabitants. We are on the equator, so the north and south winds mix



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