

El proyecto se plantea desde una iniciativa abierta al cambio, a la mutación y evolución tanto de su organismo conceptual como el manifiesto materialmente. Su principal interés es verse adaptar.

Su posible tercer versión, estimulada por la convocatoria al Premio Julio Vilamajó 2019, en vínculo con Usina de Innovación Colectiva, abre una nueva fase del proceso colectivo y su potencial puesta en práctica a nivel local.

¿Cuáles serían los estados, los giros, los puntos de inflexión que puede tomar este proceso en relación a esta participación?

# ENSAYO 1

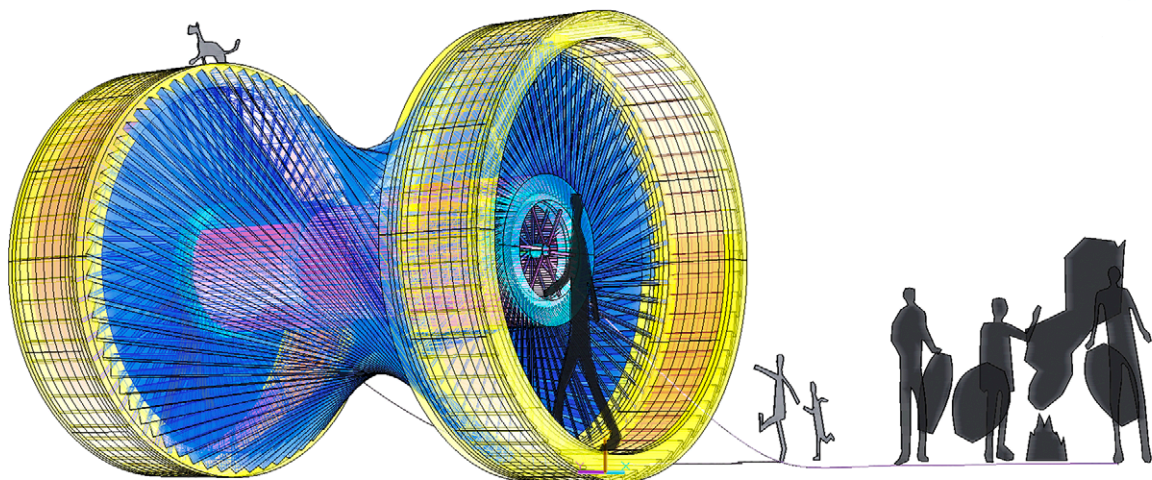


# THE LUBOLOS

PROJECT BY  
URUGUAYAN  
ARCHITECTS:

**Nacho Correa**  
**Santiago Vera**  
**Agustín Dieste**  
**Paco Hernández**

**PARAMETRIC  
HUMAN  
MOTORIZED  
DRUM**



**HELLO  
WOOD**

2019 July 15 – 21  
Festival for Architecture – Csóromföldre, Hungary



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WOOD

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Csóromfölde, Hungary



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## DECLARE

### 1. DECLARATION

- 1. What is your name?
- 2. What is your age?
- 3. What is your gender?

## INSTALLATION

### 2. INSTALLATION

- 1. What is the purpose of your installation? (e.g., to create a new project, to install a new software, to create a new database, etc.)
- 2. What is the location of your installation? (e.g., C:\Program Files, C:\Program Files (x86), etc.)
- 3. What is the name of your installation? (e.g., MyProject, MySoftware, MyDatabase, etc.)
- 4. What is the version of your installation? (e.g., 1.0.0, 2.0.0, etc.)
- 5. What is the date of your installation? (e.g., 2023-10-27, etc.)

## REVIEW

### 3. REVIEW

- 1. What is the purpose of your review? (e.g., to review a project, to review a software, to review a database, etc.)
- 2. What is the location of your review? (e.g., C:\Program Files, C:\Program Files (x86), etc.)
- 3. What is the name of your review? (e.g., MyProject, MySoftware, MyDatabase, etc.)
- 4. What is the version of your review? (e.g., 1.0.0, 2.0.0, etc.)
- 5. What is the date of your review? (e.g., 2023-10-27, etc.)



## SEMPER PARVE

## EMBRACE

### 4. EMBRACE

- 1. What is the purpose of your embrace? (e.g., to embrace a project, to embrace a software, to embrace a database, etc.)
- 2. What is the location of your embrace? (e.g., C:\Program Files, C:\Program Files (x86), etc.)
- 3. What is the name of your embrace? (e.g., MyProject, MySoftware, MyDatabase, etc.)
- 4. What is the version of your embrace? (e.g., 1.0.0, 2.0.0, etc.)
- 5. What is the date of your embrace? (e.g., 2023-10-27, etc.)

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15. und 21. Jahrestagung der  
 Fachgesellschaft für  
 Ernährungswissenschaften

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 Fachgesellschaft für  
 Ernährungswissenschaften

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 Fachgesellschaft für  
 Ernährungswissenschaften

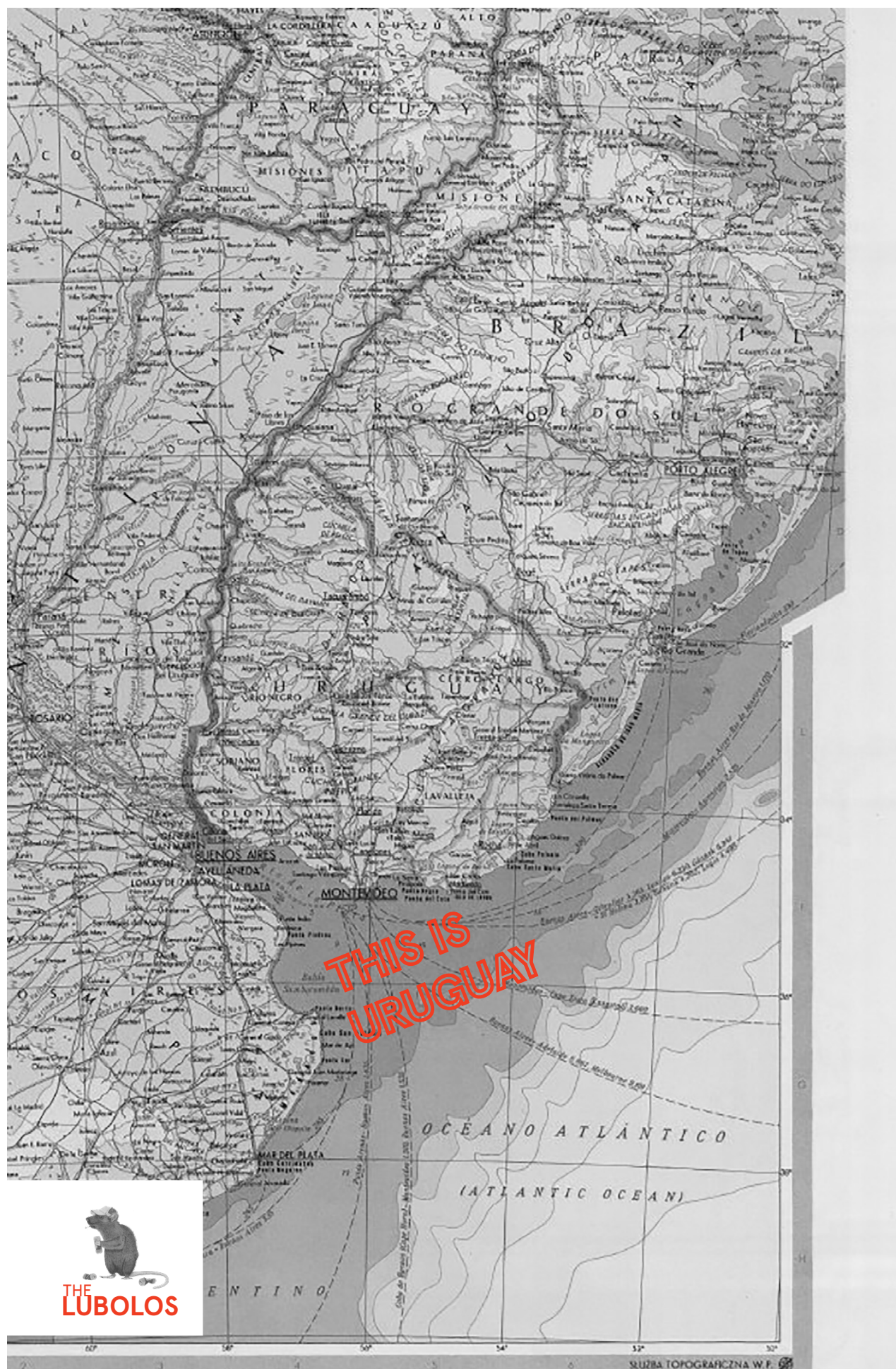


I AM AN ARCHITECT













AND THIS IS  
ALSO URUGUAY

BY THE RHYTHM  
OF THE  
CANDOMBE





## THEME: SAPIENS

new generation, human rights, migration, social building, humanity.

**Candombe** is the music and wider cultural practice of gathering, playing drums and parading along town streets that evolved among African slaves in 19th century Montevideo, Uruguay. With African roots, the festive and defiant cultural expression came to existence in colonial and post-colonial Montevideo, a small yet cosmopolitan port city in the mouth of the River Plate in the south of South America. A forcibly displaced community of reluctant migrants built its own identity in a home they did not choose but became theirs. They took hostile and miserable conditions and turned them into a fertile enough ground where to grow a colorful, explosive celebration of life and the strength found through gathering every carnival. The main yearly celebration of the African culture during Uruguayan carnival is the *llamadas* (calls) parade in early February. Tens of *comparsas*, or drummers troupes, each comprised of 36 drummers, parade along an urban circuit of streets of the southern part of the old city, that was

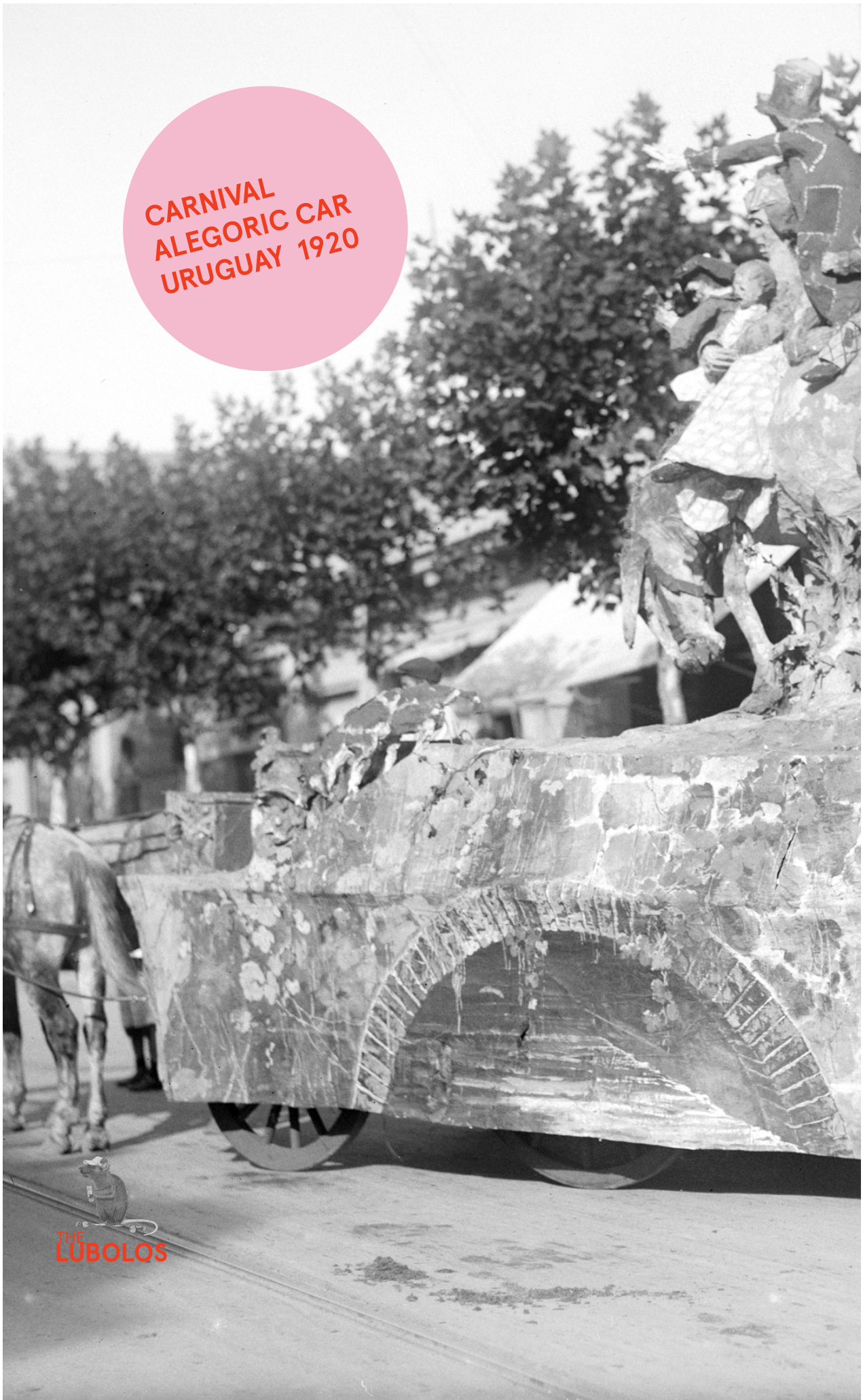
traditionally inhabited by black communities. The story of Candombe is a story of great hardships but also one of the great accomplishments in terms of cultural coexistence and the ongoing healing of old wounds and scorns. Candombe drums are played while walking at a pace that echoes that of slaves in shackles, and even in that evoking of a past under oppression, the drummers are moving forward nonetheless. Like our humankind, Candombe only makes sense in the light of movement, be it from a continent to another or along a cobbled street, between the *façades* of houses that reverberate with the sound of the hands striking rhythmically the tensioned leather. Such is the lesson the sound of drums reminds us of every carnival, a lesson of hope for the future of diverse people moving, for whatever reason, around the world and living alongside each other on shared land under the wider cultural embrace of a shared language and other social practices. A lesson as an experience of cultural fruitfulness for both the expatriate and host communities, as generations of peaceful cohabitation build up.

**The message of Candombe is a loud cry to coming together and sharing a destiny, a celebration of what remains good about being alive around fellow humans, anywhere.**





CARNIVAL  
ALEGORIC CAR  
URUGUAY 1920






## THE LUBOLOS' PROPOSAL.

Our installation project assumes the condition of people in the world as belonging everywhere, and thus taps on the concept of mobility. The physical, haptic reality of the object, like Candombe itself, only truly manifests when in movement, and human action is the source of energy that the mechanical musical instrument we are proposing is powered by. We envisage a sort of twisted hamster wheel, resulting in two twin wheels joined by a ruled surface, with a cylindrical inner core split in 3 sections that mechanically reproduces the percussion rhythms of each of the 3 drums used to play Candombe.

The very existence of Candombe, born during a time when African slaves were allowed to gather at the foot of the city walls, on the fringe of town, is a feat of resiliency and a surprisingly early expression of pride of an oppressed community. We want to invoke that spirit to give us strength in the face of contemporary challenges,

that go deep with what makes us human: other humans. The notion of otherness in culture is double sided. In a way, it is by understanding ourselves as part of a social kinship that we find a frame of reference that helps us underpin who we are and how we perceive and think of ourselves. On the other hand, that same understanding of kin can turn dark when others outside are perceived as a threat. Mass migration is shaping the lives of generations of fractured social groups, and this has happened before. In the centuries spanning from the European imperial expansion that led to the colonization of Africa and the abolition of slavery, millions of African men, women and children were forcibly displaced to profitable extractive and agricultural operations in South America. In Montevideo, a large group of Bantu tribe slaves as well as members of other tribes ended up developing a distinctively local version of a blend of African rhythmic patterns, and the cultural artifact bloomed into the social practice of celebrating



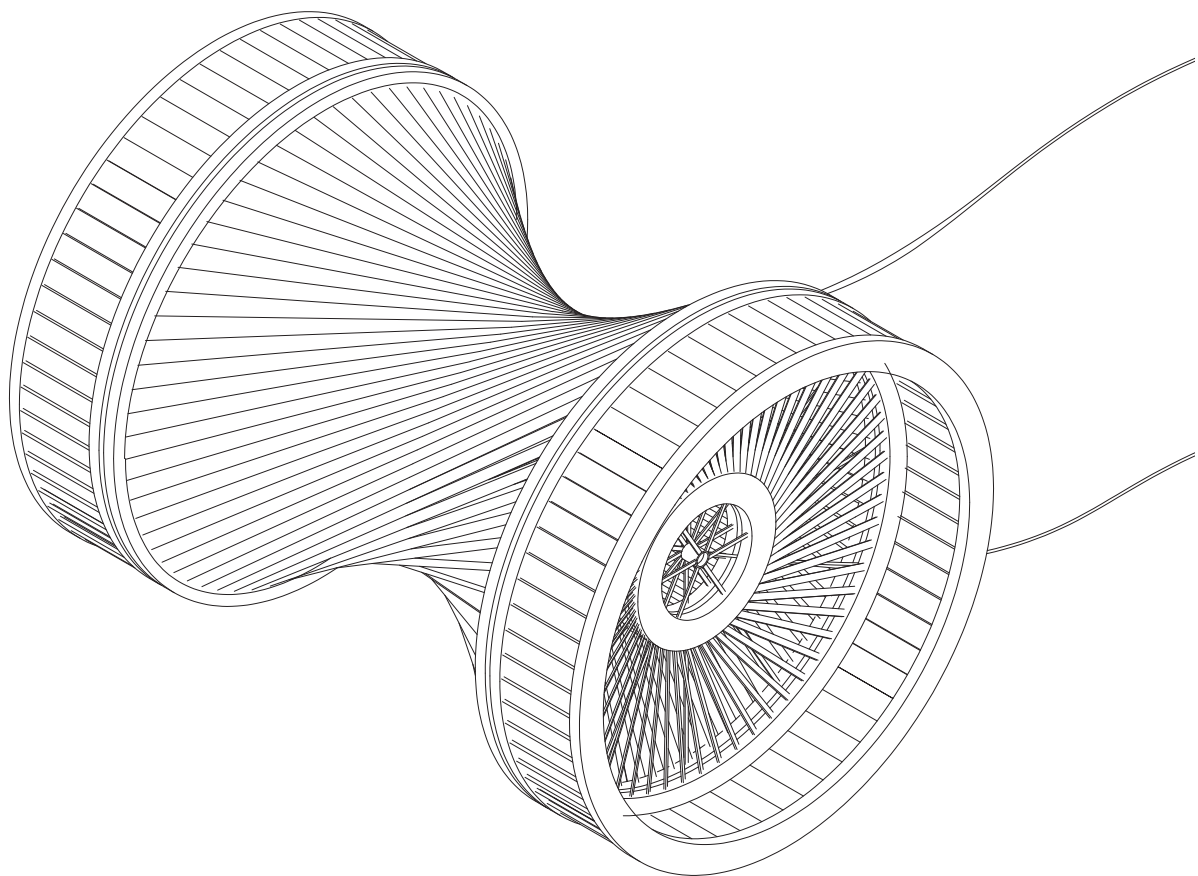
with dance, costumes and performing characters. This cultural expression grew in relevance and popularity even among white people, who painted their face black as a sign of respect to play the drums alongside Africans. Candombe is a core element of the Uruguayan black community's identity, but it's also undeniably a big part of Uruguay's national identity as a whole. Black, white and native people have walked peacefully together to build the Uruguayan nation since 1842, slavery was abolished only 12 years after Uruguay became independent from the Spanish empire in 1830. In a similar way, the proposed large-scale instrument is a double wheel in which people walking on either side are linked by a ruled surface of planks that nod to the drum-making techniques and can be seen both as a sound amplifier and as the material manifestation of the interconnectedness of the destinies of cohabiting cultures.

At the centre of this connecting geometry lies the beating heart of the device, from where the ancestral rhythms of Candombe will ripple out.

The parade is the natural way in which Candombe comes to life, and the practiced pace, rhythms and dances, along with traditional colorful costumes and hats as well as face makeup, will all come together as a culmination of 5 days of communal preparation for an explosive celebration of life and the enjoyment of the result of a massive collective effort.

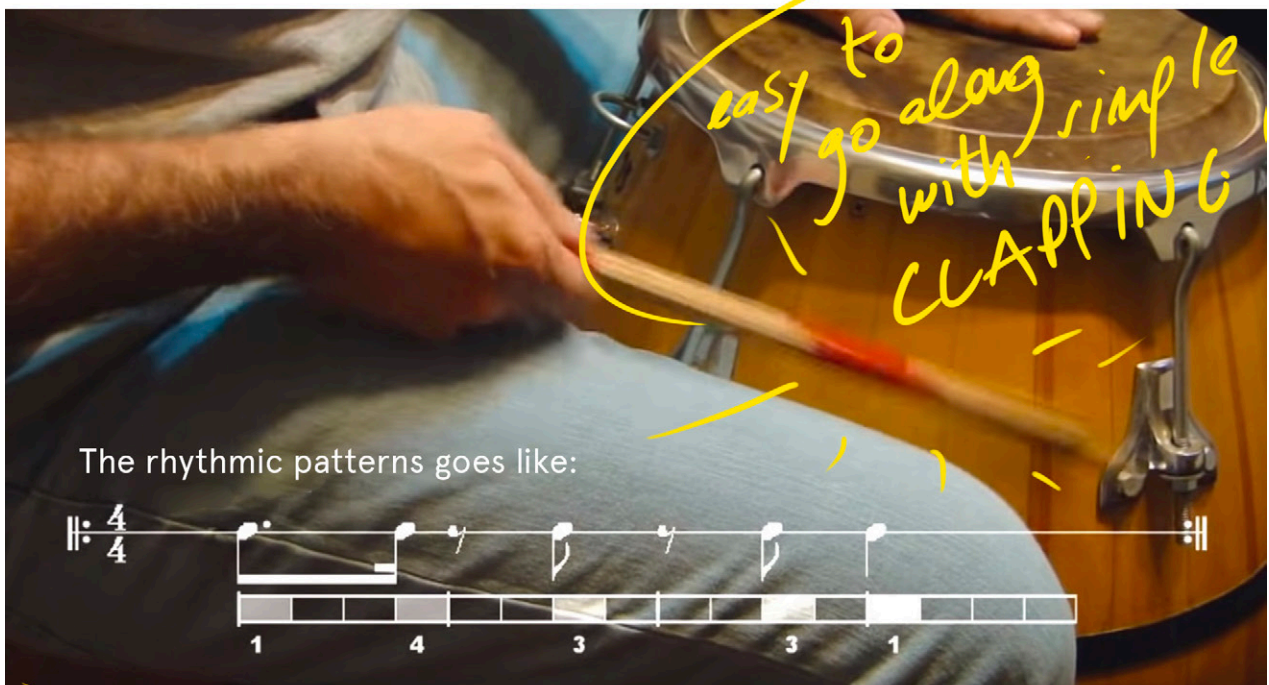
**We will be what we make together, and we will be us because we made together.**







easy to go along with simple CLAPPING







### "CHICO" DRUM

It is the smallest one but is the structure in the rhythm of candombe.

This drum of high loudness, is in the group of drums which has the responsibility of keeping the pulse constant and even.



### "PIANO" DRUM

The Piano drum is the bigger one and of low tuning. It is the point of support and the formator of the rhythm of candombe.



### "REPIQUE" DRUM

The snapping drum is the one that improvises, playing with rhythmic phrases interspersed.





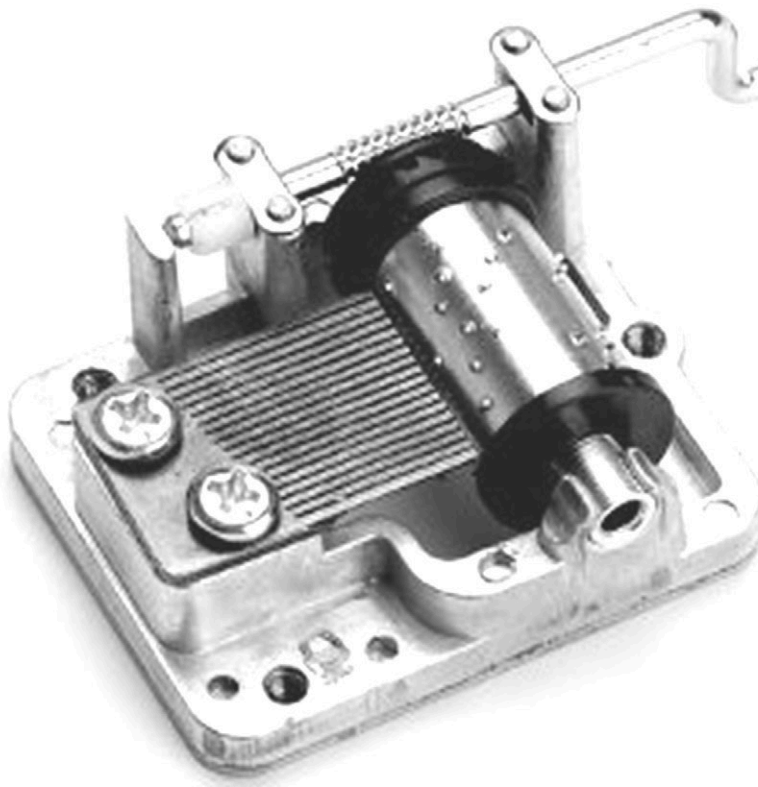
"chico"  
drum

"pidno"  
drum

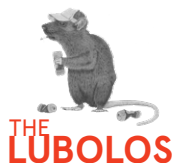
"repique"  
drum



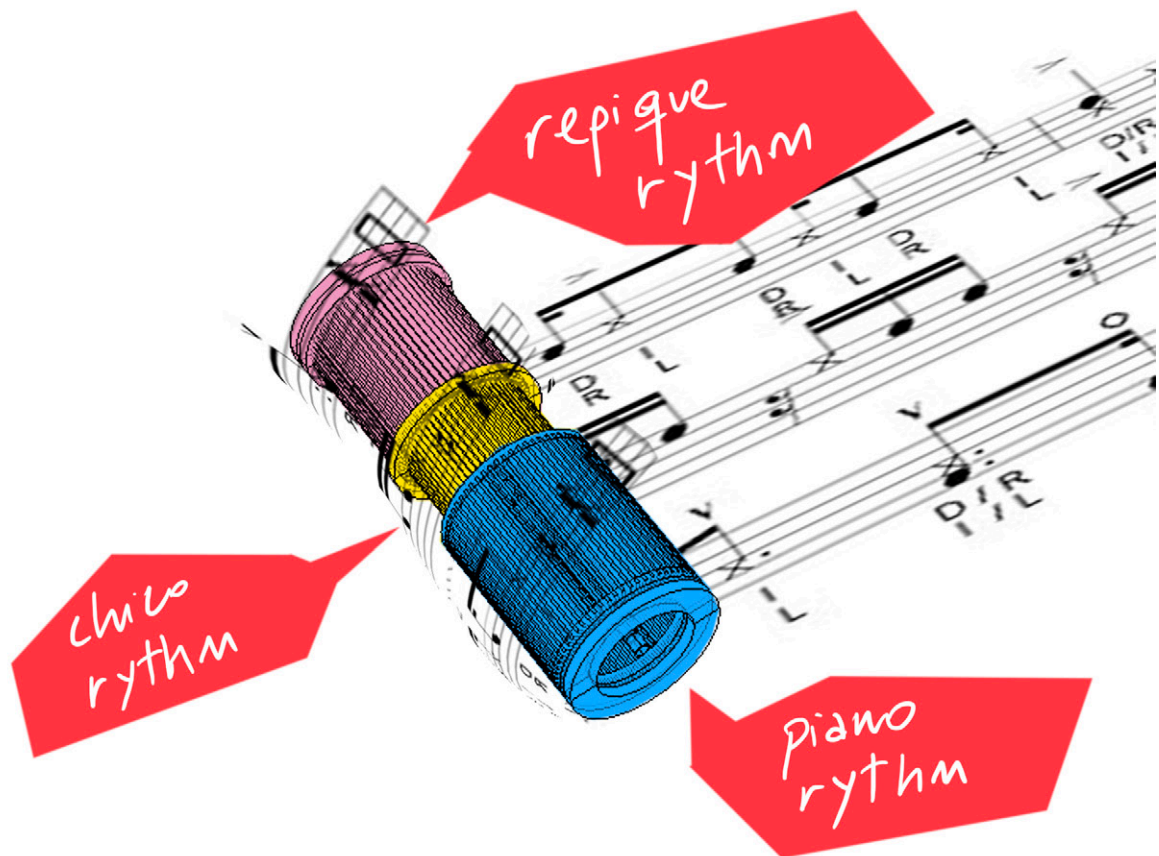
spin that shit!



remember the ?  
hand crank  
music boxes



CANDOMBE RYTHMS  
TRANSLATED INTO MAGICAL  
MUSIC BOX SYSTEM

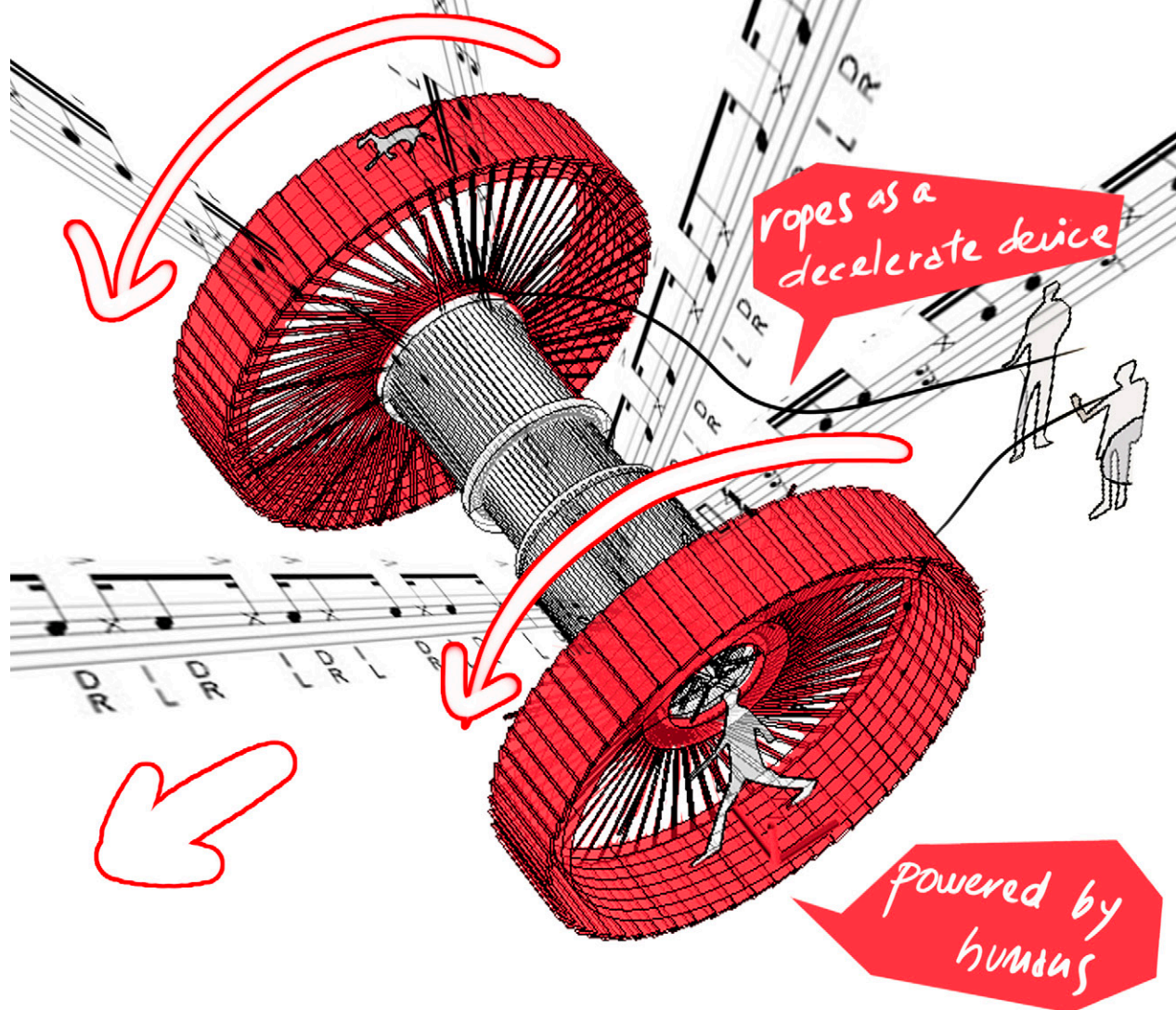


PERCUSSION  
CORE 1

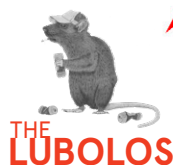




IT ONLY WORKS  
IF IT MOVES

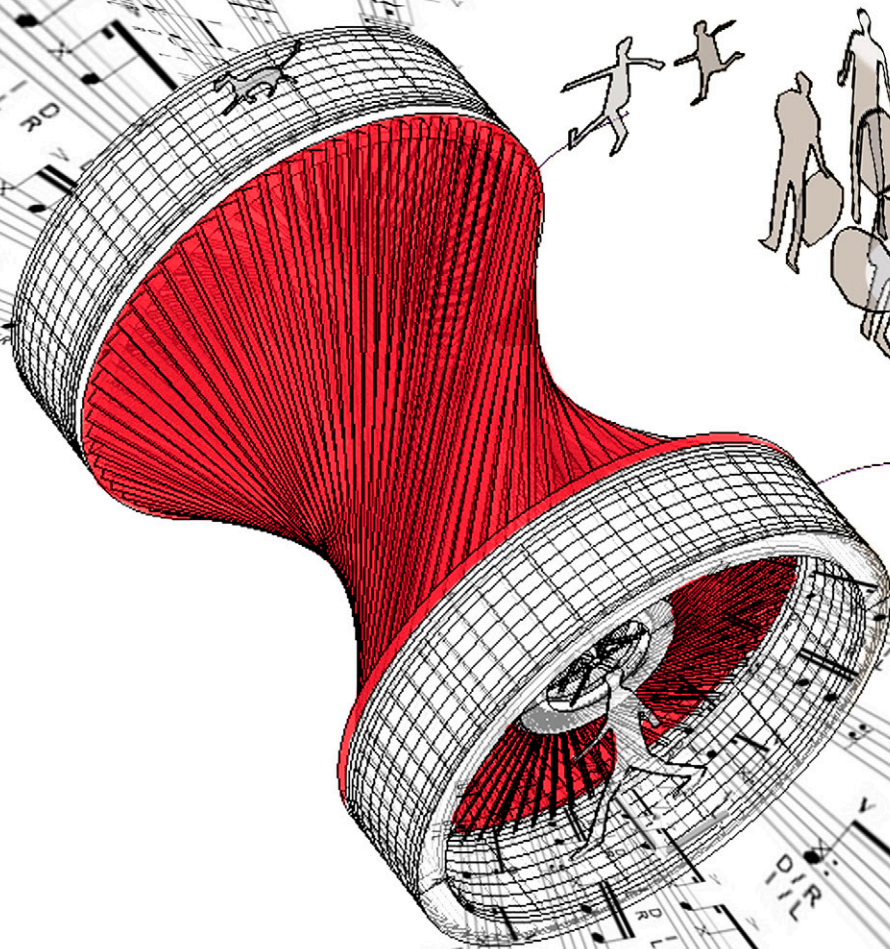


# 2 WHEELS & BRAKES





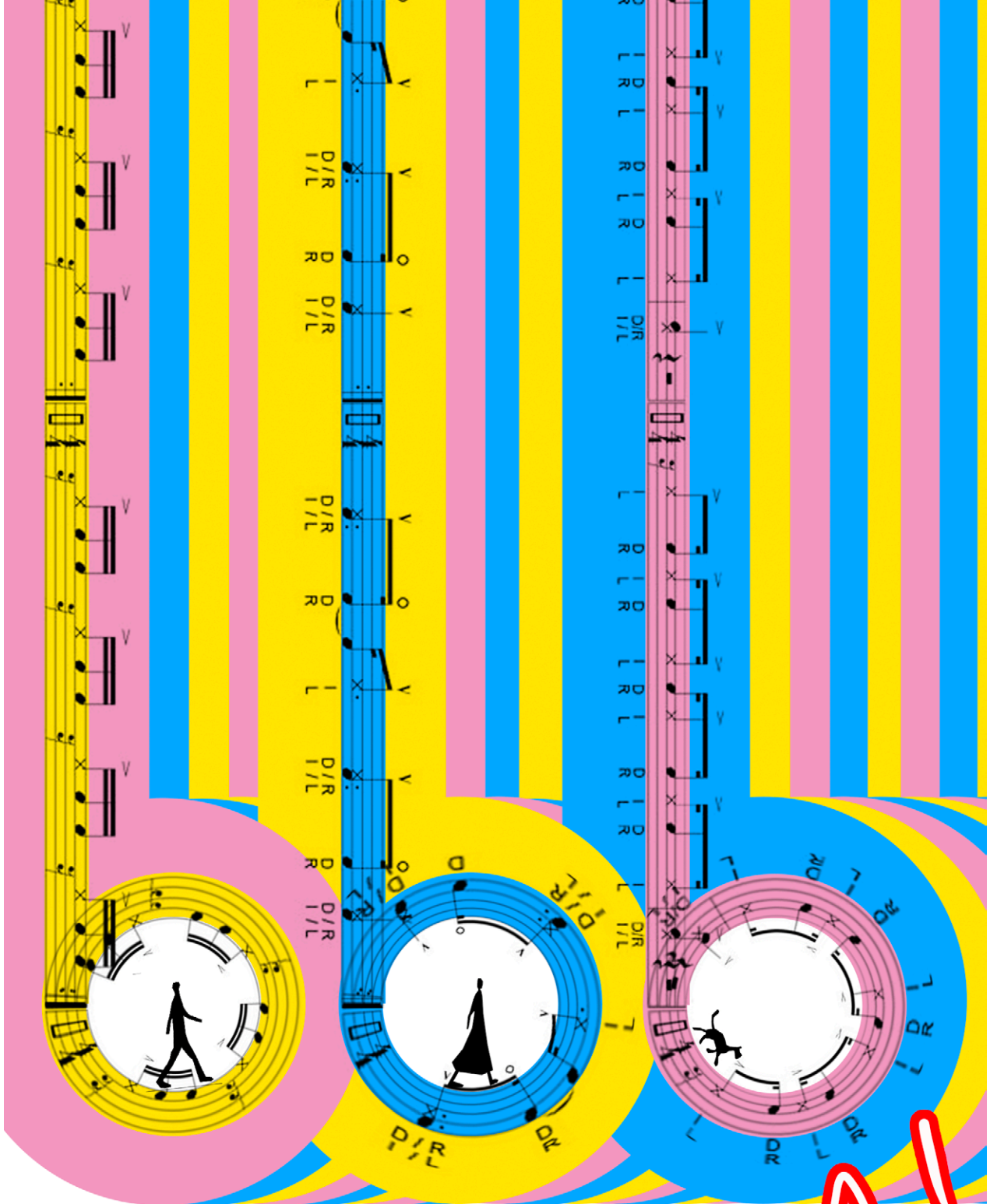
LIKE A CANDOMBE DRUM THE  
SOUND IS EXPANDED INTO THE  
WIND



3

RULED  
SURFACE  
AMPLIFIER





Let's loop & roll!



# DRESS CODE







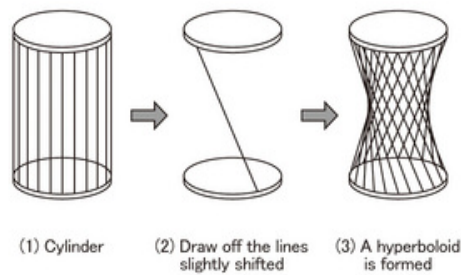
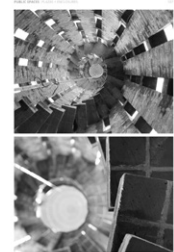
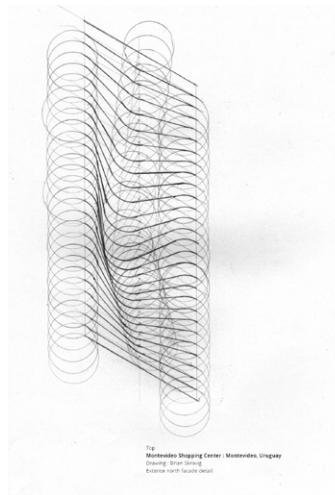
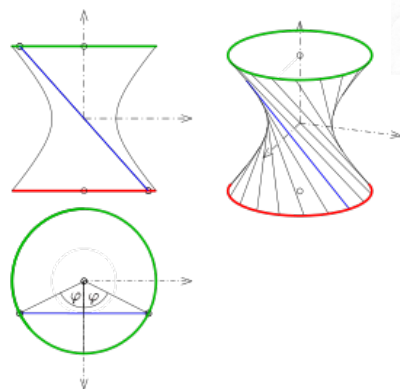
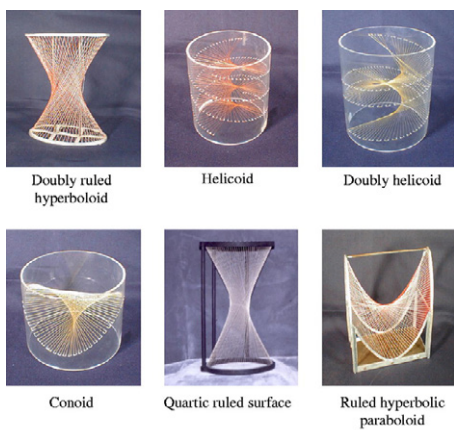
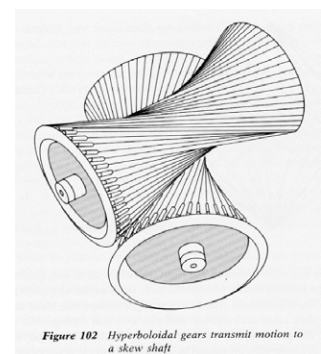


Fig. 1 Hyperboloid



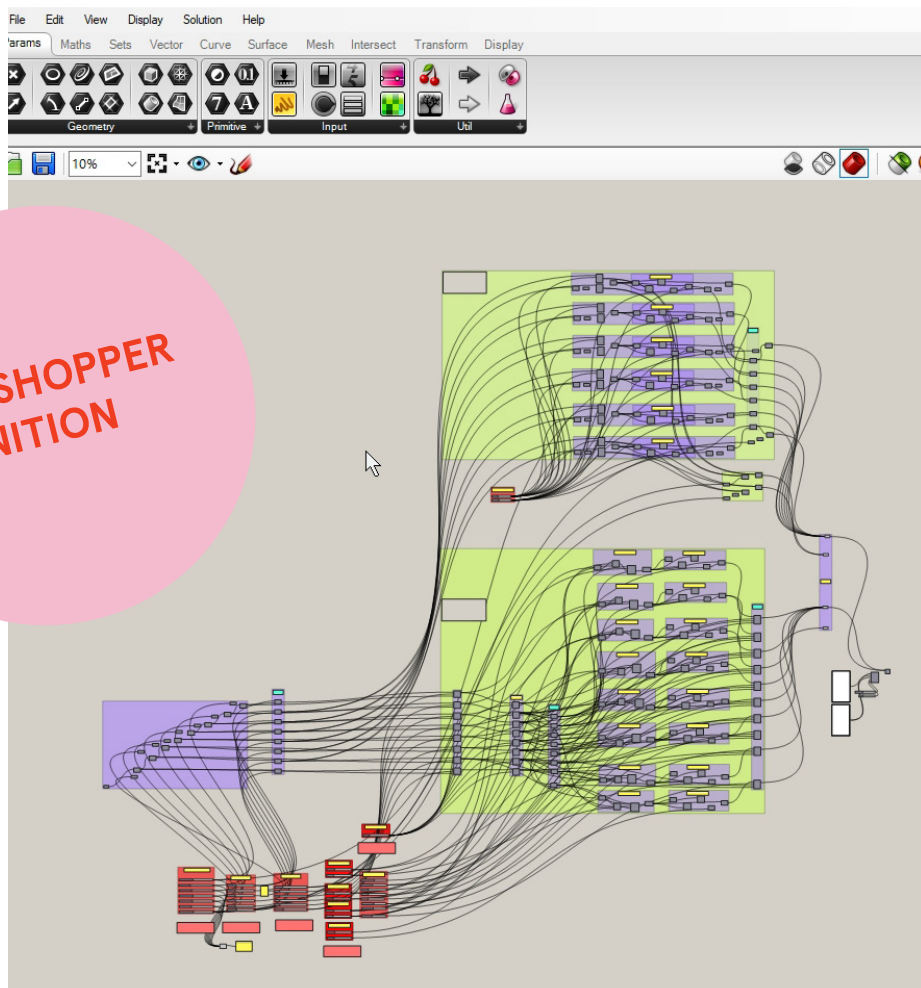
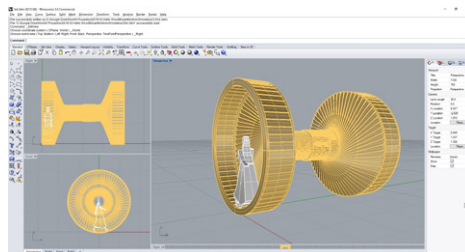
GEOMETRY.  
RULED SURFACES







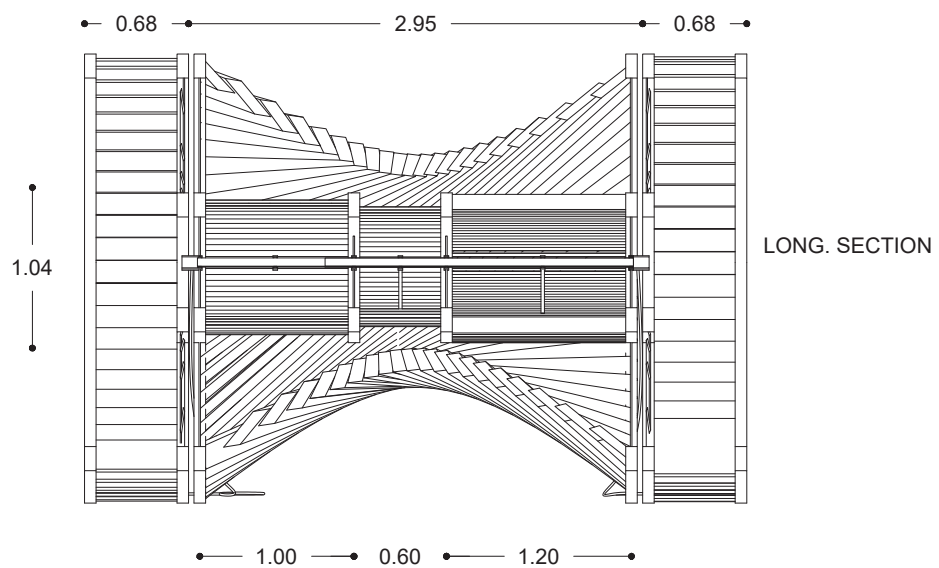
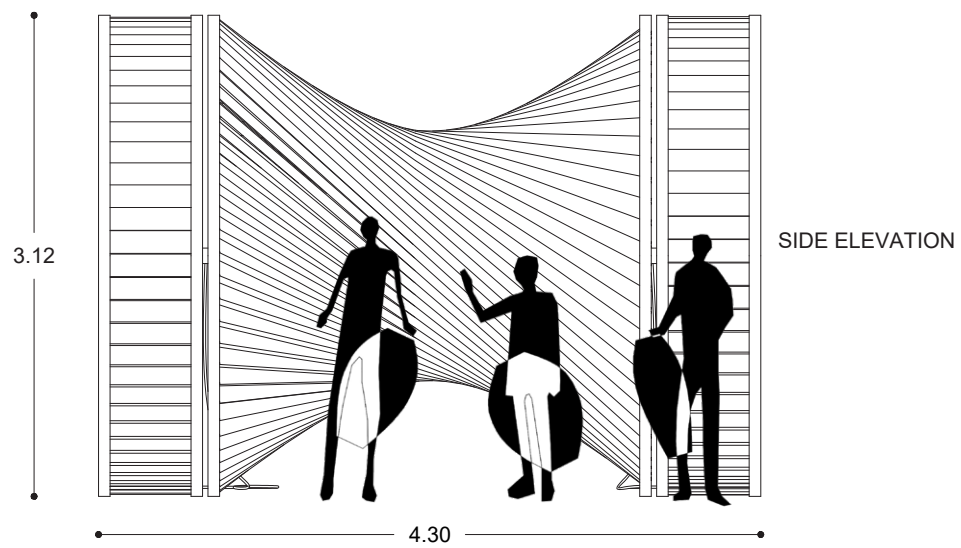
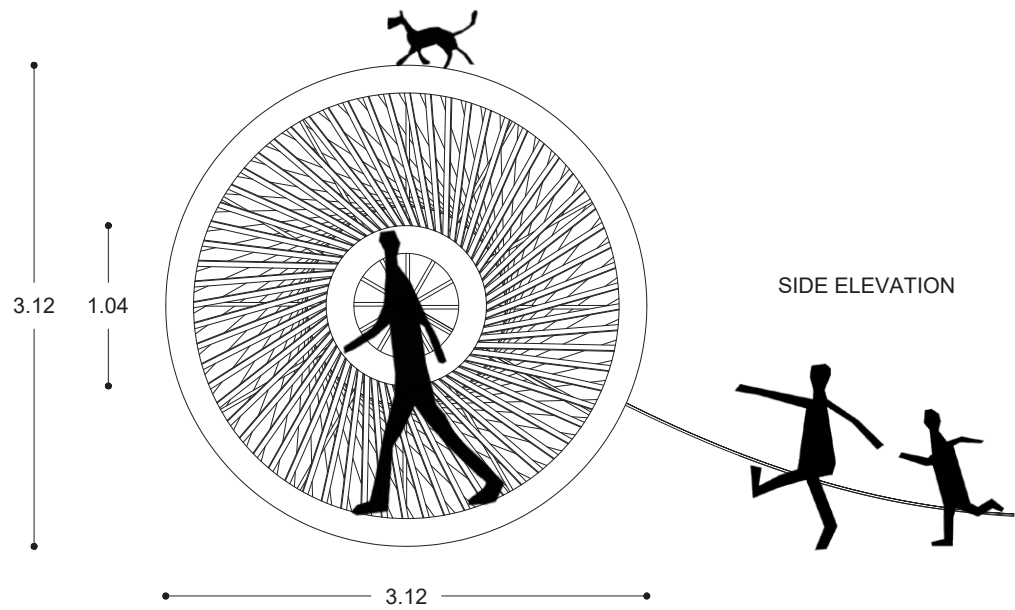
**“Nothing should be made by man’s labour which is not worth making; or which must be made by labour degrading to the makers.”**  
William Morris



**GRASSHOPPER  
DEFINITION**

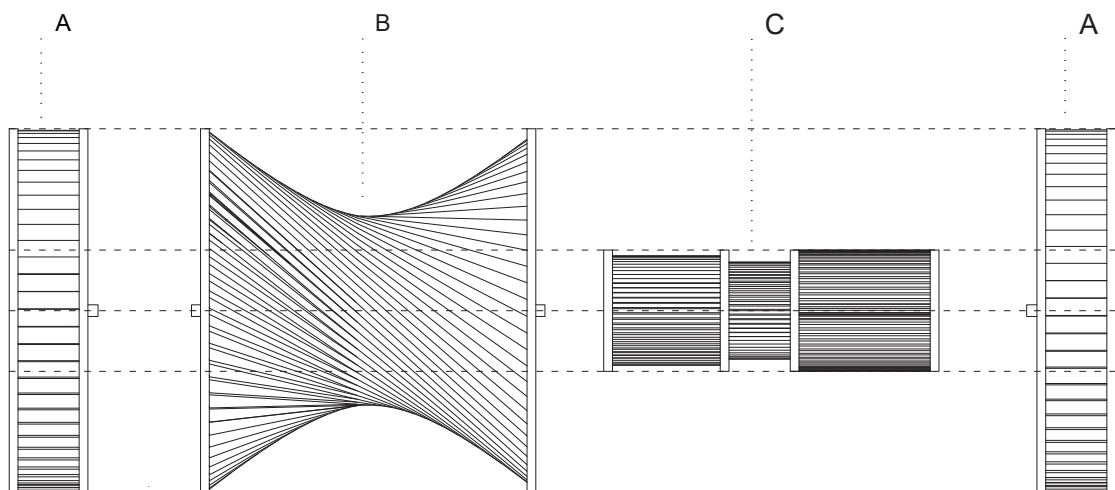
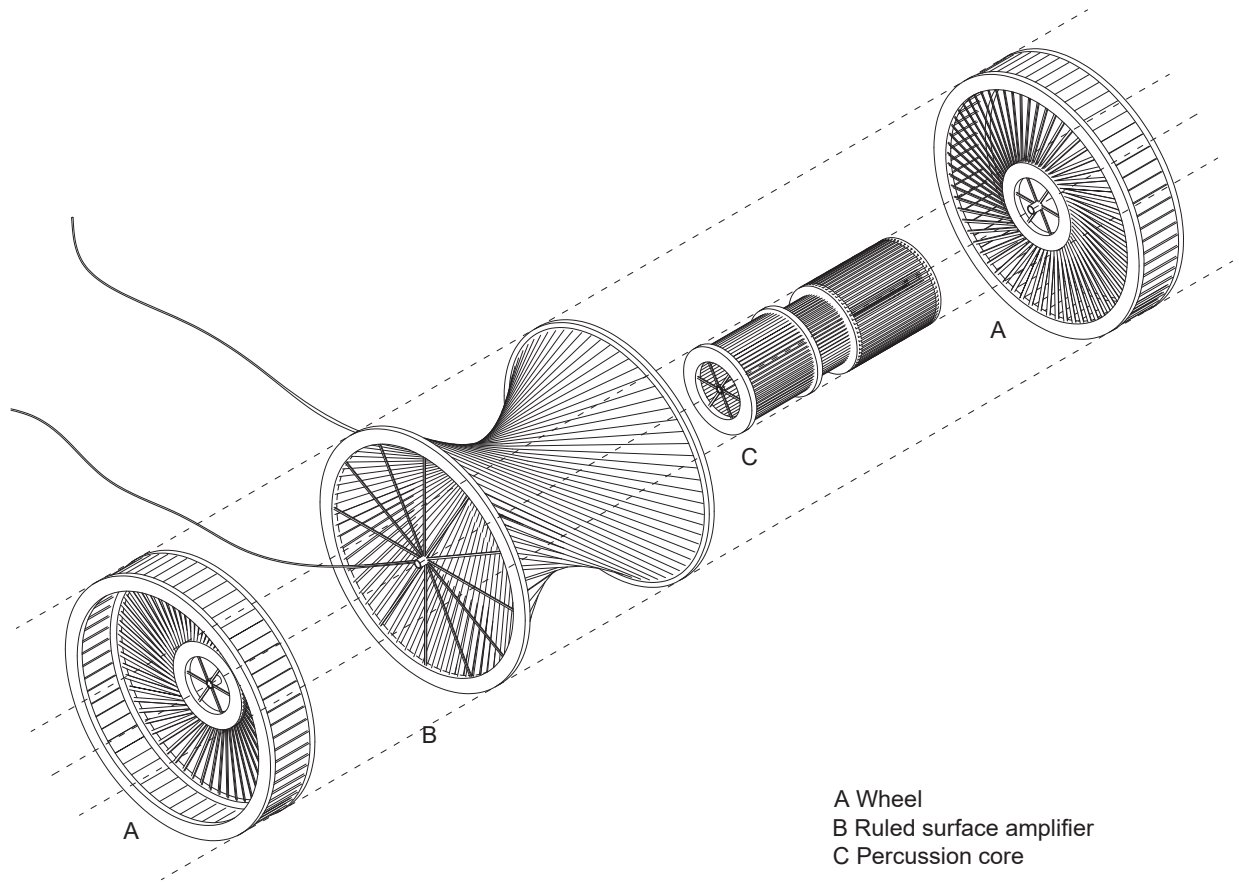
# BLUEPRINTS







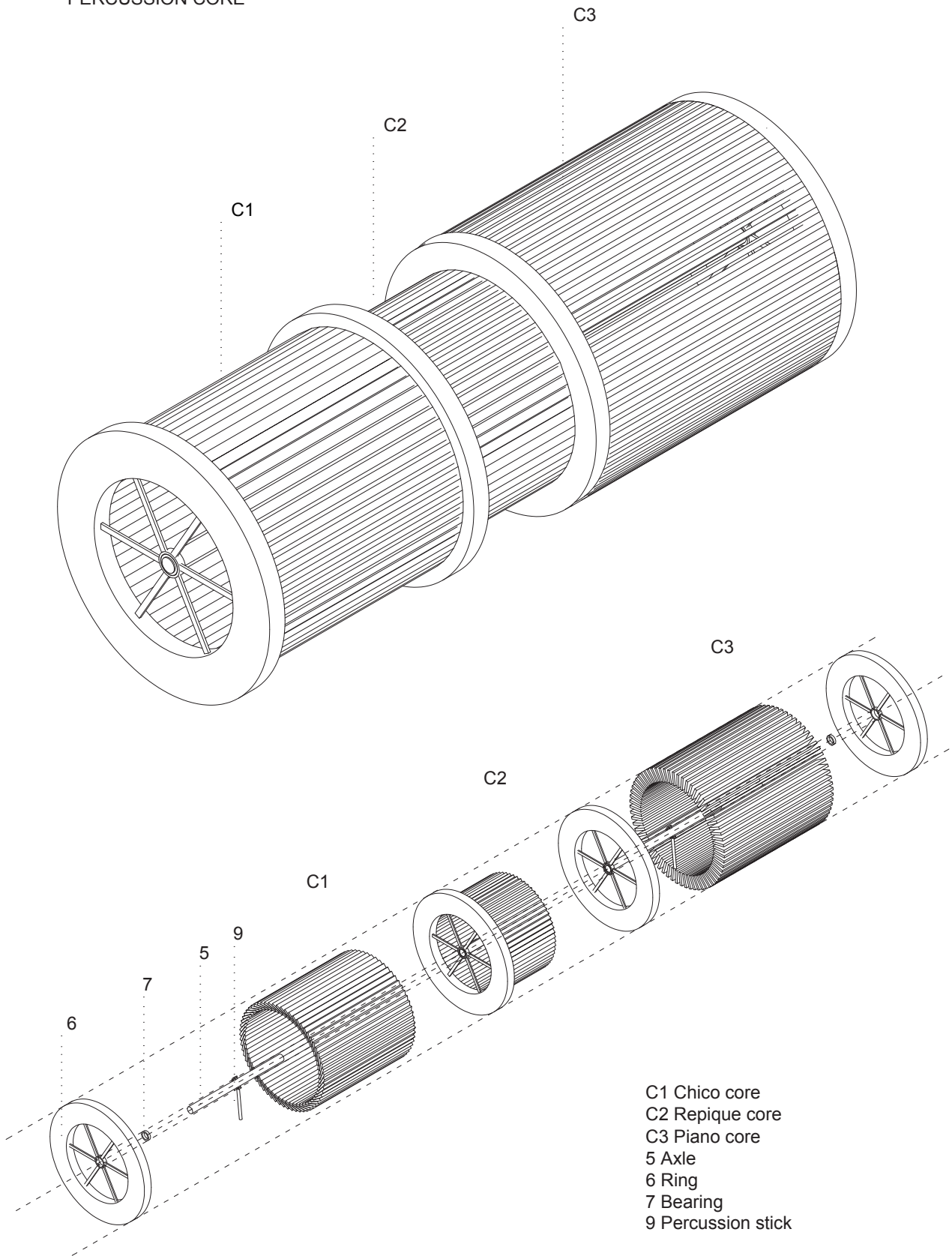
## COMPONENTS





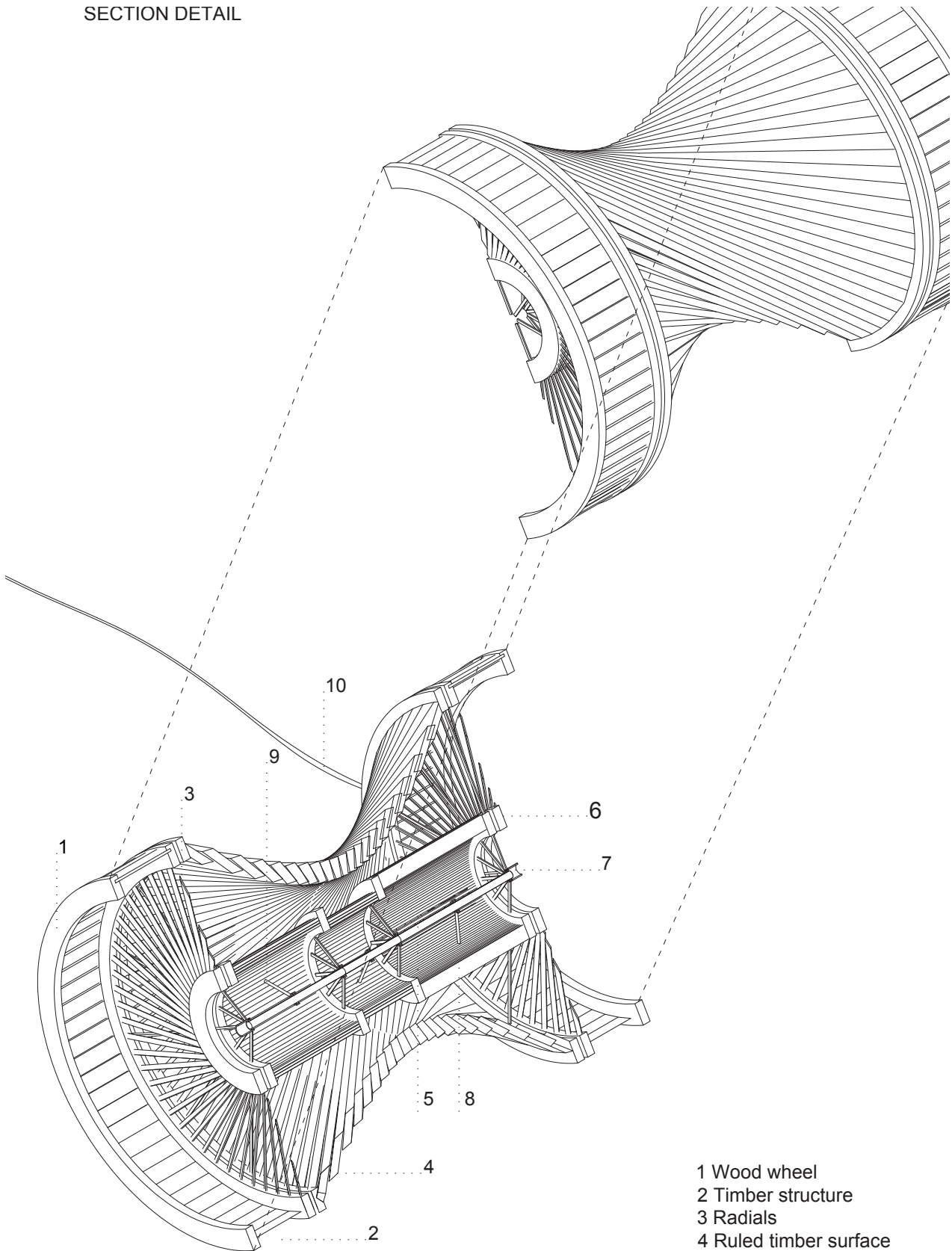


## PERCUSSION CORE



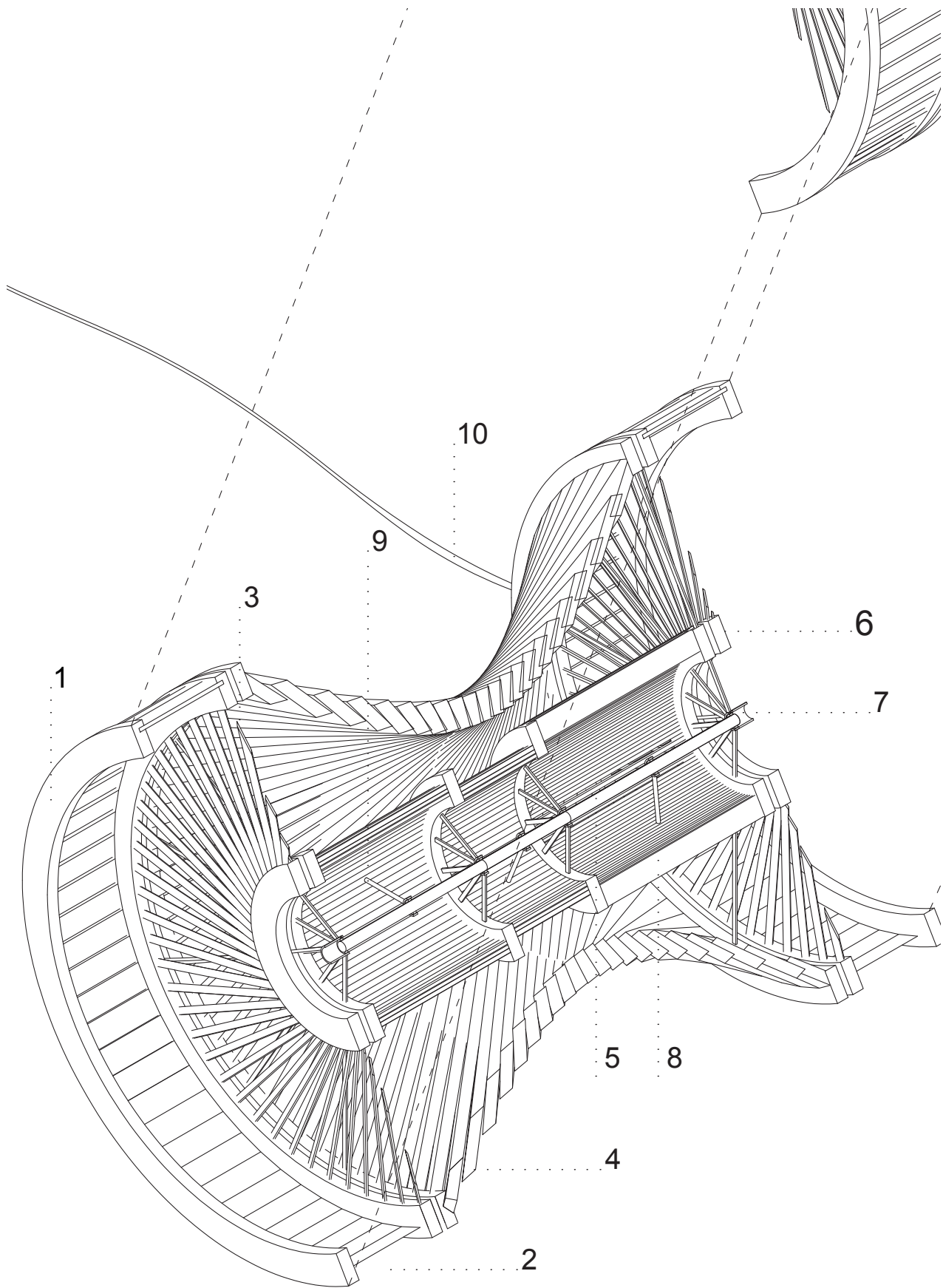


## SECTION DETAIL



- 1 Wood wheel
- 2 Timber structure
- 3 Radials
- 4 Ruled timber surface
- 5 Axle
- 6 Internal ring
- 7 Bearing
- 8 Percussion planks
- 9 Percussion stick
- 10 Safety rope











## Material List

### Timbers

80un.  
4x9x500cm

6-8un.  
10x20x600cm

20un.  
2.1x12x400cm

A lot of  
Screws!

Aprox. 3m<sup>3</sup> of the  
best Hungarian  
wood.

15  
Enthusiastic  
Architectural  
Students

Some plastic  
pipes to  
make sound

### OSB

10un.  
1.8x125x250cm

### Plywood

15un.  
1.2x60x120cm

10un.  
automobile  
Bearings

Some metal  
plates  
and joints

10m Tread  
slab rubber

Crazy things,  
LED lights,  
paint and  
fabric

Materials left over from past years →

type	cross-section (cm)	length (cm)
Timber	4x4	400
	2x9	500
	2x14	500
	4x9	500
	4x14	500
	4x19	500
	10x15	500
Timber floor boarding	2.1x12	400
Timber cladding	1.2x8	400

type	cross-section (cm)	length (cm)
OSB	1.8x125	250
Egger Roofing board	1.2x125	250
Plywood (triangle shape)	1.2x40	120
Plywood	1.2x60	120
Compact board (grey)	0.6x60	120
Corrugated metal sheet	0.3x100	

Keep the trailer, just  
give us a big and  
strong Axle!

Day 1

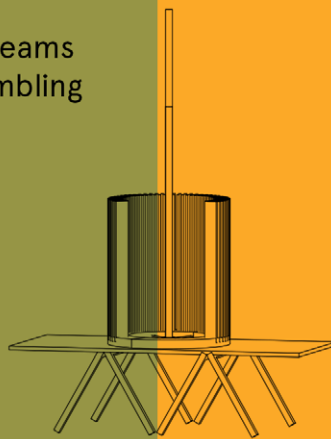
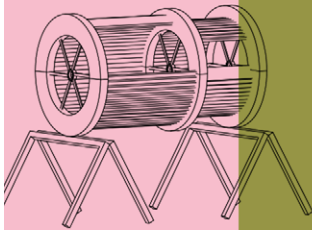
Day 2

Day 3

Day 4

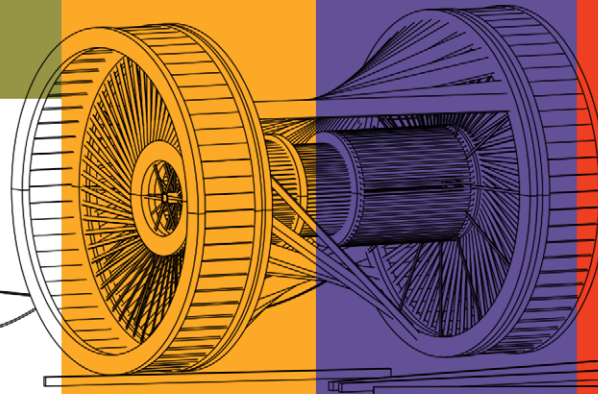
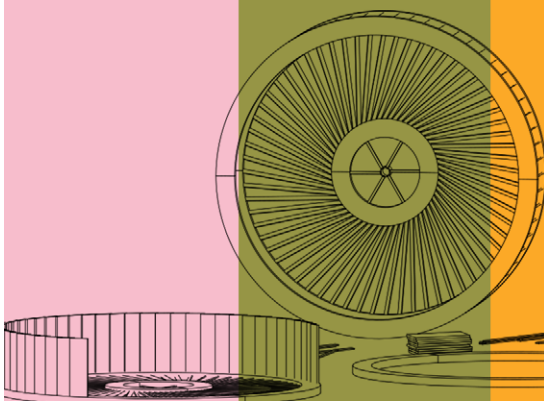
Day 5

In the first two days we'll work with two teams simultaneously assembling the Percussion Core and the Wheels



\*Previously to the Carnival, in Hungary we will need you to make some cuts in CNC and other preparations. : )

By the third day we'll be starting the final assembly with the construction of the Ruled Surface Amplifier and adjusting the last details with the whole group.



\*Previously in Uruguay, we will adjust the design and plans. We will also build a scale model to adjust the operation of the Percussion Core together with a Candome specialist to achieve the best result.

For the last day we plan to work on the costumes and characteristics dances for the great parade.



In order to get everyone involved, and as it is tradition in Candombe, the drums are tuned by the fire before the main Carnival event ("llamadas") starts, so we'll be tuning our group every night by practicing candombe drums' music by the fire. All together, tuning the rhythm.









## PROJECT LEADERS

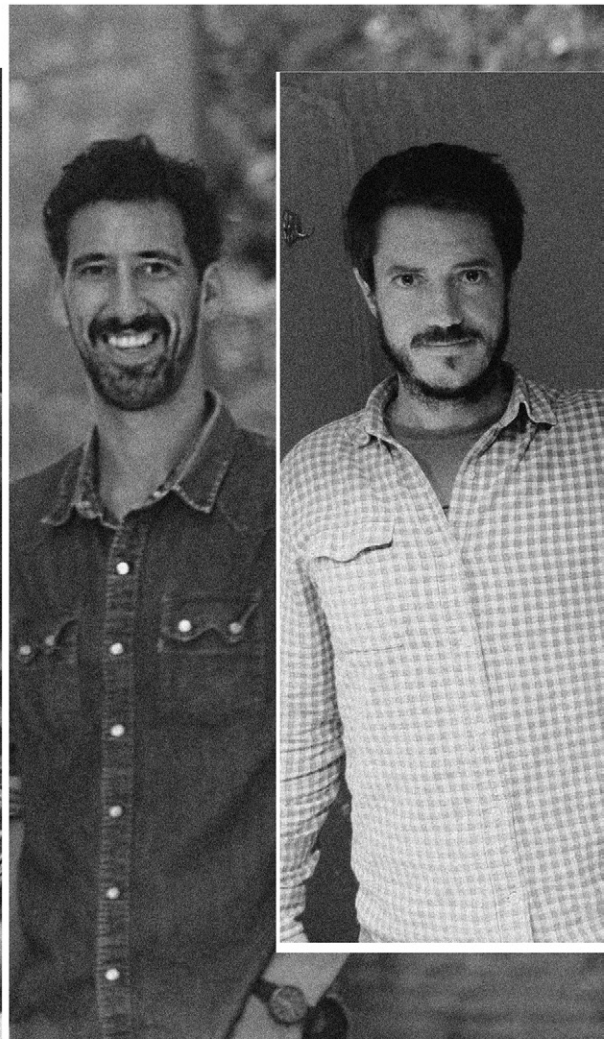
**Santiago  
Vera**



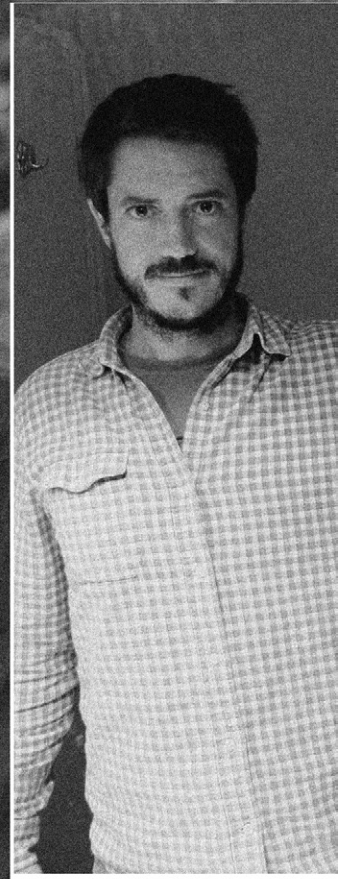
**Nacho  
Correa**



**Paco  
Hernández**



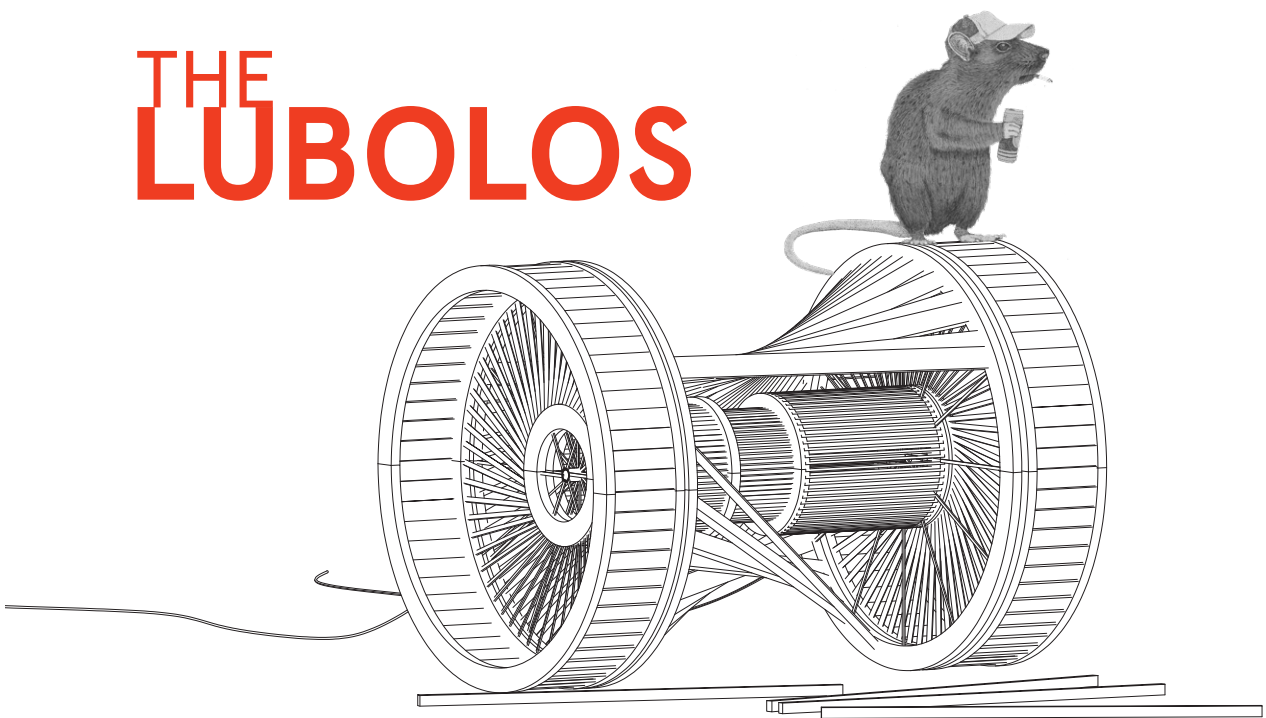
**Agustín  
Dieste**





thank you ; )

THE  
LUBOLOS





**ROADS?  
WHERE WE'RE GOING  
WE DON'T NEED ROADS**

**THE FUTURE IS WHATEVER  
YOU MAKE IT. SO MAKE IT  
A GOOD ONE.**



# ENSAYO 2

# LUBOLO

Lubolo es una máquina analógica de registro y reproducción, un dispositivo comunicacional propuesto por un colectivo de arquitectos, explorando la realidad dual de las fronteras políticas y culturales. La práctica del colectivo y de sus miembros individualmente vive de una búsqueda de sentido local en sus actuaciones arquitectónicas, informadas a la vez por manifestaciones de todos los campos de la cultura a escala global. Creemos que hay riqueza en cierta cara del conflicto del encuentro entre diferentes, si bien reconocemos la inevitable realidad de la violencia latente ante la idea del otro. Con la impronta de ser parte de una cultura mestiza de olas migratorias voluntarias y forzadas, implantada en un territorio al que hizo su hogar, queremos plantar cara a desafíos tan contemporáneos y tan viejos como la necesidad históricamente recurrente de vivir unos junto a otros en lugares donde no todos hemos nacido. En la celebración del hecho de compartir un destino por proximidad vemos una enorme oportunidad para conectar con algo de lo que nos hace humanos: vivir entre otros seres humanos distintos.

Proponemos que el artefacto viva tres etapas de un mes de duración cada una. Durante la primera será ensamblado dentro del espacio de exposición de LIGA y los visitantes podrán presenciar el proceso de montaje y puesta en funcionamiento. Durante el segundo mes, el dispositivo estará activo registrando en soportes físicos preguntas que los visitantes quieran que se reproduzcan en espacios públicos y que inviten a reflexionar colectivamente sobre nuestro futuro posible. El tercer mes, Lubolo será retirado de la galería y recorrerá las calles y espacios públicos diseminando las grabaciones

dejadas por los visitantes.

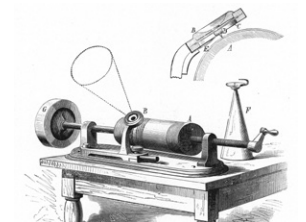
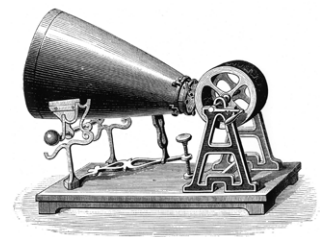
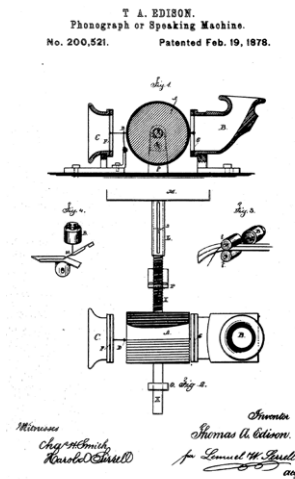
A medio camino entre objeto y espacio, la máquina graba y reproduce, haciendo converger un fonógrafo rudimentario con un activador mecánico a tracción humana. El fonógrafo de Edison, primer dispositivo de registro sonoro, graba físicamente en la superficie de cilindros que giran sobre un eje al tiempo que una púa vibra con las ondas de la fuente de sonido. Al andar a cada lado del dispositivo, como en dos grandes ruedas de hámster, las dos personas que accionan el mecanismo deben coordinar, sin verse, una velocidad pareja, evocando la cooperación con comunicación restringida que ocurre entre quienes aún no hablan la lengua del lugar donde les ha tocado habitar y aún así se unen al esfuerzo colectivo de construir sociedad rompiendo barreras y creando una nueva entidad cultural híbrida. Las dos ruedas de hámster giran libres sobre rulemanes fijos y se vinculan entre sí por una superficie reglada, un hiperboloide de revolución que conecta físicamente ambos destinos, alberga el corazón mecánico del aparato y amplifica los sonidos del mismo hacia los lados.

La experiencia es una invitación disruptiva a hacer oír las voces de personas planteando preguntas hacia el otro lado de las fronteras, las duras entre países y las permeables entre culturas, a escuchar las reverberaciones e identificar entre todo lo que es diferente, aquello que no lo es tanto. Aquello que nos permite entendernos como 'nosotros'.



# LUBOLO

“La máquina es inventada para responder a necesidades específicas. Una vez en existencia, el operario puede rebasar ampliamente sus capacidades originales: al romper con las reglas impuestas por la misma máquina, surgen resultados creativos no imaginados antes de usar la máquina, antes de romper sus reglas.”  
Felipe Ehrenberg



El fonógrafo fue el primer dispositivo más común para grabar y reproducir sonidos desde la década de 1870 hasta la década de 1880. El fonógrafo fue inventado por Thomas Alva Edison, Eldridge R. Johnson y Emile Berliner.

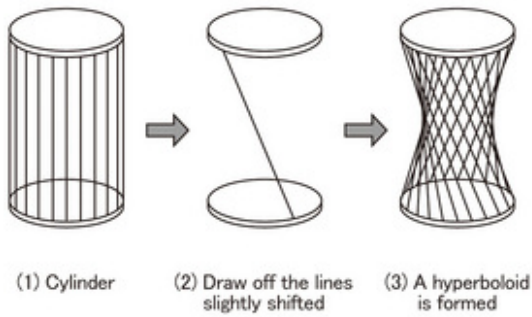
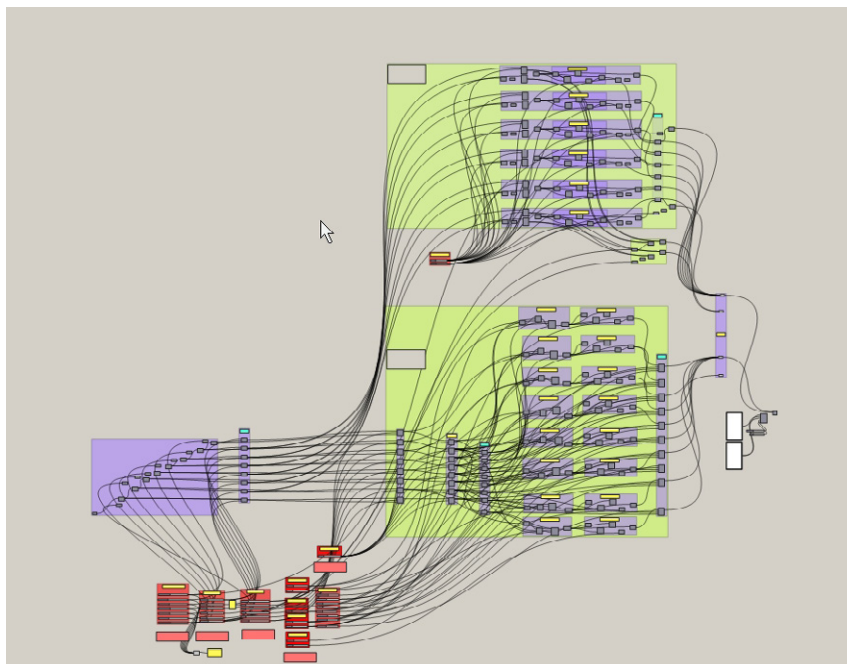
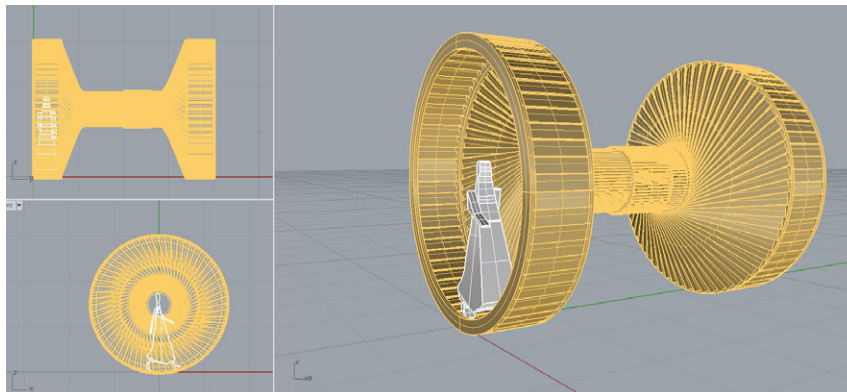


Fig. 1 Hyperboloid

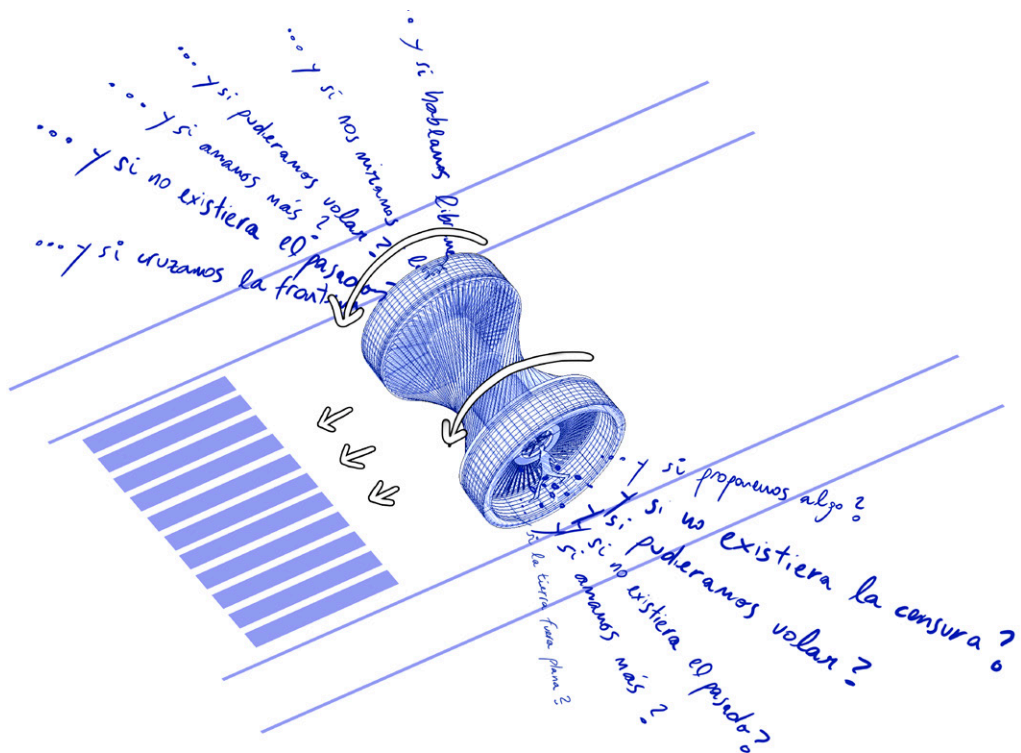
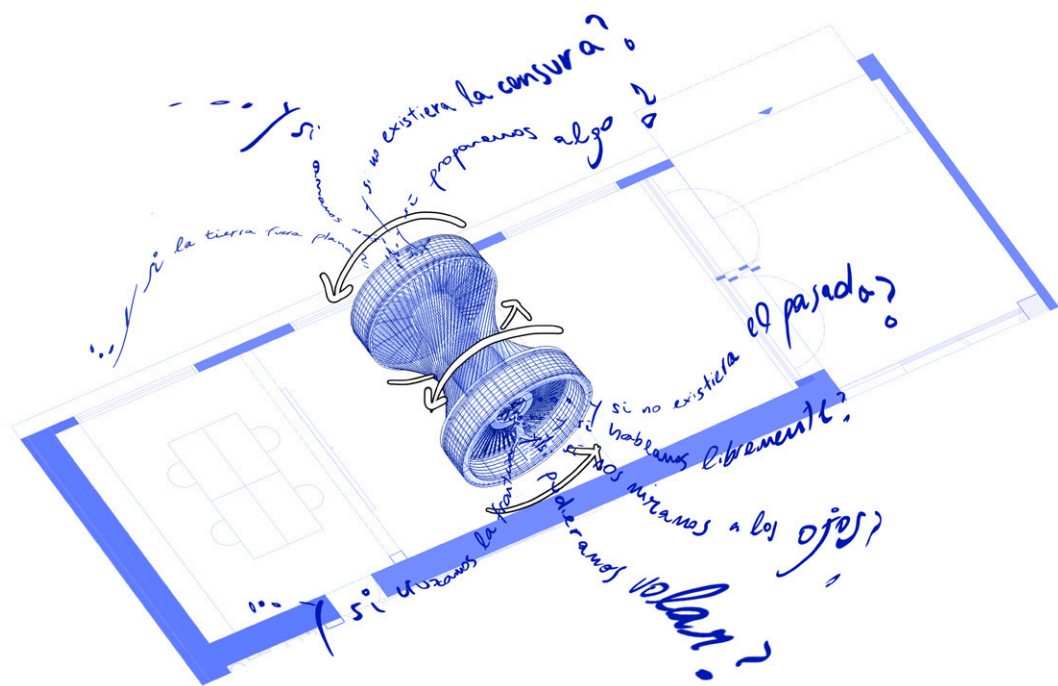


## GRASSHOPPER DEFINITION

“Nothing should be made by man’s labour which is not worth making; or which must be made by labour degrading to the makers.”

William Morris

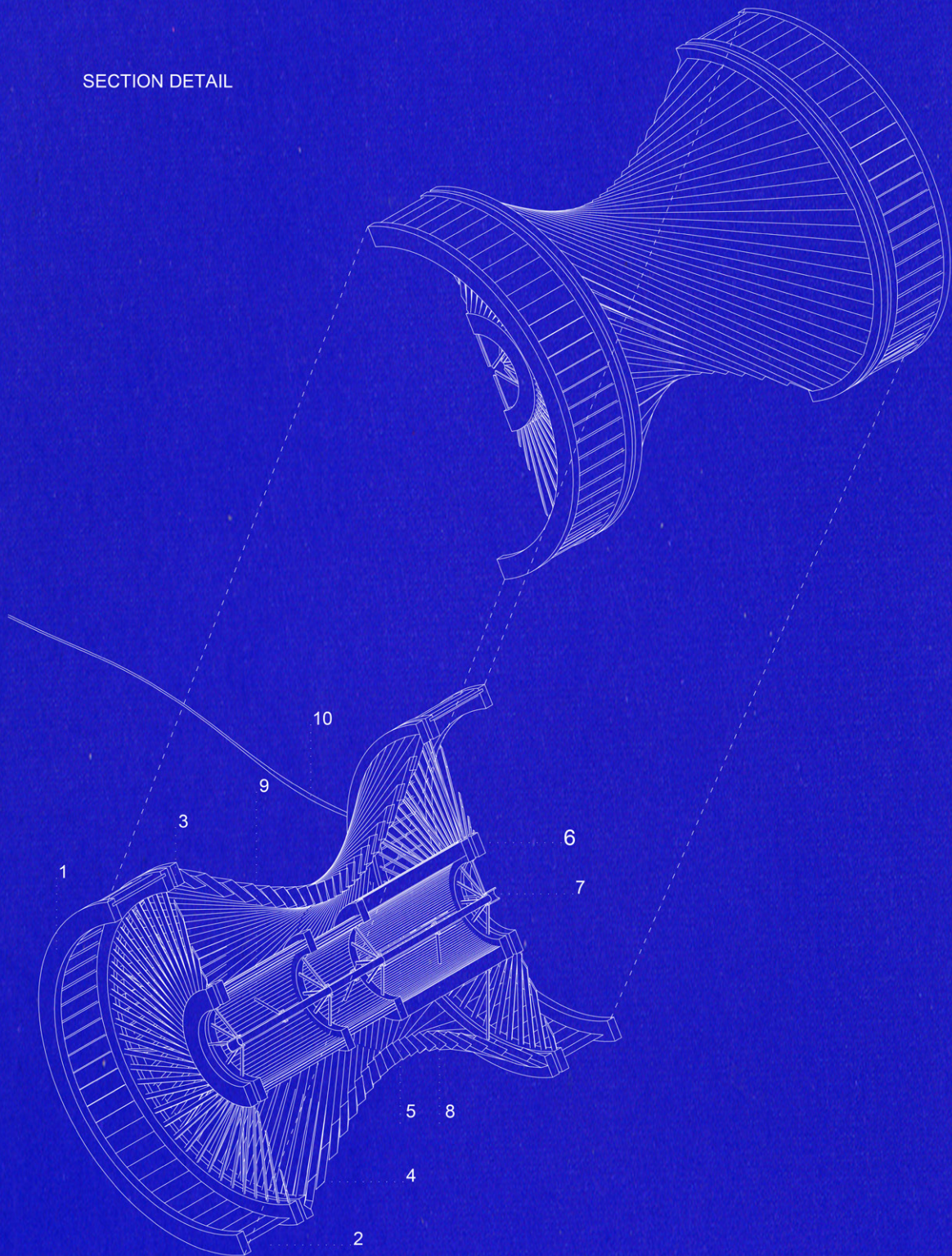








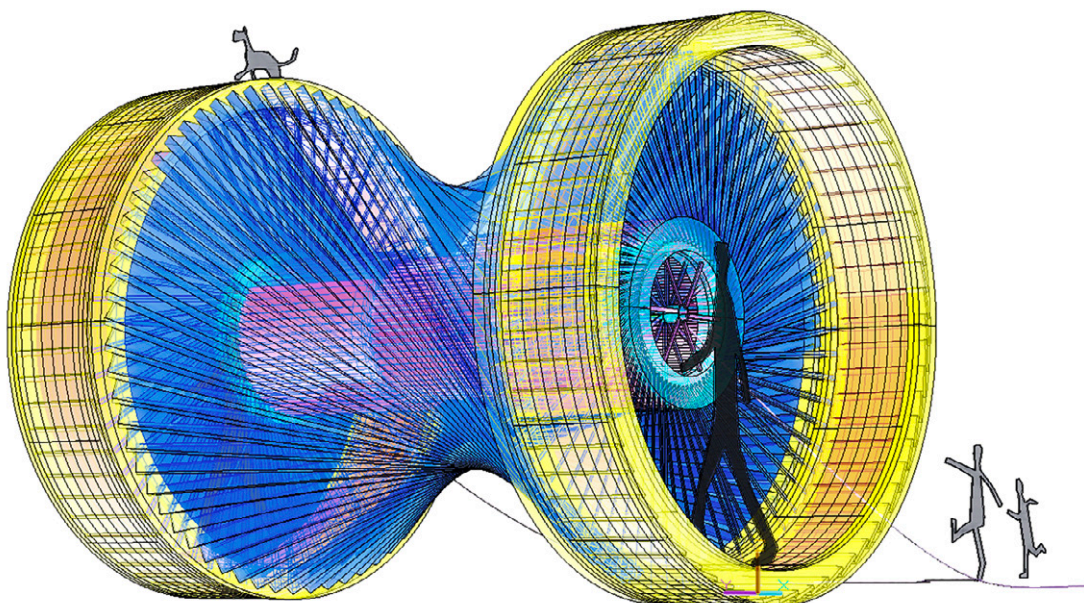
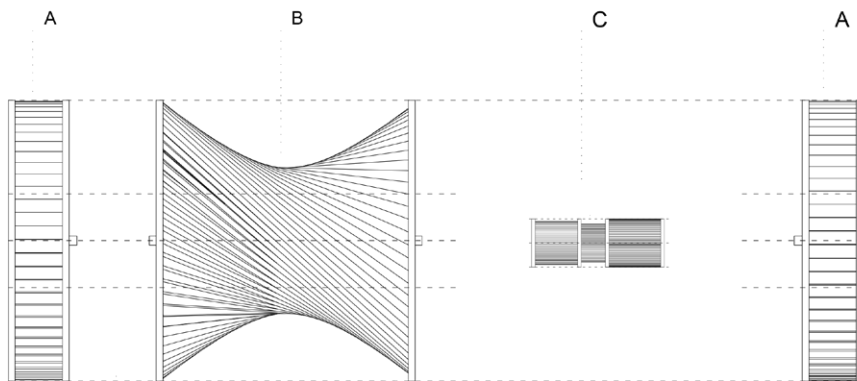
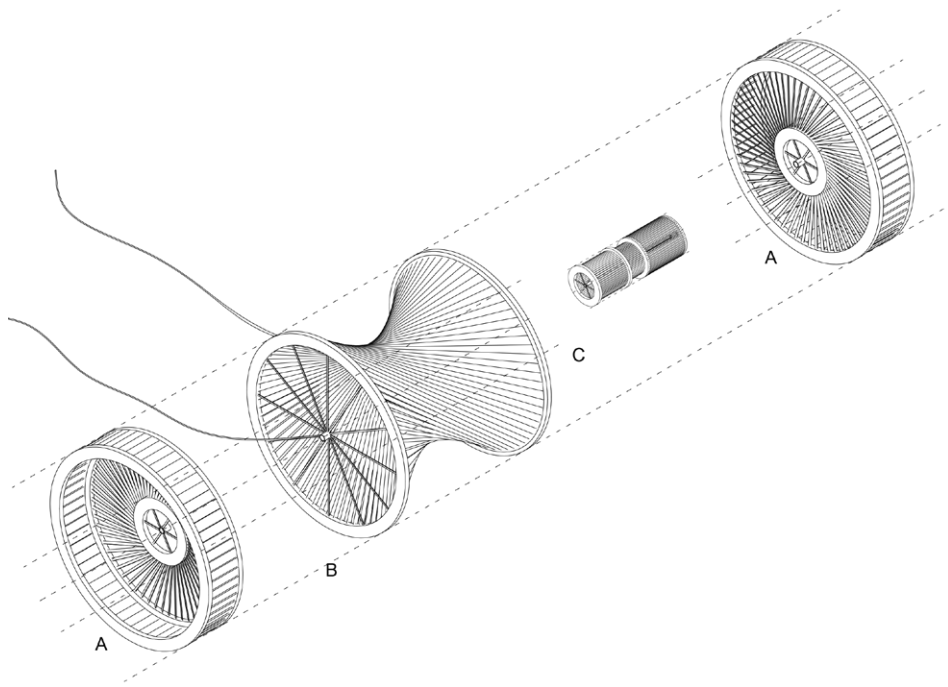
SECTION DETAIL



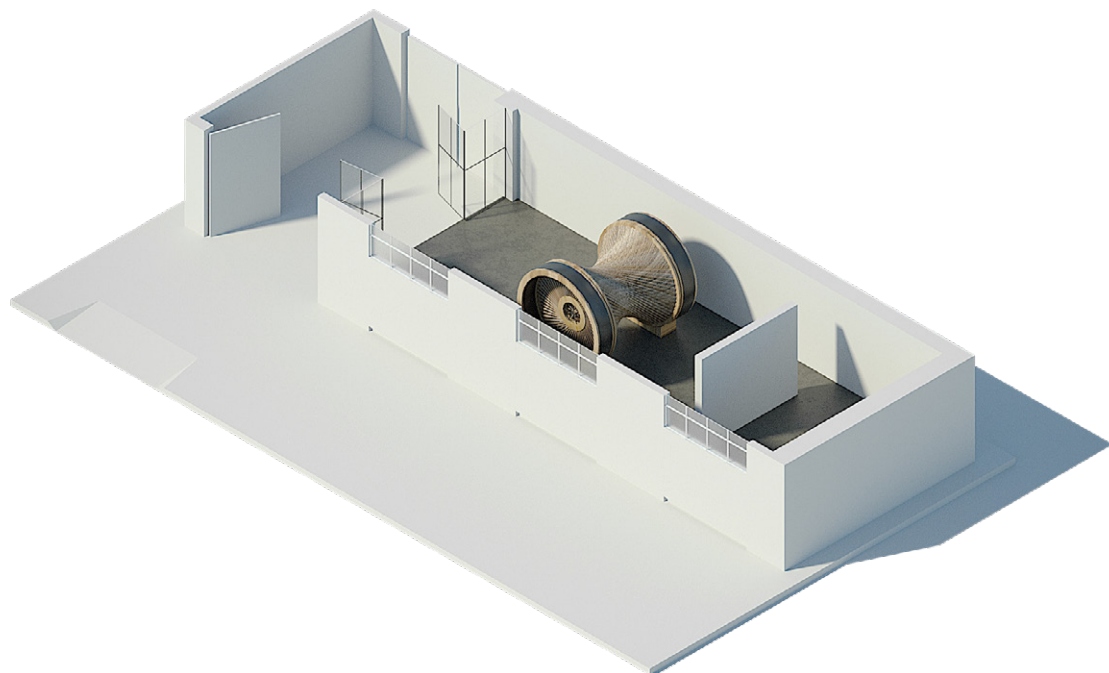
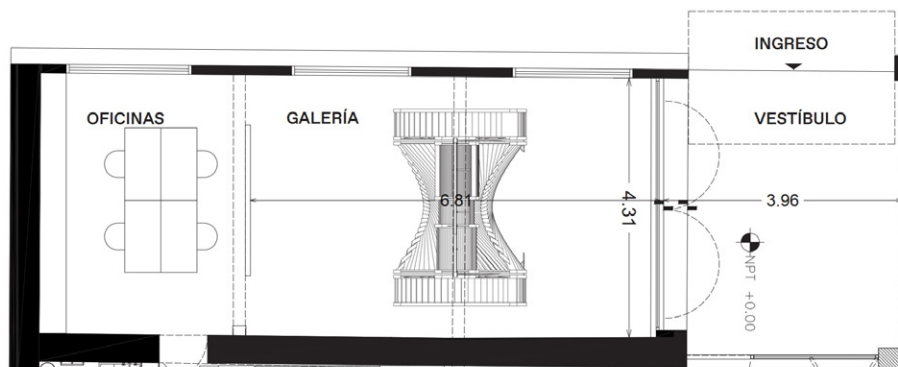
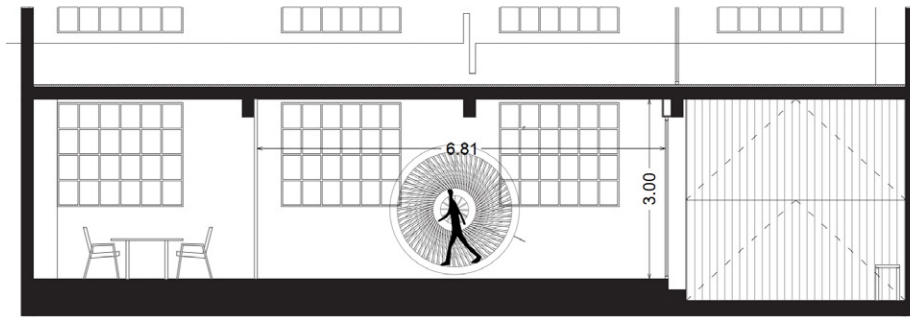
**BLUEPRINTS**



# COMPONENTS













# **ENSAYO 3**

# **VILAMAJO**