

# GAME

"Ss. Cyril and Methodius" University in Skopje, Macedonia / Faculty of Architecture  
Summer School of Architecture - Session 2018 / Lazaropole

Participation fee: **150 euros** (accommodation + food + transport Skopje to Lazaropole)  
Apply with **CV and Portfolio** (max 5 projects - A4 format) not later than **11.06.2018**  
at [ssarch@arh.ukim.edu.mk](mailto:ssarch@arh.ukim.edu.mk)

Architectural Workshop with:

**BARachitekten, Berlin**

**Michael Von Matuschka  
Jürgen Patzak-Poor**

in collaboration with:

**Conor Moloney, London**

> 07.07 - 15.07.2018



# LAZAROPOLE

# GAME LAZARPOLE

The 27th architecture summer school invited student participants to develop a new approach to their architectural thinking. The central theme of our experimental examination was the *game*. The game is a social event as well as an organisational model. It challenges both the community and the individual. It tunes our senses and capabilities, in social as well as in practical terms. The game has been conceptualized in urban, sociological and economic scholarship.

We are interested in the complex structure of a game, the rules, the elements, the playing field, the strategy, and the element of chance. The mountain village of Lazaropole was our starting point. The settlement took shape in a hidden valley, sustained by sheep farming and wool processing in a local textile mill. Strikingly, the buildings for living are all of similar size and similar materials and built with similar techniques, though none is identical. There is enough deviation in each project to give it a singular position, relation and expression. Today it is abandoned during the winter time but well-occupied in summer as a retreat from the city.

The summer school progressed through various stages from attentive observation and investigation through model making experiments using various techniques, in a process-orientated analysis of the existing settlement. This led to playful speculation on the future development of this place and how that might be realized – and therefore what new kinds of construction methods and architectural forms that could then give rise to.



- .....  
Lazar’s Game  
.....
- Drawing Water  
The Source  
Building Kit  
.....
- Breach  
Find the Order  
.....
- Find the Key  
The Split  
.....
- Freaky Neighbours  
.....
- Building Platform  
Find the Path  
.....

# LAZAROPOLE

## STUDY AREAS



1\_SLIVA/PLUM

2\_DROSDA/WELL

3\_KARPA/ROCK

4\_CRKVA/CHURCH

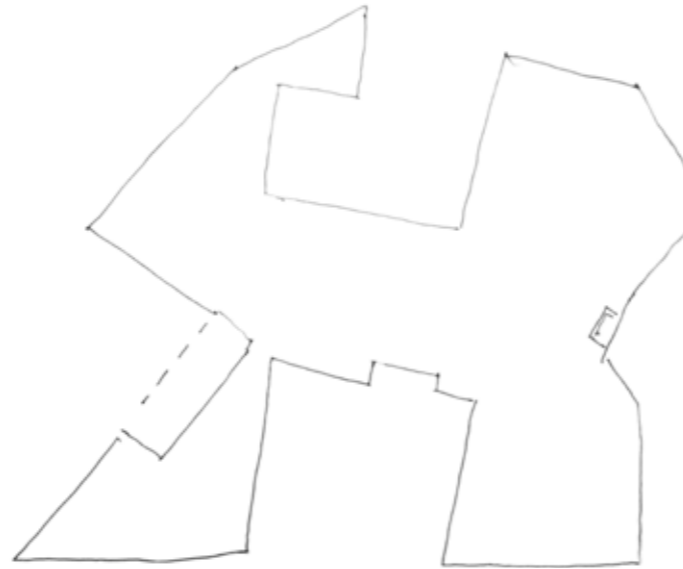
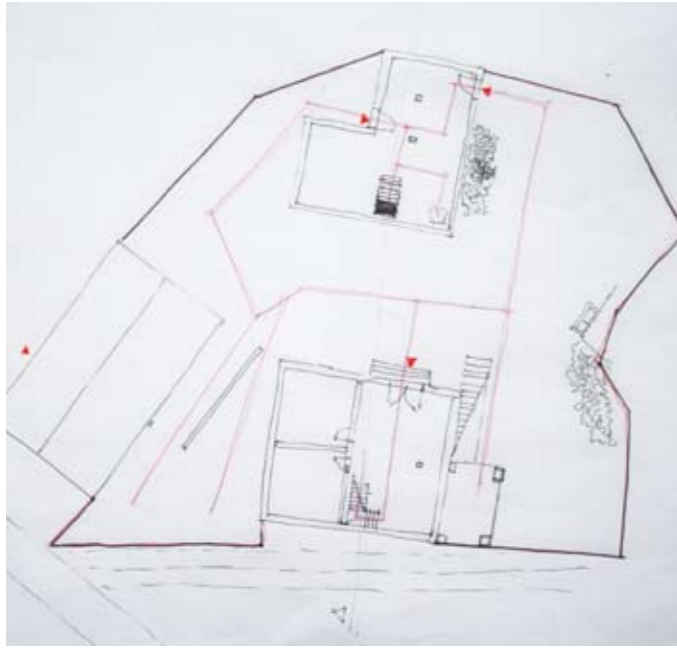
5\_LIM/WELL

6\_ZASOLNISHTE/SHELTER



SLIVA/PLUM



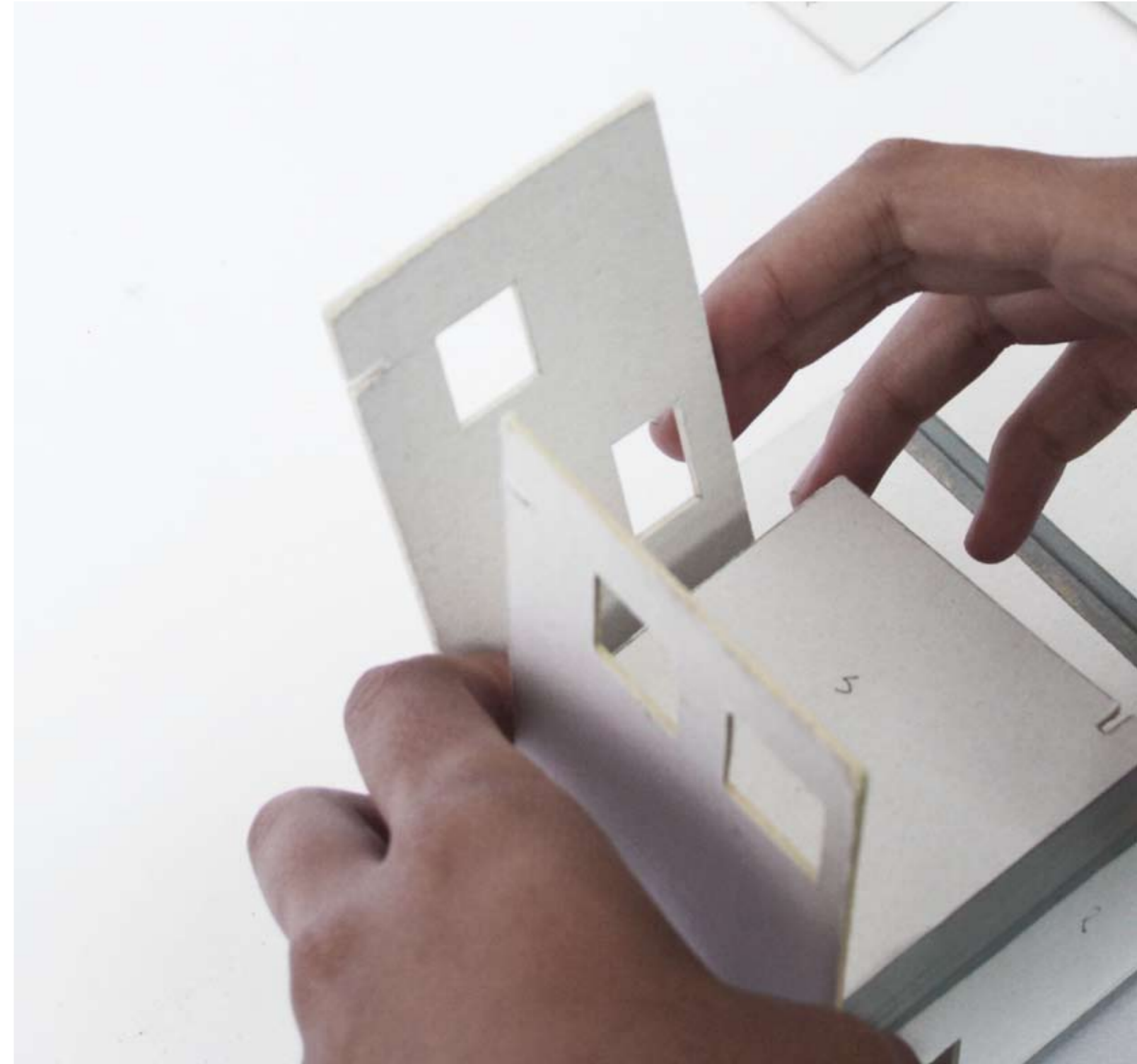


# SLIVA LAZAR'S GAME

This spatial game articulates the narrative of the founding myth of Lazaropole - literally "Lazar's City" - using the typology and setting of two specific vernacular houses.

The arrangement of spaces over three levels and between two volumes, interconnected by a combination of stairs, doors, windows, trapdoors and chimneys, and punctuated by a series of 'found' landscape elements including a plum tree, a spring and a horse, provides a dramatic field for the staging of the legendary escape of Lazar from a besieged cave and his founding of the settlement of Lazaropole.

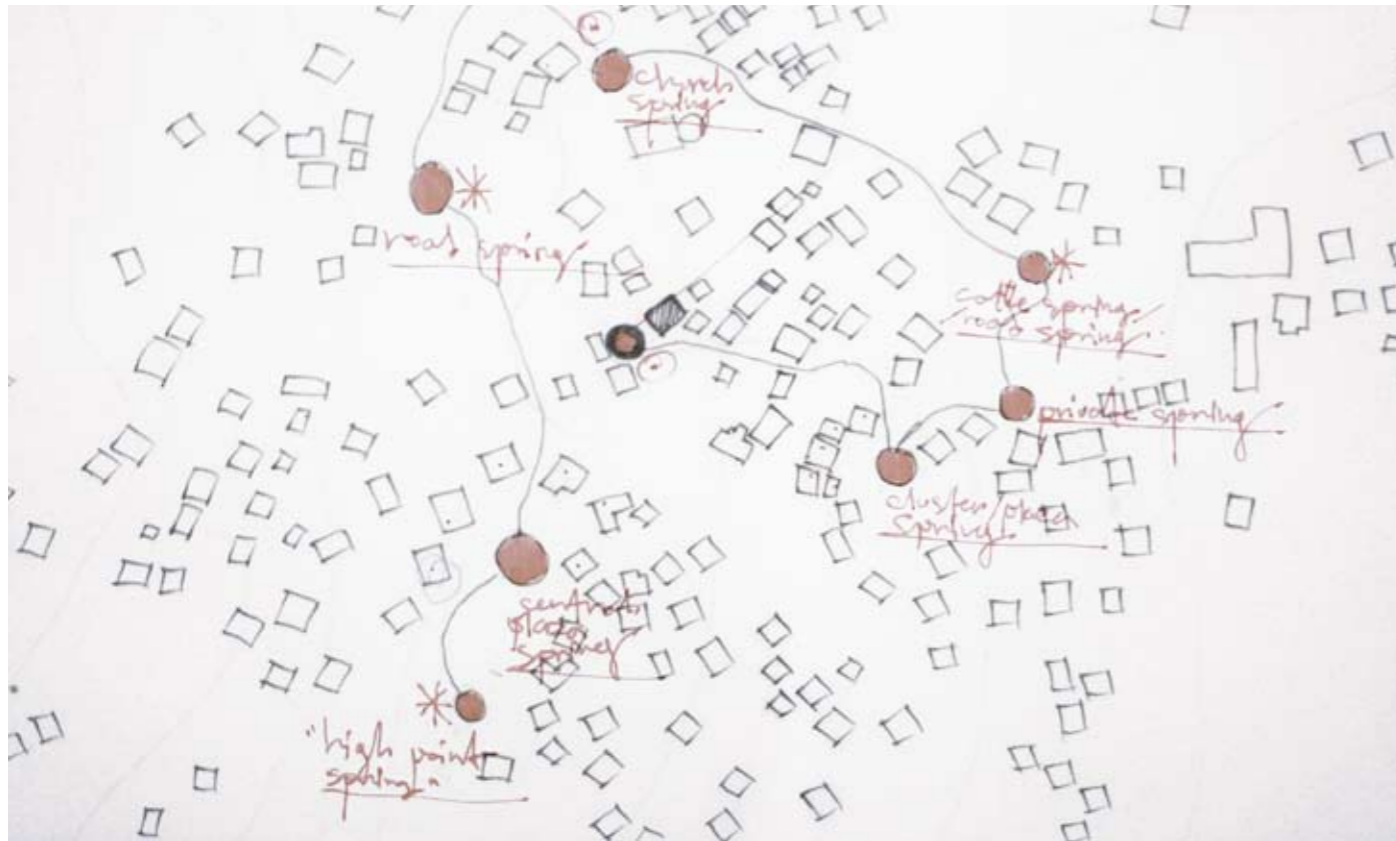
Whereas in the Japanese tradition spatial narratives are unfolded from a rolled-up scroll, here the narrative is enfolded into spatial form from a flattened orthogonal representation which portrays and reinvents the story's route and trajectory.





DROSDA/WELL





# DROSDA\_1

## THE SOURCE

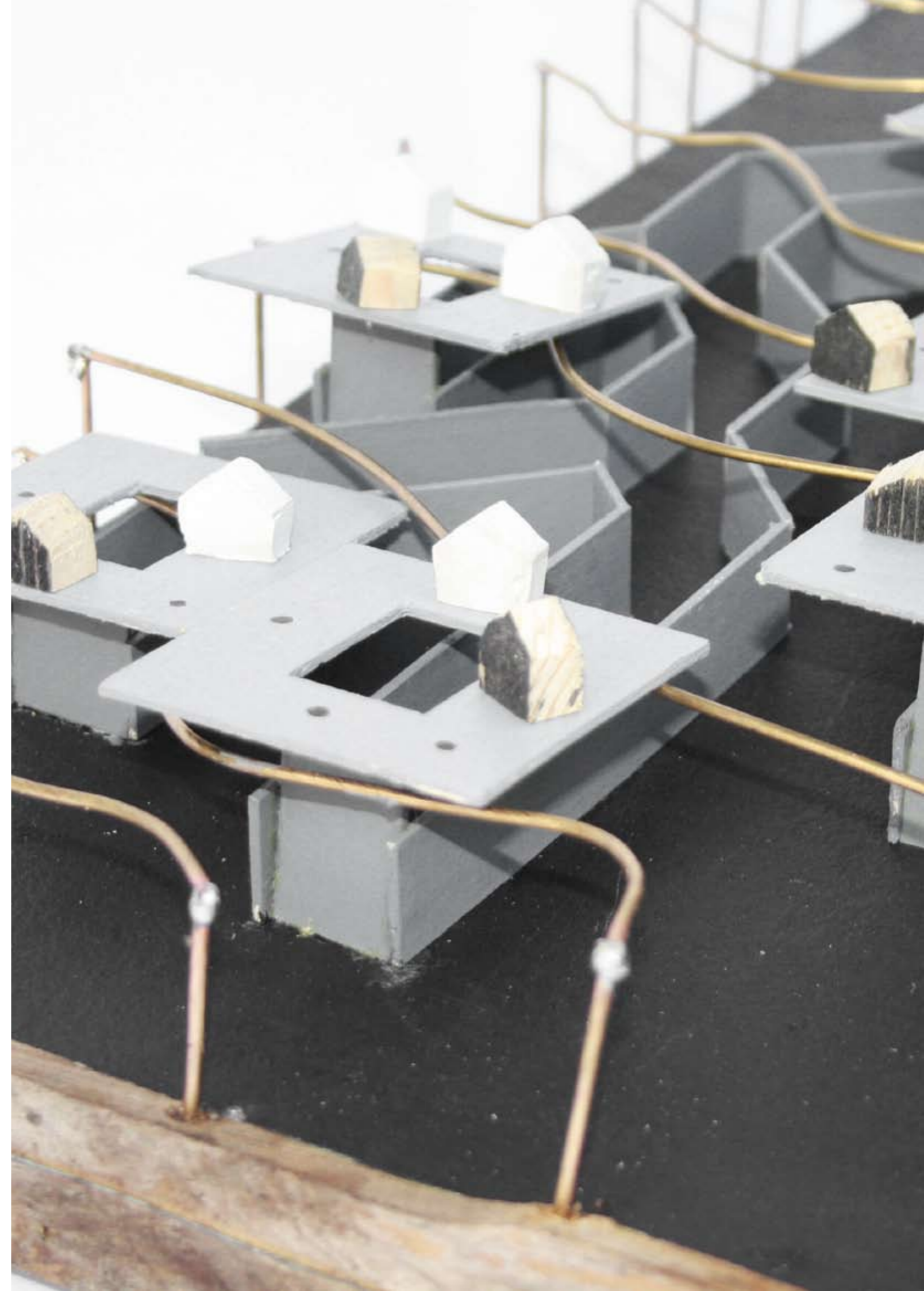
A competitive game of chance, derived from close observation of the settlement process of the town which is structured around a number of freshwater springs.

Located within the folds of the mountainous landscape, these springs form the social and infrastructural nodes around which the architectural development of the town historically grew.

The game translates and transposes this process into a board game, whereby the apparently random diversion and distribution of the underground flow of freshwater emerges at specific locations, around which players then compete to construct houses and settle these locations.

Through this game, we can grasp and develop awareness of the intimate connection between the settlement and its natural and geological foundation, and consider how new development can respect and enhance this underlying pattern.

Filis Ajrush / Elena Stefanoska





# DROSDA\_2

## DRAWING WATER

This game of skill is a recreation and recognition of generations of Lazaropole women's daily labour in the carriage of water between the spring and the home.

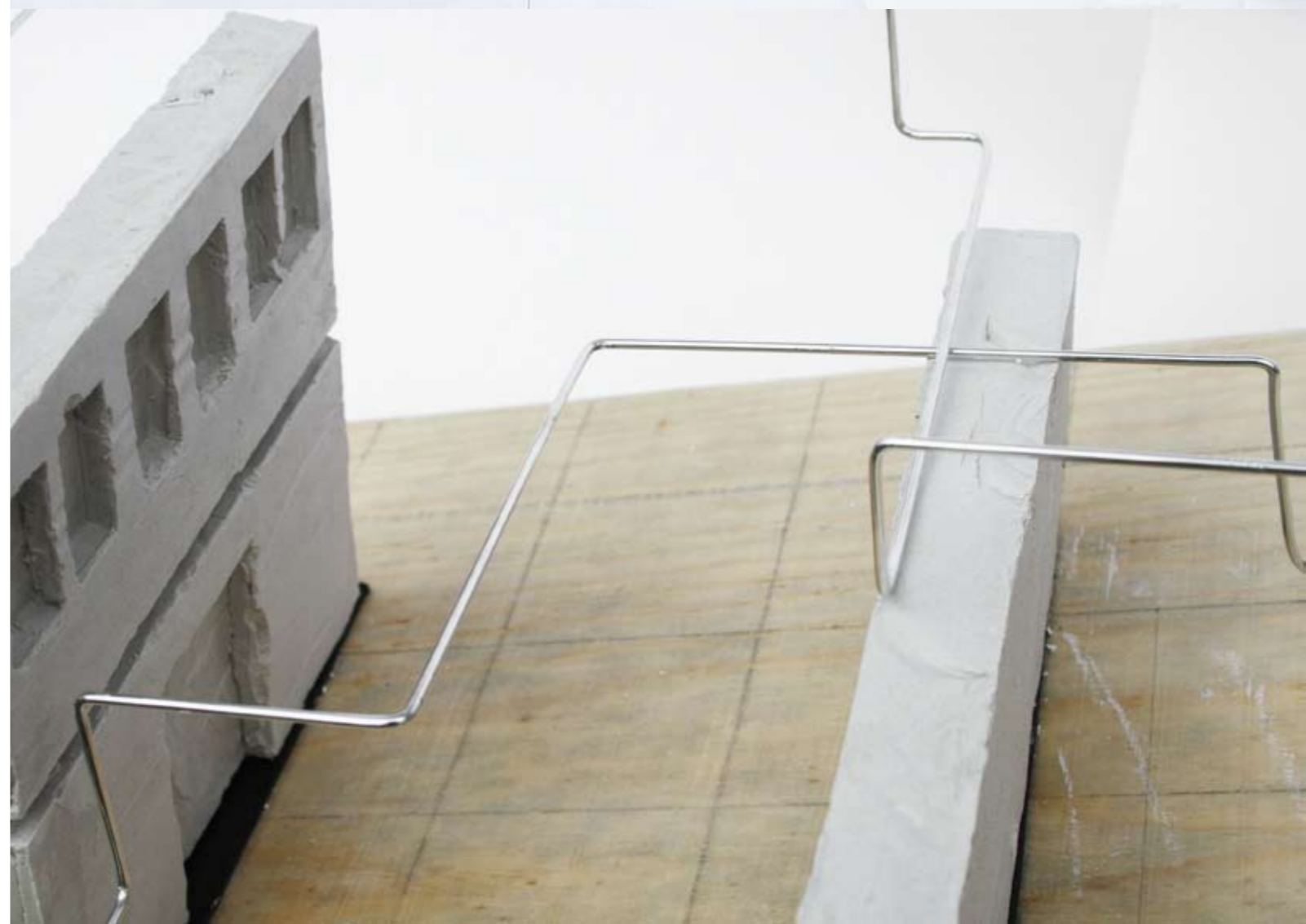
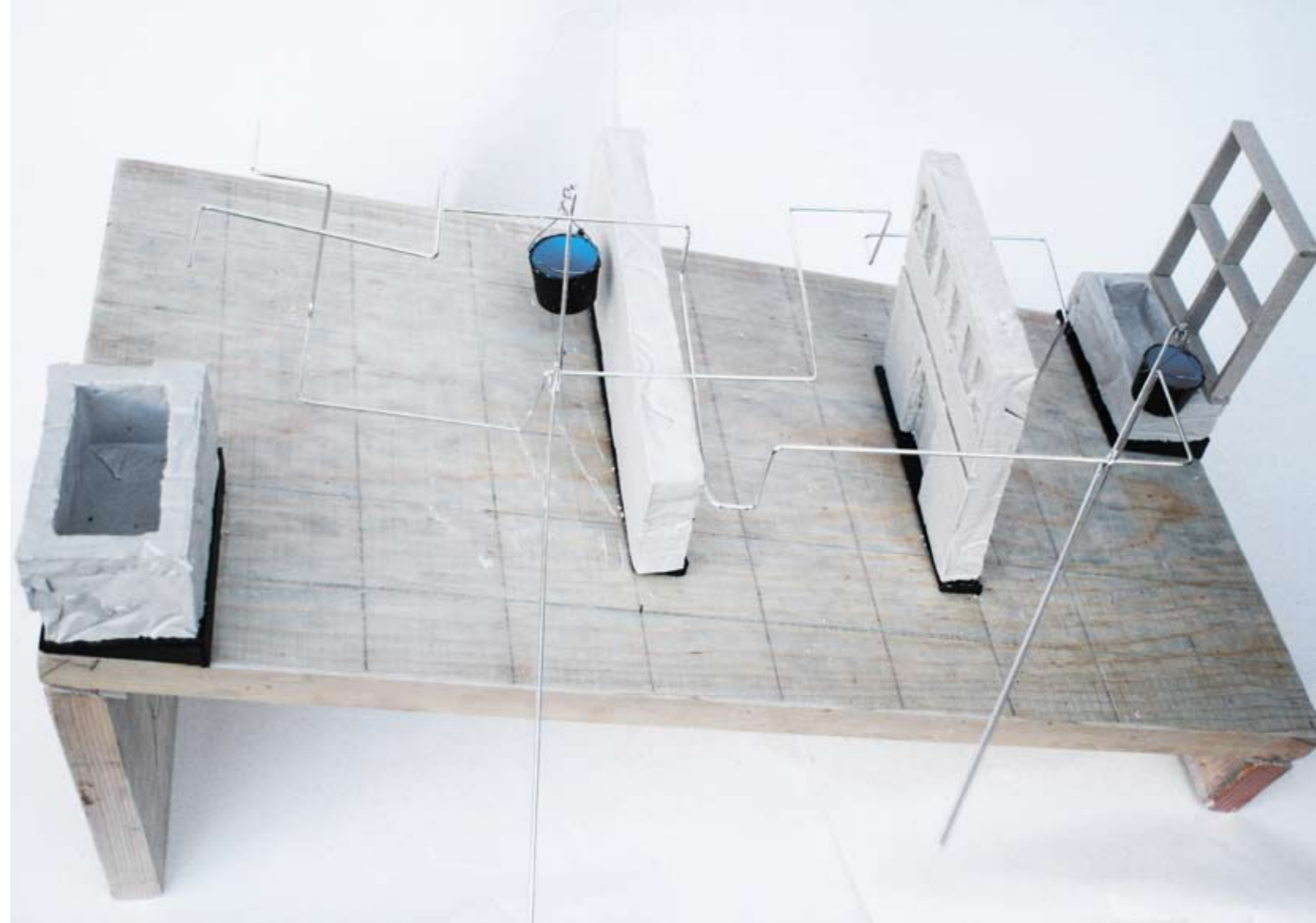
It models the nested spatial interrelationships between topography, spring, public space, house and sink\* - and the challenges of navigation between them.

The game presents the routine path of transport from spring to sink, and the numerous obstacles along the way, as a labyrinth which demands precision and attention to the risk of spillage.

This focus on the carriage of water and its challenges reminds us of the role of water as a central element of the social and family life of the town, and of the generations of unheralded Lazaropole women on whose shoulders the village is built.

Ljuben Trajanoski / Urosh Nikoloski

\*In Lazaropole, the sink or 'Hima' does not enter the domestic space proper but is incorporated in the thickness of the external stone wall, in this case on the north side of the building.





# DROSDA\_3 BUILDING KIT

A learning game based on the interplay of different combinations of the typical building elements of the vernacular Lazaropole house.

This abstract exposition of the traditional use of the two locally-available materials used – stone and wood – demonstrates the variety of different forms, dimensions and constructions it can take.

The game presents a kit of parts corresponding to the variety of constructional elements observed in Lazaropole, which in the gameplay are assembled in different configurations.

This provides a material instrument to refamiliarise, relearn, reappraise and reappraise the value of the vernacular housing tradition in Lazaropole, and use it to rethink and inform contemporary construction in this unique context.

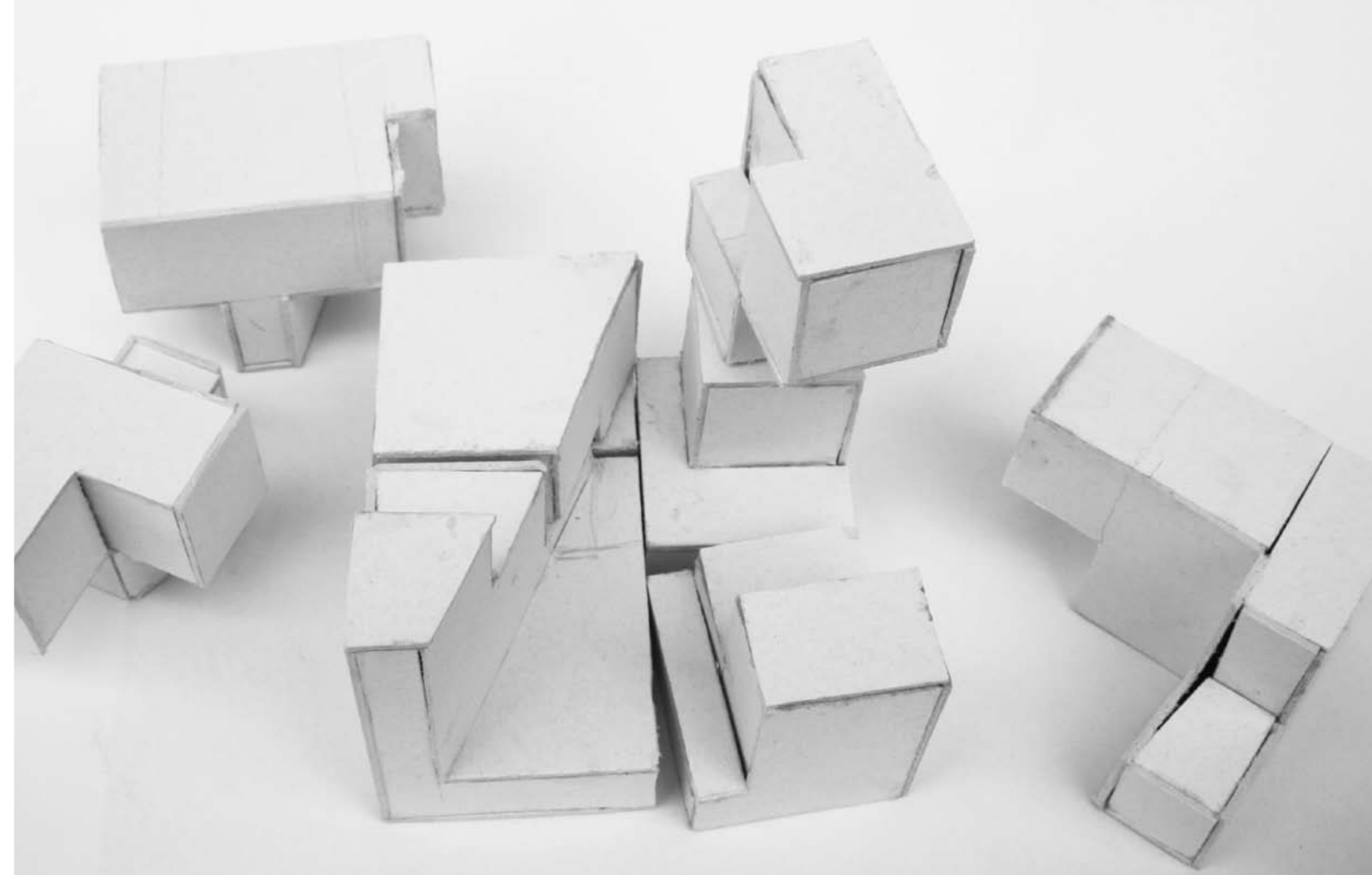
Sasho Andrijeviski / Marija Petrova





KARPA/ROCK





# KARPA\_1 BREACH

A visual play on the spatial configuration and characteristics of a specific trio of vernacular Lazaropole houses in their landscape setting.

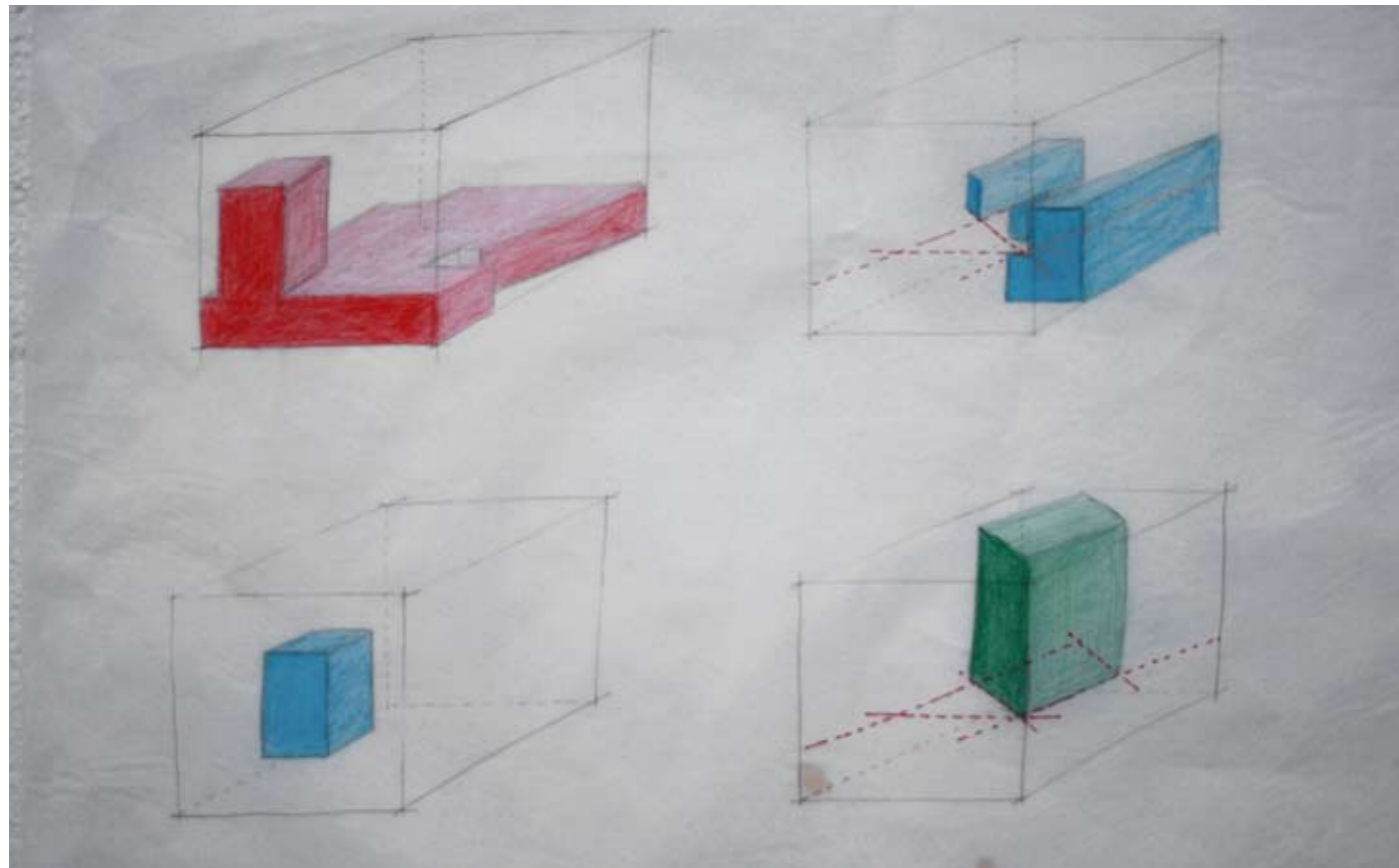
This grouping is unusual in that its century-old houses are positioned less than three metres apart at their closest point - much closer than comparable houses elsewhere in the settlement - and engage the complex topography of rock outcrops, incorporating them in the structure and composition.

The game is realised as an interlocking series of blocks, which when correctly assembled frame and recreate the enigmatic spaces between the closely-spaced houses.

This game demonstrates how the 'ground rules' of siting vernacular houses can operate when pushed to their limits, which could usefully inform the ongoing gradual process of densification of the settlement.

Sara Stanoeska / Amina Trtovac





# KARPA\_2

## FIND THE ORDER

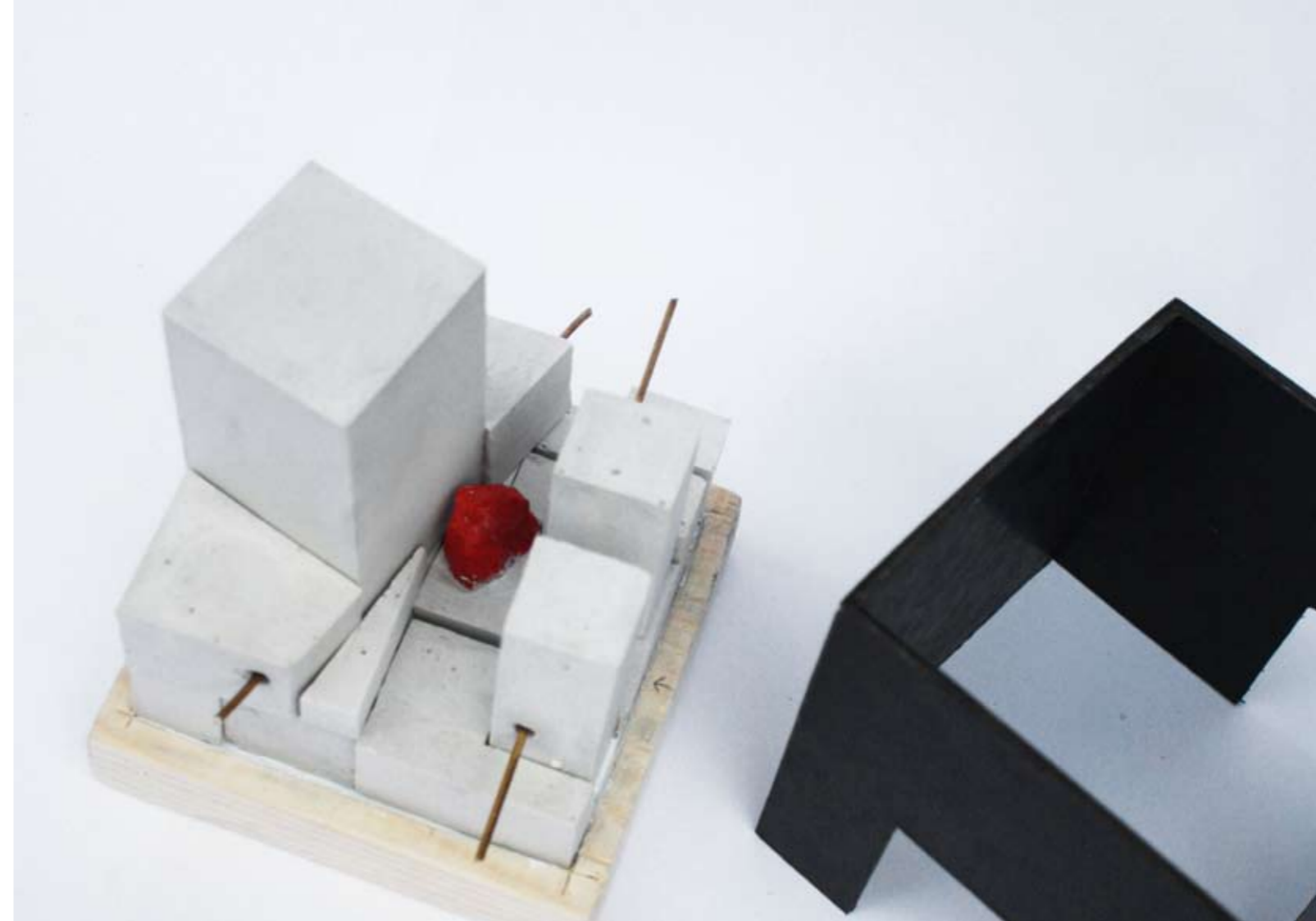
A volumetric play on the landscape layering and architectural construction of a specific group of vernacular Lazaropole houses on a rock outcrop.

This assemblage of three century-old houses appears to be initiated on the rock – which is itself incorporated as ‘found’ and founding constructional element – and appears to register a social hierarchy between the different houses.

The game play replicates this sequence as an interlocking puzzle, beginning with the layering of the landscape and the emergence of the rock, and articulated through the sequential dramatic positioning of the different architectural elements.

This game is a powerful demonstration of the potential for creative and dramatic incorporation of landscape elements into the structural and architectural ensemble, which could usefully inform the ongoing incremental growth of the settlement.

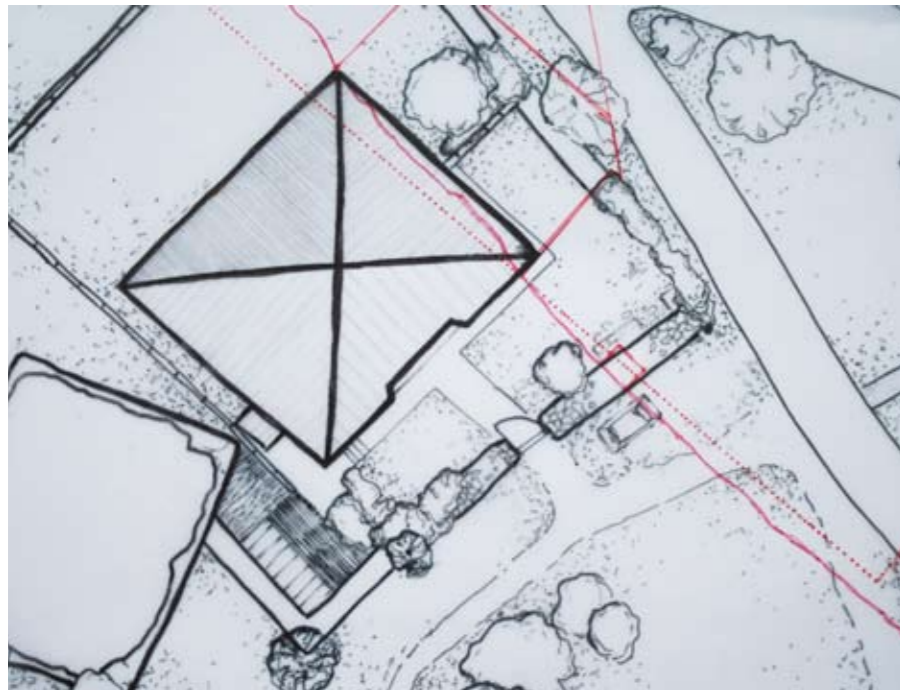
Magdalena Gruevska / Hristina Carovska / Ivana Ilieska





# CRKVA/CHURCH





# CRKVA\_1

## FIND THE KEY

This puzzle is a game of discovery, through which the player encounters Lazaropole's distinctive variety of doors, thresholds and locking mechanisms.

Inspired by the daily routine of the guardian and keyholder of the village church, this game draws on the variety of wooden and metal locks and closing mechanisms in the vernacular architecture of the town.

The form of the game is a wooden box whose secret mechanism must be detected and sequence of moves navigated (modelled on the closing mechanisms of Lazaropole doors) in order to open it and reveal a surprise.

The shift in perspective from the architectural to the haptic enriches our experience and perception of vernacular architecture and its economy of means.

Tamara Pavleska / Maja Gjorgjioska / Angela Petrovska





# CRKVA\_2

## THE SPLIT

A game of adaptation, based on a study of a vernacular Lazaropole family house which has undergone subdivision into two separate units.

Whereas this house has proved responsive to the new use, many similar Lazaropole houses are underused, disused or derelict.

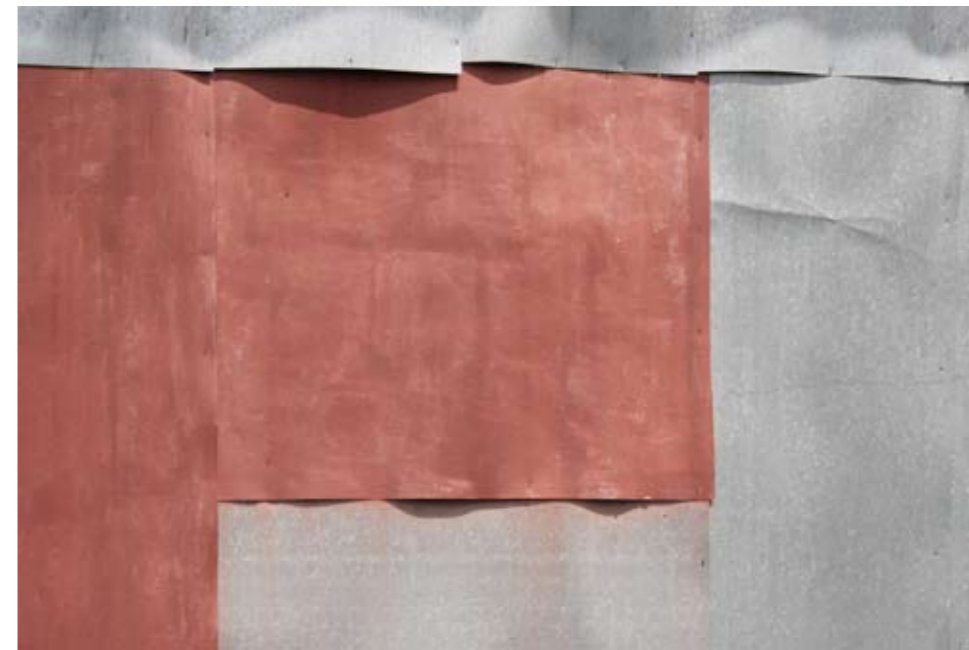
The game is realised as a spatial puzzle, where different volumes represent different uses and can be reconfigured to model the changing circumstances and requirements.

This demonstrates the inherent adaptability and persistent relevance of the historic architectural form of the Lazaropole house.





LIM/WELL





# LIM

## FREAKY NEIGHBOURS

This game enables playful enactment of the process of settlement according to the vernacular 'ground rules' observed in this part of Lazaropole.

The existing configuration of vernacular houses presents an intriguing combination of sequential positioning, relative orientation, variable relationship to building line and path, diversity of in-between spaces, and variety of arrangement of the first floor chardak\*.

'Freaky Neighbours' is a boardgame which plays out and reveals the part-collaborative part-competitive process through which people negotiate and settle land, thereby giving enduring form to the quality of their relationships - for better or for worse!

The revelation of these hidden and unstated 'ground rules' through the game provides a valuable insight into the human motivations and behaviours behind the gradual process of densification ongoing in Lazaropole.

Ana Zikova / Milka Maneva / Teodora Vasileva / Emilija Stojanoska

\*The chardak is the characteristic social space of the vernacular Lazaropole house, and is configured as a first floor hall open to the staircase, from which all the other rooms in turn are accessed.





# ZASOLNISHTE/SHELTER





# ZASOLNISHTE\_1

## BUILDING PLATFORM

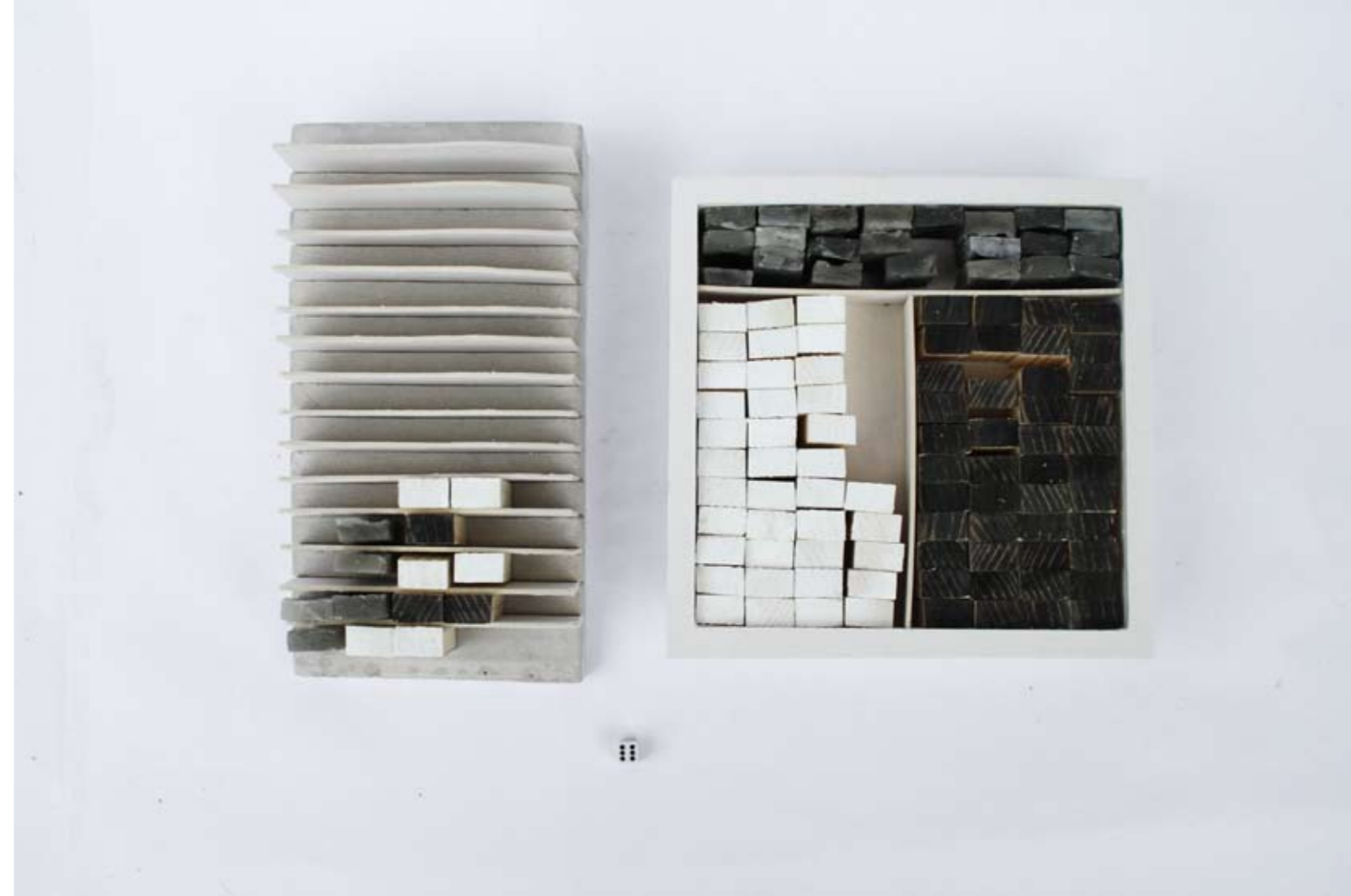
This game models the sequential process of ‘making good’ the steep and rocky topography at the eastern edge of the settlement to prepare it for cultivation and construction.

Here at the fringes of Lazaropole, the topography of rocky outcrops and steep slopes is more challenging but the density less pressing; careful placement of buildings in this landscape can realise the inherent opportunities of this dramatic setting.

The gameplay begins with the given elements of the landscape, and proceeds by building up a series of levels, routes, platforms and ultimately houses, replicating the act of settlement itself.

This game attends to the imaginative, labour-intensive and resourceful working of the landscape which has been lost in the siting of contemporary buildings in Lazaropole.

Margarita Bobarovska / Katerina Nikovska





# ZASOLNISHTЕ\_2

## FIND THE PATH

The steep, rugged and rocky landscape of the eastern edge of the village presents a particularly puzzling challenge to ascent and descent.

This gameplay recreates and represents this challenge as a competitive upwards race, whereby the roll of dice and the vicissitudes of the topography determine the optimal path.

The boardgame deconstructs the landscape into a series of cubic elements either mineral or organic, which are built up to abstract the slope and challenge the players to negotiate their route to the top.

Playing this game draws our attention to the long-gone process of working the landscape to create interlocking manmade and natural forms: walls, terraces, platforms, ramps, and steps integrating rock, soil, tree, meadow and crop.

Angela Kuzmanovska / Dimitar Stefanovski





# LEARNING FROM LAZAROPOLE

Michael von Matuschka   Connor Moloney   Jürgen Patzak-Poor

July 2018