

june 2020

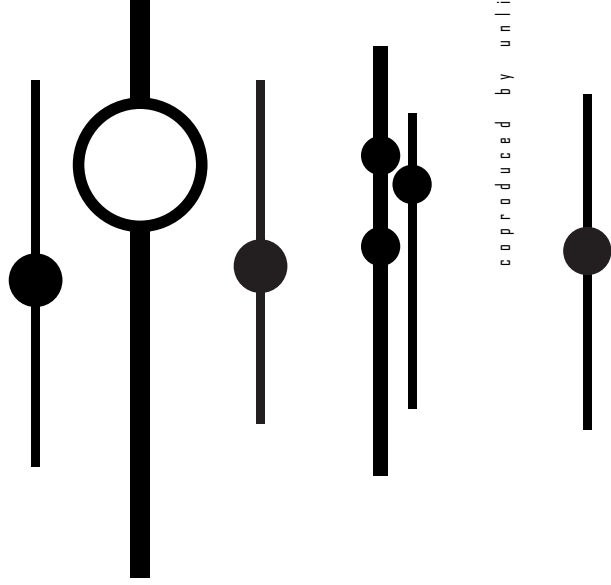
trust-in-play | tournettes-for-JUMP Burkina-Faso

by Soly Volna and Ladjji Kone

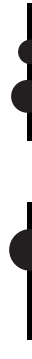
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Spirit? Spirit in peace and spirit in movement?

Body? Body in peace and body in movement?

More bodies? People? People in peace and people in movement?

Community? Community in peace and community in movement?

Practicing in duo with choreographer **Ladji Kone** relevantly facilitated this **fusion of game, design and dance**, serving to initiate a common movement in community by designing playful permanent structures as a trace of common experience *in peace and in movement*.

The priority themes for the design are **body culture and health** (discussion with professional dancers about a movement as a tool serving the population for better health), **integrity and cohesion with the local context** and **alternative urban furniture development** (playful permanent structures not necessarily considered as playgrounds).

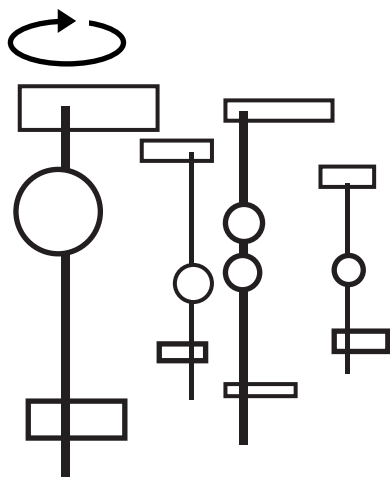
Within the pandemic context, the design accidentally corresponds to the topic of physical proximity and **physical distancing**.

Soly Volná
April 2020
Ouagadougou





15H
AUJOURD'HUI
DIMANCHE
REUNION
OUVERTE

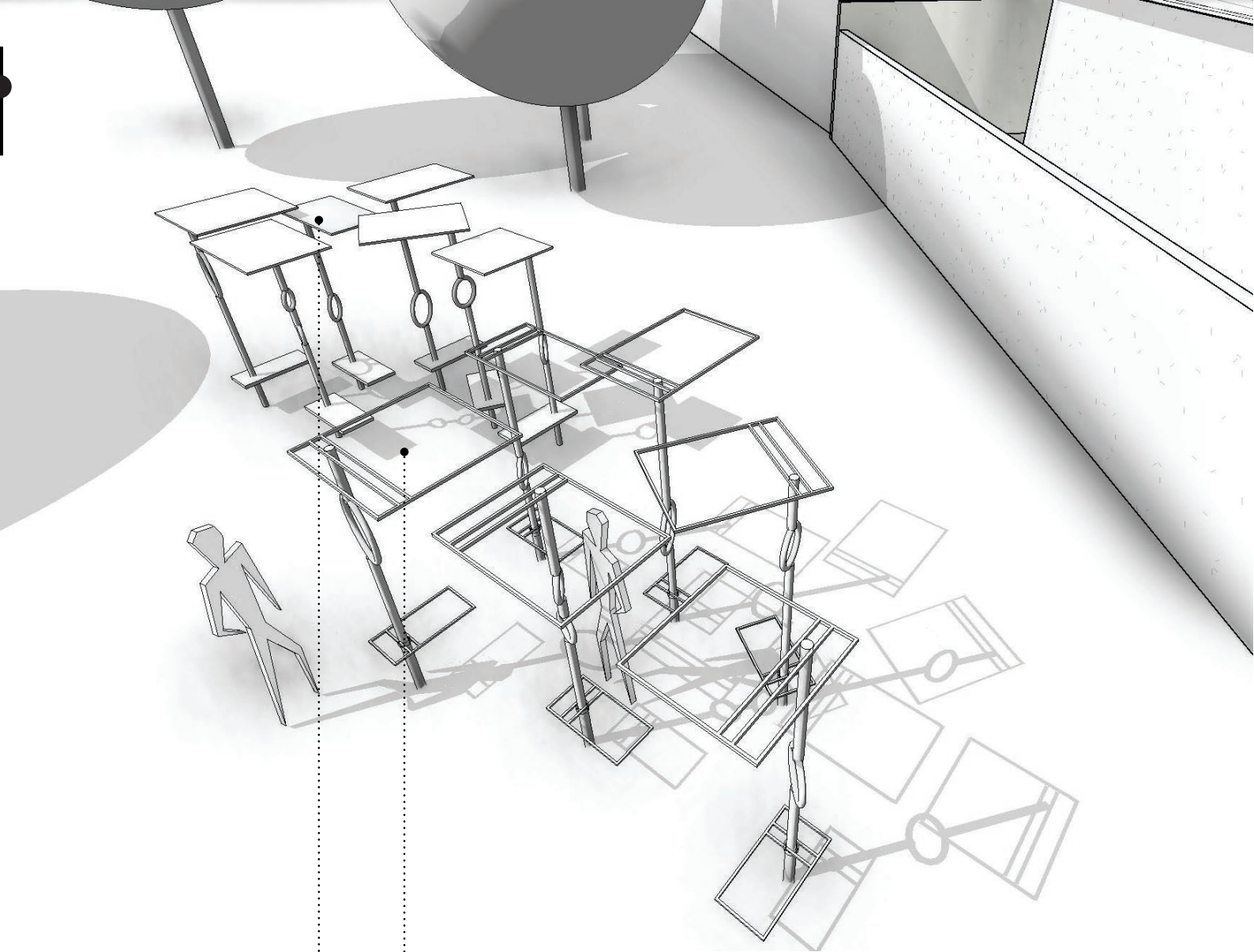


An alternative urban furniture, a spinning chair, mobile shades, playful permanent structures not necessarily considered as playgrounds, designated for everybody regardless of age.

The swivel mechanism makes the structure different every single turn. Users might explore (individually or together) the spinning system. They can sit closer to each other or create more shade when turning the poles in specific directions.

The circles are inserted for the “safety” reasons if anybody wants to stand up and hold the pole while spinning. But it symbolizes also the windows-channels in between people sitting on the same plate.

The tubular steel profiles were selected as structural material, the concrete reinforcement bars for the edges of the sitting and shading plates, whose filling materials have several options – local wood, iron sheets or weaving of local threads (which is a technique widely spread for chairs in Burkina).



full form

skeletal only



Designed in Ouagadougou, with and for JUMP, which stands for “Jeunesse Unie pour un Mouvement Positif” (Youth United for a Positive Movement), a cultural association existing since 2009, within the frame of a project called Pocket Park.

The Pocket Park was initiated in 2018 to unite people from the community to revitalize a neglected public space disadvantaged by seasonal flooding within the creative workshops “with the people for the people” so that local people can explore, learn and experience art as a city-constructive tool.

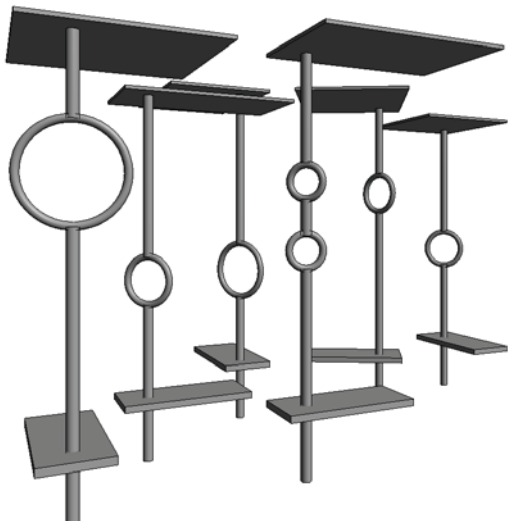
The specific objective of the project Pocket Park is also to link art and culture with awareness in various areas, such as respect for the environment, sustainability of urban life, social equality and emancipation, democracy, peace and stability. With the spinning chairs we have created a room to explore deeper also the question of Trust in urban environment of Burkina Faso.



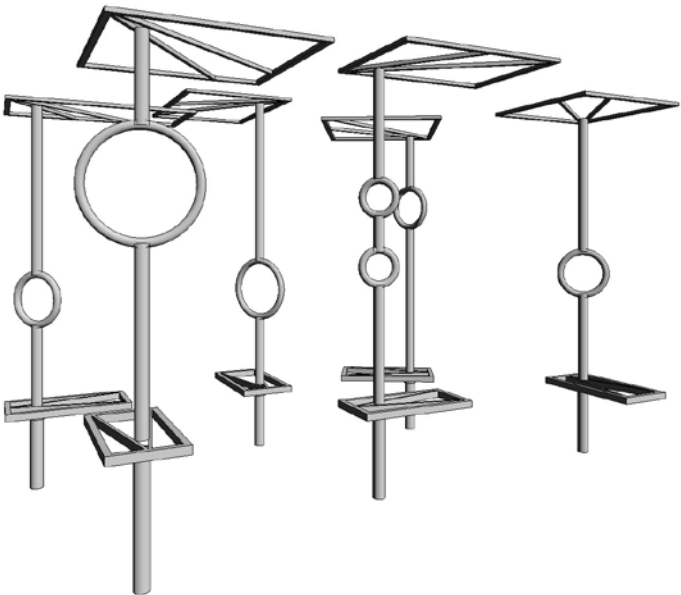
photo: Soly Volná



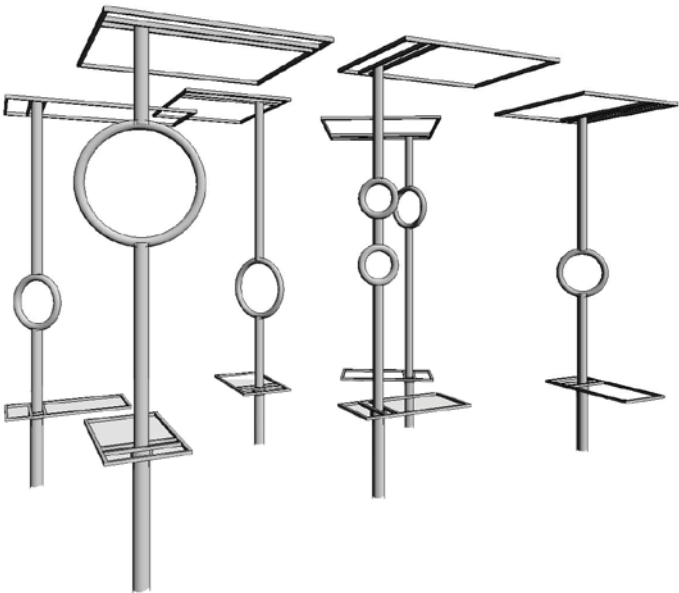
structural options



full form

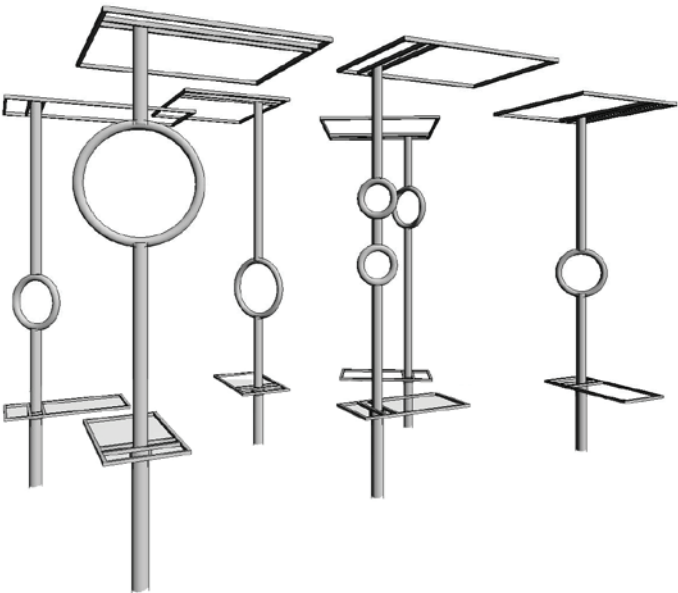


skeleton only - diagonal option



skeleton only - orthogonal option - EXPERIMENTED IN FIELD

eccentric off-centre option



axial symetric option - EXPERIMENTED IN FIELD

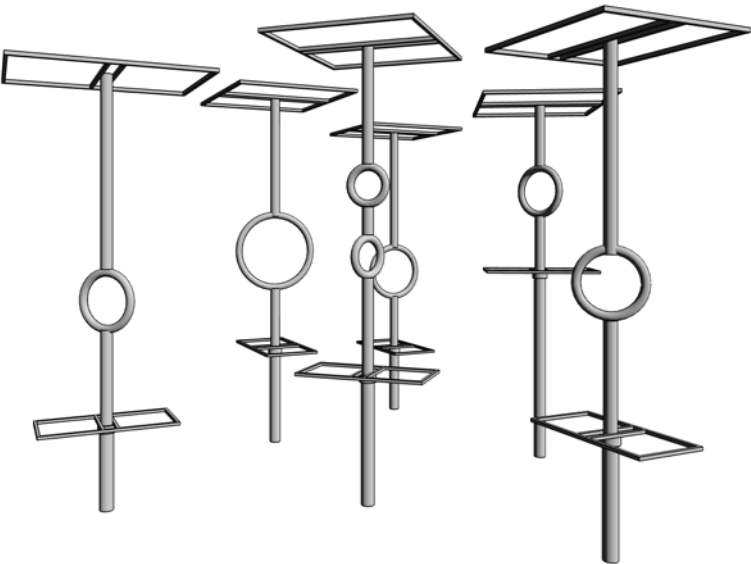
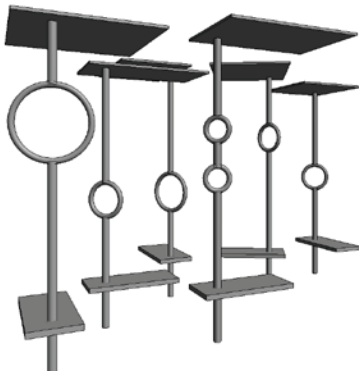


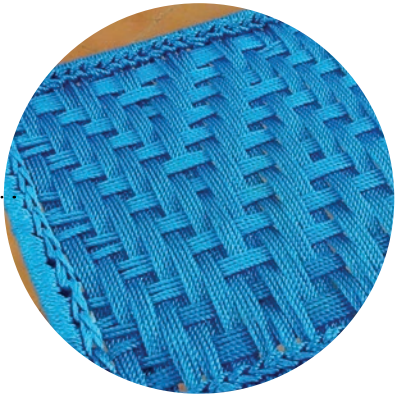
plate material options



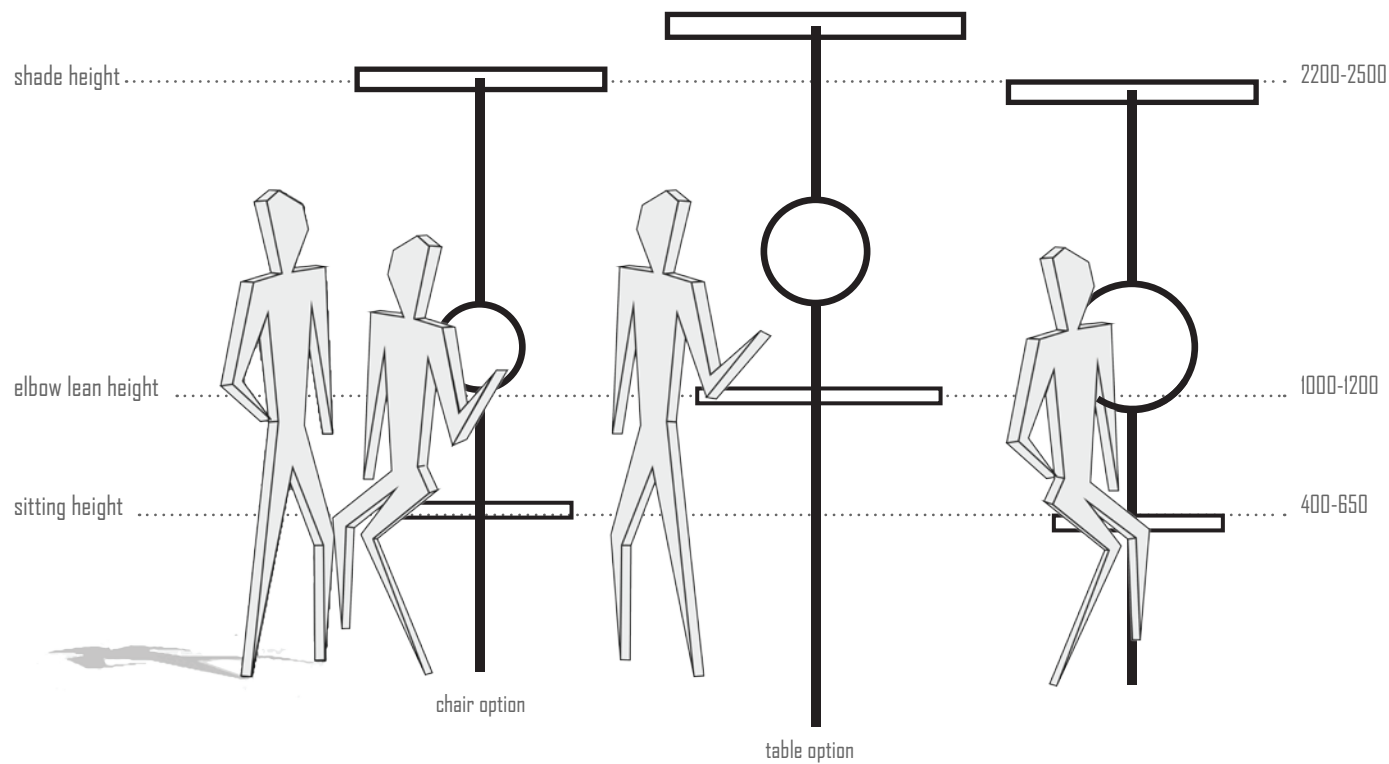
wood



metal sheet

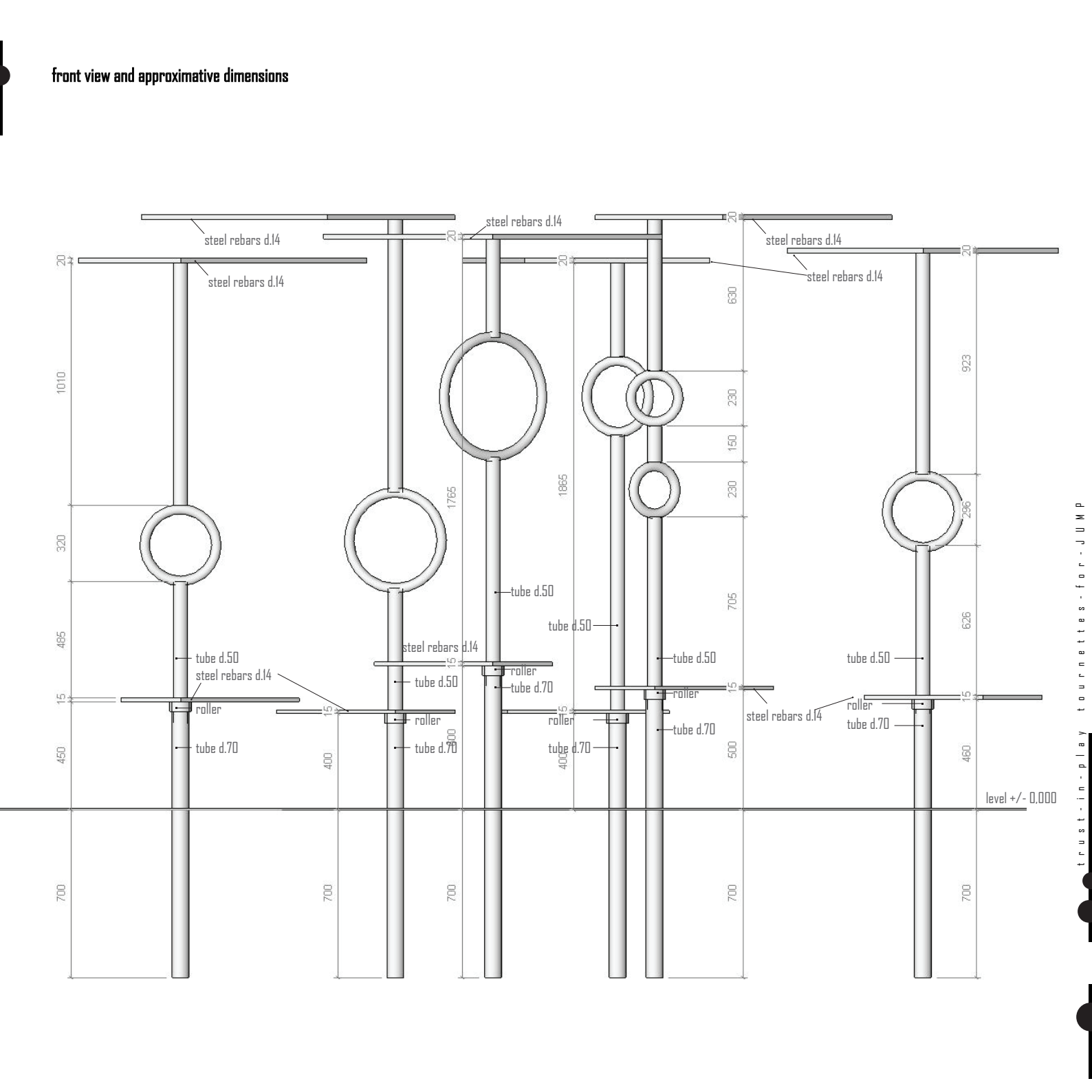


woven threads
EXPERIMENTED IN FIELD



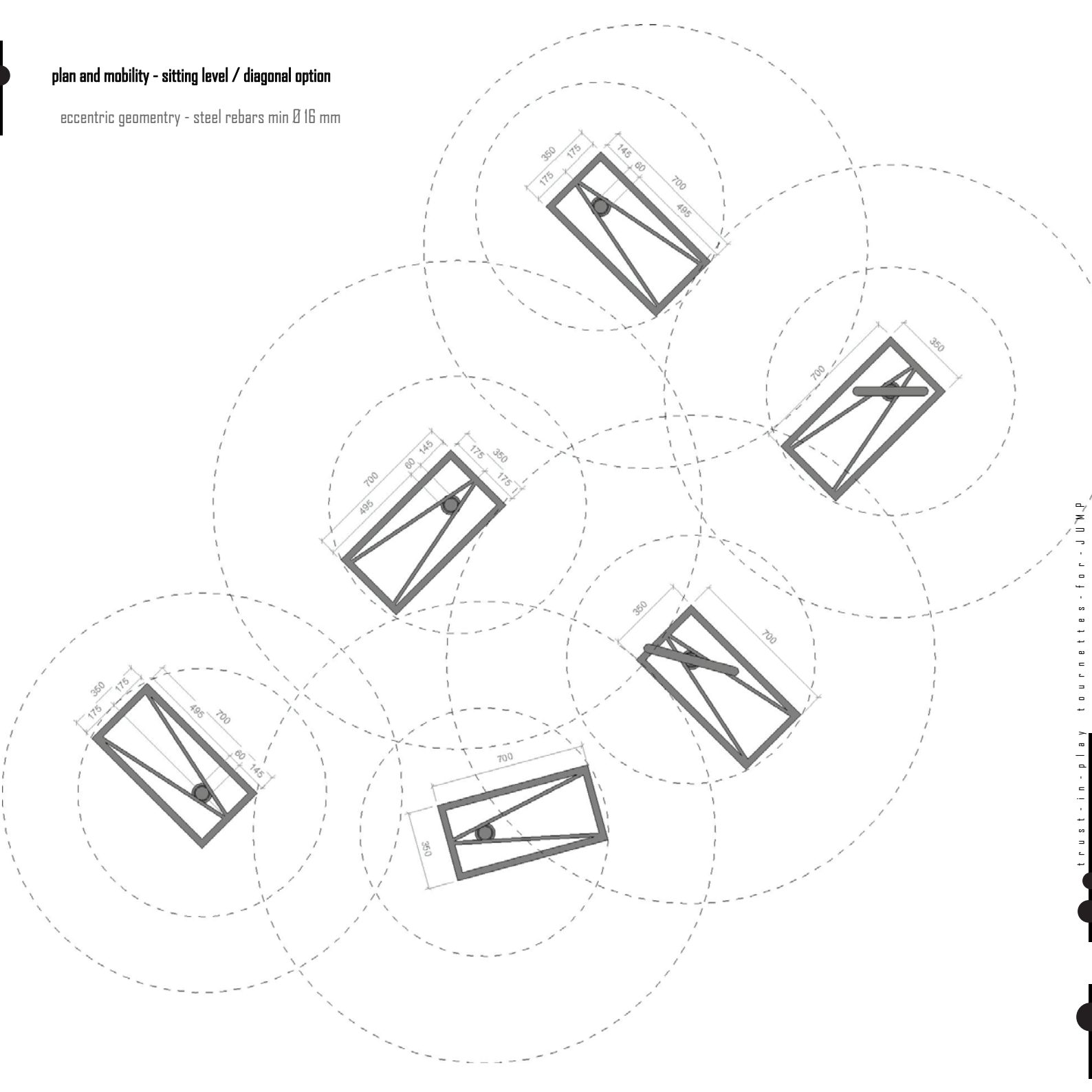
front view and approximate dimensions

Architectural drawing showing the front view and approximate dimensions of a playground structure. The drawing includes five vertical columns and horizontal beams. Key dimensions include a total height of 10110, a base height of 700, and various component heights like 320, 485, 450, 400, 630, 230, 150, 230, 296, 626, and 460. Components are labeled with materials and dimensions: steel rebars d.14, tube d.50, tube d.70, roller, and level +/- 0.000.



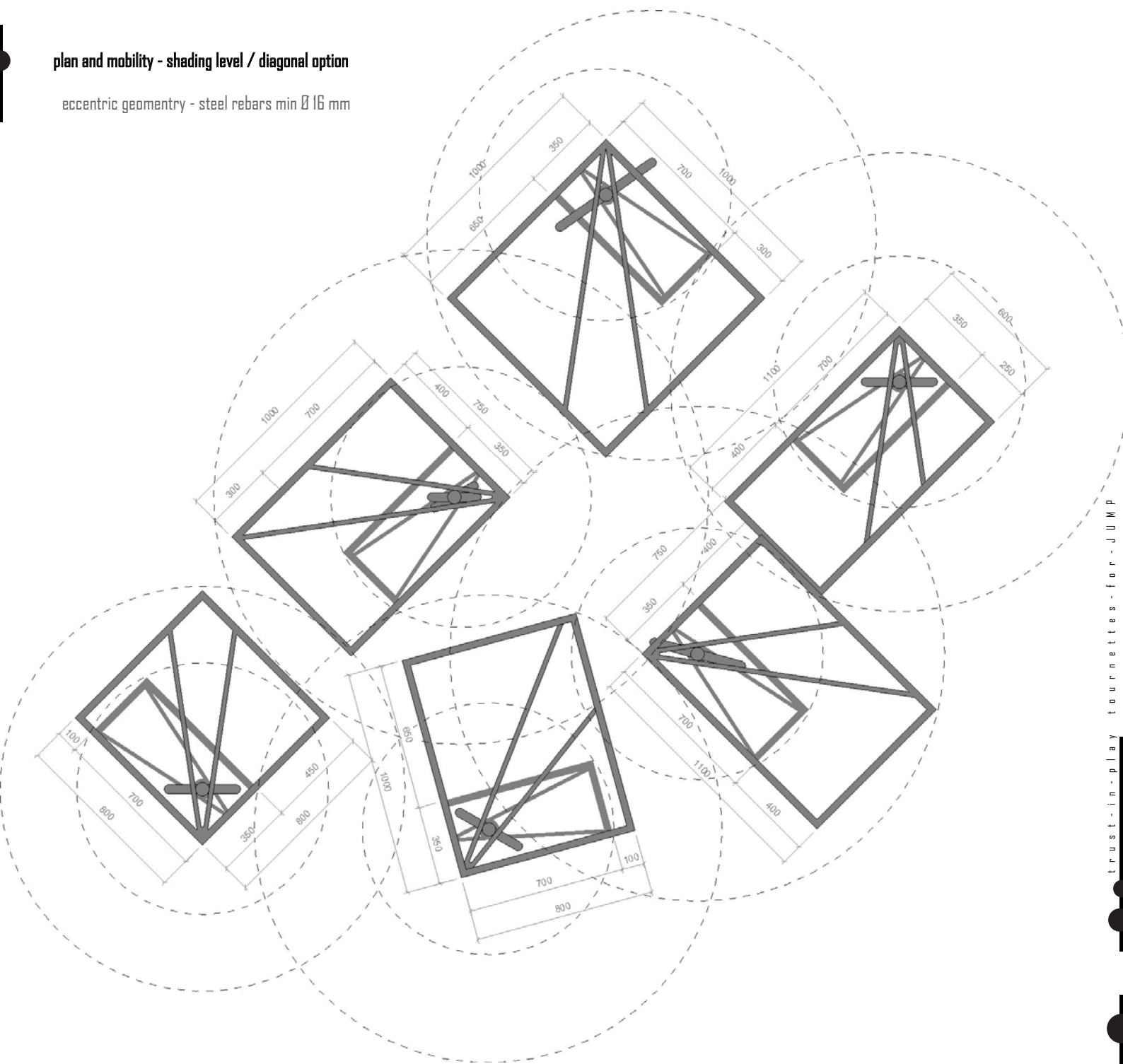
plan and mobility - sitting level / diagonal option

eccentric geometry - steel rebars min Ø 16 mm



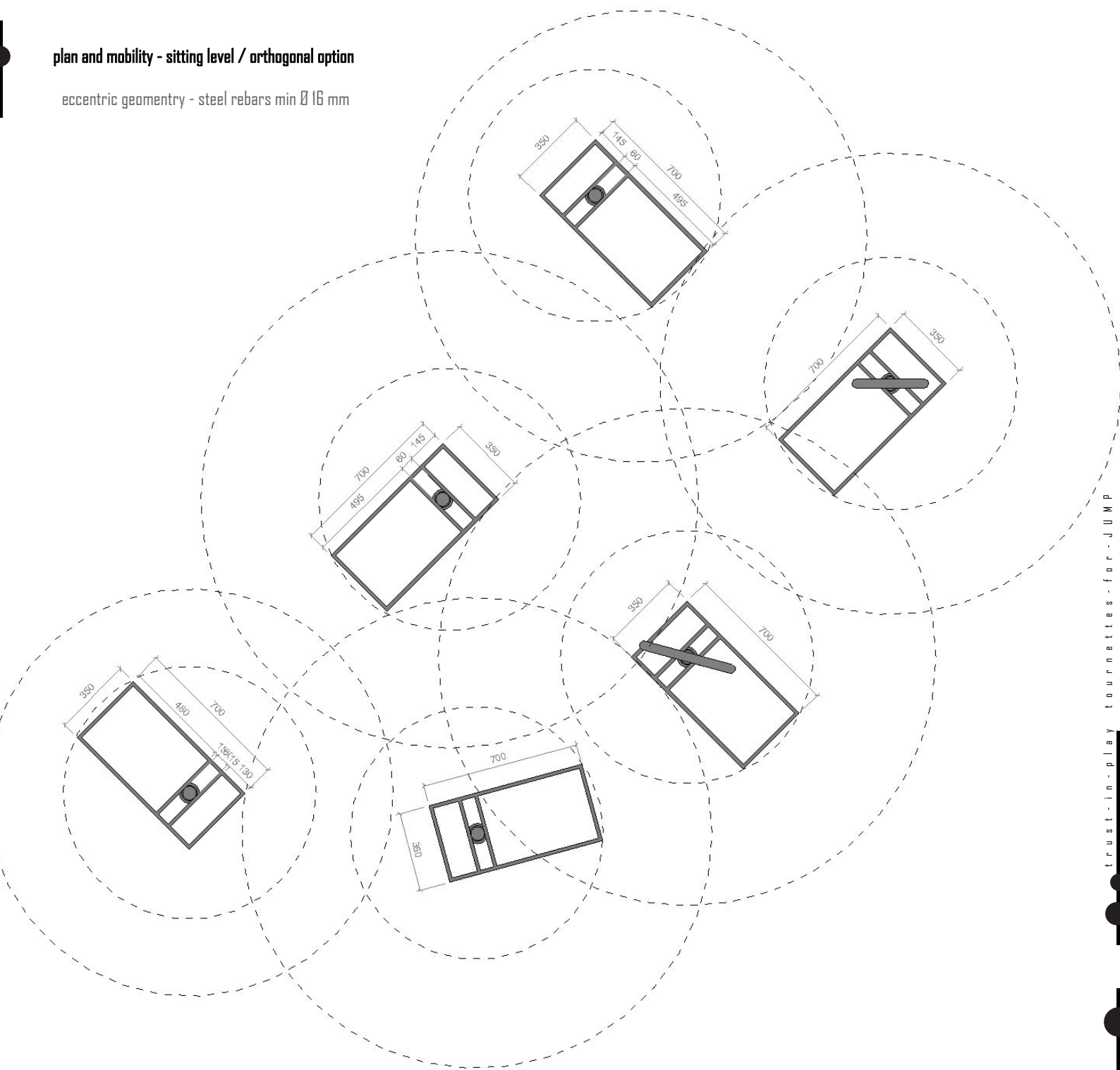
plan and mobility - shading level / diagonal option

eccentric geometry - steel rebars min \varnothing 16 mm



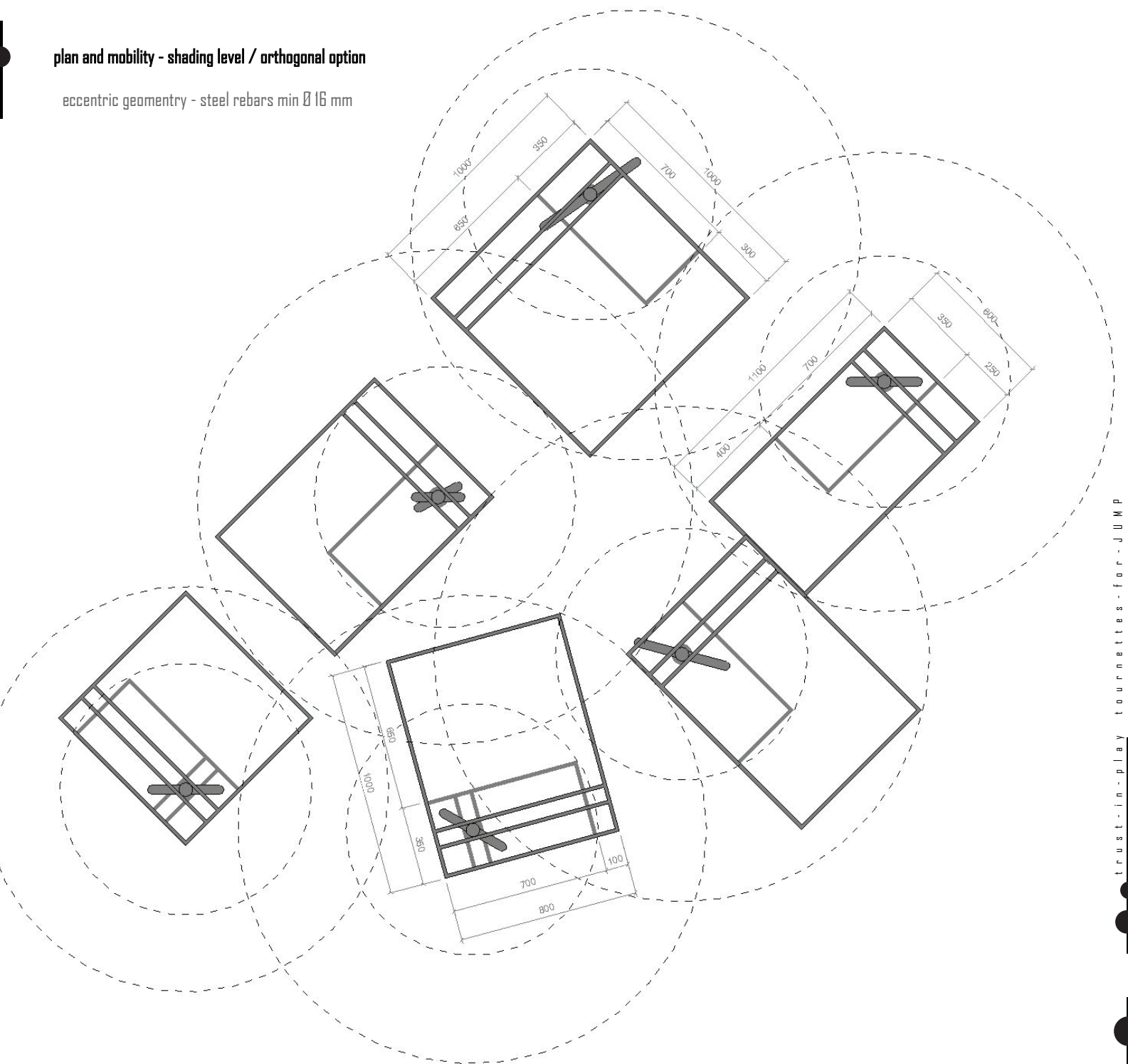
plan and mobility - sitting level / orthogonal option

eccentric geometry - steel rebars min \varnothing 16 mm



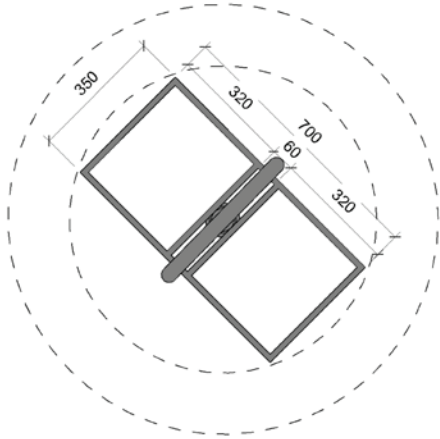
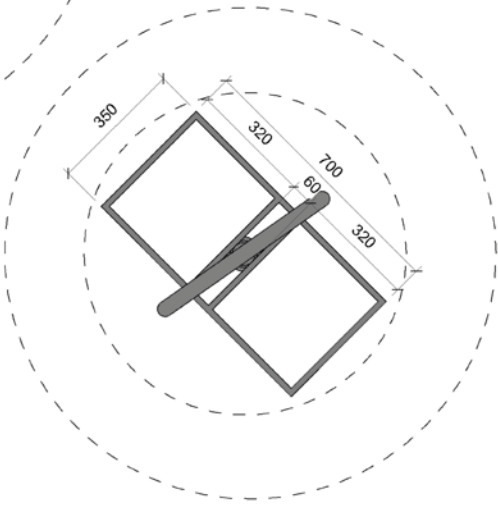
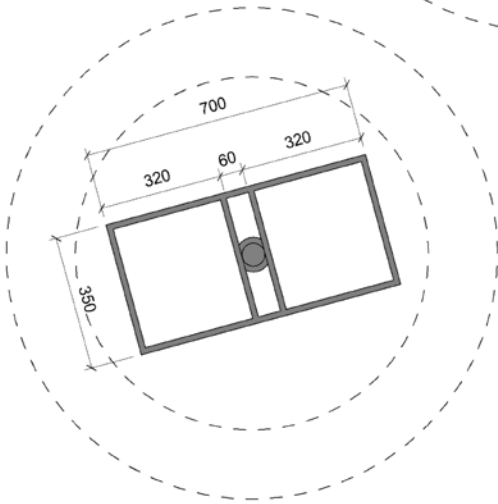
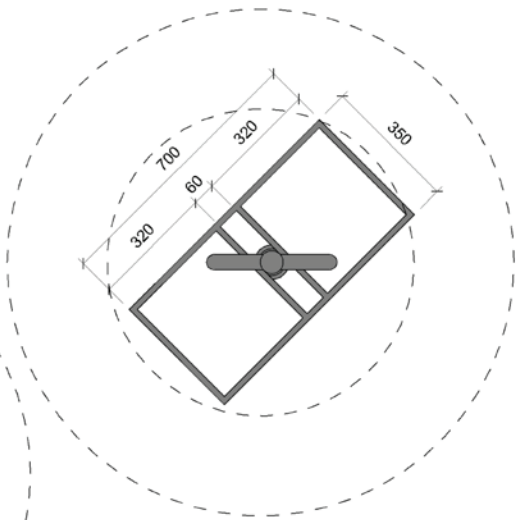
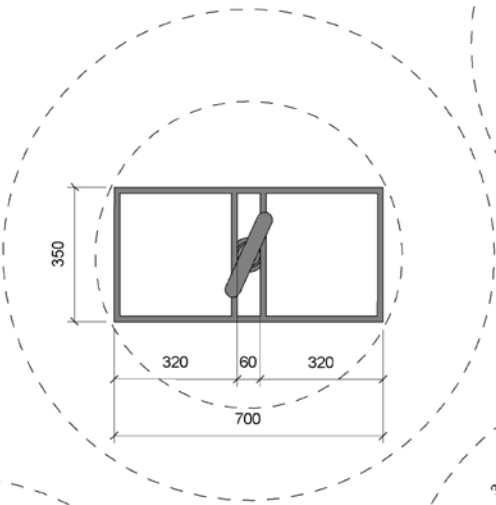
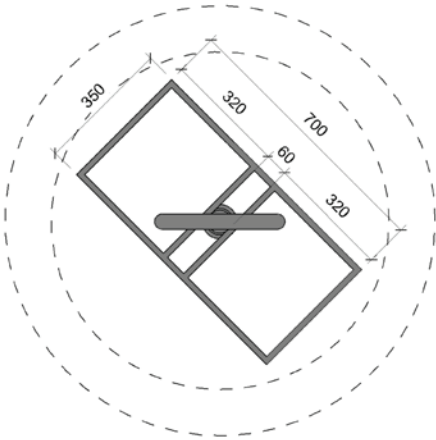
plan and mobility - shading level / orthogonal option

eccentric geometry - steel rebars min Ø 16 mm



plan and mobility - sitting level / orthogonal option

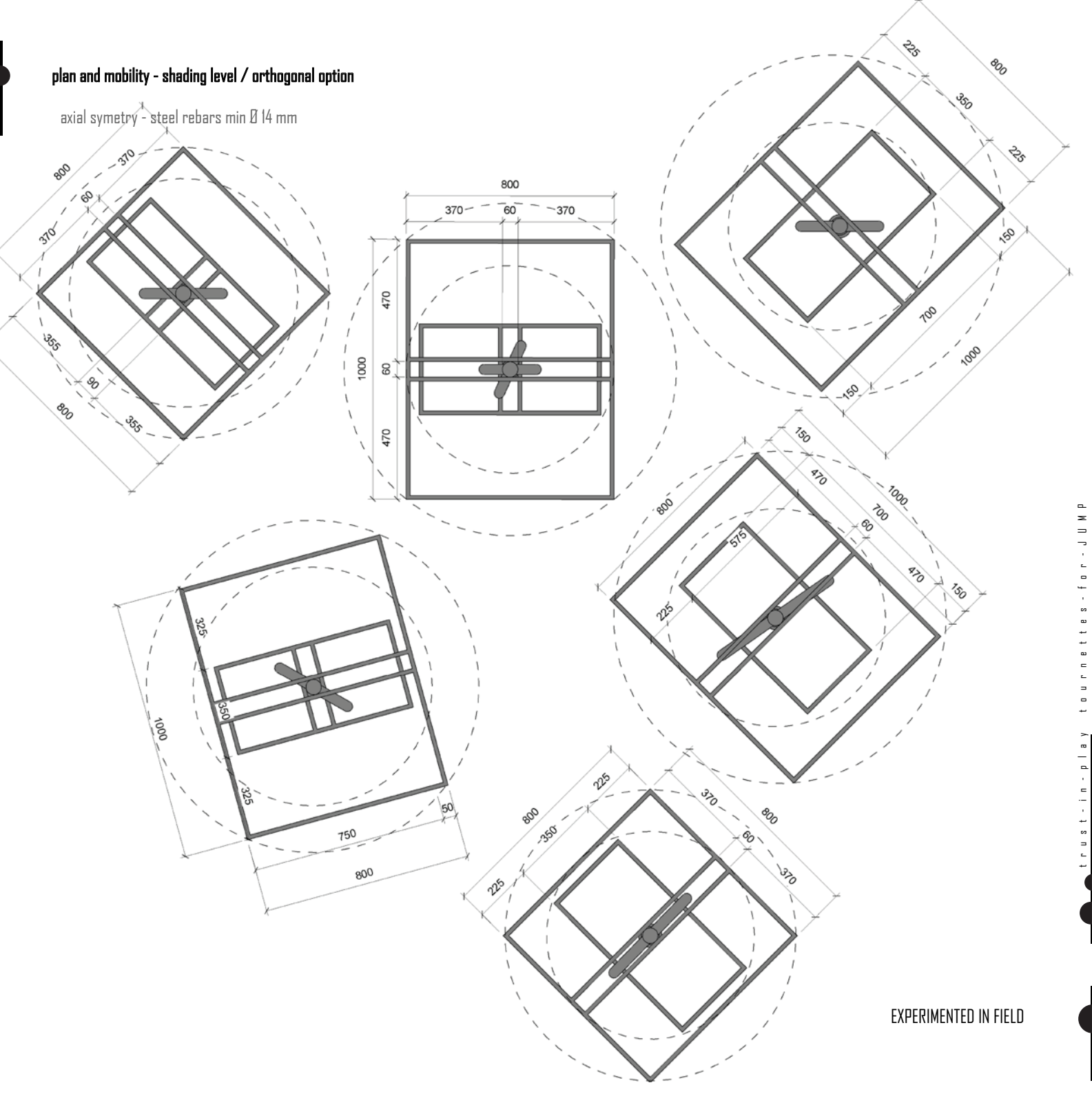
axial symetry - steel rebars min \varnothing 14 mm



EXPERIMENTED IN FIELD

plan and mobility - shading level / orthogonal option

axial symetry - steel rebars min Ø 14 mm



EXPERIMENTED IN FIELD



off-centre option - steel rebars \varnothing 14 mm



off-centre option - steel rebars \varnothing 14 mm

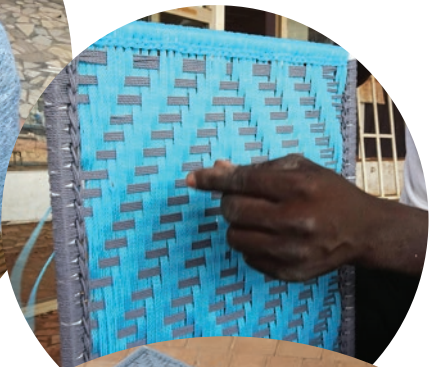


roller bearing box assembling
manual cutting of metal plates



NB: circle bending - it is necessary to fulfill the tube with sand to keep the round section

we have failed with 50% of our circles before finding the right technique



weaving samples - threads Ø 1,5 mm and 3mm

prototype assembling and testing

installation - 700mm foundation



stress test > decision to cut the shade off
and opt for axial symmetry



AXIAL symetry version



final version assembling - six complete poles



ready to be installed



final version - six complete poles



structures in use

final version - three short poles for children corner



practical note: children option should be accompanied with a sand bed

Intention and context

The context of Ouagadougou was crucial, while I was thinking about the trust in the society and urban game design. I wanted to develop something non-ephemeral, something playful but sort of permanent as well, something serving as a trace of the trust. Of the trust and interest.

In Ouagadougou, the sun and dust are harsh and the temperature above forty degrees makes people stay protected in the shade and save energy. But that does not mean that the city is stagnating. Ouagadougou is a city that spreads invisibly with lightning speed. It faces the challenges ("inequalities") in different areas such as sustainability of urban life, education, social equality, emancipation, democracy, peace and stability. Like most African capitals, Ouagadougou is undergoing a complete transformation. It is evolving!

The local youth faces social and economic injustices, theoretically attributed to poor governance, urban poverty, neoliberal development policies and political insecurity. The lives of many urban youth are dominated either by work or by the need to find work. In Burkina, one of the strongest means of expression and also education is culture and art. With my partner Ladjé Kone and with the whole creative collective JUMP, we seek to raise awareness of young people to participate in the development of the country through creativity, to engage urban youth to identify problems and to empower them to develop innovative and creative solutions.

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THANK YOU!

The installation was developed during the training process of Trust in Play, the First European School of Urban Game Design, funded by Creative Europe, within the Nomadic Branch. This mentoring allowed to playfully explore new relationships of trust in cities and in Ouagadougou particularly.

Concept: Michaela Solnická Volná and Souleymane Ladj Kone

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Trust in Play co-Trainees: Elizabeth Hudson, Mark Mushiva, Thibault Schiemann, Marina Kyriakou, Francine Dulong

Technical Consultant: Alexis Kaboré, Harouna Yanogo, president of JUMP, Stéphane Samandoulougou, technical director of JUMP

Manufacturing: Alexis Kaboré and his welding team, Adama Nana Lipico and his weaving team

Installation: Michel Tieba and his team

Stress-test: Brice Tieba, Flo, Asten, Déborah, Nadege, Hilari, Namar, Dadiou

Photo and video models: Ladj Kone, Michel Tieba, Mr. Sana, Mr. Yacouba, Mlle Tieba, Mme

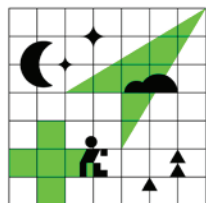
Diawara

Photos: Soly Volná

Video: Udu Guebré, Wellby Production

Video editing: Soly Volná

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