

# Origami Fringe Rabbit

BK Minor Archineering & Delft Fringe Festival



Starting in November, in 10 weeks, the students of the Archineering Minor designed a pavilion for the Delft Fringe Festival. With the help of the students, the winning design has been completely 'archineered' in recent months. This year, now that the festival is taking place online, the pavilion will serve as a physical gateway on the Market Square for the digital festival. From next year onwards it will be used for physical ticket sales, as a parade stage and as a meeting place. And surprise: the pavilion design is so strong as an image, that the Delft Fringe Festival will use it as an additional logo.

**Archineering** is a third-year free choice Minor that focuses on making and materializing as an essential part of design. Archineering is composed of two parts. The first quarter consists of a series of short assignments that focus on the approach to design from different domains and physical experimentation. For example, there are assignments where students work with digital fabrication and 3D printing. In the second quarter, students work in different phases on one longer ongoing project: this year the Delft Fringe Festival pavilion. Archineering is an Architecture minor - but because it is a free choice, it also attracts many students from other faculties who want to fall in love with design & making.

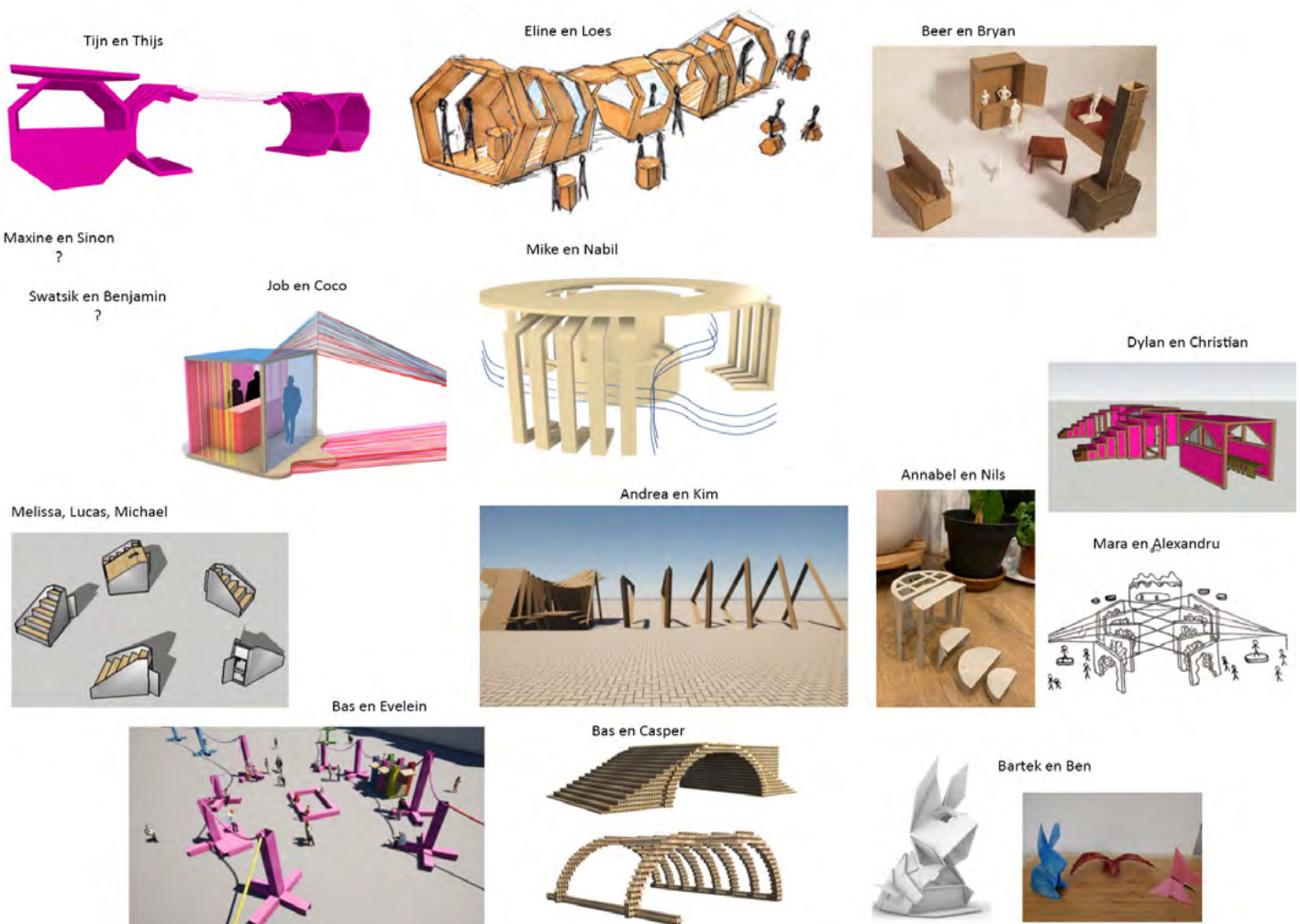
**The Delft Fringe Festival** is a theater festival where talented young, often recently graduated makers get lots of playing minutes right away. Dance, music, drama, cabaret and other theater. Each year, 50 special performances are chosen from two hundred applicants. In total there are 400 performances spread over 11 days and played at 25 special locations in the city: in gardens, living rooms, galleries, courtyards, stores, the city farm, the Vakwerkhuis, the Sigarenfabriek, Royal Delft, the Rietveldtheater, city mill De Roos. Each year 100 volunteers work and there are 15,000 visitors. There are performances for children, there are 'language no problem' performances and there is a special Studium Generale program. This odd corona year the festival continues, but unfortunately not yet at physically visitable locations. This year the festival is online.

When the **Delft Fringe Festival** starts you know it's summer. The eleven-day theatre festival starts at the end of May each year, with young creators putting on performances at special locations in the city center of Delft. The Markt is the center around which the public and the performances circle.

Fringe was looking for a special attention-getter; a **pavilion** for ticket sales, as a meeting place, but also as an anchor point where young makers 'make parade' - often playing a fragment to entice people to buy tickets for their performance. How nice would it be if that could be designed by other young, Delft-based makers? This is how, in early 2020, the idea arose for Archi-neering II's new assignment: a pavilion for the Delft Fringe Festival. Originally not intended for that year - and how impossible that would turn out? - but for the following year, for the fall semester study program. With a fairly simple award for the winner: the best design for Fringe will be built.

The **students** worked in fifteen teams of two. The assignment was structured in five phases: play, desires, conditions, reality check and finish. On the one hand, students were challenged to choose untrodden paths; on the other, there was the concrete indication that about eight cubic meters of cross laminated timber (CLT) would be available for ticket office, meeting place and parade stage.

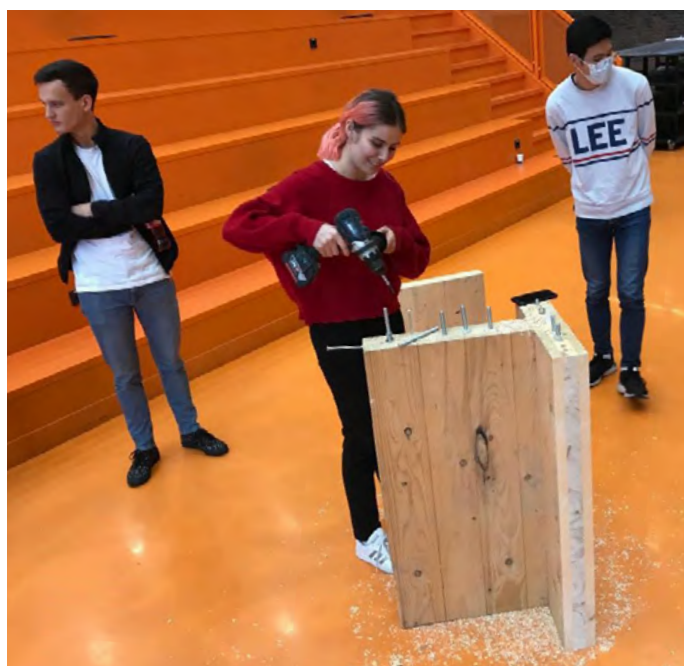
But the exercise did not start immediately with that building material. In this minor, students must learn to deal with new circumstances continuously. In the first workshop **play**, the young designers were encouraged to develop ideas from very free form finding: experiments with 3D painting and light graffiti. In **desires**, the building material was given and the preconditions became more specific. Slabs of 'CLT' with a thickness of 8 centimeters - in principle, that was what the design had to be made with. Rethinking from clouds, wires, curves and volumes to enveloping and straight surfaces. The moment the project had to be named, the awareness arose that the project itself would not be a theatre piece, but that it would have to facilitate it. And that, for example, practical thought had to be given to how it could be quickly built up or temporarily pushed aside for the regular Thursday market. In the phase **conditions**, the precise use by the fringe-fam, the artists and the public had to be considered. How do you provide a nice climate both in the glowing summer sun and during intense downpours in June? **Reality check** focussed on the making in CLT in detail. In the process, it did become clear to all students that technical mastery of the starting material, of machining techniques and joints, would be crucial. Finally, they **finish**ed with execution details and making the winning final presentation.



An overview of the various student designs in the 'reality check' phase.

For many students it will have been the first confrontation with what experienced designers call 'Killing your darlings'. How do you bring seven great ideas down to a core that really works? How does the guiding design theme become unified with the material? How do you get something that doesn't get more and more complex, but instead suddenly says 'click' where everything falls logically into place. How do you make something that is intriguing, but also immediately recognizable and easy to explain? The study path has been deliberately chosen in such a way that students are constantly driven to the edge of their comfort zone - after all, that is where there is the most to learn. Sometimes very literally - for example, in the first week every student had to make **parade** themselves under guidance of Fringe. Everyone had to convince an audience of their own idea in two minutes: a competition that was won by a student who managed to overcome her fear for speaking in public by juggling eggs simultaneously. (A lesson in props!)

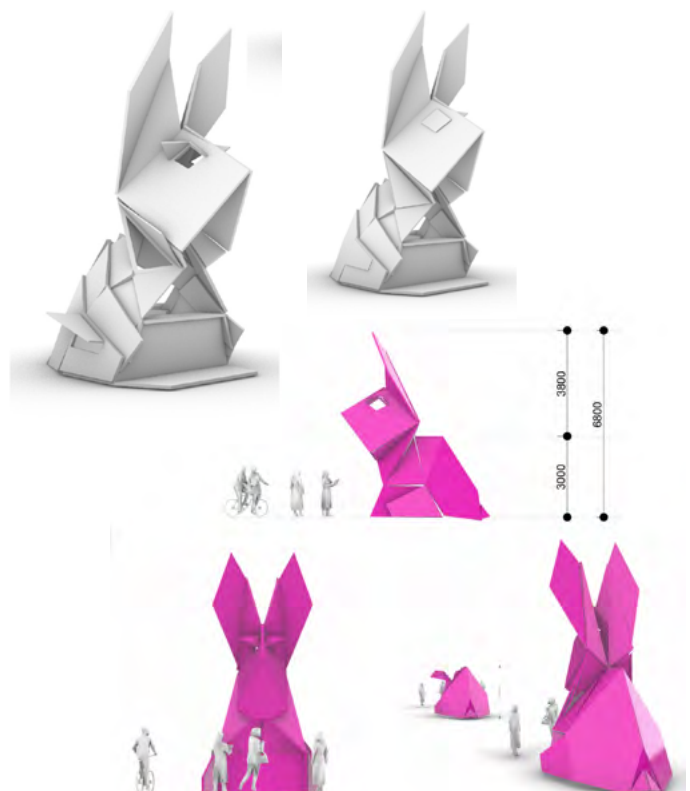
The design thinking was very broad, while the preconditions were sometimes narrowly defined. This meant that not every result would ultimately work or could be worked out, but also that a very diverse range of special plans emerged. A feast to choose from. The jury consisted of Fringe and the designers who represented them in the minor. The audience award went to the design for a clever pavilion that can be broken down into separate parts. But the jury chose other designs. Honourably mentioned and with a shared second prize were a beautiful geometric play of triangular gate elements and a cosy market living room made of giant furniture. But the winner was the **Animal Theatre by Bartek and Ben**, students from the EWI faculty.



Minor Archineering students get in touch with cross laminated timber and connections.

Bartek and Ben were fascinated by **origami models**. It is true that folded paper is different from thick crosswise glued pine-wood, but it undoubtedly led them to think quickly from slabs and surfaces. Moreover, in addition to technical ingenuity, they had a fine sense of design. Bartek and Ben made a festive zoo of crane benches, butterfly parasols, a stage duck and, as the *pièce de résistance*, the - seven meters high - ticket booth rabbit: a rabbit that comes hopping merrily onto the market. It will be a very functional pavilion that - with its long ears - will rise high above the public. It will be a beautiful logo for a festival that, last year, had a young magician as winner. (Really, that was a coincidence!) For the next five years the wooden pavilion rabbit will be the first eye-catcher of the festival; in the middle of the market and **as high as the Hugo Grotius** statue. (Ok, there is a slight Monty Python association.) This year it will already be there as an online rabbit with a QR code and as an information point with brochures and volunteers at a at least one and a half meters distance. Starting in 2022, there will be actual ticket-selling Fringe people in its belly.

From the end of January, the team started making the rabbit for real. With a team of students and teachers it was further developed. With the teaching, masterbuilder **Wittehaai** was involved in the project from the beginning: they are young makers as well, specializing in wood construction such as cross laminated timber. Wittehaai fits the trend of young graduates at Architecture & Building Technology who are not only designers, but also take on the construction themselves. They are a young start-up that combines the functions of designer and contractor, basically under the motto that building in CLT is too much fun not to do it yourself.



The original student design from the Animal Theatre and the first version of the CLT engineered Origami Fringe Rabbit.

In the engineering phase, the design had to be somewhat simplified, by which it actually became even more powerful as an image. For this design elaboration the two and a half undergraduate teaching period was just too short. The rabbit also had to be transported in parts and assembled quickly. And of course it needed a hatch, a door with latches and hinges, lighting and electrical connections. There were saw sheets, detail drawings, construction reports and permit applications to be made. It was wonderful that students who did not win also **helped drawing** the final design. The CLT panels come from Germany. The milling of the precise elements is done by a Dutch CNC milling specialist, a startup company in Lelystad. There, the Origami Fringe Rabbit will also be assembled and finished. At the end of May, a group of Fringe volunteers will come to Lelystad to baptize the rabbit in the colour Fringe-magenta, after which a large truck... after which she will happily **hop** onto the Markt on May 29.



An illustration of the rabbit on a historical Markt of Delft. Today the statue of Hugo Grotius has a moved a bit. The Origami Fringe Rabbit will – in the colour Telemagenta, now known as Fringe-magenta – appear on the former location of the statue, in the centre of the Markt.

For the Delft Fringe Festival the origami rabbit will play a special role in the festival for the coming years. It will be an additional **logo**. The appearance of the wooden rabbit on the Markt will be the sign that the festival has begun. This year the festival is **online**: cabaret, circus, dance, family theatre, cabaret, music, music theatre, opera and theatre for everyone, including students and TU staff and often non-Dutch speakers ([language no problem](#)). From next year onwards there will not only be program books and tickets for sale, but it will also attract the attention of the public from afar for the young makers who will entice visitors with their parade to come and see their performance. It will be the central hub around which the Fringe theatre in Delft circles. This year there is also the QR code for the exhibition ‘The Origami Rabbit’ about the work of our own young makers. That exhibition can be visited from May 29 at <https://delftfringe festival.nl/expo>. The children (<https://delftfringe festival.nl/fringe4kids>) get a 3D-origami colouring ‘page’ and a rabbit walk through the city. There is also a special [Stadium Generale](#) show. And what’s more, after 10 years, the festival’s traditional audience award has turned into a real **golden rabbit!**

## Team

### Students:

Bartek Kotlicki & Ben Provan-Bessell,  
Andy Hu, Kim van den Bosch,  
Beer van den Broek, Bryan Lesage,  
Mike Cleintaur, Nabil Bouddount,  
Nils Rutjes, et.al.

### Delft Fringe Festival:

Aziza Sbiti, Rémon Beeftink,  
Roel Beeftink-Funcken,  
Daan van den Bergh et.al.

Desingers on behalf of Delft Fringe  
Festival: Rufus van den Ban,  
[Koen Mulder](#)

### Archineering team:

Veerle de Vries, Cas van der Zanden,  
Rico Heykant, Tiwanea van der Horst,  
Eric van den Ham, Christien Jansen,  
Roel van de Pas, Thijs Asselbergs

### Coördination and building:

[Wittehaai](#) uit Delft  
in collaboration with  
[Woodteq houtconstructies BV](#),  
[LVL Industry](#),  
[Eugen Decker Holzindustrie KG](#)

