

**TIME**



**VENICE 2021  
ARCHITECTURE  
BIENNIAL**

**SPACE**

**EXISTENCE**

# TIME SPACE

# EXISTENCE

**VENICE 2021  
ARCHITECTURE  
BIENNIAL**

PALAZZO MORA  
PALAZZO BEMBO  
GIARDINI MARINARESSA  
FROM MAY 22 TO  
NOVEMBER 21



EXHIBITION PROJECT BY  
EUROPEAN CULTURAL CENTRE ITALY



NATIONAL PAVILION  
OF PAKISTAN

THE YOUNG TALENT  
ARCHITECTURE AWARD



When we started this project, ten years ago, our goal was to establish in Venice a place for reflection, dialogue and research, to enhance cultural and intellectual exchange and mutual understanding.

With an extraordinary presence of organizations dedicated to art and culture, and a rich history as a crossroad of cultures and ideas, Venice was the ideal place for the realization of the objectives of the European Cultural Centre (ECC). In addition, the city with its lagoon is an emblematic place where to experience and become aware of global issues related to mass tourism and climate change.

Every two years, we invite an international group of architects, artists, academic institutions, and creative professionals working across disciplines to investigate the fundamental topics of Time, Space and Existence. These are the principles of our long term research and the title of our architecture biennial exhibition in Venice.

By giving space to a diverse and growing number of participants, our project hopes to continuously stimulate new ways of dialogue, that is inclusive of all voices and transcends across all boundaries.

Architects have a crucial role in designing solutions for sustainable communities and improving the quality of our life. However, global issues cannot be resolved by countries acting alone, or by professionals acting alone. Decision making must start with understanding the urban, social, natural, economic, cultural, political, environment.

In collaboration with the amazing group of participants who took part in this year's edition, we have been hard working on the realization of this project. It has been an exceptional year and together with the entire world we faced new challenges. However, through the joint efforts, persistence, hope, vision, trust and an extraordinary resiliency, we made it possible.

We would like to thank all the participants and the entire ECC team for the incredible work done with passion and care, and all the partners involved for their continuous support and enthusiasm.

– European Cultural Centre Team

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# INTRODUCTION

The 5<sup>th</sup> edition of *Time Space Existence* presents the works of over two hundred participants from all continents, showcased at Palazzo Bembo, Palazzo Mora, and Giardini della Marinaressa. The exhibits range from conceptual works, models, videos, drawings, sculptures, photographs to site specific installations.

Participants question our relationship with space and time, re-envisioning new ways of living and rethinking architecture through a larger lens. They ask themselves what they can do to improve the quality of our life sustainably, with climate change, migration, water, and rapid urbanization, being the major challenges.

The exhibition features projects that focus on water urbanism, green and resilient cities, development of new materials, construction systems and methods.

Other presentations draw attention to the role of architecture in raising people's awareness of others' living conditions and access to resources, by focusing on solutions for displaced communities, discriminated groups and minorities.

Moreover, the Covid-19 crisis highlights the urgent need of a holistic approach for rethinking and redesigning our relationship with our surroundings, with each other and with all living organisms.

Practitioners are forced to reconsider public and private space and develop new products for our wellbeing. Experimental proposals suggest new ways of living and invite us to reflect upon our existence that is re-defined by a contemporary perception of time and interaction in both virtual and physical spaces.

We still do not know what will be the aftermath of all this. Although the present sets unprecedented challenges, architects, artists and designers are proposing alternatives which infuse optimism and motivate the future generations.

By bringing together stories and voices from all corners of the world, and by making them accessible to the wider public, we hope that our biennial exhibition can be a place for reflections and a source of inspiration for change.

# PARTICIPANTS

## PALAZZO MORA

16	Aalto University, Finland & Architecture Intelligence Research Lab, Singapore	76	Christine Corday	128	Harvard University Graduate School of Design REAL - Responsive Environments & Artifacts Lab	188	Mirjana Lozanovska	246	SCULP[IT] architects & Jansen Steel Systems
18	A. Collective	78	Coburg University of Applied Sciences and Arts	130	Helene Høyer Mikkelsen	190	Mirko Zrinščak	248	Sim Ateliers
20	Adriana Torres Topaga	80	Columbia University & The Berlage	132	Henriquez Partners Architects	192	MIT School of Architecture and Planning	250	Sofia Verzbolovskis
22	Alpex Architecture	82	Cristina Parreño Alonso	136	Herbert W.H. Hundrich	194	The Leventhal Center for Advanced Urbanism	252	Stephen Spartana
24	Amalgam Studio	84	CRU! Architects	138	Hidemi Nishida	196	Monika Casutt	254	Studio SKLIM
26	Anahuac University Mexico City	86	Dag Jenssen	140	Hofrichter-Ritter Architekten & ÖWG Wohnbau	198	Myefski Architects	256	Swinburne University of Technology
28	Andrew Michler	88	Damaris Betancourt	142	INVIVIA	200	NANO Architecture   Interiors	258	Technical University Darmstadt
30	Andrey Bokov	90	Daniel Winterich	144	ISTUDIO Architects & Virginia Tech WAAC	204	Nic Lehoux	262	Tecnológico de Monterrey México
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34	Anthony Heywood	96	David Booth	150	Jocelyn Froimovich & Johanna Muszbek	208	NYICAS - New York International Contemporary Art Society	266	The Scarcity and Creativity Studio
36	APT Architecture with M. Plottel	98	David Yepez Studio	152	John Marx, AIA	212	OGIA - Gi Son	268	Tono Mirai Architects
38	Architectural Democracy	100	Delft University of Technology	154	Julian Abrams	214	Patricia McKenna	270	Toshihiko Suzuki SQOOL
40	Ard Bodewes	102	Doug Edmunds	156	Katherine Jackson	216	Patrick Arotcharen Architecture Studio	272	Touloukian Touloukian Inc
42	Associazione Architetti Artisti	106	Douglas Tausik Ryder	158	Kathryn Dean - Dean/Wolf Architects	218	Paul Eis	274	Universidad Católica de Santiago de Guayaquil
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52	Bangkok Tokyo Architecture	112	Erin Moore - FLOAT	164	Korea National University of Arts	224	Pontificia Universidad Javeriana de Bogotá & Politecnico di Torino	288	University of Guelph
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58	Bethany Springer	118	Fei Che & Weihan Li	170	LOD - Lalive and Opr Design	230	Project-Realization Architectural studio	294	VCUarts Qatar MFA in Design
60	Bill Price		Beijing Institute of Fashion Technology	172	London South Bank University	232	Qun Wen - aoe	296	Victor Elias
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310	Ainslie Murray - University of New South Wales	368	iVY Design Associates
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348	Fabio Bascetta	404	New York Institute of Technology School of Architecture and Design
350	Fortunen Arkitektur As	406	O(U)R - Office of (Un)certainty Research
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354	Gherardi architetti	410	RAIL - Think! Architecture and Design
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## Aalto University, Finland & Architecture Intelligence Research Lab, Singapore

Pia Fricker, Toni Kotnik  
& Carlos Bañón

### *Performative Patterns of High Density - Sustainable visions between architecture and landscape.*

Today, more people live in urban areas than in rural as our planet has gone through rapid urbanization in recent decades. This process of urbanization is affecting not only our condition of living, the social, the economic, the political, the cultural, but also the environmental. Traditionally, urban life has been perceived as an escape from natural conditions, the urban in opposition to nature. We are increasingly becoming aware that urban development has to be understood as a development within nature and in interaction with nature. This requires a rethinking of the design of our future cities. The urban as land-scape, as prosthetic nature.

Such perspective understands nature as a complex collection of environmental operations that the city has to support or to substitute like the filtering of water and air, the provision of ecological niches, the growing of food and many more. By viewing the city not anymore as a collection of independent objects of attraction but rather as a systemic network of relationships in modulation of microclimatic conditions, we can develop new approaches to our future challenges related to urbanisation.

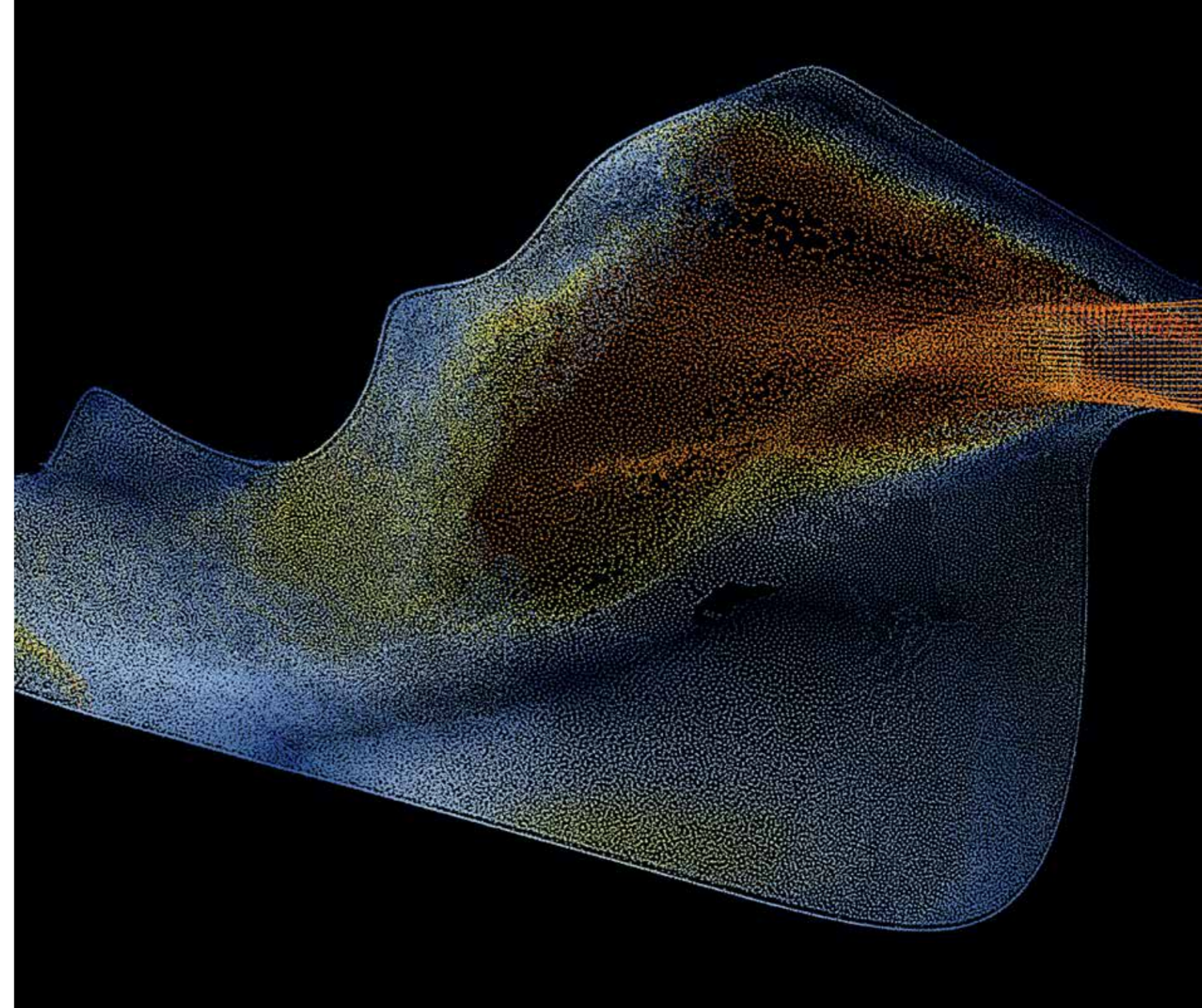
This approach aims at improved resilience of our urban environments and the activation of cities as active generators of a balanced habitat. The exhibition showcases a series of computationally driven design speculations, exploring new ways to engage with the surrounding urban and green systems and transform these concepts into an articulated land-scape as new urban typology grounded in social and environmental sustainability. The projects display solutions to a range of aspect like climate change, environmental pollution, loss of biodiversity and exhaustion of natural resources, in close cooperation with our surroundings.

Computational design thinking plays a central role in the understanding of the urban typology as an articu-

lated land-scape. It enables an integrative systemic design approach across scales and disciplines. De-coding site-specific systems in relation to complex synergies fosters the closing of a gap between otherwise separated fields of knowledge.

The presented design speculations result of an ongoing research and teaching collaboration of Prof. Dr. Pia Fricker, Prof. Dr. Toni Kotnik (Aalto University) and Prof. Carlos Bañón (Singapore University of Technology and Design-SUTD). They are driven by thinking in structures and systems, informed by the underlying flow of various data streams and translated in a pattern of order and interactions. However, the goal is not a technological mimicry of nature and the urban as simulation of the natural surrounding but rather a creative investigation into natural patterns of interaction, into patterns of regularity as driver for design interventions. The urban space should be a created ground that expands the inherent logic and functionality of nature and challenges the traditional understanding of densification strategies enhanced by eco-system services. Landscape and natural processes are understood as a fundamental set of transitional concepts that operate on fields and boundary conditions. Reading the urban fabric as dynamic network systems with different contextual layers, allows an analysis of patterns linked with transitional and temporal elements of lands-cape systems.

Prof. Dr. Pia Fricker, Aalto University, Finland  
Prof. Dr. Toni Kotnik, Aalto University, Finland  
Prof. Carlos Bañón, Architecture Intelligence  
Research Lab, Singapore





## A. Collective

*Nobody made a greater mistake than he who did nothing because he could do only a little* - Edmund Burke

Based on a small island state, where space is a luxury and natural resources scarce, A. Collective has taken it upon itself to kick off a discussion on construction waste in Malta. For far too long we have excavated, constructed, demolished, dumped and restarted. *AKKA* by A. Collective seeks to bring together key individuals to raise awareness on the impact that quarrying for natural stone has on our landscape, coupled with the increasing space consumed by blindly dumping construction waste, and, in turn bringing to light Professor S. Buhagiar's reconstituted limestone, a recycled and recyclable construction material, 'Re-Stone'.

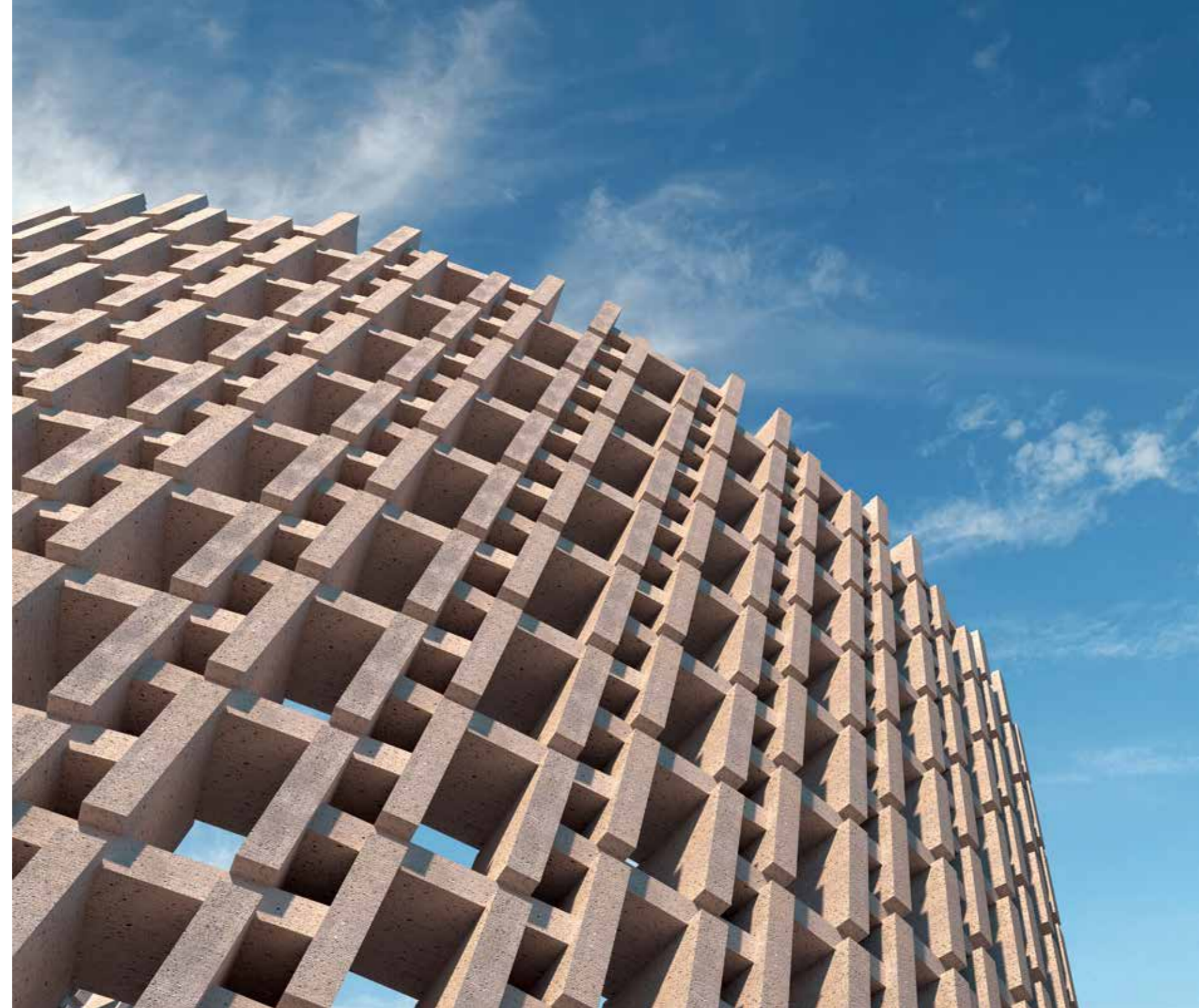
Historically, we cut the ground on which we built to ensure that the material used for construction was contextually adequate. The principles were inherently sustainable but as construction boomed, sustainable practices were brushed aside for economic gain. It's time to reconsider the economic cycles and put the environment at the forefront. The sand coloured limestone walls of the fortification lines and historic buildings are an intrinsic aspect of the Maltese landscape. Whilst the reconstituted limestone retains this intrinsic sand colour it allows for the sustainably engineered stone to be used in a contemporary manner. From a distance the overall colour scheme is intact but at closer inspection the construction capabilities vary, allowing for a preservation of the sense of belonging but opening up to a new architectural language, one which embraces the environment and advances in technology.

*AKKA*, is composed of four mutually dependent components. A physical structure showcasing the architectural and tectonic potential of the new reconstituted material. A photographic composition depicting the scars derived from the process of rock cutting and the impact of landfills. An audio-visual documentary ex-

plaining the project narrative. A lifecycle analysis illustrating the material assessment to validate the environmental and economic benefit of construction material re-use and recycling.

At its conceptual core *AKKA* envisions the presentation of something far greater than the design of an architectural artefact or static exhibition. It aims to promote a model of experimentation and innovation which can act as a vehicle through which a far broader and environmentally conscious attitude towards our occupation of the landscape and construction of our built environment can be developed. The conceptual development for the structure stems from an investigation into the uniquely Maltese characteristics of the limestone landscape, challenging the general perception of stone as a heavy material whilst working with elementary construction principles of stacking, interlocking and spanning.

Project is led and curated by A. Collective. Collaborators include Professor Spiridione Buhagiar, Perit Hugh Vella, James Vernon, Julian Vassallo, Dr. Margaret Camilleri Fenech and Robert Colvin. Project is supported by Arts Council Malta and sponsored by Halmann Vella & BRNDWGN.





*SH-SUPER\_HUMAN*. The impulse to depict the idea of the human, the relations of the human body in an embedded space, and gender as both a morphologic attribute and a force that extends beyond the human body, provides the motive force for this work.

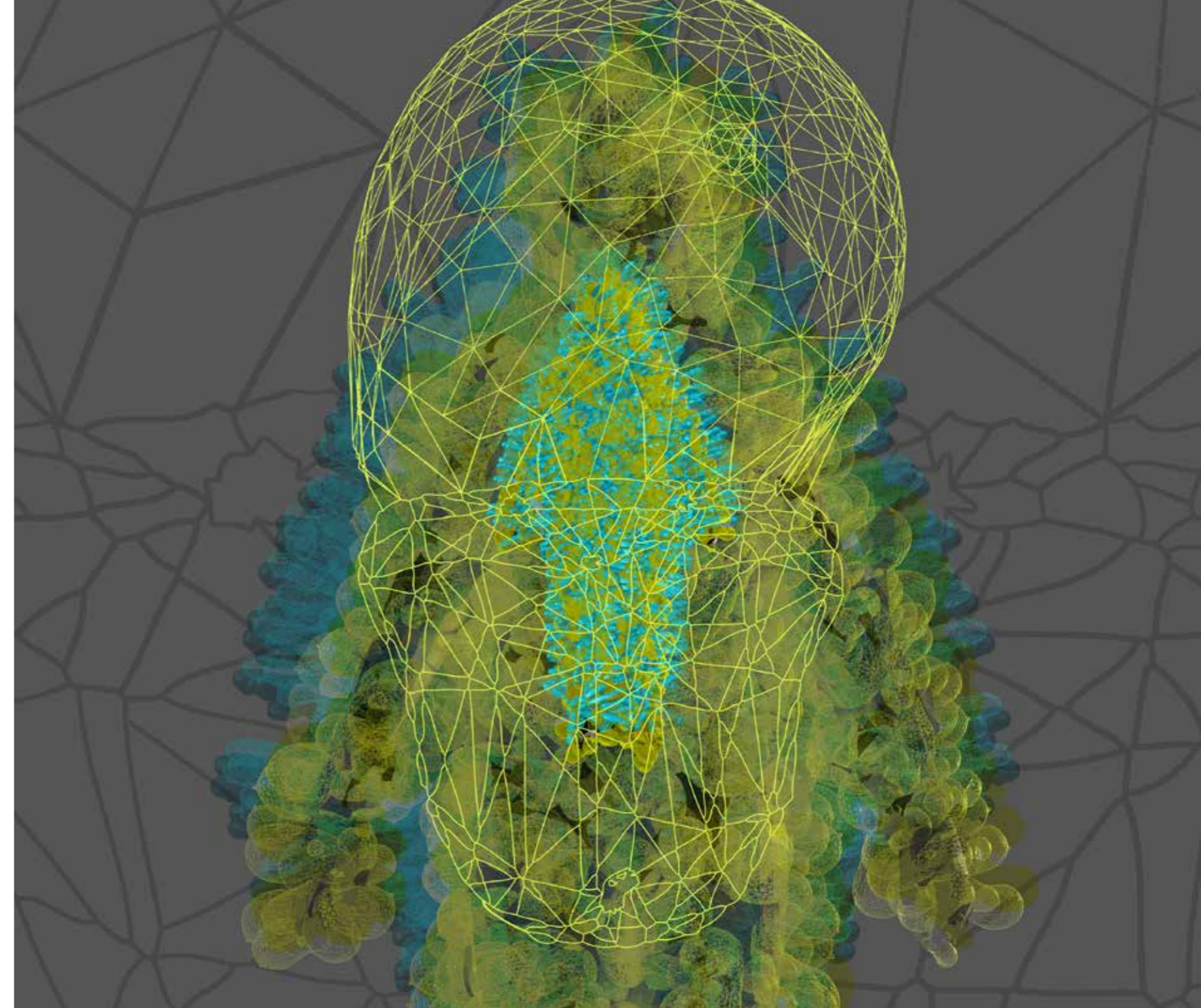
Through body architecture, *SH-SUPER\_HUMAN* addresses multiple topics, pursuing diverse lines of inquiry, such as gender construction and the awareness of the human body in a network of complex spacial relations. The work asks to what extent biomorphic characteristics define the human and its gender, and questions the role desire plays when humans attempt to define themselves and their relation to the environment.

Language defines our reality, our space, and our concepts. The title of the work bears witness to the linguistic spaces in which the artist moves: the Spanish (*SOBRE\_HUMANO*) and German (*ÜBER\_MENSCHLICH*), literally translate into English: superhuman / about a human / over the human. The work attempts to embody this pun, placing the image's main character in the centre of the space, its skin acting as the anchor for moving organs and vectors that exist within a larger networked interaction. The human tissue forms an inverted body of relations between the micro and the macro. In this sense, *SH-SUPER\_HUMAN* reveals a segment of the wider picture of 'the human'.

The graphic core of the artwork are 3D models purchased from the internet: 'realistic penis for 3D printer 3D-model' and 'boobs for your character'. These 3D files, after further graphic procedures such as reduction, repetition, and composition, and following digital processes such as 3D modelling, rendering, and other post-photographic techniques, evolved into a new image, a snapshot of a process finally physically visible on a digitally printed fabric (satin). The use of finished models, 'body parts ready for consumption', evokes the construction of imagined bodies proposed by an inter-

net marketplace aimed specially at the sex and video game industries. Besides acting as a 3D skin, *SH-SUPER\_HUMAN* delineates the combination of these 3D parts, allowing new interpretations of the body across a continuum that extends far beyond heteronormative models. Moreover, the (overdressed) excessive number of penises and breasts on a single body mockingly questions the definition of gender centred on visibly different morpho-'logic' human parts.

The resulting image presents a group of networked, variously sized human bodies: a matryoshka doll, with differing gendered layers nested within one another, not merely a repetition of a single body in different sizes, but as an interwoven group connected as one with the outer layer, including the environment or background into which these bodies are inserted. *SH-SUPER\_HUMAN* could be seen as the extrapolation of the immediate space occupied by the human body that comprehends different anatomies and the strings created from its relations with the environment, which act as an elongation of the body itself. In this sense, that which is 'on top of' becomes part of the whole, beginning with the central or smallest figure of the matryoshka, until the outer layer – the act of finally unfolding the 3D vector forms – builds the *SH-SUPER\_HUMAN* space and existence. A vivid 3D image projecting an overall view in which each layer, background included, carries equal significance.





## Alpex Architecture

by Laura Petruso

Nothing, let alone architecture, happens in a vacuum. As architects in design and in construction we recognise that our responsibility is inextricably bound to the physical and human environment, to *Time, Space & Existence*.

Our work is not then, an intervention in the built environment, but implicitly aware of its context, place and continuity within it and within time. We consider architecture therefore, not as a collection of materials combined in situ, but material as holding the capacity to constitute presence of space. Specifically, how materials alter, shape, inform and create space, animated by giving form to light. Such an approach to design serves both form and function, meaning and poetics in a language common to all. That beauty, understood broadly, has function and this is brought about by people being in time, space & existence, and people for us are where architecture begins.

As human beings our perception of the built environment is defined through physical materials and light. Light is revealed to the human eye through interaction with other materials, while materials often depend on light to justify their existence. They need each other to exist and they can't be separated, being interlinked to a point that each one defines the other and therefore light became a material itself.

Light is a material we use as one of the primary elements of our architectural design. In its natural configuration daylight needs control, as can easily escape design and quality targets. Artificial light and urban lighting reflect and extend into the space creating the city nightscape. The right lighting in our architecture is represented by the balance of natural light (daylight) and artificial light (nightlight), as the material properties of light are strongly interlinked with the quality, function and volumetric presence of architectural spaces. Also, the permeability of other materials selected for our design contributes to enhancing light and defining

space. Through light the space fruition change during different times of the day, month, and year – it becomes active or passive - often creating space without boundaries that flows inside out.

Alpex participating team/collaborators: Oliwia Durak, Roberto Zanlucchi, Carlotta Operti, Enrique Cuartero Garde, Fabiana Ledda.

*We don't ask to be eternal beings,  
We only ask that things do not lose all their meaning*  
– Antoine De Saint-Exupéry





*We live in critical times.* Our planet does not have enough space for sustainable forestry, agriculture, industry, economies, wild animal habitats and burgeoning human populations. Rising sea levels, and extreme storms eat at its coastlines. It cannot handle the obscene volume of garbage, plastic, pollutants and toxic waste we throw at it.

This is affecting the quality of human life, and threatening the existence of entire species. All the while, we are in the midst of multiple existential crises of climate chaos, biodiversity loss and impending water shortages. The science is screaming at us, and yet we suffer from a crisis of human imagination and paralyzing inaction.

It is difficult to foresee drawdown to 350 CO<sub>2</sub> PPM atmospheric concentration any time soon, with all the societal, political and economic transformations that entails. It is hard to imagine enough food, clean water and shelter for humans and animals alike, whilst thriving on a finite globe spinning through space. It is hard to imagine ridding our addiction to coal, gas, oil and internal combustion engines. But imagine we must.

*So let's imagine this:* Pollution is a crime. Fossil fuel extraction is priced out of existence. Mining is outlawed. All metals are recycled and reused, never dumped. All newly manufactured plastic is biodegradable. War is illegal. Militaries fight wildfires, not people.

All girls and women of reproductive age have the right to contraceptives. Animals have the right to live. All wild habitats and old-growth forests are protected in perpetuity, with the help of native and indigenous communities. Pasture-lands have been converted into lumber forests alongside food-producing crops. All farming is organic and managed like habitats, not mono-cultures. Low-lying inland deserts are flooded with desalinated seawater, creating new ecological niches in an attempt to reverse desertification and soil loss.

A global treaty protects the high seas: no fishing, whaling or trawling is allowed there whatsoever.

All electricity is produced by renewables. Jet and diesel fuel is priced with externalities included. Shipping and air travel is restricted. Vehicles and buildings are all-electric. High speed electric trains are the normal method of transportation of people and goods across countries and continents. The use of concrete and cement in construction is a last resort. Homes float on water. Skyscrapers are made of recycled plastic, glass and paper.

*You may say I'm a dreamer. But I'm not the only one.*

It's now beyond time for architects, designers, innovators and artists to envision a politics and society which is *not* business as usual.

As artists, let's write and visualize stories we want to bring alive.

As architects, let's design beautiful light-filled homes and workplaces, that use no fossil fuels whatsoever. Let's use natural materials that add warmth, life, texture and allow them to age, evolve and improve over time. Let's design efficient, comfortable, healthy spaces that will last hundreds of years. Let's not be fashionable. Let's think local, use local and be local. Let's respect ancient and vernacular cultures. Let's listen to the youth. Let's act and design holistically, globally and responsibly.

Future generations deserve it. The world deserves it. Life deserves it.





*The constant labor of proving that you are yourself, with passwords and biometrics offering a thin and fragile defense against the traumatic threat of identity theft, gives way to the labor of proving that you are not a machine yet.* (Mark Wigley and Beatriz Colomina, *Are we humans?*)

The Anahuac University Faculty of Architecture aims to create a constant dialogue that encourages the exploration of how design and technology evolve together. To this aim, students will explore different techniques to develop approaches that look at design from differing perspectives. The thin line that lies between technology and design, allow for a discussion on where the fields will head in the near future.

Ever since humans have existed, they have been re-inventing their respective disciplines by seeking to shorten the manufacturing process. As of today, the world is filled with robots and machines that are crucial to human development, even in the creative arts. All of these human-made tools are, in their own way, technology. Which begs the question: what role does technology play in humanity?

Humans have forged a path, and brought themselves to where they stand today, by exploring new ways and adapting to the endless possibilities of evolution, that will continue to grow. The fact of the matter is that we have put ourselves in the center of a conundrum that has no answer. Who is really behind the creation of what is known as tangible? Who or what controls the direction in which humans are heading, or is it that they have been pushed throughout history towards their own destruction? Design, in general, is especially useful to address this question due to its unique capability to imagine what does not exist.

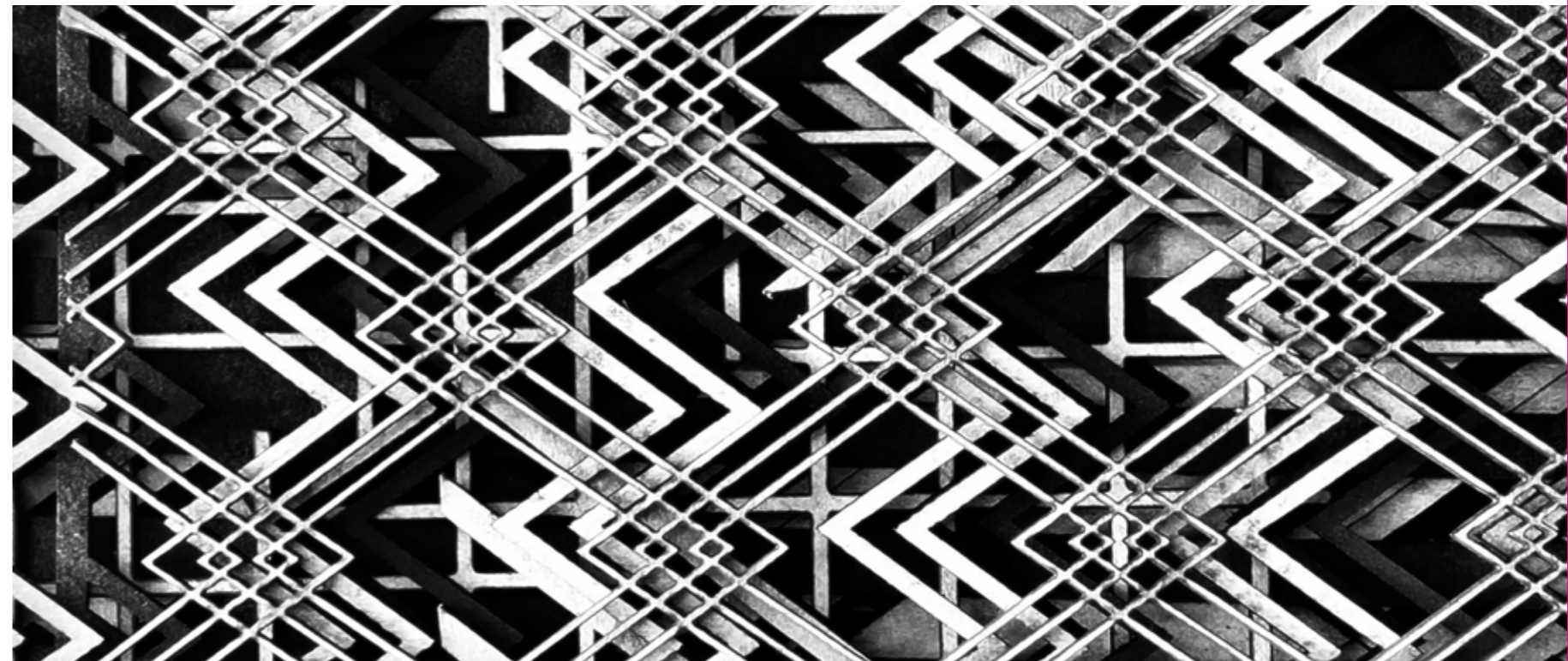
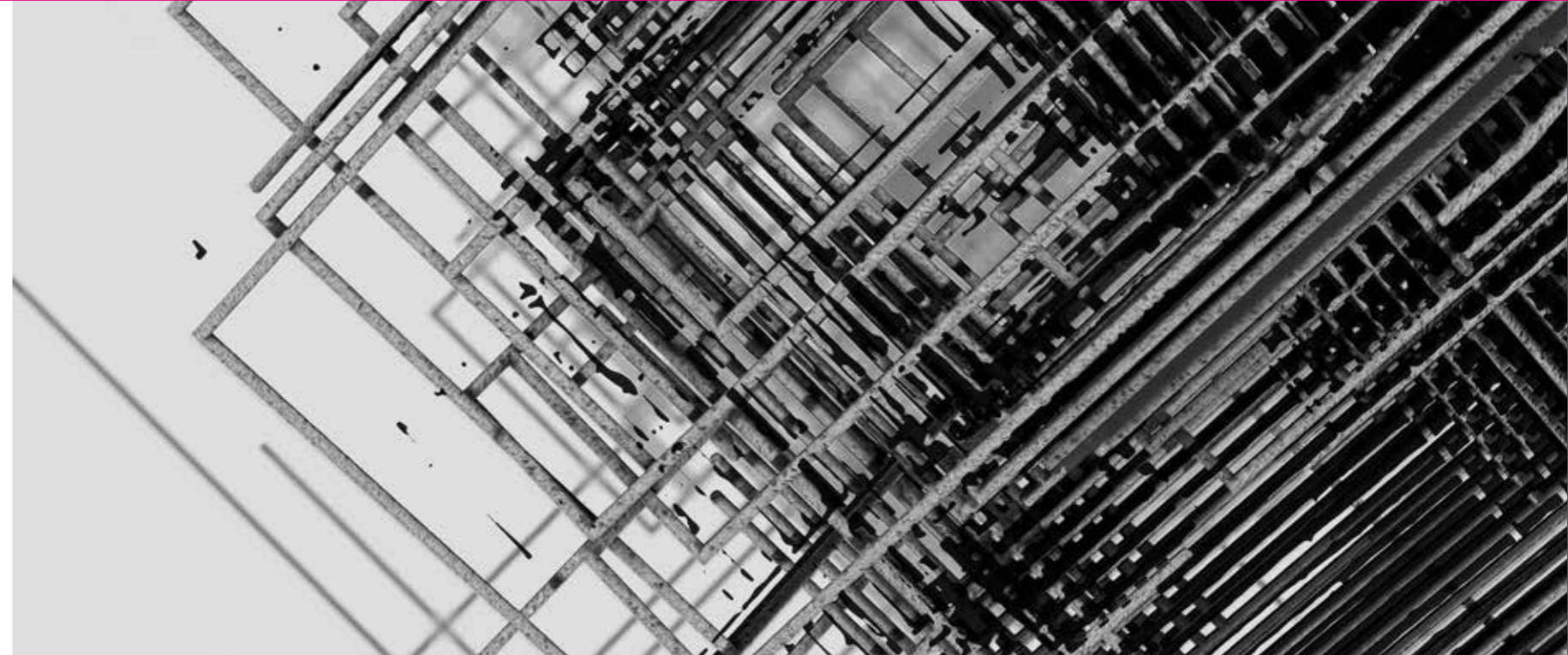
Design as a human practice, explores a dialogue that raises arguments on how it can construct a future with the aid of technological advances such as machines

and robots. At what point does design replace human abilities, and how can they grow together in a healthy symbiosis?

The final piece, between digital and handcraft techniques, to be designed by a group of students from the undergraduate program from the Faculty of Architecture, aims to explore, imagine and develop new methods for designing a future. FabLab gives students the opportunity to study endlessly different technologies by using machines that can precisely create tools, providing solutions for local problems. The main objective is to be used in the context of Mexico, a country that is represented by its tradition of *artesanal* craft as also the craft of architecture in a complex and diverse territory.

To understand our actual *Time*, to benefit from our natural *Space*, and to reflect the best of our *Existence*, *The Non Linear Project* attempts to de-construct the design process as a multi layered discipline, set in an accelerated technological revolution. Where do we stand, and what do we need? How can we grow better?

*The Non Linear Project: Interweaving processes in the creation of Architecture.* Professor: MSAAD. Paola Morales O. Students: Víctor García, Brian González, Alejandra Herrera, Rosario Madrazo, Mark Möller, Ricardo Mouret, Ricardo Reta, Lucía Sánchez.





*Living with climate disruption.* Time is perhaps the most subtle of dimensions for which to design. As social, economic, and climate conditions evolve, a building's use and impact has to adapt daily and for generations. The schematic proposal Temporal.haus (T.haus) is a home for refugees from Central America as part of what will be the largest human migration in history due to climate change by utilizing a programmatically elastic support structure anchored by a mobile food pavilion.

Historically, urban buildings were often conceived as a shophouse for a family to reside and enjoy a livelihood in a single building. T.haus apartments will host couples and individuals on the lower floors and the upper floors are reserved for families. Three floors contain a small community kitchen and balcony linked by an exterior staircase. A workspace and classroom are in the core of the building and the rooftop is utilized as an open school protected by a solar canopy. Inspired by our mobile espresso bar Sol Coffee, at street level a white porcelain tiled curved pavilion will support the burgeoning food truck scene of Los Angeles. This reclaiming the sidewalk and strips of tarmac of Wilshire Boulevard, ironically the birthplace of the modern strip mall, humanizes hyperlocal economic and community engagement.

*The design of transition.* Eateries have always been a catalyst through which urban cultural and economies can prosper, especially for transitioning communities. Brick-and-mortar is no longer a viable solution for many small food businesses which have chosen to mobilize their efforts. T.haus is layered to transition from the street to a protected refuge hosting these micro mobile businesses. The softscape and esthetically uncluttered building frontage is inspired by the contemporary buildings of Kyoto, Japan. The everchanging collection of independent food trucks is supported by an informal eating space, shaded place to queue, restrooms, and

complimented with a small bar. A commissary kitchen supports food trucks as well as the building's residents who can develop their own food-based enterprise or support the rotating trucks.

*Generational resilience.* As the largest single long term contributor to climate change buildings require a carbon-responsive design that is both low in embodied and operational energy. T.haus is optimized and verified using Passivhaus energy modeling reducing the need for energy services by up to 80% with modest on site solar energy and battery back-up providing carbon free real time energy usage based on the Primary Energy Renewable (PER) methodology. Diagonal sheer Cross Laminated Timber (CLT) utilizing LignoLoc wooden nails constitutes a three story podium and Nail Laminated Timber (NLT) with a proprietary low carbon concrete topping slab makes up each floor. The upper four stories are built with Ecococon Straw Panels, a passivhaus certified component. Tilt and turn 4 by 8 foot timber certified windows by Advantage Architectural Woodwork opens into each living space. Much of the building can be reclaimed or composted.

Embodied energy PHribbon materials CO2 calculator. Energy modeling and verification Passivhaus Institut, Darmstadt, Germany. Targeting Passivhaus Premium certification.

[www.temporal.haus](http://www.temporal.haus)



*A4x4+* is the next chapter of the project that was exhibited two years ago. This time, a series of four drawings on A4 paper are conceived as comics - as visual stories about architecture. These theoretical constructions or *graphic essays* explore the relationship between cultural and natural. What is not always possible to be stated in words yet exists in a pre-verbal phase, can be more easily guessed and defined by an image, by using the pictorial language. This language is more archaic but is arguably also more capacious, clear, and concrete. It directly and unequivocally captures the physical state and physical reality - bypassing the abstraction. The theory of architecture is primarily stated in the language of architecture, delivered with the help of drawings, which is exactly what everyone from Alberti to Le Corbusier has done. The relations of the notions of natural and cultural are, like the relations of the feminine and masculine, today do not look the same as 20, 50, or 100 years ago.

Spontaneous and artificial, natural and cultural not only coexist but are in a state of dialogue, informing and affecting one another. The current merger of traditionally conflicting principles becomes indistinguishable, similar to breaking down the barriers between men's and women's clothing. Mountains, caves, trees, forests, fish, turtles, birds, clouds, lakes, and rivers more often than man-made environments, i.e. architecture, bring about joyful wonder and a sense of affection. The blurring of the duality results in the naturalness of artificial and natural artificiality and is demonstrated in the series, such as the *city birds*. This is a special breed of living creatures that have emerged and settled in man-made space, becoming part of culture. *City birds* is a metaphor, disclosing the essence of a *second nature*.

*Dead cubes and squares*, citing the poet Andrey Bely, must come to life and are capable of showing signs of life. The purpose of the story set forth in this new series

of *A4x4+* is to convey a sense of hidden will and inner tension of the physical space of a house or a city. The feeling of naturalness and nature-likeness increases its value, making it more attractive, livable, and relatable. The underlying theory presented in the drawings, in this case, presents architecture as a second nature. The leading role in this transformation from artificial to natural is performed by artistic intuition, artistic knowledge, and artistic research.





For many years Anne Fløche's work has been inspired by themes of space and time, geological creation, clouds, the elements, and the circular and elliptical movements of planets, with the mind-expanding insights from astronomers, particle physicists and other scientists, resulting in her simple sign-like imagery and the writing of phrases; writing itself being sign-like.

In continuation of this inspiration the present work has been created. The disturbed and disrupted circle. Disrupted circle being equivalent to disrupted beauty.

A work of spread-out circle-cuts, made of of rough materials, treated impulsively, yet with precision, painted in beautiful colours; all basically created from earth and fire. Insisting on the beauty of it all in our Anthropocene Age, in spite of our recognition of the most serious and overwhelming disturbances of basic balances on our planet.

This new work draws on the contradiction of the stylized and intended harmonious striving set-up of the of ceramic elements and the chaos of the broken circle; our factual present and future basic terms.

She is also drawing on the fact of the Circle being an important sign in the visual life of so many cultures on our planet, representing Wholeness, Perfectness, the immense Void, the Centre.

The process of giving months and thinking away to the heat of the kiln and accepting the outcome, also tells of our human terms and limitations on Earth.

Years of working and experimenting with clays, feldspars, colored earths and other elementary materials has given Anne Fløche a strong sense of interest in and connectedness to the geological processes. She aims to maintain the expression of the raw basic clay as well as to the refined white porcelain painting-colour.

She works with low fired, 1100 degrees Celcius, ceramic boards as well as 3-dimensional pieces and,

due to her special mixture of clay, is able to create relatively large formats, decorated mainly with colours rooted in the ancient tradition of terra sigillata.

*Broken Circle- Broken Beauty*  
Ceramic work. Size 3x4 m.  
Circle cuts: 70x80cm





*CORINTH*. The artist's concern for natural resources is self-evident in his use of particular materials and by using recycled and sustainable methods of manufacture, it signals to the audience how we embody our personal values as we support our very existence. The artist intends the sculptures to identify notions of the classicism of consumption, ostentation and material value centred upon a cultural and spiritual identity. The sculptures capture classical form made from the used and useless, discarded relics of mass consumption, timbers and other discarded building materials, all of which once stood for notions of civic pride and personal ownership. The artist's engagement with the environment is through witnessing how our buildings and atmosphere are subject to environmental changes and human intervention. The sculpture admits to the fascination of the material objects but he it also seeks to question the depth and consistency of our values. The artist's sculptures have an intimate engagement with our formal arrangements of space as he juxtaposes upcycled materials with classical form. This understanding of space addresses the passage of time and how people and cultures change despite this apparent permanence.

Edgar Allen Poe's poetic reflections on *the glory that was Greece and Grandeur of Rome*, sadly omits the opulence that was Venice, symbolised by the Serenissima where as one medieval chronicler observed, *all the gold in Christendom passes through the hands of the Italian traders*. Yet the cities of Venice, Florence and Rome, noted for the most precious and gorgeous commodities of East and West, could not maintain their supremacy. The mosaics, the shining domes and bronze statues assumed a patina of decay and decadence. This notion is captured by the sculpture *CORINTH* by its classical form made from the used and useless, the discarded relics of mass consumption. This work calls into question the value of the gold, ivory and porphyry, the sumptuous silks and the

precious brocades that powered the heart of Venice.

Since his student days the artist has developed his practice of making sculpture which has some relationship to the landscape and to his socio-political ideas that have emerged over time and which are related to his views of our ever increasing complex world. Due to climate change, precarious natural resources, demographic pressures and mass migration, conflict and wars, with the globalised world in continued and accelerated crisis, sculpture has never been as important as today to bring about social, political, economic or environmental change-all concerns held within his practice which he embraces through his use of subject, context or materiality.

These issues are reinterpreted in *CORINTH*, the work on show at the biennale, when the mundane is exchanged for the spectacle of a 2nd century icon. The early Roman columns are near legendary, with many associations which once again plunge the viewer into competing complexities. The columns symbolise all the early renaissance values, individualism and beliefs. They also symbolise longevity of civilisation, learning power and influence.

The idea of the artist constructing a sculpture in upcycled contemporary building materials is on one level a quixotic notion, heightened by the immense number of technical problems it inevitably posed. The challenge is not only the rendering of the ephemeral into the massively durable, but the jolting of the senses into recognition of changed values of waste, worthlessness and the passage of time. It is this juxtaposition of image and material which informs and empowers what we see. It makes us reconsider, re-evaluate and dare to reject complacency. The aesthetic must leave its sheltered accommodation before it is too late, before it atrophies into an exhibit in Fukayama's museum of history, an object of disinterested contemplation dead to a world we dare not contemplate.





APT ARCHITECTURE (Atelier Pagnamenta Torriani), an architectural studio operating in New York City and abroad, is led by founders Lorenzo Pagnamenta and Anna Torriani, both graduates of the ETH. Our practice focuses on Public Space Design.

Before formulating an architectural concept, APT researches and seeks to understand the culture, history, geography, climate, technology, program, and function of each project. The resulting designs are transformative public structures and spaces. Notable works include the Byblos Campus Complex in Lebanon; Mariners Harbor Branch Library in NYC, the project of USI University in Switzerland and numerous library spaces in existing Public School buildings in NYC.

This body of research combined with our ongoing desire to enhance each projects' public impact has resulted in the ongoing *Shaping Public Space* (SPS) initiative. The SPS project is undertaken in collaboration with Michael Plottel, a public architect and a graduate of Columbia University.

*Shaping Public Space* (SPS) is our investigation into the meaning and nature of contemporary public space through engagement with the inhabitants –users– of public architecture. Starting with the 2016 Venice Architectural Biennale's ECC collateral event, and continuing in Venice (2018), in Moscow (2020), and now again in Venice, we have collected several thousand discrete responses, thoughts, drawings, ideas and observations on the nature of public space and its ability to transcend prescribed function.

In our findings, people report seeking inclusive and accessible public spaces where they feel free. Common goals include interaction, communication and contemplation. Public spaces allow us to experience collective mind and body, respect for each other, a sense of freedom and a sensation of the genius loci. Preference is shown for engaging outdoor spaces, nature, parks,

urban piazzas, libraries, museums, places for meditation and the internet. The ubiquitous virtual world has become part of our public spaces.

More recent SPS queries focused on memory, belonging and physical versus virtual Worlds as these themes influence our understanding, perception and acceptance (or rejection) of a public space. They relate to individual experience, culture, upbringing, identity, place, and each person's moment in life.

Our findings, summarized in short videos and exhibits, are a tool to help us design great public spaces, big or small, renovated or new, all inspired by the spirit of each place, a perception that everyone understands.

*SPS 2020 Venice*. This SPS installation, interrupted bench and table, painted with colors of the world flags, will engage visitors to comment on how public space, with its power and responsibilities, is a theme to be addressed collectively. *Screen #1*: curated responses from SPS Venice and Moscow. *Screen #2*: discussion on the findings and further reflections.

SPS is an ongoing project, a space for public advancement that, like the common thread of our projects, brings people together by inciting communication and exchange towards a better understanding of each other, furthering the discussion of the role and the future of public space and architecture.





*The Decision Machine.* If sustainability is an issue we strongly believe in, then we must address the foundations that contribute the most to emissions. That means challenging the status quo of how our cities are made – and the dominance of concrete and steel. Are decision-makers properly influenced by the input of informed residents on sustainability agendas?

Almost everyone would agree the proposition of timber is important, but many planners and builders feel more comfortable with the familiar materials of concrete and steel. Architectural Democracy asks, is it possible to strengthen a consensus for change by involving residents in this issue?

Consider the possibility of a non-ideological, gamified platform to inform and gather public opinion. Here in collaboration with Metsä Wood and Accenture Interactive, we present *The Decision Machine*, a way ordinary people can interact and express their “votes” in favor of changing the mix, allowing the single citizen to put their impression on the big picture.

By breaking down the language and opening up decision-making we open responsibility to citizens. This invites participation that will result in stronger public advocacy decisions that are inherently more sustainable.

The intent of the *Decision Machine* is to be replicable. Participation in design is not easy, but it cannot happen when the optimal solution is designed solely by the experts nor will it be a realistic solution without any guidance. People want to be asked about issues that affect their wellbeing. However city planning is abstract – we can express an opinion (*more parks!*) but implications are uninformed.

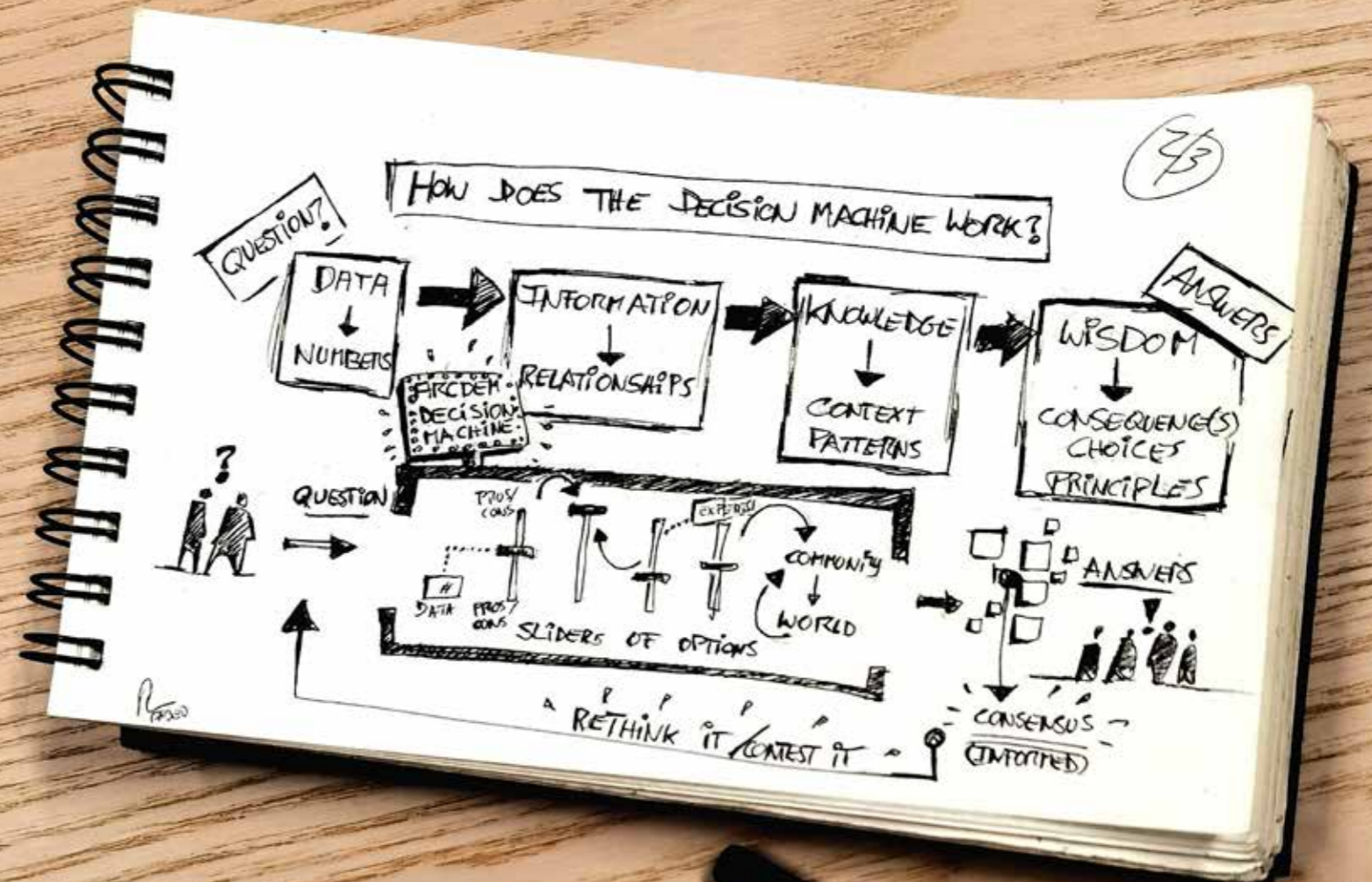
Gamified approaches, where participants learn by playing with actions to understand the dynamics of the system are widely tried, but they tend to be too overarching, a one fit all approach. No algorithm would be able to simulate a city, but it can try to do so in silos of

more contextualized approaches.

The *Decision Machine* is a gamified platform that allows a learning-by-experimenting approach, with the intent of casting a vote.

The general outlook of Architectural Democracy: The kind of people we want to be is the kind of cities we should be designing for. We could continue doing smart cities, creating a super organism that needs you but also enslaves you, but, if we want to be an active part of the process, we must move away from automated democracy into Architectural Democracy.

We must move away from opaque rigid planning into a radically open city. We must embrace complexity and find the right tools to deeply understand how cities work.





*Blue Lines* is the title of the series of photos presented by Ard Bodewes. The original photos have been transformed into a blue shade to emphasize the lines of the architecture, thus showing the contours of the structure in full glory. The photo of Museum Maat in Lisbon is an example of this method. The round shapes of the facade are breath-taking. Sunlight playfully caresses the thousands of tiles the facade is made of. A strong uniformity is created by matching the colour of the front with the colour of the sky.

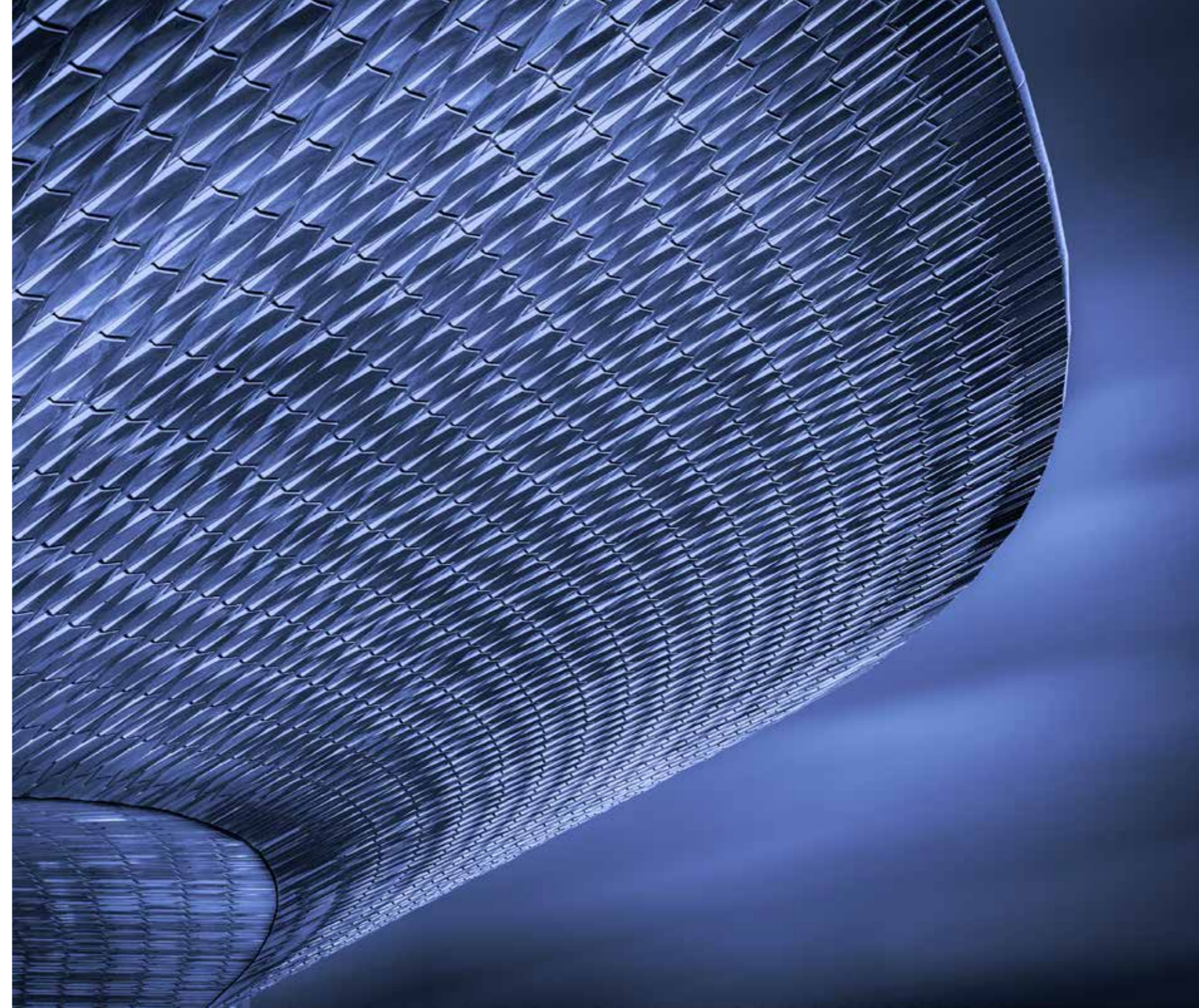
Most of the time Ard Bodewes shows us a certain part of the building, disguising the identity and function of it. By making the choices he does in focus, colouring and sightlines the viewer is drawn into the photo and made to wonder about it. In a way, Ard is the one who decides what the viewer's attention is aimed at. This effect is brought about by the cut outs he carefully selects. Forms, patterns and depths are thus accentuated. The photo of the Berlin building is an example of this vision. Its depth catches the eye and causes an alienating effect.

Ard's photos have a radiation of minimalism. There are hardly any people in his pictures. The building, in its own strength, is his focus. He carefully selects the proper sky intensifies the impression that he is after.

Trained at a vocational school of photography, he familiarized himself with architectural photography. Travelling around the world led to a fascination for architecture. Being a Northerner from the Netherlands he is used to flat, stately landscapes. The contrast with the impressive buildings he encountered in cityscapes could not be bigger. He loves wandering about in cities at different times of day in order to make the perfect picture of the building. Thereby he studies the quality of the light intensely in order to pick the right moment. On the spot he decides which shadow might dominate the photo and from there he chooses a perspective.

Ard's principal clients are architectural offices and project developers. But he also loves to create free work, of which we see some examples here. He is either intrigued by unconventional, sometimes organic shapes, or by the architect's choice of material, like the round discs on the facade of The Bullring shopping mall in Birmingham.

Ard made the building itself the focal point in *Blue Lines*. No fellow players, just the sky. A setting without context, no season, no people. The photographer and the viewer –no more.





An increasingly atomised, conflictual society, is lacking in reference points, is sorely in need of a break, a pause, for the breathing space that we need to stand back and understand who we are, and what it is that we really want to be. This is a complex task, one that requires our strength and patience. We must however make the attempt, and do so all of us working together, in an effort to change course, to stop being just helpless spectators of a systematic destruction of the planet, and play an active role in a new way forward.

To study our past and seek to analyse a present whose dynamics are so difficult to read, are requisites for embarking on a journey which begins with the examination of what are our primary needs for living, which are simply not being met today. To this end, a point of departure could be to look to the myriad cultural and voluntary associations around the world, as examples of cohesion and generosity. These are the origin for starting out on a journey to recover a humanity that has been lost in the chaotic din of our daily lives.

Established in Paris in 1935, the Ligne et Couleur association brings together like-minded architects. Acknowledging a millennium of links between art and architecture, drastically interrupted by modernism, they keep the flame of hope alive as they continue to organise series of meetings and cultural initiatives. While at the origins of this mission there may have been a certain nostalgia for a golden age somewhere in the past, over time it has become more nuanced, turning into a spiritual quest. It has developed into a sense of the need for the purification of a profession which has lost sight of the human being, and become ever more absorbed by market forces and obtuse bureaucracy.

This architects' vision has been extended over the years to see the creation of numerous associations in various European cities. In Italy the AAA was established in 1989, the Associazione Architetti Artisti - Ligne

et Couleur. With its advantageous Venice location, from the outset it took on a markedly international role. The presence at the various exhibitions of architect-artists with the most varied styles and philosophies has resulted in rich exchanges of ideas. Its coherence however means that it is constantly exploring and opening up new horizons, highlighting that architecture today must recover in its creative process the essential social vocation of the profession.

It is in this spirit that our association has organised the 30th AAA - 2021 Exhibition, as it sets out to reassert a lost simplicity. The intent is a response to a belief in genuine beauty and the common aim of restoring to Space and Time their true dimensions.

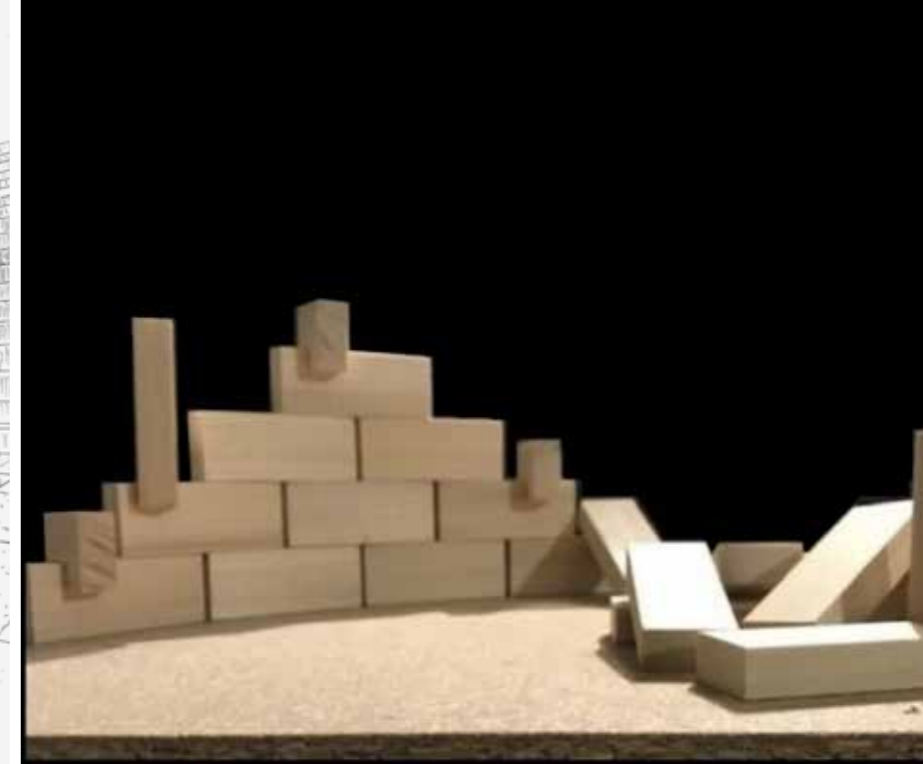
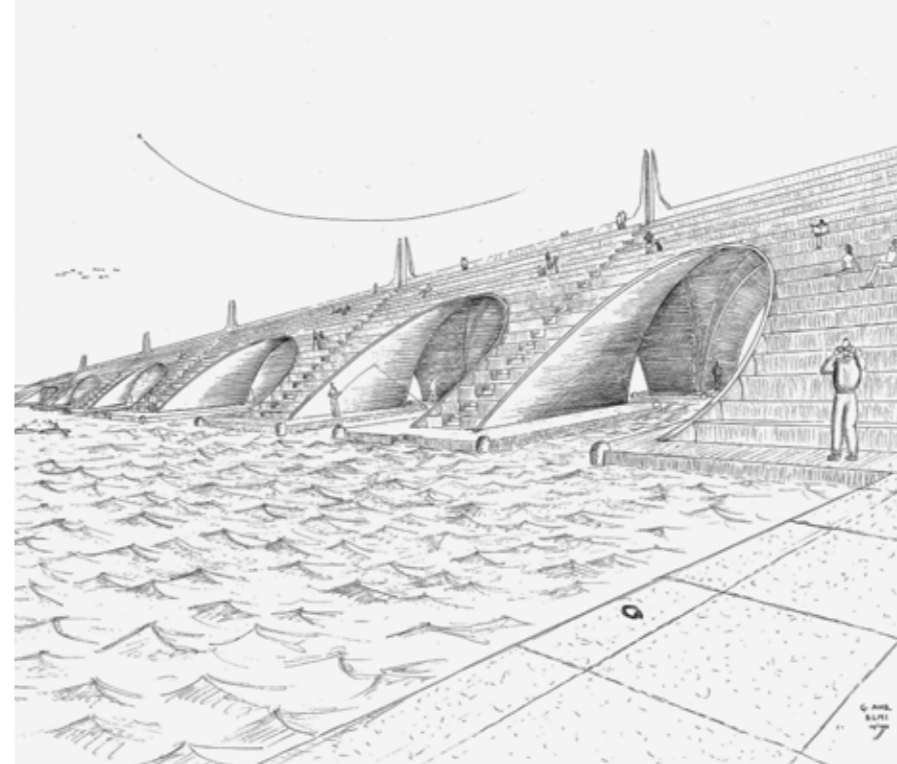
– Gabriello Anselmi

**Gabriello Anselmi - *il Ponte Vivente*.** Gabriello Anselmi's Living Bridge broadens design thinking by directing the gaze towards the great problems of our contemporary world. So it is that the viaduct, starting out as simple point of transition, becomes a vital link between the level of the river and that of the city, thus re-establishing the relationship, too long lost, between man, history and nature.

**Francesco Boccanera - *Mirroring Exercise*.** Sit, sit down, sit on it, sit back, sit with it, observe, look, notice, focus, contemplate, gather, meet, assemble, deliberate, watch, admire, stare, dive, wonder, be surprised, marvel, imagine, dream, reflect, rethink, aim, examine, discuss, stare, reflect, transcend, receive, recognise, identify, connect, integrate, harmonise, unite.

**Daniele De Luca - *Installazioni*.** My installations are compositions of brick blocks of certain sizes and dimensions which, when placed in motion, become harmonious architectures in balance with the surrounding environment. Designed for parks, gardens and courtyards in their simple and economical construction, they can redevelop degraded areas by creating meeting and play centers.

**Bruno Gorgone - *Nomadic architecture*.** Projects / paintings related to the theme of nomadic architecture, such as





the Yurt, a mobile dwelling for nomadic peoples of Asia. The conceptual operation consists in the transposition on the fabric of these architectures, of the logo of my abstract painting, consisting of a module with a wavy shape, a sort of seed-pod-wing of an angel-soul. Fusion of painting, architecture and landscape.

Lucia Lazzarotto - *Blue glass buildings*. Each container holds and protects the reminiscence of its architectural symbolism. Shapes and materials collide and engage with one another, not restricted by the existence of space and time. These architectures, existing within their glass boxes, become storytellers of our times, providing different layers of interpretation of the modern world.

Gianfranco Missaja - *Venice out of the pandemic*. We are inspired by a multicolored, cheerful and carefree Venice as we emerge from the serious tragedy of the pandemic. The hope is for a rediscovery, a revitalization: a symbolic image of rebirth for the whole world.

Laura Puglisi - *How will we live together?* From the belief that everyone needs living in a collectivity made up of individuals which means blending in with people. As a result of this, we mix our lives with the tangible things of existence and at the same time we live side by side with the ephemeral areas that contribute to life itself: feelings, moods, interests and ambitions... which produce unpredictable shades of colors...

Antonio Ruffino - *Controrilievo*. The research, started with my degree thesis "Richard Meier's Corbusian models for the houses of the 70s", on the generative relationship between two-dimensionality-collage of two (reflective) red cardboards/cards-and three-dimensionality-the drapery (memory of nymph of Ghirlandaio?)/tension of the brass sculpture-between different possible compositions, between perspective views, Eisenman's interpretation of Palladio's architecture-and views from above.

BarbaraTognon- *Interdipendenza - rerum necessitudo*. Architecture is interdependence between beings existing in time and space, in motion and interaction sine fine. We are precious pearls, red cherries, intertwining of Imprints and traces of memory. How can we survive? With the revolution of interdependence, with respect, listening and competence, founding the pillars of *Love, Sharing and Help* on the basis of *Utilitas, Firmitas and Venustas*.

Daniele Zannin - *Walking Architect*. The title of the work is inspired by the oxymoron of sustainable development referring to the challenges not of living together but of the possibility of surviving without changing the model of development, relying on the omnivorous word of globalization. The architect's condemnation of optimism makes him forget that proposing new solutions means adapting to the rule that Nature wants to be the only one to *know her stuff*.



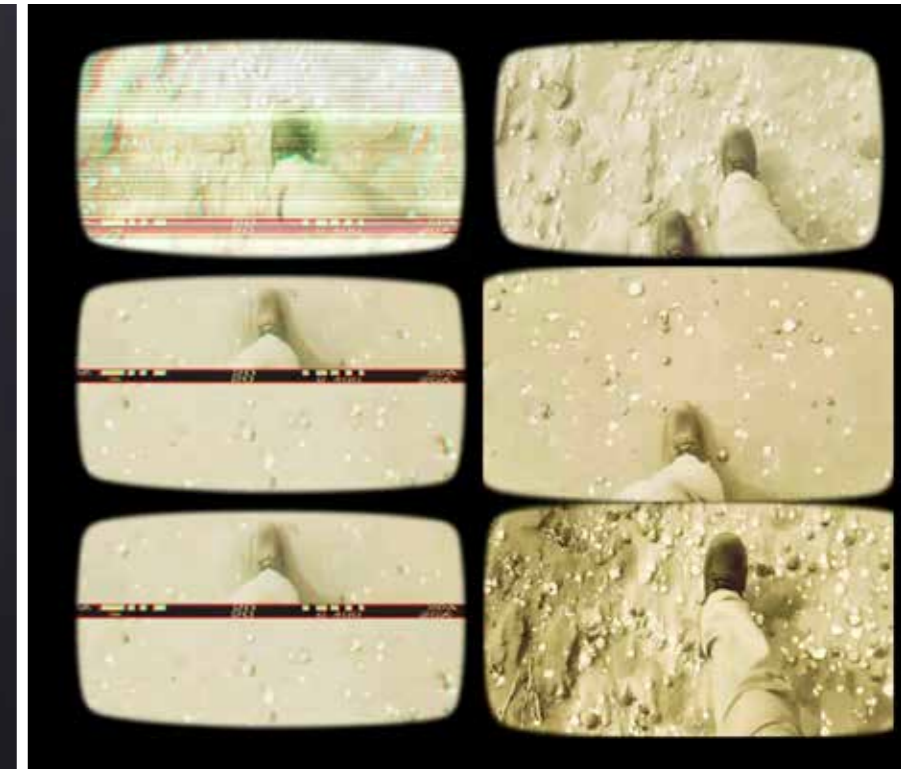
Blue glass buildings  
Lucia Lazzarotto, 2021

Venice out of the pandemic  
Gianfranco Missaja, 2021



How will we live together?  
Laura Puglisi, 2021

Controrilievo  
Antonio Ruffino, 2021



Interdipendenza: rerum necessitudo  
Barbara Tognon, 2021

The Walking Architect  
Daniele Zannin, 2021



## Atelier onoko

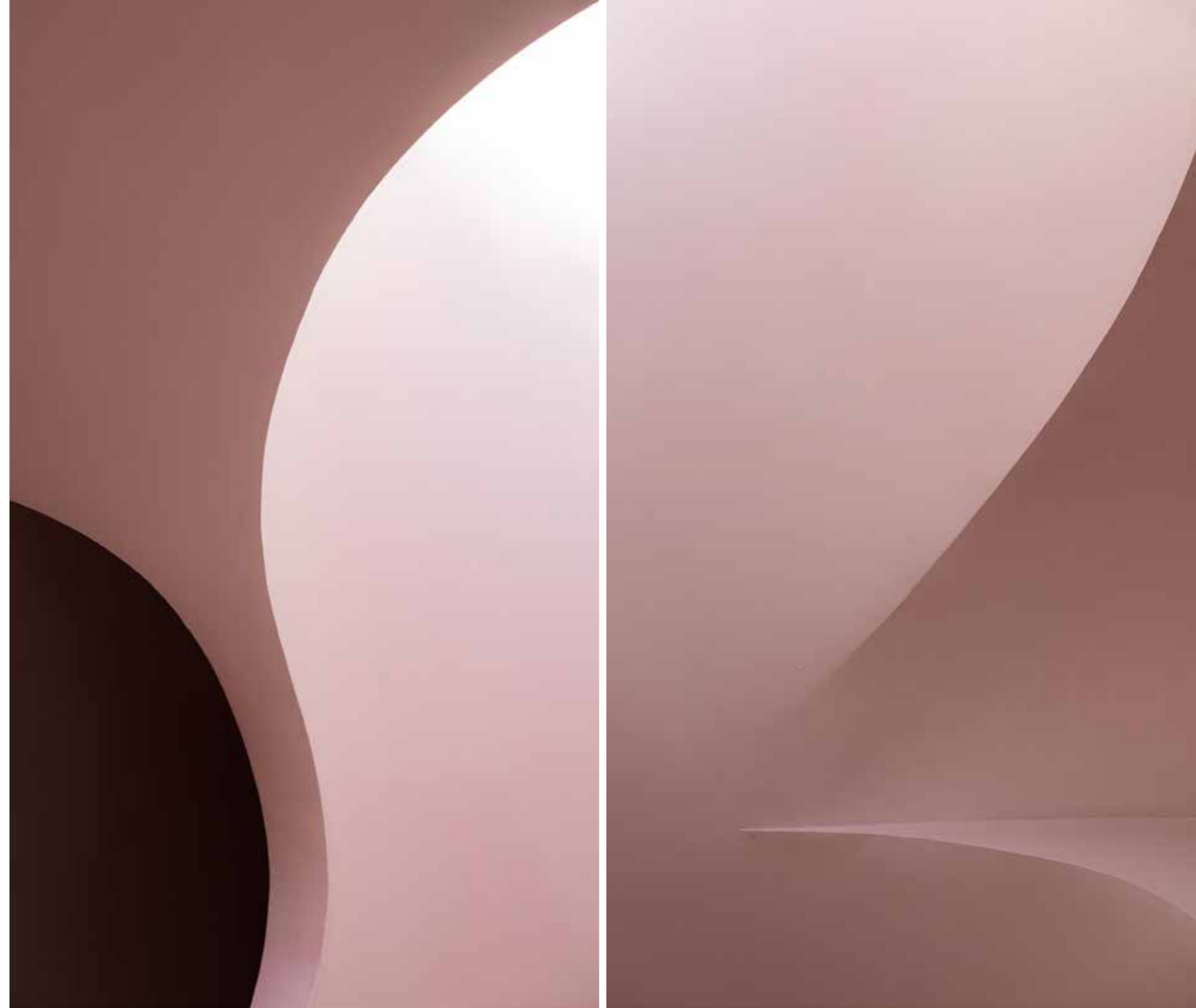
by Manon Duparc  
& François Pain

Atelier *Onoko* was born at 24h01, right at that moment of utopia where the imagination brings life to the dreams through images. Founded by Manon & François, two dreamers rooted in a pretend world, *Onoko* is a plea for imagination.

This series called *Detail* stems substantially from their architectural photography Atelier *Think Utopia*. These figurative images are perceived as abstract by our imagination, through their composition focused on the form, texture and the dance of lights and shadows.

The bystander thus transforms reality into art through his imagination and therefore becomes the protagonist in the perception of the image.

A photograph captures the Existence of an instant in Time within a specific Space, which itself Exist only through a Time of exposure, to the protagonist of Space, which is Light.





The mode of working for Balkrishna Doshi has always been through a way of questioning. He believes these questions instigate his approach to architecture. Further, these questions break the usual line of thought and probe him to think beyond the imaginary boundaries that we have all set for ourselves. With these questions comes freedom to explore, reinvent and reinterpret the past, the present and the future.

In all his works, Doshi's primary concerns has been to break the circle of time and enable the visitor the opportunity to pause, wander, or simply lose his- or herself. This rupture, Doshi believes, allows us to establish a connection to our primordial, timeless selves. Awareness of the unresolved issues arising from a developing country of over a billion people and the need to meaningfully integrate them within the built environment is what prompted many of Doshi's design decisions. His architectural expression is driven by the idea of providing maximum flexibility and convertibility to his designs within the most economical framework as possible. One of the key factors behind his approach is his understanding of an anthropocentric concept of space existing in India according to which individuals are not only at the centre of their own physical spaces, but they are even capable of transporting this notional sense of space into other contexts.

This understanding of multidimensional space played a significant role in Doshi's realization of the nuances of the Indian ethos. It also guided him in developing an architecture whose *ripple effect* extends beyond the physical boundaries of a site, culture, and lifestyle. Doshi described this as follows: *The point where you become clear enough to look at a situation as the source of design, not a design as something that you impose upon a situation. Yes, that point, where you have learned how to become still enough to listen to*

*that continuity, is real. I try to make my own buildings in such a way that, ultimately, you don't notice them as being dominant. What you notice is the life that goes on around them.*

This text is partially an excerpt from the Introduction of *Balkrishna Doshi : Architecture for the People* Monograph written by Khushnu Panthaki Hoof.









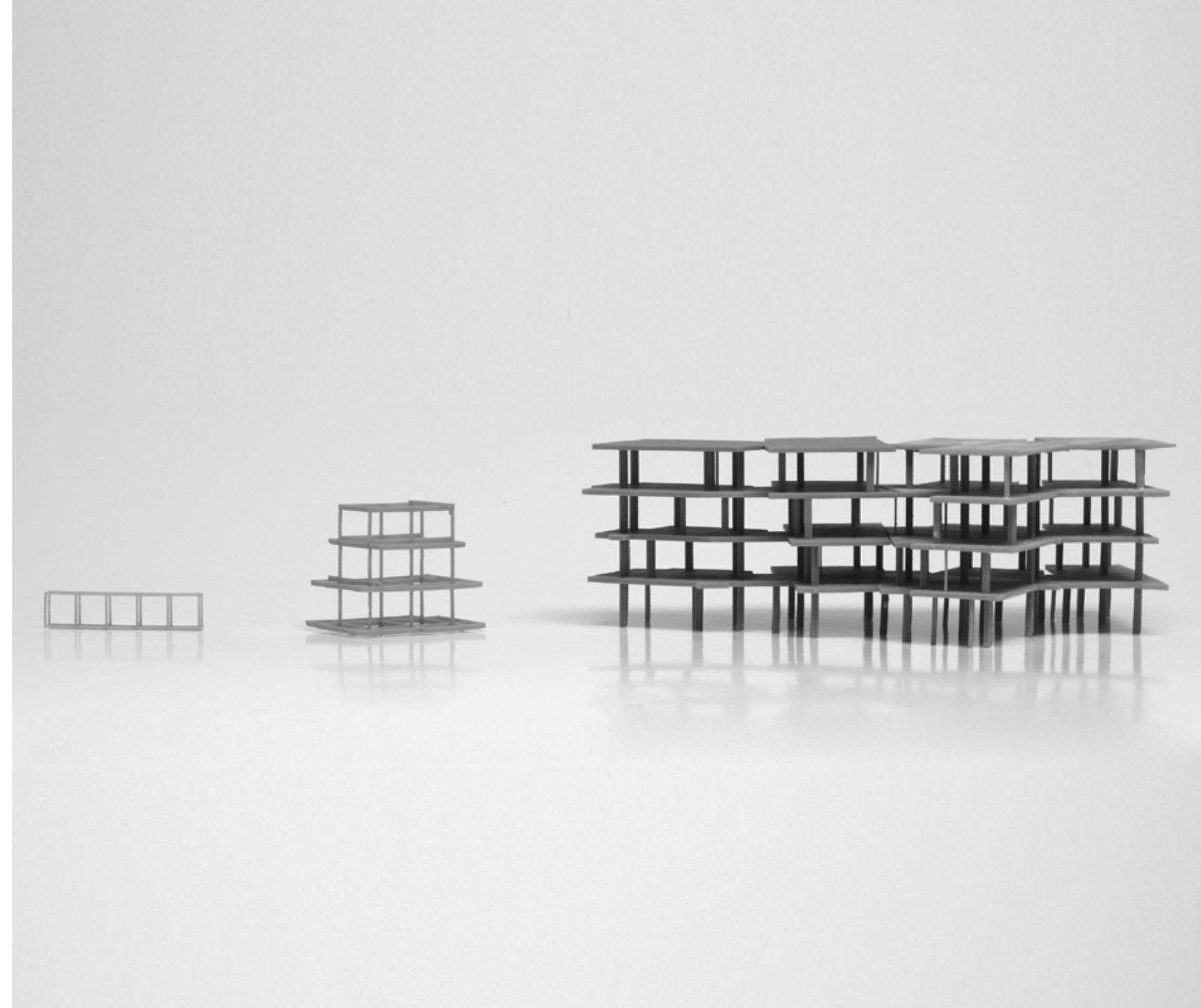
*Temporary Forms.* We believe that architecture is not absolute. Layer upon layer of collective intelligence and experiences create the buildings that we know today. Architecture is a perpetual dialogue between the city, nature, materials, people and objects. It changes over time as it reacts and adapts to its users and the surrounding environment. For instance, a brand-new home might look or be inhabited a certain way, but be completely transformed twenty years later. Some rooms may be refurbished for unintended purposes, certain parts of the house extended or demolished, or the entire house may turn into a coffee shop or gallery. For these reasons, we constantly ask ourselves; How do we determine the "form" of architecture? At what moment is a building considered complete? When does architecture begin to exist and when does it end? How can architecture be less authoritative?

Our fascination with the altering and interconnected nature of architecture has inspired us to pursue the creation of open-ended structures. As opposed to an absolute or definitive space, we aim to create architecture that enables us humans to adapt and continuously explore various possibilities of living. In our opinion, today's architecture should be generative, tolerant and adaptive. Therefore, we like to think of our work as the suggestion of "temporary forms", a momentary structure or space that can be reinterpreted over time. Furthermore, the reinterpretation of architecture restores the underlying human ability to modify and adapt to their given surroundings. A creative ability that has been lost through the ages, especially in the ready-made convenience of today's world.

There is no one-way in which a building can be understood, experienced or perceived. Although buildings are most often represented by drawings and models, it can be argued that people do not experience space in such a straightforward manner. Impossible to define

simply through two-dimensional imagery, the human experience within architecture is made up of sequences of fragmented spatial perceptions in time.

The three selected projects from our studio differ in scale, usage and phase. Seemingly random partial photos of the buildings are arranged continuously in a large grid. Separately, the fragmented images show multiple perspectives of the three buildings taken at different times, this perhaps resembling the way in which architecture is physically perceived. When combined, the images reveal a presence of the "temporary forms" or structures, by which the architecture was created. The absence of a clear-cut or absolute form leaves room for the human imagination and alternative interpretations.



*zero emission.* We, Banz + Riecks Architekten, an architectural firm located in Bochum, Germany, and founded in 1994, create perspectives and implement strategies for buildings operated along regenerative lines without a showing of energy consumption on the annual balance sheets and with an absence of CO<sub>2</sub> emissions. Our focus here lies upon on a major architectural challenge posed in the present day and age. The office's field of action lies in the implementation of commercial and industrial structures as well as buildings housing cultural institutions, making frequent use of wood as a material, in all cases with the objective of attaining a significant reduction in energy consumption whilst covering residual energy requirements applying regenerative techniques and compensating the annual CO<sub>2</sub> balance over the year. The SOLVIS zero-emissions factory set up in 2001 – spread over an effective area of 8.500 square metres of space and boasting verified primary energy requirements of 0,00 KWh/sqm a- has succeeded in setting international standards.

*Reduced Requirements.* A decisive role is played by optimisation of the thermal insulation envelope. Closed facades and roof components are constructed to high thermal insulation standards. Depending on the direction of those building sections facing the sun, the efficiency of glazing technology is applied in such a way as to attain a cutback in winter energy losses and reductions in energy input during the summer period. This is where smart, low-tech and streamlined solutions are resorted to combined with a corresponding strategic approach. Cooling systems form an integral part of the building engineering concept. The thermal storage capacity of the buildings, in particular as far as lightweight construction systems are concerned, are still subject to ongoing further development applying innovative materials and technical systems. Apart from optimisation of the design concept along with the load-bearing

structure and thermal envelope, reduced building energy consumption qualifies for primary importance. Enhanced design applied to the dimensions of the openings in the façade, as regarded from daylight aspects, calls for optimisation applied to glazing and a reduction in the glazing percentage.

*Coverage of Requirements.* Fossil fuels –regarded by a fraction of the world populace as a basis of prosperity and quality of life– are exhaustible and are bound to come to an end sooner or later. Additional economic burdens encountered as a result of emerging cost development are posing a challenge the existing system, leading to both economic and political crises. Coverage of future energy requirements by resorting to a mixture of regenerative forms of energy obtained from the sectors of solar thermal energy, photovoltaics, biomass and other forms of energy compatible with the environment constitutes the only viable scenario. Availability of energy for powering projects is achievable, affordable and capable of being implemented resorting to purely regenerative energy systems. Thus, the zero-emission option is entirely realistic and makes proper sense.

Banz + Riecks Graduated Engineers  
and Architects BDA\_Bochum\_Germany  
[www.nullemission.eu](http://www.nullemission.eu)





## BAUM

By Daisuke Kishina

The act of architecture must consider the conditions of the site: dimension, shape and altitude should meet the surrounding state. The influence of the architecture on the closer environment and the history of the surroundings play a relevant role in the decision-making process.

The specific local regulations are also crucial: height and size of the specified architecture, seismic performance according to the scale and structure, the brightness of the room, the amount of ventilation, the materials used for the roof and the exterior walls must respect the requirements to achieve the highest quality. Moreover, budget and deadlines are essential for the success of an architectural project. If all these conditions are not fulfilled, the act of architecture will not be recognized.

The act of architecture must also meet the client requests. For residential houses, client might want to park two cars and a bike in the garage, to have two rooms for kids, to see the garden from the kitchen, to have the space for camping tools, to plant ash and olive trees in the garden and so on.

Two meeting rooms, an impressive facade, a space where the staff can relax and gather, workshops and events areas could be required instead for offices and stores projects. Client expects that the construction follows their guidelines. If all these requests are not fulfilled, the act of architecture will not convince the client.

But it is not enough to just fulfill these conditions and requests that have been given. It is only a prerequisite. It is not possible to satisfy the client simply by respecting all the requirements, and the architect is not convinced as well.

The architect should provide further value to the project, meditate and make sure that it can be built properly. This is the main desire of the architect and needs deep pursuit.

If all of this is not fulfilled, the act of architecture will not be evaluated by the world. And even if the world appreciates the created architecture, unfortunately the architect will not be pleased.

Architecture is always expected to create something. Expectation satisfies architects.



*The New Frontier.* Sixty years beyond President Kennedy's legislative agenda, which strove to eradicate poverty and raise America's eyes to the stars through the space program, humanity faces an infinite unknown amid global environmental change. Public disbelief in information, scientific evidence, and distribution sources combined with new data that cannot be explained complicate humanity's convention of species superiority. Recent initiatives meander between pioneer spirit and misgoverned ambition, fluctuating between conviction and doubt.

As icecaps melt, sea levels rise, and aquifers deplete, the billionaire space race between Elon Musk, Richard Branson, and Jeff Bezos intensifies. The Northwest Passage thaws, forever changing dependent ecosystems and reigniting fears concerning Arctic Cold War competition for non-renewable resources. SpaceX deploys a satellite constellation, engineers posit extraterrestrial waste stream purge, and entrepreneurs pursue asteroid mining in the search for raw materials. Residents of sinking island communities migrate to the mainland. Flat Earthers complete their first Netflix documentary.

*The New Frontier* examines humanity's complex history of territorial claim and the uncanny relationship between Arctic and Space exploration in the 21st century. The experience of sailing off the coast of Spitsbergen in the High Arctic while piloting a drone, a witness to scarcity amid surplus, prompted this new series, which includes steel QVC drying racks, a cast stainless steel DJI Phantom 4 drone, cast bronze Klean Kanteen Classic 27oz. water bottle, reversible sequin Tyvek suit, fiberglass resin skin wrapped in gold foil emergency thermal blanket (pulled from a Mars topographical survey quadrant milled in foam), and an image of the artist and drone at Fuglefjorden, Svalbard. The result is a fusion of personal and digital information that visually

manifests the fragile link between identity and place.

*We stand today on the edge of a New Frontier –the frontier of the 1960s, the frontier of unknown opportunities and perils, the frontier of unfilled hopes and unfilled threats. ... Beyond that frontier are uncharted areas of science and space, unsolved problems of peace and war, unconquered problems of ignorance and prejudice, unanswered questions of poverty and surplus.*

1960 Democratic National Convention Address

– John F. Kennedy

*I think the most important thing is to create a self-sustaining city on Mars. That's, I think, the critical thing for maximizing the life of humanity (and) how long our civilization will last.*

– Elon Musk (Founder, CEO and Chief Engineer of SpaceX, CEO and Product Architect of Tesla, Inc., Founder of The Boring Company, Co-Founder of Neuralink, Co-Founder of OpenAI)





## Bill Price

Brown Endowed Chair,  
Graduate Coordinator School  
of Architecture, PVAMU

*Block - This or That.* *This or That* is located nowhere and everywhere. Ubiquitous amidst the surroundings, it stands. Still, yet moving. *This or That* is neither autonomous nor relational, challenging the tired opposition between autonomy and contextualism. *This or That* explores the combinative potentials of Block on Block. Typologically *This or That* is a reference to the power of Block. From Building Block to City Block, *This or That* pervades everything, one block at a time.

The inspiration for *This or That* can be traced back to the Fröebel *gifts* which are materials for play to educate young children. They were originally designed by Friedrich Fröebel for the first kindergarten at Bad Blankenburg in the 1830s. Through a series of ten sets of *gifts*, children would discover the passing of time, the potentialities of space, and the limited limitedness of their own existence through *play*. From the ten sets of *gifts*, Gift three and Gift four inform and form *This or That*. Like Gift three, *This or That* divides form into cubes, allowing one to become informed about forms of life, knowledge, and beauty. With the use of *This or That*, construction of simple forms, associations, and stories emerge. Form slips away from reason and mathematical thinking allowing *This or That* to make associations with three-dimensional work. Furthering the use of the *gifts* *This or That* continued to divide form and like Gift four, *This or That* divided form into oblong blocks allowing one to become further informed about forms of life, knowledge, and beauty. With Gift four *This or That* encountered new words like directionality, horizontality, and verticality. Many new possibilities emerged about the relationship between the realms of the ludic and the constructive as a result of becoming informed.

*This or That* proposes to use colossal *blocks* to produce substantive variations affording the possibility of inhabitation. This arrangement provides access to abundant sunlight, breezes, as well as an economy of

means. In this scheme, the ground plan gathers functions related to daily living. It is enclosed and partitioned by a series of lines that move from interior to exterior forming spatial extensions into the surroundings. The second floor contains private functions and is an open floor plan with thickened lines accommodating sleeping, bathing, and storage within the masses.

*This or That* went on again to propose the use of colossal *blocks* to produce substantive variations affording the possibility of inhabitation. This arrangement also provides access to abundant sunlight, breezes, as well as an economy of means. In this scheme the ground plan gathers private functions and accommodates the sleeping, bathing, and storage. It also is enclosed and partitioned by a series of lines that move from interior to exterior forming spatial extensions into the surroundings. The second floor contains public functions and is an open floor plan with thickened lines accommodating eating, living, and storage within the masses.

Inhabiting the spacing between carefully placed and stacked masses allows one to playfully live within the gravitas of a reimagined time-space.

*Design:* Bill Price, Brown Endowed Chair, Graduate Coordinator, School of Architecture PVAMU. *Research:* Eduardo Ruiz, Alan Jauregui and Josue Morales. *Provocateur:* Professor Frank Weiner.



## BOIR

Ivan Zidar &  
Vlatka Leskovar Zidar

The New Normal collection explores the impact of the coronavirus pandemic on traditional dining rituals and the future that brings many restrictions to prevent the spread of the infection. With its collection, studio BOIR considers how to achieve balance between intimacy and safe distance within the context of the *new normal*.

Few things bring people together like sharing a meal. Breaking bread with a family member, a friend or a lover is an act of intimacy and belonging. A communal meal is one of the most important social and cultural acts, with the power to bridge differences and bring people together. Sharing food includes a tactility that is gradually being lost due to social distancing and fear of physical contact. BOIR studio wondered what would happen with meals that were traditionally shared among diners, and how could restaurants avoid using large plexiglass barriers that lessen the dining experience.

Served dishes are presented as a whole but kept separated with barriers. The barriers allow diners to safely indulge in shared dining and temporarily forget their pandemic anxieties. Instead of disturbing the shared dining experience, the barriers enhance it, providing novel and challenging ways to present and eat food. The simple designs in stainless steel accentuate the plated food and ensure easy sterilization. Sculpted rocks reminiscent of mountains represent protection and safety, while handcrafted stone pieces soften the stern impression.

BOIR's tableware bridges the gap between intimacy and distance, enabling safe food sharing and simultaneously connecting and separating the served dishes.

The New Normal collection pieces:

*Dessert for two.* A set of tableware that enables the ritual of dessert sharing. Using long spoons, the couple can feed and nurture one another while maintaining a safe distance.

*Bread basket.* A simple form divided by a barrier, allowing for bread consumption without fear of physical contact.

*Prosciutto rack.* A table installation that reinterprets the traditional prosciutto serving plate, offering a novel way to present and consume the delicacy.

*Amuse bouche platter.* A centrally placed rock subtly separates the two sides of a thin steel platter, where bite-size portions are elegantly served for two.

*Platter for two.* A circular serving form is symbolically divided in two with a sculptural rock, its shape reminiscent of a mountain – a natural barrier and protector.

About the studio

BOIR sets the scene for culinary adventures and inventions by creating artisan tableware which enhances the dining experience. The studio was founded in 2018 by an interdisciplinary team: Vlatka Leskovar Zidar, a product designer, and Ivan Zidar, a designer turned chef. Ivan's understanding of local ingredients and endless love for culinary experimentation blends with Vlatka's ever-evolving exploration on the way physical objects influence rituals and memories. They form a platform for the development of design concepts with a focus on materiality and process.





*Why design?* Our ancestors learned from nature. *rich soil + water + sun = fruit.* There was a rhythm, a cycle, a speed at which humans felt comfortable co-existing with nature, giving and taking.

In the mid-20th century, production became driven by commerce-based industry. In the 21st century, the scale, the scope, and the speed of development are evermore accelerating. Overrated advertisements are available at our finger tips. Designers flip through the internet, see globe lights trendy, make them slightly oval and call it a *design*. No time for their brain to be engaged in exploring what living is all about.

Bryanoji Design Studio is established by Takako Oji in 2014. Having studied architecture in Japan and worked as an architect in her early career in Tokyo, she soon gravitated towards landscape architecture. Landscape architecture taught her one thing:

So long as we try to draw a line between inside and outside, we will never create a satisfying living environment.

When was the last time you noticed a change of wind, empty seed pods on the ground, angle of the sky, and brood leaving their nests? Nature still nurtures us. It provides considerably more gratification than what three hours of Youtubing can bestow upon us. Today, the speed of technology, economy and communication development is multi-fold faster than our pace of living. Bryanoji Design Studio tries to capture this *time lag* between the two worlds.

*How?* By creating active spaces that embrace empty moments. It is like loosening a belt hole a notch so that air gently flows, filtered lights move across the wall.

Stillness is amplified. Logic instilled in a crafted and well-functioning space kindle a small awakening. Project Merri taught Bryanoji that design is a lonely process, living is time consuming, and discovering takes effort. Seeing a mundane affair through a slightly different angle was an eye opener. Sincere observation of the land

leads to solutions. Invention is not twisted out of extraordinary. Living in the world of pandemic, the most valuable thing an individual can do to celebrate their own existence is to let the soul wander in the *changing landscape* = present. This is why.





*studio bauform* was founded in Nuremberg, Germany in 2011 and has since focussed primarily on the topic coexistence, urban nature as well as future-oriented building solutions.

The studio is mainly concerned with the question *How do we want to live?* The focus of the question is not so much on the individual but on society as a whole, of which the individual is a part. The social negotiations regarding housing and coexistence are the defining benchmarks for their architecture, which is seen as a commodity and a means to implement sustainable societal models. Housing alone is a short-sighted approach, for it is not certain whether we will still live in the same way tomorrow. It is quite possible that our current living conditions will undergo similar changes to those that have been experienced in the past. The studio is gathering knowledge of these transitions through experimental buildings and research-based projects.

An important aspect in this regard is the post-fossil society and its demands on architecture. The architects at *studio bauform* are aware of the disconnection between society and nature, and are therefore searching for ways to re-establish the bond between urban life and the natural environment. The post-fossil society lives and works in urban nature without long supply chains. Urban farms and vertical gardens provide an easy access to food and improve the biodiversity in cities. The new green space contributes towards cooling the city and providing opportunities for recreation.

The studio experiments and designs architectural schemes with flexible solutions. The focus is on adaptability, since only flexible buildings can be considered sustainable. Only buildings that are able to adapt to their occupants, the changing conditions and requirements are fit for the future, due to the fact that durable structures can safeguard and use available resources sparingly.

The selection of building materials is focussed on those that can be reintroduced into a circular economy. This especially applies to materials that can be fully recycled, rather than downcycled, and ones that are renewable and can be returned to nature. Wood and steel are the most widely used building materials in their projects; others are used so long as they can be separated into their initial components.

*studio bauform's* vision of the future city is one where humans are reconnected with a somewhat wild and urban nature, and there is a coexistence between humans and nature. Society is once again embedded in the environment. The architecture is sustainable and green. Innovative urban planning concepts are developed: the city of trees, birds and urban farms. Food miles are a thing of the past since most products are grown where they are consumed. Urban life takes place at ground level, urban nature on the rooftops, the facades, in fact, all over the place. The studio's approach is demonstrated by their buildings with roof gardens for growing the residents' vegetables, car parks that are used to plant lettuces or greenhouses that make use of waste heat.

*studio bauform* team members: Jürgen Lehmeier, Carmen Selaru, Benedikt Buchmüller, Benedikt Weigmann, Eduard Klotz.  
*Urban Lab Nuremberg* team members: Sebastian Schnellbögl, Ulrich Hirschmüller





Weeksville Heritage Center is a sustainable urban design project that serves as the gateway to a 19<sup>th</sup> Century African American Freedman's Settlement. Though much of the settlement has disappeared over time, four remaining buildings were rediscovered in the 1960s. Through forty years of impassioned community support, the historic houses eventually grew to serve as a central site of African American heritage in Brooklyn. Weeksville Heritage Center is the latest manifestation of this history coming alive.

In the Center's new complex, time is the narrative told through space and symbol. The building and landscape are the bridge from a powerful local history to the vibrant community that inhabits the neighborhood today—modern and historical elements enhance one another, creating a complete space that remembers the past while making space for the present and future.

The building's modern architectural syntax of simple forms, strip windows, and glass passageways is complicated by repeated African riffs that appear throughout the scheme; the seemingly disparate elements harmonize when experienced as an entirety.

The riffs are embedded in construction, in structural elements, such as the joints in paving and stone, in the choice of colors and materials, and in the details like the fence posts and the frit in the sunshading glass. Not simply decorative, the riffs become essential to the makeup of the building, from informing the pattern of the stone facing and metal gate to providing solar shading in the glass passageway.

These subliminal perceptual stimuli —references to African decoration and sculpture along with the architectural ideas of repetition, movement, rhythm, and proportion— are further revealed by sunlight. Natural light intensifies and exposes these riffs through shadow and altered perspective. The landscape is the dominant element in the composition. The outdoor space

creates a transitional distance between the historic houses and new center —movement through the recreated farmland links the present to the past.

The rolling mown field and pockets of wildflowers reference the community's agricultural origins, further evoked by the fence of abstracted reeds that surrounds the space. The historic trail, *Hunterfly Road*, disappears and reappears as it approaches the houses in a 'ghost landscape' extrapolated from old maps.

In deference to the historic structures, the building is kept intentionally low, sited to protect the view of the old houses. The structure provides a broad portal gateway along the old trail to the houses and long open views of the historic site through the transparent corridors.





The work of Synoptic Office is driven by an interrogation of language as a collection of forms tied together through a common and evolving patrimony of shapes, sounds, and meanings. The sound and meaning of each glyph —each letterform— are transformed by surrounding forms, and again through context, and again through culture. These typographic structures hold meaning only insofar as they are a set of things bound by a common logic and a common grammar across time and space.

Pressed onto the surface of a page or flashed across the matrix of the screen, these shapes are in a continuous state of transmission and translation not only between individuals but across technologies that introduce instability and exert pressures on material form. The differences between how text is made by hand and how it is made by machine point towards ghostly echoes of Platonic ideals within visible language. To use language is to change language. For the studio, these abstract forms are of interest not merely for their typographic renderings but for their capacity to translate and evolve.

Unique to letterforms is that their existence is confined almost entirely to the two-dimensional surface with their tangible, physical form comprised of layers of substrate: think pages of a book or the sandwiched layers of the screen. Here, the surface reveals a freedom unknown in three-dimensional space. It is one that blurs distinctions between text and image, real and imagined.

The first books were extensions of speech and writing. Books from the medieval period often began with the *incipit* that called the reader's attention to the beginning of the text. A vestige of the phonic origins of manuscripts, this practice was gradually abandoned by the 16<sup>th</sup> century in favor of elaborately illustrated frontispieces and bordered title pages. During this time, a distinct typology of title pages consisting of architectural follies buttressing the text emerged.

Making full use of the Renaissance rediscovery of perspective and classical antiquity, these title pages drew readers into the depths of the tome through a combination of perspective, illusion, and sheer delight.

Often decorated with allegorical figures alluding to thematic textual elements, these grand edifices blurred the boundaries between readings of text, image, and for the first time, spatial perspective. One cannot help but draw parallels between these fanciful structures and the imagined landscapes that formed the backdrop of paintings during the same era. Both represent distinct formal grammars — typologies — bound by dreams of the ideal and legible to audiences then in the way abstract wordmarks are legible to audiences now.

Here, in this space, this language from the past continues to speak. Expressions of the natural and the built are collapsed to render an ever-shifting panorama of imagined spaces and faraway places.





## Cellule Studio

Prof. Pablo Lamata  
& Lucy Hardcastle

*Kalostasis* is a virtual reality immersive experience enacting the unseen flow of the heart. The piece aims to make visible the beauty and complexity of the pulsatile flow and motion that keeps us alive, and our body's ability to attain a state of balance, an equilibrium key to our health. *Kalostasis* translates scientific data into an immersive experience through real-time graphics and sound.

This project sees King's College London's research on cardiac valves combined with Cellule Studio's bio-inspired design and Lucy Hardcastle's unique aesthetic, woven into an immersive poetic experience. The concept of equilibrium can be found in nature, these dynamic rhythms and flows that underlie not only our human physiology but also our material existence within and as part of the world.

The permanent motion of blood keeps us alive. Each day, our heart beats around 100,000 times and pumps about 2,000 litres of blood. The aorta, the largest artery in the body, is responsible for transporting blood from the heart and distributing it to reach each organ and every cell. Inspired by the heart's anatomy and flow simulations, the installation utilizes scientific data and fuses it together with the heart's organic motion and rhythm. This poetic depiction allows the audience to witness the power of balance in the human body and our ability to maintain it.

The presence of audiences inside the virtual space will activate different levels of the heart's flow and rhythm, matching the extremes of a heart's function, and turbulences that could occur. Allowing visitors to stand inside the flow, *Kalostasis* create a connection between the micro and macro, and make us experience in a poetic experience the inherent rhythm constantly flowing within us.

The data has been translated and interpreted by artists Cellule studio and Lucy Harcastle, from research

into digital and 3D flow simulations at King's College London, based on extremes responses that could be found in clinical studies. *Kalostasis* is a unique depiction of the world within us, using architecture and interactive art as a medium to experience the very precise rhythms that keeps us alive.

*Cellule* is a design studio, based in London and Paris, founded by designer and artist Salomé Bazin. The studio brings a creative and collaborative approach to science and innovation, envisioning the future of the human body and technology. Their work is driven by a human-centered methodology: taking inspiration from human physiology and nature, looking for solutions and innovation in technology and interactive mediums, researching and responding to societal issues through user and public engagement

*Prof. Pablo Lamata* is a Wellcome Trust Senior Research Fellow at King's College London. His vision is a cardiovascular healthcare informed by the digital twin of the patient, a computational replica built with a combination of medical images and data. His team (<http://cmib.website>) develops solutions to risk stratify subjects according to the remodelling of cardiac anatomy, to characterise the performance of the heart during diastole, and to assess non-invasively the pressure driving blood flow. He coordinates the EU consortium "Personalised In-Silico Cardiology" (<http://picnet.eu>) that develops modelling methodologies to optimize clinical protocols, from data acquisition to device parameters and intervention choices.

*Lucy Hardcastle Studio* is a pioneering experiential design studio, using interactive technologies, 3D visuals and moving image to tell complex and emotionally resonant stories. Under creative director Lucy Hardcastle, the studio creates immersive virtual worlds that combine the principles of craftsmanship with the possibilities of technology. The studio's work ranges from commercial campaigns to large-scale design installations and self-initiated research experiments, and spans both physical and virtual. Lucy Hardcastle Studio places an emphasis on human perception and the realm of the senses, giving its work a distinctly sensual aesthetic.





This small hotel project is located on Penghu Island in southwest Taiwan, where the blazing sunlight and breathtaking landscape never fail to astonish the visitors. Bluntly standing like a bunker ruin or a rock mass bulging from the earth, the 8mx30m concrete box envelops a hypercomplex space unimaginable from its unpretentious outlook.

Since its birth, *modern architecture* has been primarily the act of consciousness. The practice can be seen as a thoroughly intentional process to find a proper solution for carefully set goals such as function, efficiency, and human comfort. In such a process, spatial forms and materials are destined to be found *ex post facto* as means to achieve those objectives, sometimes dressed with certain *styles* selected more or less (again) intentionally. As such, architectural thoughts of our age always put unconditional trust in human intentions and rationality while tacitly suppressing the vast unconscious realm underlying it – called *dream or madness*.

The project's client wanted an utterly unprecedented architecture that resonates with the natural setting and the long yet personal history of the site. In a word, she wanted an ultimate embodiment of her dream (or madness) that escapes rational representation. What is usually deemed as *sophisticated or modern* design would be too weak to balance with her bold wish, as well as with the site's natural context.

The defining element of ENISHI – i.e., layers of meandering slabs punctuated by linear voids with irregular indents - has been transcribed from the brainwave shapes. However fancy it may sound, it was a desperately sought measure for the architects to go beyond the limits of human consciousness to disentangle the shackles of the modern planning framework and to reach the process they call *un-planning*. By delegating the task of shape-making to something other (and at the same time deeply connected) to humans ourselves,

they obtained a dynamic spatial composition that somehow reminds the perplexing but strangely coherent nature of unconscious dreams. It seemed appropriate for a hotel – a place accommodates traveler's wanderlust for dreams of the other (other people, other places, and other histories).

With this spatial composition given, the architects then moved to interpret/articulate it, trying to find places in it by imagining themselves living in there, like our primitive ancestors tried to appropriate spaces in a natural cave to make it habitable by intuitively relating the space and his/her body. This process of place-finding thus helped the architects to go free from the obstinate spell of consciousness.

The material employed for ENISHI was quite limited: concrete, steel, and glass compose 90 percent of the body of the building. The concrete surface has been kept bare, showing the row texture engraved by the rough face of wooden formwork panels. This concrete surface indiscriminately covering the exterior and interior, together with the vertical cleave introducing mediated light and air, generates a unique but comfortable atmosphere inside the building by blurring the boundaries between outside (=natural sphere) and inside (artificial sphere).

Through these processes, a place that is possible only here and then turned into existence.





*Sans Titre / Material Phases of Suns, 2021. Venice Edition.* Over the last three decades, thirty-five countries have joined together to build a momentary, miniature sun on Earth. The project is ITER, a 180-hectare site in Saint-Paul-Lez-Durance, France, dedicated to demonstrate the energy of stars by generating one for humankind.

Corday's five-year collaboration with ITER culminated in Art as the thirty-sixth and final global contributor to the infrastructure of this terrestrial 'star.' The artist's untitled one-kilogram object, Sans Titre, installed November 13, 2019, in material anonymity as one of the hidden repeating structural bolts supporting the mega-heavy forms of the heart of the star—the ITER tokamak—Earth's utility-scale proof of nuclear fusion.

*Sans Titre / Material Phases of Suns* continues the Sans Titre project as an encounter of the material universe as one cosmological scale. The mass of the untitled art object is not a summary for Corday—its mass is a duration of the material universe—specific and inseparable. The immersive long-form simulation projects a field of particles developing the ITER-embedded art object turning in real-time with our Sun. As such, Sans Titre's helical fastening structure completes one helical thread or rotation every 26.24 earth days. The evolving composition releases the ocular gaze at the very edge of perception demanding fuller awareness—as the simulation, the artist, the visitor, the tokamak, each embark an experience of our Sun. The work follows a shared structure—the helical twist—within Sans Titre's fastening surface, the magnetic fields of the Sun, and toroidal pulse of ITER.

Corday's practice as sculptor utilizes matter as an atomic clay of time, space, existence. The foundries of Sans Titre metals are ancient stellar furnaces gone billions of years—continuing works of its dross and slag in an exacting immaculate vernacular—what Corday terms an 'elemental architecture.' This elemental ar-

chitecture forms generations of suns and the universal palette of elements. The artist conceives the untitled art object other than a material moment between birth and death of suns—but as a durational form of the stars—a material phase of suns.

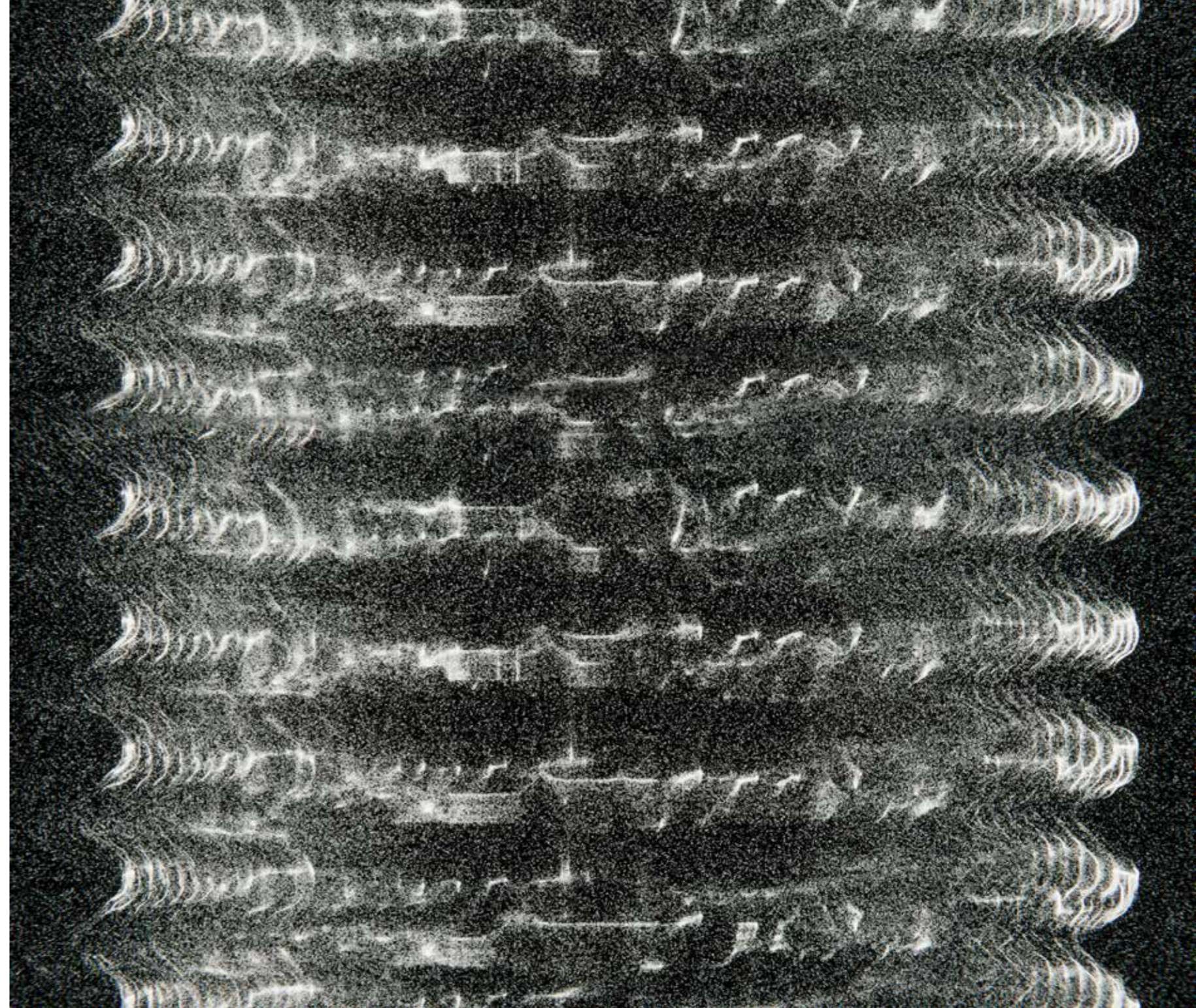
*Artist, Concept: Christine Corday. Design, Implementation: Stephen Mangiat. Technical Direction: GMUNK, Aaron Koblin. Production Design: Chris Jones.*

*Sans Titre Project Collaboration: Laban Coblentz, Mark Uhran, Shira Tabachnikoff, Laurent Schmieder, Cecile Foucher deBrandois, Mark A. Henderson, Robert Arnoux, and Director-General Bernard Bigot of ITER; Bob Tarantino of NJ Precision Technologies; Christopher Powers of KC Fabrications.*

*Sans Titre / Material Phases of Suns Collaboration: Jarred Grimes and Christopher Grimes of Christopher Grimes Projects; Mark Cheung of Lockheed Martin Solar and Astrophysics Observatory; Claire Raftery of National Solar Observatory.*

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The University of Coburg excels in all fields of applied sciences, including those in humanities, engineering, as well as social and natural sciences. The University is especially well-known in the field of design, with undergraduate courses in architecture, interior design, integrated product design, and civil and structural engineering. It has an established interdisciplinary master's degree in design, in addition to master's level courses in preservation of historical monuments, which are offered in cooperation with the University of Bamberg. The University of Coburg continues to receive national recognition for its commitment and dedication to sustainable planning and design.

*Time.* The University, founded in Coburg, Germany, in 1814 by a ducal architect Friedrich Streib (1781-1852), started as a private school for *civil architecture*. The school's initial purpose was to prepare builders of the time to attain the title of *Meister* (master craftsman). After the death of Friedrich Streib, the school was known as the Ducal School of Architecture, and later the State Architecture School. After the Second World War, the school continued, as Bavaria's first State School of Architecture. In 1959, the disciplines of mechanical and electrical engineering were added to form the State Polytechnic Coburg. In 1971, the State Polytechnic Coburg was extended to become the Coburg University of Applied Sciences. At that time, the range of disciplines was further expanded to include the fields of business and social work. With the introduction of an interior design program, 1975 marked the beginning of what has come to be known as Design Coburg. The product design program was ultimately added to the curriculum.

*+Space.* The Coburg University of Applied Sciences is situated in the Upper Franconia region, in northern Bavaria, near the former inner-German border with Thuringia. The surrounding region is characterized by a high concentration of manufacturing businesses, which

provide numerous and diverse employment opportunities. At the same time, regional demographic changes are predicted to result in a double-digit population decline. The region that shaped its cultural landscape over centuries, went through a modest development and transformation since the Second World War. It is still characterized by its genuine consciousness and commitment to tradition and sense of identity.

*Existence.* The Faculty of Design strives to develop and implement strategies that display and increase the attractiveness of the local historic centers and their environments by working on interdisciplinary projects in close cooperation with the local government and non-government institutions. The goal of these projects is to emphasize and maintain a sense of identity in the architectural and cultural qualities of the existing context, counter the consumption of land through single-family housing developments, thereby preventing the appearance of featureless architecture in the local town centers. That is why the preservation of buildings and their technical restoration play a major role in these programs. Our curriculum also focuses on sustainable development and expansion, including recycling, upcycling, and reuse of existing buildings and designs. The basis of our work lies in the extensive analysis of the existing building fabric, which plays a significant role in all courses of the Faculty of Design and brings them together.

*Curators:* Prof. Markus Schlempp, Lect. Ph.D. Tijana Vojnović Čalić, Lect. Michael Müller. *Students on the project:* Luisa Abram, Maximilian Allstadt, Hanna Dietel, Vanessa Dietz, Til Oliver Frank, Anna Friedrich, Marius Gruss, Yannick Herzmansky, Thilo Kästner, Pinar Mautzka, Bruce Müller, Fabian Oppermann, Aaron Peetz, Sarah Schmitt, Noah Schneider, Josefina Seibt, Sarah Andrea Stein, Philip Swoboda, Claudia Thiess, Astrid Weil Helmbold, Tim Wiener.

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## Columbia University

Real Estate Development Program,  
Graduate School of Architecture,  
Planning & Preservation

*Living Objects of Finance and Fetish. A radical interrogation of the current stark contrast between housing unaffordability and excessive luxury housing in urban areas.*

Immersed in social network technology, viewers uncover the complex, contrived and manipulated decision-making of renters in housing selection. Pervasive online presentations and listings of housing options are challenged by the viewer's *bidding* on rental rates – crowd-pricing is correlated with specific functional, aesthetic and social features. The correlations are interrogated with respect to the renter's decision trade-off as an economic agent in the ecosystem of urban development.

Exploring the dynamic of time-space-existence in built form, rental housing is examined at the intersection of architectural form and finance. The lens of financialization is applied to describe the forfeiting of functional and social uses of urban housing to the dominant economic objective of anonymous capital masters, and with it, architecture as an instrument of this domination presenting self-conscious iconic features as contributions to elitist marketing campaigns.

By re-reading the architectural form of urban housing from the perspective of the user and their value decisions – explicit and implicit, economic and social – this exhibition inverts the traditional examination. In contrast to the blanket condemnation of the instrumentality of de-personalized capital, it unweaves the urban fabric by tracing the threads of value decisions about the constructed space that are formulated and made by the occupants themselves. Through the juxtaposition of physical (architectural) features against the financial transactions of urban dwellers, the contradictions in housing use, social purpose and economic valuation are revealed.

Exhibition Components. *Contrasts*: Static visual and continuous loop video presentation of the architectural/economic contrast between the excess of luxury

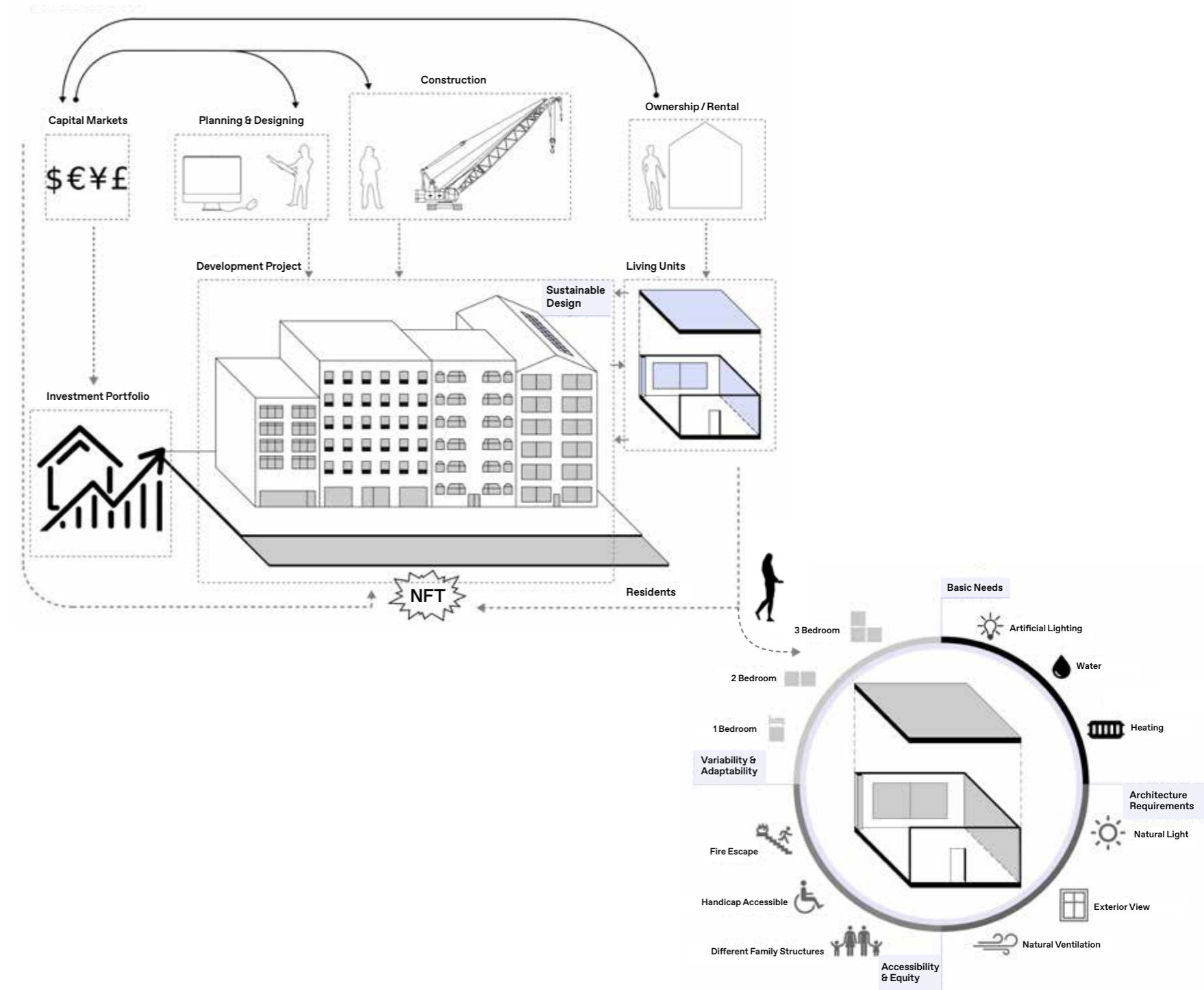
## The Berlage

Center for Advanced  
Studies in Architecture  
and Urban Design

housing and the poor quality of affordable housing in major urban centers. *Competition*: Video visual presentation of selected projects in the processes of production, sales and user occupancy. *Corroboration*: Utilizing the algorithms and AI of social media platforms, an Interactive gaming system enables viewers to take the role of producer (architect/financier/developer), renter or trader of the homes.

Real Estate Development Program, Graduate School of Architecture,  
Planning & Preservation, Columbia University in the City of New York.  
The Berlage Center for Advanced Studies in Architecture and Urban  
Design at the Delft University of Technology, The Netherlands.

## NFT IMPACT / FLOW





*Transtectonics* is an ongoing platform for architectural research, inquiry, and investigation developed at the Department of Architecture at MIT. *Transtectonics* pursues the premise that as the geological actors we have become, architects must develop deep-time literacy to become true planetary stewards; and that thinking architecture in the radical long-term of the planet has become a pressing ethical imperative that will change the way we design in the short term.

To think architecture in deep time means to understand that at a time when architecture is making ever-greater interventions into the long timescales of the Earth, building needs to develop a different relationship to time, one that accounts for its essential ecological condition as a deep-time *material-event*.

A project by *Transtectonics*, “In Construction” reorients architecture toward deep time by staging the process of making as a material-event. Each of the four material prototypes of *In Construction: Rock in Full Metal Jacket, Ghost of Stone, PlyGlass, and Wooden Bubble*, investigates the process of material assembly as a powerful tool for exploration. Each prototype is a speculation on craft traditions and material narratives in the age of the Anthropocene.

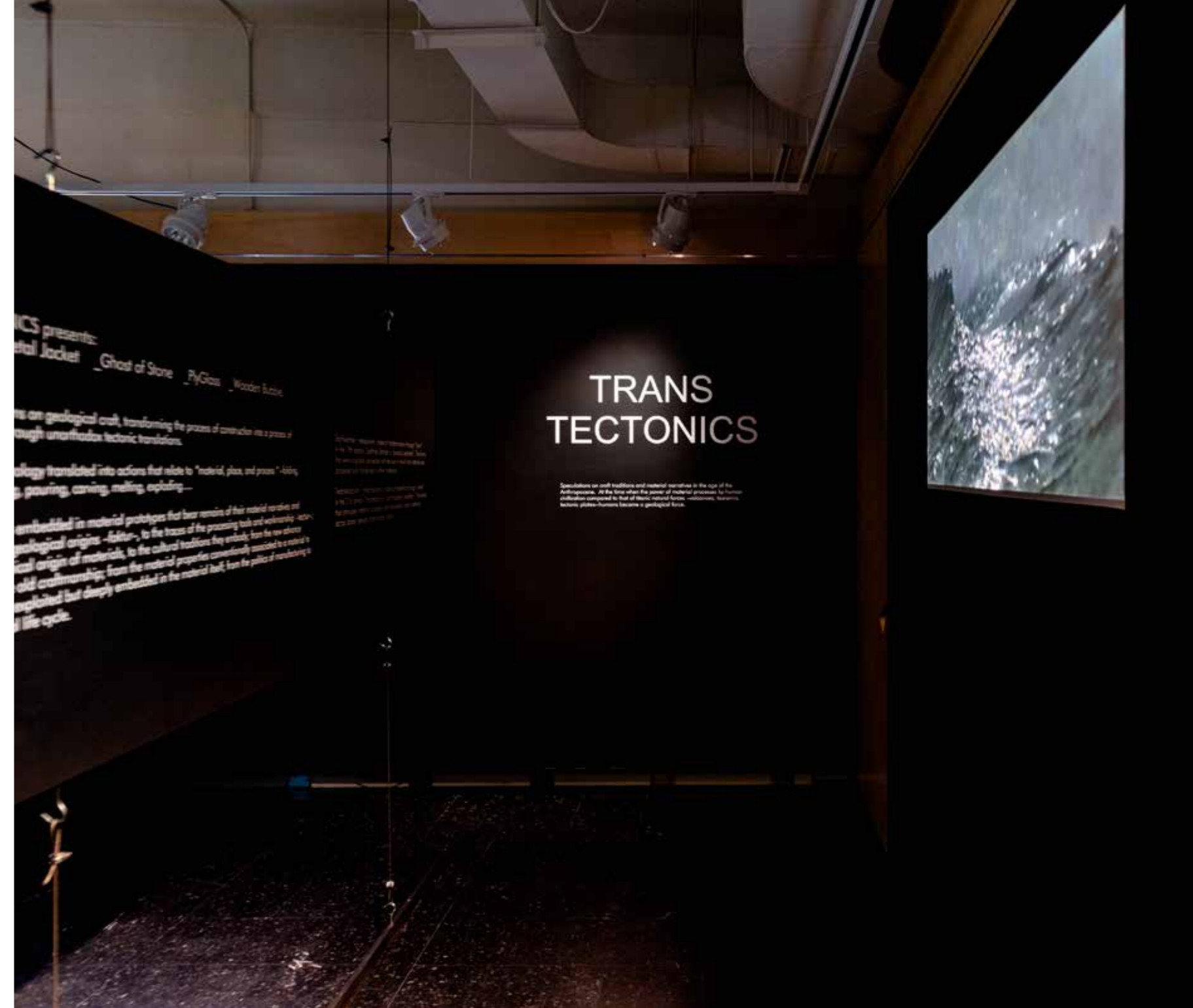
*In Construction* aims to expand the ways in which we relate to advanced fabrication technologies by going back to the time-honored crafts of blowing glass, casting metal and carving stone, exploring nonconventional assemblies of materials through unorthodox tectonic translations that put in dialogue the old ways of making with the new digital tools at our disposal today.

Reorienting architecture toward the *material-event* renders the building not as an isolated object-instance in a human timeline, but rather as a moment of convergence of material and energy that flow across deep temporal scales. It situates building at the intersection between human timescales and Earth cycles, between

geology and technology in their act of world making, both equally translated into actions that relate to material, place, and process<sup>1</sup> — collapsing, eroding, releasing, capturing, calcifying, diluting, flowing — inevitably blurring the boundary between culture and nature. It suggests the possibility of a deep-time architecture that fully embraces tectonics in its multiple meanings: tectonics in architecture, as the science of construction and techniques of material assemblies, and tectonics in geology, as the structure of the crust of the Earth, its processes, and its evolution through time.<sup>2</sup>

1. In *Verb List* (1967–68), artist Richard Serra, listed the infinitives of 84 verbs — to roll, to crease, to fold, to flow, etc — that signified both, geological events, and the human actions that he performed to develop his art.

2. Excerpt of the essay: Cristina Parreño Alonso (2021) *Deep-Time Architecture: Building as Material-Event*, *Journal of Architectural Education*, 75:1, 142–144, DOI: 10.1080/10464883.2021.1859906  
Collab.: Melika Konjicanin, Vanessa Pipitone, Isabel Waitz, Adiel Benitez.





Recent circumstances, such as the covid-pandemic, climate change, migration issues and political instability, contribute to a growing awareness that our modern life cannot be dominated by the idea of perpetual economic growth. An idea that is also reflected in modern architecture and the building industry. In the past century, we have been building as if we could build infinitely and our planet would have unending resources. We built houses as an economic investment thereby bypassing architecture's primary purpose which is to provide shelter. Architecture is a reflection of society (traditions, regions, trends, periods of time) and nowadays the existence of architecture is under pressure. It is in this context that parallel movements are navigating towards a more sustainable and modest way of living and occupying less space e.g. the tiny-house movement, co-housing, living off the grid, etc. This is a sign of the growing discomfort with business as usual, a yearning for something sustainable that would steer away from the plastic and sterile environment that apparently is detrimental to even our own culture.

Buildings exert enormous environmental pressure –so we need to think with careful restraint on what we build and equally important what we build it with. This exposition aspires to question and demonstrate this architectural paradigm-shift triggered by the current global problems. Whereas modernism aimed to provide shelter as quick as possible for the millions of homeless after the world wars (using the 'fastest' materials around; concrete and steel), this new global crisis poses a similar challenge as 50 years ago and architects needs to embrace these changes that liberate them from the old and initiate them with much as enthusiasm as the early modernists had. What can architecture in the future look like without compromising the planet's existence and space? What kind of architectural forms will emerge and with what kind of material will they be built off?

CRU! Architects has been working over the past two

decades with bio-based materials such as bamboo, rammed earth and hempcrete because bio-based materials have all within to provide the architecture for the future generations. Bamboo has the greatest potential for it has one of the lowest environmental impacts possible. In the first, as a result of its fast growth, a high annual yield and a high carbon sequestration (5-7 times higher than wood) but also due to the fact that no processing is required when the hollow stems are employed signifying an almost zero embodied energy. Yet, bamboo has the strength properties comparable to steel and a very low strength-to-weight ratio to work with.

Despite the impact of transport from the country of origin, bamboo's application in Europe remains more sustainable than wood and many time better than steel or concrete. CRU! Architects aims to combine modern architectural design with bio-based materials and approaches the architectural challenges when working with bamboo, such as joint design and the structural system, from a modern and technological point of view. CRU! Architects propagates new jointing techniques that can be produced at low-cost and enable prefabrication and modularization. Bamboo designs need to be developed as such that these allow for replacement of the bamboo members. Maintenance is a requisite for any bio-based material and should be a part of an integrative design approach prolonging the life span of the construction significantly such as the earthen mosque of Djenné in Mali shows. Any damage inflicted in the past year is plastered during an annual holy ceremony which clusters humanity to its buildings and its buildings to time. For this exhibition CRU! Architects showcases recent works executed in Brazil as well as a part of a 25m high bamboo tower that is going to be built in Belgium. One of the ten legs from this tower will be positioned in the staircase of Palazzo Mora. The structure contains various joints and it is exemplary of how bamboo can be employed.





*The Soria Moria sauna, Dalen, Norway.* Deep in the heart of the mountainous Southern Norway at the far end of a one hundred kilometres long canal with numerous locks to pass through, lies a small and beautiful sauna.

Visually it floats over the water and the sauna's walls glimmer of gold, a reference to the mythical gold covered Soria Moria, a castle in the mountains from Norwegian folklore, where the hero Halvor saves the princess from a four headed troll and gets to marry her. The sauna is open to the public and has become a big success with both local residents and visitors from all over the world are coming to see it.

In total, I spent two days and two nights at the sauna in the Autumn of 2018, photographing it at all hours of a day. This gives a photographer a range of different lighting conditions to shoot. I believe the images highlight how the changing lighting conditions affect the construction, and how well the architectural design has taken this into account.

When I shoot architecture, I rarely use a tripod. This is due to my experience with theatre photography, where I am constantly on the move to capture the key moments of the play. It means I don't always strive to get the absolute max out of every pixel, which is achieved with high resolution big format cameras, tripods and long exposures. Rather, I work with regular action cameras, although the best in their class and often boost the sensitivity all the way up to 3200 or even 6400 ISO. This gives the image a little more noise, but with careful post processing I find the slight noise kind of appealing and it increases the mobility by –in most cases– eliminating the need of a tripod.

Also, coming from the theatre world, I work in an intuitive way, moving around and in and out of the construction until I see an angle and a light that sticks out. It is fascinating how a viewpoint that seemed dull and uninspiring the last time I stood there can transform

into an interesting scene simply due to the change in the light.

And light, the main component of photography, in one way the only component actually, and how it changes with time, is a very important factor to consider when shooting architecture. Take your time, sit and wait for magic to happen. It will.

Why not buy a ticket to the 140-year-old steamer which steams inland from world famous author Henrik Ibsen's birth town of Skien up the equally old, 105km long Telemark Canal and stay at the legendary Dalen hotel? From there it is a short walk down to the sauna where you can swim in the clear lake and take a steam bath, while you enjoy the evening light or the morning sun in this fairy tale spot. Welcome!

Photographer Dag Jenssen  
[www-dagjen.no](http://www-dagjen.no)





*Havana is collapsing, and its agony is long and silent. There is no debris; there are ruins.*

**THE WAITING.** San Cristóbal de La Habana, as it was called in 1519 by the conqueror Diego Velázquez de Cuéllar, celebrated its 500<sup>th</sup> anniversary last November. For many, this event was a point of reflection on their current situation as well as on their urban and architectural future. Havana, a city that since its formal independence from Spain in 1902 and during its 56 years as a republic, has achieved an architectural heyday that has been synonymous with modernity, has been frozen in time since 1959. Today, it is disappearing gradually.

Havana's last 60 years should not be understood as **TIME**, but rather as **WAITING**. Time is such an essential good that we hold dearly and do not like to waste. Time lived ought to be filled with experiences and transformations, achievements and projects, plans and dreams, self-fulfilment and creation, whereas the last six decades of Havana have been characterized by indifference, inactivity, lethargy and detachment. An irrefutable proof that life in the midst of ruins conditions people. Waiting for the future has left people behind in a crumbling past.

Far from spreading a reckless image of destruction, I would like to bear witness to this Havana; depict its everyday life without degrading it. It is my intention that these photographs become more than mere pictorial compositions; rather, they are precise views of this city.

Excerpt from the photographic  
essay *Habana Siglo XXI*  
– Damaris Betancourt





*Retu(r)ned Oak* is a site-responsive public art installation. By expressing the timeless language of mathematics found in nature, this project hopes to communicate nature's beauty in a modern way.

Making a connection with nature in our contemporary fragmented lives may seem challenging, but it has never been more vital. In understanding nature's beauty, we find appreciation and a sense of value. These motivate feelings of love for nature and a desire to protect it.

Before European settlers founded a city on the east side of the San Francisco Bay, the region was dotted with majestic Coastal Live Oak trees. The city of Oakland took its name from those trees. In 1911, a building that eventually headquartered Oakland's street car system was built in downtown. The Key System Building, as it is still known, remained in use until it was damaged by the Loma Prieta earthquake in 1989. The building sat unused for nearly 30 years until, due to neighboring San Francisco's high costs, real estate in Oakland again became attractive to developers. In 2017, Ellis Partners decided to restore the Key System Building and connect it to a new high-rise. In response to a public art ordinance, the architects and developers designated a band of glass above the sidewalk as the site for our work.

The site was a north-facing seventy-five foot long glass wall plus a west-facing ninety-five foot wall. It was to include no colored glass but have a commanding presence on the building's exterior. How to make clear, north-facing, uncolored glass sing on this building? The answer lay in the natural reflective quality of simple window glass.

Use of reflections was half the solution. The other half came from a conceptual approach to the artwork, which was found in the Coastal Live Oak tree and, more specifically, its acorn cap. The geometry of the bracts or scales around the cupule provided a framework. Co-

incidentally, the Key System transit tokens incorporated a spiral pattern resembling the geometry of the acorn. An analysis and understanding of the acorn cap led to the solution for 1100 Broadway—a pattern born from the city's namesake. By combining the acorn's proportion system and the building's structural grid, a parametrically derived 3d tessillated pattern was conceived.

Using the industrial assets of West Oakland, all the fabrication took place less than six miles from the project site. The fabrication process began with interpreting three-dimensional digital models into CNC-cut fire-resistive molds at the studios of Lenehan Architectural Glass. Sheets of glass measuring 3.4 meters tall and 12 mm thick were heated and slumped over the molds. After cooling, each sheet of glass was coated with a protective film for safety.

Once installed, the reflective quality of the faceted glass panels created a wave-like pattern of light and shadow. Our approach proved to be an effective means of animating the building skin. The installation takes full advantage of exposure to direct sunlight as well as ambient light during shady periods of the day. Near constant urban activities of passing buses, cars, bicyclists, and pedestrians cause the glass walls to sparkle and flash reflected light across the facets as if they were electrified.

This exhibition is supported by: Intercontinental Real Estate Corporation, Ellis Partners & Lenehan Architectural Glass.





*bioDigital Futures*. Technology has so far separated us –the human race– ever further from the natural world. However, seen in another light this divergent trend is not a constant law. On the contrary, development in digital technologies can bring us closer to *nature*, potentially erasing the boundaries that separate biology from technology. Here we seek a radically different future, where principles of self-organization and emergence shape our built environment through cybernetics, organic materiality, and adaptation: the interactive phylogenesis of architecture. In this future, a new relationship with our environment emerges: our cities, industries and communities become part of the ecosystem, giving back as much as they take away.

*bioDigital Futures* shows a way forward through two pieces, proposing a vision for sustainable architecture. Both pieces explore emerging technologies in 3d printing and computational design within the realm of architecture.

*Protomycokion* is a column fabricated from a biohybrid material composed of forestry by-products bound together not by glues or plastics, but by the growth of a fungus. It is 3d printed using bioFDM technology. Through the interaction of self-organizing code, design intent, biological agency, and the printing process, a complex form emerges. The column is grown as a living system and retains the flowing, connective nature of such a system. Its appearance emphasises its dual origin, of organic and mechanic nature.

The second piece, *Meristem Wall*, is a section of a building envelope, fabricated through binder-jet sand 3d printing. The wall is fully functional integrating lighting and electricity, utility pipes, windows, and a custom cnc-knitted textile interior surface. However, the functional aspects of the wall go beyond the mundane. Its geometry allows for the channels to be activated through transient flows of air, enabling selective trans-

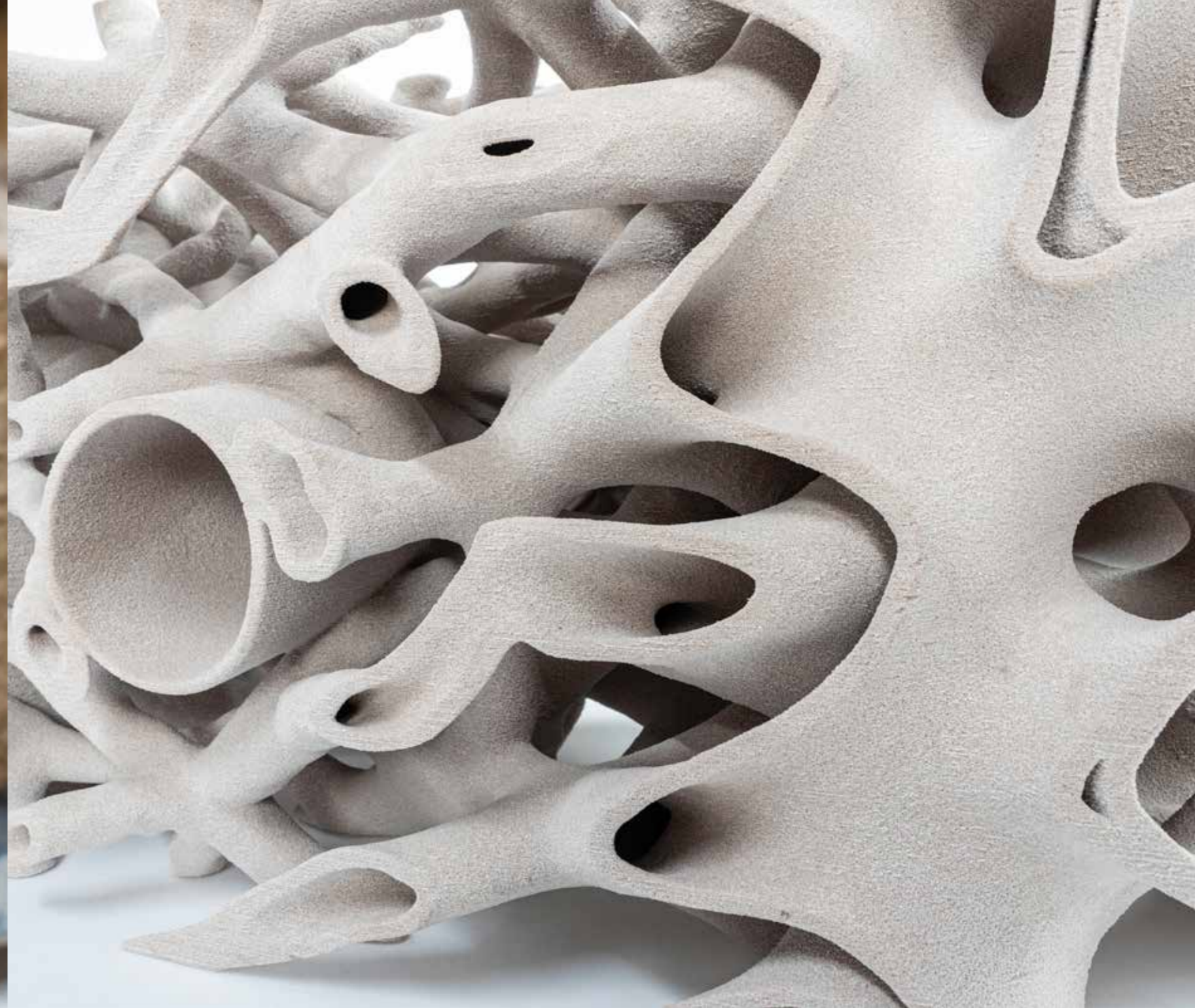
port of heat and moisture. The flows are controlled through an embedded system of sensors and actuators. The outer parts of the wall shift the channels to a nested landscape of intertwined surfaces, providing an extensive biological habitat in the building itself. The *Meristem Wall* is a critique of the binary and absolute boundary between human and environment favoured by modernist engineering.

Together these proposals point in a direction of human development where we can reconnect with our surrounding ecosystem and reverse the trend of runaway exploitation. Through the means of digital technologies, the principles of biology can enable an innovative use of new materials, interaction and collaboration with living agents, and enrich the biodiversity of our cities and communities.

*Acknowledgements:* The project is supported by a grant awarded by the Swedish National Board of Housing, Building and Planning. Several individuals contributed to the projects: Mariana Popescu of ETH Zürich contributed to design and fabrication of the cnc knitted membrane; Dimitrios Floudas of Lund University contributed to the making of *Protomycokion*; Anton T. Johansson of Lund University contributed to the programming of the *Meristem Wall*. Fabrication and post-processing of the *Meristem Wall* thanks to Voxeljet and Sandhelden.









## David Booth

Member of Royal  
Society of Sculptors

Booth is inspired by material, process, context - especially site-specific and the challenge of responding to a space. This can result in large, ephemeral works which are created onsite. Booth exploits the placement of a work, knowing that this can imbue the work with extra layers so that the encounter will carry expressive meaning and resonate. Booth's art performs a kind of phenomenology that reveals something in such a way that the viewer understands it more perspicuously than they did before. His manipulation of material and process, in his work, referencing reinvention and encouraging new ways to look.

In response to *TIME, SPACE, EXISTENCE* Booth has taken inspiration first from a sculpture that has existed in different places over time and found its place in Venice; Originally part of a monument depicting a four horse chariot, the classical roman sculptures The Horses of Saint Mark were placed on the facade, on the loggia above the porch, of St. Mark's Basilica in Venice after the sack of Constantinople in 1204. They remained there until looted by Napoleon in 1797 but were returned to Venice in 1815. The sculptures were removed from the facade in 1980s and placed in the interior of St Mark's for conservation purposes, with replicas in their position on the loggia. Since then, the originals have been on display just inside the Basilica.

Booth's second inspiration is the live chess festival of Marostica that's existence is based on what may be a fabricated legend where the game of chess was played instead of using weapons, in a battle intelligence, memory and strategic skill. Booth combined this research to create a work where he uses the four knights of a chess game manipulated, distorted, rearing and straining as those of St Marks to represent a battle. Today the world faces a battle that can not be won with weapons. We have been warned by climate change that without radical action there will be casualties. In 2020

one of those warnings was to Venice and it's very existence. As with chess, this is a battle that will be won with intelligence and strategy.

David wishes to thank the organisers, curators and his sponsors who he selected to support his work. They are THE FLUX REVIEW, an inspirational art, culture and world exploration available in over 400 bookstores and online; V21 ARTSPACE who capture real time art exhibitions and cultural spaces to produce interactive 3D virtual walkthroughs and immersive VR experiences. The closest thing to being there; and Purling LONDON who fuse luxury games with contemporary art to produce chess sets, backgammon sets, playing cards, darts & checkers, selling all over the world.

[www.thefluxreview.com](http://www.thefluxreview.com)  
[www.v21artspace.com](http://www.v21artspace.com)  
[www.purlinglondon.com](http://www.purlinglondon.com)  
[www.davidbooth.uk.com](http://www.davidbooth.uk.com)





David Yezpez experiments with various materials and techniques to visualize 21<sup>st</sup> century Astrophysics and Mathematics. In designing both functional and decorative objects, he applies digital fabrication, IOT technologies, traditional craft, and processes developed for mass manufacturing. The designs are made with attention to how the audience would interact physically and intellectually with the objects in space. Yezpez's philosophy is that chairs are meant to be sat upon and textures are meant to be felt; the more engaging the experience can be with an object the more real it can become to the viewer.

David Yezpez finds inspiration in the theories of those who look beyond the capability of our current understanding; collectively pursuing a future that they will not live to see. Albert Einstein and Steven Hawking died before some of their key theories could be proven or even before the technologies to prove them had even been invented. Yezpez's current work riffs upon those themes and represents them visually. *Infinite Type* reads signals of satellites used by SETI (Search for Extra Terrestrial Intelligence) and converts them into hexadecimal code which is typed by a typewriter. The marks create distinctive ink on paper works depicting purely digital code, illustrating the abstract nature of this information. *Black Dwarf* is a representation of the theoretical end of stars. The first star to go black will be a charred remnant of a brilliant solar body with a dazzling background of shining stars in the void of space. *Starcatcher* conceptualizes future instruments based on Freeman Dyson's devices capable of capturing the energy of stars. Will devices such as these one day power interstellar exploration? Or will they be dismissed as science fiction from the past?

Two millennia ago, Roman naturalist Pliny The Elder was tasked to write a compendium of all the knowledge of the Roman Empire. The work still exists as one of the

earliest sources of general information. Today, we study this work as a hopeful reminder that even if our conclusions are not infallible, the human quest for understanding is everlasting. Throughout human history of exploration and knowledge, artists have used visual media to represent the questions and discoveries of their time. David Yezpez seeks to capture a contemporary understanding of the 21<sup>st</sup> century and create visual additions to the encyclopedia, asking: What will the future say of our current perspective? Will it look like magic, divine intervention, or the beginning of great understanding? Our time is the age of stars, our space is the ever expanding universe, and our existence is finite.





Housing is routinely discussed by scholars, politicians and opinion-makers in terms of a *crisis*. It often triggers heated calls for emergent measures, policies, and interventions both in the Global North and Global South. While the so-called housing crisis is global, permanent and pervasive, it is particularly severe for the livelihoods of the weaker economic sections of the society. The urban poor, however, are not just spectators of this process. They are also key, though most of the times invisible, actors.

Over the last decade, the Global Housing educational program, organized by the group Architecture & Dwelling from the Faculty of Architecture and the Built Environment at Delft University of Technology, has been engaged in exploring the potential of using the tools of the architect to tackle the social, economic and environmental challenges of cities undergoing rapid urbanization in low- and middle-income countries. “Housing the Urban Invisibles” brings together projects developed by students of the Global Housing master program that explore alternative approaches to the design of adequate, affordable housing in four different contexts in the global urban south: Addis Ababa (Ethiopia), Mumbai (India), Dhaka (Bangladesh) and Tema (Ghana).

*Housing the Urban Invisibles* aims at stimulating a critical look to architectural projects that navigate in the liquid territory that separates housing as a social good from housing as a commodity. The projects selected explore different possibilities to address the different temporalities of dwelling practices and to negotiate the cultural differences of dwelling communities.

In stressing the importance of temporality, these projects try to address the crisis of the present but also an optimistic perspective regarding the future. On the one hand, these projects stress the need for urgent action to deal with issues such as global warming, imminent ecological catastrophe, or the vanishing sus-

tainability of people’s livelihoods. On the other hand, embedding temporality in housing design acknowledges the dynamic nature of urban transformation and the challenges and opportunities associated with the participation of different agents in the growth and change of dwelling communities through time.

These projects also reveal today’s constant need to negotiate cultural differences during the design decision-making process. The collaboration with students and staff from local universities, especially during the site survey phase and parallel ethnographic research, created important moments of encounter and exchange. Using the design studio as a “contact zone”, the Global Housing educational programme encouraged the development of a critical analysis of indigenous knowledges, avoiding the fetishization of the other. Negotiating cultural differences stimulated the students to address, through the architectural project, key societal issues and developed critical consciousness on subject positions of ethnicity, gender, generation, institutional location, geopolitical locale.





## Doug Edmunds

Architectural Photographer

*The Art of Visionary Living.* One of the most basic of all human needs is shelter, a *roof over one's head*. As a general rule, a person acquires and personalizes what someone else has designed and built. On the other end of the spectrum is a homeowner with the means and desire to be involved in the architectural design from day one. It starts with a specific vision of how one wants to live which opens the door to a unique, creative environment inside and out. The thought of working hand-in-hand with an architect and contractor to transform a vision into reality is a challenging adventure but deeply satisfying once completed. Three homes have been chosen whose owners were intimately involved in every aspect of the architectural planning, construction and interior design. Talent, skill and extensive experience laid the groundwork but it was the interpersonal communication, flexibility and trust that made it a reality.

Two of the domiciles are owned by Peggy Ann, a visionary home owner gifted with an understanding of architectural concepts coupled with exceptional interior design skills. These homes form templates on which personal choices in surface materials, i.e. paints, fabrics, tiles and textures were integrated. This 'lifestyle as art' design takes boldness and self confidence, rare by any measure.

The first home is *Gallery in the Sky*, a name coined by a metro magazine editor. It's an expansive urban hi-rise condominium located on the western shore of Lake Michigan, one of America's Great Lakes. In conjunction with Wade Weissmann Architects (Milwaukee, WI USA), Peggy Ann designed the basic floor plan featuring spectacular views of the city, a perfect compliment to a contemporary art collection worthy of many a museum. For her second home in Naples, FL, she worked with Naples architect, Andrea Clark Brown. Brown's inspired mid-century modern design featured a unique roofline, prompting the owner to christen it the *Butterfly House*.

In keeping with the first home, surface choices along with strategically placed contemporary art adds vitality and personality to wherever the eye happens to rest.

*Apricot Lane Farms* (CA, USA), a working biodynamic certified organic farm, was constructed in two phases over a four-year schedule. The owners worked with Wade Weissmann Architects along with the client's personal design team. It began with demolition of all existing buildings. In keeping with historic southwestern architecture, an adobe style multi-structure campus was then designed from the ground up. Featured are reclaimed roofing tiles from Tuscany, an outdoor dining area and kitchen, an inspired glass tile pool and separate guest quarters. The integration of reclaimed materials required creative and inventive methods for installation, all the while combining them with the latest in sustainable technologies. Living quarters extend into the surrounding exterior spaces where entertaining and lifestyle for family and guests can take advantage of the mediterranean-like climate.









Douglas Tausik Ryder grew up in New York City and was raised by his mother, an artist who had lost her hearing in childhood. As a young child, Douglas became fascinated with how the deaf repurposed technology in their struggle to communicate; he saw how they adapted obsolete teletypes for the telephone and used electronics from radios to convert sounds, such as a door bell or crying baby, into flashing lights and other visible alarms. Despite being told that art is only hand-made, he believed that artists could also repurpose existing technologies for their own creative use. Early in his career, he found an automated billboard painting contraption and turned it into an early photo-digitizing device. Starting with manually composited images, he spray painted a series of paintings while deliberately introducing errors. The resulting *flawed* images, which he further over-painted by hand, bore all the evidence of his unique interaction with the machine.

The same collaboration between artist and machine persisted in his process when Tausik Ryder moved into the realm of sculpture. After rashly buying an enormous, obsolete 5-axis router that once made aluminum aircraft parts, he dove into the daunting task of moving this 6000-kilo leviathan into his studio and learning how to create computer models and write code. His sculptures in wood, metal and resin are the result of that dive, as he developed a unique form-finding process which is a continuous back-and-forth between his own hand and the digital tools he uses. He often begins by creating something small by hand which is then scanned to create a computer model. The resulting digital version is likely to contain errors, however the artist embraces these often surprising imperfections, casting the scanner and software as a collaborative partners rather than mere recording devices. He will then carve dozens of maquettes of this new shape using the massive old machine whose inherent technological limita-

tions create new problems to be solved, and also new forms to work with: for example, a misaligned part may inspire a novel addition or repair to the final piece which remains as a signature of his creative process.

While Tausik Ryder's process relies on the tension between man and machine, his forms are a conversation between the geometric and biomorphic, the figurative and the abstract. An object may begin as a figure, a person or archetype in his life. He then performs a series of operations, such as stretching, pulling, hollowing, and combining geometric form with a figure. Just as he struggles with the technology, the object struggles with its identity — reconciling the geometric intellectual ideal of the machine with the biological and emotional reality of the body.

The current piece, *Venus*, was inspired by his wife's pregnancy. Its spherical form, representing perfection, converges with the a woman's figure, resulting in an equal struggle and a new form in between the two. The interior space is also a sphere, representing an idealized space and the possibility of what is yet to come. Tausik Ryder created several versions of *Venus*, including a 3-meter-diameter sculpture large enough so that viewers could climb into it experience the world from inside—an invitation both literal and symbolic.





*Chasing the Light.* In ancient Chinese times, people believed that fire was the source of all things, a totem of worship, a symbol of auspicious warmth, and a victory over the cold and hungry gods.

This ancient belief has been interpreted in two types of light, the river lantern and the sky lantern. River lanterns and sky lanterns are often used to mourn the loss of loved ones and carry forward the good wishes of people. It expresses the shuttle of time, the change of space, and the transformation of the different forms of existence. How can we live in harmony with nature in a world of eternal years? This thinking embodies the hope brought to this exhibition.

The river and sky lanterns showcase our intent as landscape designers to create a better world. The 'river lanterns' on the ground and the 'sky lanterns' suspended from the ceiling form a rhythmic sequence symbolizing the key landscape frame of earth, water and sky. As landscape designers these are the base materials we use in our craft of place making, revitalization and renewal.

*World View Through a Lantern.* Traditionally in China, lanterns were used not only for functional lighting, but also entertainment and storytelling, through moving and poetic images projected through strong light. The horse-race lantern was normally used for entertainment. People cut paper into shapes of horses and riders, apply them to a lampshade which rotates as the flame inside pushes out warm air. This represents the values of family, prosperity and rich harvests. This is showcased in a contemporary context through data projection and illumination – creating a 'moving room of lanterns' which serve as a portal into EADG's world view and a glimpse into the future.

*Portal To The Future.* EADG is a landscape architectural and urban design company founded in Hong Kong in 1981. After witnessing the return of Hong Kong to

mainland China the firm took the opportunity to place itself in a pivotal position in the enhanced role and responsibility that sensitive urban landscape designers play in China, and is now regarded as one of the leading professional landscape design firms in Asia.

During the break-neck pace of urban development in China and other developing Asian countries, landscape architects have been integral to the shaping of urban systems, natural ecologies and successful livable communities. EADG has played an important role in these fields leading to significant expansion and growth of the practice to over a dozen offices in Asia and Europe.

EADG's work aims to create positive change to cities and their people, to make cities healthier, vibrant and connected. These design challenges include projects as diverse as the creation of high absorption urban sponge wetlands, sustainable city edge farming and the contemporary revitalization and interpretation of ancient canals. EADG are proud to have been part of the profound change within Asia, and to contribute to the rising profile of professional landscape architecture and, its unique characteristics within the region and globally.





*Space, Time, and Experience.* The seminar course *Space-Time-Form* was initiated in 2019 at Yale School of Architecture with the intent of marking the centennial of the founding of Bauhaus by exploring key concepts (form, structure, space, time); techniques (drawing, material, color); and mediums (typography, photography, weaving) at the heart of the school's pedagogical project. The iterative design process involving all human faculties –perception, thinking, imagination, emotion, and instinct– was paramount to the undertaking. The overall pedagogical goal: *ripening sense, feeling, and thought* (Laszlo Moholy-Nagy).

The learning-by-doing educational ethos rooted in visual, material, and multi-sensory experiments gained a new meaning in 2020 due to the global pandemic, when the class was adapted into a hybrid online/in-person learning environment, in which wearing masks and communicating students located in other parts of the world via Zoom and digital Miro boards became a norm. The students adapted to the new constraints amazingly well, allowing their creative intent to be shaped by available media and accepting that their experiments would be further modified by camera lenses and digital screens.

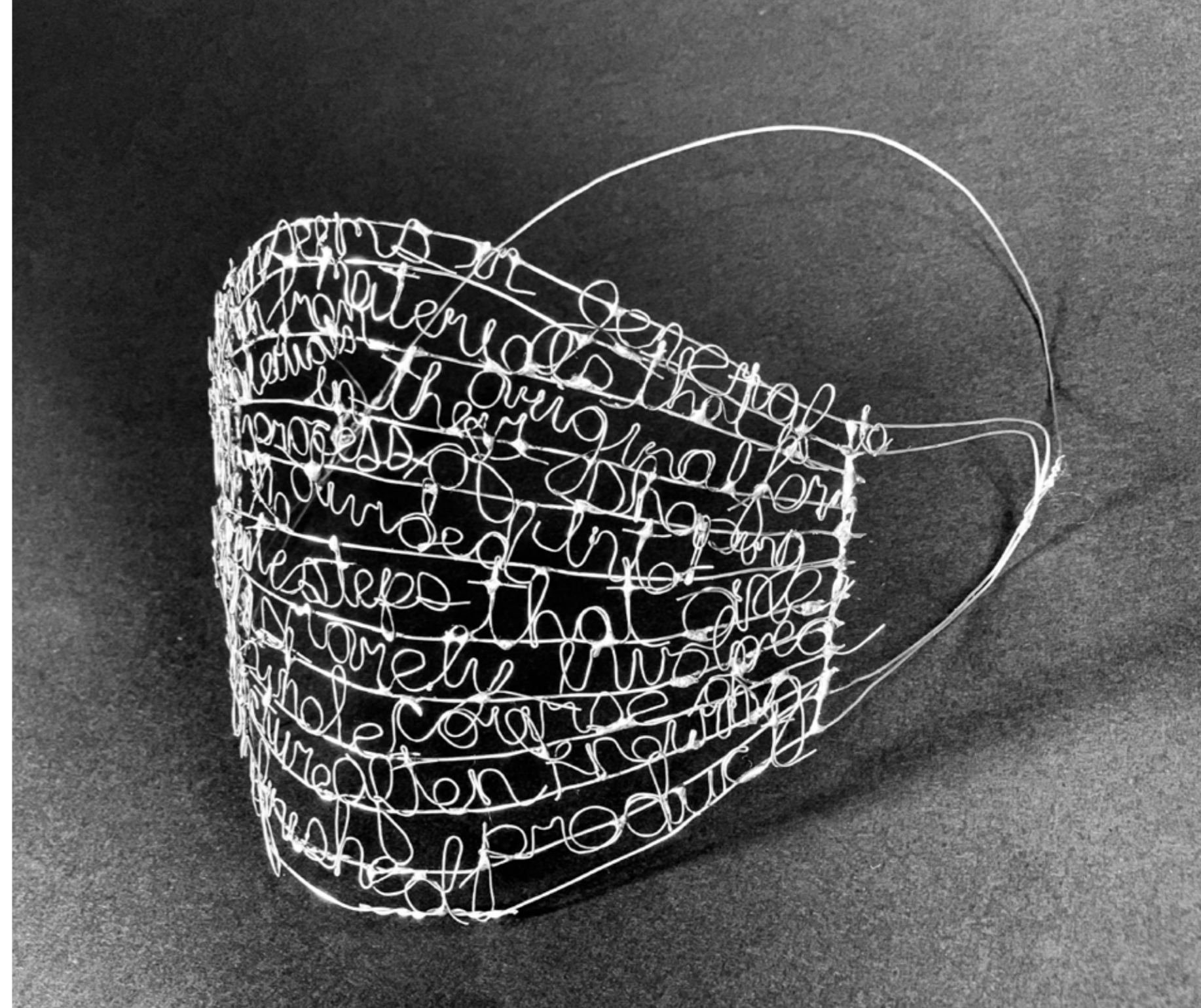
Re-enacting the Bauhaus ethos by conducting exercises in drawing, weaving, dance, typography, and cyanotype printing and contemplating the words of various Bauhaus masters seemed curiously timely this time around. Josef Albers's essay *Creative Education* (1928) reminded us that *learning process through experimentation takes more time, entails detours and wrong directions*, while Anni Albers' essay *Working with Material* (1938) written in the eve of the WWII, reminded that going back to the basics can provide respite from the unsettling world. She writes:

*Life today is very bewildering. We have no picture of it which is all-inclusive, such as former times may have*

*had. We have to make a choice between concepts of great diversity. And as a common ground is wanting, we are baffled by them. We must find our way back to simplicity of conception in order to find ourselves. For only by simplicity can we experience meaning, and only by experiencing meaning can we become qualified for independent comprehension.*

Her humble observation that *life today is very bewildering* became our mantra reminding us of the beauty, fragility, and wonder of human life.

Eeva-Liisa Pelkonen, Ph.D. Professor and Assistant Dean, Yale School of Architecture. *Acknowledgements:* The recurring seminar is taught by Eeva-Liisa Pelkonen and Trattie Davies. The exhibition is based on the fall 2020 class taught by Professor Pelkonen with the assistance of Max Wirsing, which included the following students: Charis Armstrong, Ana Battle Cabral, Ariel Bintang, Martin Carrillo Bueno, Bobby Chun, Sosa Erhabor, Josh Greene, Jiaming Gu, Luka Pajovic, Abby Reed, and Qizhen Tang. The curatorial team is highlighted in bold.





In this project, we repurpose the media of architectural design practice to re-draw the space of fossil fuel transportation in a way that includes and reclaims the ecological, human, and non-human material whole. This is a feminist re-mapping of space intended to demonstrate the value of land in terms of ecological holism, nutrient cycling, and habitat biodiversity rather than in terms of extraction and profit. This work is part of a larger body of work that is meant to question extraction-based power structures and to build on dialogues in new materialisms, speculative design, critical spatial practices, and the environmental humanities.

The Pacific Northwest of North America is threaded with rail lines, pipelines, and ports —actual, contested, and proposed— for the transport of extraction equipment and for the transport of fossil fuels from the continental interior to markets in Asia. These lines are critical to the future of the global climate and are actively contested in terms of property, corporate, Indigenous, and ecosystem rights. This contest defines an important new spatial typology —corridor spaces that are unique for their ubiquity, for their relative invisibility, and for their disruption by excavation, extraction, and protest.

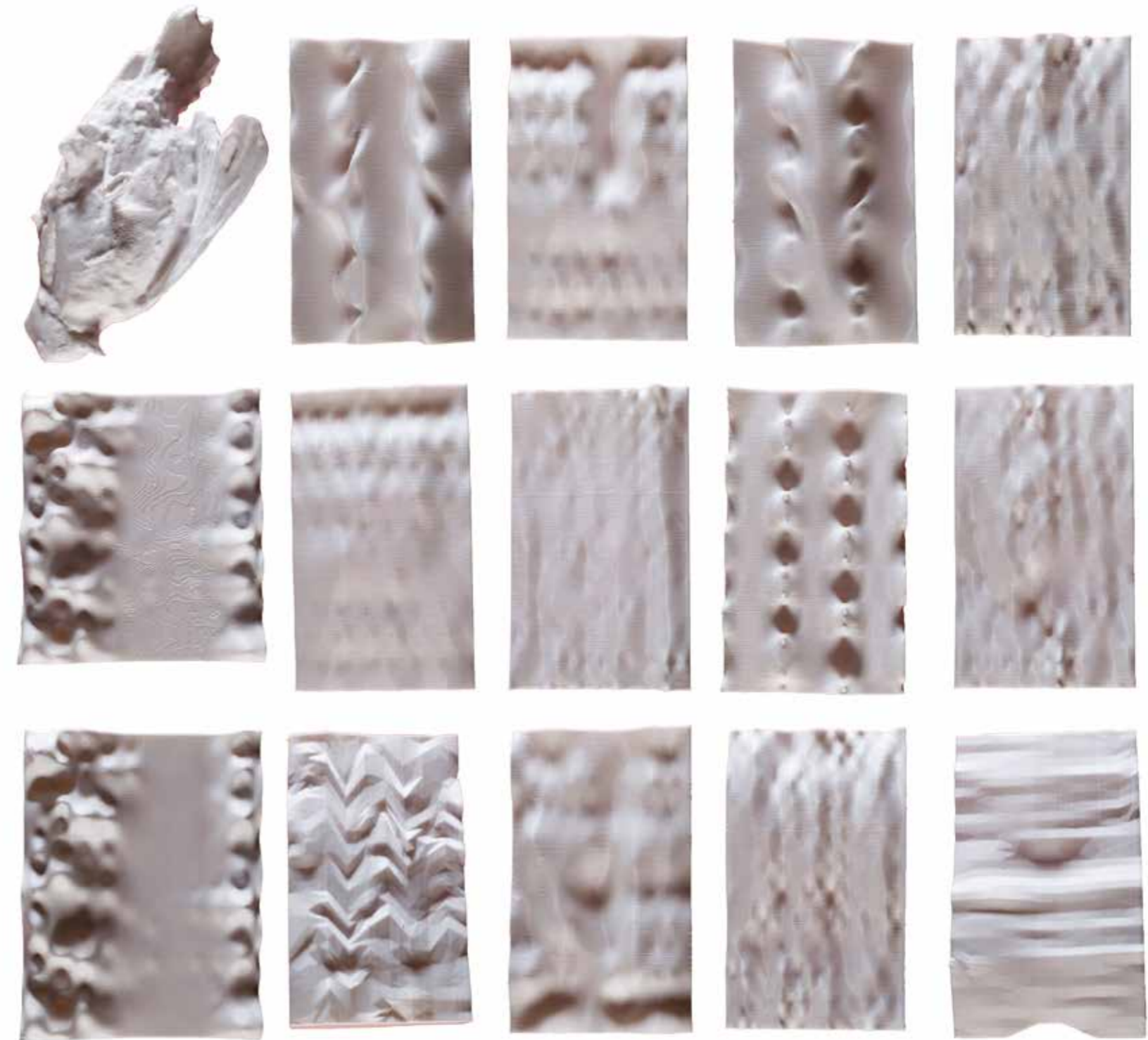
Fossil fuel pipelines in North America are inscribed first as lines on survey maps, then as surveys on land, then as bulldozer cuts, and then by the construction of thousands of miles of meter-wide, pressurized pipelines of bitumen and natural gas. In this work, we re-draw the same land here in terms of its cycles, indivisibility, and reproduction. Cycles of river flows, salmon runs, and tides, as described in three dimensions of space, time, and volume, illustrate a completely new topographic ground and a recalculation of its value, measured now in life, rather than in profit. The new topography should demonstrate the human experience of time as cyclical —in weather and water levels, and

as material decays and accumulates. In this way, the new topography should draw attention to the simultaneous ecological past and future of these lands.

This topography describes lands impacted by the proposed development of a large natural gas pipeline in Oregon, USA as well as other lands that are impacted by fossil fuel development in the Pacific Northwest of North America. The places described in this project are primarily within the traditional homelands of the Coos, Coquille and Upper Umpqua peoples but also include other lands in the Pacific Northwest that are impacted by ongoing and unreconciled harm from colonial settlement.

The work builds on student work from the University of Oregon Department of Architecture design studio *Lines, Pipelines, and the Contested Space of Transcontinental Fossil Fuel Transport in the Pacific Northwest* (2016) and on the Pipeline Project (FLOAT, 2019), three built installations in protest of a major natural gas pipeline, Oregon, USA.

This work is developed by Erin Moore with her research group *FLOAT* in the School of Architecture & Environment at the University of Oregon, USA. Moore is a faculty member in the Department of Architecture and the Environmental Studies Program and is Director of the School of Architecture & Environment at the University of Oregon. Research assistants: Mike Kwilos, Garrett Leaver, and Heather Tietz.





The building industry is responsible for 40% of global resource consumption, over 35% of waste generated worldwide and nearly 40% of human-caused CO<sub>2</sub> equivalent emissions each year. The global population is expected to increase by 2.1 billion people over the next 30 years, and it is simply not possible to continue building the way we do today if we want to reduce greenhouse gas emissions, slow the depletion of natural resources and minimise waste production. With nearly three quarters of a typical building's embodied energy being attributed to its structural mass, a sustainable future of the building industry ultimately requires a drastic shift in how structural systems of buildings are designed, fabricated, and constructed.

In an effort to address this environmental crisis, the national government of South Africa has started a research initiative to use the mechanically chipped biomass of water-thirsty invading alien plants (IAP's) as a substitute for sand and stone as aggregate in conventional concrete. The clearing of these IAP's from water catchment areas can contribute to producing more sustainable wood chip cement, or "noncrete" building materials, ensuring water security, restoring natural ecosystems and creating labour intensive jobs in impoverished communities. The innovative use of IAP biomass in construction offers significant carbon sequestration opportunities, while also addressing the increasing demand for dignified and affordable housing across South Africa, which has the highest income inequality in the world.

A recent study has shown that there is enough invading alien woodchip to meet the current housing shortfall three-time over in South Africa. Combined with a low-cement binder, this wood chip cement is three times more fire-proof than conventional building materials in South Africa such as cement or clay bricks and has double the thermal insulating properties at half of the weight of conventional concrete.

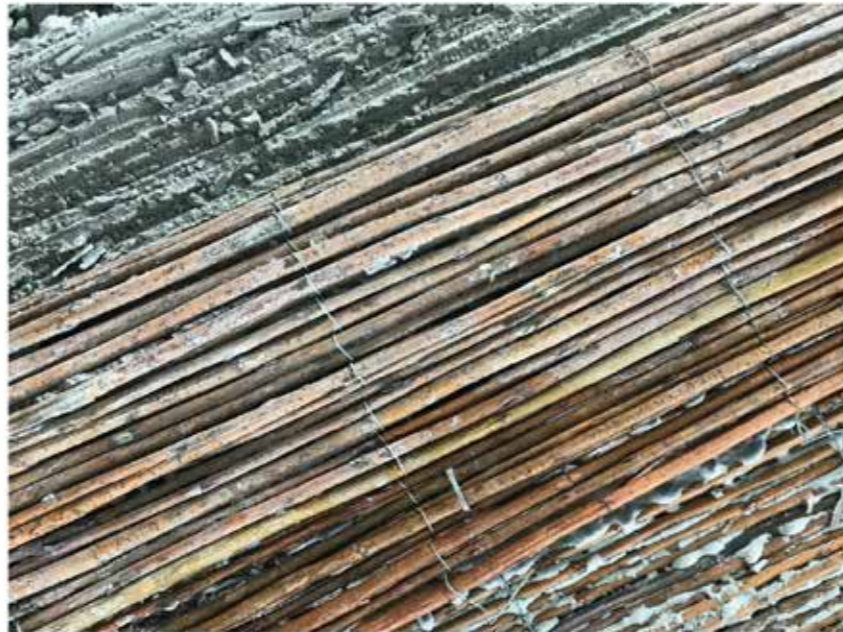
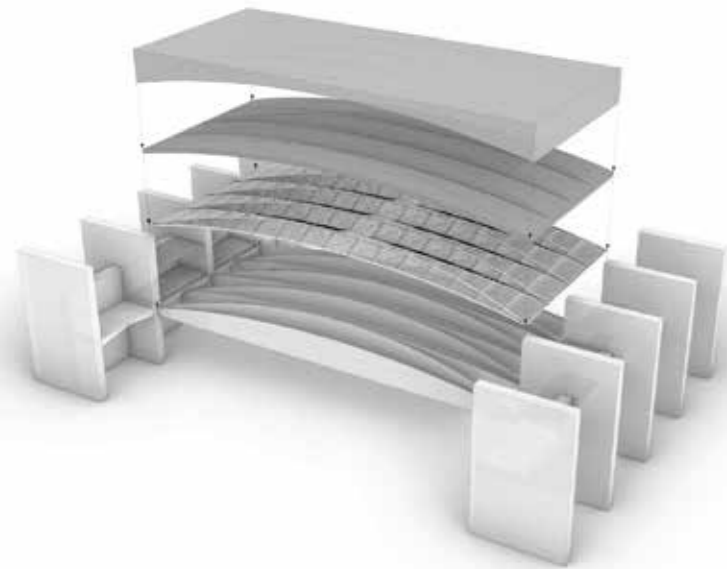
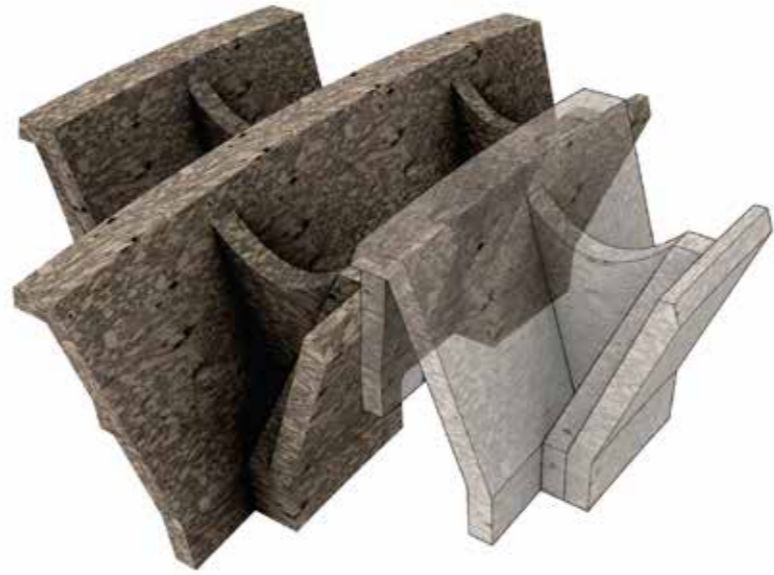
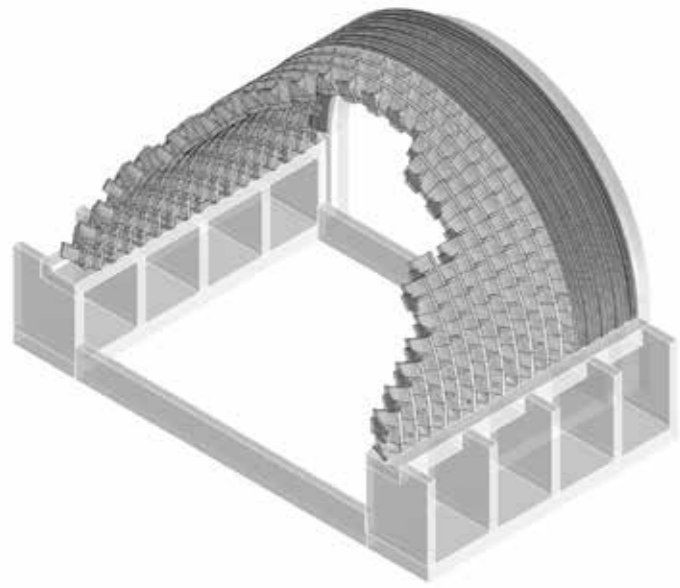
The proposed structural system as a viable alternative construction method for housing demonstrates how structural geometry can significantly reduce resource consumption and enable the use of local and more sustainable yet structurally adequate building material such as "noncrete." Combined with structurally-informed fabrication techniques, this system demonstrates the potential of providing safer and more dignified housing alternatives in an affordable and sustainable manner.

The barrel-vaulted roof consists of self-supporting bricks, which can be constructed on-site with minimal amount of formwork and without requiring expert labour. More importantly, the geometry of the roof and the interlocking system of the bricks eliminate the use of steel reinforcement. The weight of each brick has also been optimised to be handled easily by both male and female workers.

The arch-profiled floors have shown that it can drastically reduce the amount of material compared to conventional slabs in buildings. The lightweight falsework and shuttering of the formwork system can be fabricated using local grasses and invasive reeds by local basket weavers. Such a system not only further reduces the overall environmental impact of the building as well as the construction process, but also supports market-driven demand for sustaining local tradition and craftsmanship.









*Media Fabrication.* As a new direction in architecture pioneered by Prof. Fei Che, media fabrication was started in the teaching practice in Beijing Institute of Fashion Technology (BIFT) since 2017. During the past 3 years, in-depth practice has been carried out in undergraduate teaching, graduate project practice and scientific research projects. This exhibition selects three representative projects from the above three aspects: *Algorithmic Figuration: from forbidden city to invisible city*, *Urban Renewal Plan for Kurt Schumacher Quartier of Berlin TXL Airport*, and *Jump City*.

*Algorithmic Figuration: from forbidden city to invisible city.* This course was taught in the second semester of the third year undergraduate of media fabrication in the Department of Environmental Design, Beijing Institute of Fashion Technology (BIFT). The course was based on the algorithm environment and the algorithm was used to generate urbanism through scripting. The instructor of this course was Prof. Fei Che. The entire course was divided into two stages. The first stage was the forbidden city Algorithm. Each group of students chose to conduct research and write computer algorithms on the theme of a group of architectural space elements in the Forbidden City of Beijing. The second stage was the invisible city. Each group of students first read Calvino's book "The Invisible City" and selected a city that interests them most as a theme, and used the previously completed Forbidden City algorithm to shape the city design.

*Urban Renewal Plan for Kurt Schumacher Quartier of Berlin TXL Airport.* After the new airport Berlin Brandenburg International Airport was opened 2020, the former TXL airport will be renewed as an urban area. It is an opportunity for renewing an important part of the city as well as redeveloping the city for the future. The whole BIFT-ANCB project includes 3 workshops in 3 summers of 2017, 2018 and 2019, each taking about

2 weeks.3 workshops-3 targets: the 1st target of the 1st workshop focused on the project site study of Kurt Schumacher Quartier and the urbanity of Berlin. The 2nd was to discover the urban surface as a social media. The 3rd was pro-totyping new hof (courtyard) as a tool of common space for urban and architecture development. Berlin is famous of its block and hof, same as the famous Hutong (countyard) in Beijing, offering a single image for city. Students were studying and arguing about the definition of Berlin hof: introverted or extroverted? collective or common? Is it coincident to find a Berlin hof with lively common life? Mapping, separating out, operation and reaction of the case, was the process of de-coincidence and the new possibility would come up from them. The instructor of this course is Prof. Fei Che, Xuefeng Zhang, Weihan Li.

*Jumping city.* In the new market-oriented society, the free-market determinates the urban centre, as do individual agendas and interests such as social security. Entire complexes made up of compounds, individual buildings and their inhabitants are being relocated farther away from urban centers. As rapid urbanisation thereby drives large populations to the periphery in China, their access to the cultural, commercial and social life is challenged. Though they are densely populated, new urban units lack mixed-use environments and services, and they are too far from the city centre. The project called Urban Jumpers proposes a vertical structure that provides the infrastructure for residents to build their homes as detached houses on platforms (echoing the dream of a single-family home in a garden city setting). This keeps the Urban Jumpers in the centre and reduces land consumption. This research project was designed by Professor Fei Che with team of CU office.





*Architecture has adopted the psychological strategy of advertising and instant persuasion: buildings have become image products, separated from depth and existential sincerity. (Juhani Pallasmaa, The eyes of the skin. Architecture and the senses)*

Each work is a challenge in overcoming the importance of the visual to value the rest of the senses, prioritizing the sensory perceptions that Space acquires.

Responding to a particular program is the excuse of this spatial search in each project, individual experiences and phenomena are the reasons for being, where the person who inhabits it builds their own way of living. Sensations, emotions transmitted in personal and subjective experiences over objective and arbitrary. Understanding architecture, through the perception of architectural objects or phenomena through the sensations they transmit and the emotions they cause.

Our discipline is a spatial as well as temporary art. *Space - Time* is a constant, we move within the architecture, producing in that time course interrelationships between people, environment and architecture, materializing in time a network of stimuli and intentions that make up *the Spaciality and the Temporality*, translated into a concrete experience.

From our study, we approach a small scale, housing, the subjective of sensations acquires a corporeal mass and materializes. From a strong idea that gives rise to the project, it is the different elements and phenomena that give space to a space. Space is no longer a neutral place, to be an entity inhabited by stimuli and reactions that each inhabitant produces.

Structures that define space. Geometry as a compositional nuance, pure and elementary forms, regularity and the play of planes generate a pre-established order in each work. Producing an interrelation between form and space. The outside, the inside, translate into a game of opposites, opposing spatial sensations,

transparency and opacity. Translated in the mute of the outer walls, the silence of the outside. Generating an inner world, dominated by calm, away from the outer, inner world that is typical of the one who inhabits it.

Light as an element of spatial transformation, openings that open in different directions. Interior-exterior relationship, the dissolution of the boundaries between inside and outside. The dialectical relationship between full and empty. Free plants. Intermediate spaces. Proportion. Dimension. Scale. Materiality acquires its meaning in the definition of each project: concrete, glass, wood, stone, veneer, each of them is chosen in the search for a sensory and emotional development. Textures that define space. If the work does not move us, perhaps it is when we decide to return to start

*Space, Time and Existence* become the essence that dominates and defines each work, realities that arise from the unconscious, aware of the person who inhabits it and gives meaning to architecture.

– Felipe Gonzalez Arzac & Cecilia Bravo Almonacid





Tokyo has rebuilt itself twice in the past hundred years (and many times before). This is not hyperbole. The city was destroyed in a massive earthquake in 1923, and then again by bombing in the Second World War. These are obvious milestones of change in the city, but it is important to understand that as Tokyo enters a post-growth phase the city is not standing still. Populations are greying and shrinking across Japan, and Tokyo is no different, yet the mechanisms of change that make the city so very flexible are still in place. Even as its edges shrink in size the city itself is continuing to adapt its urban form, its daily routines, its interior parts and components. This is how a mega-city with 38 million people actually works.

We follow a long line of western observers, visiting Japan in search of evidence for bigger ideas. It is here that Frank Lloyd Wright found his open plan, Bruno Taut found modernity in tradition, Rem Koolhaas found the future (and the past) in Metabolism and a flat attention to detail. For us the lessons are about change. Simply, we are interested in how to deal with massive change without planning for every detail. We live in a time where we need to react at the speed of culture, but instead we are only moving at the pace of government. Much too slow.

What we see in Japanese urbanism is a rigid and strict framework, designed for safety (earthquakes) and comfort (a right to light, fresh air), mixed with near indifference about how those goals are manifested in design. The result is a particular kind of chaotic city, endlessly changing over time, spatially dynamic, constantly re-defining the nature of its existence. To repeat, this is how a mega-city with 38 million people actually works.

For the rest of the world, Tokyo is important because it is the testing ground for managing change. Our collective future is manifestly defined by massive transformations. How can it not be? Our population is heading towards 11 billion people, and we will need to

build nearly 2 billion new homes. Cultures are shifting, climate is changing, technology is transforming. And we will need to move with them.

There are ways to do this. We can pre-commit, following the Ulysses strategy, tie ourselves to a mast and limit our choices, or we can make a less strict binding, leaving room for experimentation without letting go of important constraints. This latter way is what Japanese urbanism offers. It is a source of experimentation and resilience in the face of unknown futures. City boundaries may change, populations may shrink, but the systems and processes in place leave room for new ideas, whether they fail or succeed.

We can imagine a number of Tokyo stories. Convenience stores that grow the food they sell, becoming true community centers. A lively dance studio in a residential area. Towers open to the city at every level. We can also imagine a community in Belgium designed both for today and for tomorrow. Because Tokyo stories are human stories, and they do not all need to take place in Tokyo. What we are looking for is the gap between what is possible and what is actually built. And then we work to fill those gaps as the future unfolds.

Special thanks to de baes & associates, François Blanciak, Keio University, and Ryerson University.





## Georges Kachaamy, Ph.d.

Director of the Center for  
Research, Innovation and Design  
Associate Professor of Architecture  
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*AIRBORNE: The Waterfall Prototype.* AIRBORNE is part of an on-going research that relates to Gravity Defiant Architecture. The topic of the research is about a futuristic architecture that utilizes available advanced technologies in order to liberate itself from the ground and float in the air. The study identifies the specific methods and applications that can generate architectural elements using adequate designs, materials and technologies at hand in order to allow it the plausibility to defy gravity.

The Waterfall prototype is one of many attempts under the 'Rising Oases' Saga where each architecture is a built environment that comprises natural resources and provides visitors with an outlet to disconnect from the city. Collectively, the prototypes are platforms inside the city where humans can unwire themselves from their daily restraints and rewire themselves with a natural environment. The architect has chosen four main sources of water for each prototype: a spring, a pond, a waterfall and a river. The Waterfall structure is levitated on a higher plane than that of the city using technologies that allow it to generate an architecture suspended in the air.

When architecture is liberated from the ground, new opportunities will rise that can influence and affect positively people's life in cities. While some can be symbolic others can be pragmatic. By separating architecture from the land, we can accommodate more landscape and greenery on the ground, we can also protect architecture from earthquakes and future plausible floods. The consequence of the research thus far has shown that some of the main components for the success and stability of the outcomes are threefold; design, technology, and materiality. In addition to the composition and form, the importance is to understand the equilibrium and the influence of the dead load and its capacity to accommodate the live load within these objects.

Obviously, the projects must use lightweight materials without losing structural rigidity and must incorporate strong enough technology that can levitate the weight of the structure.

Throughout its evolution, architecture has crawled out of caves, settled on grounds, surfaced on water, climbed on pilotis and even danced. Now it is about time to challenge itself, defy gravity and RISE UP.





*Landscape Architecture's Role in Environment.* The natural environment brings balance to the ecosystem. It provides nutrients for plants and wildlife, filters the earth's atmosphere of harmful gases, and restores ecosystems to their natural state. The increase in world population and the growth of cities alters the ecosystem and affects the earth's natural climate. Climate change is a complex problem with many factors but at the heart of it all lies our reliance on interconnected environmental systems. Landscape architecture can play a critical role where we have altered our environment in urban and rural regions and help mitigate and manage some of the issues arising from climate change. By bringing natural elements back into cities through engineered landscape systems, balance can be re-established to mimic what natural systems once did in pre-developed areas.

*Urban Stormwater Management.* Cities are filled with impermeable surfaces; buildings, roofs, roads, and sidewalks make up most city environments. This built environment serves an important functional role but throws the natural hydrological water cycle out of balance. What was once landscape that could absorb water now merely diverts it to other locations which can lead to costly problems for cities and the public. Exacerbated by climate irregularity and the increasing frequency of intense rainstorms, urban stormwater management has become an important design factor when planning new developments in urban regions. Without proper planning and use of engineered stormwater management systems like bioswales, rain gardens, green roofs and retention and detention ponds, urban flooding is becoming a more frequent event in cities around the world. However, with proper implementation and sizing of low impact and green infrastructure systems urban flooding does not have to be the problem it is today.

*Rethinking the Planning Process.* Low Impact Development (LID) systems are excellent tools for combating urban flooding and reducing stormwater runoff from a site, but they are often ill-sized or implemented too late in a project's development. The problem lies within current planning and development practices. To effectively manage stormwater, site development should be thought of holistically with stormwater design occurring hand-in-hand with early planning of the building envelope and site. Only when engineered landscape systems are devised early in the design process can stormwater runoff be effectively managed. Through the rethinking of traditional planning processes and introducing landscape architecture into site development in the early design stages, stormwater runoff can be effectively managed, urban flooding can be drastically reduced and urban regions will more effectively mimic natural landscapes.

Greenskins lab is working to promote this style of planning and design through the development of a holistic stormwater management application and international education on LID systems. Our goal is to continue to develop relationships with global partners and to share our passion for stormwater management and sustainable design and planning practices with professional and educational communities alike.

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Vancouver, B.C. Canada  
<http://blogs.ubc.ca/greenskinslab/>





*Responsive Environments: An interdisciplinary manifesto on design, technology and the human experience.*

The entanglement of physical with digital spaces is constantly creating new types of hybrid experiences and realities with a profound impact on the social, cultural, and economic dynamics of our living environments. At the individual level, the ubiquitous presence of technology in our everyday lives affects our relationships with our surroundings. These transformations pose unprecedented challenges and yet offer novel opportunities for designing the built environment—from artifacts and spaces to buildings and cities. This exhibition explores the dynamic role of innovative technologies to create hybrid environments that adapt to—and create a dialogue with—people’s needs, behaviors, and desires. By unpacking the experience of technologically-mediated spaces, the present work sets the ground for re-defining and re-framing the concept of “responsive environments” across the disciplines of architecture, urban design, and human/building interaction.

Technology, like most elements in our environment, is experienced in cycles. In each appearance, one may see a change in its representation as it molds to our current society. In its evolution process, the survival of a technologically-enhanced project depends on a myriad of factors, particularly its adaptability. As a design tool, technology empowers human goals. Ultimately, it is a tool that we use to engage with our world’s preconceived notions and to shape how members of future generations access their culture, environment, and each other. To move the understanding of “smart” technologies forward, one must create visions of a responsive environment that both serves basic needs and nurtures human lives. This requires a complete restructuring and reimagining of traditional systems of thinking. It requires re-envisioning a future that may push current boundaries and create unexplored dialogues.

Look around at your surroundings and realize that technology is seamlessly embedded in your everyday experience. When the well-knit urban fabric experiences a glitch, whether preprogrammed or unexpected, it unveils an aspect of reality that allows for reinterpretation and change. It can help us become more aware of our existence and the environment one occupies. Intelligent technology will gradually turn into an unnoticeable part of urban and everyday life. Our environment is already providing feedback and can notify us of problems we find hard to face due to political, economic, or other types of inertia. One must realize that technology, of whatever kind, is created by humans for humans, and changes are made through human desire for possibly a better future.

By presenting forward-looking principles and proposing design visions, Responsive Environments aims to reveal an alternative, mutually constructive connection between emerging technologies, digital and physical spaces, and human experiences. Ultimately, at the core of this exhibition is an inquiry into the multiple ways in which the rapid pace of innovation affects how we perceive, respond, and adapt to our surrounding spaces. These mediated experiences will in turn influence the morphological development of our built environment, with profound repercussions on our society.





*About the photographer.* Architectural photographer & architect Helene Høyer Mikkelsen creates photographic narratives of places and spaces, capturing the poetry of the moment through presence and precision. Helene Høyer Mikkelsen has been exploring the art form of architectural photography through two decades. In her work, she employs the subtle understanding of the architect's work and methodology.

*A magnificent space.* The series of photographs are taken on the same day at the same place in the City Park of Gellerup, Denmark. Helene Høyer Mikkelsen also photographed the wider city district for a book project. The book uncovers the history, architecture and changing image of the area over time and is written by researchers from Aarhus School of Architecture. The book will be published by *Arkitekten* in 2021.

The photographs portray the experience of Gellerup City Park. Along the large, staggered blocks, the green landscape spreads out in the sloping terrain. The green space of the city park contrasts the modernist facades, while underlining the architectural qualities of the buildings. The unique atmosphere of Gellerup City Park is communicated through selected photographic themes.

*The sky* as scenic space is omnipresent and the scale of the buildings and park is extensive. The monumental blocks and the tall trees frame the sky.

*The community* has been a focal point in the development of the city park. Here, numerous opportunities have been created for people to come together in the park, thus inviting the local community to take part in joint activities. The park is a common space; that can be experienced both from the apartment balcony as well as on the ground.

*The nature* of Gellerup City Park is diverse and represented by the old, large trees, newly planted trees, grasses and perennials, which together constitute a park environment characterized by a high degree of

biodiversity. Here, the nature is experienced more intensely than in the conventional, trimmed park.

*Scale* is an experience in itself. The buildings of Gellerup are voluminous, just like the apartment blocks and the majority of the surrounding trees are large-scale. The interrelationship between dominating elements is proportionally balanced, and in some way they dissolve each other's scale.

*The view* between the staggered blocks is an essential part of the original development plan. The five blocks appear adjacent to each other with minor shifts, allowing for generous views towards the surrounding landscape in which the settlement enrolls.

*About the place.* Gellerup is a public housing development characterized by its unique architecture and large scale, situated in a landscaped terrain. The meeting between the modernist apartment blocks and the landscaped space is the focal point of the photographs. Gellerupparken was built between 1968 and 1972 as a modern district with large, bright apartments and balconies. Gellerup is now being transformed according to an extensive masterplan, that include buildings are demolished, others are renovated and new buildings are added. A new Gellerup City Park forms the green spine in the transformation from a solitary and uniform residential area to a vibrant, safe and green district. The City Park creates a human scale between the large blocks and forms meeting places advancing community for local residents and visitors.





The inspiration for the project came from both the site of the exhibition in Palazzo Mora located in Cannaregio, home of the Jewish ghetto and our desire to illustrate our studio's credo that architecture has the potential to be a poetic expression of social justice. In collaboration with UNHCR, the exhibition *GHETTO* is a theoretical architectural project which proposes the resettlement of 2,000 Iranian refugees into Venice financed by the sale of timeshare condominiums for tourists.

In the 16<sup>th</sup> century, an influx of Jewish arrivals into Venice led to a government response that forced the Jews into mandatory, segregated living quarters. Our project considers a related, contemporary situation in the global refugee crisis, but searches for an inclusive solution that enables all global citizens to thrive.

Our project aims to encourage meaningful dialogue about the relationship between citizens and cities in a global context. What does it mean to be a *citizen*? What is a city's inherent accountability to an individual's humanity? What is the role of the architect in building an inclusive city?

We believe that the role of the architect transcends that of a mere consultant or service provider; rather, the architect has a duty to identify and facilitate opportunities for achieving social good. Our Vancouver practice excels at large, complex, mixed-use projects that aspire to integrate ethics and poetics to create inclusive and engaged communities. To achieve these goals, our role as a *Robin Hood* relies on complex rezoning with economies of scale that enables the development community to meet their financial objectives in tandem with the necessary transfer of equity towards socially valuable objectives.

In the case of Venice, the city's saturation of tourists can be leveraged as a potential economic opportunity to house those in need which is illustrated through

*GHETTO*, a theoretical project. *GHETTO* is managed by the Canadian non-profit company, the *Ghetto Housing Corporation*, whose purpose is to provide housing for Iranian refugees through leveraging tourist capital. To capture the equity potential created through the real estate development process, the 2,000-unit development provides 1,000 total units for refugees and 1,000 total units for American tourists fully funded by the tourist timeshare model over four different island-sites. These four sites were selected to provide a sufficient number of both timeshare and refugee housing units to create a revenue-neutral financial model. Each of these sites is metaphorically associated with one of the key citizens considered in the creation of the development: the Ghetto Nuovo with the civic official, Piazza San Marco with the tourist, the Stazione with the refugee, and the Arsenale with the architect.

Considering urban issues and opportunities that are relevant to all major international cities, our exhibit explores the leadership role of the architect in collaborative city building and how it can be financially viable, and encourage values of inclusivity, diversity and social justice to create places where all belong.









Hundrich is a freelance artist: sculptor, painter, draftsman, photographer, filmmaker, choreographer, author of artists' books, performance and installation artist. Hundrich is what the French praisingly and respectfully call a *touche à tout* a toucher of everything. *It is the necessity that determines what happens, the choice of media and the one of means, the how, the where and the when.* According to Hundrich, it is the humanistic aspect that determines the subject. To touch everything... that also means not to be afraid of problems. It doesn't matter whether the issues are artistic, cultural or social-political.

Sometimes Hundrich is a self-sufficient inhabitant of the ivory tower, cultivating his formal vocabulary in an almost autistic manner, then again a committed artist who uses his art to champion political and social causes. He has worked and lived as an artist in Germany, France and Spain, and has traveled to countries in Asia and America. Not as a tourist, but to experience the country intensively in temporary sedentariness and of course - to work, to be artistically active.

Water and earth, air and fire are motifs that occupy him as an artist. Plus: the social, human issues, the matters of life. He explores this in his paintings, which revolve around the dissolution and compression of form, becoming and passing, eternity and transience. As if by magic, the great contrasts of nature and culture, of savagery and civilization emerge.

For all their abstraction, Hundrich's works never cease to tell of man and his condition humaine. His works are always both abstract and representational, form invention and reality association, free play of form and color.

In his sculptures, the inner and outer worlds are in direct, colorful communication, with high translucency and light sensitivity with the utmost stability and lightness. On these bases Hundrich has developed and

realized completely new exhibition possibilities, space conquests.

As the next component, the light - on a normal, electrical basis or in special circumstances, the solar energy. From initial, colored space-descriptions to targeted lines and drawings, like 2020 *I have a dream - Black life matters* a figural light installation and concret as light-written word, Hundrich's current project, concerning the climate change.

*The Ocean begins under your feet. 2019.2021.*

Hundrich's project reflects the current situation of climate change. A call for more mindfulness and respect towards nature, especially water, the life-sustaining and life-giving element. The artist dedicated this project to the City of Venice and the coastal cities of the world; because they are the first to be affected by the rising oceans.

Climate change does not differentiate people by skin colour, religion or ethnic origin, rich or poor. The climate change forces humanity to work together and requires contributions from every individual to make every life in this world worth living.

That's what Hundrich's light installation is all about: the ocean begins under your feet, pay attention to where and how you go.





When someone on the endless grass field and looks out beautiful hill far away from there, what does this person see and contact with?

When someone stands up on the top of the beautiful hill and look out the horizon of the endless grass field faraway from there, what does this person see and contact with?

My works are engaging in this relationship between the landscape and the individual person. How an individual person makes contact with the surrounding environment, landscape, and the world. How they find themselves in the landscape. What kind of poetry do they imagine. How they shape their internal landscape and develop their vision of the world through this contact.

I built up an unusual sized table on the top of the hill looking out the beautiful ocean. I secretly insert a geometric shaped, suspicious, and surreal structure into the ordinary building in a peaceful town. I spread a number of wooden chairs on the waterline of the mythical lake in the wild.

Through deconstructing the ordinary landscape and arrange a new angle to look out the world, I try to amplify the tiny message from the landscape, and aware a fresh and beautiful details of the world.





*Flexliving.* In a society marked by growing individuality, flexibility and mobility, organising the way we live together is becoming increasingly complex, living spaces and construction have to meet ever greater demands. Life and residential biographies are changing as living and working situations change, and only to some extent has traditional building been able to provide attractive solutions. Modular systems developed so far come up against limits regarding the technical possibilities of designing flexible spaces or legal and financial limits regarding conceptual structure. The architect's work, planning outdoor and interior spaces, involves developing and designing future spaces of possibility. This development, always processual, may concern spatial, functional design but also aspects of time and concept. Traditionally, this process gives rise to properties which can only to a certain extent respond to changing demands in terms of dimensions, location and function. The system is inherently rigid.

*Flexliving* aims to develop solutions to the demands of a constantly changing society. The concept consists of a hybrid system that clearly distinguishes between shell and fit out, combining rent and ownership and allowing customisation for individual lifecycles. The main structure is implemented as a stationary or mobile load-bearing unit in the form of a terminal, a resource-sparing concrete or wood frame structure inserted into the context. Prefabricated modules complete the system. Occupants acquire modules to suit their individual requirements and rent places in the terminal. Electricity and sanitary connections are made to the terminal based on a plug-and-play principle, ensuring that the module is fully functional as soon as it is connected. Thanks to the high level of standardisation and simple connection principle, these modules can be readily used in another terminal or as stand-alone elements, in urban and rural contexts. Function-

ally, the module may be many things —whether for permanent or temporary residence, for work, as a care, cultural or catering facility. Subject to availability, it is possible to flexibly attach modules or outdoor spaces to an existing unit. The terminal reacts dynamically to changing needs by enabling diverse combinations of prefabricated mobile modules and allowing a range of different occupations. Starting from simple additive systems, it is even possible to develop complex spatial configurations. A high degree of prefabrication and serial production enables high-quality manufacture independent of weather conditions, no longer performed on building sites but rather in production facilities independent of site. Flexliving combines the advantages of immovable and movable property. The flexibility of the system is inherent. The first project is currently being built in Graz, with occupants moving in in autumn 2021.

Flexliving is a platform and an open process. The ideas are boundless, with space for whatever is needed. One goal in developing the system, a project involving experts from different disciplines headed by the ÖWG Wohnbau and Hofrichter-Ritter Architekten from Graz, is to intensify input and further evolve the system. On that note, please write us at [flexliving@oewg.at](mailto:flexliving@oewg.at) and/or visit us on the site of the first project in Graz.





**Familiar Strangers.** The presence of new technology in a physical space is usually felt, and often functionally straightforward. When installed in a public space, the technology is ideally playful and visually pleasing to increase the usage of public spaces. Most examples of public space technologies engage the users with the technology itself or the object in which the technology is embedded. Rarely are the goals of the technology to make a user aware of other users and their surrounding environment. Familiar Strangers is a project that illustrates technology as the mediator of the users and their understanding of their changing environment.

Familiar Strangers increases the citizens' awareness of their surroundings and other users by unfolding their immediate and distant environments. Installed in Calgary, Canada, this interactive, digital media installation by MBAC and INVIVIA transforms a dark but heavily used underpass beneath an expressway. It reclaims city infrastructure as a *space for conversation* while lighting the underpass by integrating urban design strategy and public art to revitalize urban spaces. This urban project uses technology to encourage social interaction and new experiences in the city. A custom detection technology software analyzes passersby's movements and creates an abstract representation of it. This encourages interaction among the "familiar strangers" that the daily commuters encounter every day. When passersby begin to walk through the underpass, they can see their own silhouette walking toward them on the wall across the street. This experience allows them to see the manner and rhythm of their own walk with greater clarity, moving in the opposite direction as if their reflection were a passerby—another urban stranger.

Public art design: INVIVIA  
City: Calgary, Canada  
Date: 2020

**PULSUS.** Pulsus is an ambient, interactive, and experimental installation. Molded and folded from concrete, Pulsus acts as an urban instrument that reflects the pulses of its surroundings wherever it is installed. In New York City, Pulsus collected real-time data from social media, police channels, and transit sensors in the city and reinterpreted the data into immersive, interactive, and playful soundscapes. As it hummed and misted to every small fluctuation in the urban activity, these concrete blankets encouraged visitors to tune into the dynamic rhythm of the city's communication frenzy, creating unexpected interplays between digital information and physical matter.

In this project, an interactive artifact generates experiences that resonate on an emotional level. The process has been very much a blend between analyzing quantitative data and designing an experience. The resulting piece acts essentially as a stethoscope for urban activity, a conch shell for urban sound waves. The concrete interfaces with a feedback system that is almost like a musical instrument. Through a physical interaction between the user and the artifact, Pulsus acts as a bridge between the body and sense perception, enhancing the experience of sound by engaging the materiality of concrete. The project also demonstrates that the creative quantification of urban dynamics can reveal novel correlations between citizens and the built environment.

Design: INVIVIA + REAL Lab  
City: New York City & Boston, United States  
Date: 2017-2018





Two rivers shape Washington, DC — the Potomac and the Anacostia. 1 district, 2 states, and 6 counties comprise the National Capital's urbanized region, and they all border these waterways. The monuments and memorials that define the Capital city occupy the low-lying confluence of the rivers. So too do historic cities, major utilities, transportation infrastructure, and a sizable portion of the 4 million people who call the area home. The region faces unprecedented challenges related to climate change, including increased flooding due to rising sea levels, storm events, and myopic urban planning. The impact to people, property, and infrastructure is almost incalculable —but where there is a problem there is also potential.

To address these impacts will take more than design and planning —especially political will, cross-sector collaboration, and coalition-building. Architects and planners bring a unique approach to tackling the complex issues: design thinking. 5 projects in the region represent the range of possibilities within this framework. Individually they are case studies in resilient design, biophilic principles, and sustainable planning. Together they frame a vision for the Nation's Capital that is resilient and sustainable, equitable and inclusive.

*Reframing Resilience - Five projects in the Nation's Capital.* The cities of the future will be blue-green — recognizing that water is precious, not waste, and that plants are essential. All waters are not the same though. The different waters of this capital city telegraph our social and cultural values and biases: the Potomac, once the division of Union and Confederate states; the Anacostia, mistreated and marginalized in the economically disadvantaged east side of DC; the Tidal Basin, an engineering effort to fight the river's nature, ringed by commemorative icons; the deceptive serenity of the Reflecting Pool, requiring constant energy and maintenance.

We need to reframe our relationship to the cycles of nature. Water connects these 5 projects, as they reshape the complex ecosystems at the rivers' edges, 2 unbuilt proposals bracket the city on its west and east sides.

*Third Century Mall Vision Plan* (unbuilt) asks what a civic landscape could be if our respect for the environment were given equal status as our national values and achievements on the National Mall.

*Kingman Island Environmental Education Center* (unbuilt) asks what a civic landscape could be if local values and aspirations for a healthier city, public, and environment are the priorities, on the Anacostia anchoring the east end of the symbolic axis.

*Reframing our relationship with each other, and with the elements of air, earth, sun, and water are three built works: Marvin Gaye Recreation Center + Trail.* Named for its neighborhood native son, this building breathes... *Powell Elementary School.* An expansion and renovation, this build teaches... *Tubman Elementary School.* With extensive community input on the redesign of its courtyard, this building nourishes...

Marvin Gaye Recreation Center + Trail (Washington, D.C., USA - 2018)  
Powell Elementary School (Washington, D.C., USA - 2015)  
Tubman Elementary School (Washington, D.C., USA - 2018)









*The New Venture Series.* From the early days in St. Louis, Missouri, through decades in New York City and now at his studio in Woodstock, N.Y., Jim Nickel has been intrigued by the cautionary power of diagonal black and white slashes, by their ability to surmount even dense urban visual clutter, by their silent command of attention. They need no words—neither CAUTION nor ATTENZIONE—just simple, effective, aesthetically compelling black and white.

He found and photographed the black-and-white pattern frequently, on flood gates along the Mississippi River in St. Louis, on the tailgate of a road repair truck, in the stark logo of a new chain of discount stores ironically named Venture. The black and white diagonals—the Venture language—became an enduring part of Nickel’s art.

Nickel, a philosophy major, was transfixed by a passage from Martin Heidegger’s Introduction to Metaphysics, speaking of the creative person as being always “in venture.” It is the artist, Heidegger wrote, “who sets forth into the un-said, who breaks into the un-thought, compels the unhappened to happen and makes the unseen appear.” Venture became a persistent metaphor.

*Plywood and planks.* Among Nickel’s early work was a series of wall sculptures produced by cutting and reassembling sheets of plywood. He plotted precise edge-to-edge lines according to a given mathematical sequence—the Fibonacci sequence was a favorite—then cut the sheet with his power saw. By reassembling pieces in a predetermined order, Nickel coaxed the flat rectangle into graceful arcs, multiple lobes, and complex shapes, losing only the sawdust.

Beyond plywood, Nickel began applying the same arithmetic approach and conceptual restrictions—losing only the sawdust—to wooden planks. Many of them were found scrap, difficult materials whose exteriors

Nickel honored by leaving them in a rough state. One critic described the act of probing interiors with a saw as searching for and connecting hidden planes—Heidegger’s notion of compelling *the unhappened to happen.*

*Venture Pieces.* In St. Louis and later in Brooklyn, Nickel brought the black-and-white Venture language into the design of his wooden pieces, combining the attention-commanding visual with the subtler effect of the reconfigured wood.

Nickel’s New Venture Series began in the spring of 2012 with pieces on a slightly smaller scale, drawing on earlier work with some significant changes. The plywood sheets and found planks became solid slabs of hardwood. The black-and-white Venture language became more intricately realized, its complex geometry deriving more directly from cuts and reconfiguration of the wood.

More than three decades after the initial Venture encounters in St. Louis, Nickel’s New Venture Series “compels the unhappened to happen and makes the unseen appear.” His precisely planned cuts and controlled reassembly continue to transform thick planks and slabs of maple, mahogany, walnut, beech, cherry, respecting the material and losing only the sawdust. The black-and-white Venture language is applied before the piece is cut and reassembled. It achieves definition only when the wooden pieces come together, the final configuration of the Venture language neither planned nor known, yet not entirely random.





*How do we Live?* Santiago, London, Shanghai - Suzhou is a collaborative research and pedagogic programme launched by Jocelyn Froimovich and Johanna Muszbek in 2015 looking at current housing production spanning three continents. In collaboration with three universities, (University of Liverpool, Universidad Católica de Chile and Xi'an Jiaotong University of Liverpool) *How do we Live?* looks at housing types and the notion of crisis particular to each metropolitan context. Students of these three Universities have participated since 2017 in a series of workshops yielding a comparative study, a classification exercise on housing design problems and potential solutions at different scales.

Since market dynamics have taken over housing production, the architect's role has weakened. Architects operate in the urban fabric and work within its rules, and thus architects need to challenge them. In today's context, the status quo has to be discussed; Housing design —both policies and buildings— is a public affair. In order to face this challenge, *How do we live?* divides the current debate on housing design into three themes:

*Language - Politics.* In the real-estate framework, housing has become a commodity or an investment. Therefore, beyond functionality, advertisement plays a decisive role. We examine how a particular housing type is presented as a lifestyle choice.

This research proposes to reutilise the language of advertisement in two ways: to analyse the perception of the type and to produce an argument. The language and the way in which we represent our projects is understood as a political tool that allows us to increase our reach to wider audiences and expand the housing design debate.

*Crisis - Method.* "Crisis" is understood as a turning point, a time when a difficult or important decision must be made. The term forces us to recognise certain design "problems" so as to propose design "solutions". Al-

though this approach might sound obvious and is simplistic, it pushes designers to: engage and defend a particular position ("I" designed this and not that) and envision anew (this design is "better" because of this and that). By forcing the notion of crisis as a methodology, we analyse specific housing types in their specific contexts so as to propose alternative designs for each of them.

*Types - Context.* The history of housing design can be understood by analysing the mutation of housing types particular to each metropolitan context. *How do we live?* ventures into a typological investigation, with the expectation that types can provide a framework to deal with complex urban variables. By understanding the particulars in the production of a housing type, the architect can manipulate and reorganise—invent.

The exhibition discusses today's banal housing types, exemplary of a particular city in its making. One side of the panels looks at the market offer in these three cities, while the other proposes design interventions. Rather than dismissing examples of the current housing offer as "bastard" architecture, it is assumed that these housing types portray specific subjects, their living and urban conditions; the politics, policies, and socio economic factors that lead into developing a particular urban setting. The goal is to observe, analyse, participate and hopefully to intervene in the urban production system.

Universities:  
Liverpool Architecture School  
Universidad Católica de Chile  
Xi'an Jiaotong University of Liverpool  
[www.howdowelive.com](http://www.howdowelive.com)





*Embracing Paradox.* As we take a step out into the world each morning, we are confronted by a balance dynamic. If we are lucky, it is an existential dynamic, not a material survival equation. There is a moment, in the lives of most artists, where we come to see we exist in relationship to a complex world, a world of paradox, of abundance and scarcity, of pleasure and pain, of epic beauty and inexplicable tragedy. At some point, we might realize that the world can be absurd and oftentimes unfair. In some measure, we then have to re-define our relationship to the world in our minds and in our hearts. For some people, this means taking a reactionary approach to gather resources, primarily for the self-preservation and protection of your internal world. For others, for me, this means taking a reflective approach, to marshal what abundance life gives you in order to create positive change in the external world.

For me, this epiphany occurred when I was quite young. My first love was for drawing, then painting, both mediums for the creation of imaginary worlds. In the Midwest, where I grew up, these were not considered suitable endeavours for making a living, and so architecture became my chosen focus. I assumed it was a creative profession that could provide an outlet for this intense passion. Later, when I had become a young architect, I realized that while architecture does indeed have a creative mission, it carries a heavy pragmatic burden. There are long stretches where architecture could not sustain the need for artistic expression. This is due to the drawn-out nature of going from those early sketches to what is eventually the finished building. A cycle that makes architecture a *heavy art* with many buildings taking several years to complete. Throughout my adult life I have turned to painting, drawing, photography and poetry to fulfil the need for a more immediate form of expression. At first this took the form of almost pure self-expression, a reflection on what moved

me, of a search for meaning, it was self-referential and, in a sense, self-satisfying.

Over the years this changed, and it has become more of a *Conversation with the World* to borrow a phrase from Lonnie Graham, a longtime friend, cultural activist, and fine arts photographer. As the work began to resonate with people, it has become more of an exchange, a way to connect and share meaning on a personal level. To explore our relationship to the world, which is a dynamic of reciprocity.

We go thru our lives trying to navigate, to make the best of the conditions we are confronted with, and with the tools and skills we possess to achieve an optimum outcome. Balance might be seen as a state of equilibrium between opposing forces, some of which we can control and some we cannot predict, manage, or prepare for. Balance is where we exist at any moment in a dynamic spectrum.

In terms of my paintings and the poems that accompany them, their primary focus is to explore and ultimately express a sense of balance on both an emotional and intellectual level. This sense of balance comes from observing the world that we live in, as well as developing a sense of what balance means as a philosophical approach to existence and our relationships with each other.





*Everything Beautiful is Far Away* is a photographic project conceived by photographer Julian Abrams to document some of the most technologically influential astronomical telescopes of the modern observational era and the buildings that house them. Over the period of several years Abrams travelled to some of the most extreme locations on earth to photograph observatories on Mauna Kea on the Big Island of Hawaii, in the hills of the Atacama Desert in Chile, above the clouds on La Palma in the Canary Island and at Siding Spring in Australia, an area severely affected by bush fires both past and present.

Throughout the ages, mankind has attempted to understand ethereal concepts such as heaven, eternity and infinity by constructing tangible structures on earth which align their reality with that of the cyclical rhythms of the universe beyond. Structures such as Stonehenge and the Mayan pyramids are interpreted as a primitive yearning for an understanding of place and purpose and the relevance of human existence – a yearning that has increased over the ages through the advancement of technology, via Galileo and Newton to the modern day with its complex space-based telescopes in deep orbit.

Abrams is particularly fascinated by the architectural design of the ground-based observatories which house some of the most technologically important telescopes of the post-war period through to those of the present day. The technological and optical requirements of the machinery inside these buildings means they increasingly occupy space at the extremities of the geographical environment where the natural conditions and rarefied air are conducive to clearer atmospheric visibility. As construction technologies and project funding have increased over the years, astronomers have pushed development of these sites to ever higher altitudes to enhance the number of clear viewing nights per year.

The structures that have evolved are therefore a collaboration between architects, astronomers and engineers with the primary objective of being fit for scientific purpose. With no need for orthodox aesthetic considerations or to integrate with pre-existing built environments, they often convey a science fiction styled other-worldliness – detached and futuristic they exist only to serve their scientific function and to withstand the extreme conditions to which they are exposed. One could even make the argument that the relationship between science fiction and some contemporary architectural practice is somewhat symbiotic: the realised designs from both present and past buildings and the fantastical artistic imaginings of futuristic conceptual structures each continue to influence the other.

As places of existential exploration, the domed structures are often reminiscent of the great Renaissance Italian cathedrals, churches of scientific worship where some of the most advanced minds on earth endeavour to de-code the mysteries of our expanding universe and humanity's place within it. Through time and space we continue to look for answers to the question of our existence.

The photographs in this exhibition are taken from the limited-edition book *Everything Beautiful is Far Away* by Julian Abrams and Professor Richard Ellis and is available at [www.everythingbeautifulisfaraway.info](http://www.everythingbeautifulisfaraway.info) [www.julianabrams.co.uk](http://www.julianabrams.co.uk)





*Little Oil/Small Oils:* Oil Light Glass. *Oil & Time:* Oil connects us with many orders of time, from the vast to the immediate. First, there's geologic time during which fossil fuels began their long evolution. The series of cast glass oil cans is called *Little Oil* as a comment on Big Oil, whose shocking overuse is threatening our very existence. But these glass pieces, in their myriad shapes and sizes, also hearken back to the much more proximate time of their metal forbears, when carefully calibrated small amounts of oil were used to lubricate everything from sewing machines and rusty hinges to ships' engines or whatever else needed a squirt. Each metal can was configured to conform to a given piece of machinery so that the thumb pressure on the bottom would dispense the precise amount of oil required. Today, when lubricating oil is a synthetic mélange of chemicals, and comes in plastic jugs, those once pervasive little cans, now often banged-up and greasy, have become "vintage" collectors' items, found on eBay. Such is time's elasticity that small sculptures can conjure up both geologic time and the recent passage of human time and its traces!

There are many other kinds of oil, which these glass vessels also bring to mind, such as those derived from plant essences. Most such "essential oils" were first concocted in the ancient world so that we sense the sweep of time when we encounter them today. And the artist also calls her pieces *Small Oils*, intending that they (somewhat comically) also connote oil paintings, which are famously chambers of time –and light.

*Light & Space:* For much of human history, oil was primarily used as a source of light (including, alas, oil derived from unconscionable sources). Light is our pathway into space, drawing us to the depths of space/time, and here at home, filling the spaces we move through, live in and remember. In the lore of many faith traditions, oil functions as a source of eternal light, be-

yond space and time. The artist intends that these sculptures of solid glass, when set upon lightboxes so that they glow from within, might also be seen simply as vessels of light. Though not eternal, perhaps they can provide (as art does) a brief reprieve from time (or at least the clock!), a space of reflection...

*Glass & Existence:* Glass is the material element of this work. Glass, too, has a long and venerable history –of which Venice is a preeminent exemplar. Both in its journey through time, and its capacity to hold and spread light, glass is the ideal medium for containing such intangibles. Time and light are intrinsic properties of glass. And if by light, one means also the light of memory, of thought, of metaphor, of the interior life, then glass provides the artist the material presence, *the space*, through which she can express the many facets of existence touched on above –and opens the door to more. For as she was making them, these pieces seemed at times to escape the theme of oil altogether. So various in size and shape –rotund, stumpy, svelte, petite– their spouts going this way and that, they became anthropomorphic, creaturely, botanical. Like the facets of existence it contemplates, art is never still.





*Cosmopolitan Interludes - responsibility and the play of construction - joy and the construction of time.*

At the end of a very long year in which many of our collective activities were halted and time seemed to stop, the importance of the construction of time has taken on new significance. The joy of recovering our connections is enormous, yet, moving forward, it may be difficult to return only to the continuous pressure of work, school, etc. that, in the past, often caused one year to fold quickly into another until decades pass almost without notice. Perhaps life now requires a new level of enhancement that keeps us grounded in the present moment. To enrich the ephemeral world in which we land is possibly the most satisfying task one can engage. It is also a curious form of responsibility. Though responsibility is often associated with the weight of obligation, it can also be light – filled with the pleasure and play that feed creativity.

When we choose architecture as the vehicle for this task, immense responsibility is inherent, but to make inspired work requires us to open ourselves to the space of pure play. It is this dichotomy that makes the practice of architecture so difficult, yet so intensely fulfilling.

Kathryn Dean and her team at Dean/Wolf Architects (DWA) use the dual meanings of constructive – the physical and the psychological – to navigate this dichotomy. As a literal term, constructive assigns importance to the way something is made – powerfully rendering the impact of materials on the perceiving body – a traditional concern of modern architecture. Dean/Wolf Architects adds to this emphasis on craft, the psychological constructive practice as defined by the British psychoanalyst D.W. Winnicott – productively engaging individuals in their culture.

*responsibility and the play of construction.* We live in a time of interdependence – both on each other and as caretakers of our planet. With this understanding

comes clear respect for the larger collective realm in which an architect builds. At DWA, this responsibility is approached through many lenses. The first understanding of any site comes from the qualities of the earth showing them how the architecture might touch the site. The second understanding comes from the form of the horizon line suggesting to them what geometries are natural to it. Finally, the tactile qualities and microclimates of the immediate site suggest the materials and spaces that surround the inhabitant. At times, such as in the areas just outside major cities, these natural features are depleted through construction that obliterated the original condition. In these situations, the original character can be recovered in the mind in order to understand how to react. All of these site conditions are viewed through the contemporary cultural conditions of mobility, instant communication, and unstable institutions to find the way to address each unique situation.

*joy and the construction of time.* Light, which makes life possible, animates material construction at Dean/Wolf Architects. In the cosmopolitan context, the rapid sense of time and pressure of the city is contrasted with the enjoyment and sensuousness of the everyday passage of time that is highlighted in the open landscape.

This expanded sense of time is less common in the dense urban environment where light is frequently obscured. The daily and seasonal changes of light – often the only connection we have to nature in city dwellings – can connect us to natural time. It is the abstract spatial and ephemeral experience – in contrast to the tangible material construction – that touches the psychological, yielding moments of joy and solace. These momentary disruptions to our distracted urban existence – always thinking about things beyond the horizon – ground us in the present. Life can be perceived afresh in the cosmopolitan interlude.





*Cities of Homefullness*. Since 2012, Keely Macarow (RMIT University), Neal Haslem (RMIT University) and Marcus Knutagård (Lund University) have explored the notion of *Homefullness* through exhibitions, symposia, events and publications in Australia and Sweden. The *Homefullness* campaign emerged through discussions with artists, designers, architects and housing activists who were concerned about the rise in homelessness in Melbourne. Our fascination with the Swedish Million Homes Program (1965-1974) and the Housing First model led to collaborations with housing activists and designers in Sweden.

Our plan has been to use art, design and text to advocate for full housing for all and to change the language of homelessness to *homefullness*, so that we can provide housing and opportunities for everyone rather than temporary and emergency solutions. Our key tool was our *Homefullness Manifesto for Full Housing (2012)* and our tactics included public conversations, live print runs of tea towels and installations of domestic artefacts and publications which shouted our demands and visions. Creative methods and artefacts were engaged to establish a platform for inclusive conversations around the issues of homelessness and housing stress. Through these methods, we create platforms which allow new futures to be revealed and become manifest.

For this exhibition, we present *Cities of Homefullness* as a manifesto and as a provocation. Our conceptual strategy for this iteration of the *Homefullness* campaign references the materiality of industry, the means of production and labour. The new iteration of the *Homefullness* campaign is urban focused with the objective of creating *Cities of Homefullness* to find solutions for housing stress and *homelessness* and to build mass affordable and sustainable housing programs. During this time of uncertainty as a result of forced migration, never ending conflicts, the climate crisis, the gross fail-

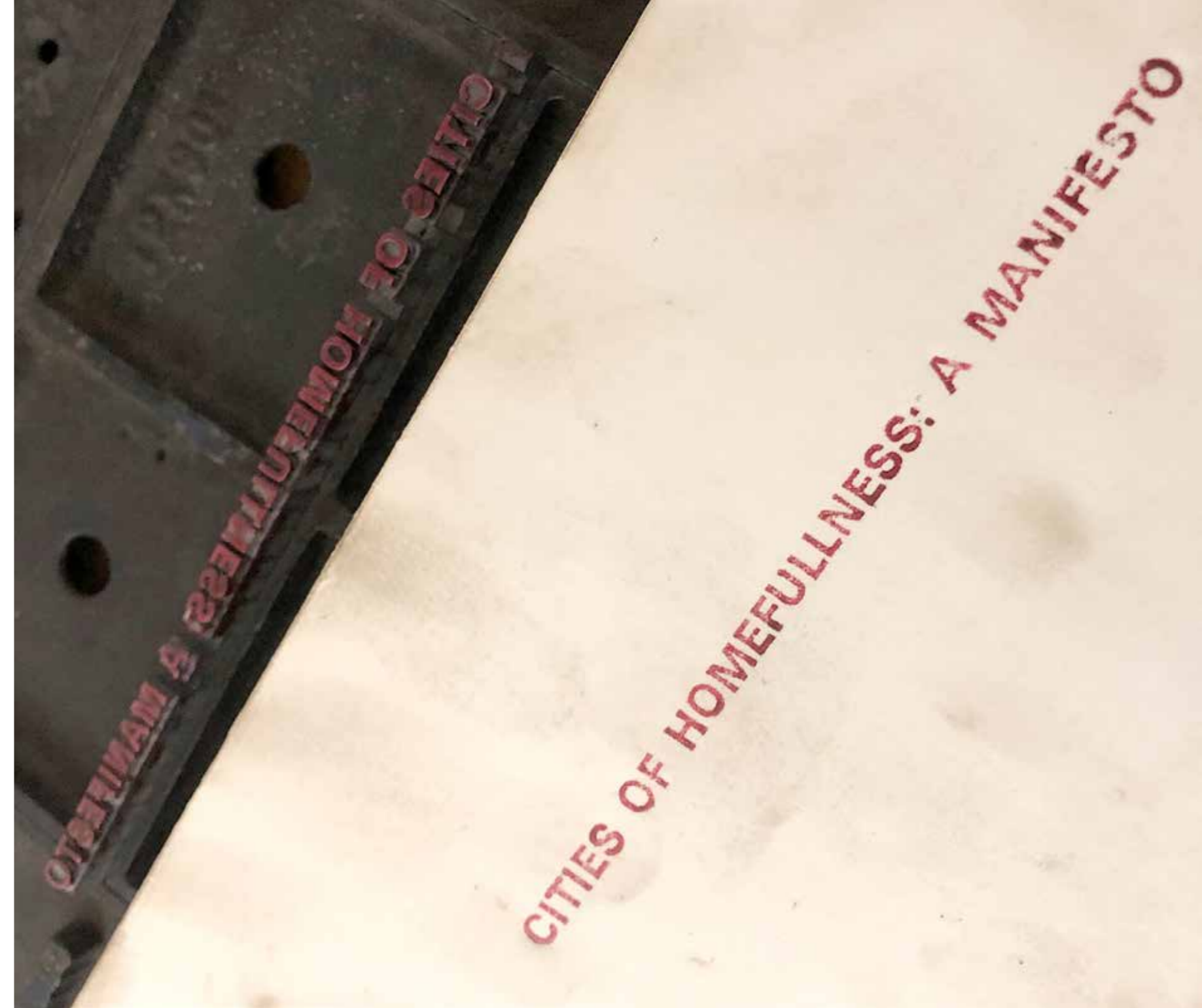
ure of capitalism and the emergence of new and lethal viruses, we need cities of *homefullness* to facilitate community wellbeing, engagement, creativity and empowerment.

Through speculation upon *Cities of Homefullness*, we seek to activate imagined urban spaces in contemporary consciousness; to then grow as discursive and aspirational concepts. *Homefullness* methodology for change applies creative intervention to materialise generative spaces and artefacts of provocation, and to disrupt established narratives and socio-political notions of the seemingly intractable issues of *homelessness* and housing stress—often situated as *necessary evils*.

Our interest is in the creation of sustainable, welcoming communities of *homefullness* in cities which acknowledge and support the sovereignty of First Nations people, welcome refugees, are carbon neutral and provide opportunities, healthcare and housing for all.

In our COVID-19 era, we now have the chance and responsibility to change the language and reality of housing communities and living in *Cities of Homefullness*. We cannot only survive this crisis, we need to be resilient for future challenges.

We recognise the importance of the times that we live in. Our concept for *Cities of Homefullness* is an invitation for you to help us to change the world.





## Kirstine Mengel

Architectural photographer

I am Kirstine Mengel. An award-winning Danish architectural photographer specializing in creating space and capturing the lines in architecture, art and design. My photographic style is influenced by visual calmness and purity, light and minimalism. I tell a visual story through the space I create in my photos; striving to generate visual calmness and sense of space. My eye for minimalism makes me perpetually strive for calmness in each image. I am intensely fascinated by photographing architecture: to visualise architecture and to collaborate with architects and architectural practices. To me, architecture is immensely interesting and highly important to all of us.

I am not an architect, but a professionally trained photographer with 20 years of experience. This sparks curiosity towards architecture, and, in the best possible way, provides me with what I like to call a regard on architecture emerging from the outside of the field. This curiosity is also the reason why I have obtained a fine-tuned sense of the particular DNA of the different practices I work with and each building, I portray in my work.

### *Stairs as objects of architectural wonder*

Did you ever wonder why a particular stairway looks the way it does? Wondered, who designed it? What they thought of when they crafted it? Or perhaps which realm it leads up to? For as long as I remember, I have loved stairs. I am simply captivated by them. As a photographer, I also reflect upon how the stairs contribute to constructing an engaging composition in the photo. The stair creates a sense of movement in the photo – as a road on which the eye can wander.

Initially, I merely photographed stairs because they charmed me. Because what do they lead to? Where will they take me? Over the years, my photos of stairs have accumulated greatly. I have come to realize that I am gripped by the graphic aspect of stairways: the shapes and the choice of materials.

For me, focus is on unique, bold, Danish stairs. In this series, I take an object which connotes 'everyday-life' and 'function', something most of us use on a daily basis while on auto pilot to construct a short moment in time to make us all stop and wonder. Consequently, the photos are subtly thought-provoking and, in their own right, aesthetically ensnaring. At the same time, the series hold examples of how Danish architects tend to make stairs the focal point of spectacular buildings.

### *Working as a photographer in the field of architecture*

To me, architecture is not just an inanimate product, but a dynamic artform with a purpose. And a topic which stands very close to my heart. Architecture is what I am passionate about as a photographer.

What I like the most about working in the architectural field is the close collaboration I have with the architects. My objective is to find an aesthetic way of visualizing the architect's visions and their message within the building. When I initiate a collaboration with an architectural practice, I spend time listening to their original ideas about the building. The whole process behind their design is interesting and helps me to identify what I should look for when I am on site.

– Kirstine Mengel





*Seoul Unfolded - Research, Drawings and Projects*

We rethink Seoul, concerning how to live together in the current context of the city where extreme conditions, driven by political, social and economic forces, become normal, forcing residents to live one or the other way and to accept only the values fallen into a rut. We believe *Humanity, Nature and Space* are the values that were most neglected, forgotten or lost in this process, and aim to reclaim them through *Sociopolitical Architecture, Territorial Nature, and Spatial Infrastructure*.

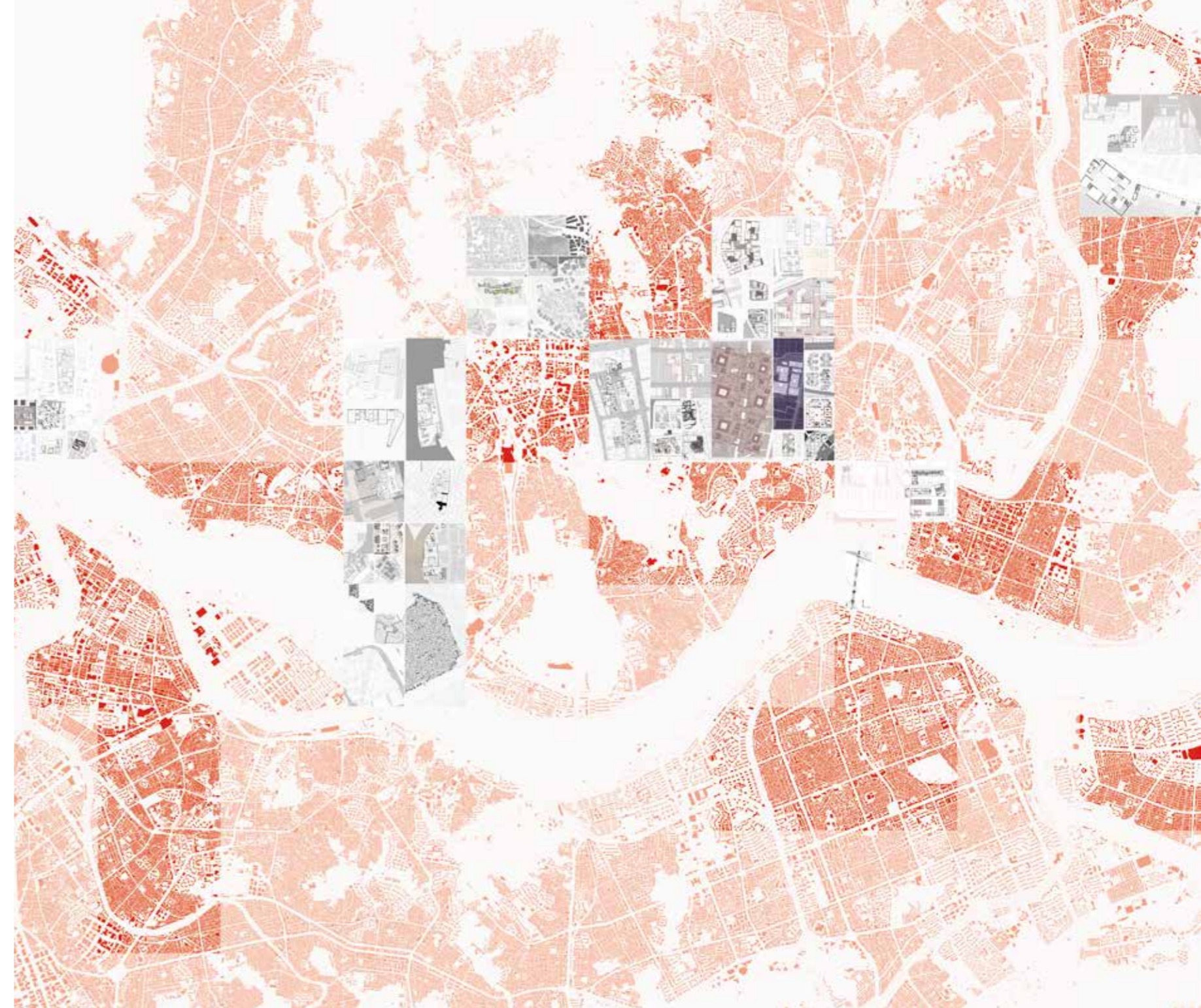
This exhibition presents works of students and faculty in the Department of Architecture of K-ARTS from 2015 to 2019. A key feature is a spatial arrangement where one axis is for the Seoul map and the other is for agendas that are dealt with in the design studios, generating the coordinates for perspectives of the portfolios and related publications. It allows a systematic way to observe the multiple layers of how Seoul has been explored, investigated, and proposed in the design studios with unique agendas. It reveals the sites that have been persistently looked into by different studios with varying approaches. It connects some sites, which have been regarded to be completely unrelated, like a constellation of propositions under a specific agenda. Depending on the agendas that guests choose to follow, the same sites are understood differently. All these multiple readings will create a pleasurable experience of discovering hidden or untold parts of Seoul in relation to the agendas.

*Korea National University of Arts - Architecture*

Accredited by the Korean Architectural Accrediting Board and validated by the Royal Institute of British Architects, our 5-year architectural program provides a strong design education with a unique studio system of basic, intermediate, and advanced levels, supported by media and technical studies, and a thesis seminar. Design based on a process of researching, processing,

and the making of a portfolio is what we believe is most important and unprecedented in the current architectural education of Korea.

As a program affiliated to an art school, we focus on the creative aspects of the field, encouraging students to explore the spatial, social, and urban potentials of architecture with intellectual curiosity. Students develop sensitive approaches to the complex context of Seoul, re-defining its urbanity in the new relationships between constructed and natural environments to achieve a better way of living for the future. Final exhibits for graduating students are held at the end of each year and serve as an opportunity for constructive criticism.





LASALLE College of the Arts, Singapore, School of Fashion presents *The Deconstructed Zone*, a project by Kelvin Ng Choon Hean. The project situates itself between the parallels of art, fashion, and design – Exploring the impact and boundaries that are spurred through current debates about sustainability and exclusivity. Highlighting themes that are pervading contemporary youths such as mental health and identity, the debut collection is a playful riff on *Exquisite Corpse*, also known as *exquisite cadaver*, a method through which a collection of words, images, and textures of clothing are redistributed and recontextualized as a form of inquiry into the state of the modern world.

The clothing and images highlight the aberrant beauty in flaws, giving precedence to garments that are spliced, restitched and deconstructed. Injecting a more sustainable take on the art form, the clothes are specially reconstituted from existing materials of various resources. The mixed-print pieces not only represent the fractured nature of the mind but also catered to the multihyphenate generation where limit is endless.

*About the Artist.* Kelvin Ng is a BA (Hons) Fashion Media and Industries Alumni from LASALLE College of the Arts, Singapore who utilizes fashion as a tool to create conversations about contemporary culture. Concerned with youth identity, sexuality and body representation, the creative practitioner calls attention to the struggles of life and the necessity for enlightened thinking about social stigma. His practice seeks to define the border between perception and reality, examining the space between what we think and what we allow others to think of us – and in the process, turning images into icons.

*About LASALLE College of The Arts, Singapore-School of Fashion.* The School of Fashion offers a critical and multidisciplinary environment for students who are looking to specialise in the areas of fashion

making, entrepreneurship as well as media and communication. We work with a network of industry practitioners and independent artists and designers that bring a uniquely South-East Asian perspective with a global approach. Our Fashion programmes have been developed in response to the demands of growing fashion industry in Southeast Asia. The Degree programmes offered at Honours level comprise Fashion Design & Textiles (FDT) and Fashion Media & Industries (FMI). In addition, the School offers a Diploma in Creative Direction for Fashion.

The School positions itself as a melting pot of cultures where fashion creativity and the fashion debate meet in this region. Our drivers are: The Future of Craft, Sustainability and Entrepreneurship. Through the Future of Craft, we are looking at the tangible and intangible heritage of the region to create a design language from this part of the world. The sustainability agenda focuses in different themes across all programmes, from social enterprise business models to a wide range of sustainable design approaches. We foster Entrepreneurship through diverse industry projects and national and international partnerships to provide opportunities for our students and their careers beyond the college.

We feel very proud to present the work of Kelvin Ng; whose work and persona represent all the values we promote here at LASALLE Singapore.





Lesley Richmond was born in Cornwall, England and received her art teacher training in London. She obtained her MEd in the USA and developed and taught the Surface Design programme at Capilano University, BC for 30 years, while continuing her practice as a studio artist. Lesley now works full time in her studio.

Natural forms and textures inspire her. She has always enjoyed the processes of surface design techniques and the countless possibilities of their different combinations. Her artwork suggests organic structures and surfaces made by changing the structure of the fabric, rather than imposing a design on the surface of the cloth. She uses distressing techniques and chemical processes to change the surface structure of the fibre into an illusion of organic growth and decay.

Lesley is inspired by the architectural elegance of trees: tranquil and timeless. They are complex organisms, filtering polluted air, cooling cities and giving a beauty and grace that softens the hard edges of urban development. Trees are an important symbol in many cultures. They are used in myths and legends and are generally a revered image. Their long lives allow them to watch over many changes in history. There is a change in atmosphere as one enters a forest, which suggests a feeling of sanctuary or else conveys a sense of unease. Forests have been used as a setting for countless magical stories.

Lesley has valued the beauty and importance of trees from the weather beaten examples on the Cornish coast to the planted forest covering a thousand acres on crown land, surrounding her college in North London. She was drawn to the coast and ancient rain forests of British Columbia, where the city of Vancouver is set in a vigorous urban forest, of young and eclectic trees, protected by city laws. However, this was a town built to harvest the old growth forests, there is still a struggle to protect the Crown land forest areas and make them more sustainable.

Lesley has incorporated tree images into several different series. *The Distant Forest* series explores details of the forest floor. The layers and detritus of the seasons bring our focus close to the earth, revealing a microcosm of the life cycle of nature. *The Skyline and Treeline* series explore the sensation of distance and perspective, pulling the eye into the piece and up to the horizon.

She attended textile conferences and workshops for several decades in the US, which revealed processes used in industry to alter fabric surfaces with acid and alkali. She uses a combination of process from her textile background, combined with Asian paper making techniques and her painting and fine art experience from her college training in England and the US.

Lesley photographs trees, focusing on the intricacy of their branching structures and then prints these images on cloth, using a medium that creates a dimensional surface. She then eliminates selected background areas, leaving the structural images of trees as the dominant feature. The images are then painted with metal patinas, dyes and pigments and strengthened with kozo fibre.

Lesley has work in collections in Canada, USA, UK, Japan, Poland, Gabon and Korea.





*Quantified Community: Using big data to inform architectural design decisions and create multi-sensory experience.* How can we better understand user's behaviors with data technology and build less and more sustainably for our future?

*What is Time Space Existence in our design? Time Space Existence* happens at every corner in this world. Different cultures and communities may react with different behaviors and emotions in the same space. While emotion is a critical link that impacts the perception of architecture by occupants, the biggest challenge is: *How can we use this prototype as a tool to understand people's behaviors and emotions throughout space?* If an operator builds a space that integrates big data into their daily operations, they could, in turn, help inform their own design decisions and shape future activity within the rapidly changing world.

*Spacetime* is used as a framework to analyze the relationship between people/time/space/activity. Space proposed in the building can be sorted into three types according to different activities and time as: necessary, optional and social. The 3-dimensional user journey maps illustrate how space use can be adapted based on user's activities and schedule.

*People/Time/Space/Activity*

*People:* People can be defined with personas into different user groups and each generate their own user pattern from their respective timeline. *Time:* The definition of time is the indefinite continued progress of existence and events that occur in an apparently irreversible succession from the past, through the present, into the future. *Space:* Space use can be mapped accordingly and activity can be the result of the relationship between people/time/space. *Activity:* Based on different users' personas and patterns, their activities/behaviors are arranged according to daily and weekly timeline.

*Behavior Scenarios and Sensory Mapping*

This prototype shows how emotion, time and space co-exist in a community. It objectively records people's behaviors and their emotional changes in relation to space. Data would be received from different spaces as a blueprint. The changing data and footprint of the movement will be visualized. Big data will be quantified to inform architectural design decisions and create multi-sensory experience. The concept of sensory mapping in community space will be further explored through multi-cities nodes that bring together communities from different cultures and backgrounds.

There will be an indoor GPS positioning system with APP and users' positions will be tracked throughout the building based on their space timeframe. Additional sensors will be installed inside the room. Data collected within space including timeframe, duration, density, movement in relation to people's activities will be analyzed and represented as image projections. Virtual reality will bring audience to the different cities as well as virtual space of Palazzo Mora to understand how space use can be redefined with digital understanding of people's behaviors and emotions throughout space.

LOD | Laliving and Opr Design  
in collaboration with Cacao Cinema  
LOD: Yimei Chan, Ann Yan, Yiwen Zhan,  
Zuotu Zhang, Fabio Rivera, Colleen Fan  
Cacao Cinema: Nelson Zambrano,  
Nell Cordova, Conrado Pittari, Pablo Rey  
Credit: Situm Technologies  
Sponsor: Hay





Social justice in education:

*What distinguishes one child from another is not ability, but access. Access to education, access to opportunity, access to love* – Lauryn Hill, singer

Founded in 1892, London South Bank University is a central London university dedicated to creating opportunity through a personalized and practical education. Architecture at LSBU supports the ambitions of all applicants to the university who show they will commit to becoming architects; we look for potential in the individual, rather than a traditional narrative of academic success in secondary education, and believe our obligation is to support the individual's access to learning. Trusting and supporting people whose wish is to create is fundamental. Teaching - and academic success - at the university are predicated around student wellness, emphasizing the value of emotional intelligence, empathy, and the student's abilities to recognize and manage their emotions and the emotions of other people, individually and in groups.

A focused professional pluralism:

*I deeply believe in pluralism. I believe in the close proximity of multiple systems or agnostic systems.*

– Ben Nicolson, painter

The type and presentation of architectural problems, and the sophistication of solutions to design projects must differ at every level of study, reflecting the complexity of society and social relations. Acquiring practical skills is essential, but the future architect must negotiate architectural design as a climate-literate provocateur; an enquiring researcher after new knowledge; an ethical and moral professional avoiding the monetisation of the constructed social art of architecture; a maestro of tactile materiality and responsible specification; a guardian of social sustainability and life, health, and fire safety - and a poetic originator of genuinely private, as well as accessible public spaces.

Emerging practitioners must challenge the business models for architectural practice developed after the European enlightenment, which separated architects from the communities they serve in favour of relationships with capital. We need smarter, more ethical modes of practice, including that of the architect-constructor, the architect-activist, and the poet-architect; all must co-exist side by side.

Radical environmentalism:

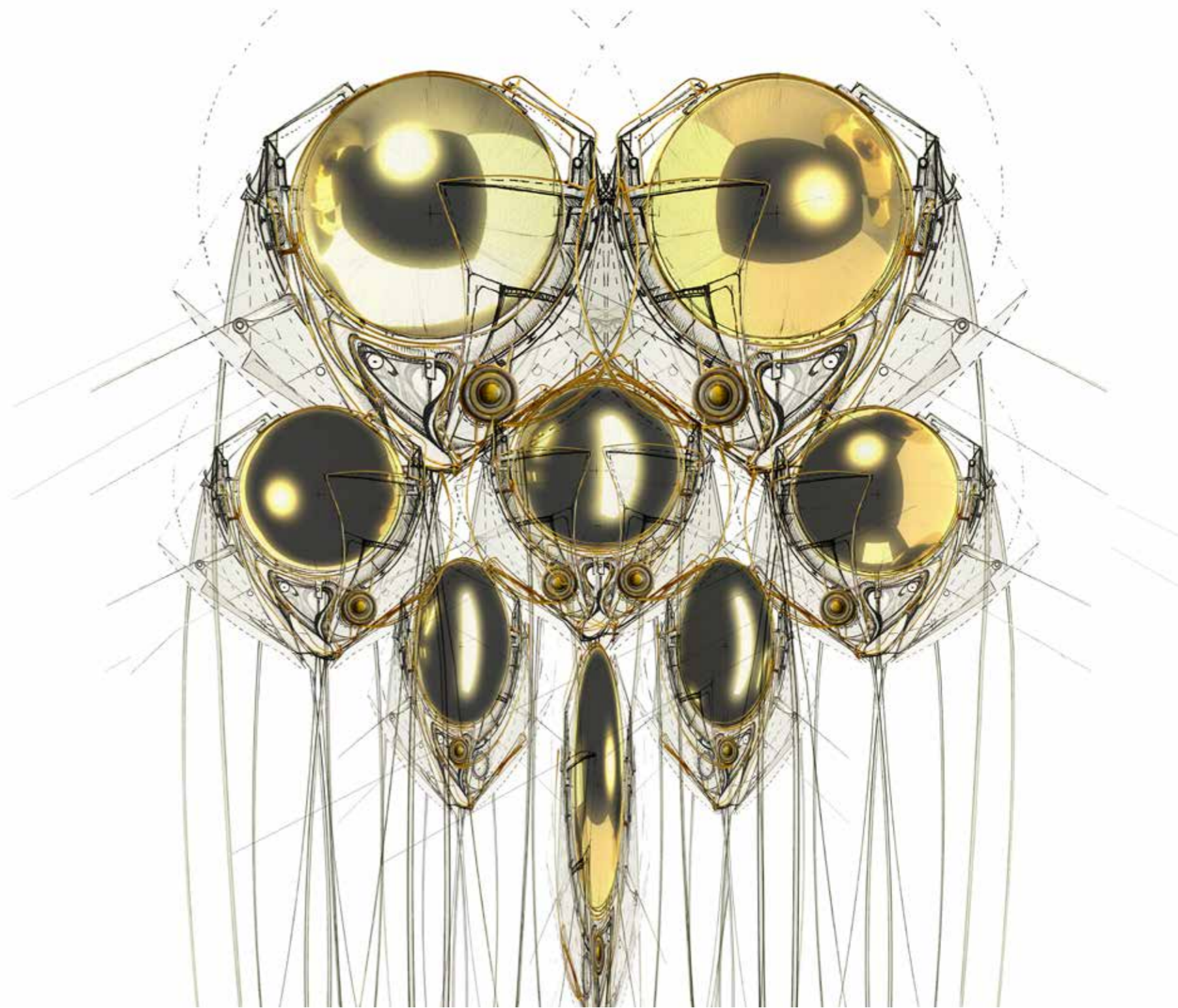
*Even an entire society, a nation, or all simultaneously existing societies taken together, are not owners of the earth. They are simply its possessors, its beneficiaries, and have to bequeath it in an improved state to succeeding generations* – Karl Marx, writer

A truly innovative understanding of the design, operation, and management of technologies in the low carbon buildings of the future has to emerge from the earlier position where sustainable design was driven by metrics. This requires a shift from measurement to feeling, focusing on the United Nations Sustainable Development Goals (and other social manifestoes) through the prism of the architect and architecture, with enhanced awareness of the links between digital design, prototyping, digital fabrication, and off site manufacture, culminating in a more critical understanding of the sociology of the city.

This also requires revisiting the creation of aesthetic unity, with a robust constructional agenda where space is achieved through structure, and beauty is present in its most abstract - and finite - terms.

Head of Architecture – Ass. Prof. Luke Murray

Head of Architecture Research – Ass. Prof. Federico Rossi

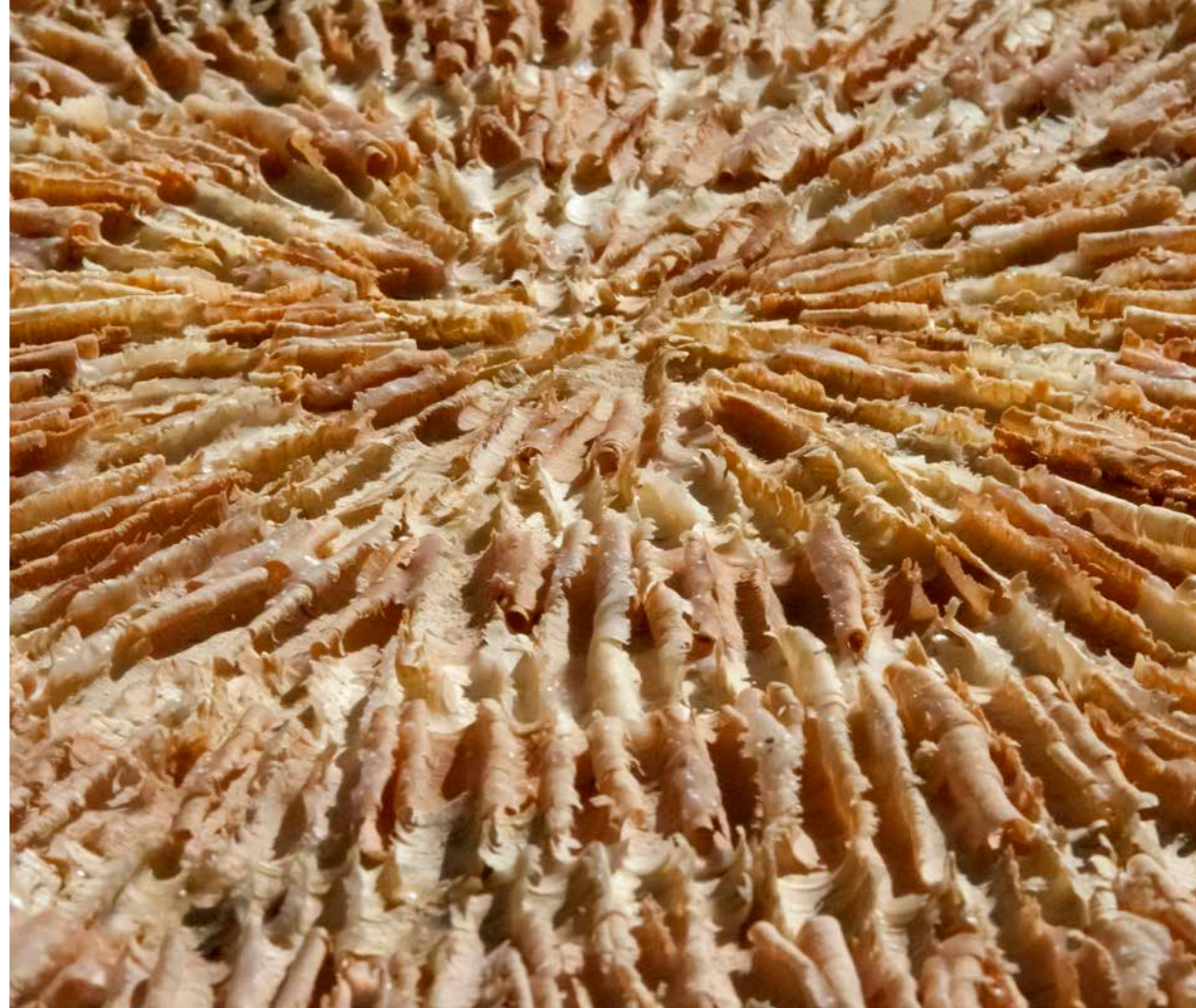




Cross Section II

*How long have you been there? What hardships have you endured? How many days have you waited for the sky to quench your thirst? How hard was it for you not to bend in the face of harsh winds? Your story and your scars will remain eternally marked for those who can read between your rings.*

'Cross Section II' is the second piece of a limited-edition pair, each recreating the growth rings of a tree and narrating its untold life story. The work is realized with a palette of natural wood shavings, collected from local carpentry workshops, sourced from different tree types and re-assembled in a mosaic-like artwork with the innate aim of giving this natural material a second life post its initial death - or use-. The idea of 'Cross Section' was originally conceived for 'Metascape' exhibition carried out at the Jordan National Gallery of Fine Arts in 2017 where 'Cross Section I' was first mounted before being displayed for a local Contemporary Art auction, following which the pair took part in other exhibitions in different art galleries before landing in Ayla, Jordan and Venice, Italy.





These three projects were created by different architects. The common key is reconstruction. All of these pictures were taken by Masaki Komatsu. Explore what you see from three different projects.

*House in Sakura.* House renovation designed by Naoyuki Tokuda. This is an architecture that greatly changed the impression of space by renovating a typical Japanese style house. Even after the renovation, the people who lived here remained the same, and the clients lived here until just before the renovation. The window frames, shoji, and the exterior were left unrepaired. By making minimal repairs, it will leave a legacy. This is a project that traces past memories and leads to future life.

*Nanndemonai-hi.* Renovation of a shop designed by Shota Uchiyama. It is a building that renovated a shop that was left for many years and almost rotted. In the design of the interior space, the previous foundation is left as a floor, and the columns and beams can be left as well, and even if the shape is changed, the memory of the building is retained. This shop stands along the green road where you can see seasonal plants. The exterior of the building has changed greatly, but its function as a window for viewing plants outside has not changed. And communication through it remains the same.

*Flowerscape.* Photo by Masaki Komatsu. This photo is not a still life made from scratch. It is a picture of a farmhouse and flowers growing there. A field and shed. The scenery of flowers planted there casually is a scene that is often seen in rural Japan. The large silhouette in the front fuses the flowers in the background and the exterior walls of the hut while blurring, and reconstructs what is reflected in the photo to create a new vision.

There are three different projects, each of which aims to extend the lives of past memories, create a new window frame that captures the scenery that continues from the past, and reconstruct objects that are in the

same time. What they have in common is that they add a new experience to what we can see now, and that they do *Re: Vision*. We can't go back or stay on the concept of time, but by following the intention entrusted to it in expression and creation, we can experience the past and a different time axis in a pseudo way. By recognizing the elements and events that exist in that space, we can reconstruct the unchangeable concept of time and fly around freely.





*Pick a subject and go deep* – Andrew Wyeth

In the year I turned 40, returning after long years to the western Minnesota rural farm country where I was born, I found at least a third of its old buildings deserted, and often, fallen into ruin. Moved by their melancholic beauty, over the next 2 years, winter & summer, using a 6 × 17cm panoramic camera, I photographed hundreds of examples of this vernacular architecture, the sagging barns, empty schools, and abandoned houses set in expansive stretches of prairie that were once home to thousands of settlers from Sweden and Norway, including my own ancestors, Lars Erik Lundeen and Emma Christina Hallmann. The distilled result of these efforts was the seminal exhibition, which was shown in numerous venues across the USA, and eventually a book titled, *Abandonings* ( Elliott & Clark Publishing, 1995 ) which was featured in NPR's *All Things Considered*.

While that particular series seemed complete once the book was published, there was one humble little structure that I could not let go of, that haunted me, known locally as *the lightning-struck-house*. It seemed to me, when presented head-on, as plainly and directly as possible, to embody the universal idea of *home*.

I have been a professional photographer for award-winning architects of complex corporate, retail & institutional architecture worldwide all my working life, but have delighted in documenting *Everts Township Homestead*, the simplest possible structure, every summer for almost 30 years now. In this exhibition I have included just 4 of those images, showing the gradual deconstruction over the decades, as it sinks slowly into the field, fades from red into grey, now only a home for birds.

*It is looking at things for a long time that ripens you and gives you a deeper understanding.*

– Vincent Van Gogh

*Certain places seem to exist mainly because someone has written about them... A Place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that he remakes it in his own image.*

– Joan Didion





The project started on an architectural road trip across China. There are a large amount of ancient wooden architectural relics scattered across central-northern China, particularly in Shanxi province. These buildings withstood the test of time and are still standing today. A few of them became prized tourist attractions but most of them remain quietly in the mountains and villages that are mostly unknown to the fast developing outside world.

A type of wooden structure called Dou Gong plays an important role in the historical development of Chinese architecture. Dou Gong is essential to the timber frame structure of traditional Chinese buildings, as it binds the roof, girders, and pillars together to distribute weight evenly. Dou Gong serves primarily as a structural element in architecture in early dynasties, used to distribute weight evenly across large architectural volumes. In later dynasties, Dou Gong gradually turned into a decorative element of architecture and serves mainly aesthetic purposes.

I have always wondered what would happen if to take the process of modernization from western architecture and apply it to eastern tradition, not in pursuit of aesthetic unicity per se, but to try to build an alternative or parallel progression of design. I try to avoid the identity rebellion of critical regionalism, and simply to reimagine. To modernize, it always means to go back to the roots, to reinvestigate the practicality, strip from layers of traditional ornamentation, and rebuild with contemporary technique. New aesthetic possibilities often arise from the recombination.

The table was designed on a grid system derived and simplified from a traditional architectural manual. A natural extension of a tradition that might have happened in an alternative universe. In the vastness of human history, many of the techniques and chains of thoughts have been lost due to the chaotic nature of

our world. It is always enjoyable to submerge in the diverse possibilities our world has forgotten, and that satisfying moment is what I try to create in this little piece of furniture.

The table has a strong presence in the room. The image might look puzzling at first, but as the user builds the table, the realization comes that the complex aesthetic of the table grows from the simple and understandable interlocking structure without any decoration or ornamental excess. Through building the table, the complexity fades away, and the sensible nature reveals. The structure itself creates the form and the aesthetic. The table is by itself a different piece of furniture for the viewer and the user.

By the use of traditional interlocking wood structure, the assembly of the table is also the process of experiencing history. The supporting structure is made of modular parts that can be easily disassembled and reassembled in need of storage and moving. The bracket connectors (Gong) slide easily into the beams(Dou) to form the weight bearing structure and retain structural integrity when the table is being lifted.





Presented in this installation are wooden residences and country retreats built in Japan. In all of these projects, in addition to considering the relationship between sustainable architecture and our natural environment, an exploration of the unity of nature and society is undertaken through an emphasis on subtly connecting the inside and outside of the living environment as well as the design and function of the openings in the structures.

Architecture for living spaces is manifested in many complex forms that match the various needs of residents. Time in a well-designed living space is transformed into sensations of security and comfort. Lush natural environments bring us tranquility and relaxation, and help us experience extraordinary feelings of liberation. By deepening the connection between nature and architecture, structures can become rich spaces that encompass even time itself.

There is no better example of sustainable architecture than the timber buildings of Japan. As home of the oldest wooden structures in the world, Japan boasts a heritage of traditional building techniques. However, technology is ever-evolving, and the ability of structures to withstand frequent natural disasters such as earthquakes and typhoons is now an absolute requirement. Owing to Japan's four distinct seasons, considerations must also be made for interior climate control.

Our project is made possible by the wood engineering technology of NCN, Inc. The structures supplied are built from a hybrid of bonded wood and proprietary metal hardware, which, in a country like Japan that faces large-scale earthquakes, naturally meets the strict standards of seismic resistance and structural science. The feeling of beauty that emanates from unseen timber framework also helps viewers to appreciate the meticulous planning involved in the engineer's design process.

Japan, two-thirds of which is wooded, is one of the world's most prominent forested countries. An effective use of timber resources has the power to link city to forest and improve the emotional and physical well-being of residents. Recycling of forest resources is also central to sustainability. It is the key to both jump-starting local economies through promotion of forestry and to realizing the potential of forests to impact the public good in areas like land conservation and the prevention of global warming.

Though a shift towards wooden buildings and increased use of lumber in both public and private projects still requires planning, residential structures make up the vast majority of buildings. If the realization of wooden building systems that provide earthquake resistance, durability, and ease of maintenance can be coupled with superior design, the rebuilding necessary for a more sustainable society is possible.

The forms our living spaces take can solve local and societal issues. What are most needed in Japan today are designs that open out into towns, connect with our society, and actively draw from our relationship with a finite natural environment: designs that can delicately shape the flow of time in our lives. The works presented here demonstrate both the diversity possible with wooden building technology as well as our desire to lead the way in pushing the boundaries of living space design.





*Timeless Buildings.* Since the beginning of our civilization, mankind has created space to develop and improve its existence and life.

Some of these architectural works are an integral part of our culture, historical heritage and at the same time so influential in power and in our contemporary architecture. One of these masterpieces is the Pantheon in Rome, Italy, which has been an inspiration for architecture to this day for two millennia. This inspired the artist Miguel Franco Botticelli to create a photographic project called Timeless Buildings. He decided to photograph specific buildings, that have been for thousands and hundreds of years, and still are, important parts of our society.

In this project Miguel Franco Botticelli wanted to compress time (past and present) and the behavior of the space in one picture for the observer. He decided to take them as deconstructive photography, to show the building in its core, which has not yet completely materialized its shape. The pictures were taken with analog Large Format 4 × 5 camera and Medium Format 6 × 7 camera, with 100 pictures in one sheet of film. There is no composing or photomanipulation.

Just like these historic buildings, some of the current avant-garde buildings will be an inspiration for future generations.





## Milt Friedly

Friedly Fine Art

*Rolling Thunder – the Atrocities of Herbicide and Conventional Warfare.* Chemical warfare has been used by many nations since WWI and continue to be produced, even though many are outlawed by International law. The effects of chemicals that produce Dioxins have long term effects on the environment and are a health risk for those exposed directly or indirectly. Many of the chemicals, specifically Agent Orange produce Dioxins, which cause Cancer, psychological disorders, neurological problems and birth defects. Recent controversy surrounding the herbicide Roundup spurred Friedly's interest in doing this body of work.

James Friedly, a US Army Veteran and farmer/rancher was exposed to large amounts of 2,4-D a defoliant, chemical herbicide used in Agent Orange, which has been linked to Osteosarcoma (Bone Cancer). He died of bone cancer at age 52. The operation to spray Agent Orange during Vietnam was *Operation Ranch Hand*.

Napalm, is a fire-bomb, used in WWII, Korea and Vietnam. It is used to burn and destroy. Its original make-up is gasoline (petrol) or Diesel Fuel and gelling agents. It has devastating effects on the environment and people. Napalm is banned against the use on people but not military targets. Many nations stockpile large quantities of Napalm B, the more modern version. The use of Napalm was widespread in Vietnam as part of the Rolling Thunder Campaign - *Operation Flaming Dart*. Napalm burns at the same temperature as gasoline but for a longer period of time – it sticks to targets, spreads rapidly and is not easily extinguished. It is dropped from aircraft or can be sprayed by ground troops to clear foliage and eradicate the enemy.

*Rolling Thunder – the Atrocities of Herbicide and Conventional Warfare*, illustrates the atrocities of war, both conventional and chemical. The works are meant to be beautiful in one sense, the landscape, clouds, use of color and overall design, yet the imagery illustrates

some of the methods and machinery that are used for destruction. The works are not exact illustrations but are metaphor for war and peace. Each work references beauty and art history by appropriating images from famous works of art, i.e., Grant Wood's, American Gothic; Munch's, Scream; Picasso's, Guernica and the beauty in Georgia O'Keeffe's floral landscapes.

This series by Milt Friedly speaks to humanity, there is beauty, a softness – a hope that love and peace will override hate, war and destruction. What does it mean to be human in this Time of Space and Existence?





Venice is a city of travel and trade. Tourism, slave-trade, pilgrimage to the holy land, naval shipping, shipbuilding and commerce. Migrations of thousands of Italians to the new worlds –America, Canada and Australia– are a mirror to these mobilities and the out-migration of the local populations to nearby mainland. Most Australians are able to identify what are sometimes called *Terrazzo Houses*, houses built by first generation migrants from southern Europe to Australia in the post-war period. Venetian blinds adorned their windows.

*Venetian Blinds* is the third in a series of works that experiments with visual strategies and long term exploration *how does architecture participate in the tensions of the human subject as a vascillation between in-dwelling, mobility and estrangement?* Lozanovska conceptualises and curates works, devises provocations, and creates perceptions of architecture through a lens of its ‘otherness’ –aesthetic economies, everyday corporeality, and textual inscription. The first iteration, *Terrazzo* (2019) explored the visual power and presence of migrant houses of Italians and others in the Australian landscape. House images were folded in paper geometries (Lozanovska), in densely packed perspex allusions to architectural elements (Jackson), and *habitus* interventions in architectural drawings (Napiza, Siamphukdee, Jackson). In *Terrazzo-Doge* (2019) four artists deployed new self-foldable paper ‘telescopes’ as a way to see Venice, mediated by the visual apparatus of Melbourne’s Italianate migrant houses [2019, Lozanovska, Anne Scott Wilson, Simon Grennan, Lienors Torres, Sarah Neville, *Venetian Blind*, by Cameron Bishop and David Cross, 58<sup>th</sup> Venice Art Biennale]. *Venetian Blinds*, is the third iteration completed with assistance from Voon Yiann (Beverlea) Low.

*Venetian Blinds* is a way of encountering Venice through *Terrazzo*. New paper geometries mediating our gaze. The image – of migrant house architectural details

– are altered due to the return-migration of the migrant houses to Italy, and specifically to the city of canals, bridges, and love, from Melbourne to Venice (inverting/repeating/migratory travels). Migrant houses evoke corporeal labour, tireless work, collective force, as well as uncertainty, shared loss, emptiness. This is shown in the ‘habitus’ time-space drawing. The weight of life in a suitcase. Altered and translated - into viewing and telescopic devices – these present a way of looking at Venice through the burden of the migrant house. Film extracts from *Terrazzo-Doge* are recalibrated with voice over of migrant household interviews. *Venetian Blinds* points to the blindspots of Venice, what is only seen secretly, or perversely, or not at all. Its diaspora and diversity are distant. What are the tell-tales of Venice? The viewing devices invite alternate ways to view Venice – finding other tales within its well-used narratives of beauty and commerce; and other tales altogether. The optical apparatus that offered pictorial details of migrant houses now becomes the frames for viewing Venice, returning the city to its narrative of departures rather than arrivals.





*Form As Living Space.* My calling is research of form and shapes, evolution of the same. *Be glad that form has no end* (name of my artistic project) was a beginning of an idea for using forms as living spaces. I observe an empty space in my sculptures and envision architectural constructions Using the parts of my sculptures I want to create architectural elements and constructions, meaning I'm constantly exploring transition from sculpture to architecture. So I can convey my interpretation of *Time Space Existance* I'm going to share a couple of my thoughts: Loneliness kills obsolete. As a bird that flies today that has evolutionary experience of millions of years so have to be things we make today. A bird that flies today is incorporated with evolutionary experience of survival that implies future lines of life, a whole system of technical solutions or as I call it, experience of existential design. I would want to make things that don't exist from information that does exist. Form is intelligent: it corresponds with you, while you perceive it, it emits feelings... signals. With my knowledge of modern architecture and technology I suggest that my sculptures can be incorporated in any environment as architecture. Every form is a living space.

Expert associates on the project: Mirko Zrinščak, Marina Banić-Zrinščak, Korina Hunjak, Josip A. Zrinščak, Katarina R. Zrinščak.





## MIT School of Architecture and Planning The Leventhal Center for Advanced Urbanism

Produced by Adele Naude Santos, Professor of Architecture,  
Professor of Urban Planning, MIT

*Housing as Community.* The conference theme: *Time Space Existence*, can become *Timeless Place for People*, evolves into *Timely Housing as Community*.

Four case studies are presented, showing different strategies toward the development of community through Affordable Housing, in contrasting cultural contexts. These studies were undertaken in the course of a series of intensive three to five-week workshops by faculty and graduate students, on location and at MIT. Later, this work was presented as models, videos and booklets at an International Conference in 2018 at MIT called HOUSING+. This culminated a two year research theme, *Housing*, for the Leventhal Center for Advanced Urbanism.

*Housing* as a complex subject was interrogated to reveal multiple meanings: *Housing* is essential for a functional life; *Housing* is vital for community health; *Housing* is an essential part of infrastructure; *Housing* stimulates community building; *Housing* is the foundation for a social community; *Housing* needs support of services and institutions; *Housing* needs access to employment opportunities; *Housing* ownership is an entry to the economy; *Housing* is the largest fabric of urbanity.

We were invited to do these collaborative workshops with local organizations in the following contexts:

*Cartagena, Colombia:* Walled City on the Caribbean Coast. *A live-Work Neighborhood for Low Income Households in Ciudad Bicentenario.* This project proposes a super block for 500 houses with a public infrastructure that encourages socializing, with shorter streets and community spaces of different sizes. The neighborhood is designed to improve livelihoods with live-work houses and employment opportunities such as urban farms.

*Georgetown, Guyana:* Land of Many Waters. *Neighborhood Upgrading for Productive Public Space and New Housing in Sophia.* This project proposes an upgraded urban infrastructure including paved streets with light-

ing, new main bridges, and micro-community centers. The fertile land currently reserved for dredging is proposed as public space for gardens to produce crops for sale in covered markets. New Twin House typologies were developed for greater density with shared bridges, parking, and sewers.

*Kigali, Rwanda:* Land of a Thousand Hills. *New Rurality: An Affordable House and Village for Rural Lands.* This project proposes a new concept of Rurality, with families given a house and cow to encourage new urbanity while continuing rural livelihoods. The house typology respects local lifestyles and is flexible in organization. Construction methods introduce a new Rowlock brick system and light weight interior walls.

*Sao Paulo, Brazil* Mega City, population 30+ million, Center of a Megalopolis. *Casa Paulista: A New Inner City Affordable Housing Model.* Minha Vida Minha Casa, an affordable housing program on the outskirts of the city, failed because of lack of access to employment. A new concept, Casa Paulista, proposes housing in renewal areas of mixed use, and was tested in a parcel close to public transportation. Proposed ground floor uses are commercial and institutional, with mixed income housing above, 35% of which is for the lowest income groups.

In addition to the case studies, a series of analytical maps are presented, forming a baseline narrative around the global crisis of lack of affordable housing. The maps graphically tell the story around a series of statistical analyses related to the subject.





The many years I spent in Tuscany have deeply shaped my life: the nature, the repeatedly changing landscape with its almost endless expanses, the light and – above all – the silence, as well as the periods of solitude. This is the environment in which I began my artistic work. This is the place where I had the space and all the time I needed to work on a developing piece.

The artworks of ancient cultures have interested me ever since my youth. They are an inspiration to me and I feel a strong inward attachment to them. They repeatedly impress me all over again with their archaic power, their simplicity and their connection to a deeper reality. This becomes visible in my sculptures.

The path of searching and working, during which a figure develops into the form that I would like to give it, is usually a long one. Before beginning a work I often sit down to grow silent and to keep in touch with myself. I deliberately form simple figures, in order to create room for that which is essential.

– Monika Casutt





Myefski Architects was built on creative instincts. The firm strives to differentiate itself from others in the industry by constantly thinking differently. They are a team of architects but prefer to think of themselves as problem-solvers, dreamers, investigators, and visionaries.

Founded by John Myefski, the firm's focus has evolved over its 27-year history to embrace the needs of myriad clients. With the goal to create buildings that contribute to communities and foster the local economy, the firm's technical prowess and design savvy draws on John's 30+ years of experience.

Following bachelor and master's degrees in architecture from the University of Michigan, and later a Fulbright Fellowship at the Royal Danish Academy of Fine Arts, John gained his architectural field experience at highly respected firms like Murphy/Jahn and Albert Kahn. He expanded his skill set through broad exposure to all phases of design and construction while working on numerous large-scale projects. While at Murphy/Jahn Architects, John worked as Project Architect for a variety of U.S.-based and international projects including Munich Airport Center, Kempinski Hotel, the Sony Center, and Principal Mutual Life Insurance Headquarters.

Shortly after leaving Murphy/Jahn in 1994, John started Myefski Architects with the intention of establishing a design studio that allowed passionate architects the opportunity to tell a story with their work. That meant encouraging the firm's designers to develop spaces that are multi-faceted, yet inherently simple; putting forward architecture that is highly functional, environmentally sensitive, aesthetically pleasing, and meaningful to its occupants.

Technology has enveloped our lives and can make us oblivious to the environment around us. Each of the four venues showcased in this exhibit brings attention to the relationship between architecture and society

by eroding the spatial divide effect of technology. The designs ignite a spark and allow occupants to engage with the environment around them. These structures aim to bring people closer to their environments by bringing creativity to life.

The process of creating engaging architecture can be a challenging one. And, throughout time, a vast majority of architecture has had to endure the political process in order to become a space. This exhibit contrasts architecture and the creative process alongside political dynamics that can be seen in the form of hand-drawn and computer-drafted drawings. The goal is for visitors to experience how these factors transform the design over time, thereby creating a more intimate connection with each space.

Space is not just a three-dimensional realm to be experienced from within; further, an enlightened experience comes from seeing a space from differing perspectives. The exhibit demonstrates how architectural expression is used to identify approach, interaction, and departure. The architecture endeavors to capture the viewers imagination and encourage continued interest in the physical representation.

An integral step in the creation of architecture is the struggle for existence. A space only exists if it can be defined and envisioned. The visions within this exhibit aspire to take visitors on a journey, demonstrating how architecture evolves from simple forms and concepts to structures that breathe life into the human experience, and maybe even have a life of their own.









*Submerged Experience.* NANO's ethos, Detail at Every Scale, encompasses spatial relationships based upon a series of scales, not only the most removed, observable viewpoint, the scale of the city, the block and the street, but also at the level of the smallest minutiae –the joint, the reveal and the grain.

From the detail of a single stitch, through the granular lens of New Orleans, synthesized with Venice, NANO pursued the transformation of space, emphasizing the liminal moment. A heterogeneous experience is created which heightens the observer's perception of change through time resulting in the experience of existence. Within the context of site, both micro and macro, the juxtaposition of place reveals parallels typically unseen. This installation will challenge the observer to pause and deliberate on how the confluence of space is experienced.

Liminal space is the experience of departing one condition but not fully entering the next, the "crossing over". It's a transitory space. Within the liminal moment the body is between junctures; its existence uncertain. Shelter and safety are inherent in our psyche as architects and designers; but reflection and existence can only be tested in that liminal space of the unknown. With this understanding of scale, place and being, there must exist the opposite of the normative, where the contrast of quiet and loud, known and unknown, safe and unsafe define the flux of space. The liminal moment, although temporal, reminds us of our absolute and relative existence in our world and inspires reflection on the ephemeral nature of existence.

Venice and New Orleans exist in precarious states. Both are liminal cities; places between land and water, part of both, yet fully in neither. New Orleans and Venice remain resilient by embracing their unique topography, cultural identities, and indigenous peoples. This dynamism has fostered diverse and distinctive cultures

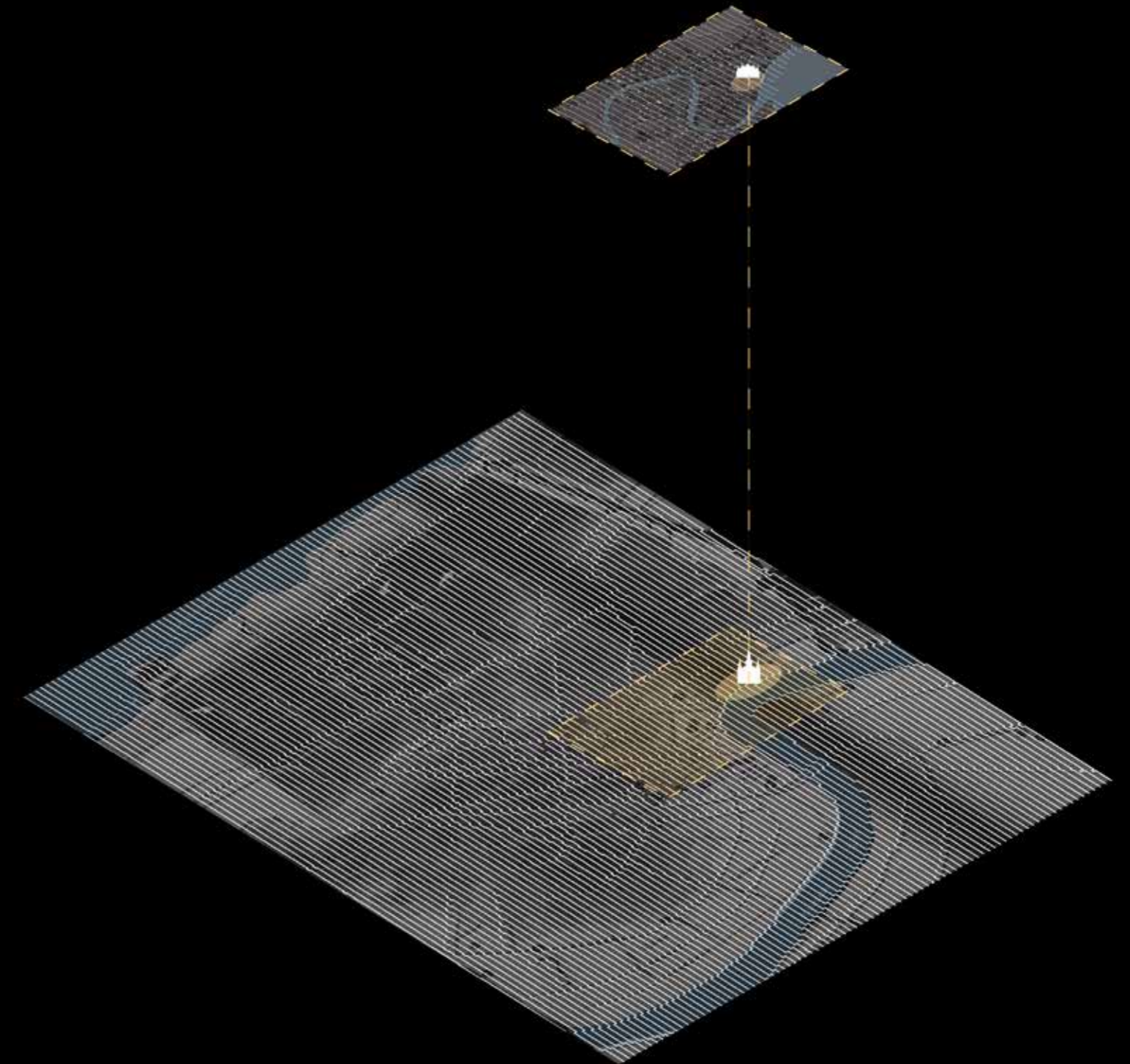
through artistic innovation, exemplary in the New Orleans Mardi Gras and Carnevale di Venezia.

Within the purlieu of the space, each extent has a role to play. Abstracting the vulnerability of Venice and New Orleans and their relationship to water, section cuts were created by emphasizing the high, low and corresponding topography, conceiving an alternative field condition resulting in the reflection of submerged space.

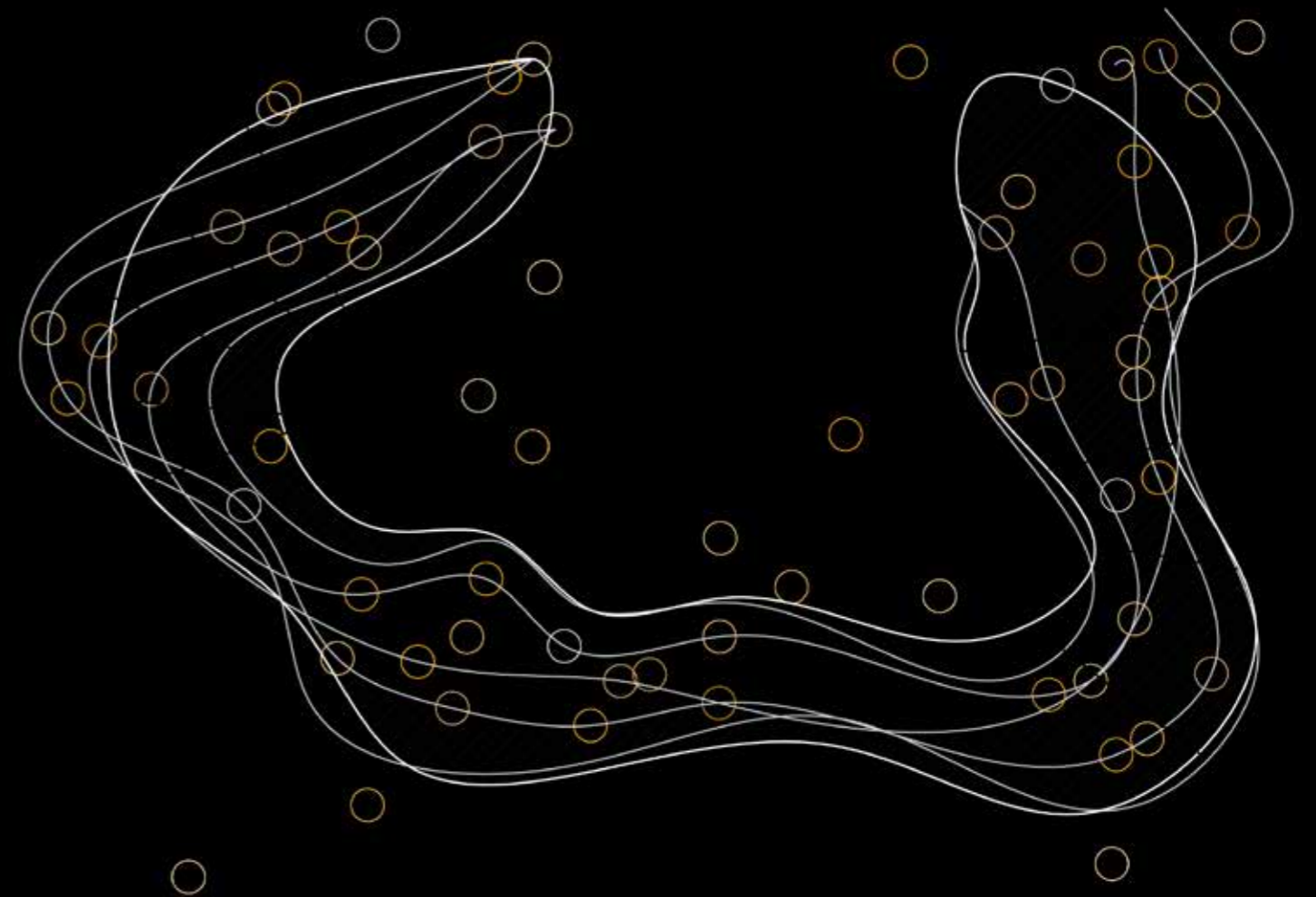
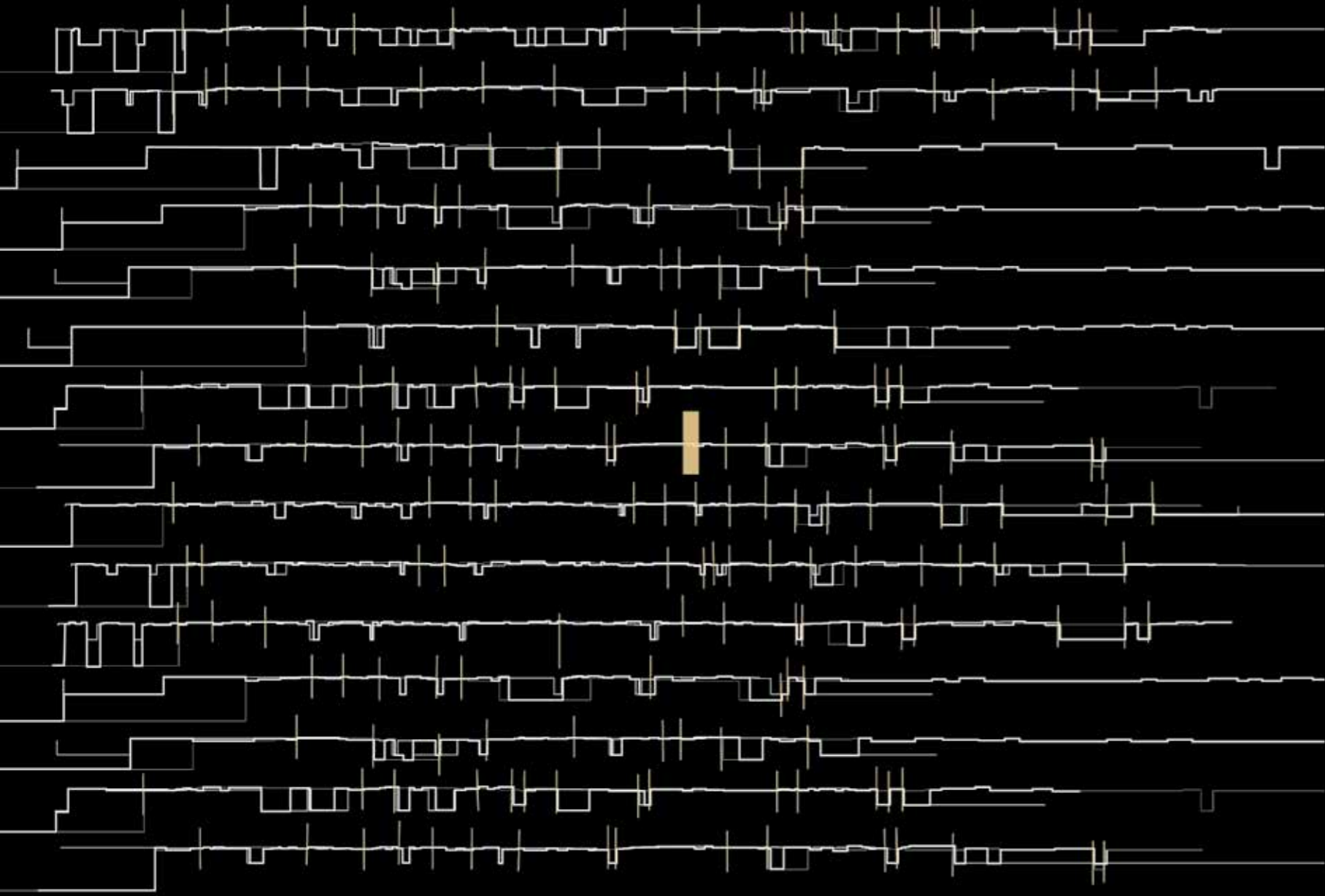
Surrounded by the songs and sounds of both cities, an atmospheric cadence emerges, changing from rhythms to voices creating spatial syncopation. Absence of ground is contrasted by the traces of moments past, both collective and individual, on vertical boundaries.

Existence is measured by experiences over time, time as the means of measure from inception to death. From the womb we become aware of our existence, our first relative experience with spatial and emotional relationships. Within the liminal, the relative path was established by the simulation of the each of the creators' movements and their individual expectations of the space. This phenomenological experience is an amalgamation of these movements, articulated by shifts and stops along their paths.

*Submerged Experience* is a conscious manifestation of the latent conditions of space, as revealed by our unconscious actions, experiences that are not experienced, yet are perceived as the way we see our world and traverse through it.









*The Theatre of Architecture.* Architecture's role has evolved significantly in the last 20 years. It has become more celebratory of the human experience and in return, it has become more celebrated. Nic Lehoux has followed this evolution through his architectural photography. In Venice, he presents a series of images which capture this human experience within, and in response to, significant architecture.

Nic's work stands at the crossroads of traditional architectural photography and social documentary work. The images are initially defined by the building itself: it's form, it's response to site and it's response to light. Technically, he creates through meticulous composition an abstraction of the space in one point perspective. This method gives the clearest rendition of the architect's intended goals and design concept, and cements the true nature of a building's spatial qualities.

This rigorous composition then intersects with the people within the space. The idea here is to visualize the space with it's human response, to anticipate how a grouping of people will make the space come alive. The quest is primarily a search for the complexity of human response to the built environment.

We live in a world where technology increasingly glosses over the reality of everyday life. Nic strives to push back against this dystopian gloss and to retain as much authenticity as possible in his documentation. To create the image, he scrutinizes the natural response of people assembled in, walking through or generally using the space he is photographing. The actors in the images are playing an imperfect role, unaware of the camera, but responding naturally to their environment. The final images represent this *Theatre of Architecture*.

For this exhibit, Nic has chosen to explore two themes: The first part of the exhibit shows some of the different ways that people respond to successful building design. These spaces are all different in size,

function and context, but they make a case for the importance of architecture in the human experience. These projects were commissioned by the architects whose work is represented, and are representative of Nic's professional work.

The second theme explores in depth how one building can genuinely affect the human experience. In 2015, Nic embarked on a project to photograph the largest school for girls in Afghanistan. Located in the northern city of Mazar-e-Sharif, the school stands as the embodiment of how architecture can change lives and have a positive impact on an entire community. The project expanded in scale in an effort to measure the impact this school's construction had on the entire community. The photoessay not only focused on the school in use, but also the girls themselves in their activities. Then, we are invited to witness the origins and processes behind the school's construction. The photographer explores a brick factory, the work of sheet metal workers and lumber yard labourers. All were involved in the school's construction. The viewer also gets a glimpse into everyday life in the city itself. Nic plans on publishing this photoessay in an up and coming book.

As a whole, these images are intended to initiate a reflection on the ways we respond to significant architecture, and what makes architecture significant. This leads to a defining question: can architecture be a driving force in societal evolution and progressive ideology?





Architecture is now at a point where everything is possible. No distinctive architectural movement is dominant; the production mainly depends on individual choices. Reinterpretation of past architectural isms; modernism, postmodernism, brutalism, neoclassicism, digitalism... Is it about composition or non-composition? What's today ideal? All codes have already been broken in the past. Consciously or unconsciously, it seems that it's now about sampling, copy-pasting or reinterpreting what has been already realized. All possible, all innovative but already seen.

In a connected world, social media and internet based information is clearly today's norm. Architects tend to have more and more of the same references and following similar approaches. Even universities conform themselves to international trends.

Given this reality, how can architecture adapt more to a culture and a specific context, tradition and lifestyle, without becoming jaded? Can contemporary architecture, genuinely exist within a local tradition?

Both projects presented for the exhibition, materialize the balance between the contemporary and a generic lifestyle and the anchor to local esthetic; accepting local know-how, materials and expressing them as architectural elements. Both projects, by being spatially very comparable, are still capable of acquiring a unique identity linked to their social and geographical contexts.

*Le13eme* is in Beirut and *Lincoln* in Brussels. They were realized soon after each other. Whilst sharing the same philosophy, the end results are still highly distinctive.

Very comparable in size and program, both projects are roof extensions in an urban context. Both have similar spatial concepts: functional cores articulating a fluid space. In both fluxes are a starting point; always possible to move around in more than just one way. Their plan is made with an addition of contracted and open spaces. No doors, except for the cores.

*Le13eme* could only be in Beirut and *Lincoln* could only be in Brussels. Using the most basic way of building but revealing materials as part of the end product, avoiding all artificial covering.

The question of the unpredictability in architecture has been a recurring theme in NOTAN OFFICE practice. *Le13eme* and *Lincoln* compose with what can't be drawn. The plan, the spatial experience are controlled but the final result, the materiality are unexpected. The final appearance only dependent on locally available materials, local know-how and local mistakes. The craftsman becomes the artist. The final appearance can only depend on the local labor becoming the central actor of the project.

Through this exhibition the idea of unpredictability and identity is once again materialized. In collaboration with the photograph/artist Nicolas Delaroche, the essence of both projects is transcribed in what is shown at the Biennale. A grid of ceramics are displayed on the exhibition wall. Recomposed pictures travelling through the entire length of the projects are melted on them. The render depend on the temperature, the tiles and many uncontrollable parameters.

Again, steel models show both projects the same way. The rough aspect emphasizes the idea of the unpredictable nature of the finished aspect due to the process of fabrication.





## NYICAS - New York International Contemporary Art Society

Graziele de Souza, Anna Persia, Cristina Côrtes, Danielle Garcia, Rayra Lira, Tufi Mousse, Juca Maximo, Adriana Mavignier, Ostap Patyk

NYICAS focuses on emphasizing the relationship between the local community and its represented architects and artists in the *Time Space Existence* theme, which will strengthen a city as a center of multicultural expression, bringing together professionals from around the world. Our mission is to collect, preserve and disseminate contemporary art, design and architecture in the international market with a sustainable and multicultural perspective.

Individualism is on the rise. People are connected with the digital world and forget that the best of life is in lively shared experiences. The project, *Sharing the Table* by Graziele de Souza, draws attention to the digital age in which we live, rescuing our essence and recognizing that we can be present in other people's lives. In the same way that the table object is complemented with chairs, each person feels complimented when they share existence around them. As a result, de Souza is able to respond to the theme *Time Space Existence* while emphasizing what we share, what we have, and who we are.

Architect Anna Persia's proposal for the *Time Space Existence* theme is Ephemeral Installation about creating a sensory path, space for human relationships. Anna believes that the space in which one lives contributes to one's feeling of well-being. Humans live tied to material and spaces that are invented to meet their needs, from the simplest to the most complex demands. Her project enables visitors to connect with the world around them through their senses. People live in a technological world which does not allow them to profoundly connect with the space and others around them.

Cristina Côrtes, Danielle Garcia and Rayra Lira have developed a simple, scalable and innovative solution that explores the relationship between architecture and primordial ideas while investigating the concept of *Parklets*. The project transforms parking spaces into out-

door living rooms intended to convert arid urban spaces into purposeful, accessible and a sustainable environment. It has already been proven that people who have contact with nature on a daily basis are healthier, more productive and less stressed.

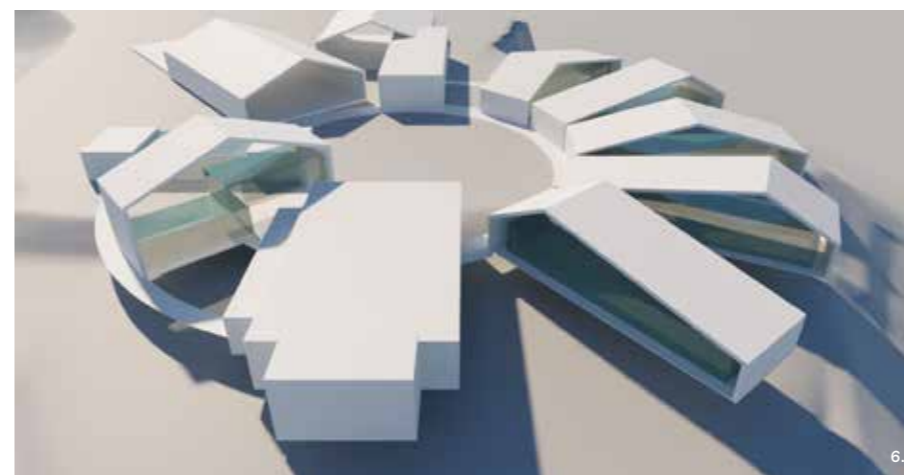
Tufi Mousse presents a School for Autistic Teenages, where architecture appeal become fundamental to generate the sensory environment and raise the intuitive sense of children with special needs. This project shows new architectural forms for autistic children.

Juca Maximo seeks to promote the innovative concept of the world's first art Duality Art Divisory, where artworks are an integral part of the environment.

Adriana Mavignier's Garden Gallery, is a landscape designer. Her project focus on symbolic elements that are intended to heighten awareness in its visitors minds.

Ostap Patyk, from Ukraine, shows two main directions: one is an emotional reflection of reality with a focus on the beauty of the world, and the other is a philosophical rethinking of the world. The basis of Patyk's composition is the transformation of marine flora and fauna in a modern style. His projects were exhibited in Brussels, Heidelberg, Munich, Saint-Tropez, Helsinki and Barcelona. Patyk projects are composed of mosaic murals. His long term career work began in the workshop of his father Volodymyr Patyk.

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|---|--|
| 1. <b>Parklets</b><br>Cristina Côrtes, Danielle Garcia & Rayra Lira | 5. <b>Duality Art Divisory</b><br>Juca Maximo                |
| 2. <b>Sharing the Table</b><br>Graziele de Souza                    | 6. <b>School for Autistic Teenages</b><br>Tufi Mousse        |
| 3. <b>Sea and Fish</b><br>Ostap Patyk                               | 7. <b>Ephemeral Installation Sensory Path</b><br>Anna Persia |
| 4. <b>Garden Gallery</b><br>Adriana Mavignier                       |  |





# NYICAS - New York International Contemporary Art Society

East China Normal University  
Howard Zi Hao Qiu & Alan Ritchie

Co-Existence in Time and Space through Color, Music and Architecture. *Color is light, time and space. Color is not the past, it is a continuous present.* – Cruz Diez

Howard Qiu's painting music was inspired by the works and writings of Paul Klee and Wassily Kandinsky.

It is based on a system in which the rhythm, melody and harmony of music are expressed through textures, colors and forms found in painting. He delves into the sensory commonalities between visual art and music by exploring the visual and auditory, organically linking the two senses, thereby expanding human perception in color, melody and rhythm. He has devised a unique coding system that he uses to embed a melody into each of his paintings.

His symphonies of color convey images, creative thoughts and emotions, but ultimately they are meant to inspire, connect humanity and elevate the human spirit in a universal, melodic and magical way.

Alan Ritchie, the design principal of PJ>AR Architects, P.C. worked with the iconic architect Philip Johnson for over 25 years. Johnson retired in 2004, and under Alan's leadership, the firm has continued to maintain his legacy in creating projects that are both functional and aesthetically innovative. Alan views architecture as an art form cleverly crafting geometrical shapes and sculptural forms to create buildings into habitable sculptures; each building respectful of scale, proportion and meticulous detail in its appearance.

Based on Alan Ritchie's thinking of *buildings as sculpture for living* and Howard Qiu's painting music idea, they are collaborating to create a children's museum that will feature Howard's musical paintings which also use architectural forms and shapes. These paintings will be displayed in designated areas inside the museum enabling visitors to experience various musical genres. His painting music concept will also be utilized on the exterior of this colorful cutting edge

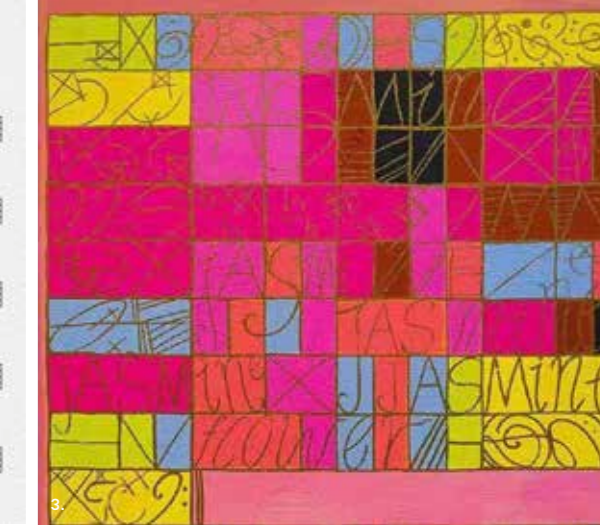
complex. The project offers children as well as adults a novel and simple way to learn, compose and interpret music in a place where painting music sets the tone for a harmonious and melodious co-existence.

East China Normal University (ECNU), founded in 1951, is one of China's top research universities and is renowned for its teacher training and high level research in both basic and applied sciences.

In 2017, ECNU was selected into Class A of the World First Class University and First Class Academic Discipline Construction Program, an education initiative of the Ministry of Education aimed at developing elite Chinese universities into world class institutions by 2050.

Howard Zi Hao Qiu, Ph.D. - Associate Researcher, School of Design  
Alan Ritchie - Principal - PJ>AR Architects, P.C. - New York City  
East China Normal University - Shanghai, China

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|--|--|
| 1. <b>Untitled</b><br>Howard Qiu                                 | 5. <b>Red river valley</b><br>Howard Qiu |
| 2. <b>Jasmine Symphony</b><br>Howard Qiu                         | 6. <b>Best joy</b><br>Howard Qiu         |
| 3. <b>Jasmine</b><br>Howard Qiu                                  | 7. <b>Jasmine</b><br>Howard Qiu          |
| 4. <b>The Painting Music Museum</b><br>Howard Qiu & Alan Ritchie | 8. <b>East China Normal University</b>   |





*The quality of life & Social sustainability.* The contemporary city living in the 21<sup>st</sup> century like the secondary *the war of all against all* due to the massive capitalism and individualism as the result of man-made production, is in the urban process of a never ending story which society will continue to transform over time. Adapting to social changing between development and maintenance has caused differences and segregations and it has encouraged the issue of the common value about the quality of life and the approach of social sustainability for the continuity of togetherness in being harmonized and balanced between them.

House, especially a room, as a private space and fundamental space for living survival, and neighborhood as a public space for interaction between people have been a representative never-ending story of socializing during people's whole life how they were raised and sustained to continue in society together. From the past to today, these spaces have experienced endless evolution and change affected by diverse social issues generating the spatial segregation brought by thoughtless development.

Through two projects, we look for the potential possibility and observe the change of the quality of life through the architectural typology and the research based on social phenomena. Along the way, we encourage the issue of the common value and arguments throwing a question about what we need to consider for co-existence continuously and make the city and people's quality of life to be richer.

*Room Series Research Project, Seoul, South Korea.* [Micro scale: Private. OGIA Team: Gi Son / Assistant: So-Hyun Joo, Ye-Won Jung, Young-Ju Kim]. With a dramatically increasing number of individual households in Seoul, there are diverse types of studios (Private Room) for them like Gosiwon, One Room, Officetel and so on. The typology of the space has been transformed

related to various social elements like the politics and economy in our living environment generating the poor living condition and unbalanced life. We look at how it has evolved following the social issue and what kind of the interventions of small elements have contributed to improve the quality of the living condition within micro scale.

*Socio-culturally Interacted Neighborhood; Walled mosque Complex Neighborhood, Istanbul.* [Macro scale: Public. Berlage Institute Individual Project by Gi Son]. After Ottoman Empires, the neighborhood from coffeehouse to Mosque has been a socio-cultural interacting place, leading to social harmony and their unique culture. Nevertheless, the contemporary Istanbul has confronted with social conflicts and spatial segregation due to the urbanization process combined with the thoughtless development brought by individualism and capitalism, deteriorating their cultural identity and city's diversity built on from their history and generating gated communities. With the argument of the gated community disconnected to the city, the goal of the proposed project "Walled mosque Complex Neighborhood" is to enhance the social sustainability based on the quality of life with the continuity of socio-culture and togetherness through the maximizing of social connection by social interaction between micro & macro urban elements and people & people.

*Architect in Charge:* Gi Son.  
*Assistant (Contributors):* So-Hyun Joo, Ye-Won Jung, Young-Ju Kim.  
OGIA - Office. Generate Inter-Architecture



**GOSWON**  
Sangdo-dong, Seoul, South Korea  
Area : 3.7m<sup>2</sup>



**ONE ROOM**  
Shinrim-dong, Seoul, South Korea  
Area : 10m<sup>2</sup>



**OFFSTEL**  
Dangnam-dong, Seoul, South Korea  
Area : 26.9m<sup>2</sup>



**SOCIO-CULTURALLY INTERACTED NEIGHBOURHOOD STREET**  
Walled Mosque Complex Neighborhood  
Istanbul, Turkey



*CoExistence*. In the rafters of Palazzo Mora a flock of birds have taken up residence. Slightly bedraggled, rough at the edges, they survey their nesting site. High on skyscrapers, Peregrine Falcons build their lofty nests on mountains of glass on pernicious ledges.

Elsewhere shoots are pushing their way through tarmac as fault lines of concrete emerge revealing a hint of purest green.

From the macro to the microscopic nature constructs and weaves its way through the city, co-conspirators in finding a foothold a place to take root and build. An alliance of shared ingenuity, adaptation and resilience. A balancing act of co-existence and optimism in the rough seas of uncertainty.





*The sensitive journey.* Protection from the natural elements is one of the historical principles of building; one which, developed to excess, transforms architecture and, more widely, towns themselves, into sealed mineral refuges. Nature is either excluded or tamed and the impact that this has on social life is not accounted for. It therefore seems necessary to reconsider the relationships between architecture and nature: not only do artificial and generic environments impoverish our senses and weaken social links but the crises and changes of our era challenge our resilience.

Against the simplistic logic of urban sprawl or vertical density, of city against countryside, this studio tries to disperse architecture within nature in order to rethink the notion of dwelling. The studio built its practice in the hilly suburban zones of the Basque country, with intense vegetation and a temperate climate. Avoiding concept, dogmatism or abstraction, its work is at the crossroads of research and iterative experimentation, making architecture responsible for restoring a relationship of both confidence and proximity between man and his environment. Whatever the programme or the location, the approach is identical and can be resumed as a sort of question: how can the project use the site but also nourish it, prolong it and even protect its growth? The aim is to conceive of an architecture which has the power of necessity, which gives the impression of always having been there and which cannot be transposed to another place. The wish to interact with the site, its climate, its vegetation and its substance determines the ground support, transforms the façade into a thick interface which regulates the natural light and ventilation in all seasons, blurs the limits between inside and outside and guides the choice of materials. And in this dissolution of the power ratio between nature and civilisation, another reconnection is played out as the user becomes sensitive to his living environment.

Schools, hotels, head offices, cultural buildings or living spaces: the experience of a building is imagined as a sensitive, almost hedonistic, journey, in keeping with its planned function. The human body, whether static or in movement, is always stimulated as it is welcomed and encouraged to join the architectural ecosystem, notably via the handling of mobile elements such as windows, vents or sun filters. Indeed, interior light, temperature and acoustics are more about individual and collective perception than regulatory determinism. Comfort speaks to the senses; and guaranteeing this comfort signifies that we care about each individual. In this definition of social well-being, collaboration with nature is thus essential. In each project experiences overlap, either solitary or convivial, and users become conscious of time, hours and seasons: they walk, smell the air, hear the wind, touch leaves and greenery, see into the distance, imagine what is out of sight, give themselves over to contemplation, get a taste of dizziness. The studio questions the ability of architecture to build a Place, inventing a spatial and social contract which restores contact with natural elements, allowing other ways of living together to emerge in this world that is as complex as it is fragile.





In the summer of 2015, I was walking through the eastern parts of my hometown Berlin and exploring the large socialist housing estates which are relicts of the former German Democratic Republic. This is when I started to develop a series of photographs. As a photographer, these buildings were interesting for me. Because of their huge size and strict geometry, they were the perfect objects for abstract architectural photographs. But what seemed to be a great thing turned out to be the biggest problem: they all looked the same —monotonously grey. This gave me the impulse to change something. Using photoshop, I started to add color to the photographs.

After a few years of studying and gaining experience in architecture, I was sure that aesthetics were not the only reason for my idea. Color might be one of the most underrated aspects in modern architecture. Apart from the main topics form, function and construction it almost does not play a role in the success of a building. For example: In housing architecture a building has to be accepted by the inhabitants and the people surrounding it to be considered *good*. This only happens if the building is perceived as beautiful, joyful and warm and not as cold, boring or dull.

In an urban scale, a development can only work if diversity and individuality is generated. *If the planning is based on simplification, it will not be appropriate to the complexity of life*, as architect Robert Venturi described in the 1960s. This can be seen by viewing old towns or villages, which often have a much better quality of living together compared to newer neighbourhoods.

This is due to the fact, that inhabitants are connected to their surroundings more strongly. In larger housing developments consisting of monotonous buildings, this can not be achieved because there is a high density of different influences. Today, it is often not possible to build as varied and fragmented, due to economical and

pragmatical reasons. But I believe that there is a powerful and simple tool that can help: Colorful Facades.

Diverse designed facades are a possibility to get a more lively and individual cityscape, despite the serial and pragmatic building structures. The German early modernist architect and city planner Bruno Taut used very simple colorful facade elements to make his large housing developments from the 1920's more individual and lively for its inhabitants. But unfortunately this technique was not considered for the most post-war developments until today.

All in all, I do not want my series of photographs to be seen as a critique on the buildings but rather as one on today's city planning itself. A planning that is based on the separation of functions and simplification with uninspiring building structures can never create a joyful community.





*A Southern Verse.* Outside the larger metropolitan areas, writing the narrative of the new south and its cultural change, the rural south unrolls. As present today as it has ever been, it, too, continues to move, obstinate in its defiance of the obvious currents that are leaving it further and further behind.

The small towns of the south are a landscape of pride and stoicism, mixed with hope and the effects of a long, slow decline. With each passing year, the glory days each town has enjoyed becomes an increasingly distant memory, but there is a present light that glimmers like faith.

The south is a region in whose every part the past is very much its present. These photographs do not criticize or mourn. They do not praise this landscape as if it were a rare and endangered place. They are a verse, an ode to a slowly fading present.





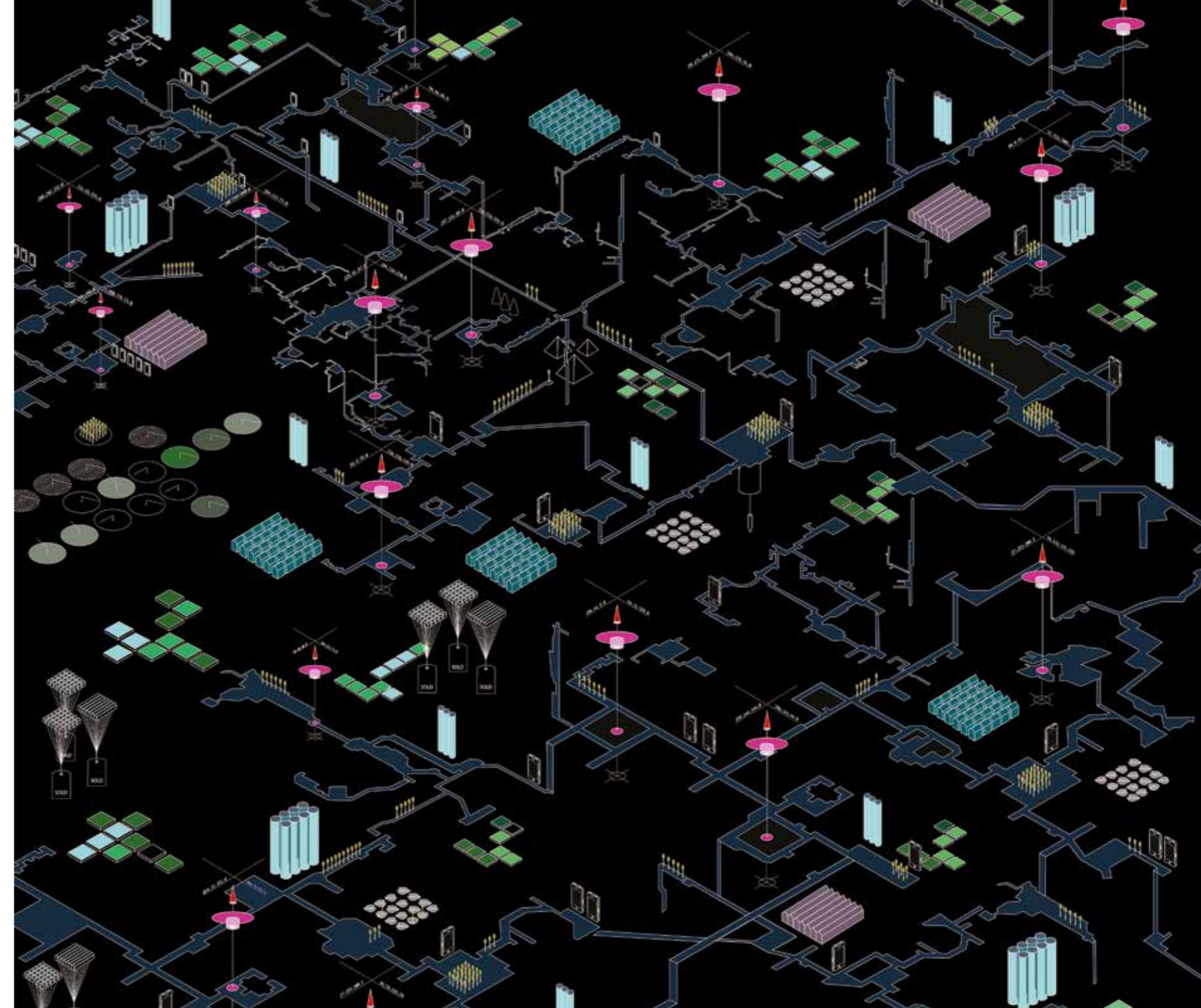
*Confronting Urbanization - Prologue: Investigations into the Interactive Tissue of Urban Life.* Midway, in transition life unfolds. As across the globe different forms of matter bounce between an unaccounted number of devices and time zones, the urban condition today is dominated by an operative mesh of mediated flows and stoppages. Fueled by an ever-expanding formation of visible and invisible conduits functioning as anchor points for predominately privately governed enclosures that are strategically positioned in clusters within this vast field of urban expansion, the urban construct enables continually generic conditions without any connection to its ground. Fenced in and guarded with diligence, these contained clusters are the guarantors for the smooth exchange of data, materials and currency.

While millions of smart phones, shopping malls as well as logistic centers expand into the urban terrain, a different urban creature has come to fore — a multi-faceted and data driven urban individual who operates in various realities through the lens of a hybrid, yet privately operating realm. Armed with information and equipped with the latest technology, these individuals consume goods and data through various means and channels to feed the universe—self-revolving without a beginning or an end. Detached from the ground, these urbanites feed the infinite condition of urbanization, as well as the invisible lines that sub-divide the earth surface into distinct inside-outside conditions, through which these ferocious consumers have become separated from one another as well as from the ground they assume they so firmly stand on.

However, as these urbanites, celebrate and consume their global connectivity on exclusive terms, a growing doubt towards present economic practices, main stream politics and public polity has been on the rise for some time now. In the midst of ongoing ecological

and economic uncertainties, intensified conflicts between governments and urban inhabitants, as well as refugees seeking asylum, a growing unrest within certain branches of society has become prevalent. Whether they are working on overthrowing encroaching governments, or demonstrating against current economic and ecological practices, these uprisings exemplify an undeniable change in attitude towards established protocols.

Bound towards a ground of belonging and care, these most recent acclaimed citizens are in the process of creating a plural text written by a multitude of participants that articulate themselves through political actions — actions which unfold between the control and management mechanisms of governing agencies public and private alike. As these established entities continually exercise their politics, the unfolding body of multitudes position themselves within a field of changing relations forming a society that stands firmly on a pluralistic ground.





## Pontificia Universidad Javeriana de Bogotá

Departamento de Arquitectura, Alfonso Gomez, Martin Anzellini Garcia-Reyes

The collaboration between Pontificia Universidad Javeriana de Bogotá (PUJ) and Politecnico di Torino (PoliTO) is based on common principles in teaching and research, taking advantages from crossing experiences between Italy and Colombia. The collaboration is strengthened by an international agreement aiming on developing joint investigations dealing with the relation between city, culture and life quality.

*The culture of the city* (research team: A. Dameri, R. Giordano, S. Gron, P. Mellano, L. M. Rodelo Torres, C. J. Rossi Gonzalez, 2017-2018) is the first collaboration experience and it aims at analysing the morphological construction of the Colombian cities (with a focus on Cartagena de Indias, Mompo and Bogotá) in relation to XVII-XVIII centuries European cities. This study is followed by two other investigations.

Two other investigations followed. The first one is *Italian contemporary architects in Colombia* (research team: A. Dameri, P. Mellano, and others, 2018-2020) and it aims at developing the influence of the European architecture of the XX century on Colombian architects such as Vicente Nasi. The second one is *Which city for which future?* (research team M. Anzellini Garcia-Reyes, J. J. Molina Restrepo, J. F. Rubio Vaca, E. Vigliocco, 2020-2021, ongoing), it aims at analysing the post-Fordist production architectures and their impact on the cities of Bogotá and Torino developing new interpretative layouts and trajectories of investigation.

The most recent didactic and research activity is the participation to Solar Decathlon Latin America and Caribbean, where university teams design and build highly efficient buildings, optimizing affordability, resilience, and occupant health (research team: Carlos Alberto Hernández Correa, M. Anzellini Garcia-Reyes, Juan Carlos Cuberos Acevedo, Jose Luis Bucheli Agualimpia, Sebastian Camilo Rojas Parada, Monica Alexandra Muñoz Veloza, Roberto Giordano, Lorenzo

## Politecnico di Torino

Dipartimento di Architettura e Design - DAD, Paolo Mellano

Savio and others). The participation to the International competition is an example of synergic collaboration between the two partners: started as a PBL (Problem Based Learning) training activity for students, it became a shared research case study for investigations on sustainability, inclusive social housing and efficient use of natural resources. *Máquina Verde - El Arca* is a housing module, which has been designed by the Programa de Experiencias Internacionales (PEI) of the Pontificia Universidad Javeriana (PUJ), for the informal district of El Pozón, located in the south-west area of Cartagena de Indias. It was built by students and professors from both universities during the Solar Decathlon competition in Cali, between November and December 2019. According to El Pozon conditions, the project is based on the reinterpretation of the Caribbean house through the concepts of adaptability to user's needs and the specific family conditions. Affordability, mixing industrial and artisan technologies, sustainability, reducing the building environmental impact were also considered. *Máquina Verde - El Arca* has been assembled, tested and monitored in its performance during the international competition, becoming an active living lab for training and research activities over Colombian social housing improvement. The house re-interprets informality learning from the vernacular solutions of the Latin American slums.





*disPLACEd CITIZENS. Adaptive urbanism and architecture for climatic and social change.*

*HOME.* As architects and urban designers, we pursue to create a sense of it, to nourish a feeling of belonging. Our identity as individuals and as communities is intrinsically linked to homes that expand beyond our dwellings, embracing our neighbourhoods and cities. According to the UN Refugee Agency, by 2050 an estimated 250 million people worldwide will be displaced due to the effects of climate change. A 1.000 cities the size of Venice will be needed. Where and how can we produce these places? Are refugee camps - the endless repetition of tents and identical housing units - the cities of tomorrow? How to stop producing spaces and begin conceiving homes to shelter citizens across the globe?

Change. The only constant in our lives. Territories transform rapidly and nowhere is this more visible than in the Amazon rainforest where rivers change courses and where seasonal flooding increases the water volume by over 5 metres every 6 months. Horizontal and vertical changes. Local flora and fauna continuously evolve to adapt to these unique characteristics and so do human settlements. Living adaptations.

*Present.* In the 21<sup>st</sup> century, novel and faster changes emerge because of the effects of climate change and global interconnectedness. The necessity to adapt to this hastiness arises. What can we learn from previously conceived adaptation strategies? Must we reconsider permanence in architecture and urban design in this ever-changing socio-natural reality? We must reconsider our lifestyles and their incompatibility with our planet's ecosystems.

*Future.* We need cities that respond to unique and dynamic social, territorial, and climatic conditions. We must cease the current imposition of architectural and urban models that fail to adapt to diverse and flexible local realities. We seek to bring this about by co-pro-

ducing recommendations to improve current models of relocation projects. We actively engage with the local government, academia, NGOs, and citizens to collaboratively design and implement urban and architectural strategies and places that foster socially just and climate compatible development. We see these places as platforms for the consolidation of communal activities, dialogue, and capacity building.

*Citizens.* With both rights and responsibilities towards a flourishing *polis*: a city, its surrounding territories, and the development opportunities they offer. More than adaptive buildings and infrastructure, what we need is resilient citizens able to withstand, adapt to, and endure change. In that mindset, architecture and city-making are more valuable as processes than as finished products. They become shared processes capable of strengthening adaptive capacities. Citizen-making through the co-production of knowledge and place-making.

We are all climate refugees. Join us.

CASA (Ciudades Auto-Sostenibles Amazónicas)  
HOME (Self-Sustainable Amazonian Cities)  
Team: Belén Desmaison (Lead) & Kleber Espinoza | Arquitectura PUCP  
Karina Castañeda, Urphy Vásquez & Fernando Carpio | INTE PUCP  
Giovanna Astolfo & Camillo Boano | DPU UCL  
Luisa Yupa & Jose Luis Villanueva | Curators  
Special thanks to our students & assistants.  
Funded by: IDRC, CDKN, FFLA, GROHE & PUCP





*TIME STILLS. Anthology of the Now and Blueprint of the Future.* Responding to the world's collective year of isolation and distance, a concept is born for a communal project to create an anthology of images which tell a story that is at once personal and intimate while resonating with the power of a collective experience. TimeStills begins as an investigation into the meaning of time and inhabitation as lived by the individual and evolves into the documentation and merging of a global narrative. The medium of cyanotype is used to create and assemble photograms of multiple individual recordings generating a composite visual diary.

The context of this exercise is the temporal monotony created by the loss of routines and social rituals during the pandemic that for many articulated the disappearance of time. The resulting void has become an undifferentiated experience where the personal marking of time have been lost. This project challenges us to find richness in the details of the familiar, create meaning out of the everyday, recognize the multiplicity of our experiences and generate a catalog of time recordings.

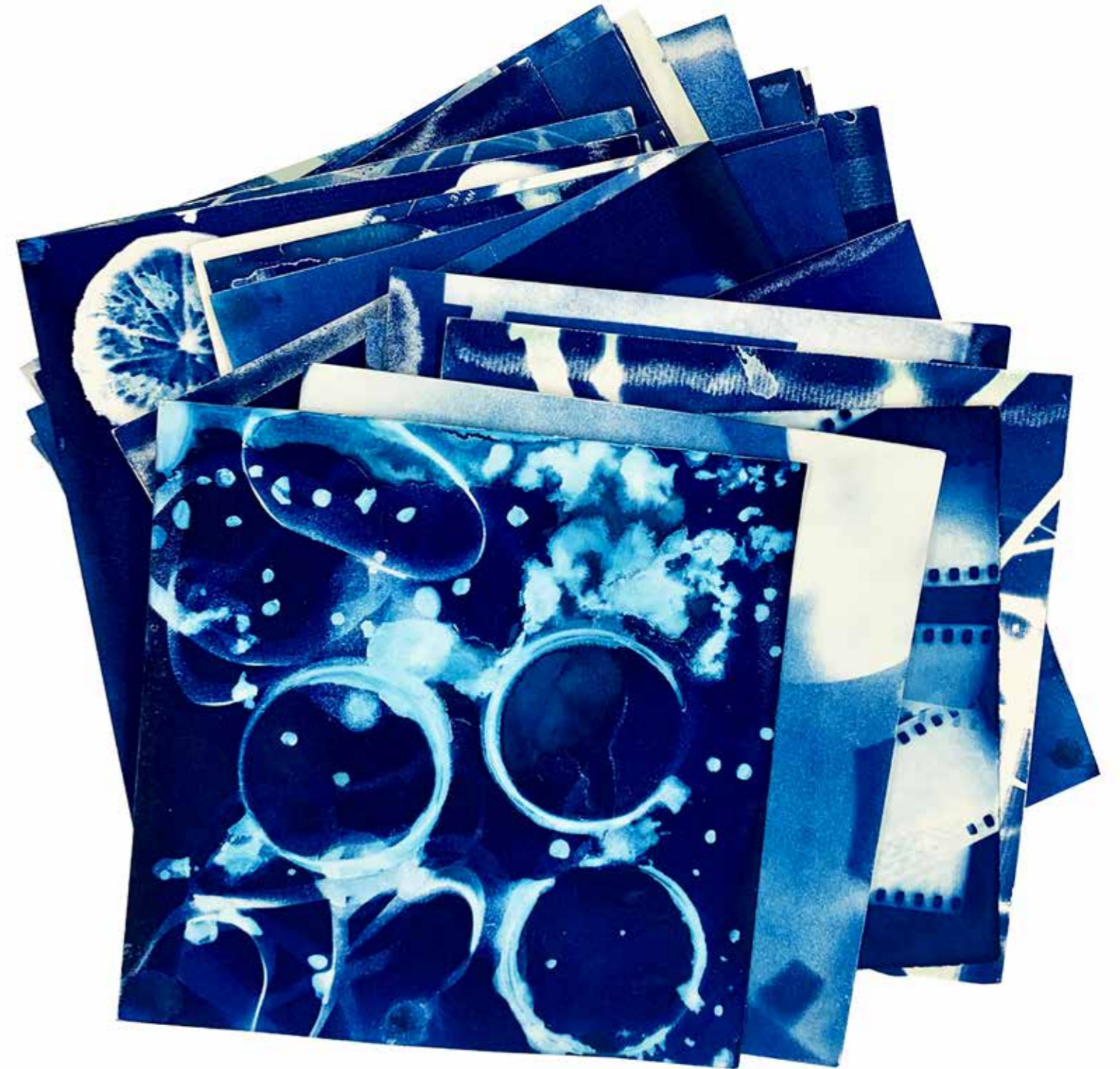
Our team prepared and mailed out hundreds of envelopes to participants containing watercolor paper treated with a light sensitive emulsion. These kits contain instructions to create 15 cm x 15 cm cyanotypes from objects that are meaningful or significant to each individual in the marking of time during the pandemic. These brief moments out of a day are captured on paper as abstract recordings from each perspective around the world and the process of going outdoors, finding sunlight, assembling, waiting, washing and drying mark this moment in the collective experience. Finished photograms were returned by mail and marked with the location of the recording, the time of day and the duration of the exposure. We continue to receive daily requests to participate and will continue to add to the

anthology throughout the duration of the ECC Venice Biennale.

*TimeStills* plays off the whimsical quality of the medium, the action of collecting and to the power of indexical signs. The creation of a cyanotype speaks to the childlike wonder and delight at the appearance of an image created on paper with simple objects placed under the sun. The accumulation of cyanotypes becomes the focus of the installation with its recognizable Prussian blue hues and the ghosted silhouettes of objects and shadows. The project invites its participants to step out of their homes into the outdoors and find sunlight, a simple action which can evolve into a ritual.

We believe this to be the first step of a longer term project that merges the collective experiences of our global community into a visually poetic anthology of art and architecture.

PorterFanna Architecture is a New York based interdisciplinary firm, established in 2007 with the goal of promoting excellence in design and responsibility in execution. Project team: Maria Elena Fanna, L J Porter, Alex Sanchez, Brandon Sanchez.





*Architecture around us as a space to cooperate.* Today there are a lot of barriers such as religion, politics, national traditions, level of education, that divide people. Sometimes we do not even have a reason and desire to start a dialog. Every person lives in his own closed inner world and sees everyone who is different as an enemy.

We believe that architecture is the instrument to help people communicate with one another and start a dialog about common human values and benefits, not the differences and inequalities.

We need to create spaces for meeting, cooperating and learning together, such as schools. School is a unique space, which plays an important role in our lives. We came here at first as a little child to learn, than as a parent to send children to school, and finally, as a grandparent, to pick up grandchildren after school. Kids, parents and teachers work on mistakes step by step, watch progress, enjoy success and celebrate it together. They need spaces to do it. That is why we try to fill our buildings with public spaces, halls and recreations for school events. If we create beautiful meeting points, which can stop people from everyday rush and have a break to think, to admire the starry sky above our heads, to touch trees and to smell flowers, it could be a reason to start a dialog and this is a first step to cooperation.

Not a long time ago, it was difficult to let the sky and nature inside the buildings due to the specifics of materials and weather conditions outside, but today it becomes possible with the help of innovation technologies. Letting the nature outside in the inner space of the building gives us an opportunity to stop, and feel ourselves in harmony with nature and safe.

In the near future, we could extend the limits of a modern school image by using transformation of multi-level spaces, three-dimensional images, by filling it with sounds, changing lights, colors, by controlling the climate on the inside. This new spaces could even make

us a feeling being in a garden, or near the sea.

New schools will be like a links of a big chain, made of different spaces, which interacts to each other. Together they create friendly, creative, continuously changing environment. Breathtaking findings of the past and modern scientific and technological discoveries together can make a better future for us and our children. Winter and summer can coexist at the same time in inner greenhouses and open courtyards, where kids and adults can play and relax.

Music halls will also change: they will divide and unite, speak to us different languages, let lights and shadows, playing like music rhythms, in.

The classrooms will be like molecules, connecting together in a common space, suited for everything and for everyone, without any barriers and restrictions.

With the help of these architectural methods of creating the educational spaces we could establish a dialogue between children, parents and nature. And this will allow them to talk to each other and continue to create a new safe world together.





aoe is a newly established studio headquartered in Beijing, China. Made up of international background, the team balances scientific exactitude and creative innovation, and provides solutions to modern urban life based on scrupulous in-depth research, which can be well noticed in its projects.

Architecture should connect with human activities, pay attention to the events happening inside. The traditional construction culture and landscape artistic conception of Nanshan has been refined to set the tone for Nanshan Sales Office's architectural design. The designer uses artistic creation techniques to frame the scenery of Nanshan so that the building perfectly integrates with nature. The visitors will feel like staying in nature and wandering in the alley, which will become a unique, carefree and leisurely enjoyment. Similarly, Sino-Italian Cultural Exchange Centre's design takes lilies, the national flower of Italy, as the architectural inspiration, and connects the whole through circular buildings of different radii and outdoor squares. This design takes *Italian square* as the concept to create a pleasant scale of urban art living room.

Architecture needs to accord with the environment, yet sometimes needs to contrast with it. One Sino Park is located in the northern zone of the core region of Chongqing, a mountainous city in China. The project is designed and constructed into its surrounding mountain façade, highlighting relationships between architecture, nature, society, and the people of Chongqing, thus enhancing the spatial experience of the building's visitors through a design-oriented rethinking of modern lifestyles. On the other hand, Shuifa Info Twon is located 20 kilometers from the centre of Jinan, where the surrounding environment is desolate and chaotic. To give visitors the best view experience, the designer isolates the surrounding environment and creates a relatively in-built enclosed space.

Some projects are very cultural-sensitive and the space needs the designer to give influences subtly, while some other needs the designer to show its uniqueness boldly. The long-term function of Sunac One Central Mansion is a kindergarten, while it is currently used as a sales office, and these two functions have different requirements on space and modeling. To solve the problem, a detachable layer is added outside the building with a kindergarten function. Despite modern modeling and materials, the core philosophy behind embodies the heritage of Chinese architecture as it seeks not to catch the eye by its geometric shape and follows the invisible law of nature. On the contrary, the architectural concept of Courtyard No.1 is inspired by the artistic supremacism that reflects the social and tech changes in the 1920s, with the intention of expressing the interaction and interdependence between physical and virtual space in the digital era, where many of today's actions are performed in the virtual world. Therefore, the objects in the building are designed to float in an unstable state. Each object echoes a corresponding function in a unique form, including the entrance (horseshoe), model area (camera lens), enterprise brand (blue stone), office area (orange-coloured box), etc.





*Earth Messenger.* In ancient Egypt, the so-called Tehen pillars represented the link between the earthly and celestial realms. Rulers had architects erect towering obelisks to symbolize their power.

Through this mystical life-sized object, the visitor can send a message back to Earth. The touchscreen display features a keyboard that enables a personalized manual entry. A laser then beams the encoded text from the tip of the obelisk. Depending on one's discretion and disposition, the visitor can send out individual wishes, caution politicians, dole out advice, berate dictators, express regret or spread optimism.

The message consists of more than  $10^{18}$  photons. These are disseminated almost simultaneously over the entire Earth. Converted to the surface area, this equals 10.000 photons per square meter. These photons have a cause and an effect. The cause is the visitor's thoughts, the input of his or her text, and the final pressing of the send button.

The seemingly negligible effect of the photons is akin to the flapping of a butterfly's wings. The associated causality undoubtedly influences the future of our deterministic system.

*Our future! If a butterfly's wing beat can trigger a tornado, it can also have the effect of preventing it! <sup>1</sup>*

And if a tornado can be thwarted, much more significant changes are possible. What kind of message will the visitor send?

<sup>1</sup>. Lorenz, Edward, in: *Edward Lorenz: The Essence of Chaos.*





This work is a retrospective review of the best and most diverse range of student and graduate work submitted over the last 15 years for the Royal Institute of British Architects (RIBA) President's Medals and President's Awards for Research competitions. The theme uniting everything here is a simple proposition - which is that *architecture matters*, and is a universal voice identifying our cities and their people, giving cohesion and a stage for the enactment of everyday life, however we choose to define this.

The President's Medals is an intentionally open brief inviting students and researchers to annually speculate on and hypothesise architecture in every one of its possible manifestations –and provide beautifully unsettling markers for stimulating thought leadership in the broader discipline. The latitude of the themes addressed and sheer vivacity of this work provides compelling evidence of the role architecture has as a vehicle to write our future. It also (perhaps controversially) suggests the profession might –and should– learn from the extraordinary range of inspired initiatives seen in this competition.

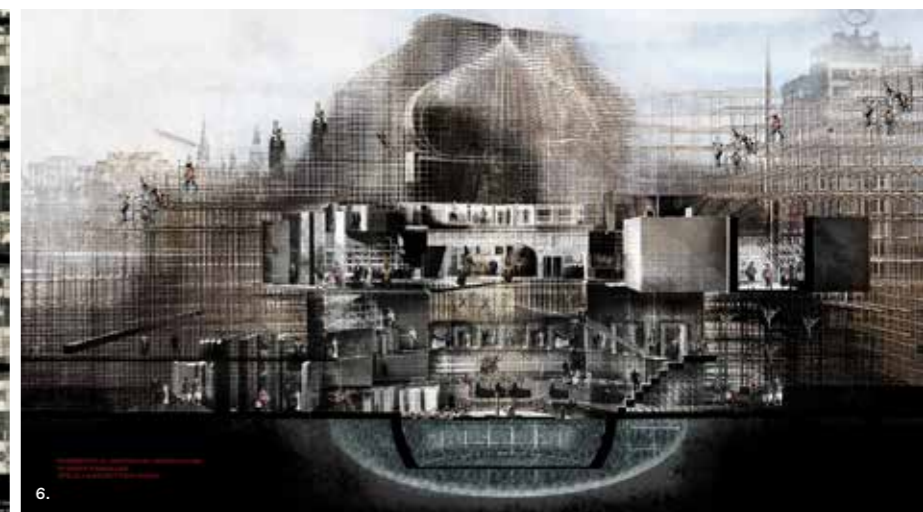
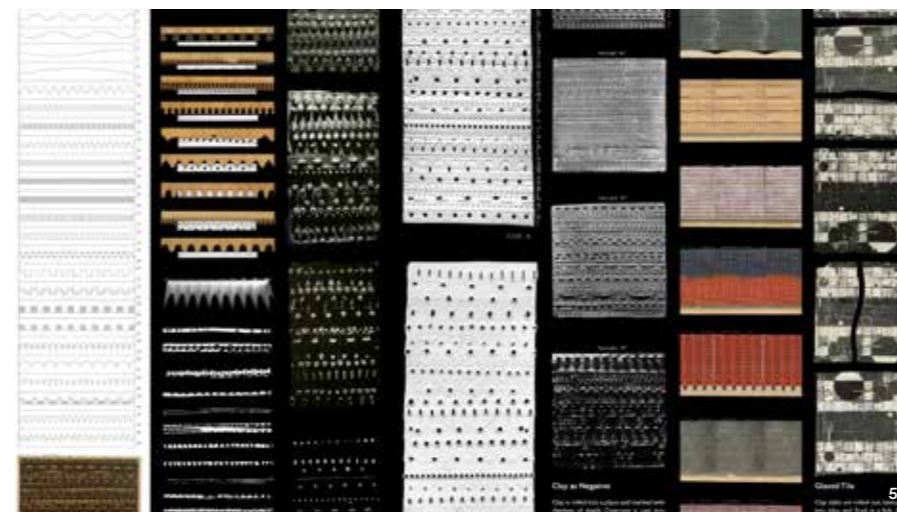
Nothing properly creative should ever be off limits for the progressive practitioner of architecture. The Renaissance model of the architect recognised skills in painting, sculpture, goldsmithing, land management, writing, and fortifications as essential prerequisites for authentic aesthetic interventions in the built fabric of the city. Historically, there was true cultural interconnectivity between all these contributions to the social programme of the nation state; the extraordinary bloodiness of the Quattrocento was balanced by unprecedented exploration of the potential of beauty as an antidote to Machiavellian political intrigue.

So pluralism in architecture has deep roots and heavy responsibilities; what can be seen here is a dreamscape of speculation where students have drawn from their

knowledge of art, society, politics, philosophy, phenomenology, and the canons of beauty to set unique new standards for where architecture might poke its enquiring nose, whether drawn or written. Some projects have been developed by relentless analysis and metrication, others by instinct and intuition –how an idea feels on the skin, and in the heart and gut. Most have probably concluded their work through an unconscious melding of both approaches and every shade of difference in between dictated by the author's own phantoms, fixations, and pleasures.

*Founded in 1834, the RIBA is a membership organisation for architects, with around 45,000 members located all over the world. Recognising that students are the future of the profession, the RIBA has continuously engaged with schools of architecture through competitions, rewarding creative thinking in design, research, extended writing, and architectural pedagogy. The Institute first awarded a student medal for writing in 1836, and for drawing in 1838; these prizes recognise innovation, forward thinking, and expanding our expectation of what architecture can be.*

- |  |  |
|--|--|
| 1. <b>MediaCity-Vertical Discovery [MC-VD]</b><br>Selvei Al-Assadi | 4. <b>Brooklyn Co-operative</b><br>Yannis Halkiopoulos                 |
| 2. <b>The Brewer's Anatomy</b><br>Fredrik Haukeland                | 5. <b>Robots of Brixton</b><br>Kibwe Tavares                           |
| 3. <b>Cycles of Toolmaking</b><br>Daniel Hall                      | 6. <b>The Depository of Forgotten Monuments</b><br>Vidhya Pushpanatham |





*Portraits: Shaped in Concrete.* Concrete is one of the most universal, durable, and aesthetically pleasing building materials in architectural history. It is the second-most used material on earth and the second-largest emitter of CO<sub>2</sub>. A global dialogue around environmental sustainability and climate change has put the concrete *family* in the spotlight of innovation and experimentation to shape a more sustainable future.

*Portraits: Shaped in Concrete* is a study of the distinct concrete *family members* that are being found around the world. Ruta's passion for concrete aesthetics came naturally since the material offers flexibility to achieve interesting interaction with form and structure. The artist encounters a unique collaboration with each charismatic *family member* which was found on accident throughout her travels in two continents. Every building has its own unique portraiture, with its shapes, structure and (im)perfections that can be intensified with a help of either urban context, weather, or light & shadow. The time spent analyzing each of them helps to discover the best charismatic *concrete* angle and capture it using various gear ranging from smartphones to full-frame cameras.

In this project, each eye-catching portrait is housed by a plywood frame representing a concrete formwork which reminds us of the way that concrete is being shaped at a construction site. The composition grid represents the different parts of the world that each member is standing.

Project Supporters:  
Tom Arban – Architectural Photographer  
Autodesk Technology Center in Toronto  
Tyson Fogel – Technical/Workshop Specialist  
Autodesk Technology Centers  
Matthew Spemulli – Engagement Manager  
Autodesk Technology Centers





**Saphira & Ventura**  
**Art | Design | Architecture**

Patrick Bermingham, Jee Won Kim,  
 Carl Skelton, Neil Kerman, Edo Rocha,  
 Antonio Spinosa, Nicolas Fiedler,  
 Samuel Garcia, Patricia O'Reilly

This set of projects is a collective work of artists and architects that demonstrate how our society can live together harmoniously in *Time Space Existence*.

Saphira & Ventura Gallery and Atelier O'Reilly, specializes in art, design and architecture, represent and promote artists, designers and architects. The program, *When Art Meets Architecture* focus on sustainability.

*Walkacropolis* project is developed by Gotham Innovation Greenhouse designed by Jee Won Kim, Carl Skelton & Patrick Bermingham. What if people were more important than cars? What if walking was the preferred mode of transportation? *Walkacropolis* the urban walkway, elevates pedestrians to a new level. It takes thousands of pedestrians *off the street* to a safer, brighter, quieter, more civil and civic higher ground. It provides new vantage points from which to see the city while facilitating and supporting autonomous vehicle circulation on the ground level. In addition, it allows new reasons to walk while integrating new technologies for interaction and communication with pedestrians. Pedestrians can walk 1 kilometer in 15 minutes allowing them to meet and greet each other as fellow citizens rather than as obstructions in their path.

Neil Kerman, Antonio Spinosa, Nicolas Fiedler, Samuel Garcia and Edo Rocha, present their project: *The Path of Consciousness*. Art has always been an inseparable companion of architecture. In their project, the works of a visual artist, a designer and an architect, represent how Kerman reveals his sensitivity as a master of abstract chemistry. *The Path of Consciousness* is developed by five creative minds. It's a collaboration among Neil Kerman's paintings, the sculptural vision of Antonio Spinosa, the structural design of Nicolas Fiedler, the graphics of the architect Samuel Garcia and the reference of Edo Rocha's stadium architecture. *The Path of Consciousness* represents the connection between art, architecture and design, through the perfec-

tion of form and function. The concept is materialized by Kerman's art by beautifying both Edo's stadium and the sculpture created by Spinosa, Nicholas and Samuel.

Patricia O'Reilly, architect and urban planner, author of the social project Favela da Paz (Peace Slum) for sustainable urban renewal and architecture in São Paulo. It transforms the utopia from the favela into a reality. Currently, the architect is raising funds for execution of this project.

O'Reilly integrates architecture and art in collaboration with the artist, Alexandre Mavignier. The project is a requalification of the environment, sustainability, healthiness, social inclusion and training of manpower. It recreates the microcosm in a living building with visceral, cultural, technological, gastronomical, ecological, artistic and true content. Together with the favela community they create: architecture, art, urban furniture, design and knowledge. The goal is to meet the desires of this organization that can change the inner world of everyone involved.

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|--|--|
| <p><b>1. The Path of Consciousness</b><br/>                 Neil Kerman, Antonio Spinosa, Samuel Garcia, Nicolas Fiedler &amp; Edo Rocha</p> | <p><b>2. Walkacropolis</b><br/>                 Jee Won Kim, Carl Skelton &amp; Patrick Bermingham</p> |
| <p><b>3. Favela de Paz / Peace</b><br/>                 Patricia O'Reilly &amp; Alexandre Mavignier</p>                                      |  |



1.



2.



3.



Saphira & Ventura  
Art | Design | Architecture

Amazon Biennale 2022  
Patricia O'Reilly and Armando Prieto,  
Meireles Junior, Alexandre Mavignier,  
Christoph Diewald, Michael Schucht

Saphira & Ventura Gallery presents Amazon Biennale 2022. *Biennial AMA+ZÔNIA 2022*, the first international biennial in the Amazon, will bring together national and international artists, designers and architects, in a forum for technical and scientific exchange. The event will include Brazilian and international artists, scientists, universities, civil society and indigenous organizations, as well as representatives of governments and national and international bodies that support the sustainability of the region. The Amazon Biennial will create awareness on environmental issues as a basis for planetary survival.

Patricia O'Reilly and Armando Prieto, from Atelier O'R, are the creators of the architectural project *Mirante do Gavião Amazon Lodge*. It is a benchmark for sustainable construction. Built on the banks of the Rio Negro, the Lodge was designed by using indigenous people's boat construction knowledge. By integrating the community, applying sustainable strategies to architecture and design, it enabled the community to participate in the construction and operation of the building. By training the local workforce and producing local income, social inclusion is promoted.

Alexandre Mavignier, shows the series *Giant Women (Mulheres Gigantes)*, inspired by the extinction of the Ycamiabas Indian tribe, warrior female giants, women without men, whose history gave rise to the name Amazonas. Alexandre Mavignier, artist, also presents *Amazon Tears, (Lágrimas Amazônicas)*, a ceiling installation constructed with pieces of coals harvested from Amazonian ashes, denouncing the violence of people against nature and themselves. It poses the idea that we are all involved together, whether we like it or not. This new technique, named by the artist, *Carbographia*, uses ash residues of burned life to draw pictures and create other art forms.

Meireles Junior, designer and photographer of the

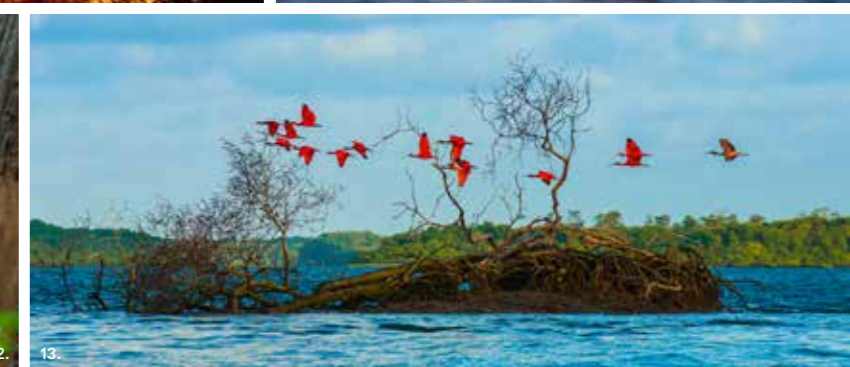
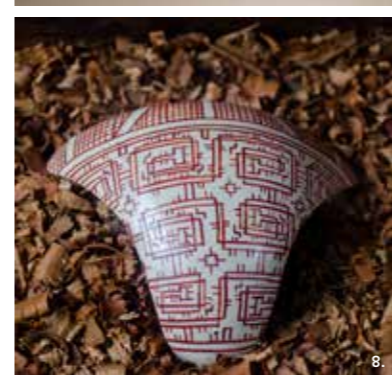
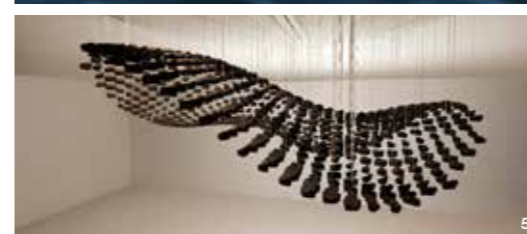
book *Manguezais Raizes Maranhenses*, postulates that the area of mangroves in Maranhão state, produces more than 95% of the food that man catches from the coastal sea areas of the Amazon. It's vital for the ecosystem's survival and the subsistence of the fishing communities that live there. His work shows the importance of mangroves as an exporter of organic matter to the estuary, contributing to primary productivity in the coastal zone. The mangrove vegetation serves to fix the lands, thus preventing erosion and at the same time stabilizing the coast.

Michael Schucht, producer of the documentary *The Flying Rivers* focuses on the way the Amazon forest cools the earth. A movement of large quantities of water vapor is transported in the atmosphere from the Amazon Basin to other parts of the planet. Without forest, no water; this gigantic water pump can no longer exist without the Amazon.

Chris Diewald presents a series of photos of people living on the riverbanks in the Amazon Rain Forest. These people are called Ribeirinhos.

1. **Manguezais Raizes Maranhenses**  
Meireles Junior
2. **Mirante do Gavião**  
Patricia O'Reilly
3. **Flying River**  
Christoph Diewald
4. **Boto Cor de Rosa**  
Patricia O'Reilly
5. **Amazon Tears**  
Alexandre Mavignier
6. **Untitled**  
Patricia O'Reilly
7. **Manguezais Raizes Maranhenses**  
Meireles Junior

8. **Untitled**  
Patricia O'Reilly
9. **Untitled**  
Patricia O'Reilly
10. **Mirante do Gavião**  
Patricia O'Reilly
11. **Untitled**  
Meireles Junior
12. **Untitled**  
Google Images
13. **Untitled**  
Meireles Junior





SCAAA's approach to design has its roots at the intersection of American and Asian cultures, and in the mentorship of its founder by Robert Venturi and Denise Scott Brown. Towards a New Difficult Whole, the studio's contribution to Time Space Existence is an exploration of alternative approaches to the design of the built environment in communities that have historically been excluded from the re-emerging prosperity of American cities.

During the Covid-19 pandemic, communities of people of color, low-wage workers and the elderly all suffered disproportionately from the disease fallout in the United States. It became clear that this was not a coincidence, but another symptom of the inadequacy of systems intended to serve people equally.

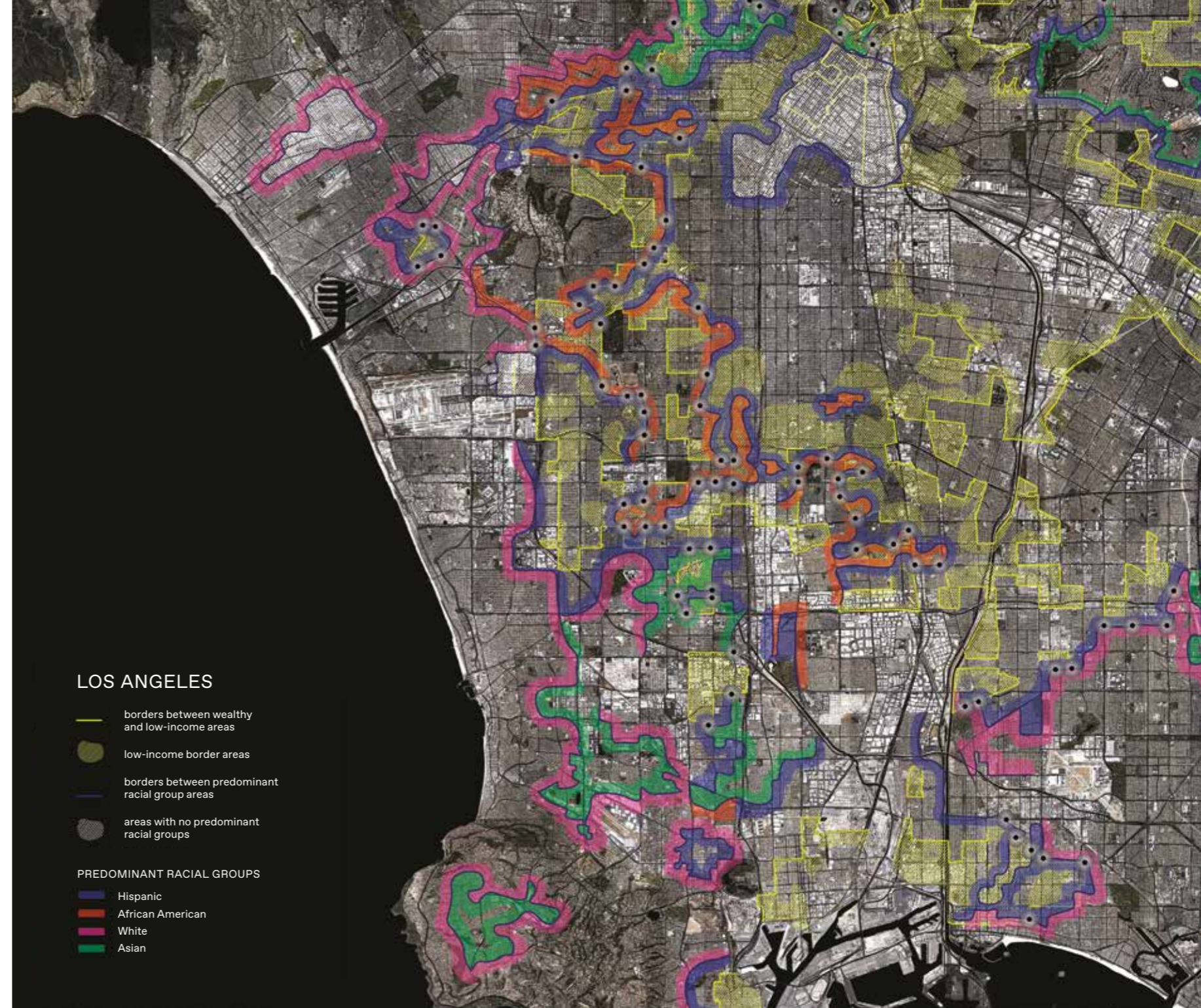
The increasingly uneven distribution of wealth, economic stagnancy, entrenched racial discrimination, and divisive individualism have all contributed to the social inequality at the heart of the American city. The primacy of free market principles in the evolution of the built environment has also skewed the influence of politics and hampered the ability of governments to enact truly democratic policies; basic housing —like healthcare— is still not a human right in the wealthiest nation on the planet.

The vastness of America's natural landscape and the relative brevity of its modern history has allowed individuals to constantly resettle new areas and escape the structures of existing cities. The genesis of many American cities lies in the rationale of commerce and defense logistics. Undeveloped land around urban centers and beyond was surveyed and gridded and eventually zoned according to use categories. These processes facilitated speculation and the generation of wealth for would-be owners, but also supported and encouraged racial segregation.

The recent migration of affluent professional workers to remote *Zoom towns* during the pandemic is the latest example of resettlement. There has, however, already been a more significant tide of migration from large urban centers like New York City, Chicago, and Los Angeles to more middle-class-friendly, pro-growth cities like Las Vegas, Phoenix and Houston. Similar to the White Flight from mid-Twentieth Century American urban centers, these shifts in population (and wealth generation/distribution) can further fracture fragile communities already isolated by race and economics.

In their book *Cycle of Segregation* (Russell Sage Foundation, 2017), Kyle Crowder (Univ. of Washington) and Maria Krysan (Univ. of Illinois, Chicago) write of the persistent lack of integrated experiences in American cities: *The separation of different racial and ethnic groups into separate social worlds means that members of different racial and ethnic groups have different lived experiences...It's baked-in segregation. Every time someone makes a move, they're not making a move that breaks out of that cycle, it's making a move that regenerates it.*

Despite the United States' history of European resettlement and immigration, the lack of social and economic integration in the built environment persists as a Divisive Diversity. Towards a New Difficult Whole seeks to develop a counter-form that can encourage Inclusive Diversity and stimulate and support under-represented and underserved communities.





*THE LINE.* Equipped with a wide variety of raw and authentic spaces, dating back to around the 16<sup>th</sup> century, the Palazzo Mora provided a beautiful canvas to work with. In the garden of Palazzo Mora, SCULP[IT] architects drew a line crossing through time and space, connecting old and new, linking objects with living matter, and silence and solitude with public activism. Additionally, the line unites the architectural body that isolates space within itself, with the open body that encompasses an area of space relating to the endless continuum. SCULP[IT] architects tried to develop a new relationship between time, space, and furniture by conceiving the design of the installation from a specific space. They were inspired by elements that are normally perceived as *disturbing* or *worrying*, such as protruding pipes, abandoned window frames or the corners of a room.

Each new architectural work intervenes in a particular historical context. For SCULP[IT] architects it is essential to the quality of the intervention that the new design embraces qualities that can attract a meaningful dialogue with the existing situation. A line that comforts and compliments the qualities of the time, the space, and the overall existence of the Palazzo Mora. Furthermore, a line that visualizes the elegance, the slenderness, the state-of-the-art look, and its design. In summary, it encompasses the current spatial elements, the discarded window frames, as well as the doorframes, forming the guideline towards the entrance of the Palazzo Mora and its housing exhibition *Time Space Existence*.

Bound together by the line, this linear element is directing visitors through a selection of the joint oeuvre between SCULP[IT] architects and Jansen Steel Systems, which has been collected over the past 14 years. Presented at a strategic location at the entrance of the Palazzo Mora, SCULP[IT] architects aims to inspire young architects and designers with their breathtaking

and minimalist designs and approaches in all different shapes and functions, using the simplicity and elegance of steel.

Founded in 2007, SCULP[IT] architects, comprises a progressive and complementary team of young architects with a keen passion for architecture and design. They gained ground with the brave, thoughtful and neat realization of their own house and office, better known as *the narrowest house of Antwerp*, which resulted in the renowned 2008 Belgian Building Award. Later, in 2012 they realized the largest floating public swimming pool in the world, "the Badboot". Subsequently, in 2017, they then moved into their renovated Pakhuis, *t Glorie (° 1875)*, where they keep on focusing on their architectural design practice.

A large share in the designs of SCULP[IT] architects goes to the innovation of physical elements such as material, structure, and construction, which is clearly visible in their work presented at the exhibition *Time Space Existence*. On the other hand, this in order to perceive atmospheres, light and darkness, earth and sky, old and new, and sensuous experiences in spaces. Spaces whose enveloping surfaces and essential materials, textures, emptiness, resonance, light, air, and accessibility are handled with admiration, innovation, passion, and care. Resulting in architectural designs, affected by the fundamental integrity of its context, presence, durability, imagination, time, and space.





*The Veil.* Made from sustainable and recycled materials, the Veil narrates the journey of the architect. The architect meets the brief and that moment is immortalized through a mix of emotions felt within. Space, still interpreted as flashes of blurred ideas- gliding through his mind, is processed through time. It funnels in, with the goal not only to produce his own creation, but to also consider weaving the brief's anticipation. The struggle dances in different forms, interpreted through the sporadic interlaying of wires. The veil narrows down drastically to marry the two ideas by the architect and the brief. Time, space, and existence now run in parallel to both the negative and positive dispositions of the process.

The soaring light is the powerful architectural process of the conceptualization becoming the beacon on how the architect crafts the formation of space. It then makes everything grasp through the proper senses and form its individuality to its surroundings. It is the unveiling of that brilliance of an idea that is ready to soar and fly to its final realization.

The space then encapsulates the soul of the architect and the brief. The materialization now lies within the presence of time as the observer and curator of the piece.

Architecture is both visual and experiential. One cannot perceive beauty alone by admiring it from the distance. In housing this artform, the beauty is affirmed with the dynamics of how the flow of the concept can be evident in planning. It is the balance between capturing the myriad concepts in the architect's mind constantly churning and twisting to evolve and having gone through that moment of realization. That balance between what lies beautiful in one's eye and the comfort offered in the usage is the point of epiphany. Process realized gives birth to the physical form that people get to touch, use, and experience and even more the artform now transcends from just a

thing of beauty to a thing of value to be appreciated.

*Culture and Materiality.* Throughout the conceptualization, sensitivity with materials had been critical in achieving the objective of the installation. It is to showcase how typically used materials at a construction site can turn into something else that would represent where we came from. The team had decided to use metal furring, iron wires, and wooden formworks recycled from projects. The pieces of metal oxidized to define its very character symbolizes the resiliency of the Filipinos' traits as we sway and stand out with the circumstances over time. The wood planks, re-sanded and formed to its final piece, connotes strength and unity as how the group of different ethnicity bonds together as one entity fighting through different situations, be it in standing back up from a calamity or even in raising the stage for the country in celebration. Delicately balancing these acts are thin nylon strings holding on to that radiance, representing our people's optimism, with big smiles and bright eyes staring at a glimmer of hope that someday, our country, together with ourselves as a community, rises high and be at par with the world. These traits, meshed, unveils our important custom *Bayanihan* that defines our spirit as Filipinos, as a nation building our aspirations as one.





At a fundamental level, photography is nothing more than the fusion of time and space, the recording of a particular moment in a particular place. For *Time Space Existence 2021*, Sofia is exploring how her work combines the stable and the fleeting, the solid and the fluid. Human-made structures, since their first appearance, have been built from universal forms: the square, the circle, the triangle. These unimpeachable shapes—becoming the wall, the courtyard, the roof—have been the backgrounds of our lives for centuries. No matter where Sofia finds herself, she is always looking for these recurring aesthetic elements and the ways in which individuals interact with them.

For this exhibition, Sofia has selected images taken in New York, Holon, Cape Town, Johannesburg, Dakar, and the rural Senegalese village of Fass. Despite the geographic differences and physical distance, these photographs are unified by the lines, forms, and colors that are found throughout structures, from a Brooklyn brownstone to a mosque in Dakar. They are arranged to highlight these repetitions: an expanse of earth becomes an expanse of concrete, a line of shadow is carried on by a line of rooftops, the colors of people's clothing become the colors of tiles or of wall paintings. Connections, across countries and cultures, can be made through form and color.

Some of the buildings in these photographs were created by known architects, such as Cheikh Ngom (Mosquée de la Divinité), Toshiko Mori Architect (Fass School), and B. Baruch and Y. Salamon Architects (Holon Mediatheque), while others remain unknown or anonymous. Whether it is a notable building, a mundane wall, or a construction site, each provides a setting for the ephemeral relationship between a person and their physical space. The pulse of a city emerges from its streets, sidewalks and public spaces, which is why all of these photographs are of exteriors taken at ground

level. This is the way one often experiences the world: on foot and in motion. In that sense, Sofia shares the gaze of her subjects.

Street photographers are often inspired by spontaneous moments found on the street, independent of their surroundings. Sofia's wanderings, though, tend to lead her toward architectural backgrounds, where she waits for unique moments to occur. As people move through the space, Sofia observes how their clothing, gestures, and strides lend new formal elements to the scene. Whether photographing with a phone or a DSLR, she is captivated by symmetrical framings and minimalist compositions that seem to allow an individual's comings and goings to take on a grander scale. Like a set designer, location scout, or theater director, Sofia tries to find or create a place of distinctive personality and voice, where daily life can unfold.

The individuals passing through these photographs may never meet in person, but they meet through the shared vocabulary of architecture.





Our existence is dependent upon the human race establishing a symbiotic relationship with the natural world. Only in this way, can humanity preserve earth's beauty for future generations.

The artwork of Stephen Spartana is an extension of views of nature, humanity and our relationship to Earth. Spartana believes strongly in a positive approach to life and our world, with the understanding that we, as stewards, have the responsibility of providing a better place for future generations to thrive. He chooses to focus on the hidden beauty that surrounds us, encouraging the viewer to preserve our beautiful and fragile planet.

Spartana started gazing at photographs at a very early age - *Life magazine* and *National Geographic* were among his favorites.

Through these magazine pages he was able to discover incredible landscapes, indigenous people, strange animals and flora - places he never imagined visiting, but felt drawn to. The cultural diversity of the subjects, lifestyles and their natural landscapes were fascinating and ignited his passion for further exploration.

He believes every photograph has a story to tell and as viewers we are curious to know more. A still photograph feeds into our curiosity, allowing our imaginations to personally fill in the details of the story, whether it's the identity of the subject, the location of the scene, the relation of a detail to the whole. Time is stopped in a photo, allowing us to author the history of its origin. The power of capturing a moment and inviting a viewer to experience that instant through an image, transports them as if traveling in a time machine. Photographs create memories that are just beyond your grasp, almost like a dream - was it your experience or an image you've already seen?

Spartana's views on photography have been shaped by 40 years as a commercial photographer, with the constant objective of creating images that were specif-

ic to a time and place. In contrast, his artwork has provided a platform to break free of the constraints of assignment work while using the advantage of his professional experience with imaging techniques. His current research utilizes a number of images which function in the same way that painters use brushes and paint palettes; but his paints are moments of time captured through photography and the tools are a combination of various analog films mixed with digital media. These multiple layers of imagery create abstract or surreal landscapes, where his subjects appear and then fade (evolve and dissolve). Similar to a dream, the work suggests the ephemeral quality of life, constant change, the passage of time and the uncertainty of the future.

Photographs are in some way like snowflakes, no two are the same, every moment in time ushers in change from the micro to the macro level. In other words, they are each unique in both time and space. His purpose is not to tell a story or a fable but to give the viewer a glimpse into a fantasy world of time and space.





*Design Opportunities are Inherent.* We firmly believe that these opportunities are waiting to be unleashed or given a new perspective. The organization of “raw materials” in the form of environmental data, typographical conditions, cultural peculiarities and technological limits form a new platform from which we initiate these extractions. Our fast changing contemporary life demands a rethink and reorganisation of existing spatial parameters, making conceptual clarity and contemporary investigative research instrumental to our design process.

*Banality breeds Creativity.* Each of our project stems from its own unique set of pragmatics and constraints. We believe that the most basic design solutions are intrinsic and able to conjure the most complex relationships with this simplicity.

*Understanding Materialities involves both Craft and Experimentation.* We like to play with materials, understanding their sensitivities and sometimes pushing them beyond their boundaries. We identify local crafts and resources to possibly bring a context to our work, believing in this mutual learning process to produce for the future.

*No man is a Design Island.* We embark on design journeys with our clients and consultants, as a collective experience to explore market demands, environment sustainability, design technology and socio-cultural landscapes with the hope of creating built environments that resonate with our design values.

*About the studio.* Studio SKLIM is an award winning design agency crafting bespoke interior and architectural spatial solutions. Based in Singapore and operating globally. Studio SKLIM was founded in 2010 by Architectural Association alumnus Kevin Lim. Studio SKLIM is currently working on projects in the Asia Pacific region which includes high-end residential/office/food & beverage interiors in Singapore and architectur-

al projects in Kolkata, India which includes a SOHO building, a large residential home and an international school. Studio SKLIM is also working on public space projects in the Kingdom of Saudi Arabia.





*Solve et Coagula City: Multi-criteria analytics for active urban alchemy.* Led by the Swinburne Smart Cities Research Institute's Future Urban Infrastructure program and Urban Information Modelling stream in collaboration with industry partner Arup, the Victorian Government, Metro Tunnel, We Are Best, Studio John Fish and Curvconcrete, the exhibitors investigate the opportunities in cross-disciplinary collaboration between urban design and computational architectural engineering.

*Solve et Coagula City* explores complex and often contradictory aspirations of urban form in cities - amenity within buildings including natural daylighting and human comfort, and amenity outside buildings at street level including overshadowing, air quality and wind speeds; building shapes, sizes, heights and relationship with neighbouring buildings can impact on all these factors.

In this installation, the exhibitors reveal the invisible data of the city. This reveals the question: how do we experience the city through our skin, through thermal sensations from radiation, shadows and wind flow?

Running with the theme of revealing the invisible, what about the invisible infrastructure of the city? Melbourne is recently under significant infrastructural growth to accommodate pressing stress on existing transit systems from population growth and urban sprawl. As a solution to this in Victoria, the government commissioned a project, the Metro Tunnel, a 9km tunnel that will untangle legacy train network challenges and provide new rail modal capacity to carry more of us between the city metropolis and our suburban homelands.

We are making the invisible microclimates of the city and underground infrastructure of Melbourne visible!

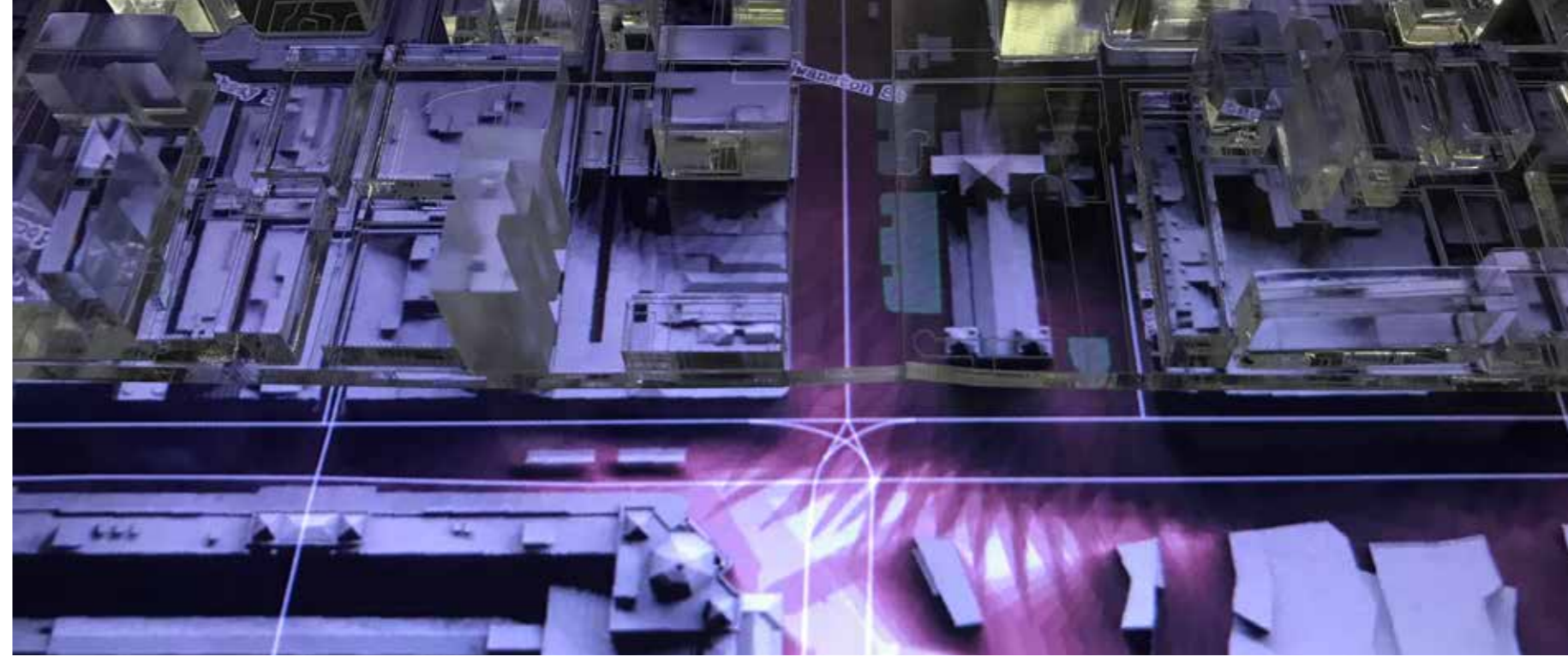
This exhibit poses the question, how might we visualise and understand pedestrian movement and environmental factors within the urban metropolis? Particularly looking at the influence of new Metro sta-

tions on one of Melbourne's key thoroughfares running on a North-South axis, where the Metro tunnel runs under Swanston Street.

This temporal and spatial architectural investigation involves the exploration of contemporary abilities of computation and high-powered computing to solve city scale engineering challenges associated with wind, overshadowing, radiation and pedestrian flow.

The exhibitors encapsulate the complexity of environmental multivariate data in engaging visualisations designed to reveal opportunities to collaborate on a city scale to solve issues of pedestrian comfort within the city. We are human urban inhabitants that exist within urban thermal and fluid micro and macro-climates that are invisible to the eye, but not the skin. To make our temporal cities more liveable, economical and beautiful; we reveal the unseen urban city landscapes using wind data, simulated overshadowing, radiation, pedestrian flow and the underground networks that make up Melbourne's new Metro tunnel.

SoDA  
Marcus White (SoDA & CDI Swinburne/ Harrison and White)  
Daniel Prohasky (SoDA Swinburne/ Curvconcrete)  
Mehrnoush Latifi (SoDA Swinburne)  
Nano Langenheim (University of Melbourne)  
Xiaoran Huang (North China University of Technology)





*Building with Paper.* What would it mean if we could build paper houses? If paper became a building material? Would this create new possibilities for architecture and design? Would we be able to develop new solutions for the construction process, and could we better meet the demand for building materials by using renewable raw materials? Would such a process mean new building methods, and would it therefore bring forth new forms of architecture? Maybe our knowledge about building with paper is not yet sufficiently developed to translate this vision into reality and to fully foresee its added value for the building industry.

But the developments in wood construction technology over recent years show how building processes and building methods can change over time, driven by research and technological advances. Today, first high-rise buildings based on primary structures made of wood exist, inconceivable not too long ago.

Civil engineers, architects and designers as well as manufacturers and producers have driven the ongoing development of timber construction and have thus changed the building process. New opportunities arose to develop resource-friendly building methods for future demands.

Let us imagine we could learn from the success story of building with wood and could promote a similar development based on a wood fibre material.

Imagine, we had this new building material paper. In papermaking, wood fibres are brought into a different form, they are restructured. If we could control the paper structure by aligning these fibres in certain ways and thus adapt the properties of paper to individual requirements, paper, as compared to wood and its given fibre structure, could become optimised wood – customised wood. Analogue to laminated timber, we can laminate paper to create even more homogenous building materials.

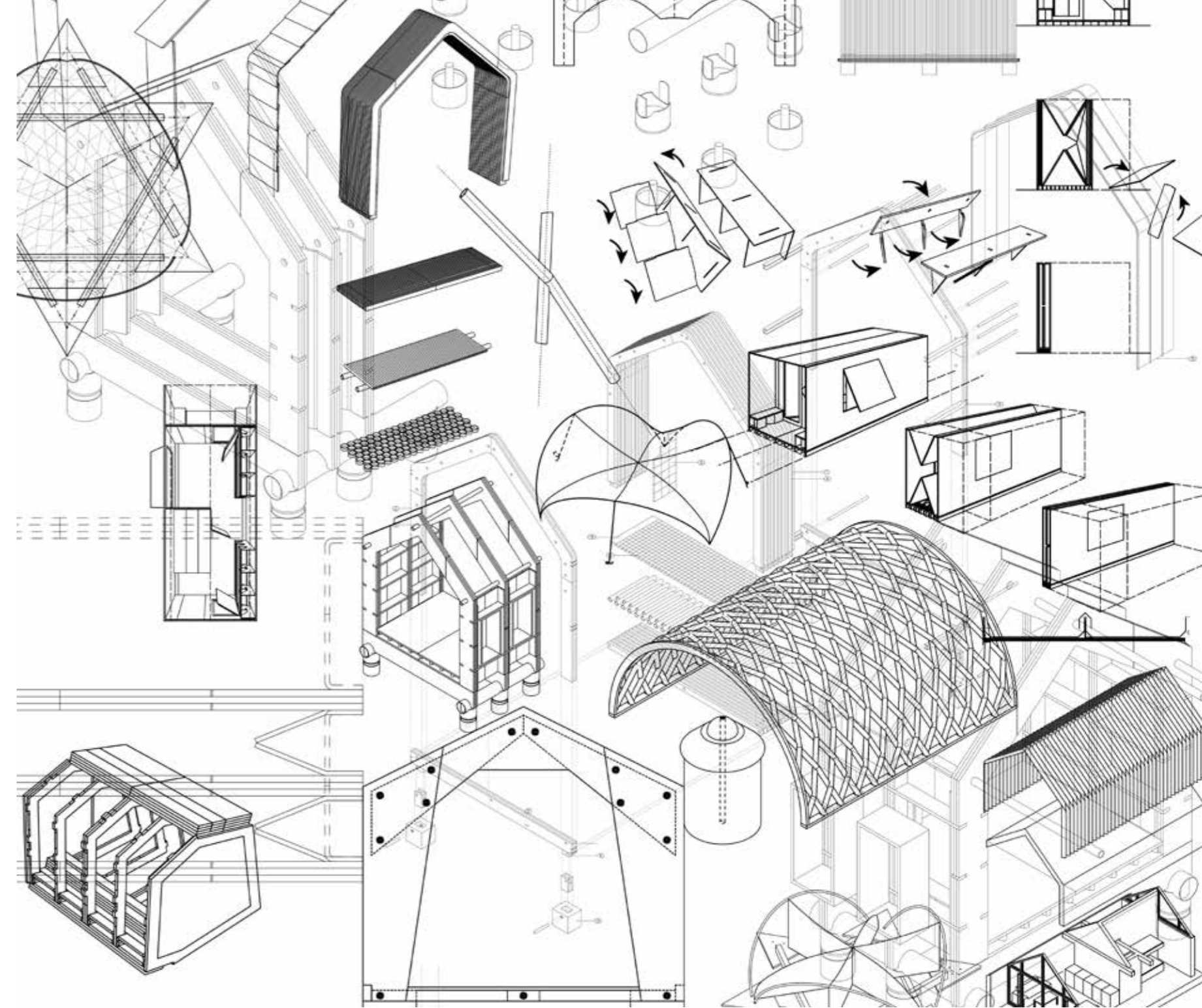
This perspective poses many challenges, however. Humidity, fire protection, structural characteristic values, and the biological and chemical behaviour of paper materials are aspects that need to be addressed and solved within the scope of building planning requirements. In parallel to material research, we need to identify specific areas of application that fully exploit the potential of paper and cardboard.

The first developmental step lies in the optimisation of existing paper materials and the search for new, innovative solutions for the handling of paper and its manufacturing processes.

That is precisely the goal of the project Building with Paper, which is presented to the public with this exhibition, to show the search for the added value that paper can bring to architecture and design.

The research consortium at Technische Universität Darmstadt in Germany conducts holistic research in the fundamentals of building with paper – from fibre to building. The exhibition shows the experimental process at the interface between creative processing and scientific and engineering research.

Trial and error methods are used to identify the potential of the material paper for use in buildings. The exhibition reflects the work process and the achievements of the team. – [www.buildingwithpaper.com](http://www.buildingwithpaper.com)









Since the COVID-19 pandemic, the inequality in Mexico has been even more visible in spaces that materialize power and class relations. In this context, architecture must become an agent of social change and an opportunity for the excluded, while schools should act as ideological triggers.

The Tecnológico de Monterrey's School of Architecture has created a platform for collaboration with different communities with the objective to deliver positive impacts in their environment. The platform conceives the city as a theme, the territory as a responsibility and social innovation as an alternative, where the redirection of architectural knowledge is assumed as a critical commitment. The proposals developed by the Observation Laboratories —distributed in 20 campuses in the Mexican Republic— emerge from the real needs of the *other* and represent new challenges in the architectural work focused on respect for diversity. Through reinterpretation and relearning, an attempt is made to generate analyzes with new perspectives on issues such as the border: migration is examined in *Los Laredos*, home to millions of people and a place undergoing an economic, health and security crisis. We aspire to design proposals that promote forms of collectivity and connection taking into account vulnerable groups in adverse situations, such as those generated by the Rio Grande.

Likewise, the *insecurity* caused by organized crime in states such as Guanajuato is the cause and effect of planning detached from the inhabitants and cities. To address this problem in Celaya, recommendations have been made to reduce the rate of intentional homicides and the high rate of businesses closed due to extortion by promoting identity, rehabilitation and linking neighborhoods.

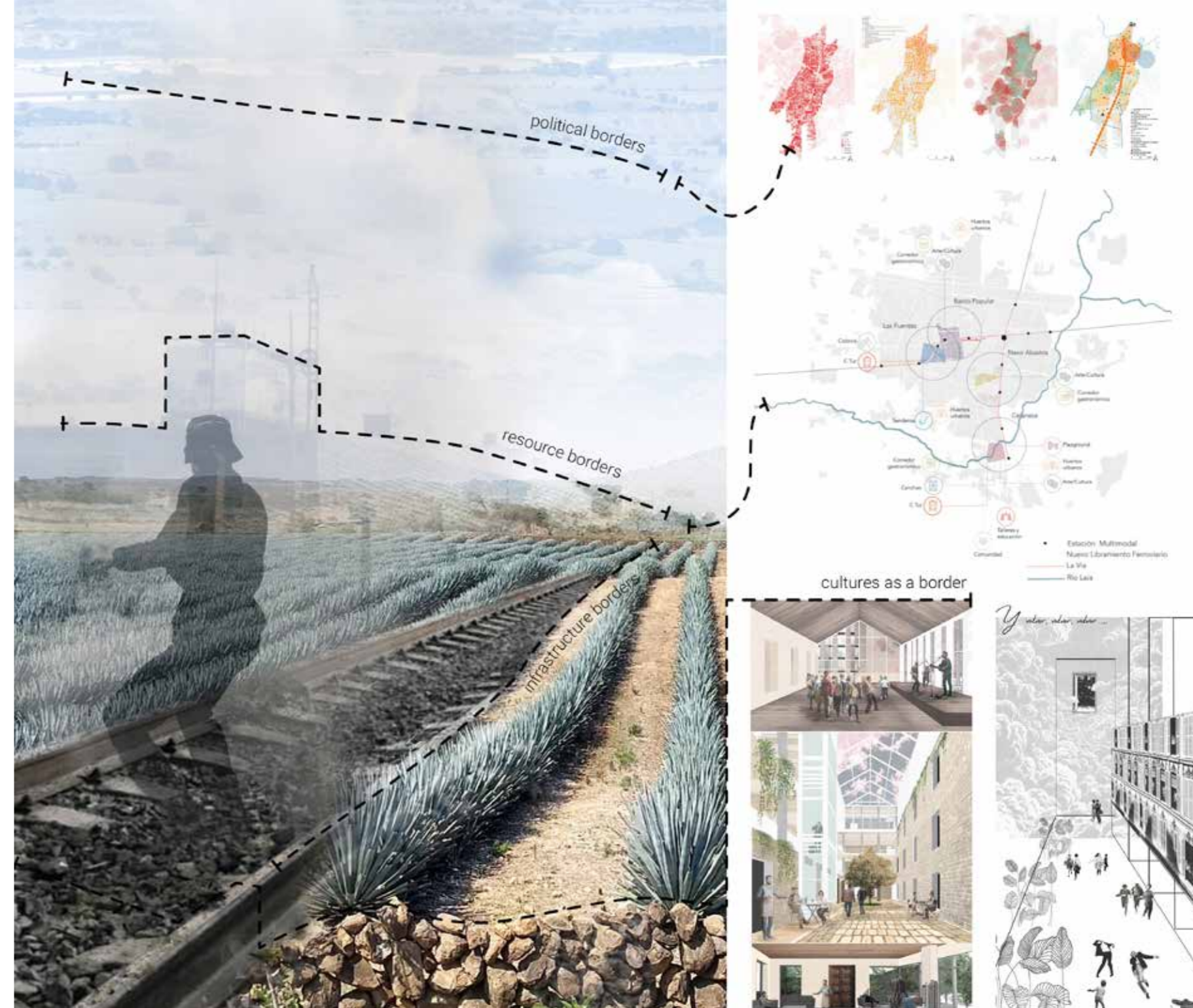
The main axis for the selection of studies is related to our rural environment. Possible interventions for the conservation and restoration of the natural heritage of

agave production areas that have suffered overexploitation are currently being explored, while the lack of a sustainable vision regarding its pruning and planting is being questioned. The regeneration of the Teuchitlán landscape outlines actions to generate prosperity and cultural growth for the population, without contributing to the extinction of the tequila-producing plant.

Rethinking public space in times of the pandemic has motivated the reading of complex sites such as Plaza Garibaldi. This study provides an analysis of a place with its plural community dimension of encounter and confrontation where appropriations and uses are presented depending on sociocultural practices.

The current dehumanized panorama in which we live reveals the failure of the predominantly individualized architecture. The promotion of efficient and sustainable community projects has become the duty of space education in order to achieve equitable and just environments where we can live together.

The student work was coordinated by teachers Bárcena, P., de la Torre, M., Escobedo, N., Márquez, L., Pantoja, R. and Segovia R. Results of the intensive workshop *Garibaldi, rethinking of the square*.





Our creation philosophy is simple. *Create superior works for those who want the best.* What do we mean by *the best*? When the people building and creating give their entire souls to a work; the hearts and souls of the creators (the planners and the individual builders, etc.) are incorporated into the final product, linked by bonds of trust, just like the materials and environment.

And what do we mean by *soul*? This is the creators' passion, their anguish, or their energy of boundless love.

When people feel this, when it inspires their thoughts and moves their hearts, it stirs powerful emotions deep within them. These souls that rouse our emotions convey a timeless message that captivates the imagination. New dreams, hopes, courage and gratitude spring to life. We hope that our creative work can awaken these powerful emotions.

And for this exhibition, we will explore the following themes. *Time*: Inspiring architecture is timeless. It transforms a single moment in time into a feeling that lasts forever. *Space*: What fills the space within our hearts? Perhaps, an intensely passionate soul. Then, that space will be borderless and free. *Existence*: People feel intensely aware of their own existence when faced with the emotions that we call a soul. They may even find themselves led to an eternal existence transcending space and time.

*Concept*: We addressed the topics crucial for the sustainable smart city with independent energy and resources recycling: *environmental and energy policies and communication network and transportation network policies.* We then considered other factors that are also indispensable for urban development: *education, culture and research, industry and business, and lifestyle and entertainment,* etc. And, we must not forget that each of these fields will prove most effective

when linked together. The key to connecting them strongly and smoothly lies with amenities, with modern comforts. We are proposing a new city plan that fully incorporates these amenities.

*Suburban condominium*: This project was built in the suburbs of Tokyo, Japan. Current Japanese construction regulations are particularly strict, and the dimensions of this condominium exceed those permitted in many non-central areas. The topography here is not particularly remarkable, but the building site is fairly large (approx. 5,000 m<sup>2</sup>). Due to its relative incompatibility with conventional building regulations, this site is not a typical choice. The property lacked any conveniently adjacent roads, meaning that the location was somewhat geographically isolated. However, this site was proposed as part of a regional development initiative. A 6-meter wide road connecting the condominium to main and regional roads was built as an effort to revitalize the area while offering greater convenience and comfort.

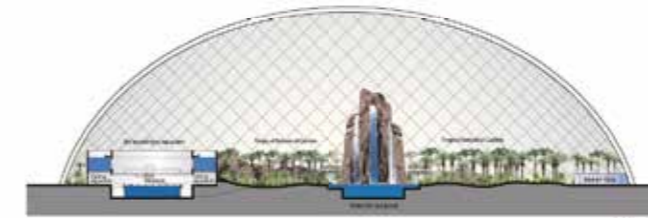
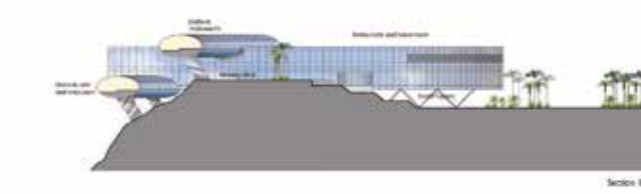
This condominium provides *Time* to prospective tenants (greater convenience, reduced time commitments and increased leisure time) and offers them a refreshing park *Space* featuring the sights and sounds of nature. This project proposal explains our plan *Existence* by successfully addressing each of these issues.



Fold the sail in strong winds



Origami type Hybrid of wind and solar





## The Scarcity and Creativity Studio

The Scarcity and Creativity Studio (SCS) is a graduate design-build studio within the Oslo School of Architecture and Design (AHO). Since its creation in 2012, the studio has designed and built one or more full scale project every semester, seventeen buildings altogether, described in <http://scs.aho.no>.

The name of the studio, Scarcity and Creativity, comes from the intention to make the most, in terms of design, of scarce resources; a principle that has acquired increasing urgency with the environmental crisis.

The Scarcity and Creativity Studio aims at providing students with a full exposure to the architectural process, from interacting with clients to building their designs. Of particular importance to us is the experience of *translation from drawings to buildings*. We believe that the relation between architectural representations and the buildings that emerge from them is the most important insight that an architect can develop.

Two factors currently collude against students gaining this insight. First, dealing exclusively in visual representations of buildings leaves out the multitude of the other senses that inform us about the nature of buildings and spaces. Second, as school of architecture respond to demands for research output they have become increasingly removed from the reality of buildings.

The principles that guide SCS are not a set of predefined and fixed ideals. Although some principles continue through semesters, others fluctuate. We evaluate past experiences, keep aspects that have worked and change those that have not; knowing well that each new group of students will raise new issues and will react differently to established practices.

We endeavor to work on buildings whose function is social, preferably addressing the needs of a community group; we do not design installations. We aim to design and build for community groups who do not have the

means to finance the projects they need. It is not our studio, but the community, or its representatives, who define the program for the building. We encourage the community to participate in decision making during the design and construction processes.

Finally, a design-build mode of pedagogy has the advantage that it allows the design process to continue during construction; brings together architecture, technology and construction; and encourages group work in a democratic setting.





*Regenerative Forest* - 自然 *Jinen*. *Jinen* is an oriental concept meaning *Thusness, of itself*. Tono Mirai will create a forest that will be of itself in Venice, a man-made creation in an artificial city to regain nature's vibrant energy.

*Venice would look like a forest if it could be turned upside down* because many trunks were stuck in the ground as foundations for the buildings. Today, the city faces many problems such as flooding, salt damage, land subsidence, and air and water pollution. Tono Mirai proposes to regenerate this place, creating a *Regenerative Forest* with an installation of raw earth and wood on the theme of *Jinen* (Thusness, of itself). The concept of *Jinen* does not imply an abandonment of nature itself but instead promotes a symbiotic relationship between man and nature to take care of and enhance each other.

Tono's artwork will be the translation of a circular process that starts from studying the local inhabitants and materials, confronting the sense of 'genius loci' (the idea of the protective spirit of a place in Latin) of Venice, its origins, and its environment. It then undergoes a constant regeneration by accepting the environment's changes where it is located. Its de-installation will be the beginning of a regenerative process, allowing the materials to be reborn as new creations.

The larch wood poles stand for Venice's city's origins; Tono Mirai will reproduce the original forest's ecosystem on a miniature scale. Seven trunks will be arranged in a circle and surrounded by thin branches of willow and bamboo, then covered with earth using traditional Japanese plastering artisanal techniques called "Sakan". The earth cover will blur the boundaries between the forest and the architecture according to the *Jinen* concept. The artwork will be completed by a bush of shrubs that will grow over time to create a small forest. Inside the structure, the visitors can feel behold by mother nature while looking out over the city from the

internal building and admire the light coming down through an opening in the roof. The *well of light* connects the sky and the earth, history, and Venice's future. The roof's curved surface will allow rain to flow down to the ground to water the shrubs and contribute to the forest's growth. When the work is dismantled at the end of the exhibition, the trunks will be reused as new material by Japanese Sakan masters and Italian designers. The earth will be returned to the soil improved by the traditional Japanese charcoal technique.

In Japan's past, the return to the earth of organisms was not conceived as the end but as the beginning of a new life cycle. In construction, particularly, the rapid deterioration of structures due to exceptional humidity and frequent earthquakes led to the use of natural materials such as earth and wood and periodic reconstruction to make buildings more suitable for change. This practice called *Tokowaka* (perpetually alive) has also made it possible to pass on traditional building techniques and knowledge over time, keeping them always current. Tono's work is not simply a return to the origins but to build a future in which man and nature can co-exist, regenerate and recycle in a new way.

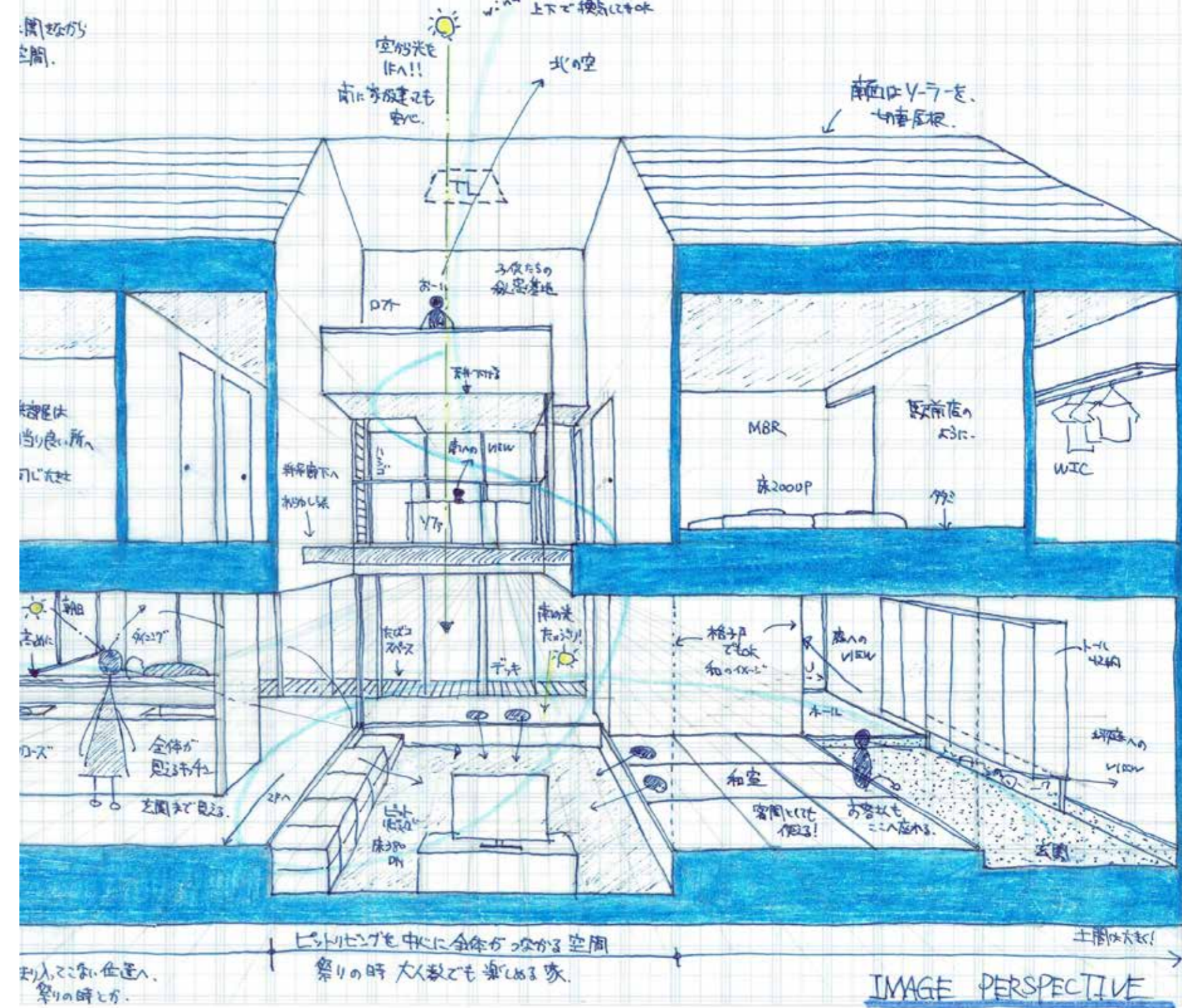




*Just who is architecture for?* I feel that architects have not yet gained the public's trust in Japan. The media in our industry often highlights costly architectural works designed for society's privileged upper echelons. While these fresh and innovative works may captivate our imaginations, they often forgo efficiency and maintainability. Many of these designs are impractical as living or working spaces and unlikely to stand the test of time. Hire an architect for a beautifully designed but expensive and impractical home – this has long been the public's perception of the architect from antiquity to the present day. And so, I often find myself wondering: Who exactly is architecture for? Why is architecture so mistrusted by society? I believe the time has come for architects to give these issues serious thought. I've always thought that architects should be able to generate design proposals optimized for each individual client by fully embracing that client's wishes and expanding upon them. The architect should not impose their own style on the client but should instead take a flexible stance and create collaboratively with them, adapting their plans as needed. I also believe that the architect must be able to accommodate not only the wealthy elite, but also clients from all walks of life, by focusing on cost control as well as design. If we can do this, we can slowly but surely create an era in which trusting and employing an architect is the natural choice for the majority, including clients from all walks of life. It is my hope to become an architect who rises to this occasion.

*A letter to my clients.* At this year's *Time Space Existence*, I decided to exhibit mementos of my interactions with clients on a single wall. This is my first presentation, created after listening to my clients' requests. And in order to fully convey my ideas, I intentionally made all these drawings by hand rather than with CAD. I think of these as a letter to my clients. They have various vocations, ages and family structures –

none of their houses are the same. Each house was created based on specific requests, budgets and applicable regulations as well as the surrounding environment and the local history of the site. I have designed over 100 buildings so far, primarily residences, and I hope to always continue designing buildings that are highly personal and specific to my individual clients. I believe that if architects can do this successfully, we can usher in an era in which we are trusted by society. My ideal architecture is *architecture created from people*.





Context matters. For us, it begins in our office home in downtown Boston. Since our inception in 2003, our office has remained in walking distance of some of the city's most ambitious projects, providing us coveted front row seats to a community actively building its future. Since our founding in 2003, Touloukian Touloukian Inc. has been adjacent to the revitalized *Big Dig* Green-Way and Inner Harbor, and connected to the pulse of the City's activities; embracing our city's evolutionary change as a foundation of the firm's work and interests.

Civic design projects that promote the revitalization of post-industrial cities and the transformation of their urban landscapes are at the core of our firm's practice mission. As architects, we recognize the importance of urban cycles that present moments in time and the responsibility we have in redefining their current spatial contract. The work included in this exhibition aims to focus on our methodology which investigates civic public spaces, and their spatial (re) configurations that promote equitable communities and sustainable environments.

Focusing on three cities –Boston, Buffalo and Detroit– the research engages with each one's industrial past and aims to understand and express the heritage, culture, and climate unique to each site into a modern civic space. The six projects presented are indicative of the office's approach toward a design that is engaged in an ongoing dialogue with the landscapes of past, present, and future. From the empty monuments in the shape of factories and grain silos of Buffalo's booming industrial past, through the landscapes formed by the automotive industry in the city of Detroit, to the constructed ground of East Boston now in danger of being reclaimed by the waters- the work acts as a call to action and shifting of focus towards the areas full of overlooked potential.

The re-imagining of post-industrial landscapes can

help rebuild a city's identity in order to uncover the poetic identity of a place that can be manifested in architecture for the public. Sometimes this is through the creation of an expressive and forward-thinking historic reference and modern design identity. In other cases, the preserved historic structure is celebrated as certain elements are revealed, highlighted or given a new purpose and expression, linking them to the changing nature of the context. By unearthing the past, a specific future is projected in an attempt to address and cultivate new forming demographics and social collectives.

Each project adds environmental resilience to its social and economic vision, adopting different climate mitigation and sustainability techniques with the goal of raising awareness in the public about the importance and power of design in the face of global warming. The ultimate ambition of the displayed work is to portray our dedication to enhancing each community's quality of life, and to inspire more vibrant, resilient and equitable cities, provoking inclusive change in the public realm. We believe that great design can influence the way people live and respond to their environment, and also be catalyst for enriching its surroundings. We believe architecture should be enjoyed. The "ethos" of our architecture is the responsibility not only to our clients, but also to society as a whole in order to leave places better than when we found them for future generations to come.





*Venga, pase, pregunte, sin compromiso, tenemos todo para la dama, el caballero...* (Come on! Come in! Ask without obligation, as we have everything for the lady, and for the gentleman...)

By walking through its passages, visitors became immersed into a loud, yet warm atmosphere, heard overlapping voices seeking to catch their attention, to seal a transaction, to negotiate, to sell, to serve, to see, to be seen! And then, a total shutdown turned it into an empty precinct, at least for a bit. It is still alive!

In la bahía, it is easy to get lost among so many people. All corridors are different although they appear similar. Each turn feels the same, but there is too much going on to be bored. It is unlikely that you will leave without purchasing something. Need to repair a cell phone, find the hippest music compilation, or a new kitchen appliance? This is the place! Its history dates to 1538 when Guayaquil was founded on the banks of the Guayas River, became a predominant port for the Spanish colonies, and a central node in the country's economy after its independence. By the 19th century, the waterfront was a commercial hub and the economy improved: ships brought dairy and produce from upstream, larger vessels took exports abroad, and small retail stores flourished nearby. In the 1960s, those stores spread in an unorganized fashion and the Municipality mandated their relocation to a place a few blocks south of the city center. This new site, called la bahía, —the Bay— granted retailers direct access to the river's existing docks, increasing their availability of goods.

La bahía grew to be one of the largest informal markets in Latin America, with approximately 20 blocks of buildings dedicated to retail and storage. Most of the products were of illegal origins and local authorities failed to formalize the area despite increasing regulations. With a non-existent comprehensive plan, modern times brought transit overpasses above streets and the

area decreased in value. The narrow and crowded corridors turned into the perfect layout for occasional burglars and pocket thieves. Additionally, the connection to the waterfront was interrupted because the waterfront was fenced in 2000. Then, on January 2020, the World Health Organization (WHO) declared the outbreak of COVID-19 to be a Public Health Emergency of International Concern, and recommended housing confinements, social distancing and limiting the use of outdoor urban spaces. As one of the most affected cities, Guayaquil was pushed to a total lockdown, cancelling all commercial activities. Despite all of this, a few stores did not comply with the restrictions and remained working secretly. The area eventually opened throughout the rest of the year, struggling with local authorities constantly. Forced by the need for income, shops remained open for business, and residents did not hesitate to visit during the holidays regardless of the risk involved.

This phenomenon is a condensed manifestation of a world that strives to survive against the economic crisis left by the pandemic. La bahía represents the cultural complexity of a city in a developing world. This installation invites visitors and planners to think about the survival or public spaces during this period and beyond, and about the local trade that takes place under physical constraints, with a combination of overlapping processes, economic struggles, issues of biosecurity and both formal and informal dynamics.

*Team leaders:* Ordóñez García, Jorge; San Andrés Lascano, Gilda; Viteri Chávez, Filiberto. *Students:* Guerrero Nieto, Diego; Narváez Silva, Tamara; Neira Ronquillo, Ma. José; Paszkiewicz Salcedo, Ma. Verónica; Sánchez Bedoya, Clara; Torres Suquillo, Tania. *Contributors:* Buñay Aldás, Franklin; Landívar García, Enrique; Navas Manzo, Luis; Neira Frank, Lucas; Molina Vázquez, Felipe.





*Buffalo Constructing Buffalo. From Olmsted to Van Valkenburgh.* Across half a century, faculty and students of the University at Buffalo School of Architecture and Planning have contributed to the continuous construction of Buffalo, New York, through hundreds of acts of planning, design, and making. The School has led the development of the official planning framework for Buffalo – waterfront, parks, downtown, city, region, and economy. Now it has established the community vision for the next big step in the ongoing construction of Buffalo – the transformation of a waterfront park from a hard, flat stretch of grass to an enchanting landscape at the eastern tip of Lake Erie.

City-building is a complex, collective, and cumulative process in which many agents, large and small, work together (sometimes at odds) across space and time to construct a common home. The School is an indispensable participant in that process of Buffalo constructing Buffalo.

The exhibit interprets the collaborative civic work of creating the park, driven by values defined through public engagement, informed by precedent and analysis of existing conditions, and inspired by an elevation of expectations for the user experience. The park will be linked to a wider system of parks and trails, served by systems of maintenance and operations, and nourished by structures of governance that mobilize community support. The project involves the university, city government, and a major donor, but also park user groups, neighbors, advocacy organizations, and federal and state agencies.

LaSalle Park, as it has been known, is just a few hundred feet from The Front, part of Frederick Law Olmsted's city-wide system of parks and parkways. Olmsted defines the gestalt of daily life in Buffalo, just as do the lake and river waterfronts, and Joseph Elliott's radial and grid street plan. Olmsted's legacy re-

mains central to life in Buffalo, but it also exists because of the efforts of civic leaders who brought Olmsted to Buffalo and paid to realize his vision, as well as citizens a century later who mobilized to preserve, restore, and honor his work for public enjoyment.

The project rests on work by many others who came before. A century ago, water covered the place where the park exists, next to the Erie Canal, now an interstate highway. Those who filled that land created the park as much as anyone. The 1916 water pumping station, more like a cathedral than a public utility, still operates. Over the years, use of LaSalle Park was heavy, investment in it sparing. Yet it attracted parents and children to the playground, dog walkers, bird-watchers, soccer and baseball leagues, skate-boarders, ethnic festivals, concert goers, even late-night partiers. They have used the park, but in a sense, they have made it, too.

The renamed Ralph C. Wilson, Jr. Centennial Park is being designed by the landscape architecture firm Michael Van Valkenburgh Associates, who have proposed a berm to block noise from the interstate, an inviting new bridge to the neighborhood across the highway, a new choreography of spaces for uses old and new, a reinvigorated flora including 2,500 new trees, new ways to meet the water, and a magical new playground for children. Physical construction is set to begin in 2022.













*A SOUTH FORTY: Contemporary Architecture and Design in the American South.* The Fay Jones School of Architecture, University of Arkansas, working with modus studio of Fayetteville, Arkansas, has worked to organize and curate an exhibition devoted to the vibrant, distinctive contemporary architecture and design practices of the American South. In partnership with the highly regarded literary journal of the American South, *The Oxford American*, *A SOUTH FORTY* will also be featured in the annual summer issue of the journal, one focused on the idea of *place* in culture of the American South.

The exhibition takes its cues from the critically successful and popularly appealing annual Oxford-American issue highlighting the music of the American South and proposes that architecture and design - the built environment - is as reflective and definitive of the culture and values of society as the forms of music that animate that society.

The exhibition and journal issue provide an overview of the current vitality of contemporary architecture and design in the American South, through illustrated profiles of buildings and practices - from Florida to Texas, from Virginia to Louisiana - and written essays and observations by those in practice in the region.

While there is a modern history to refer to in this context - from Paul Rudolph and the Saratoga School to Fay Jones and Bruce Goff in the Ozarks and Oklahoma - the focus of the story is on the development of architecture and design in the American South over the last generation (from 1990 forward) as the region undergoes rapid economic and population growth, withstands and recovers from multiple natural disasters, and discovers a more complex identity amidst the historical societal traditions and conventions. While there is a design excellence achieved at the residential scale, the true merits of the contemporary architecture and design of the American South resides in the achievements in the

public realm, at the civic scale, for the benefit of the communities in which the practices are located.

Such a mapping of the American South in these terms opens new and essential territories for work in architecture - more positive, empowering, engaged, sensitive and aware work altogether, both in the schools of architecture and design in the region and in the professional practices and organizations of architecture and design in the region. The mapping of *A SOUTH FORTY* more geographically is organized along the armature of US Highway 40, running west from the North Carolina Atlantic seacoast through the southeastern states to an inflection point in Oklahoma. Participating practices in the exhibition are drawn from the larger southeastern region.

The story of *A SOUTH FORTY* is one of place-based design, attentive to the necessities of climate, materials, labor, and purpose, but also attentive to overlooked or undervalued typologies, constituencies, and locales. While there is the surge of new urban centers and suburban peripheries as conditions to address in the region, there also is a new appreciation for the smaller communities and rural or even wilderness landscapes as productive sites for distinctive work. The path towards that better *place* leads through both recognition of a common inheritance embedded in the landscape of the American South, and a reconciliation with that physical, cultural and phenomenal landscape.

*University of Arkansas Fay Jones School of Architecture + Design:*  
Peter MacKeith - Dean and Professor, Jonathan Boelkins - Teaching Assistant Professor. modus studio: Chris Baribeau - Principal.

*Participating practices include:* Marlon Blackwell Architects, modus studio, deMX, Polk Stanley Wilcox, Ecological Design Group, Duvall Decker, Eskew Dumez Ripple, Office of Jonathan Tate (OJT), Deleon Primmer, Dake Wells, Patterhn-Ives, El Dorado, Hufft, AlterStudio, Archimania, Emery McClure, Vines, Tonic, Sanders Pace, In Situ, Raleigh, Frank Harmon, Hobgood, ArchitectureFirm, Unabridged Architecture, University of Arkansas Community Design Center, SILO A +D, Somewhere Studio, University of Arkansas Urban Design Build Studio.







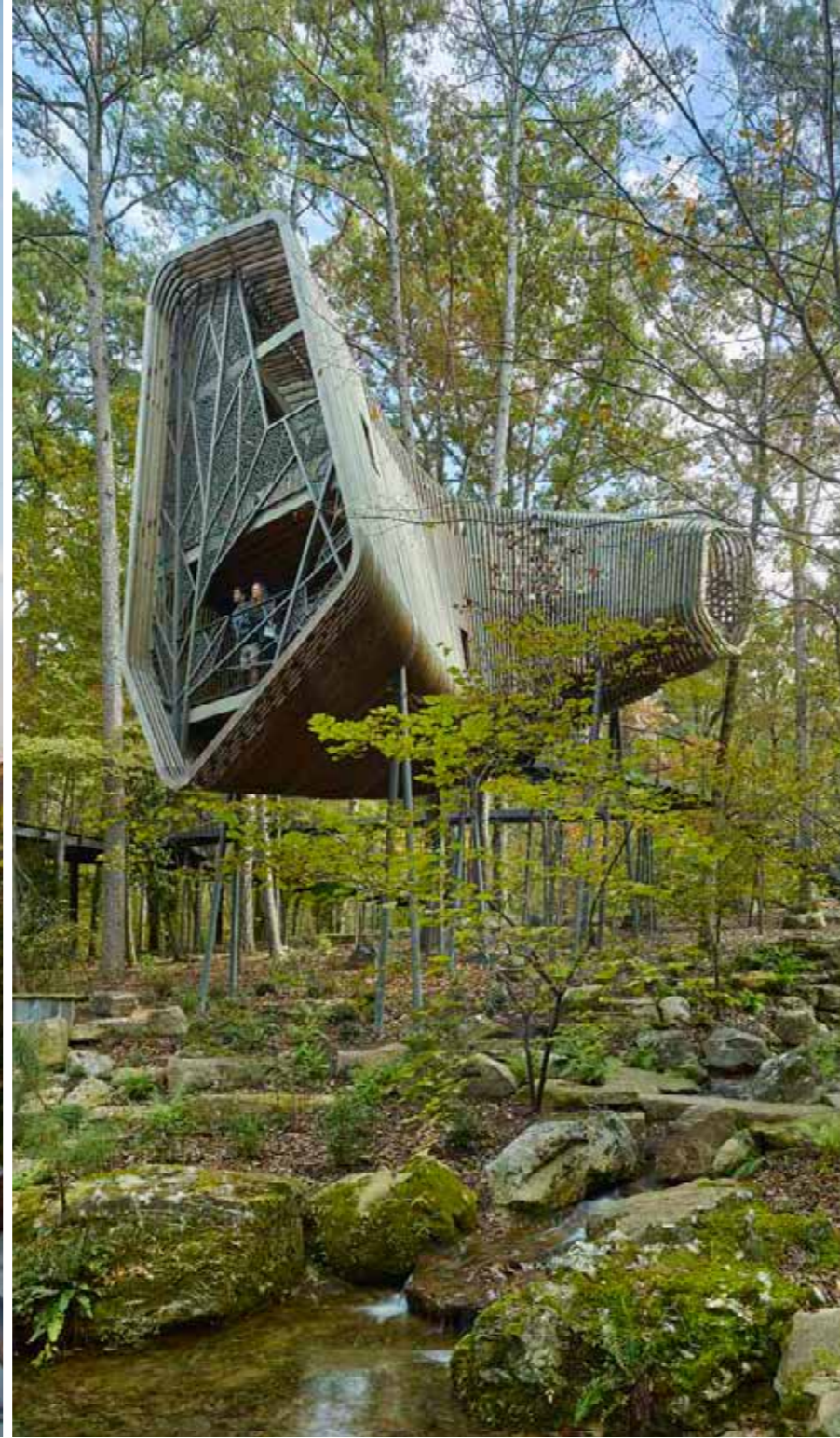




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Downtown Civic Center  
unabridged Architecture

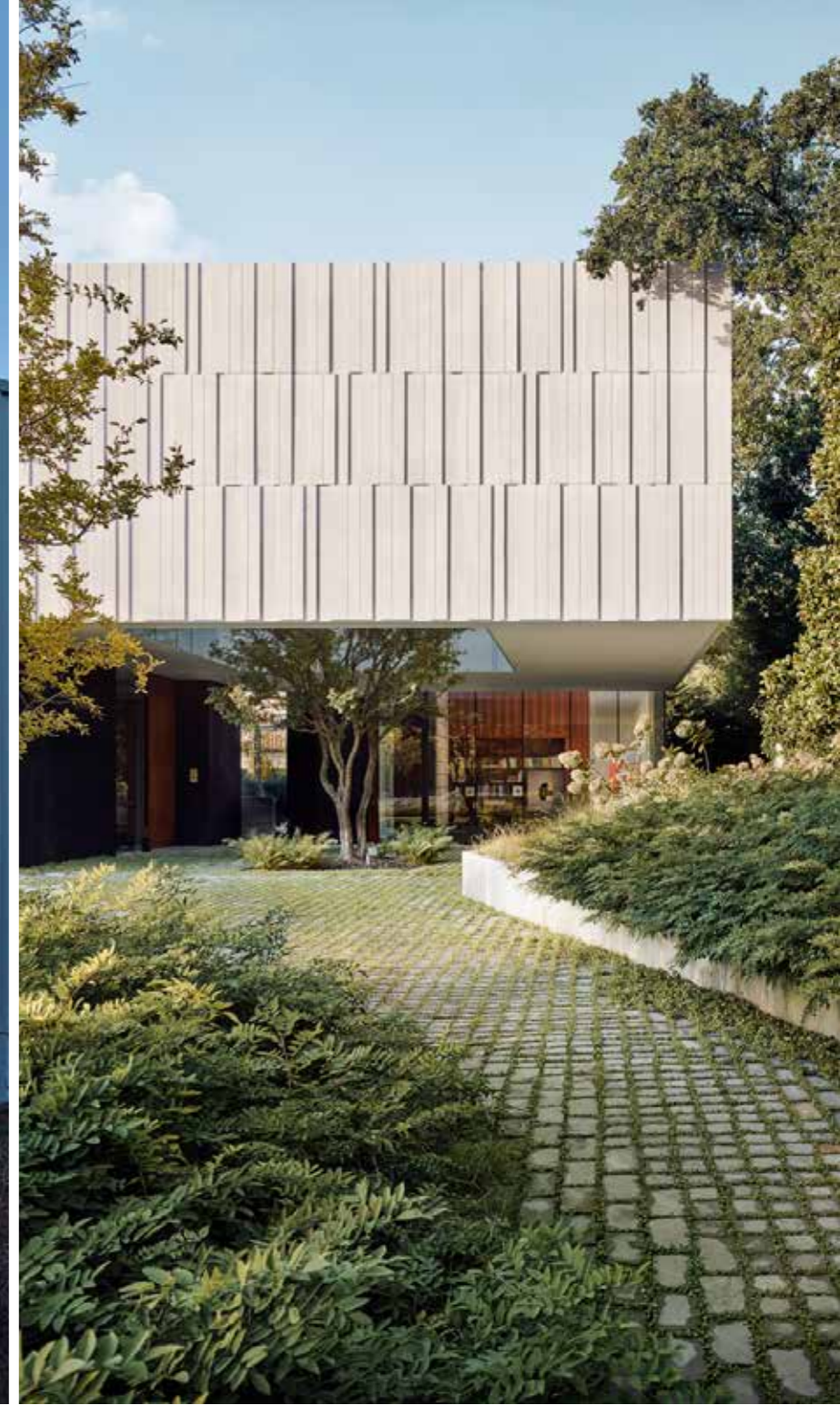
The Evans Tree House  
modus studio



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Hillside Rock  
SILO Architecture, Research + Design

Highland Park Residence  
alterstudio architecture





## University of Guelph

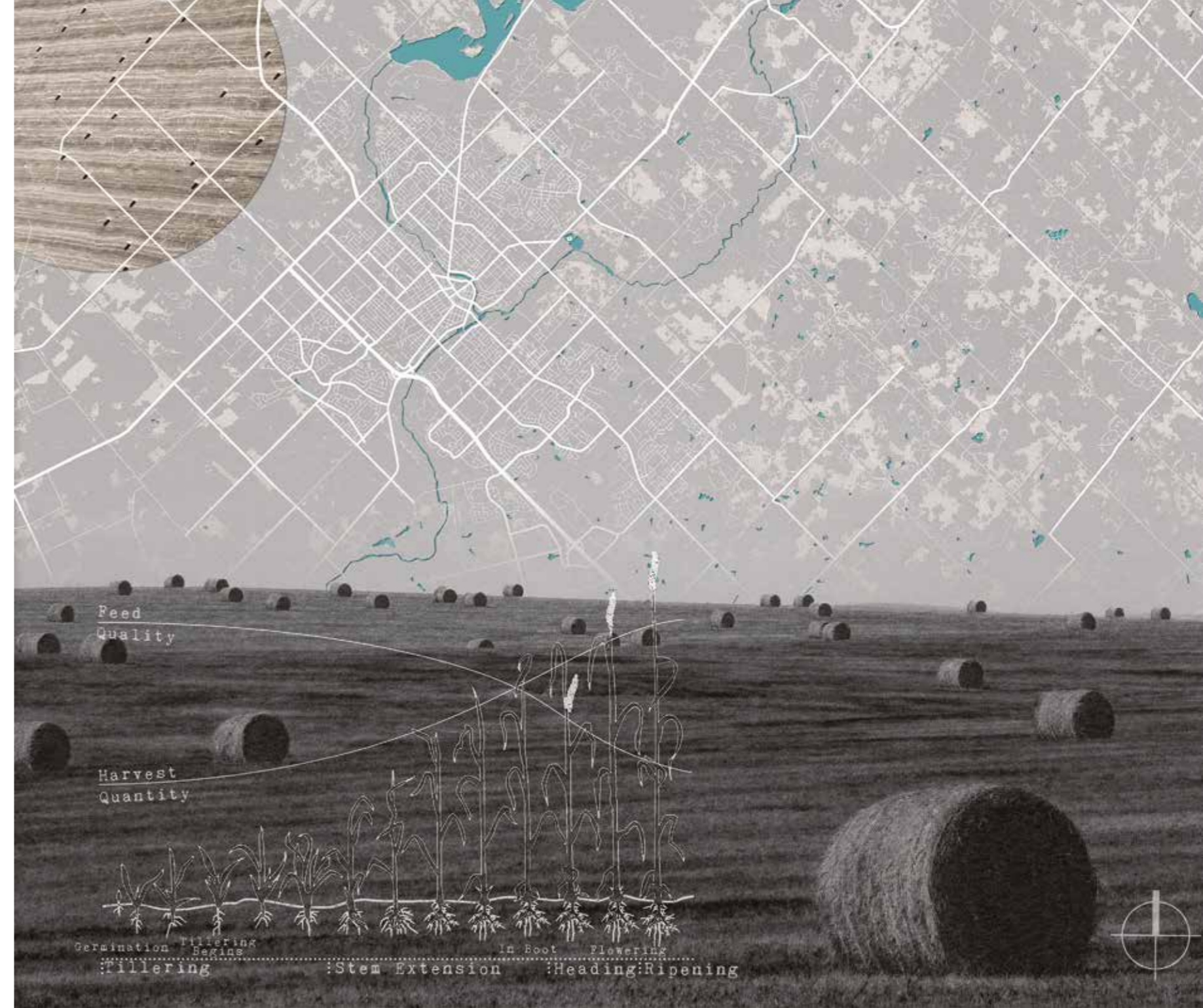
School of Environmental Design  
and Rural Development (SEDRD)  
Landscape Architecture

*Cartographic Expressions: Map-Drawings from the University of Guelph, Canada.* Landscape architects share a fascination in seeing the world from above. It may be that 'de-coding' patterns of the landscape from above helps us to understand the landscape by viewing a form, not normally experienced. The map-drawings (or simply maps) exhibited offer an example of how we might visually document and understand a particular place, in this case, Guelph, Canada. It has been over twenty years since Alex MacLean's and James Corner's 1996 publication, *Taking Measures: Across the American Landscape*. This publication showcases a collection of aerial photos of the American landscape in a poetic manner, and is supplemented by Corner's creative map-drawings.

The following exhibition presents a series of new map-drawings created by the students from the landscape architecture program at the University of Guelph, and are inspired by MacLean and Corner's work. These cartographic expressions provide an alternative way of understanding place by using creative cartographical visualizations. Each student selected an aerial photograph and developed a map-drawing that visually represents and interprets the site. These aerial photos capture various sites within and surrounding Guelph, including agricultural fields, industrial sites, and residual landscapes. The students digitally crafted a "measured" and "creative" collage-map that captures the poetic beauty and invisible forces that lie within these sites.

*Mapping is a fantastic cultural project, creating and building the world as much as measuring and describing it. ... As a creative practice, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither production nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds.*

— James Corner, Landscape Architect and Professor, University of Pennsylvania / Field Operations, NYC. Quote from *The Agency of Mapping: Speculation, Critique and Invention in Mappings*.





UrbanSoup is an Architectural and Urban Design studio based in Johannesburg, South Africa. Their work is primarily focused on the intersection between the informal and formal architecture of emerging economies. They leverage the capabilities of architecture to empower forgotten and neglected segments of society. They have a range of completed and ongoing innovative projects in which some of their utopian dreams have been realized. Their projects are always tightly integrated into the urban context and are strongly underpinned by technology including generative design and AI.

UrbanSoup Architects and Urban Designers are a multidisciplinary, tech-savvy firm changing the way we design, and the way we think about design. They have a deep understanding of how cities work – how they move and breathe, and how their complex parts fit together. They earned their stripes on large publicly funded projects – transport hubs, bridges, and extensive multi-use public spaces – bringing a unique design aesthetic, a practical usability, and a process and cost efficiency to what has traditionally been a bloated, bureaucratic, and un-imaginative space.

Since then, they have moved onto projects diverse in scale and scope, designing everything from large-scale apartment blocks, to museums, universities, student housing, co-working offices, eco residential estates, holiday resorts and retail centers, producing work not just across South Africa, but throughout Africa, and as far afield as New York and London. Even as they have grown, they have stayed true to their founding values and maintained their overarching mission – to build better cities.

They have begun to leverage the latest VR and generative design technology, creating immersive virtual experiences for their clients before designs have been built, and applying machine learning to unlock the creative power of artificial intelligence. In addition to ac-

tual built projects, they have been commissioned to design spaces and buildings in virtual reality environments all in service of pushing forward the development of the Metaverse.

Their main project that is being showcased at the exhibition is known as the Johannesburg International Transport Interchange (JITI). It is large mixed use transportation hub that was constructed and complete in April 2021. It is situated in the heart of one of the largest multi-modal transportation networks in Africa. Passengers arrive here from all parts of the continent to trade or simply to seek greener pastures.

A proposal to construct an international long distance and cross border transport and shopping hub has been on the agenda of the City of Johannesburg for over 15 years – as the city became a more important trading destination after the birth of democracy. However, migrants and their families have had a need to travel safely and accessibly for as long as Johannesburg has existed as a formal town. The establishment of this building aims to restore dignity to those passengers who traditionally have been forgotten and neglected by providing them with a world class facility.

JITI uses light as its primary construction material and is clad in beautiful red polycarbonate sheets. It forms an iconic gateway into the city, and it has become a glowing beacon of light and hope.





Urbanization processes are rapidly transforming the lives of millions of people, from citizens to internally displaced migrants and refugees in post-conflict Colombia. Despite the great opportunities of urbanization, exceptions and crises are the rules in Latin America, challenging western ideals of normality. Sustainable Development Goal (SDG) 11, Sustainable Cities and Communities, calls for greater inclusion and participation, integrating environmental, social and governance targets into architecture and urban design. However, the 17 SDGs leave open the translation of abstract regulatory frameworks and policy proposals into concrete testimonies that engage with the complexity and contradictions of the peace process in Colombia.

The Chair of Architecture and Urban Design / ETH Zurich is currently editing a book on SDG 11 for the UN in Geneva that articulates our viewpoints, translating abstract goals into carefully crafted prototypical examples of universal safe and secure access to affordable housing, inclusive green and public spaces, and integrated public infrastructure projects including transport systems. The *Urban Transformation Program Colombia* (UTPC) provides a concrete opportunity and a living example of what such projects could look like. Examples include the *Fábrica de Cultura* (School of Arts and Popular Traditions) and a Strategic Development Plan for its surrounding Barrio Abajo in Barranquilla, the *Ciudad Bicentenario Growing School* in Cartagena and a Multifunctional Building linked to public transportation hub in Medellín. By combining teaching with researching and the active making of projects, this program develops carefully crafted pilot projects contributing to the transformation of a greater quality of life of hundreds of people in medium-sized cities.

An important element of this program is the collaboration between the Swiss State Secretariat for Economic Affairs (SECO), the Interamerican Development

Bank (IDB), the Chair of Architecture and Urban Design / ETHZ, and local academic partners, Universidad del Norte in Barranquilla (UN), and Universidad Pontificia Bolivariana (UPB) in Medellín. Initiated by the ETHZ, the free exchange scientific, technological and policy insights works in the service of greater global solidarity. Our work is about ideas, capacity building, knowledge transfer, policy-dialogue and the scaling up concrete experiences through the replication and up-scaling methods, tools, and designs through a creative commons platform. The cosmos of experiences will be available in an urban-design handbook, paired with digital media access through a Massive Open Online Course and a series of conferences on policy-dialogue events in Latin America, Africa and Europe.

Our ultimate goal is to promote sustainable urban transformation and economic development in Colombian cities and communities. In constructing prototypical integrated infrastructure, we aim to provide just that –integrated social, environmental and governance-relevant solutions.

*Swiss Federal Institute Of Technology Zurich (ETHZ), CH and COL: Prof. Hubert Klumpner, Diego Ceresuela Wiesmann (A. Brillembourg 2014 -2019 Phase 1). Universidad Del Norte Barranquilla (UN): Prof. Manuel Moreno & Prof. Sergio Chirivella. Universidad Pontificia Bolivariana Medellín (UPB): Prof. Dr. Alejandro Restrepo. In collaboration with Swiss State Secretariat For Economic Affairs (SECO). In partnership with Municipality of Barranquilla, Municipality of Medellín, Municipality of Cartagena, Mario Santo Domingo Foundation, Pies Descalzos Foundation, Inter-American Development Bank.*





*The Place: Doha, Qatar.* Our city is growing fast and changing rapidly. The population of Doha, approaching three million, was under 600,000 just 20 years ago. A new metro is running, with stations by Dutch architecture firm UNStudio. Education City, where we teach and learn, is a multi-university campus with buildings by Arata Isozaki and Rem Koolhaas. Downtown, museums by Jean Nouvel and I.M. Pei showcase world-class collections of cultural artifacts. A hub of vibrant cultural exchange, Doha is linked by direct flights to 191 cities (including Venice).

In this context, design not only reflects the evolving cultural landscape, it generates culture directly and shapes the way it is experienced. Design education expands critical awareness, promotes dialog and fosters meaningful, innovative making. We challenge students to craft the cultural moment.

*The Projects: Temporal Reliquaries.* Collaborating with Doha-based makers and industrial partners, graduate design students and faculty from VCUarts Qatar produced these two-part ceramic and marble artifacts during carefully sequenced workshops in 2020. Temporal Reliquaries, the projects feature enduring materials, but celebrate ephemera. Project responses include a didactic piggy bank, a pair of memorial urns for beloved pets, and a vessel for perfuming the air with scented oil. The collection showcases the range and ingenuity of designers responding to a structured brief and working within a fixed methodology.

Marble components were digitally drawn and specified, then cut by an industrial water jet and polished to order in a local stone factory. Ceramic components were wheel-thrown and then trimmed and carved by hand. The complementary processes —digital and analog— reinforce dualities embedded in the project: permanent/temporary, inert/malleable, robust/fragile. The project marks a year when we were unable to trav-

el for our annual field study workshop, when we took the opportunity, instead, to strengthen local connections. The results celebrate the memorable —if fleeting— experiences that give life character and authenticity.

*The Program: MFA in Design.* The Master of Fine Arts in Design at VCUarts Qatar is a two-year graduate degree in applied interdisciplinary design research. We train students to understand audiences, collaborators and clients in original and authentic ways, combining aspects of fine art studio practice, graphics, digital craft, architecture, fashion and product design, to form a hybridized education. Designers, increasingly, need to navigate between and blend disciplines, maximizing resources and working adaptively to create new environments, visuals, messaging and products. Our program's strength lies in its ability to support each student's unique interests, providing a custom education, tailored to each individual.

*The Participants.* Director: Rab McClure; Faculty: Marco Bruno, Giovanni Innella, Stella Colaleo, Reema Abu Hassan; Students: Nada Abbara, Nia Campbell, Yeon Geong Hwang, Amna Sana, Amna Yandarbin, Faheem Khan, Abdulrahman Al Muftah, Anurag Wallace.





Every artist's goal is to create a timeless piece that goes beyond language boundaries and transcends in time. Architecture photography is like an artist review by another artist. It is the expression, views, and personal feelings about the spaces being photographed.

Time-Space-Existence provided a unique opportunity to present a body of work that's been my passion from the beginning of my artistic career, that it is as much commissioned work as it is personal. Being selected by a hotel or an architecture firm comes with great responsibility. They are entrusting you to project your vision about their vision. The resulting photographs are what they are going to show the world to entice them to come to visit and experience the spaces they have created.

A passion for travel made my choice of subjects to photograph very clear. A hotel is a structure that will provide us with a temporary home, a place to rest, to eat, and to deepen our personal and intimate connections. The images of the spaces have to be engaging, inviting, and provide a refuge or a dream. After all, these structures in time will occupy space in our memories.

I like to walk and study each corner of a structure and see it interacting with its environment, how it changes throughout the day and, how it transforms with light. Some places are meant to be lived by day, others by night, and it is part of my commission not only to make a representation of the space but to show when I believe it is the best time to enjoy such a space. I welcome the challenge and consider it an honor.

I've always been drawn to water, so in my work, you will see it all the time. I try to incorporate this element with each opportunity I get. Water transforms everything if you give it time! Nature uses it as the main element of an artistic palette. With every wave that reaches a beach, it teaches me that there is a beginning and end to everything, but at the same time, you see

the infinite possibilities. Water in my work is an anchor point that encourages the viewer to explore the surroundings. Sometimes is the main element, others as a reference in the distance where you are taken at the end of the journey of exploration.

The power of photography to convey a message is stronger than ever in the digital world, not only with the possibility to transmit and share images immediately after they were created but on the advancements in equipment. New technologies provide new ways to explore as an artist that was nearly impossible to achieve in the past. Also, the influence of a single photograph travels to a bigger audience faster than ever. You are taking a moment in time, sharing your views of a space with others, and making sure that your existence leaves a legacy by which you will be remembered.

As our population grows, architects try to minimize the footprint of the buildings they create without sacrificing beauty or form by implementing every means and materials available to restrict a negative impact. It is possible to evolve and continue creating if we pay attention to the signs.

I welcome challenges ahead and experiences that remain in my future to explore with detail and share with all my views of the world.

– Victor Elias





*misplaced? - how will we live together?*

Only a return to the basic values of our existence will allow decent living and working conditions for a majority of the world's population. The finite surface and the limited resources of our globe will not allow any further heedless reclaiming of land for construction. Civilisation will only be allowed to intrude into natural environments for ecological farming or preservation. The current trend to fetish design in architecture will have to be replaced by more intelligent aesthetics.

The study *misplaced?* focuses in particular on the transformation and re-use of derelict sites, but also spontaneous or enforced settlements such as refugee camps, by a low-footprint architecture. It enables a more conscious control of the *Time* factor using reversible short and long term planning strategies, respecting heritage and past. It assures identity of *Space* and formal diversity as a result of an intelligent variation of modular elements. Furthermore, it promotes a new understanding of the essentials of living and the embeddedness of our *Existence* in society.

*misplaced?* recognizes the advisability of small versatile living units and relies on the potential of micro-habitats, based on the voluntary reduction of the habitable space to essential needs. It also enables new forms of co-living and co-working in embedded communities. Thus, it reacts to current demographic changes, increasing mobility and urban densification. It further exemplifies new endeavours to preserve nature, like temporary outposts of civilisation for scientific purposes. Nevertheless, everybody deserves a safe place to live and to call his home, however temporary and small it may be.

*misplaced?* avoids permanent footprints, by using modular and transportable units, which can be dismantled and re-erected in varied combinations at other places. For every specific need a number of appropriate

variations can be combined. Each unit itself can be customized by means of interchangeable elements, such as door, window, wall, ceiling and floor panels, attached to a basic frame. Replacement and low-tech production of frame and envelope elements contribute to a sustainable construction system.

*misplaced?* provides spatial identity and formal diversity, avoiding the dullness of common repetitive container settlements. The reference to pure geometric figures, such as square and cube, produce a concise architectural language. The possibility of bi-directional pile-ups of the basic units produces a great variety of 3-dimensional sculptures.

*misplaced?* does not shy away from demanding historical contexts or highly sensitive natural environments. Contrary to common design approaches such as camouflage or imitation architecture, the abstract geometry of clear volumes or cartographic grids has the capacity to coexist with local environmental or contextual properties without intermingling with them.

Only through imagination can we get closer to reality, and dig deeper into it...





Wearable X is a fashion tech company that brings together design and technology to create a better quality of life. The Sydney-born, NYC-based company launched in 2013 with a product centered around touch. The first development of the haptic platform was Fundawear: vibrating underwear for couples in long distance relationships. Done in partnership with Havas for a Durex campaign, the success of this campaign led to the launch of Wearable Experiments (now Wearable X).

Through the exploration of the intersection between technology and fashion, the early team worked on many products including Navigate; launched in Sydney, New York and Paris. In May 2017 Wearable X launched its first direct to consumer product, Nadi X, a line of activated yoga apparel. Wearable X has created a textile platform with integrated sensors and haptic feedback is the future of wellness and recovery. Wearable X offers a scalable and portable smart solution to understand the human form and expand into future verticals. The Nadi X platform creates a new experience for humans that conveys a whole new language through vibration.





How does Design fit within the theme *Time Space Existence*? Time, Space and Existence affect every design.

*Space* is what design inhabits as it goes about fulfilling its purpose. Space is a three-dimensional construct which all design flows into and throughout. Design should be highly influenced by the space around it.

*Time* is what design needs in order to be fully experienced by the end user. Time permeates every design because consumption of design happens in stages, like a story. It is introduced, learned, consumed, and ideally re-consumed over a long time period.

*Existence* is what every good design needs to earn. Design should warrant its own existence by exhibiting a worthy purpose, holistic excellence, beauty and imagination. If a design does not possess at least a few of these traits, it should not exist.

These elemental design factors have never been more on display than in the last year. The pandemic has turned our world upside-down. Designers responded with solutions that critically took into account space, time and existence—especially related to safety, medical, work, fitness, and travel, and education.

We chose to highlight a few of our recent projects that demonstrate this urgent call to action. Each project design had to merge into a unique spacial condition; each had an ingredient of time as an essential part of its functionality; and each needed to earn its right to exist by providing true value to the human condition.

*Ceribell EEG* is a portable electroencephalogram used in hospitals to quickly diagnose unconscious brain seizures, with a setup time of less than six minutes. It converts brain signals into sounds, so now anyone can detect a seizure, and thereby save a life.

*Koda* is a robotic dog used as a family companion, assistant, and guard dog. Its advanced sensors, cameras and motors give it realistic movement. Koda is connected to a blockchain network to share data

among the pack, so every dog gets smarter over time.

*KoniKore* is a sensor that uses live brain neurons fused to a silicon chip to “smell” compounds such as explosives, pathogens (including Covid-19), cancer cells, and more. It protects our existence by offering constant detection in any space.

*My Zone* is a portable safety tripod that deploys like an umbrella to instantly define a personal space border.

*Servi* is an approachable and interactive food service robot that seamlessly integrates into restaurant workflow. Servi handles undesirable tasks, such as bringing food to and from tables and clearing dishes, and promotes social distancing while dining.

*Tonal* is a home strength training gym that hangs on a wall like a TV. It uses an electromagnetic engine rather than bulky weights. A pair of adjustable arms provide all workout positions. Smart software and machine learning provide dynamic, smooth and precise resistance. Tonal integrates in any space and contributes to your healthy existence.

*About WHIPSAW:* Whipsaw is a highly acclaimed product design and experience innovation company in Silicon Valley. We have brought over 1000 designs to market since 1999 for clients including Google, Uber, Ford, Nike, and Samsung, and emerging startups like Tonal, Bossanova, and Tile. Whipsaw has won over 300 design awards and has work featured in several museums. [www.whipsaw.com](http://www.whipsaw.com)









In the last four decades, Abu Dhabi City grew along its iron grid, and beyond, leading to massive urban developments. The fast production of space was fueled by oil revenues and often driven by the dominant real estate market. In this process, the urban scene has slowly shifted from a uniform cityscape to a polycentric model consisting of clustered vertical structures and connected by infrastructural networks.

Tall buildings emerged with the rise of Modernism; they quickly became signifiers of modernity. However, their impacts on urban morphology, social cohesion, neighborhood connectivity and street life remain in the background. The architectural symbol of urban dominance – the tower – remained faithful to its original capitalist resonance: the creation of financial surplus value, in search of visibility rather than use and space. The street level continued to be ignored. The context, the cultural capital, the human scale, the neighborhood connectivity and the public space became irrelevant when profit prevailed.

In Abu Dhabi, building tall meant the interruption of a horizontal space which was at the heart of human experience for a long time. Early settlements historically formed a strong relationship to the expanded horizon of the sea and the sand. For people in the desert, the horizon offered spatial, cultural and social depth that defined their existence. The recently erected towers emerged like a phantasm in a limitless vast space; Now, they are present yet static, unchanging and immobile. Like a mirage when seen from a far - often subject to the high temperature, the wind, and the sandstorms.

In this context, Abu Dhabi's Vertical Studio aims to critically rethink the emerging city's economic and environmental resilience, while taking into consideration issues of urban density, modularity, infrastructure, street level interface, new construction methods and technologies (drones, prefab, etc.). The projects on dis-

play echo the modernist grids, the post-modernist narratives and the neoliberal sirens of the new Arab cities, in an attempt to combine structural pragmatism with social and environmental sensibilities. The temporality of the unfinished, the renegotiation between humans and the living machine, the street interface through social topographies and the shattered greed of skyscraping are the main emerging elements.

This exhibition acts as a platform to rethink the vertical specters in our cities: It is an architectural inquiry, a critique of the individuality of the tower. A call for cities to reflect upon past failures and mistakes and to open up to future possibilities. The works presented can be seen as both utopian and dystopian, their interpretation is left to the beholder's imagination.

*Research Assistants:* Aya Dibajeh, Ahmed Al Awawda. *Featured students:* Diana Enab, Heba Farwati, Rama Al Nuaimi, Farasatulislam Mirza, Hala Al Anbari. *Participating students:* Aya Wajih, Athira Thomas, Reem Aljaroudi, Abeer Mutahar, Umer Mughal, Mohamad Naboulsi, Jawdat Ismail, Najah Shaban, Mariam Al Nashef, Dua'a Al-Rifai, Ayah Darweesh, Farah Alshami, Zaina Hamshari, Sara Ghannam, Yousef Al Rawee, Waad El Digair. This project is funded by the Abu Dhabi Award for Research Excellence (AARE) 2019.





*The old cement factory of Marmol de Salcido is a reflection of how ageing affects human-forgotten places. An inimical industrial land, abandonment let wildlife re-claim it with verve. People can give ruin new meaning, coexisting with the past, treating nature with respect, learning through experience.*

Marmol is a small community, born to exploit limestone banks. Its industrial potential and proximity to train trails led to the creation of a cement factory. In the 80's, not being lucrative anymore, it closes, leaving the population without their biggest source of work, provoking massive migration and a declining economy. Today, it lives between ruins and memories from its heyday, echoed in the old plant.

At 2km from the Pacific Ocean, it is located in a RAMSAR area (protected Wetlands), near *Verde Camacho* beach, a turtle nesting place. Due to *Quelite* river flow, lagoons are refuge to many endangered species. North of town, protected *Cacaxtla plateau* has abundant deciduous jungles home to unique ecosystems. Artisanal fishing, agroecology and ecotourism are new development goals.

*C\_MX* focuses on a complex territory, requiring the resignification of the factory. Thinking about the future is vital. Therefore, it will be in line with the Sustainable Development Goals of the ONU for 2030.

There are two main courses of action. Reconditioning the structure of the old buildings to become an *Environmental Research Centre*, implementing technology and the adequate infrastructure. And thinking about how the project will contribute to the progress of the town.

The macro project aims for organic fluidity of the urban fabric. Diverse levels and scales will help mobility and circulation, with topographic relations to current and future town enclaves. A porous city, with a ground level continued beyond the industrial lands, letting nature run free in a controlled, harmonic way through

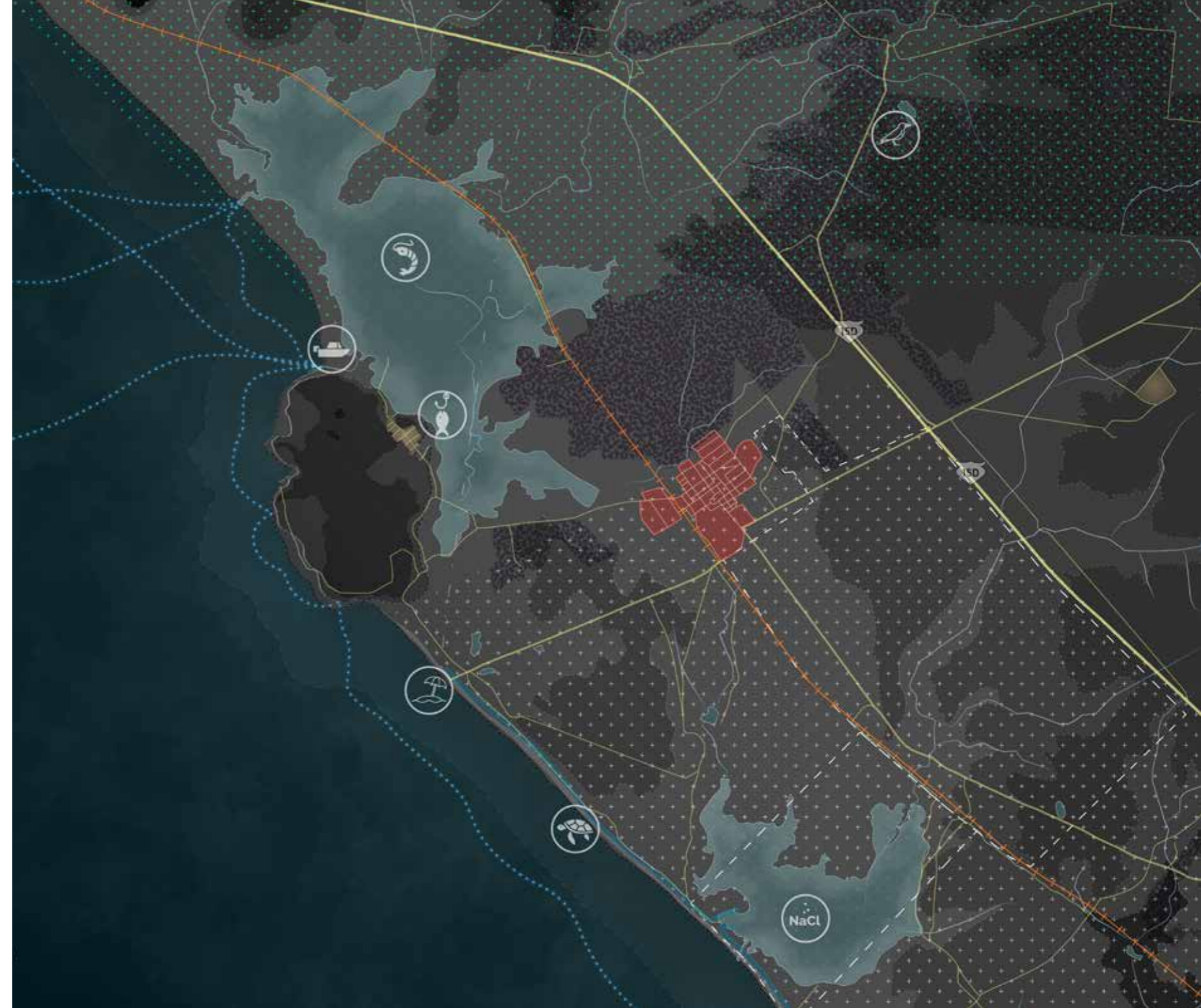
public and private areas. Architecture will return to the community, social perspective and historical traces will develop a sense of belonging in the residents.

Buildings' program will have working and recreational areas, a conference room, research facilities, a local market, the reactivation of the train station and lodging facilities. All efficient and self-sufficient. Preexisting constructions will be preserved and adapted, unless collapsing risk. A parallel project, a sustainable village for retired scientists and researchers, will be set nearby. A life mission, connected with the activities of the research centre. New users transmitting their knowledge, helping to reimagine Marmol's identity.

New ways of thinking about community, with a symbiotic bond in which the environment is considered humans' extension, are needed. Integration and interaction are key. Life is made of layers, a net in constant growth and movement. Creating the scenario for its success is essential.

Project done in partnership with *Adpprentice*, a program for recent architecture graduates. Iarid Hernández & Giulia Padovani joined LEAP's design team, gaining professional experience working under tutoring from the heads of the studio, from concept to final presentation.

*LEAP:* Alejandro González, Marina Garro, Rafael Canales, Carlos Villaseñor, Heriberto Hernández, Raúl Juárez. *IMPLAN Mazatlán:* Norberto Álvarez.





*Intertidal Sections & Cross Sections* are a pair of original video works that investigate foreshore conditions at 40 sites along the foreshore of Sydney Harbour, Australia. The 320-kilometre harbour foreshore extends across an array of broad bays and deep inlets and encompasses a diverse range of natural and developed landscapes. The exposed sandstone cliffs and dense woodlands of the outer harbour enfold small beaches and intimate trails along the harbour's edge.

At a glance this landscape reads as a natural and relatively untouched harbour setting, yet it is far from it. The inner harbour is characterised by dense development, urban parks and promenades that gradually give way to quieter suburban riverine landscapes along the upper reaches of the Parramatta River. The green necklace of parks and open spaces that fringe the waterway moderate a diverse array of settlement patterns from downtown skyscrapers to working waterfronts and single dwellings.

While fragments of the harbour resemble the pre-colonial landscape nurtured by Aboriginal Australians for thousands of years, much of the Sydney Harbour foreshore has been reconfigured and reconstructed over time as the city developed. Over the last 30 years in particular the waterfront has been reshaped, reclaimed, remediated, restored and radically transformed in various ways through different projects. A quiet and sustained greening of Sydney Harbour has transformed it from a controlled industrial working waterfront to a series of linked public spaces accessible to all.

These films capture the visual character of the foreshore through the repetitious registration of water, foreshore and sky. Variations in colour and texture as influenced by depth, material and atmosphere are presented as interrelated architectural sections that

convey the poetic complexity of the foreshore environment. The works relate the sensory experience of landscape with the analytical eye and ear, and in doing so demonstrate the agency of the architectural section.

The sections themselves consider three foreshore conditions of Sydney Harbour. A section through a mangrove forest presents a thickened, indistinct zone of changeable matter where boundaries between water, air and earth are regularly dissolved and reformed. A section through a foreshore walking path shows the harbour edge as an artificial construction of ownership, public access and vista in which the use of contested space is carefully negotiated. A section through a restored headland reflects a contemporary conundrum in which industrial heritage is removed in order to restore an indigenous landscape and shifts our attention to the ethics of design practice.





*Timeship VI*. The 13<sup>th</sup> century Japanese Zen master Dōgen compared human life to the crossing of an open ocean in a small vessel. The oneness of the ship and its captain with the ocean, emphasizes the fragile balance of trust and respect, which enables one to arrive at the desired destination by surrendering to the stream of time.

In his many writings, Dōgen explains the basic identity of existence in our world. Zen Buddhism defines time not as a lineal chronological concept, but rather as an instantaneous moment disconnected from the opposing concepts of free will and predestination. Buddhist realism makes the present, this instantaneous moment, the central focus of life and the universe.

Akiko Sato has dedicated more than twenty years to an in-depth exploration of *Time* and has attempted to give tangible forms to this abstract concept. By shaping fleeting memories into stone, they are captured forever. She invites the viewer to experience *Time* through sculptures, ink drawings, and etchings.

In her works, a linear understanding of *Time* is replaced by a completely open approach to the past, present, and future, where apparent symmetries are broken by juxtapositions and intervals of *Time* and *Space*. The metamorphosis from sand to stone and eventually back to dust is a constant reminder of the evanescence of *Time*.

The sculptures out of marble and granite exude a graceful elegance and weightlessness and become tangible poetry poised in a moment of floating equilibrium. *I would like my sculptures to overcome the forces of gravity and reach a state of floating*, says the artist about her often large-scale stone sculptures. While it takes months to finish a marble, onyx, or granite sculpture, it takes only a fraction of a second of concentration to create an ink drawing or etching. As different as these media might be, the same essence and

spiritual kinship can be felt across the very different art forms, be it in her stone sculptures or works on paper.

Akiko Sato's sculptures invite you to engage with them not only in a visual but a tactile dialogue, as well. It is the explicit wish of the artist that the sculptures be touched and experienced with all your senses.

Even though she has lived in Switzerland and Italy for many years, she still considers Japan her spiritual and cultural home.





*Modern Houses in Vernacular Enclaves: Architecture that Allows for Compatible Coexistence.* The urban landscape in Armenia is generally formed of two fundamentally different structures – the vertical of multi-storey buildings and the horizontal of low-rise structures. This peculiarity is especially pronounced in residential development.

In the Soviet period, when the state owned a larger share of the country's total housing stock and construction projects, the priority was given to the construction of low-cost multi-story residential buildings. The construction of private low-rise houses had a restricted character. The process was mostly uncontrolled or poorly regulated and hardly ever with the participation of an architect. Thus, vast districts of so-called vernacular architecture emerged. Despite its spontaneous nature, vernacular owned quite explicit structure. With obvious randomness and free shapes, it occurred to correspond to the relief and scale of the space and developed into picturesque inner order which is difficult to understand and to describe.

In the last three decades of the post-Soviet period, the tendency in multi-storey buildings was maintained, while the participation of a professional architect became a priority in the construction of private houses, mostly carried out in already existing low-rise vernacular enclaves of Yerevan and small towns.

Insertion into vernacular development has two aspects - social and architectural compatibility. Garegin Yeghoyan builds houses in vernacular enclaves according to the canons of professional avant-garde architecture and using modern materials but considering the qualities typical of the surrounding architectural environment. Yeghoyan's houses are original solutions, unique 'islets' implemented in vernacular. His architectural language, completely devoid of shape stylization, aims to balance between the existing vernacular and

the new architecture. The main materials used by Yeghoyan are reinforced concrete - the material of innovative architecture, also necessary under the conditions of seismic hazard in Armenia, and natural stone - the most widespread national building material.

Scale preservation is the principal narrative of Yeghoyan's architectural model. Houses with flat roofs or with ones replicating the contours of neighboring buildings do not stand out of the common context with their volume and height. The rhythm of the architecture conforms to the horizontal, like that of the vernacular development. Progressive character of this architecture can be described as nonaggressive and harmonious.

Scrupulous consideration to details is inherent in Yeghoyan's harmonious architecture. The details of the house carry the same rational loading as its layout and construction. Seeking for individuality of construction and house details, Yeghoyan always follows the principle of rationality which suggests esthetic solution brought to exceptionally high-level fulfillment. The purpose of this is to cohere the integrity of the house and its details, thus constituting rational structure of architectural language which, as that of vernacular, is associated with the philosophy of rational existence.





*Florence - Jerusalem: The next layer.* Civilization is a Collective effort taken by people of all cultures and generations since the dawn of humanity. Every generation and era lays its addition to the never-ending strive to the new - presenting its unique topics, ideas, values and conflicts that are manifested in texts, art and of course in the physical world of the built environment. The mighty collision of ideas, religion, and politics are evident centuries later in architectural styles, musical movements, literature, philosophy, science. Today's truths were earlier centuries' conflicts. The accumulation of generations' creation results in the fascinating conglomerate known as human civilization - evident in one of the greatest human achievements - the city.

We are all born into the present - thrown into the world design by former generations. We strive to learn its ways, and are demanded to obey its rules. As we mature and understand our positions as adults, we, in our turn take place in the never-ending task of adding another layer to culture.

Young people enter the adult world with the unique opportunity of doubting former generations' assumptions and values. Some of humanity's greatest leaps were the result of youngsters' rebelling existing paradigms.

*The next layer.* Florence and Jerusalem share the mutual character of being extraordinary shining exemplars of past human greatness. Both - especially Florence touch perfectness. Both cities are extremely vulnerable to physical development and changes, and thus raise the fundamental question of the validity of the next layers: Are we allowed to touch these environments with contemporary additions? By avoiding addition - are we condemning historical iconic cities to become mummies - shining yet dead environments? Taking the risk of adding new layers - What could be the authentic and relevant statement of our time?

S.P.A.C.E. International Planning Seminar. Mix groups

of young architects and artists to be were requested to review their personal and social values as well as the *zeitgeist* - the spirit of our time - and express their creative conclusions as design proposals for projects in the cities of Jerusalem and Florence. Their task was to design a center of modern art at the heart of historic Florence and scholar's guesthouse in the vicinity of Jerusalem's old city. The students had the opportunity to manifest their ideas and to examine the differences in approach and temperament of the two countries of origin - Italy and Israel.

*Framework.* At the year of 2014 the partner academies had founded a collaboration aimed to leverage the benefits of all: Firenze as focused in existing historic cultural significant urban space and art, and Ariel University - as all Israeli architects and establishments - that is occupied mainly in planning and designing new and modern urban surroundings.

The current exhibition is a result of S.P.A.C.E. 2018-2019 seminars.  
*Teaching team:* Ariel University - School of Architecture: Michael Rona, David Cassuto, Yair Varon. *Università degli Studi di Firenze - DIDA:* Cecilia Maria Roberta Luschi, Laura Aiello, Fabio Fabbrizzi, Andrea Ricci, Laura Aiello. *Accademia di Belle Arti di Firenze:* Claudio Rocca.





*That's Where We Draw the Line.* The overall focus of this exhibition is on community and what it will take to live generously together. In order for the community to function we claim that the individual's needs have to be ensured. In a spatial context we explore how our personal space is encountered and altered in the meeting with others.

We consider architecture as a social sculpture. At our office we focus on how people can get together, interact and socialize. Our contribution to this exhibition is a social sculpture which both explore and raise consciousness on the different conditions of our personal space in relationship to other people and public space.

The Norwegian word "mellomrom" can be translated to "in-between space / gap / void" in English. While the English translation indicate an empty room, the Norwegian word indicate a space filled with content. As architects we are especially interested in the in-between rooms and the transitions between them: Between private and public, social and asocial, outside and inside, closed and open, safe and unsafe. These conditions are seldom unilaterally, and it is in these ambiguous rooms social meetings take place.

*The Pivot Object.* This social sculpture is both a separating wall and a transiting door. In closed position the pivot object touches both floor, walls and ceiling. It divides the room in two, giving the inner room a more private character than the outer room. In open position the pivot frame still leaves a line for you to cross, indicating partly separation of the two rooms.

As a visitor you can both alter the room and its degree of privacy if you rotate the pivot object. With two or more persons present in the room you will both have to move in response to the object, in relation to the current room and to the other participants. Through this interaction each individual can create their own preferred private space between themselves and others.

The pivot object offers an exploration in how we can live generously together if the spatial contract ensures our private space. That's why we draw the line.

#thatswherewedrawtheline @arkitektvaerelset

*The feeling of personal space*

*Bring about pictures connoting boundary*

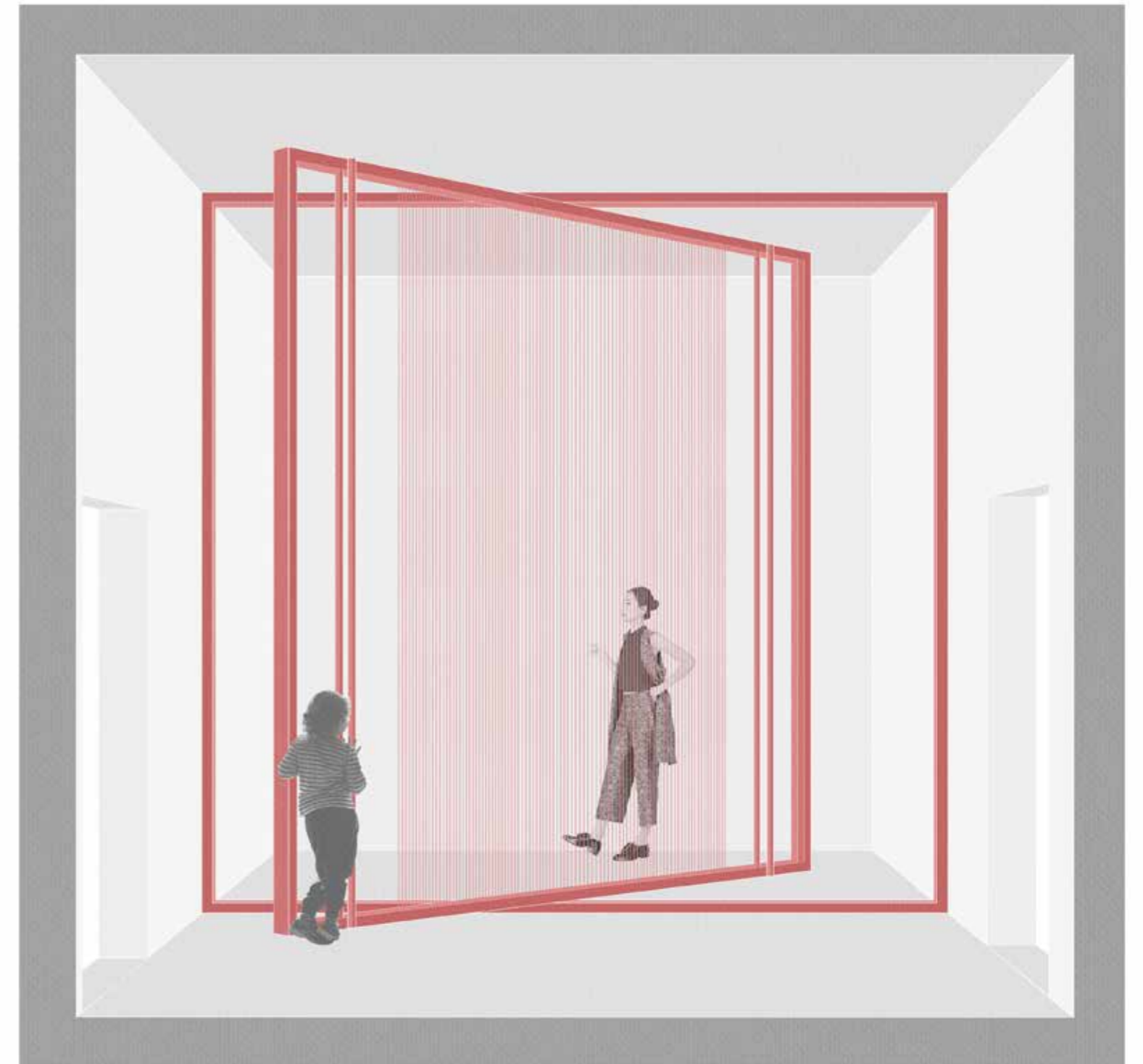
*That's where we draw the line*

*A verbal drawn line*

*Between you and me*

*Which mentally divides the space between us*

*A spatial border has occurred*





A late summer evening on the island of Pag in Croatia. The light evening breeze rustles through the foliage of the olive trees, carrying the smell of warm earth through the grove. Birds fly between the branches, singing their tales to the trees that welcome them with open arms. Two thousand years ago, when the first seedlings of these trees were stretching towards the sun, the Roman Empire was still reigning over the island and most of Europe.

Today, few physical artefacts from that time remain on the island. With the exception of the seedlings, which have grown into majestic trees, evoking cathedralesque finesse. The trees in that grove have survived many crises, natural, social, and economic, their spatial existence bearing the many stories that have been told on the island during the last two millennia.

Throughout the lifespan of these trees, the rules imposed on architecture have remained similar. Gravity still works downwards, rain still falls from the clouds, and the sun still crosses the sky every 24 hours. However, the interpretation of these rules has changed.

Our buildings now meet high standards of sustainability and make use of complex materials. The creation of these buildings requires a highly specialist work environment that can manage this complexity. And such environments require new approaches towards design and building processes.

With Building Information Modeling (BIM), ATP architects engineers have found a tool that allows all their team members to work on a virtual building. This integrated process creates new relationships between the contributors to a project, enabling them to work equally and simultaneously in a virtual, spatial model. The building exists completely in a numerical form before existing physically.

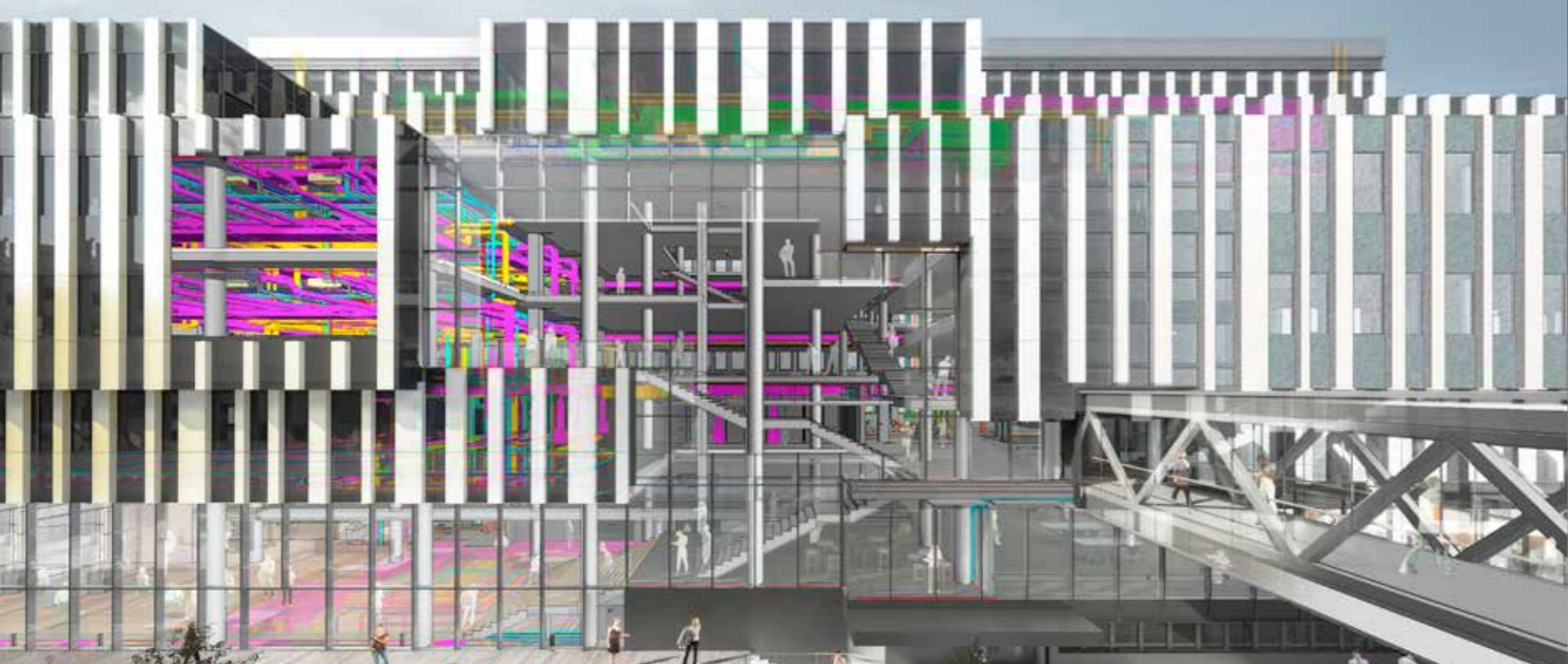
This know-how allows architecture to move away from the traditional equilibrium between time, space,

and existence that we find in the olive tree. Instead of forming linear relationships, BIM-processes take a holistic approach, forming relationships in which time, space, and existence are interlaced, overlapped, and intertwined.

As a result, the artefacts that emerge from this process – the buildings and their spaces – echo those olive trees by bearing these notions of time, space, and existence within them.







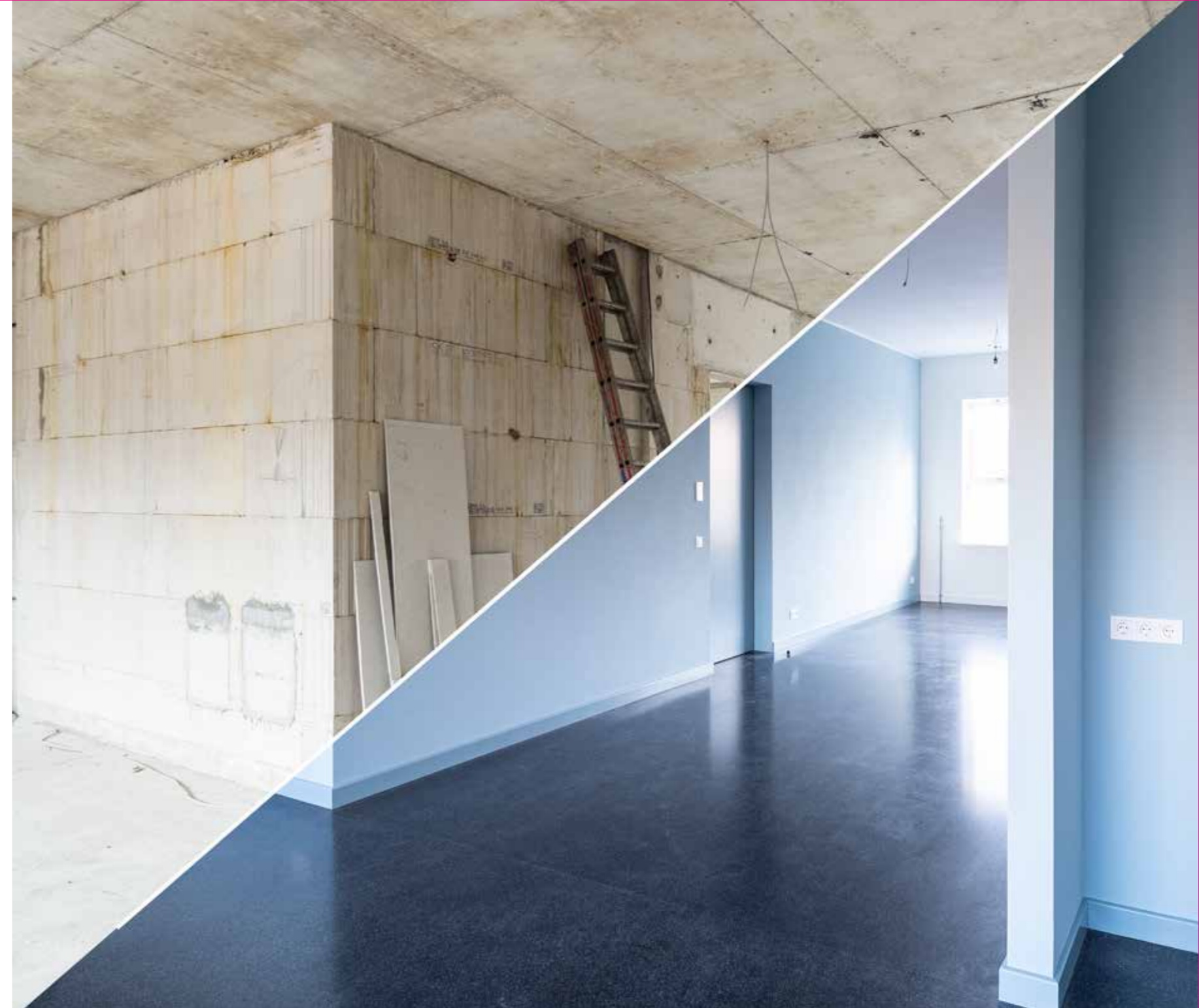


The photographers from the *Baudoku Berlin* studio see the work of architects as a magical process. They are inspired by the way a waste ground can be transformed into houses, office blocks, parks and urban landscapes, abandoned buildings can become modern apartments. Miriam Otte and Lidia Tirri studied photography in Berlin together. Their paths led them in different directions with different experiences in Germany and abroad but they met up again in 2018 when they started working together under the company name of *Baudoku Berlin*. They specialize in un-staged images taken of a space over several months until its transformation is finally complete.

Miriam and Lidia start their work with a precise analysis of a project. After having gone over the plans in detail with the architects, they choose the main angles they will work on. The duration of a project can go from three months to a year. They divide the documentary into three stages. During all that time the perspectives remain the same. The first pictures show the shell or the initial state, a reality that will never be seen again. The second series of photographs are taken after a few months in the middle of the construction work. Miriam and Lidia find this experience particularly exciting. In this phase the room or landscape changes the most. At this point in the work there is free potential for the imagination: the load-bearing walls are joined by partitions, the room takes shape and the division develops further. When, a few months later, the construction work is finished, the building site is slowly cleared, the flooring materials are laid, the walls painted, the doors installed: the process is complete.

In the building project shown here, designed by the architects *FLACKE+OTTO* from Berlin and constructed between 2018 and 2019, the photographers show a colourful example of building documentation for a new building project in Berlin-Kreuzberg (Germany). They

covered the entire project in its different phases. The development process was recorded from the shell of the construction phase to its division and completion. Viewed in this way, each construction phase takes on a life of its own and also tells about life behind the facade for people to see later. The process of creation is immortalised forever. Now it becomes a work of art.





*Living together.* The exhibition presents two housing projects by the firm bunq architectes. The theme of shared spaces and *living together* is at the heart of the architectural intentions developed for these two projects, which nevertheless present very different situations and themes.

The Grands-Chênes housing project is located in the village of Céligny. Inserted in a field surrounded by large old trees, the buildings are like islands seeking to preserve land and most of the vegetation that make up the rural identity of the site. Entrance courtyards provide inhabitants of each building with outdoor spaces, encouraging children's games, open-air lunches and giving the possibility to dry clothes in the sun.

The Quai Vernets block project is located in the heart of the city of Geneva. Based on a district plan with very high density, it is presented as a very large new urban area bringing together 550 apartments around a large square. In this case, interior distribution courts serve the all apartments on nine floors while ensuring a supply of natural light in the heart of the building. These courts represent an intermediate scale between the large volumes of the neighborhood and the apartments small one. They bring the inhabitants together in a space that has the characteristics of an alley, with interior facades and shared spaces.

The exhibition thus plays on this first duality: city and countryside, hyper-density highlighting the qualities of the interior spaces on one side, and the views on the fields on the other. It is also an opportunity to develop a reflection on the theme of densification and the challenges it represents for architects.

The second part of this exhibition questions the relationship between the architectural project and the reality of the lived space. Are the elements designed to encourage communal living and exchanges between inhabitants really used and experienced as such by them?

The project in Céligny was completed in 2016, and it is thus possible to check whether the postulates of the project are conclusive. On the other end, The Quai Vernets project is under development and in this case digital and physical models make it possible to elaborate hypothesis on the quality of shared spaces.

A video installation by Daphné Bengoa presents the two projects by mixing *documentary* images, presenting the real life of the inhabitants of Les Grands-Chênes, with *virtual* images from the digital models used to develop the Quai Vernets project. A common soundtrack allows an immersion in both real and imagined life, connecting different sequences in one film presented simultaneously on multiple screens. The two projects are also illustrated in a more classical way, through drawings and models.

The theme of living together is addressed in a text by Frédéric Frank, permeated by the questions that architects ask themselves about the living environment they design. Placed like a mirror in a Venetian palace, this exhibition also reflects the image of the designer with that of the visitor or inhabitant. What kind of social environment are they creating together?





Christoph Hesse (1977) grew up in the highland area of Sauerland, Germany. He obtained a Diploma in Architecture from ETH Zurich and a Master of Architecture in Urban Design with Distinction from Harvard University. In 2008, he established his own firm in Korbach (Germany) and opened a branch office in Berlin in 2018. The practice currently employs an international team of 15 people.

*Exhibition.* The exhibition VISION & ACTION shows projects from the rural regions of Sauerland and Waldeck-Frankenberg in the central highlands of Germany. In the last ten years, Christoph Hesse Architects and the local community worked together on realization of visions, which can be subdivided into two categories: system changers and perspective changers. The results are built arguments for a collaborative and ecological future.

*System Changers.* System Changers are projects able to break through prevailing global structures at the local level and transform them fundamentally. *Villa F*, an off-the-grid house in Titmaringhausen, started a collective bottom-up process in which the local people have built an eco-friendly energy network that made entire communities CO<sub>2</sub> neutral and independent of the global market. The system is now based on natural materials and the village became a pioneer in green-energy solutions. Furthermore, the energy costs of each household were reduced substantially. The neighboring village of Referringhausen was connected to the network, too. For the 750th anniversary of the village's foundation, the temporary pavilion *Strohtherme* was built to celebrate this milestone in the local history. The goal of these projects is to reestablish a connection between the built, natural and social environment as renovation process of the Late-modernity system, which led to social imbalance and climate crisis.

*Perspective Changers.* Perspective Changers are installations that offer the possibility of changing one's

perspectives. Places where people can step out of everyday life and see the world differently. The *Open Mind Places* project developed in Referringhausen consists of nine natural follies built in close connection to nature and the landscape. They define stations along a walking path where it is possible to think, reflect, and, most importantly, meet other people, exchange thoughts and generate new ideas.

Some of them are permanent pavilions, others hosted one-time specific public events. They are strategically placed and their location, meaning and name, were communally decided. One of the nine Open Mind Places is called Waldbrand. It was built to attract the local community and discuss environmental issues. During a public burning ceremony, people discussed how to address the issue of dying trees and reforestation in the area in a communal way.

The station called *Plug* reminisces of the village's rural origins. Here it is possible to listen to digitized records that tell stories of ancestors' daily life while walking down through the sculpture's stairs and sitting on a bench with a view over the surrounding.

*Himmelstropfen*, situated on a hilltop during the International Day for Biological Diversity in May 2020, consists of three small pavilions made of welded wire mesh. Various types of regional plants and flowers grow among the wire grids and frame the view into the sky. The installation serves as a place of retreat to explore the connectedness with nature and self-identity. Meanwhile, it has developed into a beloved spot for many people of the region.





*Material Histories: Sands, soils, recipes and other archives.* The granular content of soil, the moulded clay of a fluted utensil, the earth of a communal bakery and the dastarkhwan, climate change and shifting sands – shifting borders.

Material and ingredients - the stuff of the earth - and their legacies of hybridisation, uproot, movement and endangerment; are an evolving archive of our own stories. Fragments of data – hard and soft – trace the shifting of species, geographies and practices. A periodic table of land and sea – excavating and underlining potential histories, potential futures. Active leftovers, quiet histories, silent sovereignties, gradated empires, *new* categorisations, ecological shifts, carceral atlases of colony, politics and resistance. The deep fault lines of control and moments of insurgence.

These folding architectures, containing cultural recipes and histories of movement are installed in everyday use in Cairo and Casablanca – a sandwich wrapper, a falafel house shop-window poster, a tablecloth in the central market for iftar.









*The Zionist Phantom*<sup>1</sup>. Curator: Ermanno Tedeschi.

*Beginning.* Every photography project has several beginnings. The chronological beginning is, of course, anchored in some sort of time. In 2009 I began photographing phantoms. I embarked on a journey tracing the relics of Nazism in Germany, without intending to follow fragments of history again in Germany or any other places in the world. (See: <https://phantoms.photography>) It took me a long time to understand that my photographs of the phantoms in Europe have their parallels in Israel, and that in essence, I am searching for the same things, traversing different continents and eras... [1+2]

*Autobiography.* I was born in Jerusalem, which is the most permanent thing about my photographic work. Until the late 1980s, I used to wander primarily around the city in which I was born. Then I began traveling to amazing places. For many years, I preferred taking pictures any place abroad, since everything in Jerusalem was overly familiar to me. [3+4]

*Phantom/Phantoms.* The French word *fantôme* means *ghost* or *illusionistic vision* ... Psychologists use the term *phantom pain* to depict the physical pain amputees experience arising from their body and psyche. When I visit a battlefield, I can almost feel the phantom pains of the wounded. [5+6]

*The Zionist Phantom.* I chose this title because it seems to me that the Zionist ideology has too rapidly become a ghost. I document the relics of the Zionist ideology, its institutions and symbols, those that glorified the public sphere and have lost their former glory.

The Zionist Phantom project documents some of the fractions characterising the Israeli society. I document relics of wars, abandoned places and contested sites (See: <http://zionist.phantoms.photography/en/home-english/>). There are also places in which the link to the Phantoms is not as clear. Still I feel that they are

suitable because they depict places that lost their former importance in the Zionist ideology. [7]

*Trauma.* Trauma hovers over everything. Or, more precisely, my traumas. I was lucky not to have witnessed the Shoah. I ingested this trauma since childhood from my grandmother, Chaya (Samler) Assaf. On the Eve of the Jewish Sukkot holiday of 1941, her entire family was murdered, and since then, each year on the same day she made sure to light up eight memorial candles. I grew up right beside her trauma and throughout the years when I was asked why I am researching Nazism and the Holocaust, I mentioned her family that was murdered there. Not mine.... [8]

*Architectural photography.* During the 1980s, I mostly photographed people. Over the past decade, I have mainly been focusing on buildings and objects. What interests me is the relationship between architecture and landscape, interiors, and the materials, patterns, recurring styles and motifs testifying to the period in which the building was erected. [9-10]

*Your viewpoints.* Because I believe that my viewpoint arises from the photograph, it is easier for me to leave the writing to other people. I invite you to write texts in relation to my photographs. You can refer to them in any way that comes to your mind.

1. *The Zionist Phantom* is a photography project driven by research. I am inviting people - like you, the viewers of the *Time Space Existence* exhibition - to participate in the project by contributing a text in relation to my photos. In a site I have designed especially for the project [See: <http://zionist.phantoms.photography/en/home-english/>] over 700 comments were collected so far. 180 of them are included in the book entitled *Zionist Phantom* I published recently in Israel. You are reading part of the private lexicon I have written in order to explain my project. The book is part of a box with some 180 photos chosen by the participants in the project. Some of the photos are exhibited here.





The Midtown Viaduct employs forward-thinking approaches to form, fabrication, assembly, and urban solutions that synthesize the complex forces of contemporary cities. The site suffers from adversarial infrastructures, bordered by two New York icons threatening a pending surge in pedestrian traffic: Moynihan Station, the replacement to Penn Station, and the High Line at Hudson Yards. This context serves as inspiration for the project. Similar to the connecting historic structures, the Midtown Viaduct takes the form of interlaced steel plate work, reminiscent of the industrial High Line and the steel of the original Penn Station lost in the 1960's.

The result is a diaphanous lattice work. Its density allows it to be surfaced, clad or filled to accept programming and landscape. The system displays the forces at work and allows light to reach the spaces below. The hybrid structure expresses speed and movement along the path, providing dynamic spaces and crossing distances as wide as a Manhattan intersection. The bridge is bi-level, providing two means of passage that serve the destination-oriented commuter, as well as the urban explorer. It also increases the structural performance creating a truss for longer spans.

It provides two distinct but interwoven planes emerging from the streetscape. These trajectories create a structure able to connect fringes of two neighborhoods with competing identities. The approach is contemporary as Penn Station and the High Line were at their own inceptions. The structure's rhythm conveys a lateral legibility and efficiency; turning a hostile pedestrian obstacle into a public asset.

The existing mash-up of transportation on site creates a pedestrian barrier. To mitigate this the project's main thoroughfare capitalizes on the wide sidewalk along Moynihan Station and a broad median between 30th Street and the Bus Station to ramp up clearing

traffic. Once joined, the network splits and ties into the plaza above the Lincoln Tunnel Access and the Spur forming a central plaza.

The viaduct's supporting columns integrate ADA lifts and stairs. New volumes and covered spaces allow for planting, washrooms, bike storage, bars, and cafes, at and below the main level. The topography created by the main intersection allows the plaza to be bound by planted seating, a reflecting pond, and plazas. The idea of a sinuous path provides for changes of direction and unexpected viewpoints in counterpoint to the NYC grid. This infrastructure goes beyond much needed connections, transforming a disused area of the city into an activated, dynamic and social pedestrian amenity.

Analogous to airplane wings, water-jet cut steel transverse rings and longitudinal linear ribs create the plate steel skeleton of the pathway. The system's efficiency results from the depth of the tubes created by the shape of the pathway and the flexibility in the performance of the system, alternating between uni-directional bridging trusses and bi-directional plaza platforms.

The Midtown Viaduct serves to rekindle the dynamic of street as plaza and civic gathering place that was lost with ceding New York City streets to the automobile in the 1950's. Its sinuous form reflects the kinetic energy of the city and its people. Its passages and plazas become places for interaction, connection and enjoyment, linking the city's past to its present.





e+i studio is an architecture and design practice based in New York City. Founded by partners Eva Perez de Vega and Ian Gordon, the studio pursues an interest in crafting spaces, environments and objects that promote interaction and choreograph movement through carefully sequenced spatial relations. The work of the practice examines our built environment's capacity to contribute affirmatively to our well-being as a human species, existing within the not-only-human environment that supports and sustains us. Informed by a background both principals share in movement-related practices, the work e+i engages in emerges from the exploration of the performance of matter and bodies in space. Architecture is thus understood as a material manifestation of choreographed space.

Eva, a native of Rome with British-Spanish nationality and Ian a native of the Philippines with American-French background, met while in high school in Rome, Italy. Spending most weekends sketching in piazza's and churches these early years had a deep impact on both partners and helped to forge a shared passion for design and architecture that Eva and Ian bring to every project the joint practice undertakes. e+i not only stands for the first names of the partners but was originally intended to address the interest of the practice in notions of exteriority and interiority.

*About the Exhibit.* For the Space Time Existence exhibit we are interested in speciating our projects and speculating on the posthuman life that they might have, engaging species which are on the verge of extinction.

Some thinkers are provocatively arguing that the problem with environmental thinking today is the very idea we have of nature, and that in our zeal to preserve the natural world we are paradoxically moving away from it; we conceive of nature as something over there, distinct, separate from ourselves and separate from our built environment: something we can do things to- or

that does things to us, as with what we call "natural disasters". In order to properly understand our environment maybe we must relinquish the idea we have of nature, in favor of understanding ourselves as an aspect of it: nature and culture as part of the same thing, just seen from different vantage points- one affecting and being affected by the other.

Responding to the *human all too human* call of continental philosophers, we aim to move away from the humanistic notion of the human, which places a narrow conception of the human at the center of the inquiry, to an expanded and decentralized role of the human which is part of and encompassed within notions of the natural and technological. As soon as we start questioning the role of the human as a single occupant or life form, new possibilities of collaboration between what we now call the natural environment (nature) and the built environment (architecture) emerge. Our belief is that a re-thinking of the term human will allow us to rethink its entanglements and move towards symbiotic relationships between human-nature and technology.

For the Chinatown Gateway project, seen in the image, we are speculating on a life where the Eastern Cougar and short eared owl, now almost extinct in the eastern part of the US, would take over and flourish with our project. Canal street, originally a canal, would be slightly underwater, allowing new life to flourish and transform the architectural structures. These speculations are not envisioned as post-apocalyptic scenarios but rather as reframed affirmative relationships between nature, technology, and humanity.









## Equatorial Utopia: 50 Years of Visionary Architecture in Singapore

Maison de l'Architecture Genève,  
G8a Architecture & Urban Planning,  
Singapore-Eth Centre Future Cities Laboratory

Singapore's urban development has been fast paced over the past half century. After becoming an independent republic in 1965, the small island state with limited land and natural resources and a current population of approximately 5.6 million embarked rapidly on industrialization and urbanization programs to provide jobs and housing for its people. Ever since, the built and the natural environment have been high on Singapore's agenda and the vision for its built environment has evolved from a *Garden City* to a *City in a Garden* and now a *City in Nature*. In this context, Singapore has been the place of a number of visionary projects that can be interpreted as *modernist utopian constructs* for the building of the Nation.

As part of the European Cultural Centre's exhibition *Time Space Existence*, the co-curators – Maison de l'Architecture Genève, G8A Architecture & Urban Planning, and the Singapore-ETH Centre Future Cities Laboratory – show an excerpt of a large traveling exhibition that will be launched in full at Pavillon Sicli in Geneva, Switzerland, in May 2022.

Showcasing selected projects from 1970 to the present, *Equatorial Utopia: 50 Years of Visionary Architecture in Singapore* portrays how visionary architecture and urban design in Singapore, often with strong Western influences, have been tempered, adapted, and transformed by the socio-cultural, economic, climatic and political conditions of the location. The built projects selected for the exhibition demonstrate the utopian dimension of architecture in Singapore, and have had significant impact on the discourse on architecture and urban design in Southeast Asia and beyond.

### *About the curators:*

The Maison de l'Architecture de Genève (ma-ge.ch), established in 2007, is a nonprofit organization with the mission to foster exchange about and reflection on the art of building. Every year, MA organizes thematic conferences and exhibitions on topics related to territory, urbanism, engineering and architecture. These events are open to other disciplines as well, with the aim of raising awareness and sensitizing the public on the larger discourse on the built environment.

G8A is an architecture, urban planning and interior design company with offices in Geneva, Hanoi, Ho Chi Minh City and Singapore. From design principles established in Switzerland, then learning from the contrasting context of the East, the company has been able to strengthen its designs with projects in Asia for over a decade.

The Singapore-ETH Centre Future Cities Laboratory (fcl.ethz.ch) was established by ETH Zurich (ethz.ch/de) and the National Research Foundation Singapore (nrf.gov.sg) in collaboration with key academic partners including the Singapore University of Technology and Design (sutd.edu.sg) in 2010 to study sustainable future cities through science, by design and in place.

Equatorial Utopia is supported by a private foundation in Geneva, the Loterie Romande, ETH (Swiss Federal Institute of Technology) Zurich, the Singapore Heritage Society, the Singapore University of Technology and Design, the Singapore Institute of Architects and the Pavillon Sicli.









*Honest Modernism* presents the 40-year trajectory of Estudio Ramos, an architecture firm based in Buenos Aires and New York, led by Juan Ignacio Ramos and Ignacio Ramos. The book gathers some of the main projects developed through the years and offers an insight to the core features of their work. By means of photographs and descriptive texts, this publication does not only portray their most representative designs but has also meant a deep reflection on the principles of their art.

Rooted in the modern architecture developed in the Río de la Plata —and especially influenced by the work of the Spanish architect Antonio Bonet— Estudio Ramos holds a distinctive style that has evolved by means of a deep respect for architecture's principles and the pursuit of their own language. Guided by father and son, the multigenerational firm seeks to understand and interpret each project's context, pursues the ideal scale and proportions and gives careful consideration to sustainability. Their goal is to encourage reflection through a simple, pure and honest architecture.





There are places that exist in the world that are capable of making people reflect on their own existence.

In this shot, which is taken from his series focussed on the San Cataldo cemetery, photographer Fabio Bascetta captures one such moment.

The subject of this series, and indeed of this shot, is the ossuary created by Aldo Rossi and Gianni Braghieri in 1971. It is a structure composed of simple shapes that, though distant from today's architecture, nevertheless manages to seem contemporary. The monument is a part of an incomplete design for a new wing of the cemetery which fits in perfect harmony with the Monumental Cemetery designed by Andrea Costa built between 1858 and 1876 in Modena.

In this shot, the observer is instantly hit by the immense and majestic structure that seems to fill the space around it and break the continuity of the blue sky above. Meanwhile the small, dark figure; tiny and elegant, stands posed on the right, behind the monument, solitary in the space around it.

The *De Chirico* perspective that was intended by the architect is enhanced by the angle the photographer has chosen, giving the same surreal sensation that is experienced within what was originally designed to be a true city. The bright colours of the ossuary and the piercing sky are in stark contrast to the darkness of the shadowed doors and windows of the structure, leading to an image which uses the play of light and dark to highlight the three-dimensionality of the facade whilst still balancing harmoniously with the coloured clothes of the solitary figure.

The shot, which was part of a series created by the photographer in 2017, fully embodies the theme of this year's biennial. "Time, space and existence" have always been at the centre of the reflections of human curiosity, searching constantly to answer the most profound "whys" of the universe. In the past it was com-

mon to visit cemeteries, not only to pay our respects to deceased relatives, but also to breathe in the tranquility that allows us to reflect on the human journey.

This is what the photograph gifts to the observer: a moment of stillness and calm from the speed with which we have become accustomed to living every day. A moment in which time seems to stop and plunge us into the same solitude in which the female protagonist is immersed, and to give us a moment of reflection on existence, an opportunity to reflect on the questions that accompany every human being along their personal journey.





Architecture of water is a topic Fortunen have consciously been working on for some time. As Venezia is the queen of the Laguna and the Canali, the city of Bergen is the princess of the norwegian Fjords.

We live in a complete marriage with the water, by the water, in the water and under the water. We have 3 meters of rain per year, which is an issue to be solved – with quality. We are, as Venezia, haunted by flooding, which causes immense damaging, but are lifegiving to the agriculture and nature. The close contact to the large oceans has given us richness, but also numberless sorrows and deaths. From history, the stoccafisso were a well to richness, and also an important connection between Italy and Venezia. But the price was the loss of thousands of fishermen in small boats fighting to gather this source to richness.

*50 ways of meeting water* – an unique 1:1 installation based on selected works, contradicted by the poetic and dramatic presentation of the existence of water in different shapes and energies to influence the senses and enclose the physical body.

The three architectural objects presented, are all commissioned by Norwegian Scenic Routes, a program which in short present outstanding parts of the landscape, and sites in the country. The presentation is mostly based on the use of small elements, as viewing platforms, restroom buildings and sites to have meals, rest and experience the surroundings.

*Skjervsfossen.* The continuous moving water. The river follows a narrow corridor between mountain and a rock, before it cascades out in a two-step waterfall, with a height of 100 meters. The building, the object, is shaped as if it was picked out of the mountain and moved to the other side of the river. Viewed with the mountain as a background, the building is a rock. Viewed from the river, the wall of stainless steel reflects the ever-running water streaming along. In collabora-

tion with Ostengen & Bergo Landscape architects.

*Hestad kapell.* The cyclus of water. The site is placed on a spectacular, thin peninsula that almost divides the lake of Viksdalen. The lake is situated in a large, open landscape shaped by large mountains. The site is placed barely above the water level. Twice a year the area floods. the water level raise and cover the ground that normally are above the water. The building, the object, then changes from being a tower on dry land, to be a tower only reachable by a bridge. The water is not streaming, it raises slowly and sink back again in a period of some days.

*Eikelandsfossen.* The silent power of water. Some kilometers lower than Hestad, the watercourse falls into the Eikelandsfossen waterfall from one lake to the next. The waterfall is not tall, but very powerful, and houses a very strong experience. From the upper lake, the waterfall is hardly recognizable. From the lower lake, it is wild and strong. Our project is simply to make a spot where you can view and experience the waterfall in all its strength.

In the projects, the wish is to create architecture that act to the water and its different shapes and energy. The architecture should reflect the difference of the water in each situation, over time, over seasons. In that matter, we want the architecture to perform the reflection of the water and lift it to be a symbiosis of a more existential character.





*In focus: Dots, lines, patterns of light. In the background: The darkness of the night. Iconic buildings such as the Eiffel Tower, the Galeries Lafayette or the Bahn Tower are reversed into negatives and reduced to their light sources. Thus, they appear graphic, almost two-dimensional, like chalk drawings on a blackboard. Only on closer inspection does its spatial form reveal itself.*

At the end of the 19th century, architects were still hardly concerned about how their buildings would look at night. Probably also because until then there were no reliable sources of light to calculate and plan with. A kind of rethinking began with the 1889 World Exhibition in Paris. Gustav Eiffel created the Eiffel Tower and made it shine with magnesium fires in the floors and gas lamps in the staircase. Furthermore, there were floodlights on the top that illuminated the surrounding buildings.

Electrified by the new possibilities, architects and lighting designers began to turn fantastic designs into reality. Buildings are created with the complete thought of the night. Office buildings in which no room is lit at night and robbed of its actual function become artistic projection surfaces. Artificial light gives buildings a completely new shape and forms nocturnal light sculptures with an often futuristic appearance.

The cities are brightly lit and turn night into day. The stars have sunk to the ground and now shine in countless windows, billboards, headlights and street lamps. Visible from afar, illuminated buildings are landmarks and look to me like modern urban lighthouses that give orientation to people lost in the metropolises.

This project is about the creative work of architects and lighting designers who create the architecture of the night and understand light as a building material. The light source itself is shown. A 4x5inch large format camera is used and the exposure is done on analogue slide material. By exposing on the lights, everything else sinks into darkness and the design idea becomes visible.





*But how can I measure time itself? (...) I observe time passing, I can see that. But what about future time, which has yet to come into being? Or the present, which has no duration? Or the past, which no longer exists?*

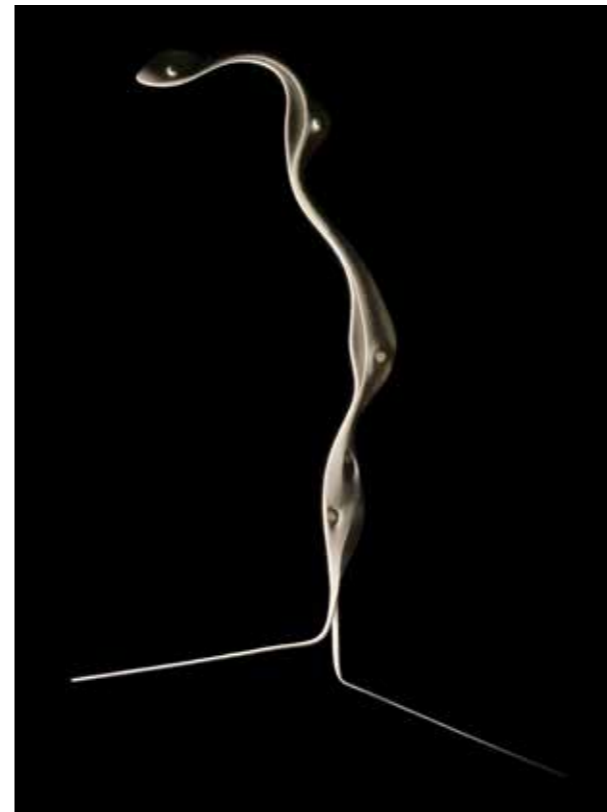
– Augustine of Hippo, Confessions, Book XI.

*Escapology.* Leaps of scale. Leaps into the void. Great and small take on the same values. Leaps of scale annihilate space. Leaps of scale nullify time. There is no before or after. The history of a building lies in the detail. An object blends into the design of a facade. A detail can be born of a scale 1:5000. Seamlessly.

Fabrics, construction materials, furnishings, yarn, chairs, empty spaces, doors, factories, art, drive-ins, housing, fruit, office blocks, cupboards, bathrooms, light and darkness, kerb-stones, gardens, facades, furnishing accessories, graphics, craftsmanship, Devils and Saints, draughtsmen's pencils, car parks, notepads, days and nights, masterplan, travel accessories, beams, kitchens, plasterboard, fittings, cement and yet more fabrics, construction materials, colors and spaces and spaces... it's a call to action.

*Escapology* is the story of this simultaneous activity, of this compressed chaos. A quiet room. Identical the way out (or in). Projects interact with time and space. Wormholes. The object of the creative process is less important than the method of research. As with all illusions, the method behind them must remain a secret.

– E.G. / M.M.







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Ascom headquarter  
Image by: Marco Zanta, 2016

La Rosaie  
Gherardi architetti, 2021



357

Écoquartier des Echervettes  
Image by: Heliosdigital, 2016



The Biennale provided us with a chance to exercise our design process in the abstract without the pragmatic requirements of a definitive program. As in all of our projects we pushed and probed the boundaries of what was possible, searching for the essential. A recurrent fascination with the process of translating historic precedent to modern design led us to seek a built expression of this translation.

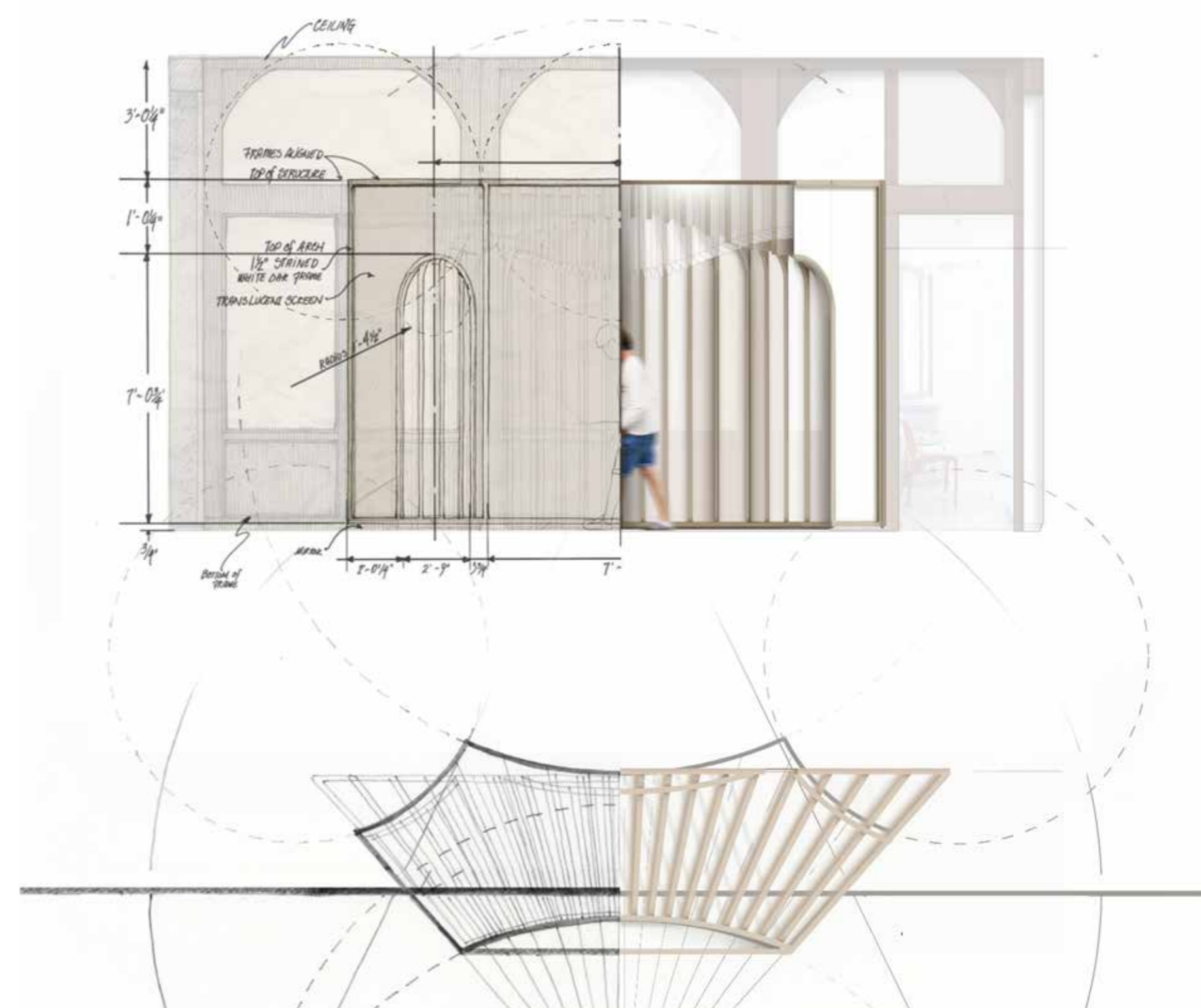
We are often asked to combine familiar elements of traditional styles with contemporary designs that accommodate modern living in an attempt to have the best of both worlds. Like the children of two parents, the results of this repeated pairing are never the same and do not always fit expectations! With this in mind, we wanted to look at the challenge from a different perspective and possibly birth a new outcome.

Historical context is essential to our approach, providing both proportional and organizational ideals. It is the common thread that is sewn through all of our projects. As exemplified by this installation, our process develops from there into a contemporary realization of space —one that is an expression of the current moment and is informed by art and design as much as by architecture. Inspiration comes from all aspects of our lives, and the joy comes in distilling all of these things to something that we can share.

In exploring the theme of Time Space Existence, Palazzo Bembo presented us with a rich context in which to symphonize tradition and trend, recognition and curiosity. The historic palazzo, the iconic form of the exhibit and the sensual interior are projected onto the front face; collapsing space, time and experience into a single plane. Upon approach, the geometric and taut shell yields to a softer, warmer interior which is gently activated by passing through. The form and path are calibrated to be good neighbors to our exhibition colleagues while acting as an anchor within the space.

Transparency and movement are used to fuse the layered ideas and flatten them into a cohesive vision. As in Venice, this layering of history and ideas means that each visitor is welcomed to draw meaning from their own experience.

*GRADE Team:* Thomas Hickey, Edward Yedid, Stéphanie Rafie, Jeffrey Adler, Kiah Friedman, Daniel Jud, Jason Papa, Andrew Reimon, Austin Scott, Rachael Skolnekovich. *Special thanks to our partners:* Focus Lighting, Laboratorio Italiano and Randy Polumbo of Plant Construction.





*Happycheap* is an ongoing investigation in the boundaries of architecture. Exploring & investigating different methods & strategies towards a more diverse approach and intention aiming to include a general public. The usual suspects are within the sphere of the inaugurated, only concerning the elite. This process is excluding many stakeholders to the table, making the projects reactionary. In the beginning of an architectural process the more input & stakeholders, the more progressive it can become. This is almost always overseen. *Why?* Is it so that the stakeholders with the most benefits of the project hinders? Afraid to lose its profit & therefor unable to change? which makes the socio-economic structures fixed. The monopoly systems untouched. We need good architecture to reach all stakeholders unless socioeconomic status! Affordable housing with affordable rent. With that said extraordinary architectural projects still have to inspire and influence regardless of the insight of stakeholders, an act of balance. Of course, within the realm of limited resources, 100% reusable.

*Broken English.* Conditions for adding value with a non-populistic and non-commercial methodology. Landscaping, building, restoring and completing the picture. Hammenhög 31:28 in Simrishamn municipality, Sweden. The specific conditions that this former park has its origin in is the ideal of an English garden, despite many years of neglect it still has clearly visible features. Although it has been parted and about half of its origin is now a different property it has distinctive qualities of an English garden.

*In search for the past.* The new additions are complementary and carried out in the same manner which it was intended from the beginning. The now 75000 sq ft estate are divided into spatial events and different parts and elements of an English garden, when entering the estate, what first meets the eye is a small forest of beech trees, they rise towards the sky about 100 – 130

sq ft. The path continues thru the beech trees out in the open towards the barock main axis of the original garden, here has several different species of trees grown tall and old, making many spatial events, mediated by the surrounded greenery, the trees reaching towards the sky and the lower growth. The contemporary additions are planned to make the park totally enclosed from the properties around. An oasis only to be experienced from within, your own cosmos. like a William Kent painting, a reminiscence from the past with indulging visions of a contemporary life outside the city pulse. A past when the garden was as big part of the house hold as the actual house.

*A garden villa.* A new building will arise and overlay the garden with its conditions from the past, within the enclosed oasis. The outside world is behind the boundaries of the property. In this new vision a scheme for contemporary life and the conditions of the existing garden will coexist. Making the aim for the villa to be as eventful as the garden is but not more important. Blend in and conquer, adapt and distinguish. A new building is hard to compare with the rustic and sincere experience of the existing environment, there are a few qualities and materials that can transmit the slow growing expression and be implemented into the structure of a house. The eventfulness when it comes to spatial experiences in rooms and to some extents the choice and use of materials. The existing environment with all its traces of what has been - coloring the vision of the new setting to come. Reuse of materials for an expression that can be recognized for this specific location in its rural and local context. By these standards it cannot be reduced to a pastiche of an old building, that would be unthinkable. When all the information is collected it will be obvious that a contemporary translation is necessary and will further enhance the entirety, Contemporary integrity and reflection of the past makes the story continue.





Imagine how a group of people build a house with single tool in one day. In Nanmei Lahu village, Yunnan province, Southwest China, there is one ethnic group who have adhered to the ritual and taboo of *House Built in One Day* for centuries. Locals prepare the materials within a year in order. Men chop wood and women cut thatch. After the headman or priest (e sha) choose a date for construction, locals kill a chicken to dispel the evil, scatter rice and pray for blessings, and then corporately build the house. The Lahu use bodies as measurement machete as a tool. They construct the house via erecting primitive forked pillars or beam-column bucket structure, bamboo gabion technique, thatched roofs, gabion mats around the walls and fire pits as the hall. It is finally to create physical shelters and spiritual dwellings between the rising and setting of the sun.

The actual construction is completed with preparing materials in one year, constructing a house in one day, a machete's skills and a clan's cooperation. Under the influence of ethnic beliefs and worship, they used the firepit as a centre for eating, chatting, resting, holding life ceremonies and offering sacrifices. Around the firepit, the Lahu people formed a social hierarchy within a seat order by gender distinction and seniority precedence. The house's interior space is centred on the firepit, thus maintaining the family's ethical relationships. The interior elements, such as the *soul-caller basket (jiaohun luo)* and the *rat-shaped beam (laoshu liang)*, convey long-standing ethnic memories and spiritual trusts. The act of building a house is unwittingly elevated in the ritual of experience to a vital link between *time and space, behaviour and belief, community and nature, and family and society.*

The exhibition aims to represent the construction process and techniques of early human dry-rail architecture, as well as the ancient perception and understanding towards *the world, environment, living form*

*and domesticity.* It is presented through documentation of construction process of *House Built in One Day* by Lahu people, as well as their forms of daily life. The exhibition will take the viewer to the original site without theoretical constraints of architecture and art. Visitors will be led to observe the spontaneous, authentic and original construction process, which is for the purpose of 'survival and continuity'. It is further to understand how *house building* based on *existence, space and time.*





*KATAMI episodic memory key.* I saw countless shining lights above the parking lot in the blue sky. Structures of various sizes are moving in groups to the south. It even had Tetris-like contours and rubble debris. On the way home in the evening when I went shopping with my family. The story of talking a cigarette before getting in the car. A very pleasant time. It's a dream story a few days ago. The scenes that appear in dreams often unknowingly mix various information to form a story. Fragments of designs that we think about in our daily lives are clearly drawn in our dreams. At one point, he talks to a star architect and gets hints for design ideas. Play with people you meet for the first time and phantom beasts in a place you have never been to. Dive into the unconscious river and bring back the subconscious KATAMI and spend your daily life. The dotted line surface immediate (*time* = outline is a code created when associating six-dimensional thinking.

The act of resuming past recordings and editing with the present eye, that is, capturing the moment (*space and existence*) of an unconscious river (*time*) in parallel as reconstructing memory. Please remember.

*Electric pulse architecture.* I wonder if I and my daughter sleeping next to me look at the world in the same way. I know that my world and other ones' world are dyed in different colours due to the variation between human genes. I imagine how human brains could generate yellow from the human retina only with red, green and blue sensors.

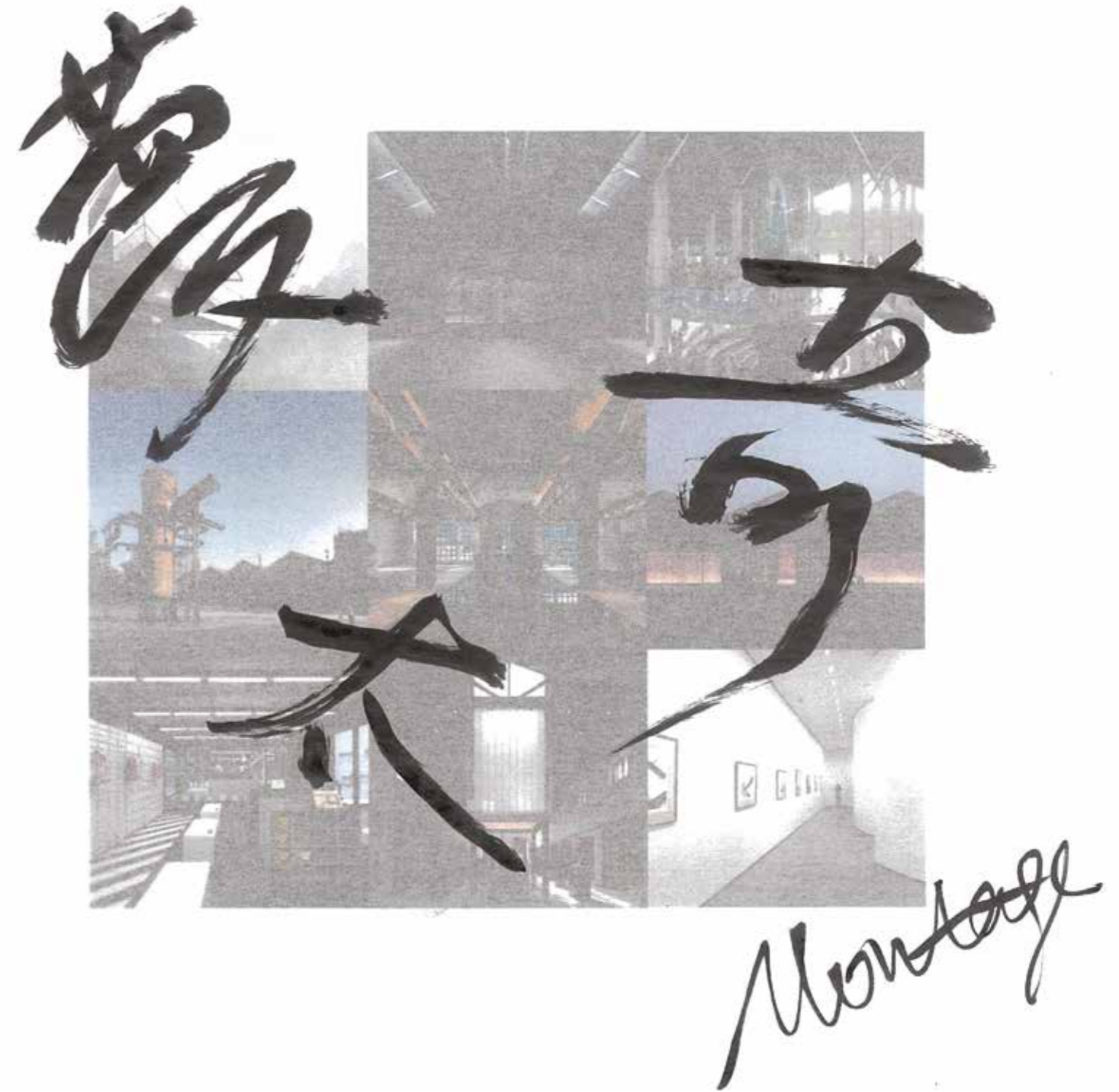
Recently, a certain researcher has developed an electrical divide that translates environmental information humans could not detect into the form of electric pulse, which human brains could recognise. After our brains recognise and interpret those pulses, they stimulate the feelings beyond the sense of the human body.

I dream that even the qualified concept of *time* and *space* would be sensory fluctuated if human beings

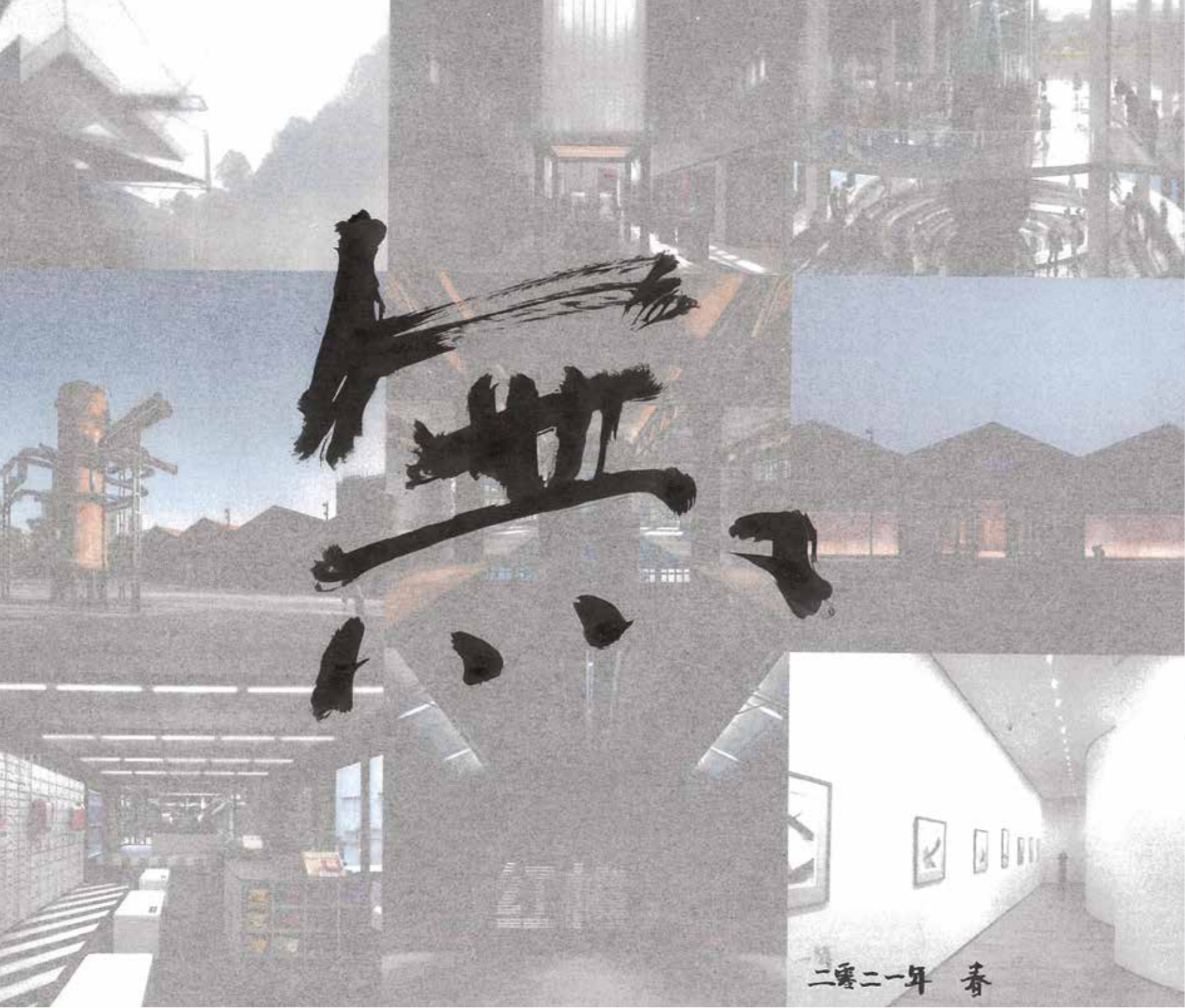
become able to sense such as ultraviolet rays, supersonic waves, terrestrial magnetism, and polarisation of light like other animals do.

Architecture could pursue not only beauty or functionality but also stimulating our sensors. I think we do not have to rely on such an electric divide; there is still we could try with existing methods. My imagination is the origin of creativity for future images. I want to leave *Architecture* with the electrical pulse to my daughter in the future.

IIA Atelier has founded its newly brand located in Shanghai and named Qian Ren Architects. *Qian Ren* is the new word invented from the combination of two keywords appeared in the Chinese poem *Watching the Lushan Waterfall* in Tan era. 千 (*Qian*) mean the eternity and 仞 (*Ren*) is the ancient system of measurement. We are the group, who develop ideas for all environments related to people regardless of the scale while respecting the indigenous axis of time rooted in the varying region and folding the new axis of time for the future originated from the other axis.







二零二一年 春



二零二一年 春



*Architecture emancipates us from the embrace of the present and allows us to experience the slow, healing flow of time. Buildings and cities are instruments and museums of time. They enable us to see and understand the passing of history and to participate in time cycles that surpass individual life, ... The time of architecture is a detained time, in the greatest of buildings time stands firmly still.*

– Juhani Pallasmaa, *The Eyes of the Skin*

In a world today in which attention spans have shortened, information flows at the intensity unlike ever before, and the homogenizing forces of technology and capital are severely impacting our cities and built environments; it has become paramount to stop, breathe and reflect.

Architects often work in the condition of a 'foreign.' This position carries with it a great deal of responsibility. Should architects merely apply the criteria and ways of working familiar to them, without thoughtfully considering the cultural context of the site in which they are operating, then the intervention may result in a shallow formal gesture. Should the architects work in different contexts, this may engender a negative flattening effect everywhere; if it becomes the norm for everyone else, then there is a problem.

Our projects advocate a way of working that is deeply rooted in the idea of place in the broader sense. They search for clues that allow them to reach into the collective memory of the context and discover ways of engaging and intervening that are more meaningful and specific. This approach is not to be confused with a mere historicist one but is a way of intervening that reflects the essence of a place, recognized as something that belongs while still maintaining a degree of autonomy. Such procedure freezes time, resists the equalizing forces, and gives to each project its own identity.

Our vocabulary uses the simple terms of architecture: perception, precise sequences, figure, alterations of scale, and material. Every decision is calibrated to play a role in constructing new geography that emerges through the search of a path.

The projects exhibited share some common themes. *House K* and the *Whisper in the Forest* are informed by the simple figure of the section as a device to create intimate conditions. The intricate sectional compositions interact with light and views. Both projects remain silent and merge with the context, giving little explanation of the secrets they hold within. It requires a visitor to engage, to dare to enter, in order to discover their mysteries.

*Ashanti Domino Installation* and *S+L House* become inhabited settings to the landscape. Both play mischievous games that challenge one's perception. In the former, shifting the views between three-dimensional objects and two-dimensional images alters the experience of the site, as the seemingly random shapes and colors merge into the silhouette of Le Corbusier's *Maison Dom-ino*. In the latter, the ideas of the original house are recaptured, connecting to its beautiful landscape through a series of artful reflections. The reflected views scatter into the abstracted segments, altering the depth of space and stimulating playful interactions.

In all four projects, time has detained.





James Bernardo  
Cinquemani

A near lifetime has been spent in the particular space of my studio. Within that space is where conceptualizing, searching, experimenting, and the eventual actualization of an idea takes place.

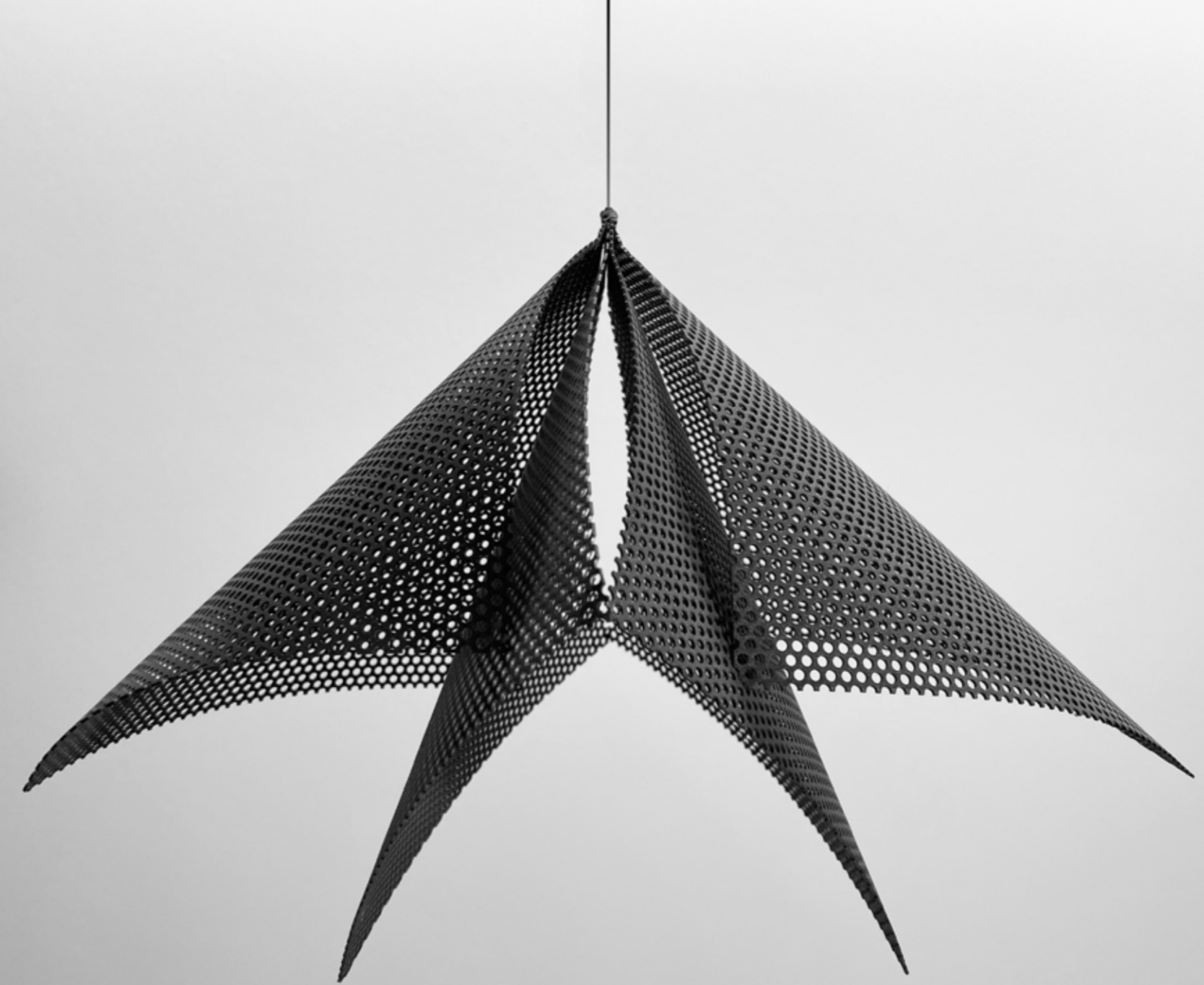
The studio of a single individual may seem old world to some but for me it represents the essence of a creative laboratory employing all of the traditional manual metalworking tools: bender, sheet metal brake, sheer, rolls, and also powered machinery as drill presses, milling machines, lathes, along with equipment for flame cutting and welding. The studio engages many processes such as mold/pattern making and hot forging. Employment of computerized design tools for 3D CAD models are used to foresee design problems and narrow possible solutions. Any or all of these tools are used to create one of a kind items made of metal. Metal sketches and prototypes from various projects have gathered around the studio as reminders of conceptual ideas made tangible.

Most of my work originates out of utilitarian needs such as in an architect's project for an office, home, or church requiring door hardware, light fixtures, doors, gates, furniture, fireplace surrounds. Often I work as an interpreter for the designer. Having acquired a good understanding of both creative desires and pragmatic requirements I am able to translate into metal through the language of an experienced maker. It is this skill that allows me to take a designer's and/or artist's concept to its most succinct actualization while also being aware of the limits and possibilities of materials.

Ideas that are developed and produced may be of my own design, and/or from the conceptual ideas presented to me by the architects, designers, and artists with whom I have collaborated. I have not only gained a rapport with them, but their confidence in my ability to augment their ideas and accomplish the work beyond expectations.

Early on I seemed to have the spirit of a maker. As a child I would see the many items conceived by and hand-built by my grandfather, who was not only a professional concert musician but a true Jack-of-all-trades. As I grew older, I received training from my father who was a precision tool and die maker. He taught me the use of tools in the various processes of metal machining. I learned the many methods of joining metal. In my late teens, I was given a most pivotal experience: two years of aesthetic training in an apprenticeship with an accomplished old school sculptor, Heri Bert Bartscht. I worked along side him, a very competent artist/craftsman, and observed the creative process firsthand. The combination of those early formative experiences have provided me with a maker's vocabulary and can-do attitude of an engineer, craftsman, and artist.

My practice as a craftsman and designer grew into a special niche which I did not anticipate. Over time, I have been able to realize the significance of my role as a facilitator of ideas. I continue to be fascinated with the entire process of how, for example, an idea germinates from a vague notion, to refinement, to 3D conceptualization, to final actualization. I am fortunate to have had clients who appreciate the importance of having a unique metal item designed and handmade for them.





*Time, Space and Existence* is very close to JJRR/ARQUITECTURA studio's philosophy because it is always thinking in considering the place, the context and time in which they will be designing their projects.

One of the most important aspects is respecting what is happening around, trying to provide an adequate architectural proposal. Consequently, the studio takes into consideration all these factors and the exposition's theme is in accordance with JJRR/ARQUITECTURA philosophy. Actually the studio statement is *analyze and listen to the site, context and time; they will tell you what to do.*

JJRR/ARQUITECTURA also thinks that the architecture speaks by itself, so the studio believes it does not need to be explained; architecture can be felt, seen and touched so everyone can have their own personal opinion of each place.





Growing up in South Africa listening to the stories of my parents, refugees from the war in Hungary, their experiences taught us that the extraordinary can be found in the ordinary. My parents instilled into us that my generation would be better than theirs. Our purpose is to ensure that future generations will continue to strive, our global context shares a universal problem of Global warming. Together we can mitigate this through love of sustainability to ensure that the story doesn't end with us. Through sustainable practices we can ensure an extraordinary life for all generations to come in *Time, Space and Existence*.

Back home in the sub-tropical coastal region of Salt Rock, our studio practice aims to design contemporary homes using sustainable means. We take it upon ourselves to be responsible innovators, striving to create spaces that promote sustainability using locally sourced, sustainably farmed materials, materials that can be recycled. Creatively we endeavour to create original buildings by designing a home that tells the story of the people who occupy it, this together with the story of how the building responds to its context. Stories are used to help construct important concepts. The story of a home creates an authentic experience for the client- making the extraordinary out of the ordinary. Our designs are the culminative spirit of the story of their occupants and context.

JRA completed university in south Africa then studied at the Journeyman in Budapest, Hungary. A movement following anthroposophy and Steiner philosophy. In light of an oppressive context, it developed to celebrate the creative spirit and to nurture it in design together with respect for nature, craftsmanship, place and metaphor.

**Selected Projects:**

*The Living Studio "cantilever corten studio"*. Studio based on bio-mimicry. The building materials are alive- Corten changes colour as it weathers, the studio is in constant change as it responds to the environment. Corten has a self preservation layer in that it has a rust orange patina to protect itself. The colours are constantly changing as it ages. The louvres are designed like scales of a forest creature protecting it from the sun and weather and privacy. All materials can be recycled.

*Floaty Boat*. Boat floating above a sea of forest. The owners worked on yachts, the design is inspired by a yacht silently sailing through the forest. The roof is the underside of the boat, the stone side wing is the dolosse. The timber clad bedrooms- the jetty holding the boat in place. The forest is the aquarium, we are the fish. Off the grid energy - boat is a metaphor for self sustaining energy.

*The Mollusc*. The house is a mollusc, The planted roof- its shell. The office studio placed higher on the site is designed as goggles for the ocean scientist clients, to observe their sea creature home. Planted roof and recycled materials to mitigate heat island effect. Off the grid energy. Sustainable forestry.

*The Lookout*. First floor addition to existing home on the coast. Addition designed as a timber lookout tower. A lifeguard tower viewing the ocean beyond. Sustainably sourced timber. Luxury home built using sustainable means.





The *Time Space Existence* trinomial is the lexical representation of the phenomenon of the activity of the human being in the world, which materializes as unstoppable on the river of time in a space that keeps on changing in an aggressive manner through the destruction of natural resources, from which the existence of the human being is the main responsible. This existence is the perpetuation of our collective memory which Architecture translates the characteristics of a space and the course of a global and universal time. This way, the Architecture is a privileged vehicle to translate a certain time in a defined space and according to a social, politic, economic and cultural existence.

Architecture is nothing more than an intervention, more or less intrusive, through the construction of tridimensional shapes using materials obtained from nature, with more or less transformation, delimited to a place with certain physical factors essential to the human survival. Let us remember the evolution from the shelter of the caves to the gigantic developments of our current metropolises in all the countries of the world.

As time goes on, we can notice that there is an increasing worry related to sustainable environment in order to safekeep a past and present time in a natural space which keeps degrading as time goes on, making the human being *Sapiens* be in a survival crisis due to the uncontrollable human ambition that exploits this planet's natural resources without limits.

Through this progressive awareness of the need of protecting our space and existence in a place where technology evolves in such a way that surpasses the civilization's cultural references, the architecture as art and technique is not uninvolved to this urgent transformation and also to this need of transforming itself into an instrument to implement a sustainable existence in a battered space and sick as a virus that endangers our civilization's existence.

So, the architect's activity of Júlio Caseiro, over decades, have as a focus the conscience and respect for our own existence and collective memory while maintaining a balance with the natural values, which the edification must support for itself but without making them ephemeral. It's essential to understand the place, urban or natural, our behavior and ability of being able to create and making use of shapes, colors and spaces that must be designed with a rigorous project activity environment friendly, whether it is by good solar exposure, appreciation of natural and landscape values or by making use of and respect energy efficient and environmentally friendly construction techniques.

However, my architect activity is not limited to just respecting the place and having good architectural solutions, it also include the project's constructive and technical details which has to respect our collective memory and nature as our mother.

We can't forget this, the past is a lesson to the present with a life perspective for the future in a harmony with our environment.





Architecture with natural material *bengara*.

I first encountered *bengara*<sup>1</sup> in my student years as part of a survey (1977) of Kurashiki's historical cityscape when I visited the outlying town of Fukiya. The red *bengara* latticework lining the streets of this town, prosperous as a *bengara* production area from the end of the Edo period through the Meiji and Taisho periods, was immediately striking.

In 1998, I learned of a project using *bengara* on all the wooden surfaces of a building. For that project, a traditional wooden *minka* home where ordinary people had lived in snowy Fukui Prefecture 150 years earlier was taken apart, moved to Kamakura in Kanagawa Prefecture and then reconstructed as a museum showcasing historical ceramicware. This couldn't be done with only the disassembled parts, so new materials were also used for columns and beams. However, color discrepancies in the new black and white materials were noticeable, and hence, a search for how to blend them seamlessly with the older materials arrived at *bengara*.

Something really impressed me at this time. When the builders tried daringly coating *bengara* over not just the wire rods of the columns and beams but also over the roof truss and across the length of the Japanese cedar ceiling board, the entire roof truss took on a subtle and profound beauty.

I sometimes feel conflicted about painting bare wood. When I see the almost light-pink hue of a strong pillar of Japanese cypress wood (a 24 × 24cm beam), it's so beautiful just as it is. This time (2011), I left one pillar bare until the end. I chose to paint it and wipe it dry with a cloth for a subdued shine. This enigmatic material shone subtly with the wood grain faintly glimmering like oxidized silver after I'd wiped down the wood. When I painted the beams and joists, hazy shadows mysteriously appeared behind sunlit areas. Over 400 years ago, red *bengara* was darkened by adding black, and even leg-

endary tea master Sen no Rikyu must have seen its beauty on tearoom columns and ceilings.

When designing, we consider how light will change according to the time of day and season: the size and position of windows, wooden fittings such as *shoji* screens, as well as bamboo lattices and blinds. And so too, when designing wooden buildings coated with *bengara*, we think about how light will refract in the painted areas and how to coax out beautiful shadows behind sunlit areas as we construct the space. Although their importance is too often forgotten in today's glaringly bright white modern residences, I want to hold on to the richness of a spirit that treasures shadows.

Our 59<sup>th</sup> *bengara* project is currently underway.

1. The inorganic pigment ferric oxide is responsible for the red iron and red soil in the natural world. It's even used in cave wall paintings such as Spain's Altamira and France's Lascaux. In Japan, it's used in Jomon-period pottery and the Takamatsuzuka Tumulus as well as in building construction from the Nara and Heian periods. It has been used traditionally to add color to ceramicware and lacquerware but is also a modern material. Particles with the characteristics of *bengara*, as small as 50 nanometers, can reduce the burden on the environment and be applied to the development of cutting-edge technologies.





When we think about the theme of time-space-existence. A number of things come to mind. The buildings that we as architects create, the spaces inside, and outside these buildings, and the time involved in these endeavors. While this may seem like a simple concept with which to view these themes, underneath the surface, there is a web of intricate complexity.

Looking at the buildings, quality structures bring a special kind of life to a city. These buildings create spaces that are forever associated with that city. People who visit these spaces view them through the lens of the indoor space experience but also more often than not, they imagine themselves in the space. It is at this moment of imagination that time becomes amorphous. The person imagining themselves in the space is seeing the present and future and all the changes that will come with occupying the space. That is why time not only needs to be accounted for in the present but also for the future.

Time is something we have tried to understand for millennia. That is where the modern architect is trying to step in. We must try to create natural spaces that allow its inhabitants to naturally observe the passage of time and be relaxed by it. Some believe that, and it is in the process of capturing time that life can gain extra meaning. Every single person reading this is acutely aware of the time they have left and all the things they have to do today. Modern society is rushed and overburdened and that is why the creators of the future need to give people opportunities to slow down their lives in the spaces they live in.

Moving from time onto space, many architects forget to base their projects on the specific needs of the owner. These needs must also be combined with a living natural environment. Combining one's own experiences with that of the owner can create a unique project. Uniqueness is difficult, it is far too easy to make some-

thing look beautiful but to truly create something that stands out is impressive. And, we should all try to create impressive things no matter the scale.

Society is changing at an even greater pace than ever before. We as architects need to keep up with these changes and look forward to the use of different design methods to create a space for humans filled with warmth and nature. We should endeavor to preserve the existence of humanity in buildings and steer away from lifeless structures.

The idea of existence of existing is such a broad topic. It provokes a wide array of reactions from young children to older adults. What is existence? There are too many definitions to even consider discussing them. But existence in buildings is easy to define. It is that feeling when you walk into a place for the first time and the combination of all your senses tells you that this place is filled with life. Your eyes take in every angle, color and shape in the room. Your ears absorb the sound of the trees, footsteps and voices. Your hands, nose and mouth do the rest. This is existence, where everything is alive and you feel it in every fiber of your body.







382

Comfort in Context  
Photo by: Moooten Studio/Qimin Wu, 2019



383

Green Places Community Clubhouse  
Photo by: Kuo-Min Lee, 2015



*Architecture as a Catalyst for Social Regeneration.* This selection of final projects by the promotion of 2020 took as its main thematic the theme of the Biennale: *How will we live together*, offering students the opportunity to investigate different architectural interventions that carry a social impact. The diverse selection gives an overview of the pedagogical approach at the School of Architecture & Design, Lebanese American University.

This approach continues to stress the importance that architecture can contribute to the improvement of society, through its attention to social, economic, and political issues. From revitalizing old neighborhoods in Beirut which have been left to decay under speculative development, to the concern for suburban and marginal sites, students were initiated into the appreciation of the urban dimension of the architectural project, and encouraged to imagine future possibilities that address social, environmental and economic challenges.

Among the projects that were selected for this international exhibition in Venice are those which exemplify this approach, starting with the project for *Retrieving Public Space: Reclaiming Medawar's Original Waterfront* by Jad Nehme. Located between Charles Helou and the Beirut Port, the plot is a no man's land: neither used by the city nor the Port. His project of an Open-House Art Initiative is a place where artists could work and exhibit while interacting with the public in an Incubator of Talent.

Mira Hariz's project *Rural Tourism and Cultural Heritage: Two Intertwined Networks*, addressed the preservation of the heritage and nature in Falougha. Hariz proposed the rehabilitation of old dwellings in the area to create an architectural promenade, equipping the old houses as tourist lodgings, in an effort to provide visitors a natural experience of the village.

In the neighborhood of Khandak Al Ghamik, Kalina Telfeyan tackled the themes of war and catharsis in post-war Beirut. This project is an adaptive re-use of an

old Church in this working-class neighborhood. The intervention creates a constant dialogue with the old structure, consisting of experiential spaces such as galleries, museums, and theaters that are aimed at triggering various emotions among visitors.

Georges Eid surveyed the borderline areas of Beirut and their possibility of being transformed into connectors that serve all people regardless of race, gender, or sect. Eid proposed an *Innovation Hub* and *Safe Space* for the youth in the neighborhood of Al Basta. Responding to the need of space for the youth, the project proposes a technical school for developing skills, an innovation hub to empower youth to start their own businesses, and a recreational night life venue.

Youssef Itani's *Adaptability of Mosques in Contemporary Beirut*, studies the circumstances that led to the shift in the religious experience of space. The project proposes setting aside political allegiances and the redefinition of this experience from a *Praying Space* to a *Third Space*. The project aims at offering multi-use spaces which adapt to secular and sacred programs, and portrays alternative readings of socio-religious practices in the city.

Located in a strategic location in Quarantina, the area near the Beirut Port, Karim Kantari's project adopted the title of *How Will We live Together?* and proposed a study of the limitations of the area between the Port and the City where its role can be preserved and modified so that a social and communal aspect can be morphed within its industrial character. The project aimed at reducing the chaotic hurdles of the port, and implementing an Auction House. This project was proposed before the catastrophic event of August 4, 2020.

The attention given by these final year projects to social, economic and urban issues, and their interrelationship, is one of the key aspects of this pedagogical approach that attempts to sensitize young architects to the local, regional, and global problems facing us in the 21<sup>st</sup> century.





*Open the Box – Public Participation with Art.* Experiencing art creates the capacity for an insightful, aesthetic and aspirational curated life. It has a universal appeal that can touch people from all strata of society, potentially moving their existence to a better place. Architecture designed for the arts can amplify this impulse, conceivably constructing connective tissue across seemingly intractable boundaries. At its best, architecture for arts and culture is a porous vessel, a living organism, sometimes bounded by a semi-permeable container, that can communicate directly with its community.

Early precedence abounds for civic space becoming the heartbeat of participatory aesthetic enlightenment. Built in 367 BC, the Mouseion at Alexandria not only stored historic texts, but also regularly engaged the public with multi-disciplinary dialogue about the arts. Fast forward to the 1960's when this practice was intensified with provocative art projects in the public domain that further blurred the lines between art and architecture. Critically positioned as idea-driven, off the wall and in the landscape, art became more expansive and approachable. Today with the dynamism of 21st century digital technology, the historical trajectory of this participatory paradigm can further evolve as we reconfigure multi-functional public places such as airports, distribution centers and underutilized retail facilities into hybrid sites that celebrate the local and global civic role of art in our lives.

Our mission driven architectural team has taken this task to heart. Whether it is the exterior visibility of artist sketches through our design of the transparent entry façade of Centro de Artes Nadir Afonso, or the geometric abstractionist green roof park above the exhibition hall, the local Portuguese people on the street can closely connect with the art within the museum. New York pedestrians experienced a comparable

aesthetic proximity in *Poetic Light* and *Maps + Movies*, two of our art installations in New York City's Grand Central Terminal, where harried commuters were inspired to create a moment of intimacy in this highly charged urban space. Our design of accessible cantilevered displays in the Bronx based Derfner Museum makes viewing art available to a range of elderly visitors, many in wheelchairs. Similarly, the transparent operable glass garage doors in our design of Poets House in lower Manhattan set the stage for indoor / outdoor poetry events, beckoning all who pass by to come inside. These and other ongoing projects support our premise that art thrives in extroverted civic space, where it becomes a vehicle for both cultural enlightenment and community cohesion.

Today we challenge those in the art world to open the box and break down the barriers that separate diverse people from the potential threshold that art can create in their lives. We must create accessible architectural cultural sites that encourage critical thinking, shared conversations and public participation. Art silos are now a part of the past. It is time for stakeholders to take architectural initiative to create a civic culture that seamlessly weaves aesthetics into the fabric of all of our everyday lives.





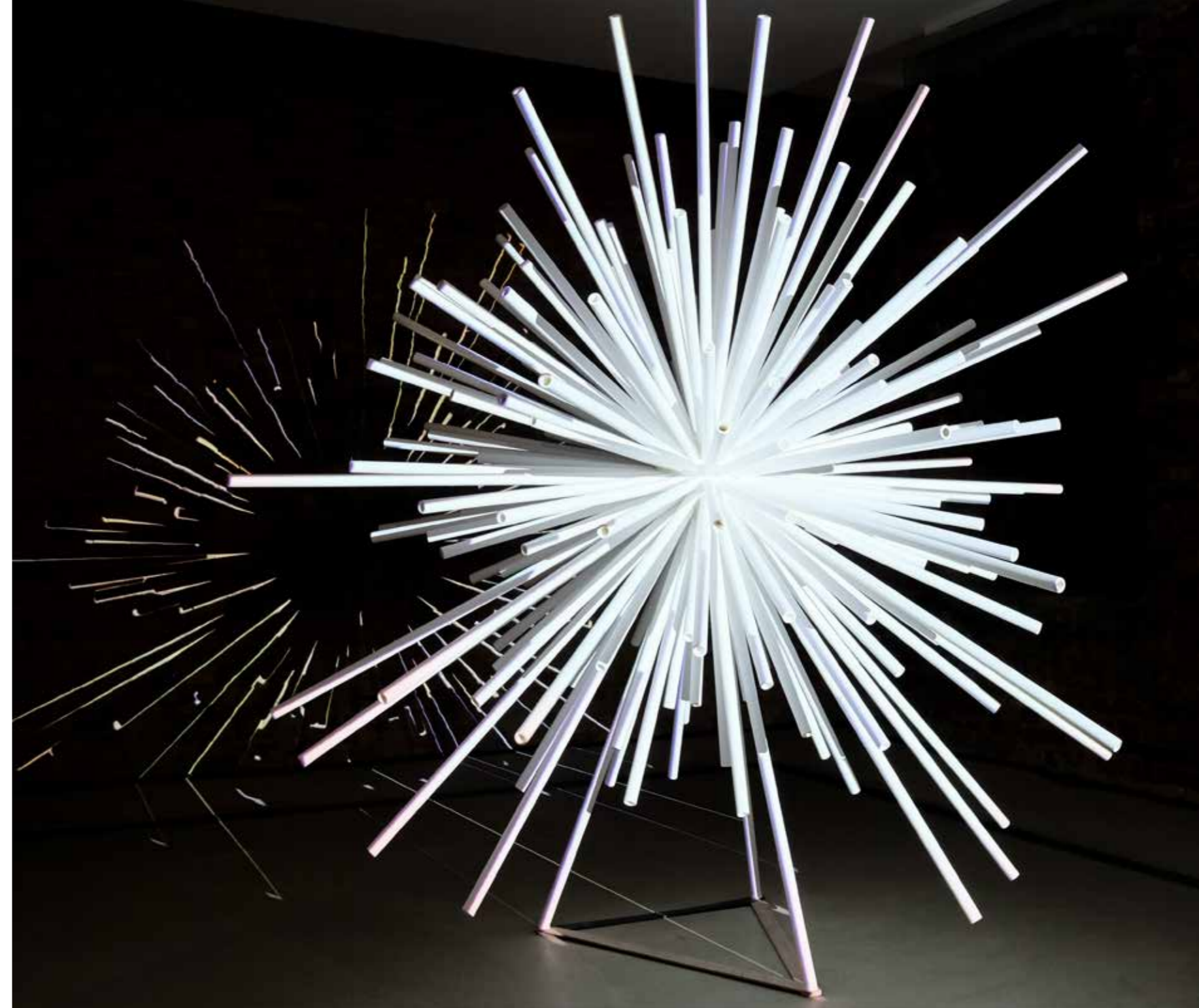
To make a long story short: we LOVE to do the things we do and this one is our newest Love: *N186*. #loveisN186. Handmade, bold, big, white, complex, strong, abstract, photogenic, artistic, interesting, symbolic, 186 ceramic tubes forming a spherical sculpture – forming *N186*. *N186* was designed by LOVE architects, specially for the Venice Biennial Architecture exhibition *Time Space Existence*, approaching new boundaries outside of a classical architecture firm by working with new materials such as ceramic.

The seemingly crystalline object with a total diameter of 2700 millimeters was manufactured by Laufen in Gmunden, Austria by using SaphirKeramik - one of the latest, globally significant innovations used when a design includes very delicate, thin-walled shapes and tight radii, which in the past were generally realized using mineral casting, glass or enamelled steel.

With a simultaneous mix of fragility, stability, centrality, spectrality, and explosiveness that is determined by the play of light, the object combines various aspects of architectural creativity: concept, material, design, technology, and the precise realization thereof.

At the Venice exhibition *Time Space Existence N186* is overlaid with projected light by OchoReSotto that immerses it in a continuously changing sequence of new atmospheric levels of meaning. In addition the sound, created specially for the exhibition by Josef (Seppo) Gründler, gives a very original sense of atmospheric context for *N186*.

*Special thanks to: LAUFEN – Production and technical support.  
OchoReSotto – Light Design. Josef (Seppo) Gründler – Sound Design.  
Conversory – Web Design and Development*





It is becoming more apparent now than ever that, if we want to look forward to a promising future, or a future at all, we have to change our ways of building, consuming and being. That is why the Mexico City firm Lucila Aguilar Arquitectos (LAA) strives to serve our planet through architecture that inspires others to dream and innovate in order to achieve a socially conscious and sustainable future. The firm found bamboo found bamboo to be the most sustainable material for construction and fell in love with its beauty and possibilities. Bamboo participates in the natural cycles and has the advantage of being a strong, light and flexible building material. They honed their skills in bamboo construction through collaborations with experts such as Ibuku and Jorg Stamm. Through two hallmark projects, *Crece tú Casa* and *La Ceiba*, which flourished at the intersection of social consciousness and sustainable building practices, LAA has positioned itself as a pioneer in bamboo architecture in Mexico.

Recently, the firm has been given the opportunity to design a village entirely out of bamboo in the southeast of Mexico. This is a dream project that ties together both the ideology and the skills that the firm has been developing over the years and gives it the opportunity to collaborate with urban designer Tron Arquitectos and the engineer Neil Thomas. Lucila Aguilar Arquitectos is excited to unveil, for the first time to the world, *Ixua*.

*Ixua* is a magical village that intertwines with the rainforest in Palenque. Palenque, along with its archaeological zone, is more than a strategic point in the southeast of the country. It is the origin of the thousand-year-old legacy of our ancestors, the most important ceremonial center of the Mayan culture and a melting pot of old and current traditions. When the visitors arrive, they will find themselves in the first community built entirely out of bamboo. With its picturesque markets, restaurants and hotels, *Ixua* envelops

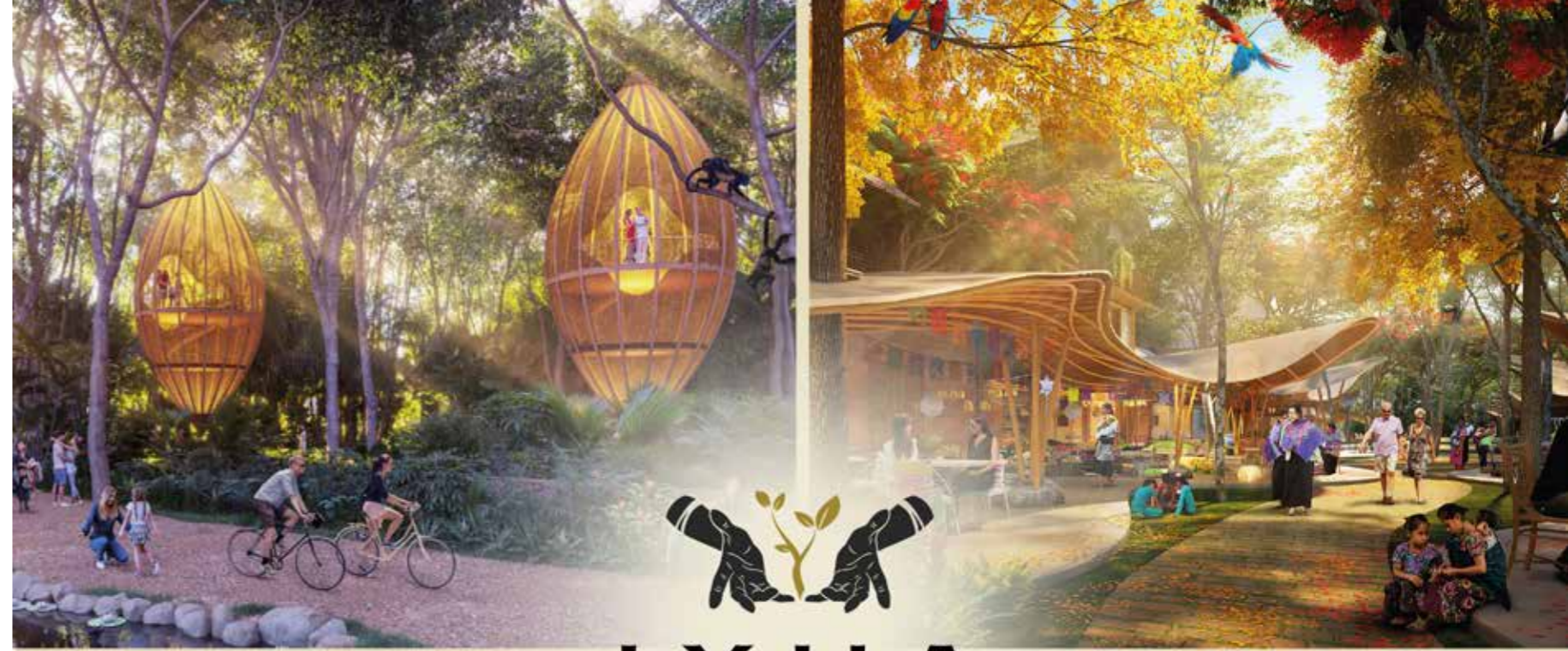
travelers and inhabitants in the ancestral colors and flavors of the region.

More than just an architectural project, *Ixua* is the seed of a scalable movement towards a more sustainable planet which guarantees rich experiences with nature, economic prosperity and social justice for current and future generations. Bamboo is central to this vision; it grows quickly, and in the process, it cleanses the water and fertilizes the soil. It regenerates after being harvested and continues to capture CO<sup>2</sup> from the atmosphere. Its abundance in many different environments and the simplicity of its use in construction make bamboo an ideal material.

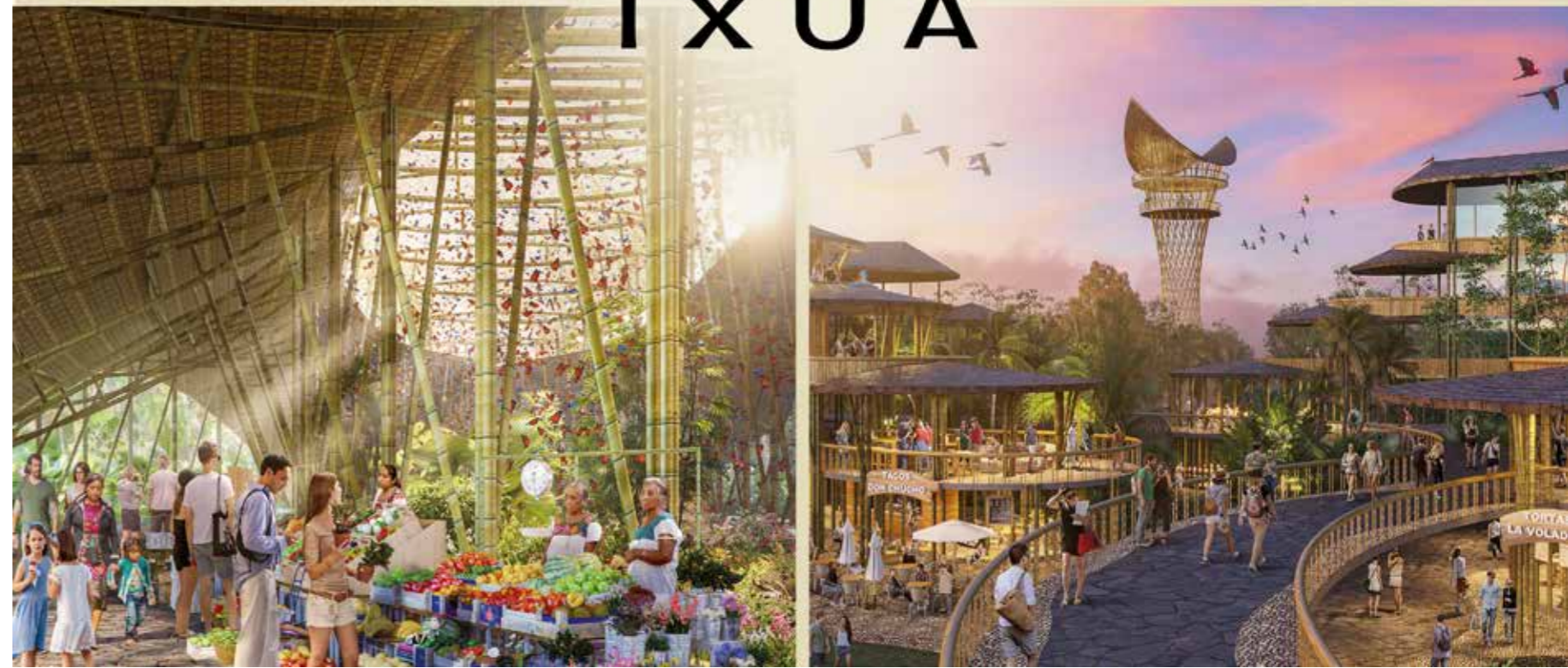
In the exhibit, *Time Space Existence 2021*, Lucila Aguilar Arquitectos is creating an audiovisual experience that will plunge the viewer into the heart of *Ixua*. It will highlight the importance of bamboo and the rainforest through a bamboo seed in the middle of the room, symbolizing the start of change and growth in our attitude towards our planet.

*Ixua* showcases to the world the structural and ecological value of bamboo, while nourishing the area with economic vitality. It harmonizes our enormous natural and cultural wealth with the desire for an inclusive Mexico that looks responsibly towards the future.

Lucila Aguilar Arquitectos: Lucila Aguilar, Miguel Ruiz, Casandra Esteve, Habid Valdes, Teresa Moreno. Contributors: Gerónimo de la Lama (Xuxes) and Juscani Alonso.



**I X U A**









*motion(e)motions*. Landscape is in constant change. Vegetation is a living system and changes permanently with the seasons and through growth. Therefore, the dimension of time must always be taken into account for a forward-looking and sustainable landscape design. The landscape architecture office mahl gebhard konzepte develops sustainable and strong concepts as a basis for their designs. These designs show perspective on how the challenges of urban development and social change can be met through sustainable, attractive atmospheric design of urban space and landscape. Their designs develop from an intensive examination of the site, the context, the history, the construction task, the client and the possibilities for future users.

The exhibition *motion(e)motions* shows this kind of forward-looking sustainable design and focuses on the experience of space and time. The dynamics of nature, with its changing colors, patterns and structures over time, are presented through manipulating natural processes such as erosion and growth and by influencing humidity, light, wind or temperature.

A cinematic 360-degree time-lapse installation shows visitors at the exhibition the diverse transformations of the designed landscape in Munich-Baumkirchen from sunrise to sunset, which cannot be seen by users in the real space.

As a silent observer, the exhibition's visitors experience a summary of the everyday use of the public open spaces: Wind and weather, perspective and atmosphere, plants and animals, and of course people who energize the place. But it is not human being having priority here, but nature. For this purpose, a 480-metre-long footbridge (made of concrete elements with small slits) was constructed, on which one can now explore this oasis by foot. It feels enchanting and yet also very urban with the high-rise buildings and freight trains passing by at the perimeter.

*New urban landscapes are the future of our cities, so the isolated consideration of specific land use areas no longer makes sense. Entire landscapes and regions have to be seen together, explains Andrea Gebhard. A change of perspective is necessary to develop strategies that enable new approaches to the connection between landscape and city, and landscape in the city.*

We are building for the future. In times of climate change, the focus is on how to preserve green spaces in cities, promote biodiversity and counteract soil devastation and water loss. Therefore, the prevailing biodiversity on the former railway site became one of the most important parameters of the design. Numerous animal and plant species worthy of protection have settled on the long-disused site. A sophisticated maintenance concept now ensures that an optimal, dry-sunny environment continues to be maintained. The change from dense development to open landscape is a model for the future.









*About Maker Mile.* Maker Mile is a project born with the goal of promoting and valorizing the different crafts that contribute in defining the identity of a place.

Not only Maker Mile seeks to enhance the knowledge and techniques of the craft activities, but also to reactivate and put them in contact with the current realities related to design, architecture, branding, digitization and much more.

Thanks to an open and contemporary attitude, Maker Mile is revealing all the talented craftsmen and their valuable work, through installations, debates, workshops and events.

The ambition of Maker Mile is to be an itinerant project in continuous research and expansion: Venice represents the appropriate context from where to start, as it is a lieu extremely rich in secular and unique crafts.

*About the Exhibition.* Human beings have always sought for beauty. We desire beauty. We need beauty. And in many daily gestures, beauty triggers us to unconsciously generate pleasant manifestations. The craftsman is, par excellence, the creator of beauty that goes beyond aesthetic quality. Beauty then refers to the inner richness of the object, to the hands of the craftsmen and their tools, to the suggestions of the stories inherited over generations, and to the spaces where it takes shape.

The aim of this exhibition is to give relevance to the creative process and what implies the artisan creation. Although the result is always the object, here the opus is not the main character. The actors of this story are the makers, their hands, the tools assisting them, and the *botteghe* (laboratories). Each element absorbs the stimuli of the craftsman and, in turn, generates new ones. For instance, the tools, representing the extension of the hands and interpreting their gestures, are sometimes modified or even reinvented, thus opening up new opportunities and challenges.

The places where the creations take shape are often steeped in history, and set the imagination to run wild. Here it is possible to fantasize about the ideation process and to observe the production one. In the context of the Architecture Biennale, Maker Mile wants to give value to the space, represent it and arouse sensations through it. Besides being unique locations, the *botteghe* have much more to tell about the makers and their creations.

Getting in touch with the wonder of space, the peculiarity of the tools and the charm of the skilled hands of the craftsman is definitely an added value, that offers the opportunity to know the specificity of each craft. In their diversity and technical peculiarity, these crafts are always united by the artisan production method, the attention to the material, the detail, and ultimately the highest quality results.

Today, we are always eager to obtain everything in the shortest time possible. On the contrary, the craftsman teaches us precisely the importance of time, sometimes to seasonality, to pay attention to the raw material, and to respect the production steps.

Without knowing the final object, through the craftsmen's hands and their tools, their materials and their *botteghe*, would we be able to visualize the result and come full circle with the stories presented? Which ingenious sculpture can arise from a bandsaw? Which symphony do the fingers generate through the silk threads of a loom? What can arise today from small glass beads used in the past as money? Which shape and function can emerge from hands that sink into clay?

*Team:* Ilaria Marcatelli, head of the project and curator; Miguel Núñez, communication and graphic designer; Lorenzo Basadonna Scarpa, photographer; Matteo Losurdo, photographer.  
Brand Identity of Maker Mile made by Pentagram.





Mário Martins Atelier (MMA) is an architecture studio based in Lagos and Lisbon, Portugal since 1988. MMA combines expertise with the creativity of a large, talented team that results in innovative architecture with growing environmental concerns.

*Time builds Space and Light builds Time.* In architecture, in addition to knowledge, creativity and curiosity, respect for the historical, environmental and socio-cultural values of each region should prevail: respect for *Time* and *Space*. The *Existence* of architecture depends on *Time* and the essence of *Space: Light*. This "*Light* that builds time... and can place man in relation to architecture" (A. Campo Baeza, *Pensar con las manos*). *Light, Time* and *Space* are historically inseparable factors in architecture and have particular emphasis on actually living in a house.

A house is both a physical space and a place of sensations. A house is reinvented with everyday life and time and so has to age well, with the same dignity as its inhabitants. It is therefore important that the architect, with all the knowledge and technological resources at their disposal, can respond to wishes and needs to preserve such different identities and places. Working in this context, recognizing the importance of *Time* over *Space* and the responsibility for a future *Time* is one of the greatest challenges for an architect.

Faced with a vortex of change, respecting the past, understanding the present and focusing on a future structured by *Time*, are perhaps the most important aspects facing architecture today.

*Casas das Freiras.* These are two adjoining buildings in the historical centre of Lagos, southern Portugal. It was a simultaneous project for two clients with different ideas. The corner house was once a granary and has three floors, ample rooms and open stairways. Part of the roof was removed to create a garden courtyard, but its wooden structure was left as a reminder of its orig-

inal volume and is a striking visual frame for the sky. The outer wall remains, but the building is not attached to it, thus freeing its *skin* and so connecting the past with the future, the private with the town's public space. A *deconstruction* is deliberate, creating voids in the form of unexpected courtyards, full of memories.

The interior of the other Casa das Freiras, once used as an old garage, was completely rebuilt and its façade, a continuation of the corner house, was renovated. By *hiding* the new building, there is a focus on the old, massive wall with its centuries of history. Behind the wall is the ancient tranquility of a courtyard house, so typical of warm, southern lands. This courtyard, with its natural light and relaxed atmosphere, has a visual relationship with the adjacent Igreja das Freiras. This new construction is in exposed concrete, a living material that follows the passing of time like the ancient wall which hides the building. It is a discreet project, settled calmly in the town and intertwined with *Time*.

*Architecture:* Mário Martins. *Team:* André Coutinho, Gonçalo Guimarães, José Furtado, Mariana Franco, Rita Rocha, Sónia Fialho, Thais Bressiani | Ariana Silva, Paulo Baptista, Rui Duarte. *Engineering:* Nuno Grave-Engenharia. *Landscaping:* F&C. *Supervision:* Luis Palma. *Location:* Lagos, Portugal. *Date:* 2015-2019. *Construction:* MAE. *Sponsors:* mae.com.pt, jdias.pt mariomartins.com





*HOLOGRA-MAA. The dialogue in between Architecture, Nature and Technology.* Architecture embodies the future and as architects we don't design for past. We design for future. When we start thinking about the future of the built environment, the question is not about what we can do with the existing. It is about what we should do to develop.

Nature is a wise and profound teacher; what we learn from it never ends. Nature is always new. Every second nature regenerates itself, it is alive. How you look at the nature and how you learn from it is important. In fact, we need to learn from nature all the organizational systems, the algorithms, and the organisms. You must look at the details and discover the systems behind the seen forms.

Learning from nature and applying what we've learned into architecture is a key to deal with the complex problems of tomorrow. We use mathematics, science and technology as a design tool to manage and understand the complexity. Math is the source and the reason of everything. Plato says the universe is made of math and the more we understand this vast interplay of numbers, the more we can understand nature itself. Math takes a vital role to crack the codes of nature and understand how it works.

We believe that 'design' is a subject all above the disciplines once you discover the unseen logics behind the systems then you can work on multi-disciplinary platforms. Designing projects in different countries with scales and typologies helps to develop an important perspective how to respond different political, social, and architectural design problems. As the scale of the project grows, your task in between the design and coordination network expands into a role of a maestro to achieve the desired result for all parties.

The unique design approach to develop the relational thinking capacities of the architecture in its relationship with design techniques through generative

processes of technological, material and computational innovation have afforded the practice Melike Altınışık Architects - MAA a visionary perspective on all aspects related to architectural building design.

At MAA, we learn from nature and by using technology we apply those systems into architecture. Each project has its own challenging problems. Unique problems require unique solutions. The power of building systems by learning from nature is also related to the ability to see life in the context of a matter of various energies. Technological development will play an important role during the development of the innovative architectural solutions with less energy consumption for new lightweight natural materials to generate new type of structures and spaces.

Visitors of this interactive holographic video and sound installation which creates holographic spaces to explore time, space and existence of MAA universe, will embrace a virtual universe inside the sized glass pyramids by reflecting conceptual videos of MAA's futuristic award-winning projects such as Istanbul's futuristic 369-meter-tall TV and Radio Tower in Turkey, world's first pioneer Seoul Robot Science Museum located in South Korea.

– Melike Altınışık





## New York Institute of Technology School of Architecture and Design

Dean: Maria R. Perbellini  
Curators: Marcella Del Signore  
& Pablo Lorenzo-Eiroa

*Informed Interscalar Fluidity.* The exhibition and installation *Informed Interscalar Fluidity* developed by Thesis students at the New York Institute of Technology, School of Architecture & Design lead by Dean Maria R. Perbellini, consists of an exhibition curated by Associate Professor Marcella Del Signore and a site-specific installation curated by Associate Professor Pablo Lorenzo-Eiroa. *Informed Interscalar Fluidity* at *Time Space Existence* expands computational thinking across disciplines and scales.

The Thesis Design Studios developed interscalar fluid design processes, from the material to the building to the urban scale. A series of research topics, including computation, material intelligence, responsive systems, digital fabrication, and assembly, were offered as an extended field of investigation to explore the design continuum from the material scale to larger design scenarios. In the exhibition component, students developed their research agenda working across a range of scales and systems; in the installation, students generated the spatial framework where the exhibition takes place in the form of an interactive space-environment installation working through its design/fabrication/assembly at full-scale.

The exhibition includes a series of explorations that engage the notion of interscalarity and systems as dynamic territories to reveal latent relationships through mapping, diagramming, and prototyping processes. Materials, spatial systems, architectural constructs and larger urban territories are investigated as continuum matter to establish a set of parameters for spatial, behavioral, and performative design strategies.

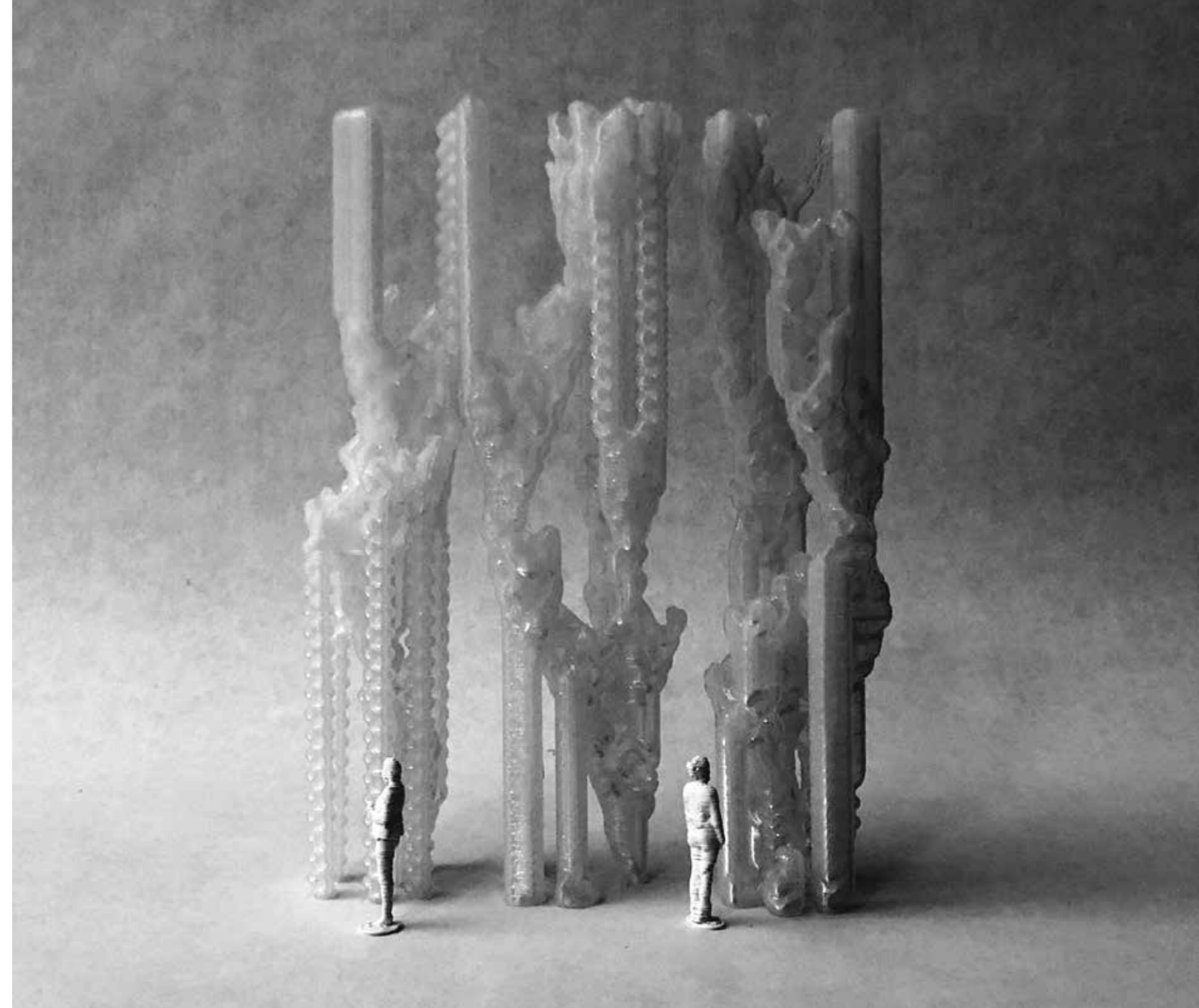
The installation creates a critical frame for the exhibition work by activating an informed interscalar fluidity within the space-environment dynamics of the actual exhibition space at Palazzo Bembo. Several issues were studied by designing the architecture of the

space through multiple computational technologies by surveying the space, analyzing its dynamic environment, its potential occupation, and interactivity. From a single vanishing point, the installation extends indefinitely through a linear illusionistic perspective projecting its space virtually towards infinity thanks to an evolutive generation-based computational environment designed to last for six months during the Venice Biennale. Structural simulations and optimizations of different types that frame and resolve the space of the installation making ambiguous positive and negative spaces and architecture signs; lighting manipulation recognizes crowd interaction in relation to the rhythm proposed by the space-environment; acoustic interactivity sensing and distorting spatial frequencies create a site-specific acoustic music; and finally addressing the ecological environmental dynamics of the installation space the project regulates and distorts its humidity and temperature, integrating all these issues in an atmospheric immersive environment. The installation is designed using site specific robotic automated evolutive computational technologies, and is built off-site and on-site, activating emergent material forces in robotic 3d printing fabrication.

*Exhibition Credits:* Associate Professor Marcella Del Signore and Visiting Professor Sergio Elizondo with NYIT SoAD Thesis Students: Bersibeth Pfl, Chenfei Cao, Stefan Eitnier, Harold Ramirez, Jairo Aguilar, Jimi Adeseun, Robert Nafie, Devora Schwartz, Zhuan Liang.

*Installation Credits:* Associate Professor Pablo Lorenzo-Eiroa with NYIT SoAD Thesis Students: Benjamin Sather, Brianna Lopez, Andres Carcamo, Alexandra Panichella, Isaiah Miller, Ari Begun, Oluwayemi Oyewole, Karina Pena, Peter Leonardi.

Exhibition and Installation are supported by Dean Maria R. Perbellini and contribute to the Dean's development of progressive design thinking and cross-disciplinary computational technologies.





*Tirtha: Recomposting Temple Complex.* This Temple Complex is a site where human bodies can be ceremonially received, prepared, and honorifically "sent off". While the science of recomposting is well developed, we lack a matching contemporary social epistemology, that can be celebrated with an appropriate honorific ritual practice, staged upon a suitably rich, ritual architecture. O(U)R project aspires to design that, joining the work of others in this field.

The epistemic conceit of the project is ...*something becomes something else*... The laws of physics suggest, indeed require, that matter-energy is immutable, can neither be created or destroyed. Therefore birth and death, while indisputably significant 'events', are in fact little more, and nothing less, than reconfigurations of sub-atomic particles and forces, a process that is enacted in the universe in a myriad different ways, everywhere... something becomes something else, again and again.

*Tirtha* is a Sanskrit word that means *crossing place, ford*. We design by entangling ourselves into the perennial river of architectural, intellectual, symbolic and formal "shades, shadows, and haunts"...something becomes something else is our refrain here as well. A Shade is an influence with a neutral valence, a Shadow something more pressing while a Haunt something darker, psychosomatic imponderables associated with our biographies. In particular, both of us recently experienced the death of our fathers.

The core of the project is an island in making, where human bodies, 'cocooned' in organic pods with carefully calculated amounts of mulch, oxidizers, catalysts...and such, are left to compost in the open air, eventually off-gassing and disintegrating and falling to the ground, building up the island. Each body takes 3-6 months to recompose. Cocooning is done in a functionalist shed, a cordoned off production facility where the

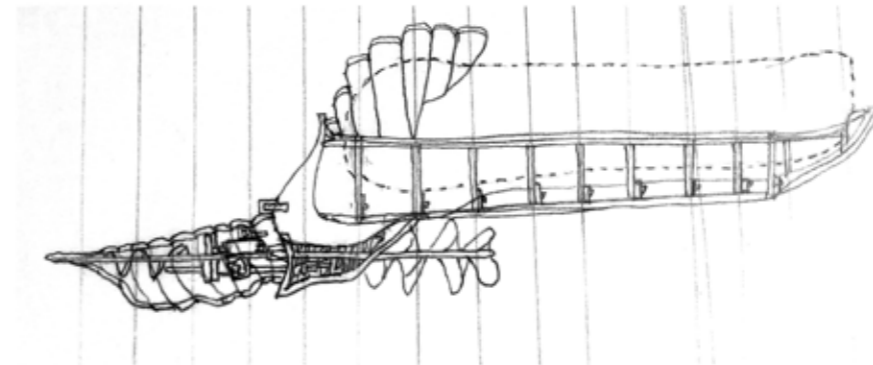
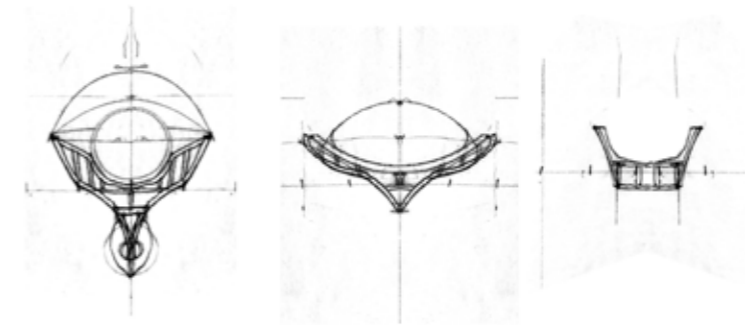
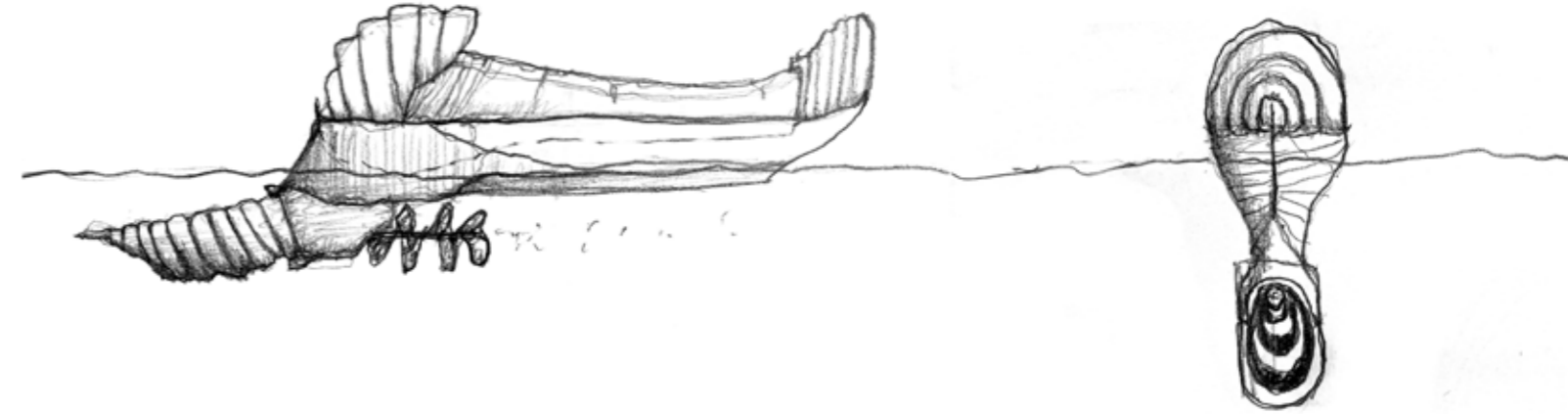
cocooning technicians can work undisturbed efficiently and precisely. The cocoon can also be thought of as a *Death-Womb*. The Weighing Temple is the ceremonial pivot of the entire Complex. This is where the body is handed over to the Temple, the *moment-of-truth*, for weighing to calculate the composting additives.

The geometric order of the Weighing Temple is defined by two interlocked sets of shifted double squares, signifying the equivalence, and entangled interdependence, of the two main symbolic functions of the Temple, the Weighing and then the *sending off*.

Above the Balance, hanging from the roof are a series of inter-twined wind-horns. Self-blowing these horns are imagined as visual and acoustic totemic objects that sculpturally encapsulate the arbitrary uncertainties of life, the process we call aging.

The temple is enveloped within a C-shaped marina, made out of boardwalks, a playful set of steps or ghats, and a viewing platform, something like a belvedere. The vast planted grounds of the Complex are intended to be developed into a research and teaching laboratory on the sciences of fermentation and body composting.

*Credits:* OUR would like to thank Michelle Hook, Amelia Jarvinen, Jung In Seo, Dalma Foldesiand, and Elias Jarzombek for their contributions.





*A new typology for the domestic quotidian.* Paul Chamberlain's work explores the role of artefacts that help define pertinent societal questions as much as present solutions. He challenges traditional frames of reference through the collision of bisociation, ambiguity and metaphor.

The traditional structures of our every-day life and the spaces we inhabit are being challenged. Increased life expectancy, a global pandemic and technology pervading every aspect of our lives is blurring of boundaries of domesticity and work life, while spaces within the home become less delineated. Through this collection of work, exhibited as part of the Time, Space, Existence exhibition, he challenges traditional furniture typologies and morphs archetypal forms to create hybrid ambiguous artefacts that reflect the domestic quotidian.

The design of contemporary homes and their furnishings are determined by technical standards which are largely driven by spatial regulations rather than by the activities that take place within them. Our relationship with our home and the activities we undertake within are evolving at pace and Paul's collection of artefacts prompts a reconceptualisation in how we shape our domestic landscape.

Furniture has directed its attention toward technology since its infiltration into our homes. From the radio to the television to the computer. Through the collection of objects designed and made by Chamberlain on display in the exhibition, *Conversation piece* encourages a refocusing of our attention towards people. In contrast *SitTable* and *24/7* highlights our relentless pursuit to be active. The collection of work adopts traditional furniture materials and techniques and borrows familiar forms, however each piece deviates from the well-established norm.

His work on display is part of a broader research enquiry that explores the role of Design in the reconcep-

tualisation of the 100-year life with a focus on the future home. Existing conceptualisations of life (education, work, and retirement), a three-stage model, will be replaced by a multi-stage model of life (for example education, work, education, training, work, career break, education and training). How and when we exist with these aspects of life and the spaces in which they take place are increasingly less certain.

However, the home will no doubt play an important role and one that must evolve and adapt to our changing needs through life course. Home is where we should feel safe and comfortable and its link to our health and well-being is well documented. The Smart home of the future is not one defined by technical sophistication but one which addresses the issues of the extra-ordinary.

Paul is a graduate of the Royal College of Art, London, Professor of Design at Sheffield Hallam University, UK., founder and director of the interdisciplinary research group Lab4Living. [www.lab4living.org.uk](http://www.lab4living.org.uk)





*Six Memos for the South Brooklyn Line.* Six Memos for the South Brooklyn Line is an experiment in the design of major urban infrastructures that re-envision both the city and the way we approach its evolution. The project aims to generate a creative discussion through the development of architectural interventions in the diverse neighborhoods along this vital resource. RAIL's premise is that radical design of urban projects comes from a process that joins unique, personal visions with collaboration that forges them into a new idea of what is possible.

The project envisions opportunities inherent in the revitalization of a 17 mile existing freight rail line that extends from the Trans-Hudson Rail Ferry Terminal on the NYC Harbor, across South Brooklyn, turning northward to Queens and The Bronx. Built in the late 19th and early 20th century, the rail line cuts through multiple Brooklyn neighborhoods, and for much of the 20th century the rail line was busy serving industries in Central Brooklyn and Queens. In the past 50 years that activity has been much reduced, and a new proposal has emerged to revitalize the line by combining freight and transit systems. RAIL has taken this scenario as a starting point to create independent architectural explorations of the opportunities inherent in the railroad and its surrounding communities.

The different experiments represent our instinct, as architects and residents, to engage the different identities the railroad can acquire and to integrate them with its diverse urban reality and community. As architects and urban designers we aim to push the limits of existing conditions, to innovate and renovate the urban scenario in the anthropogenic era. RAIL reflects on the excesses of urban development, the promotion of conscious and sustainable design but, most importantly, everyday routines and necessities. Each proposal is idealized under the sensitive balance of our own con-

dition as neighbors and professionals. RAIL intentionally avoids an immediate singular vision applied to the entirety of the line, instead we choose a heterogeneous dialogue initiated by the different inventions, freely expanding on the possibilities and dichotomies that exist among different urban actors. Through time, especially at the cusp of inevitable environmental change, this dialogue will contribute to the reinvention of society and culture. The six experiments converge on timeless issues confronting the city space: spaces of transience, resilience, productive cities, equitable development, public space, socio-economics and cultural identities. Six Memos for the South Brooklyn Line intends to inspire a defiant reinterpretation of this extraordinary urban feature while celebrating New York City's diversity.

*Team Members:* Enzo Cordova / Cooperative Commons; Don Flagg / Rail City; Brendan O'Shea / The Lawn; Marta Rodrigues / In Sight; Olivia Tarro / URBANEscape; Ernesto Vela / Civic Strands.





Experts have been warning for a long time: the global rise in temperature has serious effects on all environments. Mankind is confronted with complex problems. An important contribution to the urgent change towards a sustainable society is to make the future scenarios understandable to a broad audience and to show possible solutions.

Glaciers are ambassadors of climate change. By the end of the century the Swiss glaciers will have practically disappeared. Two Swiss universities created a unique experience with immersive technologies. Using virtual reality, they enable a journey into the future of the largest glacier in the Alps, the Great Aletsch Glacier, and also the Morteratsch Glacier. The Department of Geosciences at the University of Fribourg calculated the changes in the glaciers and the research group of Knowledge Visualization at the Zurich University of the Arts ZHdK visualized the scenarios and made them tangible in virtual 3D space. The integration of the latest glaciological models with visualization in the form of a VR experience is unique in the world.

Both projects *Expedition 2 Degree* and the *VR Glacier Experience* make it possible to let a broad audience virtually experience how exactly the changing climate is affecting the Swiss glaciers and their environments. In individual learning moments, participants become aware of the enormous and very concrete challenges we face in the Alpine region.

*Expedition 2 Degree*. Equipped with 3D glasses, you participate on the *Expedition 2 Degree* journey: In a virtual world around the Great Aletsch Glacier, you experience the melting effects of a global warming in three different scenarios. You travel through time and space and see the Aletsch region through the eyes of your grandparents and next generations.

The *Expedition 2 Degree* was originally developed for school classes of Secondary and High school level

(12-17 years). The entire exhibition module includes a climate quiz and the actual interactive VR experience. In the original version, the exhibition visit is complemented by a didactic supporting programme. Since 2019, *Expedition 2 Degree* has been displayed in numerous museums and events. Questions about how our society can deal with the challenges of climate change have been discussed with a broad audience. The project is intended to be thought-provoking – central to the discussion is how we can meet the challenges of these changes as a society and as individuals, what possibilities we have for action to bring about change.

*VR Glacier Experience*. The *VR Glacier Experience* allows visitors to take a journey through time from 1875 to 2100, showing how the Morteratsch Glacier has changed over time. The VR installation is part of a multimedia exhibition at the Diavolezza valley station near Pontresina in the Engadine and can be visited by the public until 2023.

Participants can choose between four different virtual narratives explained by virtual guides. The first tour shows the occurrence of water in and around the glacier. The second excursion shows the water balance in the past, present and future. The third tour follows the tracks of the ptarmigan and deals with the changing fauna. And finally, the Mortalive project can be discovered, which aims to slow down glacier retreat through artificial snowmaking.

*Expedition 2 Degree* and *VR Glacier Experience* are research and communication projects of the Zurich University of the Arts, subject area Knowledge Visualization and the University of Fribourg, Department of Geosciences. Both projects were developed in cooperation and with the support of the following partners: Swiss National Science Foundation, Museum of Swiss National Park, World Nature Forum, Agency Skipp, Graubünden Cantonal Bank, University of Applied Sciences Graubünden, Academia Engiadina





*Architectural Design Workshop 5 And 15.* The Design Workshops 5 and 15 operate within the Faculty of Architecture and Urbanism of the Ricardo Palma University (Lima, Perú) as academic chairs where the necessary knowledge and methods to perceive, understand and propose architectural structures are imparted, according to synthesis of thought developed by students and their tutors.

Workshop 15 was introduced in the reform of the Faculty of Architecture and Urbanism of the Ricardo Palma University in 1975, as the main axis for the teaching of Architectural Design. Workshop 5 was included since 1998, as the first two basic semesters of the career. This workshops offers a tuition quota to a variable population of 180 to 200 students per semester. It is led by a teaching team of 16 titular professors and 11 intern assistants, in eighteen-week semesters.

In 44 years of uninterrupted activities, the workshop has functioned as an architectural design teaching and research center, progressively evolving to its current form, with routines, methods and its own pedagogical organization, which allows maintaining a high academic level, recognized locally and internationally.

The challenge being addressed in Workshops 5 and 15 is how to build an architect who develops his own ability to turn ideas and concepts into architectural objects. For this, the workshop is divided into two phases of five semesters each. The first phase is dedicated to opening channels of ideation about the human being and architecture through simulation, with experimental and speculative design themes

It begins with exercises directly linked to the student as the protagonist of the perception of space and form through personal movement and as the protagonist of the scale, to then encourage him to use his ingenuity and creative intelligence to solve the requirements of physics to define the subject on a real scale with which

the first formative year ends. Here the designer is separated from the user and it is suggested that the user is immersed in the territory, learning to read in it the geographical features that make up the natural space and how it is possible to convert these into one's own personal architectural vocabulary. And then with that knowledge enter the city to perceive it and read it as an artificial territory created by man and the laws of an artificial jungle.

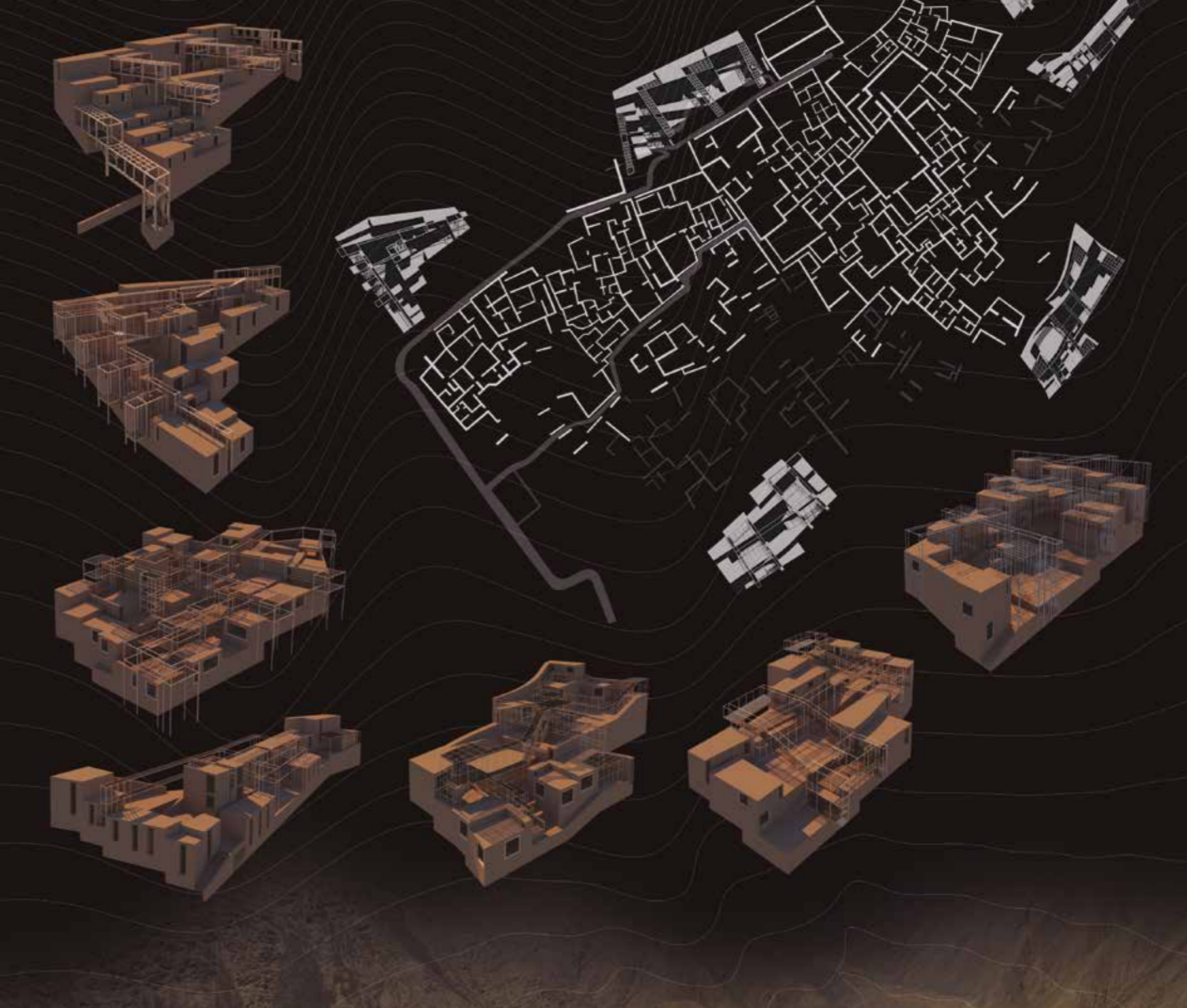
In the fifth semester the student penetrates into mental spaces imagined by a hallucinated cultural operator or by a social consensus alien to the designer, so that the designer perceives and understands it in order to translate it into architectural and spatial languages that respect the cultural universes of the user, transforming themselves into an operator conscious culture.

The second phase assumes the character of a vertical pre-professional practice workshop, in which successive experiences of projects are carried out, where the student autonomously develops his creative capacity as a designer. Finally, through a degree project, students access the professional title of Architect.

This presentation is a summary of school works that were presented in the Ccori Wasi Cultural Center in Lima, Peru. – Arch. Juvenal Baracco, Principal









Robin Donaldson, AIA  
& Bruce Heavin

*Constructed Topography. The Pepper Hill Villa.* Pepper Hill Villa is interested in advancing the conversation between architecture and the landscape. More specifically, this project asks how a building can shift the modern paradigm between the built structure and the landform. Rather than a traditional villa parti defined by an isolated object placed on top of the land with a public front and private back yard, Pepper Hill Villa is carved from the natural topography. An operational vocabulary was developed to integrate the architectonic and geomorphic forms through a series of 'sweeps, sines, stamps, and subtractions. This process allows the landscape and architecture to flow, accentuating the hilltop and working with nature's will instead of attempting to bend nature's will to our own.

Concept and Ideation by Robin Donaldson, AIA & Bruce Heavin.  
Design and Construction by ShubinDonaldson & MATT Construction.





*Torii, the gate of emptiness.* In this exhibition, the way of perceiving time, space and existence is reflected through the symbol of Torii, a Shinto Japanese gate that represents the transition from the profane to the sacred. The four projects presented reveal different forms of reinterpreting this gate. It is the emptiness contained in it what gives meaning to its existential dimension.

*The empty space:* Behind the visible and material nature of the Torii, an elemental structure formed by two pillars that support two parallel crossbars, underlies the invisible interval between two interconnected spaces. Its presence originates an entrance frame from one place to another, a limit that determines an instant. The non-existence of time is reflected through a specific moment between spaces that form a whole. It is a discontinuous pause that reveals the unity of the continuous fluid space. The subjective experience of emptiness, which values the “in-between”. The exhibition intends to express these concepts through a simple and poetic language, creating different atmospheres that manifest the same way of understanding existence.

Space and time are a unit in themselves, it is the human being who divides it into parts to respond to their vital needs. In the West, the starting point of a construction is conceived as a place closed to the outside by heavy walls. The game consists in the art of opening holes (windows) that will determine the new relationship with the outside and the presence of light. On the other hand, in the Eastern starting point, there is no difference between interior and exterior space, since they are connected by the horizontal planes of the roof and the floor. The game consists in the art of closing that fluid spatial continuity with fixed or mobile panels (fuma). This idea is related with the duality of opening a closed space or closing an open space.

*Nature and light:* The presence of light, through its harmonic travel in space, continually draws the subtle

shadows of objects and brings life to nature. The constant transformation of nature, in its broadest sense, manifests the impermanent character of everything. The consciousness of these poetic and natural behaviors, that expresses the beauty of being, brings a deeper meaning to the act of creating.

In this way, the design of innovative systems and spaces, responds to the need of possible functional changes of users. The identity of these new forms of sceneries is linked to its changeable use and aesthetics, where the natural and the man-made fuse together. The repetition of ordered geometries and succession of spaces, with diffuse boundaries, generate new perceptions of time and spatial depth.

In these unique atmospheres, the coexistence of different states of material, as alive, dead or inert, reflects the degrees of temporal impermanence. The vitality of plants and trees merges with the warmth of wood, forming dynamic compositions of trunks and leaves that bring new sensory experiences to people. Thus, the white painted inert materials and walls enhance the incidence of natural light, while focusing on the contained space, not the container itself. The result are abstract and bright sceneries where time, space and existence fuse in a whole.





ROOI Design and Research was established in Beijing and Cape Town in 2018. The group's current lead designer, Zuoqian Wang, and his partners, Dan He and Jiaji Shen, graduated from the Royal College of Art. As an architectural and interior design office, ROOI Design is committed to exploring contemporary realities and sustainable solutions that help maintain a cultural way of life using local materials, skills, and knowledge.

*Furniture Pavilion S.* Many temporary showrooms nowadays seem to overlook environmental concerns. At the Shanghai International Furniture Fair, an outdoor pavilion was built to unveil a comprehensive and sustainable design solution. The architect used plywood to repurpose the pavilion. 821 pieces of market-standard size (1.22 × 1.22 meter) plywood were used to ensure an economical and sustainable design. This material is also simple to assemble, which drastically minimizes time and construction costs.

The building facades displayed furniture, giving audiences different views from various angles. Their transparency helps capture plenty of sunlight, while the 1.22-meter-deep window prevents the sun from entering the showroom. The main structure uses both wood and steel, while the roof is designed as a hyperboloid. The pavilion is not supported by a column, presenting the entire exhibition hall in a clean, sleek manner.

After the exhibition, the entire building was recycled and transformed into 410 sets of tables and chairs for nearby rural communities. Every piece of standard-size plywood was transformed into a perfect hexagon table or rectangle chair.

*Regenerative Building.* The project quickly adapted an existing warehouse skeleton and turned it into a temporary mask factory, meant to meet the surge in demand due to the coronavirus outbreak. Simultaneously, the project also considered the recovery period of the pandemic to give it a new life and transform its

use into an office and a worker's community centre.

The first phase of the project: During the outbreak stage of the pandemic, many countries were overwhelmed. Masks were in great demand worldwide, and the price went out of control. In response to the emergency, mask factories started to appear locally, before the entire country's lockdown. In order to ensure the project's efficiency and cost, available materials in the industrial site were collected, and the unused warehouse frame was soon converted into a mask factory. Gradually, with the community's help, masks were provided to workers in the entire industrial zone, ensuring normal production and most importantly, protecting nearby communities.

The second phase of the project: Now that the outbreak in South Africa has entered a period of relaxation, the factory will be transformed into an open office space and a worker community centre. Most of the building has been re-arranged to include offices, as well as redesigned public spaces. The new project's main idea is to re-examine how users can carry out various cultural exchange activities and share spaces in the post-pandemic era.





by Prof. Christa Reicher  
 and Marie Enders

**Time** - The federal government's intention to phase out coal-fired power generation in 2038 will lead to far-reaching changes in the economic and spatial structure of the Rhenish Mining District called *Rheinisches Revier* which is characterized by brown coal mining. In addition to its economic orientation, the region is facing enormous challenges of transformation as well as great opportunities with tasks such as the subsequent use of the large-scale opencast mining areas and power plant sites.

**Space** - The area of the Rhenish Mining District is currently still characterized by the three opencast mines *Inden*, *Hambach* and *Garzweiler* whose individual, remarkable size resembles that of a large city like Aachen: Europe's largest landscape construction site will be transformed into Germany's largest lakescape in the next few years. In addition to the resettlement discourse and the land issue around the Hambach Forest, this region in the centre of the Rhine Alpine Corridor, has gained Europe-wide awareness - not least for its welcoming culture in the refugee crisis of 2015, in which refugees were allowed to find a temporary home in ghost villages that were not demolished.

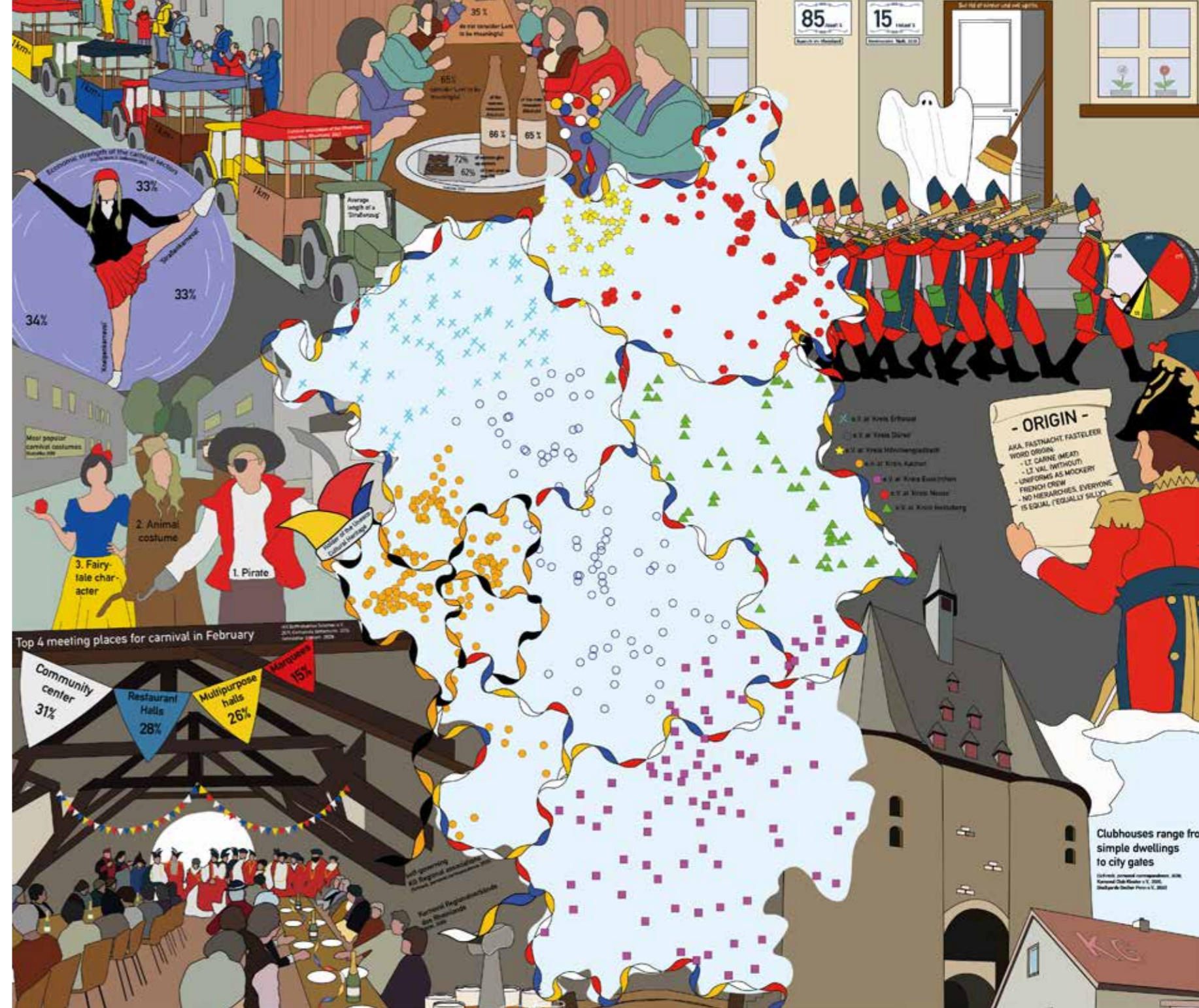
**Existence** - In order to create a future-oriented living space for the people in this region, which unites the identity shattered by resettlement and also involves a model character for regions in transition, the Zukunftsagentur Rheinisches Revier has set out with seven specialist groups called *Revierknoten* to bundle the expertise for a successful structural change and to reshape the future together. As one of the seven the *Revierknoten Raum* is helping to shape the structural change. With the spatial image process, the *Raumstrategie 2038+*, an online-map-work called *Raumlabor* and various real laboratories the region is to gain brightness already during the process and even beyond the boundaries of the district.

**Intangible Cultural Heritage** - What constitutes the identity of a region? What role does intangible cultural

heritage play in this? Interventions in the tangible cultural heritage, such as the demolition of churches or the resettlement of entire villages, have an influence on the communal coexistence of the people in the area. The question of *relocatability* poses great challenges to communities in the precinct and raises questions about the constitution of new places and the image of a liveable future region. In order to implement the settings of the community, as third places between home and work and thus as the *living room of the Rhenish Revier*, into a new image of the region, students of the RWTH have set out to identify cultural forms in the Rhenish Revier and the *third places* belonging to them.

The result is an atlas that presents eight identified intangible cultural forms and their living places in the Rhenish Mining district: from the discourse about the incorporation of church communities to a considerable number of newly founded local associations, to everyday things like kiosks and football pitches and cultural forms of rural area such as the voluntary fire brigade and the urban phenomenon of allotment garden associations. And last but not least, the Rhenish Mining District can be identified as a stronghold of traditions such as carnival and marksmanship. So while the region will continue to change, one thing is more constant than ever: even 100 years from now, the carnival season will probably still be accompanied by *Helau* in the north of the district and *Alaaf!* in the west.

**Contributors.** Zukunftsagentur Rheinisches Revier, Revierknoten Raum RWTH Aachen, Faculty of Architecture, Chair and Institute of Urban Design. *Univ. Prof. Dipl.-Ing. Christa Reicher. Supervisor:* Marie Enders M.Sc. RWTH. *Students in the research modul:* Abeer Al Hinai, Patrick Birkhoff, Yuil Chang, Marie Dewey, Lea Erdwiens, Lukas Frenzel, Paul Funk, Luca Grittner, Eva Hoppmans, Vanessa Kucharski, Johanna Lebender, Charlotte Lindner, Sophia Lieberich, Riya Mandal, Miriam Mathein, Mirhat Neziri, Anatol Pabst, Lea-Kathrin Scholz, Hoda Soliman, Julia Streziok, Nathalie Tenten, Laura Vonhoegen, Sandra Wieser, Johannes Zerfaß





*Lightweight Structures.* Architects and engineers are studying, improving and discovering. They are the creators of new spaces, forms and structures. One category of them are lightweight structures that are seen in different forms, shapes, sizes and variations in a broad spectrum of use. These structures developed over the years and together with advances in material engineering and technology they continue to progress. Lightweight structures may be internal, external, permanent, temporary, large, small, supported, etc. Their unique forms have played an important role in contemporary architecture and design since the time they first appeared in the 1960s as part of the work of the world-famous German architect and engineer Otto Frei.

Designing lightweight structures is a complex task. Meeting all the technical criteria while bringing beauty and elegance to the space requires the unification of the role of an architect and an engineer. Every part is visible and constructive, relying on the proper functioning of all parts. At present, lightweight structures are an integral part of architectural creation. They transform the space by their untraditional solutions, exceptional shape, as well as subtle and elegant quality.

*Anti-gravity Tensegrity Structures.* Tensegrity is a design principle that applies when a discontinuous set of compression elements is opposed and balanced by a continuous tensile force, thereby creating an internal prestress that stabilizes the entire structure. Our passion for creating beautiful and innovative solutions in the field of tensegrity lightweight structures led us to design "magical floating" tea tables. The structures of our models are constructed simply of wood or aluminium. Lightweight structures, in place of stiffness of the material, derive their resistance from their shape and may therefore be denoted as shape-active. One of the main design steps of lightweight constructions is therefore the design of a shape that is controlled by the required stress state.

The floating anti-gravity models represent a nice application of the basic tensegrity structure; simple in principle, finicky to build. Anyone can try to create them. It does not require a lot of time or complex materials. The end result is an object that seems to defy gravity and physics.

In one category of anti-gravity models that were made as tea tables, the load carrying capacity of the structure is equal to the tensile capacity of the string. It is just a matter of achieving the right tension strings to centre the structure and then connect them in place. The centre string provides tension and the other strings provide balance. Therefore, all strings are necessary, not just the centre one. By taking any of them out, the whole model falls apart. However, the centre string is the most important and the most elegant one. It seems that the tables fly in the air providing an intriguing sense of freedom. In another type of anti-gravity tea tables, the main element (the centre string) was replaced with two opposite magnets which ensure the stability of entire system. The resulting optical illusion is our favourite demonstration of the charm of physics and the elegance of tensegrity.

Slovak Art Council is gratefully acknowledged for financial support.





When they are upgrading and renovating the existing building stock, architects can create projects focused on cultural resilience to preserve cultural heritage, to promote social cohesion and implement sustainability. In recent years, many cities around the world are making an effort to develop urban transformation strategies to transition from traditional cities into sustainable cities.

Renovating, adapting, and remodeling existing buildings are the focal points of this new transformation strategy adopted by architects especially when creating Industrial Architecture projects. Between the end of WWI and the beginning of the 1970s, the manufacturing industry went through a rapid production growth and developers started to build factories focusing on maximizing production rather than focusing on aesthetics and cultural aspects.

Olivetti Industries was a rare exception to the rule. His creator, Adriano Olivetti chose to hire well known architects of his time to bring to the table new ideas and concepts to create new manufacturing workplaces that would also improve the quality of life of employees. In recent years, Architecture firms often look back at urban planning models of that era with a new outlook. They have the double task to highlight the aesthetics of the design while trying to give a new meaning to the existing space. Factories are not only the place where ideas are created but also, where they are imagined and communicated. The new factories today are 50% production and 50% communication. Working as architects in this sector means that we need to contribute to this change focusing on renewing the technological aspects and improving the communication systems of this new industrialization. Architecture is a manifestation of the company image.

In recent years, SBGA Blengini Ghirardelli worked on two very important projects. In 2020 in collaboration with AEC Lighting, we modernized an industrial area of

5000 square meters in Tuscany, Italy. We worked closely with our client to transform this old factory in a research center where ideas are developed, and coworkers can socialize. The project included the improvement of energy efficiency of the buildings, making a sizeable contribution to reducing energy demand. Additionally, in 2020/2021, SBGA Blengini Ghirardelli designed the *Ring*, a new project for ESA ESTEC The European Space Research and Technology Centre in Noordwijk, Oland. We design a bridge with an elliptical shape overlooking a square in the middle that connects the various buildings that house the departments of the ESA Campus. This structure aesthetically integrate and revalue the whole buildings. This new concept allows people to connect and interact facilitating the exchange of information. Today, the future of our cities depends on urban regeneration and the upgrade of existing buildings. The challenge of crating new architecture is the adaptive reuse of existing buildings. These are serious considerations that concern the construction industry in all its forms, from residential to office use, to industrial and infrastructural use.





*Synesthesia* is an atmospheric, soft interface with an infrastructural core that allows no physical bodies inside but rather consumes them virtually. It is a manifestation of bodily data relationships abstracted and projected back to an analog domain. It promotes a multiplicitous idea of what it means to be human, to have agency, and creates a collective space that shifts the narrative of an agreed syntax of form to a spatial construct of a performance of bodies.

The unconscious, accidental, and curious performance of selves actuate a structured “veil”, a skin that serves as a responsive infrastructure. The structure invites, the body is pulled in, and in blinking patterns, our organs of perception are dynamically projected back onto the skin as abstracted images, to shortly after disappear. Body and scene enter a mutual agency, a constant state of becoming. Our bodies reside inside the installation both temporarily and indefinitely as data. *Synesthesia* is an organ itself, a choreographed collection of organs projected, layered and superimposed on top of each other in a meshing of selves.

*Synesthesia* provides a rational and emotional sense of what it means to live among machines that converse and raises awareness on the design potential behind responsive environments. Understanding their nuances opens possibilities for critiquing space interactivity and offers opportunities for both historical reflection and prospective thinking as a response to the expanding use of computers, machines and automated objects in our daily lives.

The installation is a traveling experience that engages a variety of people, communities, and places, thus initiating ways of rethinking and engaging with the very notion of Public. As an uncurated event, it instantiates a public and a symbolic space that assumes exchange. The community is the maker of the installation that comes to life only through their participation. The in-

stallation’s afterlife moves beyond its physicality and amplifies the narratives and cultural interactions triggered by it.

*Synesthesia* is the pilot to a series of interactive installations by the *Synesthetic Research and Design Lab -SR&DL-* directed by Severino Alfonso and Loukia Tsafoulia at the College of Architecture and the Built Environment, Thomas Jefferson University in Philadelphia. The Lab serves as a collaborative research and prototyping platform where interactive design and emergent health sciences meet, underlining the recursion between the individual and their environment.

*Designers/Authors:* Severino Alfonso, Loukia Tsafoulia  
*Project Assistants:* Olivia Birritteri, Abigail Kern  
*Lead Interactive Engineer:* David Azar  
*Live Feed and Real-Time Display:* Matthew Ross  
*Fabric Prototype Collaborators:* Anne Hand, Kim Rosner  
*Fabric Construction:* RoseBrand Inc  
*Music:* Stefan Schmidt, Rodenkopf  
<https://www.synestheticdesignlab.com>





Spatial Futures Lab launched from the position that design is an inherently celebratory act when framed and performed as an invitation for inclusive exchange of ideas through shared experiences in time and space. This attitude is charged by a highly technical research initiative on a quest to remix current and future states of design technology as amplifiers for more generous forms of exchange, and as positive triggers for a multiplicity of diverse scenarios to be sparked. In this light, Spatial Futures Lab pursues and enables latent collaborative potentialities embedded within design-production arsenals comprising mixed reality (MR), aerial robotics, dynamic modeling, and interactive architectural production.

Customized approaches involving these technologies can be configured to simultaneously hold numerous advantages over traditionally linear modes of architectural practice and production, particularly with respect to issues of engageable accessibility. Imagine flexing a legitimate capacity to invite practically anyone, including a child, to tangibly help design a shared spatial amenity by simply flying a drone with a game controller during an onsite brainstorm session involving many other players. Or consider lively discussions prompted by the ability to configure and visualize full-scale spatial frameworks simply by moving physical objects around a site and clicking through immersive options on a phone. Such scenarios could serve as bridges between a wide array of collaborators including non-technical but highly knowledgeable local agents, with whom construction possibilities can be orchestrated in real time through hyper localized strategic and materialized terms.

What kinds of architectural insights can be uncovered and folded in to augment spatial outcomes that can only be fully enriched through immersive engagement with participant beneficiaries? What types of sit-

uations, scenarios, and spatial configurations can be sparked through such levels of sincere, open ended and augmented exchange? These questions shape the ultimate ambition of Spatial Futures Lab, which is to deliver sincerely sophisticated modes of cooperative architectural action for a wide array of situations, from urgent needs to playful spatial bonuses. Thinking through such prospects in terms of cooperative design technologies enables vivid consideration for expanded constellations of new breeds of building typologies. Conversely, critically imagining emergent spatial agendas elucidates customized opportunities to develop and finely tune correlational tactics through which they may be achieved. These two fronts define the dynamic continuum through which all work is pursued.

Focused lines of procedural research are productively intertwined within this overall thrust, providing opportunities to develop computational interfaces, fabrication techniques and construction approaches. However, the true value embedded within the arc of this work is directly related to the inherent power that immersive design tools and approaches uniquely hold to prompt, generate, and enrich collective architectural imaginaries achievable through fluidly cooperative states of existence and action.





Located in Belo Horizonte, Brazil, Tetro Arquitetura is formed by architects Carlos Maia, Débora Mendes and Igor Macedo. The office's professional practice is based on the careful study of the premises and conditions presented by the location and the client, always seeking for a unique and irreplicable solution to each Project. Fundamentals, such as the integration with nature, the use of apparent materials and the exploration of empty spaces are characteristics that permeate all the work, from urban scaled projects to furniture designing. Allied to these questions, the team's work takes the tradition of Brazilian modern architecture as a starting point, rethinking some of its main concepts in order to answer with innovation contemporary problems in architecture.

At the Time Space Existence exhibition, Tetro presents their recent Casa Xingu project. This work, located in Nova Lima – a Brazilian city in the state of Minas Gerais, is now under construction. It is inserted in a huge and complex 8.000 square meters land, with stone walls remaining from an old construction, native forest, grassy plateaus and spectacular views of the mountains. There is also a grotto, which will be incorporated into the new building program.

The project is the result of an extensive research on design that sought a response to all of these site characteristics. The new elements were implemented as shiny pieces that contrast with the rusticity of the walls and existing nature on the grounds. Nature incorporates itself into the house in a poetic way, through the dilution of the boundaries between interior and exterior.

The starting point for this response was the search for the best view and the desire to intensify the resident's contact with nature. With that in mind, the concept of the house was developed in such a way that the main volume is implanted right above the level of the stone walls and the program is distributed throughout three sectors, or *tips*. The sector where two main suites

are located is elevated 6 meters relative to the natural level of the land and is where one can have a panoramic view of the mountains. The other two *tips* are supported on a plateau formed by the old stone walls and contemplate the guest rooms, the office, the kitchen and all of the internal social area of the house, which maintain contact and have direct access to the upper portion of the site.

The house, with its unique shape, embraces the back portion of the grounds and its dense vegetation. It is in this forest where the spa is located. The spa was designed to be a separate volume, independent from the house and its shape occupies the empty spaces between trees, avoiding suppression. In it are found a sauna, the spa, changing rooms, a resting area and a gym.

Thick irregularly shaped concrete pillars support the house's main body. It is inside these organic elements that some of the bathrooms, staircases, the elevator and other accessories of the house are found. On the lower floor, over the natural terrain, is located the recreation area, with direct access to the cave, which has been transformed in a wine cellar. This level also receives the pool and a generous outdoors area, where the residents can relax in the sun.





## The Digit Group, Inc. (TDG)

Paul Doherty, IFMA Fellow,  
Design Futures Council  
Senior Fellow

*The Nobility of the Digital and Physical Built Environment.* Our existence as the human species on our Spaceship Earth depends on four (4) fundamentals, clean air, clean water, safe food, and shelter. The nobility of providing shelter for the human race drives the passion behind Smart Cities and in turn healthy urban environments for humanity to survive and thrive. With this foundation, the Qingdao International Virtual Reality Industrial Park (VRIP) in Qingdao, China is an amazing example of challenging the definitions of Time and Space while inspiring our Existence through the use of a Metaverse, sometimes described as a digital twin. A metaverse is a collective of digital shared 3D spaces, created by the convergence of virtually enhanced physical reality and physically persistent virtual space. This can include the sum of all virtual worlds, augmented reality, and the Internet. Using the 1996 book, "Cyberplaces: An Internet Guide for Architects, Engineers and Contractors" as a foundation, the VRIP Metaverse is being created to assist in the following: Increase accuracy and confidence in design and construction documentation; Increase trust and authenticity in the digital data meant for facility management and operations of buildings and infrastructure; Provide a construct of a bi-directional communication and relationship between the physical world and its digital equivalent; Deliver new and ever evolving environments for experiences for people who live, work, play and learn in the VRIP.

The VRIP uses a Heterarchy as its basis of design. A heterarchy is a system of systems that identifies each system as a horizontal layer that is connected by a vertical ontology. This ontology for the VRIP is our Metaverse, our digital twin. All VRIP capital assets have Information Technology, as fourth (4<sup>th</sup>) utility, joining electrical, mechanical, and plumbing. This allows all buildings and infrastructure to have archived and live data run through its structures. When linked together,

these assets create the Internet of Buildings that operates in a Mixed Reality environment. This blurs of the lines between the physical and digital worlds. This inspired collision creates the opportunity for a safer, more secure, and healthier urban environment within the VRIP. To provide a higher value for both VRIP's physical and digital assets, all digital assets will be on the Blockchain. Most of these digital assets will be secured through a Fungible Token (FT) that will tie intrinsically to the physical asset's value, providing a shareholder style relationship between the physical asset, the digital asset, and the shareholder. Securitizing digital real estate through the connection to physical real estate provides a whole new era of Time, Space, and Existence never available before now.

Upon delivery, the Qingdao VRIP will have three (3) main roles: Virtual, Augmented and Mixed Reality (VR/AR/XR) Research and Development (including an incubator for startup companies); VR/AR/XR Theme Park (education through entertainment); and to act as the Gateway for foreign VR/AR/XR hardware, software, and content companies to locate their regional headquarters to Qingdao, creating a strong global community of innovation.

TDG is pleased to showcase this unique project as part of the Venice Biennale Architettura 2021 as an example of how digital innovation is challenging our sense of Time, Space, and Existence as Architecture continues to inspire the human condition.









The project was part of a graduate design studio at the University of Kentucky College of Design School of Architecture, directed by Jeffrey Johnson. The studio was taught by Adam Frampton and Karolina Czecek of Only If Architecture and Brent Sturlaugson. The project was possible thanks to the generous support of Somewhere Appalachia, Brook Smith, Drura Parrish and Penny Peavler.

This studio investigated the post-industrial landscapes of Appalachia, speculating on the *reclamation* and transformation of a former coal surface mining site into a new landscape and location for a cultural institution. With the decline of the coal mining industry in Eastern Kentucky at the beginning of the 21<sup>st</sup> century, and the necessary transition of the global economic system towards renewable energy sources, the question becomes how to address the legacy of carbon-based, extractive industries economically, aesthetically, ecologically, and socially.

In recognition of the challenges under existing approaches, the studio considered new ways of using these sites and proposed a new contemporary arts institution for a former coal surface mining site. Prompted in part by this unusual context, the studio also questioned the museum typologically, in effect asking, what is a cultural *institution* today? Traditionally, the functions of museums have included acquiring, preserving, researching, and exhibiting cultural artifacts. However, at present, many museums and cultural institutions are redefining themselves not only as neutral containers, but also civic platforms that empower their communities through greater inclusivity, accessibility, and social exchange. In this sense, the cultural institution may be not only a site of cultural consumption, but also production and *cultural incubation*.

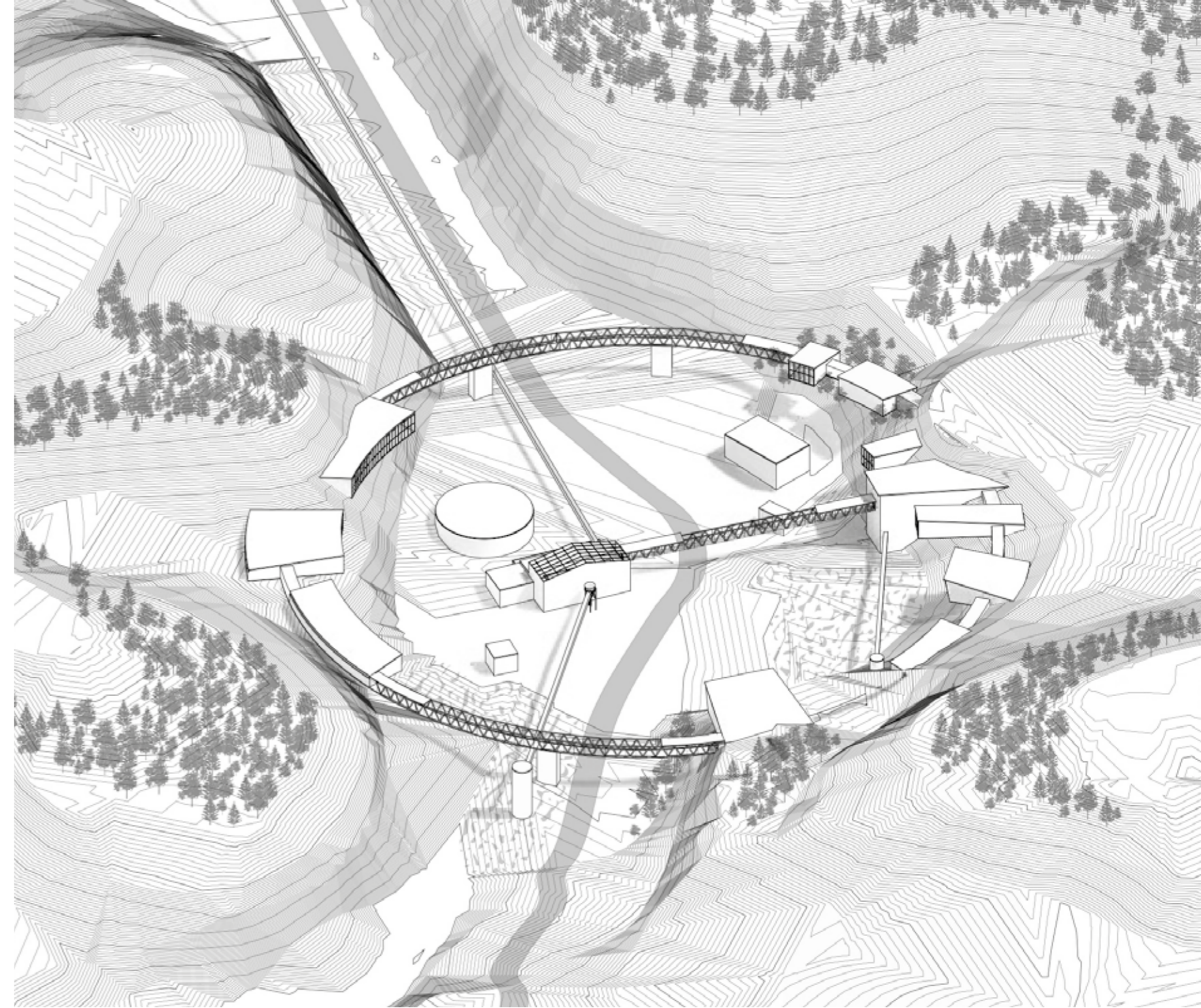
Through regional research and case studies of relevant cultural projects and institutions, private art col-

lections in rural communities, industrial heritage tourism, and mining remediations, the studio collectively established a program that included a visitor center, exhibition and educational space, a gallery, a farm to table restaurant, a cooperage (facility for creating oak barrels for Bourbon), performance spaces, a community center, and lodging for visitors and artists in residence.

Architectural propositions for the components of the cultural institution were developed alongside an overall site design. In doing so, the studio interrogated the interrelationship and communication between architecture and its larger territory. How will architecture frame and construct an understanding of this regenerated landscape? How is the landscape experienced, both spatially and temporally? How is art experienced within this landscape? The studio started from an aesthetic understanding of such post-industrial landscapes as a *technological sublime*, a position perhaps embodied by environmental or land art artists such as Robert Smithson or Robert Morris.

Site strategies also included the reuse of mining infrastructure, including its towers, conveyor belts, washing facilities, storage sheds, equipment, roads, and topographies.

Economically, the studio also speculated on the potential feasibility and benefit of tourism connected to the cultural institution in this rural context. How its users—envisioned to be both from the surrounding Appalachia communities as well as a global art audience—meet and interact was an important component considered. Ultimately, the vision for the site will be more than a return to a pre-extractive “natural” condition, but rather a new paradigm environmentally, social, hydrologically, topographically, and aesthetically.





*Inhabiting Geometry.* Undergraduate education in architecture at the University of Pennsylvania is offered as a major in the College of Arts & Sciences. As a program of study in a liberal arts and sciences curriculum, architecture is taught more as a means of understanding and engaging culture, society and the physical world than as a pre-professional discipline. For example, the fourth-year design studio is conceived as an extension of a co-requisite course on the history of geometry. The course begins with an overview of Euclidean, projective and descriptive geometry in pre-modern architecture. Following an examination of polyhedral and geodesic structures, the use of regulating lines, numerical harmonic scales and dynamic symmetry in modern architecture are explored along with conic sections (circles, ellipses, hyperbolas and parabolas) and ruled surfaces (cylinders, cones, hyperboloids, and hyperbolic paraboloids). An overview of the geometry of free-form curvature characteristic of the digital turn in late 20th-century architecture—including Bézier, B-spline, NURBS (non-uniform rational B-spline) and developable surfaces—concludes with an introduction to recent efforts in contemporary architecture to utilize tessellation and projective geometry within a set of more definitive geometrical and disciplinary boundaries.

As an extension of the course, the co-requisite fourth-year design studio focuses on inhabiting and constructing geometry. Here, for example, is one student's project for an Ice-fishing Hut for Euclid, a portable habitation for two fishers constructed of prefabricated plywood panels with metal connectors and runners located on the frozen Mille Lacs Lake, near Brainerd, Minnesota. The form and space of the ice-fishing hut were derived by a sequence of describable steps beginning with polyhedrons, three-dimensional solids of multiple flat polygonal faces. Among

the various classes of polyhedrons, only antiprisms, Platonic solids, and Archimedean solids were utilized as the generative points of departure for the ice-fishing huts. These simple polyhedrons were cut with flat Euclidean planes and assembled into more complex polyhedrons. Students transformed these complex polyhedrons simultaneously both as a polygonal meshes (vertices, edges and faces defining 3D solid digital models), and polygonal nets (edge-joined polygons in a flat plane). Folding the resultant complex polygonal nets along their edges generated new volumetric meshes representing of the interior volumes of new 3D solid digital models.

Polyhedral nets are a useful tool in the study of geometry in architecture, allowing for the conception of inhabitable complex polyhedrons constructed with flat planes, e.g. prefabricated plywood panels. While NURBS-based software perpetuates a permissively elastic range of forms—sometimes uninhabitable or unbuildable—the use of polyhedral nets is an effective pedagogical device, enabling students to work within more definitive disciplinary boundaries reconnecting geometry with human inhabitation and building construction.

*Undergraduate Chair:* Richard Wesley. *Faculty:* Scott Aker, Daniel Barber, Eric Bellin, Halee Bouchehrian, Sophie Hochhäusl, David Leatherbarrow, Elizabeth Lovett.





The Väre building designed by Verstas Architects is the new home of the Aalto University School of Art, Design and Architecture as well as the School of Business on the Otaniemi campus in Espoo, Finland. The new Väre building serves the task of transforming the university as a whole as well as the campus itself to respond to the needs of new pedagogical methods in a time of strong urban growth. It is based on the competition winning entry in an open international competition in two stages organized in 2012-2013.

The Väre building is an excellent example of the long temporary presence of architecture as a framework of our lives. Architecture always builds on a foundation laid in an earlier moment in time, yet it is simultaneously an expression of its own time. In the case of Väre, in addition to the task of creating a new structure that helps the campus meet the needs of the present day, the project had to meet the added challenge of doing it in the context of the work of Alvar Aalto. The master-plan for the Otaniemi campus was originally created by Aino and Alvar Aalto in 1948, and the Väre building sits in the immediate vicinity of two landmarked masterpieces of Aalto's architecture, the Main Building designed in 1961 and the Main Library completed in 1964.

Väre forms a new central hub of activity on the Otaniemi campus, bringing together the Aalto University schools of design and business into one complex. With its total gross floor area of 45,000 square meters, the complex hosts 1,850 students and 350 employees, and offers space for restaurants, cafes, retail, an underground station and a gym.

The large mass of the new complex is broken into clusters of smaller blocks with a scale that adapts well to the park-like campus. The geometry of the design creates a compact deep-plan building that, nevertheless, has the sense of intimacy of a smaller building. Clusters of spaces dedicated for the use of different

disciplines are arranged in triangular blocks around a series of interior squares. The carefully planned spatial sequence unfolds with rooms arranged around sky-lit lobbies that open views to all the floors and the stairs connecting them. The higher to the upper floors you move, the more quiet and less open the spaces become, with study rooms for researchers upstairs and more open workshop spaces behind transparent walls of glass in the lower floors. On the ground floor that is open to the public, exhibition areas placed along the passageways make the activity of the school visible in the building.

With carefully placed windows and ample skylights, the treatment of daylight creates spaces that bathe in indirect daylight. The use of hand-laid red brick in the facades follows Aalto's masterful treatment of the material while the use of patterned glass gives the complex a contemporary expression. Inside, wood surfaces on the walls and the central stair highlight the flow of the spatial sequence through the building. Surface materials in the main study areas form a neutral background for the work of the designers in the building. Only the sculptural, self-supporting patinated steel stairs crossing the lobbies in the study areas stand out.





## Watershed Urbanism

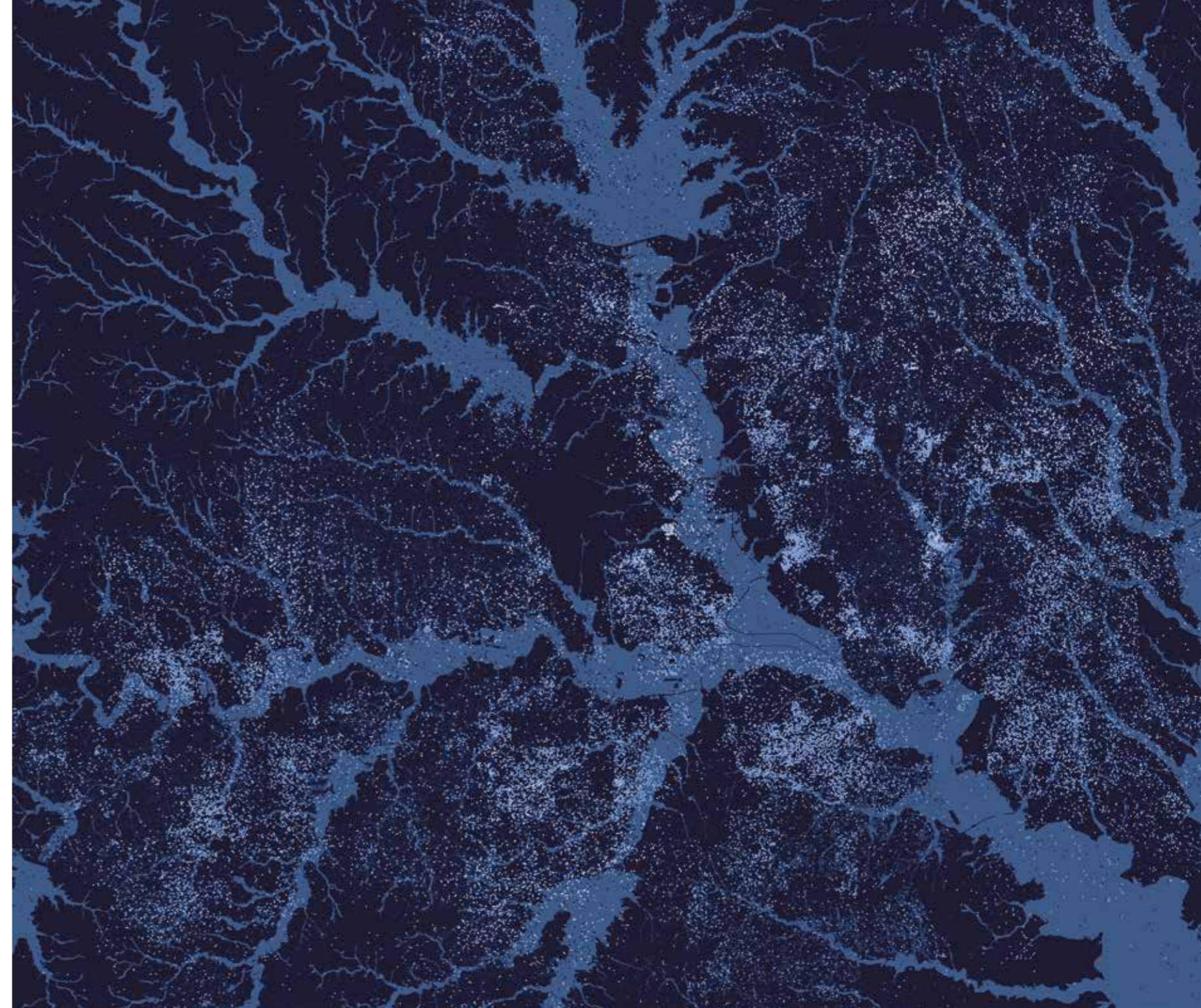
Curator: UNESCO Chair Adrian Parr

Urban areas such as the Dallas-Fort Worth Metroplex face increasing pressures with population growth, pollution, suburban sprawl, aging infrastructure, and a changing climate. Under these circumstances, there is a rising need for cities to reconsider how and where they grow and what they will champion as they grow.

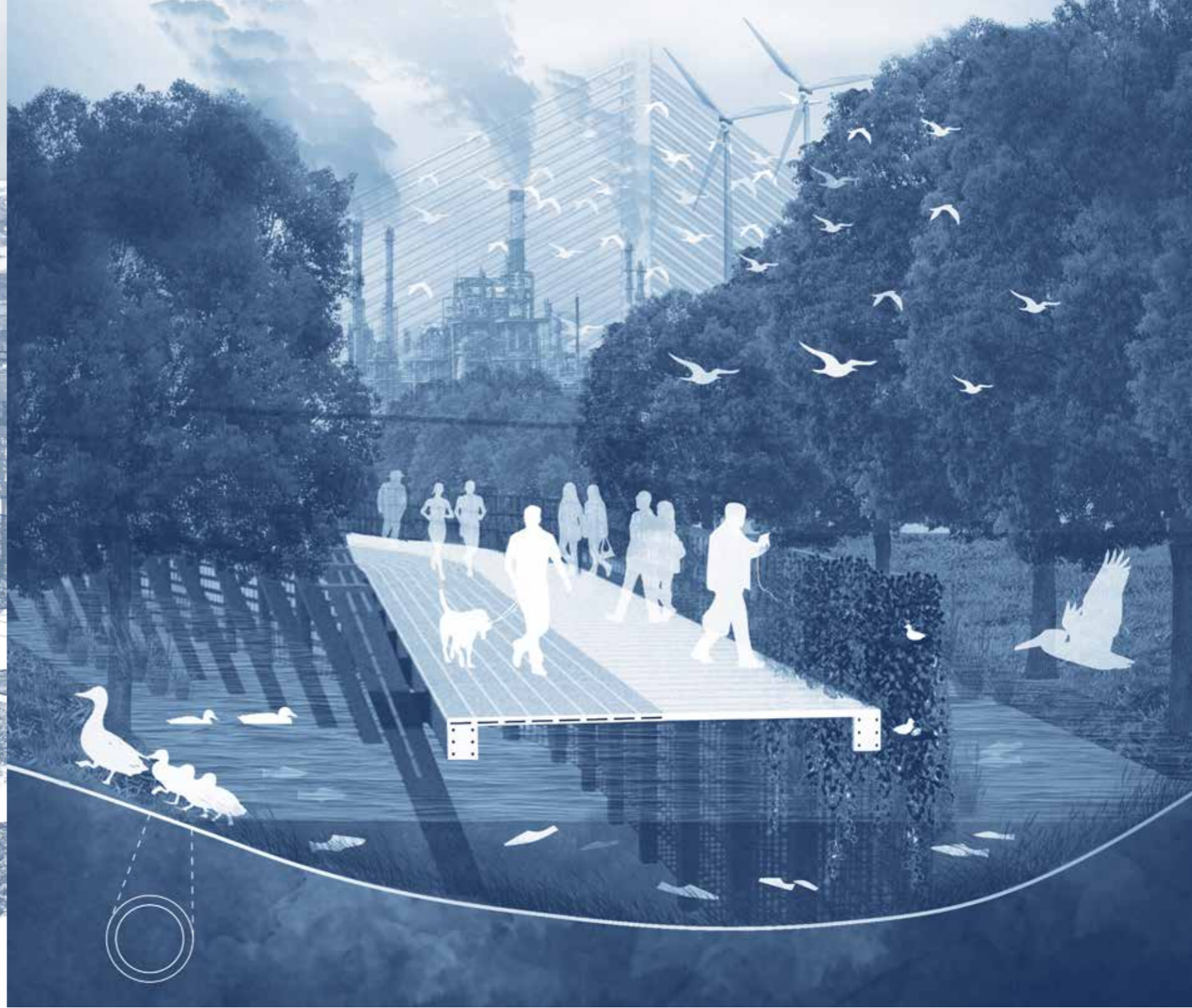
The momentum around creating thriving, healthy, vibrant, dense, and environmentally-friendly cities is mounting. The Dallas-Fort Worth Metroplex is no exception. As one of the fastest-growing urban areas in the United States and situated along the waterways that make up the Trinity River watershed, the Metroplex is experimenting with bold visions for the future. These plans involve crafting a new relationship between hard and fluid environments to toy with the impermeable boundaries previously separating cities from their waterways.

*Watershed Urbanism and the DFW Metroplex* showcases pioneering design projects that respond to the challenge of how to design built environments that enlarge with and incorporate waterflows and aquatic life. The *Watershed Urbanism* exhibit has been curated by Adrian Parr, a UNESCO Water Chair and Dean of the College of Design, University of Oregon. Featuring both speculative work in the Envisioning room and actual projects in the Visions room, the exhibition includes Harold Simmons Park, designed by Michael Van Valkenburgh Associates, a project of the Trinity Park Conservancy; Fort Worth's Streams and Valleys and Panther Island; Arlington's River Legacy Park; Lewisville's 2025 Plan; HKS; Perkins & Will Dallas office; as well as studio work conducted with students from UTA under the leadership of Brad Bell, Dennis Chiessa, Oswald Jenewein, Heath May, and Kevin Sloan.

*Watershed Urbanism and the DFW Metroplex*  
Dean of the College of Design, University of Oregon and UNESCO  
water chair, Adrian Parr, in collaboration with UTA.



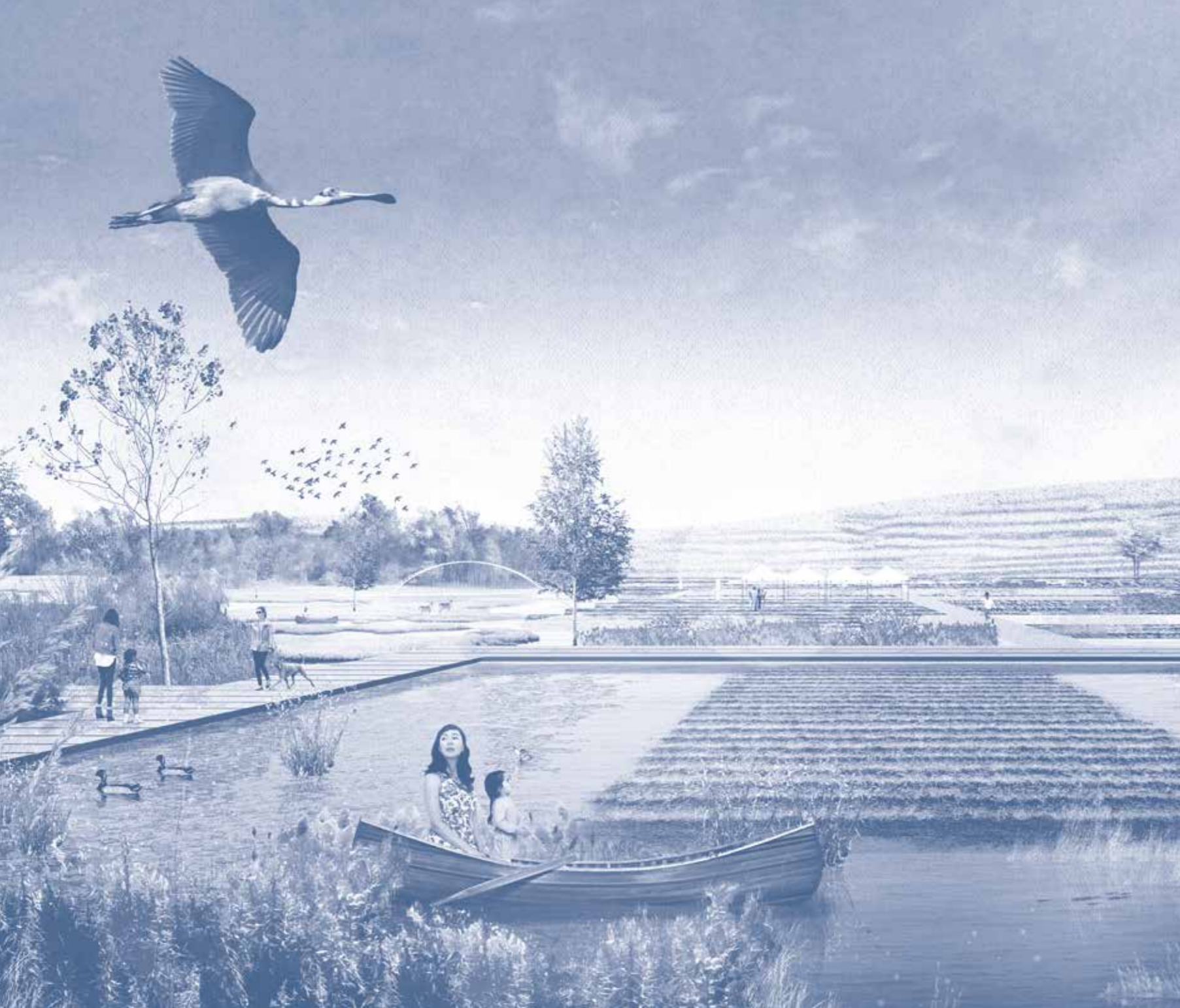






















*Islands made of time and space. On the work of Winking Froh Architekten. The sun has long since set. We are sitting with Bernhard Winking on the plateau in front of the newly renovated high-rise that formerly housed the headquarters of Spiegel magazine. Our group includes former students of Winking's from Hamburg University of Fine Arts, colleagues from the office, friends. The concrete parapet still radiates back the warmth of the day. The air has a salty smell. A midsummer's evening in Hamburg. Only a few cars still trickle down Brandstwierte and along the Dovenfleet canal. Just behind the canal, Hamburg's Speicherstadt warehouse district begins, where Winking's architecture office has made its home for over 20 years. Here, on the Dovenfleet, is where Hamburg's first modern Kontorhaus office building was constructed in 1885/86, designed by Martin Haller. Winking can still remember the Dovenhof building, which was demolished in 1967. Two high-rises designed by Werner Kallmorgen for Spiegel and IBM took its place on the site, which became known as "Spiegel Island". Surrounded by low-rise buildings and roaring traffic, it was a piece of American urbanism in the midst of post-war Hamburg. Modernist city planners were merciless in how they dealt with the buildings of their forefathers, tearing them down right and left without batting an eye. Winking Froh Architekten demonstrated a different approach in 2014/18 when it revitalised this listed modernist ensemble. The buildings on Spiegel Island were modernised, repurposed and supplemented by new buildings. In between them, surprisingly inviting new urban spaces unfolded, including the spot where we are sitting together this evening. Nowhere is Hamburg as metropolitan as it is right here. Spiegel Island, Winking points out, links Hamburg's inner city and the new Hafen-City that extends behind the old Speicherstadt. Cities are always made up of building blocks like these. Including some left over from*

the modernist period. Simply discarding them like a worn piece of clothing because we don't find them attractive anymore is something we can no longer afford to do. Whether in environmental, economic or historical terms. The Dovenhof is gone forever. But we have been able to preserve the Spiegel Island that took its place and equip it for the future.

I have known Bernhard Winking for many years. During that time he has repeatedly engaged with the architecture that went before and its history. Discussions about the façade for a new high-rise building on Hamburg's Esplanade were particularly intense. How to succeed in transposing the character of the 1960s ensemble into a new sculptural form that also affords a view through the building to the Alster lake? Grappling with the existing building fabric gave rise here to a kind of cross-fertilisation, a mutual learning process between past and present. Residential buildings designed by Winking in collaboration with Martin Froh for Hamburg, Bremen and Berlin thus incorporate ideas from the modernist housing estates of the 1920s conceived by Fritz Schumacher, Gustav Oelsner and Karl Schneider. Wherever possible, their durable brick façades are emulated, while the floor plans are adapted to contemporary domestic requirements. This approach creates houses and places, and opens up spaces, where people feel at home. Islands where people like to linger and converse, and not only on mild summer evenings in Hamburg.

– Jürgen Tietz





*Architecture in the Age of the Anthropocene.* Sometime, probably around the beginning of the 18<sup>th</sup> century, as a result of the industrial revolution, the status quo between man and nature, which had existed for centuries, was violated. The delicate equilibrium between human culture and nature was shattered, and eventually led to an unprecedented crisis. In the year 2000 the renowned, scientist Paul Jozef Crutzen, described the new situation as a new geological era, which he called the *Anthropocene*, meaning, humans have become responsible for global tectonic shifts, which in the past were attributed only to Mother Nature.

In that respect, one can argue, that the entire story of modern Architecture is nothing but an unsuccessful monumental attempt to reconcile the trauma of the industrial revolution. The Garden City of Ebenezer Howard, the Industrial City of Tony Garnier, the Settlement Unit Ludwig Hilbersiemer and the Ville Radiused of Le Corbusier, have all become unsuccessful attempts to define rules and propose new strategies to reconcile the bitter war that is continuously being waged against nature.

Recent discourse often describes present-day Architecture as a discipline which is responsible for the production of an *artificial landscape*. This is probably true and it is a the result of the realization that the power of man and technology has finally managed to defeat nature. It seems, that almost everywhere you go on our planet, there's a trace or a foot print of an aggressive human behavior.

Our presentation here is a result of two particular Architectural experiments which we have conducted in 2016. Our proposal for the Green Food Development Center in Shenzhen, China, and our proposal for the Kaunas Science Museum in Lithuania, were both attempts to generate Architectural *hybrids* which are both artificial and natural. Unlike similar attempts in the past, which sought to reinstate a ceasefire with the

Earth, we were looking now for a way to define new relationships, characterized by structures and tectonic language that merge, blend and unify. We are in a search for a new harmony in which Architecture and Nature can be experienced as one.

Our Architectural heritage always taught us to rely on orders that are based on mathematics, geometry and technical feasibility. Meaningful Architecture has always emerged when a particular structure could be simultaneously seen as a particular tectonic formation in time and space in a concrete location, while at the same time exist in a universal field of consciousness.

Being aware of that, we began exploring possible relationships between structural language and the formations of nature. Initially, we relied on the Cartesian grid ingrained in our minds as a progressive matrix of our consciousness. However, gradually we developed ways to relax the structural grid and morph into more organic and curvilinear geometries. The relatively neutral quality of the geometry of the Cartesian grid, enabled us to relax and pronounce its presence as needed. We proposed extremely simple structures with clean rational linear layout in plan and curvilinear articulations in section to allow our structures to blend with the topography of the *natural* surroundings.

We want to introduce a new harmonious condition in which, man, machine and nature coexist. Our structures, in their exteriority, are nothing but landscapes; in their interiority however, there's a created space which blends the two, both physically and imaginary.

*Baer, Shifman-Nathan Architects, Architecture & Building Design:*  
Yuval Baer, Galit Shifman-Nathan, Maor (@maoritsyoo) michaelove,  
Katrin Pavlova, Barak Zipori - CreativeCut.





I see Architecture as a human intervention on Nature's plain canvas. For years my eyes absorbed and my mind observed Architecture as a pure form of sculpture. This has always been my photographic compass. Recently I found yet another perspective: I am intrigued by the idea of Reincarnation.  
– Yiorgos Kordakis





GIARDINI  
MARINARESSA



When I was very young I started to create my own arts. I constructed new gadgets and engineered machine parts and wanted them to work well and moreover look beautiful. Constructing is comparable to working on a piece of art. That implies to improve the basic idea over a certain period of time until harmony is accomplished. This part of the process is what I love most about creating art. Many years ago I started portraying people in oil paint. I have always been inspired by human beings. That's why I have painted them in many various emotional states. Later I recognized that I needed a broader way to express myself. Therefore I have begun sculpting. My sculptures display strong emotions in a powerful manner. Working with three dimensions allows me to experience and express a view of human beings from an inside perspective.

By now I have created a cycle of cubistic sculptures embodying the sorrow and fear of human beings. In my opinion this issue seems to be endless. Two of the former artworks were exhibited in Palazzo Mora (*Bad News* in 2017, *Help* in 2019).





*Triffid V.* Valley's Triffid sculptures spin a visual tale. They are inspired from a favorite childhood book, *The Day of the Triffids*, by John Wyndham, a classic 1951 post-apocalyptic novel in which most of the world's population is struck blind by a meteor shower at the same time as millions of ambulatory, man-eating plants are released to roam the Earth. The result of genetic meddling, the large, aggressive Triffids are not sentient, malicious invaders from another planet, but the consequence of human arrogance in biological experimentation. Wyndham's version of nature's triumph over civilization questions the relative values of the civilization that has been lost, exposing the frailty of human existence in the face of the dominance of nature.

Exploring the idea of a fictional Triffid has been a recurrent theme in Valley's work for the past 15 years. The abstract possibility of plants taking on human qualities is a personal source of intrigue, especially with recent developments in genetic engineering. In her view, this concept is difficult to take seriously, which allows for a fanciful interpretation of Wyndham's sinister characterizations. She capitalizes on the potency of optimism with her assemblage of three objects, *Triffid V*, made from aluminum and painted in highly saturated colors. When placed outside, they move in the wind with the dynamic sensibility of a living plant; however, the visual implication is that the deadly Triffids of the novel have a hidden goodness, fun can be had, and all ends well. *Triffid V* belies the future, using visual escapism to reassure us that civilization will prevail.

The artist is deeply grateful for the sponsorship of the Gabriele Haberland & Willy Haerberli Fund, the Dinzole Fund, Dane Arts, and Madison College for their support.





*Portal* is a sculptural work created for the *Time Space Existence* exhibition at the European Cultural Center's Giardini della Marinaressa. The work joins art with architectural elements on a human scale. Shadow patterns infuse human form evoking an emotional response with natural and human-made elements.

*Portal* plays with the architectural element of the grand portal. In contemporary digital society a portal is a gateway to information, a framework to provide a single point of access to tools and information. *Portal* conveys a dual message as it configures a gateway to the human mind and offers an exploration of an architectural element as sculptural expression.

The *Portal* within the work communicates the abstract figure of a flame to elicit passion and intense emotion. The use of an architectural element invites dialogue, raising the tempo of questioning, provoking the personal, offering a human connection. The work evokes the complexities and creativity of the human mind.

*Portal* considers patterns of light as a passage between public and private. Shadow patterns cast from elements in the natural environment are a central component. The mind is influenced, perhaps defined, by light and varying qualities of light: reflectivity, glow, glare, glitter, absorption, shadow. Light shapes psychological being. The work invites human interaction with these patterns. Enter the portal and become surrounded in sculptural form.





Bjørnådal Arkitektstudio have challenged the traditional approaches to architectural services such as design, construction and spatial planning with an artistic view. Their projects explore and search for connections between human, society, nature, and sacred spaces. The development of these concepts have claimed international attention with projects like Klemet, Zengarden and Tucume. We believe we need to reconnect both with the natural world and the creative world in order to create new urban communities.

*Il Primo Cerchio Del Paradiso.* The project starts with the voyage of Venetian sailor Pietro Querini who ended up shipwrecked on a Norwegian island after surviving a big storm. This must have been a big trauma for him before ending up in a new world. Humbled after this experience he found the joy in simple piety and innocence and subsequently called this place «Il primo cerchio del paradiso». From our point of view this is interesting as we as a society find ourselves in a similar position. We need to change our course and make a future more in tune with nature. The construction is a creative interpretation of traditional Norwegian way of drying Cod. Dried Cod was a valuable commodity which was traded with Venezia, among other, and can be found in traditional meals all over southern Europe (ex.baccalao). The project serves both as an exhibition space and a space for contemplation.

*Gapahuk / Zengarden.* Gapahuk is a Norwegian archetypical design for recreation. This type of shelter provides protection from the rain and wind, gives warmth from a fireplace, and face the landscape to connect with nature. The shelters are used for taking a rest while hiking. One feels happy being in nature, breathing clean air and listening to birds. These shelters give an opportunity to get deeper connection to nature. This helps people to find harmony with others, with the environment, and with oneself.

*Klemet.* Klemet is an environmental theater scene in Hemnes (Norway) for a play about the dramatic life of the Sami Klemet, turning the whole valley into a shaman drum. Around year 1900 Klemet was living in between the Okstindan glacier on the mountains and the farmers in the valley. He was a Sami, torn between living the traditional nomadic Sami way of life and the life of the farmers. Despite living as an outcast under a rock *heller*, the memory and legacy of him among the farmers is still very strong. Not many years ago the *heller* was blown to pieces in an act of cultural sabotage. The spirit and legacy of Klemet had never left the farmers in peace. The environmental drama of the Klemet theater play aims into the psychological liberation of the valley. The whole community was playing a part, either as actors or producers of the play.

*Sacred Spaces Tucume.* Rais de Raja (the roots of the mountain) is an ecological temple merged in the forest with a sight to the holy mountain of La Raja. The site is surrounded by pyramids built by the pre-hispanic Mocheculture and the Incas. Sacred Space Tucume was an architect workshop exploring prehispanic architecture, ecological building methods and sacred spaces. During the workshop we created a temple located on a historical site by the ancient pyramids of Tucume, Peru. The project is a collaboration between Escuela Profesional de Arquitectura - USMP Filial Norte, Museo de sitio Tucume en Lambayeque and Bjørnådal Arkitektstudio.

*Cabin Senja.* By studying old Sami building traditions, we found the ancient tradition of “Heller” where Sami’s would find shelter and build a cottage under large rocks. By shaping the building envelope like a stone with natural lines similar to the mountains, one could make a large panorama window in this shape. The project then becomes a *rock with a view* that settles naturally in the terrain - hidden by the forest from neighbours and the main road. Still on the inside of the cabin you feel like being part of nature.





## Catch 5

Lucia Mlynčeková,  
Radka Nedomová  
& Alexander Topilin

Installation *Merina-ressa* is directly related to the main aim of presentation of Collective Catch5 - to document and subsequently save works of art in the public space, which were an essential part of architecture during the socialist period in the middle Europe.

The Catch5 project is a reaction to the current state of public sculptures and other works of art in Trenčín, Slovakia. At the time they were created, these works were designed as a *humanizing* element of prefab panel buildings (called Paneláky in Czechoslovakia), that were built with an ambition to grow the population of the city. The period of the late 1960s to the 1990s was a period of strong normalization in the former Czechoslovakia and also the richest period in terms of the creation of public works of art. The reason is because a certain part of every public construction and also every block of flat had to content a work of art. The creation of each public art work as a mandatory part of any public building (theaters, culture houses, schools, hotels, restaurants and industrial factories, block of flats – districts) from 1965 was defined by a part of Building law, so-called Catch5. The pricing of these works was always determined by a certain percentage of the construction budget, which ranged from 0.5% to 2% depending on the *social* importance of the building. For ideological reasons, this Law was repealed in 1990. At present, the works created in this period have become predominantly dilapidated monuments of the previous regime.

The art in the public space of the town of Trenčín (more than 120 pieces of artworks within Trenčín's 82 km radius, but a lot have been already demolished) consisting of sculptures, reliefs, mosaics or mural paintings, was created by well-known regional artists (Rudolf Moško, Ladislav Moško, Svetozár Abel, Jozef Fizeľ, Anton Štubňa and others) who significantly influenced cultural events. One of the mentioned authors was the

sculptor Jozef Fizeľ, who created a large number of realizations in public space as well as chamber works. Jozef Fizeľ (\* May 21, 1932, Martin, SK - † August 23, 1998, Trenčín, SK) into his works (very often depicting female figures) transmitted his sense of the material, using the characteristic handwriting of thin subtle lines, forming graceful curves of the sculpture. The work presented at the exhibition was a part of the public decoration of the former Merina textile factory (1907 - 2009), which affected the architectural and cultural appearance of the city. The 320 cm high steel sculpture called Merina symbolizes the strength and importance of the female accent in the fundamental factory producing yarn and textile material.

The aim of the collective is therefore to draw the attention of the public to the presence of these works, to gradually map them all, but also to critically evaluate them, to contextualize them and subsequently to find a way to work with them. Presenting one of these works at the ECC exhibition in Venice is a way how to bring this generally negative perception of that period closer to the whole world and show the uniqueness of the artworks that were created to culturize the common and more frequented public spaces.





Hamman's fundamentally optimistic view of the world and life with all its uncertainties and crisis, when viewing the bronze sculpture *Chaotic Harmony* awakens the feeling of hope and the certainty of being able to draw strength even from dark moments.

The stylized roots of this work symbolize the steadiness in the lived life, which is needed to survive the time of uncertainties. The large central space stands for comfort in family and community. But it is also the light-space, through which the change of focus from the dark *below* to the light and light *above* develops. A path that everyone must walk for themselves. This transformation is visualized by the *wings* pointing out into the world with music and expansive movement.

*In the head combined* with a positive view into the distance of existence. Hamman's choice of bronze as a material preserves her idea for eternity.





David Jacobson's sculpture, prints, and drawing have been exhibited in the UK, USA, Italy, France, Switzerland, Japan, Spain, and South Africa. His work is represented in public collections including the Victoria and Albert Museum, the Basler Afrikanischer Bibliothek, the Modena Museum of Art, and Castello dei Nelson in Sicily.

His public commissions include Emergent Property, British Consulate-General and British Council in Hong Kong made for the handover of the colony to China in 1997. The Pudding, Intervention at Cockshaw Burn, a 100-meter long intervention, part of the flood defenses and reinstatement of the river in Hexham Northumberland, with the Environment Agency and Northern Arts. He has won awards for both his sculpture and prints and his work is included in numerous publications. He works from London and Italy.

The importance of protecting nature and changing our *bad habits* are topics dear to David; the ideas and reinterpretations that the artist proposes have an ironic flavor, without dramatic or apocalyptic connotations, to better highlight the profound contradictions that represent our age.

The sculpture *Social Distancing* illustrates the connection, the segue between Time, Space, Existence, the exhibition planned for the summer of 2020 and what was eventually Open Space, the exhibition that the ECC held following the events of Covid19, the pandemic that has wreaked havoc across the globe.

The stone sculptures were made for *Time, Space, Existence*, and addressed my concerns about our abuse of water and the systemic pollution of our planet and mankind's contribution to exacerbating climate change.

There is an irony in the fact that the first caste of *footprints* was made in 1981 when they were signifiers for gravity, of mankind's presence on earth, and when Covid19 arrived *footprints* became the global graphic for the need to socially distance ourselves, a counter

intuitive condition of our species to ensure its future.

It was not a major leap for Jacobson to have a second caste of the footprints made and to use them in this installation for Open Space, an exceptionally brave decision by the ECC in the wake of lockdowns and travel bans, to link my sculptures with what are critically important issues that need urgent addressing and the pandemic, in need of the same attention. Open Space can be interpreted in many ways. In purely sculptural terms, in architectural terms, and in terms of the pandemic which made open spaces of our cities and towns.

Jacobson used the opportunity to make Earth Lung, a response to Covid19, a respiratory disease, after witnessing how nature so clearly showed its incredible powers of recovery when our way of life was so diverted from its frenetic carbon-emitting march.

Parks, gardens, and green spaces are the lungs of our cities! Since the pandemic with fewer cars, trains, planes, and less industry it has been well documented that nature has reclaimed much of its territory. The air is cleaner, the waters clearer, and birds have returned en masse to our cities and green spaces.

Will this continue, that depends on our desires and our perceived needs and the urgency with which we seek for solutions as we have managed with the vaccines and the speed of their development.







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**Heavy Water**  
Photo by: Federico Vespignani, 2020



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**Japanese Love Boat & Earth Plug**  
Photo by: Lorenzo Basadonna Scarpa, 2020





*Rosetta Home*. The groundbreaking archeological discovery of the Rosetta Stone in 1799 triggered one of history's great intellectual odysseys and became the key that unlocked the secrets of a civilization. *Rosetta Home* 222 years later, endeavors once again to connect cultures in a new way. This modern talisman seeks to address a unique paradox that has arisen in conjunction with globalization and the interconnectivity of the internet age. Why is it that: improved technology makes us work harder, that more choices make us less happy, and that more information makes us more detached?

*Rosetta Home* stands a monument to the possibility for a brighter future, a reminder that we one humanity and that the unity of humankind is bonded together by the tides of love within our hearts. "Rosette Home" believes that we are at the beginning of generational epoch that is defined by sustainability through innovation and international cooperation. This new world, however, cannot be created alone. It requires that as individuals we that we must focus our spirit and mind with the positive intention to genuinely desire friendship with every race on earth, until it too becomes the desire of others growing stronger with each new mind, until it reaches the minds of all humankind.

Envisioned as a interstellar diamond, *Rosetta Home* combines a rainbow of color as a symbol of unity. By day it works like a sundial that reflects light as shadow, and thereby simultaneously connects us with our celestial nature and ancient past. It is a reminder of our place in the universe, and a reminder that we have a place to share our gift with the world so that humanity can advance. Throughout history scientists and scholars have opened new doors by seeking truth and allowing curiosity to lead them down new paths. *Rosetta Home* seeks to bring a sense of joy and discovery to viewers. In order to inspire this intellectual curiosity *Rosetta Home* splits sunlight like a prism into vibrant

rainbow shadows that change color and location based on the relative position of our earth to the sun. Upon approach, the sculpture appears to changes colors like a dragon fly's wings through the use of dichromatic plexiglass, a unique material that which was developed by NASA in the late 1970's to originally protect astronauts from radiation. Seeing this phenomenon for the first time often elicits a smile and raises the questions in the inquiring minds of viewers. We have a curiosity and instinct for novel objects, and it is this novelty is the final action in cementing someone's experience of an architectural space.

Upon closer inspection the inquisitive viewer will discover the true meaning of the sculpture, through the engraved inscriptions. They will encounter messages of hope and light, in the origin languages of our world. They will be reminded that all life and death is simply a sine and cosine wave on the other side of beyond, and we will once again see our loved ones in the great beyond. They will be reminded that we pursue our destiny, if we celebrating humanities diversity, that if we open our hearts to love, and love with all our hearts we can raise the vibration of our life our generation, and the generations to come.





*Speirein*. DeWitt Godfrey's large-scale public sculptures are inextricably site specific and emphasize relational existence of form within contexts of material, process, public space, and collaboration. Working primarily in Corten steel, his working methods employ carefully conceived structural processes, which combine cutting edge digital technologies with custom craftsmanship, all grounded in empirical knowledge and experimentation. Godfrey's work is grounded in responding to the environment—the physical site of each project, the abstract geometry of the natural world, and community engagement—through how his sculptures respond to the real world and its larger social implications. Natural geometries and systems—plant spores, seashells, honeycombs—inspire Godfrey's sculptures; and through his unique process of packing and stacking of conic and cylindrical steel forms, simple rules give rise to extraordinary complexity.

Godfrey's work employs mathematics and computational design, not to solve engineering and design problems, or instrumentally demonstrate mathematical forms, but as a means to generate ideas and forms as objects for further study, observation, and analysis. Godfrey applies the analytic and productive power of mathematics and computer science, at the heart of the creative process, in order to create systems and tools reflective of the complexity of the natural world on which they are modeled. His sculptures map Voronoi diagrams onto compound surfaces, partitioning the surface into regions each close to a set of objects; these objects are finitely many points on the surface, often referred to as seeds. For each seed there is a corresponding region consisting of all points of the surface closer to that seed than to any other. These regions are called Voronoi cells. The sculptures are assemblies of conical surfaces inscribed within each of these cells. His work takes advantage of the digital strategies of the bespoke, the design

and execution of otherwise impossible structures, and of optimization, using and analyzing the data that undergirds these designs in many different ways and forms, such as virtually testing the physical behavior of a design ahead of fabrication and installation.

Godfrey's *Speirein*, created specifically for *Time, Space, Existence*, blends the beauty and infinite gesture of mathematics while simultaneously remaining grounded in the natural world and how the natural world comes into physical existence. Conceived as a spherical sculpture, composed of packed conical elements, approximately 430cm in diameter and 430cm high, *Speirein* invites visitors to interact with the structure, their views of the surrounding environment constantly shifting and framed by a complex interplay of overlapping light and shadow, immersing viewers in an interpenetrative world of dynamic form. The title, *Speirein*, meaning to sow, derives from the root of the Greek word for spore, spora, a reproductive unit capable of giving rise to new individual units without sexual fusion, a self-contained creative force, spontaneously generating new life, generating new knowledge and excitement through the intersection of each unique Voronoi type cell and their seeds.









Edwin Hamilton's sculpture is firmly rooted in the agelessness and silent dignity of the ancient practice of stonemasonry. The sculpture presented here, *Berengei*, came into being over a nine month long creative journey. It shows the most current evolution of Hamilton's practice, surpassing previous works in terms of fluidity of form—an exciting breakthrough for him. Although this work began with a model as a point of departure, his daily interaction with the stone led to unexpected developments in its final shape. Maker's marks were left exposed and a raw edge unfinished to celebrate both the process and material. Multiple pieces of stone, cut and fit together in an exacting process over most of a year, create sweeping compound curves that are different from every point of view, surprising and rewarding the viewer.

Stone is very *slow* by nature, allowing for decisions to be made with a deliberation that modern life has almost completely removed from artistic process. Hamilton began working with stone thirty-six years ago, dropping out of college to apprentice to master masons. Later, he traveled throughout Europe—studying many iconic architectural monuments. In Provence he helped rebuild a stone house and worked in a quarry. He made walls and a bridge over a stream for an innkeeper in Scotland. Since the early nineties, he has focused on large-scale architectural work and sculptural installations throughout the US.

In every aspect of what he does, Hamilton considers the extraordinary, universal power of his ancient craft. Adjusting to the slow, steady pace of his work—a pace akin to the cathedral builders of the Middle Ages, who labored knowing that they would not see the completion of their efforts in their lifetime—has made it possible for him to discover his own vocabulary of forms. Working in this traditional way allows him to transcend the paradox of the fast pace of modern life, and what it can

prevent an artist from discovering. He has come to regard his finished pieces as vessels of accumulated time.

Hamilton strives to create works that can enter into the venerable continuum of stonework—a history that has existed almost as long as humans have roamed the earth.





Striatum is an arched, unreinforced-masonry footbridge composed of 3D-printed concrete blocks assembled without mortar. Exhibited at the Giardini della Marinaressa in Venice, the footbridge offers an alternative path for Biennale visitors: who can engage with the structure by crossing the bridge or walk underneath its central arch. The 9-metre-span prototype blends the construction principles of the master builders of the past with novel computational design, engineering and robotic manufacturing. Its name reflects its structural logic: Striatum uses concrete in a layered fabrication process to create a compression-only structure that eliminates material waste. The absence of binder or glue makes it endlessly reusable: it can be easily disassembled and reassembled elsewhere.

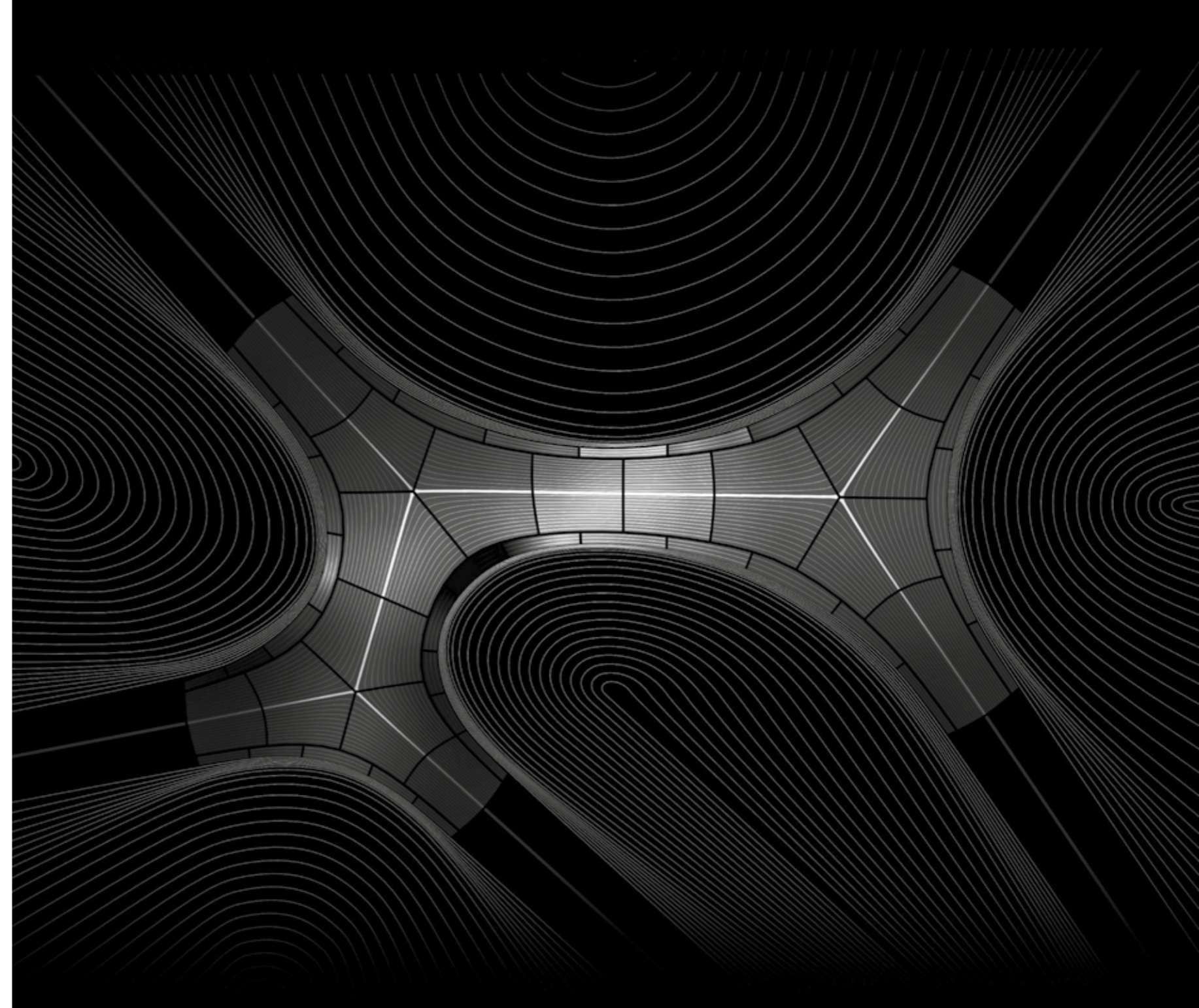
*Strength through geometry.* The shell bridge manifests the principle of *strength through structural geometry*; as master builder Eladio Dieste famously said *stability by virtue of form, and not by an awkward accumulation of materials*. Striatum is designed using arched shapes and is created by employing a reinforcement-free concrete kept in compression. Its simplicity is also its strength: using robotic concrete 3D-printing technology, the layered fabrication process places material exactly where needed, without any waste, to realise its sophisticated structural geometry.

*Masonry-informed 3D concrete printing.* The blocks of the masonry structure are fabricated using robotic 3D concrete printing, an extrusion-based, additive manufacturing process in which concrete material is deposited layer by layer, with each layer typically horizontal but in this case the layers are inclined. A novel design approach, this capability aligns both the printed blocks and the material layers within the blocks to be orthogonal to the expected compressive force flow. This unique fabrication process also enables intricate cross-sectional design, unifying aesthetic, structural,

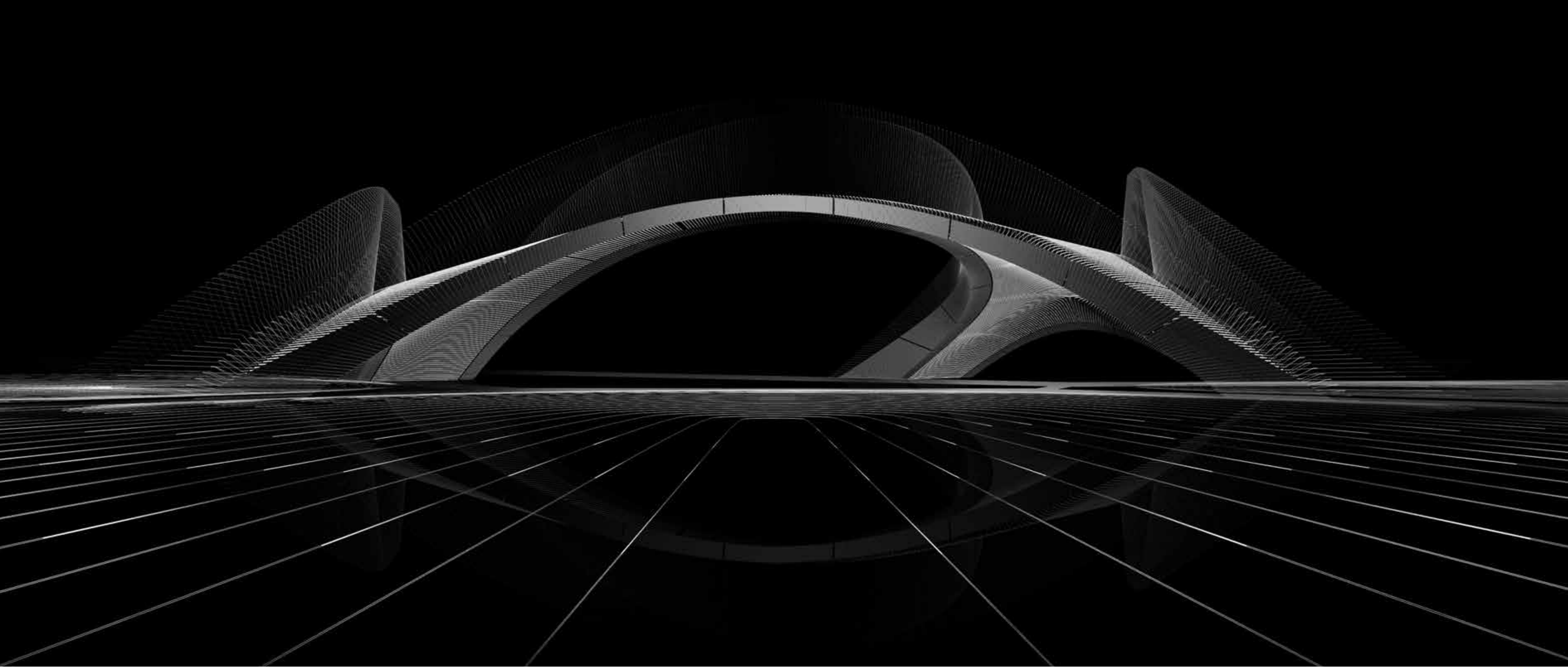
and assembly requirements, resulting in materially-reduced sections and articulate, functional features that would be hard to achieve in conventional, multi-material assemblies.

*Computational design-to-construction integration.* The structure evolved through a full computational integration of design, engineering, fabrication and construction, redefining conventional relations between crafts. The precise manufacture of the blocks was enabled by well-defined data exchange between the design and the manufacturing software tool chain. The co-design and co-construction through the use of COMPAS, an open-source computational framework for collaboration and research, enabled the fluent interaction among the key players of the project, working together from five different countries, under a very tight schedule and budget, at a time in which travelling was not possible.

*A new language for concrete.* Striatum highlights the congeniality between masonry structures, 3D concrete printing and contemporary design; it strives for a new language for concrete. It seeks an alternative to 'beton brut', the raw concrete that dominated 20th-century architecture. Instead, Striatum is a 'beton nouveau', a structurally informed, fabrication-aware, ecologically responsible, precisely placed and articulate alternative to the traditional ways of building.









The impact of contemporary building culture on the degradation of our environment highlights that sustainability and effective design need to be addressed with urgency by the architectural community. Lightweight structures are an excellent case study on how we can reduce the ecological footprint of future buildings, as materials are used optimally to maximize their structural performance.

The Digital Bamboo pavilion explores the innovative combination of a bio-sourced material with digital fabrication. Bamboo is an excellent building material, because of its rapid growth and very low weight-to-strength ratio. Customized computational tools were developed to design the ultra-lightweight structure, whose bespoke connections were manufactured with 3D printing technology. The structure covers more than 40 sqm with a total weight of only 200 kg. The Digital Bamboo pavilion showcases a filigree and engaging architecture that surpasses the standardized space frame vocabulary.

The vision fostered by this research project is that 3D printing technology will become even more available in the near future and will allow the fabrication of bespoke structures with any available local bio-sourced material. This can be achieved by 3D printing only the necessary parts of such a system - the connections. By doing so, can we rethink the way we design spatial structures, in a fabrication-aware process?

The Digital Bamboo Pavilion was designed with the students of the Master in Advanced Studies in Architecture and Digital Fabrication 2019-2020 at the ETH Zurich and is based on research at the chair of Digital Building Technologies.

*Students of the Master in Advanced Studies in Architecture and Digital Fabrication 2019-2020: Maria Pia Assaf, Jomana Baddad, Frederic Brisson, Yu-Hung Chiu, Rémy Clemente, Ioulios Georgiou, Mahiro Goto, Anton Johansson, Laszlo Mangliar, Dinorah Martinez Schulte, Edurne Morales Zuniga, Fatemeh Salehi Amiri, Emmanuelle Sallin, Indra Santosa, Elliott Sounigo, Chanon Techathuvanun, Ping-Hsun Tsai. Teaching team: Marirena Kladeftira (Project lead), Matthias Leschok, Eleni Skevaki, Davide Tanadini, Yael Ifrah.*

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My favourite mode of expression is abstract figurative bronze, all in feminine curves, allowing the spectator to use their own imagination and life-experience. At the end giving them a privileged personal artwork to admire with an acquired freedom that gives a fourth dimension to my sculptures. The form is part of my way to express myself. The curves, the rounds, the lines, the curls leave room to the imagination and the dream. Following them with the eye or the fingertip is always fascinating.

The abstract sculptures lend themselves nicely to this game, all in curve and line alternated by openings through which you discover the horizon. The strength of volume, the power of pure lines, shapes and modifies the environment. The common point of my abstract sculptures lies in the curves which represent the feminine side and the angular side which represents the masculine.

*The woman* is a central figure in my work, very receptive to her surroundings she has the power and strength to express feelings. This allows to promote an emotional bridge between people of various origins, philosophy, religions, ethnicities, etc.

Presenting a monumental sculpture I would like to point out the importance of integration of art in architecture by quoting the late Professor Marcel van Jole (vice president of the International Association of Art Critics):

*It is primordially important to put that the way the viewers experience both architecture and the fine arts is largely determined by the space in which they are situated, this also determines the way of experiencing their sensations.*

*In real terms one is not only confronted with sculptural architecture or architectural sculpture but with total works of art in which both are integrated; in some cases they are inextricably joined together and they can no longer be distinguished as separate categories. The truly integrated work of art must be closely linked*

*to the spirit, the style of the architecture and must be part of it by its function.*

*Hélène Jacobowitz created life-size sculptures which have been integrated in existing or new architectural structures. Slender sculptures reach out to space and indicate movement. Jacobowitz looks for the essence in all beings, she refines her models and preserves their elegance and their grace. She cheers the tenderness and brushes the joy. She is a goldsmith in moulding clay. Thus her sculptures increased the aesthetics of the building, the complex or the site and gave it a new value. A well-integrated sculpture will give relief and life to its environment.*

As a conclusion, I would like to say that my sculptures give the finishing touch to homes and buildings the same way a jewel gives a finishing touch to a woman.





Joe Osae-Addo  
ArchiAfrika Pavillion

Joe Osae-Addo is Principal of the architecture practice Constructs, with offices in Accra and Tamale, Ghana, and in Washington DC and Los Angeles, USA. The firm synergizes architecture, urban planning, landscaping, and building technology into a single unit geared towards bringing modern architecture and building techniques to create *inno-native* design solutions to contemporary African architecture. *Inno-native* is the condition where solutions are developed smartly and are indigenous.

The work and interest of the practice has been influenced by various investigations of 'genus-loci' and how architecture can/should respond to this in creating pieces that are both site specific and meet the needs of the people who will inhabit or interact with it. This has led to a more public intervention in South Los Angeles, where several projects are under construction aimed at establishing a discourse between what is important to communities and how site, climate, materials and their weathering, with design intent, should shape these interventions

Joe Osae-Addo studied architecture at the Architectural Association (AA) in London. He has worked for architectural firms in Finland, the United Kingdom and the United States. He is Chairman of ArchiAfrika, a platform that initiates and facilitates research and projects on the terrain of African architecture and architecture in Africa.

Joe Osae-Addo was a member of the Lafarge Holchim Foundation Awards jury for Middle East Africa in 2008, 2011 and 2017. He is a Mentor for the Rolex Mentor and Protégé Arts Initiative.

*Joe Osae-Addo*

*ArchiAfrika Pavillion*

*Inno-Native Approach*

*A Journey of Re-Discovery*



*How will we live together?*

*We Africans know how to live together.*

*Se wo were fi na wosankofa a yenkyi -*

*It is not wrong to go back, for that which you have forgotten.*

*We once knew how to live together.*

*While some forgot how, Africa remembers.*

*In the shadows of global pandemic, across the world, we need to remember.*

*For us Africans in Africa, who did not forget, we have found community support in these challenging times.*

*For us in the diaspora, we have learned again.*

*Sankofa: it is not wrong to go back, for that which we have forgotten.*

*As we remember, we also share.*

*The Joe Osae-Addo ArchiAfrika Pavillion is a space to share ideas for living together.*

*Like in Jamestown, Old Accra, Joe Osae-Addo has built and created a space to gather, to share and imagine an African future.*

*The installation in Venice serves as a point of reference for the various exhibitions and contributions. A place to gather, to exchange cultures and from where to go back for that which we have forgotten:*

*how to build well, and live well together.*



## Karen McCoy

Kansas City Art Institute,  
Kansas City, Missouri USA

*Giardino Galleggiante per Venezia.* Karen McCoy's work explores the relationship between the cultural and natural worlds including the earth, the body as a sensing being, language, and the artist's potential to construct meaning through participating with and within these systems. For this Venice Architecture Biennale's *Time Space Existence Exhibition: How will we live together?* McCoy proposes gardening at home —on a small plot of land or even a windowsill— and turning food waste into rich, nourishing and carbon-sequestering soil. With *Giardino Galleggiante per Venezia (Floating Garden for Venice)* she envisions gardens in baskets and earthworms creating soil in kitchen buckets worldwide. Her project reframes Hashim Sarkis' question into *How will we eat together?*

This work amplifies an ordinary phenomenon, earthworms, present for everyone to see but not usually noticed. *Giardino Galleggiante* is created in homage to red wiggler worms (*eisenia fetida*), active in the kitchen composting method, vermiculture. (McCoy will hold composting and gardening workshops while in Venice.) Based on Mesoamerican *floating* gardens called *chinampas*, the sculpture re-envisions those developed by the Aztecs to extend arable land and feed a dense population. McCoy's memory of these floating gardens has inspired the technology involved here. Native saplings and branches are woven into a curvilinear basket containing healthy soil in which a garden has been planted. A system of growth and nurture coming full circle is implied in the work's material processes: the trees have become a worm-like form, connecting to the unseen life within the matrix from which they grew.

*Giardino Galleggiante* is secured to the ground. When waters rise —contrary to its name— the piece will not float but will appear to float. The growing surface will be at or above the waterline and continue to produce. Perhaps in the future the tasks of gondoliers

and others on the canals will include tending and harvesting gardens. Versions of the sculpture, planted with a variety of edible plants, could be built for different situations and requirements to meet the challenge of high water. McCoy seeks a cultivation of the gentle and the simple-digging, planting, nurturing and growing. Her work supports the effort to understand interconnections by slowing the pace of life to make complexities more accessible.

Today humans approach a critical moment—that of renegotiating our relations with the natural world and each other. As cities struggle to survive climate change, over-crowding and encroaching seas, Venice is a harbinger of today's ecological and social crisis. The *Giardino Galleggiante* presents an opportunity to extend the idea of gardening through an engagement with the dynamics of planting, growing and adapting to changed conditions —the idea is to encourage self-sufficiency and health, leading to the evolution of our collective consciousness. This is about individuals acting for both personal and collective good, and how individuals, operating collectively, may ultimately change the planet.

Only if people actively participate in new ways of seeing, living and improving human and other-than-human conditions will humankind succeed in creating a better world. If not here, where? If not now, when?





I have been feeling this pressing need to express myself through drawing since my early childhood. Throughout the years, this passion for drawing gave way to the outward expression of my emotions by the means of creation. For a while, most of my work was inspired by my environment (my family, the scenes of Martinique cultural life).

After that, I focused on the artistic expression as a way to examine my culture, my identity. At that point, some African references started to appear in my works. Questioning everything, I was led by my introspection to our Amerindian legacy which, although it is not obviously visible in everyday life, is however an undisputable part of our equilibrium.

My search for identity helped me both to find out all the components of my people and to take into account the fact that I belong to a composite society. As I realized that this plural identity was our strength and had to appear in my work, I started to pervade all aspects of my work with it. For that purpose and in order to produce a balanced work that can be understood on different levels, I use many supports, materials and techniques. Some colours also have a codified role in the structure of my work: Yellow = energy; red = strength and dignity; white = ancestors; green = family and fertility; blue = knowledge and skills; black = memory.

Keeping in mind that I consider creation as a way to express my emotions and have fun in the meantime, I make my composition by going from abstract art to figurative art, each one mixing with the other, in re-search of harmony (I wanna have fun, and I have!)

My creation relies upon reflection, research and expression. Martinique, as a land of diversity, is my inspiration. It was only when I learned about her history, when I was able to see myself as I truly am, that I could communicate with the outside world. Thanks to paint-

ing, I want to communicate with the rest of the world while I keep my origins in higher considerations; which is due to the fact that this country, with a complex history, has a tremendous cultural wealth to propose.

From the past years, a character appeared in my work. I called him *Marcaraimon*. It stands for: Martinique, Caraïbes, Monde. I claim my multiple identity through my composition with: Martinique as the roots, the Caribbean as the trunk and the world as the branches. I work as I live: sincerely and to the full. I am grateful to *Marcaraimon* for how he has come to me.

– Christophe Mert, Krystel Ann Art





Terry Meyer has worked as a multimedia artist for over 50 years. His work is inspired by the world around him, nature and the elements of energy and motion. Raised in an encouraging environment for artistic expression, Meyer has engaged in painting, silkscreen, sculpture, metal work and poetry.

The concepts of Time, Space and Existence have always had a strong influence on Meyer's work. The horse, as a symbol either painted or sculpted, represents these concepts, while evoking a powerful sense of energy and motion. What better representation than the horse to reflect time, space and existence on the human psyche? Horses are at the center of most human mythology, and have been an integral part of our existence, so we can't help but feel drawn to them; they feel like a part of our being. Our evolution is tied to theirs.

*From the Earth Into Time* is a depiction of the metaphorical horse's struggle to free itself from the constraints of earth, to its own existence, and ultimately to the ethereal. Meyer feels a strong connection to the past; our ancestors, history and evolution, and connects the physical existence of the horse to the moment of emergence, whether as birth, evolution or transformation.

The steel sculpture has a base depicting symbols used by our ancient artist ancestors. Cave explorations have revealed 34 of these symbols, found in areas inhabited by early humans as long ago as 40,000 years. The partially covered areas on the sculpture represent the foundation from which emergence happens. The fine, overlapping steel wires represent the structure and muscle of the horse, (influenced by Australian Aboriginal xray art). The sketch-like quality of this creates an ethereal movement towards the abstract nature of time.

The horse is thrusting, making the effort to rise, using all of its strength as it strains, twists, reaches and pulls itself up from the earth. This effort can be felt in

all the senses, almost hearing the horse's breathing/snorting, smelling the dirt and feeling the power of transformation.

Like the horse, we are all manifestations of what we perpetuate through space and time; that is our existence.

*Look back at our struggle for freedom,  
Trace our present days' strength to its source;  
And you'll find that man's pathway to glory  
Is strewn with the bones of the horse.*

– Author Unknown





T SAKHI  
Tessa & Tara Sakhi

In partnership with Irthi  
Contemporary Crafts Council

*Letters from Beirut* is a handcrafted poetic project in honor of the Lebanese community that highlights the power of words. The project is dedicated to restore genuine interactions, deep connections and multisensory experience through 4,000 heartfelt letters from Lebanese citizens sharing their thoughts and emotions with strangers. The project aims to continue the dialogue on Beirut's reconstruction, the conservation of its cultural heritage and the restoration of its collective memory, through these voices.

Transforming a *wall of thoughts* into an activator of connection, awareness and sociability, the installation consists in a 6 m linear wall that acts as a surface for contact and exchange and utilizes our senses to engage pedestrians to select one of the handcrafted scented pouches to take home; inside, they discover both a personal message from a Beirut survivor to which they are encouraged to answer back to, as well as a seed - a universal symbol of healing and rebirth - to plant and grow. Those connections are among people themselves, as well as people and nature; a message of growth and hope.

Designed both to inspire and raise charitable funds to support various sectors focusing on healthcare, infrastructure, education, and livelihoods post the 4<sup>th</sup> of August blast in Beirut's port, the installation will further allow visitors to donate to the following NGOs: Bank to School Initiative by Arcenciel, Beirut Heritage Initiative, Beb w Shebbek, Salam Beirut Initiative by The Big Heart Foundation.

In support of the cause, Irthi Contemporary Craft Council has donated 4,000 pouches handcrafted by 37 Emirati craftswomen, from the Bidwa Social Development Programme in Sharjah, developing and empowering women who practice indigenous crafts. The pouches are made from recycled and sustainable felt stitched in silver Zari thread and lined in linen. The process incorporates a weaving technique inspired by

one of the traditional hand-weaving patterns used in *Safeefah*, a traditional Emirati palm frond weaving craft, that uses techniques similar to basket-making. In this project, the artisans created a contemporary pattern, inspired by the *Sayr Yaay* technique.

The papers used in the project are handmade papers by University students in Sharjah as their graduation project. The materials used were recycled papers, water, acrylic colours, blender and wooden moulds.

The seeds to plant are Coriander, Zucchini, and Green beans all edible plants used in Lebanese cuisine. Each pouch is scented with a stimulating natural fragrance evocative of Lebanon's flora; Cedar, Pine, Gennet, Thyme, or Jasmine.

*Production Team:* Tessa and Tara Sakhi, Aisha Al Harmoodi, Abir El Zahr, Alya Al Midfa, Amal Al Hammadi, Bala Ochangco, Farah Nasri, Mariam Abdulkarim, Marwa Al Nuaimi, Mariam Zaid, Rajesh Unnikrishnan, Zainab Almri, Lorenzo Basadonna Scarpa, and Hady El Hajj.

This project was made possible by the Patrons: H.H. Sheikh Dr. Sultan bin Muhammad Al Qasimi, Member of the UAE Supreme Council and Ruler of Sharjah, and H.H. Sheikha Jawaher bint Mohammed Al Qasimi, Wife of His Highness the Ruler of Sharjah.

*Featured Artisans:* Aisha Aldhuhoori, Aishah Alyammahi, Alyaa Aldhuhoori, Amnah Gholam, Awatef Alshemeili, Fatima Alturki, Fatima Alnuaimi, Haleema Laskani, Huda Ahmed, Huda Hassan, Jawaher Aldhanhani, Juwaireya Habib, Khadija Aldhuhoori, Khadija Alnuaimi, Khadija Aldhanhani, Kholoud Alyammahi, Maaraj Yamani, Mahboob Unnisa, Malath Alseredi, Mariam Alyammahi, Marwa Aldhuhoori, Maryam Gholam, Mounira Aldhuhoori, Mozah Alseredi, Rasheeda Ellahi, Raya Alnaqbi, Rehab Fathi, Reyhana Meer, Roqayyah Alhefeiti, Safeya Qadir, Sameera Osman, Shahda Beer, Shaima Ellahi, Shaima Aldhuhoori, Shazadibegum Mohamed, Wafaa Alyammahi, Yasmeen.

NGOs to address donations:

Bank to School Initiative by Arcenciel:

<https://banktoschool.weebly.com>

Beirut Heritage Initiative:

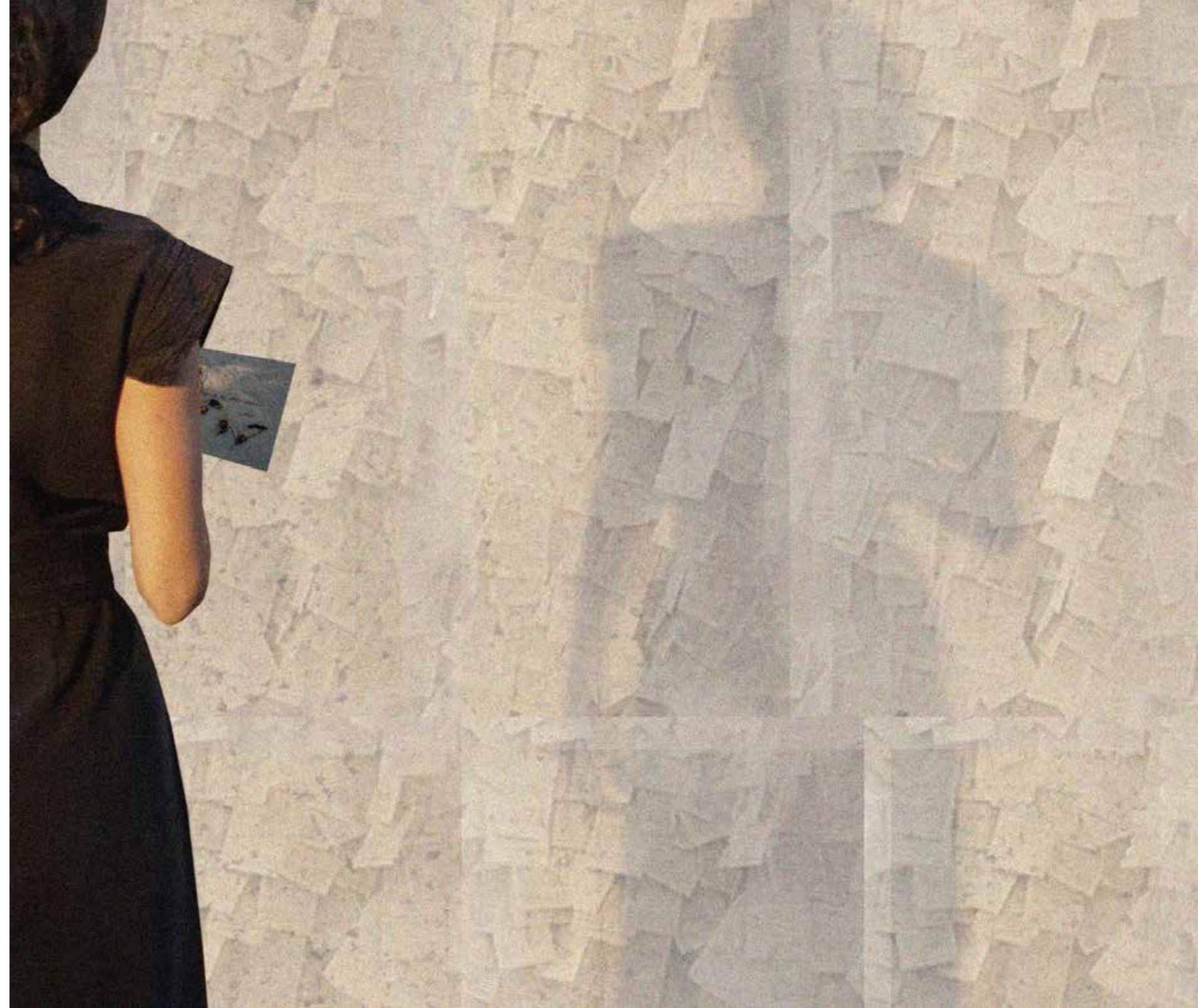
<https://beirutheritageinitiative.com>

Beb w Shebbek:

<https://www.bebwshebbek.org>

Salam Beirut Initiative by The Big Heart Foundation:

<https://tbhf.ae/lebanon>





*Together Anti-Covid 19.* In the year of two thousand and twenty, humanity was confronted with a great calamity which is destined to change the course of history. Millions of people have faced the most difficult and extreme obstacles they have ever faced in their lives. Nearly a hundred million people were infected and millions died. Thousands were laid off in the thousands of workplaces closed, and thousands of museums and schools were shut down. Human society is currently amid a great recession. At this point, the crisis was rebounding in many countries, with regional conflicts, food security, global deglobalization, a new cold war, and various conflicts escalating. Mankind yearns the restoration of a peaceful, healthy and sustainable world. To commemorate this historic battle, the artist made battling the epidemic with deep feeling as a historical commemoration honoring the medical staff and all those who died.

His innovative idea came from the form of a virus, here the coronavirus. At the heart of the work is a round-shaped earth, the virus spreads like a wildfire, rooting in both the population and our planet. Using torpedo bombers, the artist depicts a virus in vivid, ruthless detail. The torpedoes are found in the water, invisible, intangible, like a virus. As a result, the planet has now become a threat and danger for humans, and if we fail to consider and overcome these threats, we will be destroyed. At the equator, the initial ring of torpedoes was a closed circle. The artist encourages people to use all the indigenous language of Chinese, English, French, Spanish, Arabic, and Russian to combat the outbreak (languages of the UN). Between 1.3m and 1.4m, the planet's diameter is considered a fair scale. 13 is an inauspicious number in Western culture, while 14 represents death in China. Both of these reinforce the thought about on the planet's crisis. The corona structure of the virus is vibrant and aptly expressed

by the artist using human hands of different shapes. As seen on the sphere, different kinds of hands reach out, some of them are calling for help, some of them are shouting, some of them are fighting, some of them are wounded, and a few of them have died. Eighty-one hands were raised; each person desired peace, health, and equality for all humanity. This artist understands how the coronavirus is shaped, and incorporates the earth as the main body of the coronavirus, and the human hand as the crown. This artist claims that we are all linked to one another, and the virus has made Earth its own. The earth's orbit is called, reaffirming our fears of tumbling. The use of chameleon paint which allows for different colours to emerge from different perspectives. Viruses are mutable, complex, and elusive. Blue, symbolizes the eternity of human and viral co-existence. Green, represents hope, symbolizing that human beings will eventually overcome and defeat the virus. Purple as a hue, reflecting deep anxiety and concerns for all human beings. All the hands in the sculpture are real, and each hand was recruited from a volunteer panel of more than 100 countries and regions.





*Time out.* This is not the first-time artificial intelligence (AI) has been presented as a threat. The advent of AI has triggered the most far-reaching and substantive debates about the nature of humanity and the essence of technology. This conflict did in fact arise; A battle started. Is it a moral question? Or is it a structural problem? Short-term unemployment? Are there questions about personal privacy? Are there boundaries between the natural world and human society? Where is human nature and ethics? How is technological advancement and innovation possible, if not for humans?

The artist's point of view is that we need to pause the game, take a seat, and engage in a conversation. It's time to pause and reflect. There are too many claims, conceptions, and too many conflicts.

In his work, the artist borrowed the concept of "time-out" from a competitive sport. A wooden trunk is portrayed as rising from the ground into a bodhisattva, soft and compassionate, propelled by another armed hand made of a giant space ship, reflecting the "time out" scene in a classic sporting game. This is the artist's call for peace in the year two thousand and twenty and an expression of dissension against escalating conflict. Borrowing the traditional Chinese language, the hand of life as weak comes from nature, the root carving without bark, represents the most sincere and naked confession. Illuminated by the black colour, nature has been burned out after the baptism of war and disasters! The "okay" hand gesture in the culture of Buddhism, which was originally the hand of a sermon, represents peace and blessing. And those who have dealt with their culture diversity also speak of a person's emotional calmness and humility in responding to life's struggles, as well as the emblem of those who have endured all the hard times. Below is a complex technical breakthrough in outer space science and technology. The artist attempts to combine spaceships with different

types of military hardware, from boats to ships. The solar panels on the back of the hand highlight the power of the technology, as if it were the powerful and violent energy of the Transformers. Two armed robotic arms are placed in the back of the lower hand, like a wasp resting on its prey, or like a crooked torturer raping an innocent woman. In another stage of combat, it appears to be a hand-shaped vessel, temporarily resting on the side of human nature. Is it an artificial intelligence flow that changes metallic liquids and injects them all over the natural world? The corrosion? Will it or will it not annihilate the human race? Is it that the robots have won or the humans have been defeated? The struggle has just begun. It's too close to calling. The design of the base, similar to the ice in Antarctica, is a sign of the fragility of our society. The Ice of Blue Antarctica is like a piece of jade that holds the golden root of a tree, showing the language characteristics of Chinese folk carving art and Japanese Bonsai-style art, as well as hinting at the core and revival of the Oriental spirit. In addition, multiple art materials are also used to solidify the multiple meanings of both hands, as well as challenge technology, science and artificial intelligence, while simultaneously creating more human illustrations and improving solutions to environmental and political conflict and addressing gender issues.

In any case, at this moment, the two hands are merely going through the process of dialogue and haven't come to a solution because of suspensions and reconciliation, but tomorrow, it will be determined where the journey ends.





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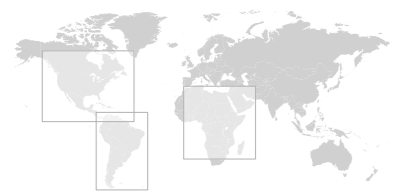
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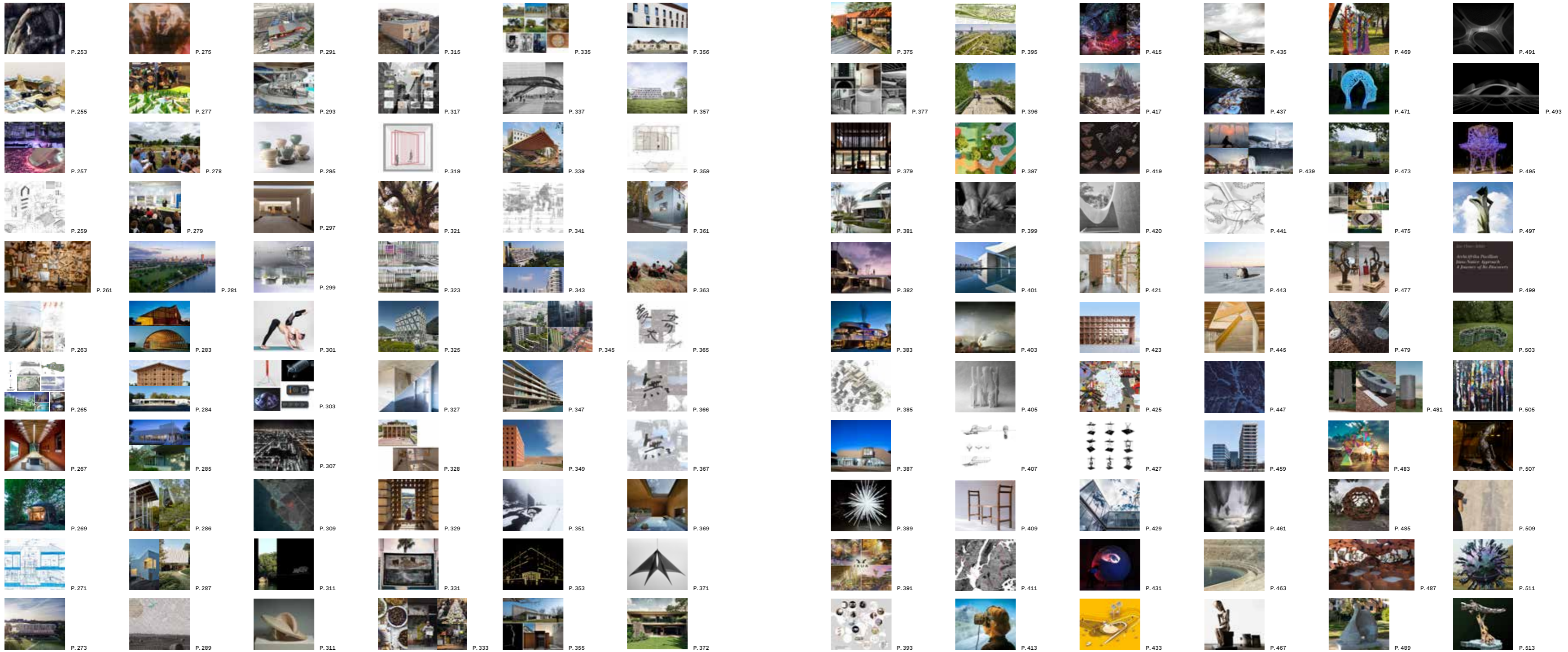
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## SPECIAL PROJECTS



## Mapping Festivities

National Pavilion of Pakistan  
Venice Architecture Biennale 2021

Mapping Festivities explores the many dimensions of weddings in Pakistan, as festive events that are both, saturated expressions of our cultural traditions, and institutions driving impact at social and urban scales. Mapping Festivities investigates weddings as events that create a spatial network; bringing together individuals and industries from diverse contexts, and across all classes of society. Acting as connective urban and territorial tissue, these festivities are systems that allow us to live together. In contemporary Pakistan, weddings knit together a multiplicity of cultural, and economic interplays that are performed in high energy theatres of celebration. They open up a space for people from different industries and social classes to co-exist in harmony. Our project particularly reveals the complex community that builds this underlying infrastructure: the architects, construction workers, designers, caterers, photographers, technicians, makeup artists, videographers, and performers. These people are the ordinary citizens, that become purveyors of festive dreams.

Mapping Festivities studies the explicit typology of the wedding venue as a site for cultural production. The Shadi Hall first appeared in the early 1980's to address the needs of the fast growing immigrant population of the city of Karachi. Residential villas were transformed into designated spaces for weddings through interventions, such as the addition of a billboard inspired entrance facade. This facade, physically and metaphorically, created a permeable boundary between the space of the city and a 'new' space for 'performance'. The Shadi Hall emerged as a direct response to the social and urban needs for a specific space to serve the wedding performance; a unique architectural typology born out of post partition, post colonial Pakistan.

Curator: Sara M. Anwar. Team members: Madeeha Yasin Merchant, Farhan Anwar, Shama Dossa, Hira Zuberi.





The Young Talent Architecture Award aims to support the talent of recently graduated Architects, Urban Planners and Landscape Architects who will be responsible for transforming our environment in the future. YTAA emerged from curiosity about and interest in the initial stages in these students' development and a desire to support their talent as they enter into the professional world.

YTAA was launched for the first time in 2016, open to all European architecture schools. In 2018, schools from China and South Korea, as guest countries, were invited to participate. In 2020, for the first time, an independent edition is organised with the four Strategic Partners of the European Union in Asia: China, India, Japan and South Korea, aiming to promote exchange and cooperation with their YTAA counterparts in Europe and in the 2020 guest countries: Brazil, Chile and Mexico.

Thus, YTAA becomes a platform to exchange knowledge on how we all learn architecture, and the exhibition speaks about educating in architecture together. The fact that many and very different architecture schools from all over the world participate, and also that representatives from other fields such as politicians and companies related to architecture also support the project, make it possible to organise an event with young architects and also other stakeholders (cultural managers, policy makers, representatives of companies...). In 2018, the jury highlighted that housing was a major topic and one of the Winners developed a project related to housing as well as some of the other finalists and shortlisted projects. The EU Mies Award 2017 and 2019 Winners have dealt with housing, and YTAA 2020 also presents very interesting examples connected to Living Together. The exhibition and the awards ceremony event highlight these aspects, matching with the aims of La Biennale and the 2020 topic and title: How will we live together? Educating together.

YTAA, as (inherent) part of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award, is organised by the Fundació Mies van der Rohe with the support of the Creative Europe programme of the European Union. It is organised in partnership with the European Association for Architectural Education (EAAE) and the Architects' Council of Europe (ACE-CAE); World Architects as a founding partner; the European Cultural Centre as a partner in Venice; sponsored by Jung, Jansen and Regent; and with the support of USM.

- |   |   |
|---|---|
| <p><b>1. Stage for the City</b><br/>Monika Marinova, 2019</p> <p><b>2. Yulgok Street</b><br/>JiSoo Kim, 2019</p> <p><b>3. Three Places to Inhabit the Mountain Range</b><br/>María Jesús Molina, 2019</p> <p><b>4. Off the Grid</b><br/>Willem Hubrechts, 2019</p> <p><b>5. Oasi</b><br/>Álvaro Alcázar, Roser García, Eduard Llargués, Sergio Sangalli, 2018</p> | <p><b>6. Three Places to Inhabit the Mountain Range</b><br/>Pia Montero, 2019</p> <p><b>7. Three Places to Inhabit the Mountain Range</b><br/>Antonia Ossa, 2019</p> <p><b>8. Mending the Gap</b><br/>Shreeni Benjamin, 2019</p> <p><b>9. The Walls</b><br/>Oslo School of Architecture and Design's students, Scarcity &amp; Creativity Studio &amp; the Architecture School of Tianjin University, 2019</p> |
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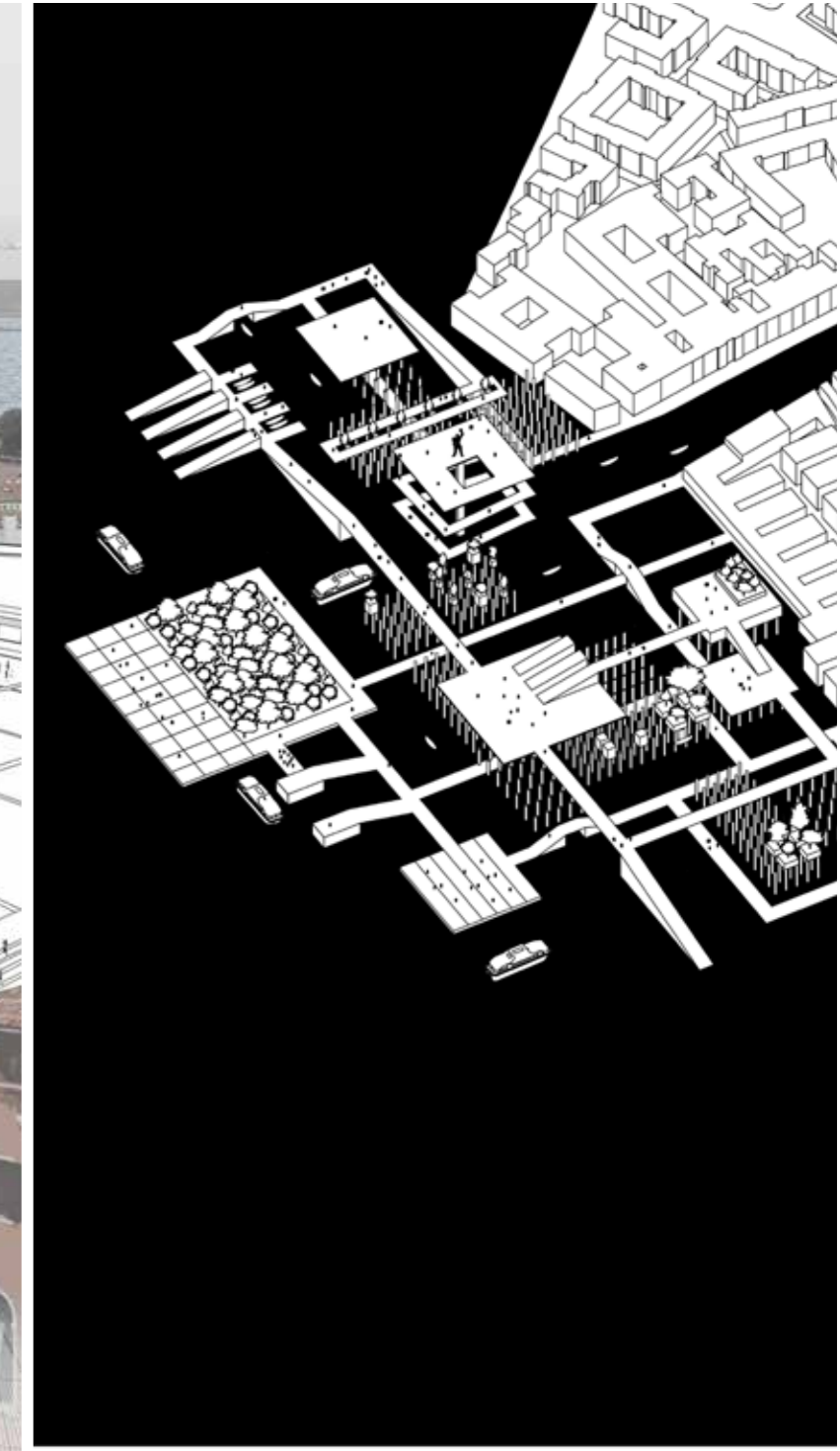
European Cultural Academy runs short training programmes in art and architecture. We also offer courses for school teachers seeking to integrate art practices into their work. The inspiring atmosphere, Venetian palaces, informal surroundings and access to behind-the-scenes of the Venice biennale creates a breeding ground for personal and professional growth, an opportunity to take a next step in your career. Choose the field of your professional interest and reach out to us so we could work together:

1. *ECA Art* is delighted to provide short training programmes for established and upcoming art professionals. You join a safe and inspiring environment that helps to begin and develop your career in art.
2. *ECA Architecture* is a trusted educational partner for architecture universities and schools. Together we organize design summer studios in Venice and Amsterdam. ECA is proud to collaborate with The University of Melbourne, Kellogg College - University of Oxford and many others.
3. *ECA Educators* organizes courses for school teachers under the Erasmus Plus programme.

ECA presents the best works from the students of Contemporary Architecture course 2019 that explored the unbuilt projects in Venice envisioning a re-enactment or contemporary new proposal.

*Piazzale Roma - Gateway for Venice* by Valerija Slahova  
The project explores the chaotic identity of Piazzale Roma and absent reasons for visitors to linger and enjoy the area. It studies the lost, unbuilt and forgotten project of Franco Purini. How would it function nowadays in the contemporary city of Venice, if it was built in 1991? This project speculates on the aftermath and illustrates the outcome. By documenting, collecting traces of lost architectural interventions, this personal interpretation of the original design explores small modifications and overall character. *Gateway for Venice* project provides a functional space that works as a station and the entrance of Venice, which is the focal point for ground vehicles, pedestrians and water transport.

*POST-CORBU* by Mateusz Juchimowicz  
The work assumes a *POST-CORBU* scenario in which the unrealized building of a new Venice Hospital designed by Le Corbusier from 1964 is put up and then destroyed. Its ruins serve as a construction and inspiration to another, new city structure that fills the void. It is an attempt to combine traditional urban fabric of Venice, in which, a net of paths, bridges and squares connects and crosses with ideology and characteristic components of the style of Swiss-French architect. It resulted into an idea of creating a new design which uses all of existing/imagined concrete pillars. The structure is defined by overlapping straight lines which together create an abstract form. The time in this project is not defined. It is the result of interference effect of two conceptions - realistic and utopian.





Created in 2016 by Klaus Fruchtnis and Steve Bisson, Blurring the Lines is an international platform of art and design academies and institutes worldwide. The platform counts with the support of Paris College of Art, Urbanautica Institute, FOTODOK, the European Cultural Centre, Fujifilm Italy, and Faservice. The platform's primary goal is to support photography education, particularly in times in which the educational systems are shifting so rapidly (i.e., formal, informal, non-formal), through three major lines (1) the yearly call with its exhibition and publication, (2) the annual conference, and (3) the different professional and educational actions developed with the partners.

In five editions, the platform has received more than 400 project proposals from 38 institutions worldwide; and successfully managed to exhibit the selected works at fotofever and Espace F15 in Paris, at HKU in Utrecht, the Netherlands, and the Palazzo Mora at the Venice Biennale in 2019. Blurring the Lines has also contributed to the academic field with two international conferences on photography and education developed in collaboration with its partners; and published three books.

2020 will be remembered as the year in which the European Union was able to make unprecedented decisions to do everything needed to remain united, competitive, and rooted in solidarity; a year in which education systems changed; year of health disparities and socio-economic inequalities, to name a few. This edition has a distinctive flavor, and the theme "commitment" was an evident chance that allowed institutions and photographers to be part of the collective response. The question of photography's commitment to real-world issues and its relationship provides significant directives for promoting a social engagement from photographers, changing the photographic tool.

Blurring the Lines' response is to create an active advocacy committee that promotes, supports, and con-

ducts gender and parity, a global platform for the discussion of non-formal models of education to succeed, and geographic and socio-economic inequalities and access to education. The current global circumstances required dealing with the new roles and the new configurations of photography, understanding the medium as a collaborative process and practice, with an influential ethical role in every aspect of contemporary visual culture. In an overconnected world, subject to a constant flux of images, photography seems to be an attractive medium and a necessary field to engage a discussion on the features, advantages, limitations, and inter-relations of photography education. Photography can develop many skills and capacities, stimulating self-reflection and critical thinking, promoting creativity and personal sensitivity, social cohesion through collective reflection on society, encouraging tolerance and defense of humanism values, and fostering citizen expression. Within a perspective as such, the visions, the provocations, the stimuli that come from the students and scholars represent an essential source to feed the understanding of the complexity of the world we live in.





World-Architects is a membership-based, premium network of selected contemporary architects and building professionals, advocating quality in architecture. Our selection is curated by a highly discerning group of architects and critics from around the world.

Launched in 1994 by PSA Publishers Ltd in Switzerland, World-Architects pioneered the online publishing of architecture. Today, over 20 online national and regional platforms represent architects, landscape architects, interior designers, engineers, lighting designers, manufacturers, and architectural photographers from over 50 countries.

For the exhibition, World-Architects.com asked architects, designers and the public about their very own perception of their respective lifeworlds (Lebenswelten) and their ideas for shaping the future of the built environment.





OPEN SPACE



## OPEN SPACE

The European Cultural Centre presented the First edition of the multidisciplinary outdoor exhibition OPEN SPACE. The exhibition took place from August 29<sup>th</sup>, 2020 until February 16<sup>th</sup>, 2021 in the beautiful gardens of Giardini della Marinaressa. With this exhibition, the European Cultural Centre would like to acknowledge the important influence of art and design on our lives, by highlighting the relationship with public spaces and communities. OPEN SPACE is an interdisciplinary project involving artists, architects and designers bringing small and large-scale installations.

The diverse works presented by this wide range of international exhibitors contribute to a great cultural value, adding uniqueness to the city of Venice and meaning to its community. In such unprecedented times, the public space is cherished. Giardini della Marinaressa captures the spirit and atmosphere of a vivid cultural milieu in an open space in nature.

The exhibited works invited visitors to reflect on the connection between public spaces in the urban context and the specific concepts highlighted by each participant. OPEN SPACE is a project that ambitiously creates a social space for the community to participate in, and it is distinguished in its inclusivity of a diverse audience. This vivid intersection of historic gardens merged with a sense of contemporary public art in a place where people can feel the impact of interactive projects.

Giardini della Marinaressa are located in the Castello district between Arsenale and Giardini di La Biennale and situated along the Riva dei Sette Martiri, the monumental waterfront of Venice. The European Cultural Centre promoted the renovation of the two gardens (Giardino di Levante and Giardino di Ponente) producing cultural activities and making these spaces accessible and enjoyable for citizens and international visitors. OPEN SPACE has been accompanied by a collateral program of public events which took place in the gardens. The discussion and diffusion of ideas and creativity through workshops, film screenings, performances and guided tours have supported the significance of openness and public spaces in our modern times.

OPEN SPACE aims to create a public space to promote people's happiness, gathering, and well-being. Participating artists share a common value of creating a dynamic public space in dialogue with inspirational artistic projects.











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| <ol style="list-style-type: none"> <li>1. <b>Andrée Valley</b><br/>Triffid V, 2019</li> <li>2. <b>Barbara Grygurutis</b><br/>Portal, 2020</li> <li>3. <b>David Jacobson</b><br/>Footprints, Earth Plug,<br/>Jane's Japanese Loveboat,<br/>Aqueduct Sections<br/>&amp; Heavy Water</li> <li>4. <b>Edwin Hamilton</b><br/>Bergei</li> <li>5. <b>Ivan Lardschneider</b><br/>I go home (Vado a casa)</li> </ol> | <ol style="list-style-type: none"> <li>6. <b>Jackie Neale</b><br/>Crossing Over:<br/>Immigration Stories</li> <li>7. <b>Riccardo Gatti</b><br/>Planet Earth, 2020</li> <li>8. <b>Paul Chamberlain</b><br/>The Rest of Your Life</li> <li>9. <b>Jaroslav Róna</b><br/>The Sitting Lioness, 2018</li> <li>10. <b>Stefan Milkov</b><br/>Guardian, 2017</li> <li>11. <b>Singapore - ETH Centre</b><br/>Future Cities Laboratory<br/>Dense+Green, 2020</li> </ol> | <ol style="list-style-type: none"> <li>12. <b>Stefano Bombardieri</b><br/>Marta &amp; l'Elefante, 2019</li> <li>13. <b>Resonance Collective</b><br/>European Cultural Academy<br/>leader Andrew Jonhstone<br/>The Shell</li> <li>14. <b>Pollinators Collective</b><br/>European Cultural Academy<br/>leader Andrew Jonhstone<br/>Alveare sculpture</li> <li>15. <b>Contemporary art course</b><br/>European Cultural Academy<br/>Collective Art Show</li> </ol> <p><i>Photographs 1 to 12 by:<br/>Federico Vespignani<br/>Photographs 13 to 15 by:<br/>European Cultural Academy</i></p> |
|---|--|--|



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# COLOPHON

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