



**TIME**  
**SPACE**  
**EXISTENCE**



# TIME SPACE EXISTENCE

**LA BIENNALE DI VENEZIA 2016**

Palazzo Mora · Palazzo Bembo · Palazzo Rossini

# Colophon

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# Introduction



# Introduction

By Rene Rietmeyer and Team

We, artists, creative entrepreneurs, and researchers, as a collective group we believe that there is a need for an emblematic space, located in Venice, dedicating time and space and presenting the existence of the culture of Europe. A centre devoted to cultural exchanges, meetings, artistic projects, and laboratories, with Europeans and others, it is our aim to cherish our differences and strengthen cultural commons. TIME-SPACE-EXISTENCE is the second exhibition of the European Cultural Centre, which was created in 2014. This exhibition should be seen as a platform for architects from Europe and other parts of the world to visually present their personal thoughts and creations about and within architecture.

Sixty years ago, the Swiss philosopher and great pioneer of European integration, Denis de Rougemont, believed in a cultural Europe, in a Europe with direct participation of people beyond the nation-state with culture as a vital ingredient for Europe's post-war rebuilding and healing. Today, sixty years later, the importance of culture within the paradigm of our society's well-being still needs recognition and further active stimulation, more than economic growth. To achieve a sustainable Europe, the environmental, social, and cultural objectives have to be rebalanced against the financial and economic ones. The role of creative and critical thinking, fostered by arts, architecture, and cultural activities, also plays a key role if the citizens are to regain trust in Europe. The reason for the need of the existence of a place for European arts, architecture, and culture is rooted in these statements by Denis de Rougemont.

Today's 'Erasmus generation' is living Europe and is its future. Coming from Europe and abroad, they share an interest in the development of alternative approaches and improvement of cultural research and awareness; implementation of knowledge, which leads to an ongoing questioning. Even though knowledge and many connections come through the internet these

days, a real physical venue in the city of Venice offers everybody a unique meeting place in Europe to explore, experience, document, and present cultural togetherness. The Global Art Affairs Foundation organised the exhibition TIME-SPACE-EXISTENCE with these thoughts in mind. Since 2002, the GAA-Foundation has organised worldwide exhibitions, symposia, and published books highlighting philosophical themes in contemporary art and architecture, in particular regarding the subjects Time Space Existence, bringing together artists and architects from various cultural backgrounds and different ages. Also in this exhibition at the European Cultural Centre, the concepts Time Space Existence are central and presents architects from all over the world, next to each other, a documentation, often regardless the personal preferences of the organizers. As sincere as possible, the Global Art Affairs Foundation presents in this exhibition what can be seen as a modest cross section of European architecture, in dialogue with several non-European architects. Although the European Cultural Centre hosts this exhibition and presents it as its statement in Venice, TIME-SPACE-EXISTENCE does not only show works by European architects, but rather a global togetherness, a dialogue that goes beyond cultural background, age, race, and sex.

The European Cultural Centre reflects upon the dynamics of European culture and influences, upon how Europe is seen within and outside its borders. Our aim is to go beyond our geographical borders. Borders – in the widest sense of the word – have to be crossed in order to develop ourselves as human beings, in order to understand who we are. "To cherish our differences and strengthen cultural commons", this goal can only become reality if we open ourselves up to the world around us and share our thoughts, without prejudice. "To cherish our differences and strengthen cultural commons". This mission of the European Cultural Centre [ECC], which, as a place for reflection, research, and creation for interdisciplinary encounters, as well

as a centre for resources and experimentation, provides the conditions to invite artistic and creative practices from all fields – visual art, dance, performance, theatre, music, literature, architecture etc., seeing them as a process of learning and experiencing. The ECC is a place for investigating the most vital contemporary issues, designing a shared future. For hundreds of years, Venice has been a place of cultural exchange and an important exporter of European culture. Venice, however, was chosen as the seat of the European Cultural Centre not only for its historical importance, but also for a number of specific features that make it the ideal venue for the realisation of the objectives of the ECC. Venice is a city with an extraordinary concentration of facilities and organizations dedicated to culture. The historic centre is only populated by approx. 60,000 inhabitants, but it sustains: 45 museums and seven theatres, 14 foundations with the objectives to promote and develop culture; two leading universities, an art academy, a conservatory, and many public libraries; 32 consulates and regional offices of a.o. UNESCO, WHO, and the Council of Europe; places of worship for many religions, but Venice is also home to a large atheist association, and it is also the city of La Biennale di Venezia. All of this makes Venice an excellent place to study the sociological and ethnological development of the European society in general. It is the ideal place to come to understand who we are and how we are seen.

In the context of La Biennale di Venezia 2016, the European Cultural Centre presents TIME-SPACE-EXISTENCE in three of its prestigious Palazzo's in Venice, Palazzo Mora, Palazzo Rossini and Palazzo Bembo. The exhibition shows an extensive combination of established architects and architects whose practice is less known, as a cross section of what can be seen as architecture today. Their common ground is the architect's subjective, personal expression of his or her reflection upon what architecture should and can be. This results in architecture that visually appears to be very different. The exhibition mainly presents recent architecture by living architects.

Conforming to the aim of the European Cultural Centre, the exhibition features architecture presented in a broad variety of artistic media; video, sculptures, photos and installations. Since the more than 150 participating architects originate from very diverse cultures representing over 50 countries and are also of very different age, the works are highlighted from unusual, very personal points of view.

Despite today's easy access to knowledge, the exhibition manifests that intellectual development, expressions, and creations in architecture still show great differences. Not only from culture to culture, but even within one culture. TIME-SPACE-EXISTENCE shows the commonness and differences between Europeans in dialogue with works of Non-Europeans. In addition the exhibition stimulates a more conscious relationship from the spectator towards their daily surrounding, aiming to increase the awareness of their own personal Existence as human beings influenced by a specific Culture within Space and Time.

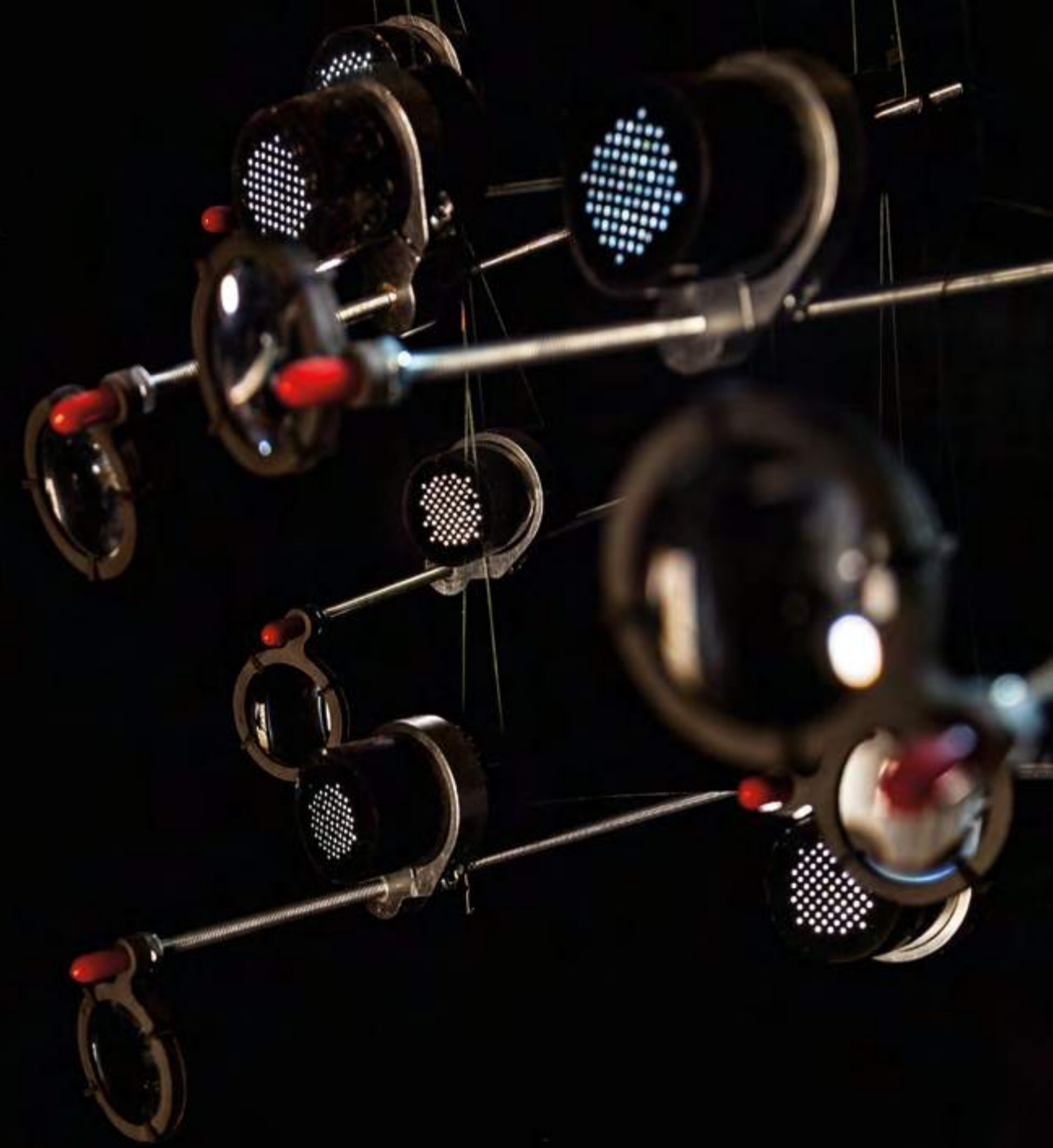


**Palazzo Mora**



## 2Architecture

*Tonal* is a site specific installation that utilizes individual light transmitting devices, suspended within a space, to gather light and colour from the exterior of a building. The tonal variations picked up by the devices are transported into the darkened room as a lively composition of light and colour. These light transmitting devices contain within them a series of optical components: light collectors, light transmitters, and light projectors. The light collectors, located outside of a window, deploy glass lenses and the end of a length of fibre optic cable – the transmitter. The lenses focus exterior light and colour onto the ends of the cables that then pass through the threshold of the window into the exhibition space. Once inside, the transmitting cables terminate, and the light is projected through lenses that amplify the light and colour. The collection of devices within the space act together to present a fragmented and pixelated depiction of Venice to the viewer. Amongst the cables and lenses, the quality and intensity of the tones one experiences will be oddly familiar and cohesive, yet offer a moment of displacement and curiosity. The project is at once both a highly technical experiment with light and its ability to be captured and transported through fibre optic cable, and a phenomenological exploration that brings into question the role of place, seeing, and memory, in relation to tonal variations.



## 23 Ideas from Indonesian Architects

By Aboday Design, Adria Yurike Architects, AI-CTLA, andramatin, Arcadia, Atelier Cosmas Gozali, Atelier Riri, Baskoro Tedjo Associates + Hepta Desain, budipradono architects, d-associates, Delution Architect, Gujo Architect, HMP Architects, LABO, Muhammad Thamrin Architects, noMADen, Parametr Architecture, PDW Architects, Raul Renanda Design, MSSM Associates by RSI GROUP, Studio ArsitektropiS, studiokas, SUB

European virtual fortress was formed when the Schengen Agreement was signed in 1985. Recently the fortress started to be fragile, mainly because of the migrant crisis. In 2015, there are more than 1 million migrants entering Europe; it is more than four times from the previous year. The European countries are really in a crisis, while there is a mass movement towards the dream countries.

Some countries started to re-build the fences to repress the insistence of refugees, commonly from the countries with continuous wars. Thousands of them have died, drowning in the Mediterranean Sea leading to Greece or Italy.

In the northern French city of Calais, there are more than 4 thousands refugees in parks with only plastic tents surviving, trying to cross over to England. In the border between Greece and Macedonia, there has been built fences with more than 10 thousands refugees building their simple tents around it.

In this installation, Fortress Europe is to be interpreted by perforated walls, consisting of brick piles having apertures. These brick apertures reflect the junk space or the remaining space between the buildings, between the cityscape, city terraces, or city gardens. These apertures later are expected to be filled by the public to design the maximum way to fit the refugees who can occupy these apertures. In the middle of this installation, there are several models of designs from 23 Indonesian architects offering temporary solutions for temporary shelter for the transit countries or social housing proposals for destination countries.

This temporary shelter is not only able to answer the cold and extreme climate challenge, later it can also give segregation for the refugees between families, men, and women. This is very important since 99% of the refugees are Moslem, so that there are some proposals to accommodate them with

specific public spaces to be used for worship or other social activities. Some other designs are the social housing design, which can accommodate the asylum seekers as well as can offer the specific spaces for common interest. This social housing is specified for the asylum seekers in destination countries, such as Germany, Switzerland, England, and others.

This Social Housing is a motivational work since the immigrants are not fully accepted socially by the public. Thus, this social housing design is very thought provoking, because there must be certain programs given to it as a device for acculturation. In European countries, they commonly have a housing standard, but for these immigrants, it is necessary to create a housing standard with new specific programs with very diverse and unique immigrant characteristics.

This exhibition is a positive step for Indonesian architects, as the biggest Moslem country in the world, to contribute their thoughts in the migrant crisis in Europe. At last, architecture becomes the device for humanizing humanity.





# A-01

By Oliver Schütte, Marije van Lidth de Jeude

A-01 is a multidisciplinary network organization creating integrally sustainable solutions within the fields of urban and rural development. In a globally urbanizing society, we act at the borderline of city and countryside or help identifying new synergies. Our work methodology is designed to break the boundaries of a single profession or perspective in order to allow for a holistic approach that shapes our products.

The office was founded in 2005 by German architect Oliver Schütte and Dutch anthropologist Marije van Lidth de Jeude. The anonymity of its name reflects the multitude of actors who stand behind the projects. Each assignment is carried out with a custom-fit team of experts and entities, introducing A Company and its non-profit counterpart A Foundation as operational vehicles. The company works as a commercial consulting and planning firm; the foundation has at the core of its agenda the investigation, documentation, and discussion of transformative habitation processes worldwide.

The majority of our work is situated in developing countries, which means working with the existential limitations of people who find themselves in a permanent state of transition, and where the necessity of improvisation with its resulting visuals of the 'incomplete' are amongst the defining elements for the appearance and functioning of the built environment. In this context, flexible as well as adaptable strategies are needed for reacting to modified circumstances over time. Participatory and people-centered approaches are a driving force in enabling adequate and well-appropriated solutions.

Collaboration is key for building up long-term structures and capacities, as shown in the works for Chira Island and our joint efforts with Bill Price and his students from Prairie View. Since 2012, national and international stakeholders worked closely together in order to develop a plan for the impoverished island in Costa Rica's Gulf of Nicoya. A set of acupuncture

in crucial locations has been designed to stimulate economic, environmental, and social development through a toolbox of vernacular architectures that blend with their tropical surrounding, combining traditional ways of living with modern construction techniques.

As one of the results of our design-and-build studio, which was joined by the Latin University and the National University in Costa Rica with the further support of the Veritas Center of Innovation and the Costa Rican Fab Lab Association, the Recycling and Community Center of Chira (RCCC) is now being constructed. It has been financed through the United Nations Development Programme, a Dutch NGO, an international fundraising campaign, as well as local donations. The self-organized Association of Ladies Working for the Environment (ADATA) will operate the center, empowering islanders and sustaining their livelihood.

Besides collecting and recycling garbage, ADATA will engage in upcycling processes by producing jewelry made from 'trash'. Like this, the facility will generate an income for women who now depend solely on traditional ways of fishing and help building resilience. Besides being a workplace, the RCCC offers a space to gather for meetings, events, and environmental education, as well as a daycare center for children of the women at work.





# Bill Price

## Brown Endowed Chair of Architecture – PVAMU

### Holding and releasing space to experience time.

Rather than treating time as something that is passing, we would rather treat time as something palpable, something sensed, something which holds space or is held by space, something which allows space to become the skin that lets us exist with that which exists, something which allows us to share the experiencing of experience.

Chira Island, Costa Rica and the continued collaboration with A-01 represent an interesting moment for PVAMU's School of Architecture to experience a different type of time. A slower time, a time of urgency, a time of potential, a time with oneself, a time with others. These eight projects take time to explore time and what it means to be.

### Mangrove Museum with View Tower

The Mangrove Museum serves as an exhibit for the complex ecosystems supported by this tree species. The museum is composed of a series of modules that spiral upward, starting at the complex root system of the Mangrove and rising up to the canopy created by the tree's leaves – Jonathan Ortega.

### Housing for Health Personnel

HHP is conceived as one cubic volume and sits lightly on the landscape. Overhead planes and volumes extend outward to define the entrances to public and commercial spaces, offering refuge from sun and rain – Bill Price.

### Jicaro Artisan Center

The Jicaro Artisan Center hovers lightly above the landscape defining a central core that is inwardly focused while still embracing its surroundings. A group of Jicaro trees become a focal point, framed within the courtyard for study and observation – Lana Howe.

### University at a Distance

This building offers a place to study for the youth of Chira. Like this they don't need to move to the big city, avoiding a culture shock as well as high economic costs. With a university degree they will be able to diversify their income from fishing – Blake Burns.

### Floating Market

The market brings fishing and tourism together, exploiting agro-tourism by educating tourists on sustainable angling methods and native fish. At the same time, the building serves as a public fish market where locals can clean and sell their produce – Jordy Matas.

### Anclado

The building exists as a floating eatery on the waters surrounding Chira Island. The mobile nature of the building provides it with an ephemeral quality: always present, but never in the same place – Jeremy Mano.

### Air

This space for an artist or investigator allows for the re-interpretation of the existing. Materials that are readily available in nature find new life in the work of the artist. The art produced from these materials opens up new unrealized potentials for everyday objects that would otherwise be discarded – Vanessa Hernandez.

### Multi-use Center

A place where people from the Chira community can meet for social, educational, or recreational activities. Its primary use will be for the big amount of elderly people living on the island; as a space to gather with their peers for social and recreational activities – Roberto Alas Murga.







# European Cultural Centre Venice

Designing in Dialogue between  
Traditional and Modern



# aac Academy for Architectural Culture

## European Cultural Centre Venice

### Designing in Dialogue between Traditional and Modern

The Academy for Architectural Culture (aac) is a private, non-profit institution founded by the architects von Gerkan, Marg and Partners (gmp). With research studies and intensive courses held throughout the year, the aac is dedicated to finding solutions to relevant architectural issues and the further education of young architects from different cultures (see p. 470 in this catalog).

The aac spring workshop 2015 was dedicated to designing in dialogue between traditional and modern with the specific assignment to accommodate a European cultural centre in a traditional Venetian palace. Architecture students and young graduates from Germany, Italy and China formed four teams and worked out specific design proposals with many variations. The three-and-a-half-week course was started with a site visit to Venice. The excursion offered the possibility to meet with the initiator of the idea of the European Cultural Centre (ECC), the Global Art Affairs Foundation, represented by Rene Rietmeyer, and learn more about his motives and understand the challenges of the selected building Palazzo Mora.

Subsequently back in Hamburg, the studio work on the actual assignment took place at Campus Rainvilleterrasse. Lectures from renowned experts, namely Giulia Foscari (OMA/AMO), Alexander Schwarz (David Chipperfield Architects Berlin) and Maria A. Segantini (C+S Architects), complemented the course. The results of the workshop were shown in a public exhibition in Hamburg and now also in the object of the workshop itself.

### Workshop scenario

Time seems to have come for an institution to make Europe's cultural identity its main objective beyond the institutional political associations.

Venice, with both the Art and Architecture Biennale already hosting two of the most renowned cultural events worldwide, suggests itself to be the location for a future European Cultural Centre. It seems desirable to find sustainable cultural reuses for the increasing number of vacant buildings in Venice which prove appropriate to actively contribute to preventing the further decay of the lagoon city. For this reason, the Global Art Affairs Foundation decided to take up the initiative for making the broader public aware of the importance of the project.

Palazzo Mora in its present form is result of an elaborate, historical process in which two originally separate buildings that faced each with their own representative façades to one of the plot defining canals in the east and in the west of the plot gradually merged into one ensemble; the last addition, for the time being, as single-storey extension facing Strada Nuova took place in the first half of the 20th century. Already before, at the end of the 19th century, the carving of Strada Nuova into the existing structure led the original garden courtyard to become address of the ensemble.

The space allocation plan requires a variety of functions to particularly provide spaces for exhibitions and conferences, furthermore a library, a research archive, a café as well as spaces for researchers and artists in residence. The designs of the workshop cover a wide range of architectural possibilities to activate the Palazzo Mora for use as an ECC. It is the wish of the Global Art Affairs Foundation that the designs form the basis for the further implementation of the project.

## European Cultural Centre Venice

### Designing in Dialogue between Traditional and Modern

The workshop scenario 2015 was dedicated to designing in dialogue between traditional and modern with the specific assignment to make a European Cultural Centre in a traditional Venetian palace.

Architecture students and young graduates from Germany, Italy and China formed four teams with the assignment to find specific design proposals with many variations. The three-and-a-half-week course was started with a site visit to Venice. The excursion offered the possibility to meet with the initiator of the idea of the European Cultural Centre (ECC), the Global Art Affairs Foundation, represented by Rene Rietmeyer, and learn more about his motives and understand the challenges of the selected building Palazzo Mora.

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The space allocation plan requires a variety of functions in particular to provide spaces for exhibitions and conferences, as well as a library, a research archive, a café and spaces for researchers and artists in residence.

### Workshop scenario

The aim of the workshop was to generate design guidelines proposing interventions that were both traditional and modern, as well as being respectful and perceptive, thus representing a modernity aware of its nature as a short-term resident within the long-term Venetian traditions. The time has come for an institution to make Europe's cultural identity its main objective, beyond the institutional political associations. Venice, already hosting two of the most renowned cultural events worldwide, the Art and Architecture Biennale, suggests itself as the location for a future European Cultural Centre. It would be desirable to find sustainable cultural reuses for the increasing number of vacant buildings in Venice that prove appropriate to actively contributing to the prevention of the further decay of the lagoon city.

For this reason, the Global Art Affairs Foundation, which has already been involved successfully for many years as a curator and host of exhibitions of international repute at both the Biennales, decided to take up the initiative for the further realization of the project and for making the broader public aware of its importance.

It is intended to remodel the Palazzo Mora, which is already partly used by the Global Art Affairs Foundation for biennale exhibitions, into the location of the future European Cultural Centre.

Palazzo Mora in its present form is the result of an elaborate, historical process in which two originally separate buildings that faced each with their own representative façades to one of the plot-defining canals in the east and in the west of the plot gradually have merged into one ensemble; the last addition, for the time being, was a single-storey extension facing Strada Nuova in the first half of the 20th century. Previously to this, at the end of the 19th century, the carving of Strada Nuova into the existing structure already led the original garden courtyard to become the address of the ensemble.

The space allocation plan requires a variety of functions in particular to provide spaces for exhibitions and conferences, as well as a library, a research archive, a café and spaces for researchers and artists in residence.

## How to transform this palazzo into the European Cultural Centre?

Solutions by aac Academy for Architectural Culture



www.aac-hamburg.de  
www.europeanculturalcentre.eu







## Joaquín Alvado, University of Alicante

### Dynamic cities

What do we refer to when we talk about Architecture?

This is the question that our architectural research at the University of Alicante revolves around. We want to talk from scratch about innovation, social behaviour, nature, growth, time, change, sustainability, weather, citizenship, atmosphere, water, adaptability, welfare, and environment. We use research as a technical tool to work on diversity, an open future, emotion, imagination, and a complete portfolio to establish a dynamic process that will help us formulate concepts concerning architecture and life.

The structure of a City is related to time, space and existence. Cities are real dynamic systems, chaotic descriptions. Had we conceived cities as dynamic structures, we would have learned from the beginning that architecture is related to innovation and sustainability. Nowadays, Architecture has many things to say about the real change and the real need for a shift towards sustainability.

In dynamic systems, time and space are interdependent, there is no apparent center or order. In our research, we focus on dynamic diagrams of geometry which create the shape of a structure, thus giving architectural design presence. As a Dynamic system we work with Iteration and sensitivity as initial conditions. It is under those parameters that a system process becomes a structure. Our approach is related to two main items: emptiness and dynamic systems. Emptiness is related to iteration and recursion, while dynamic systems are related to sensitivity to initial conditions.

Emptiness as a “democratic space” is projected as a conflict between virtual and real space. It gives architecture a kind of depth that is not exhausted on a spatial scale, but works jointly with the virtual space to manifest its

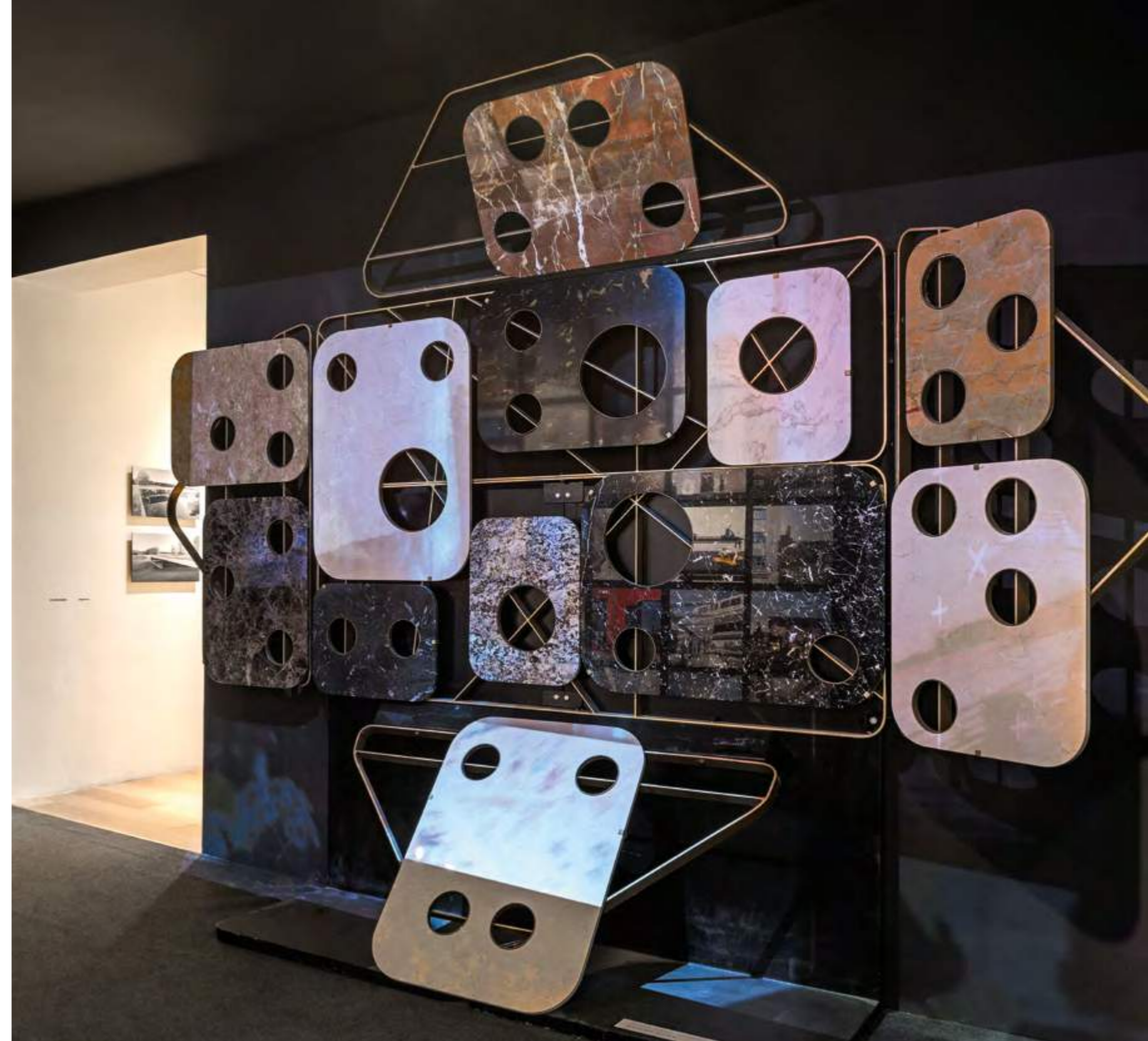
void as a possibility. It is a probability, and it is shown as a domain within the realm of possibility. It transcends architecture's perception as an "object" at the moment or stage that we become aware of its existence.

Networks connecting city spaces are instruments for understanding their structural functions. Diagrams and city maps depend on the shape and quality of the networks. In our research, networks are based on cultural background. New policies for sustainable cultural thought will become the answer to future design questions and new identity systems.

Our approach works with dynamic three-dimensional structures. Each unit becomes a tensional network of visual negotiations. Geometry reinforces the effect of chaotic order in such a way that certain “informal” elements become structural supports for space. The visual complex of spatial interconnections is established through democratic architecture as emptiness. The tensional organisation is based on diagrams, on creating three-dimensional connections in which order is magnified into a labyrinth of structures at a small-object scale.

Shape, like a dynamic diagram, is a reflection of the standard financial elements present through history and their poetry. In our research, cities' history is key to understanding the voyage through public and private architecture and the prevailing developments in cultural life structures.

The sensitivity of dynamic systems to initial conditions means that an asymptotic behaviour of a system can be altered by even the slightest of changes in the initial conditions: “the butterfly effect”. As we well know, we need to educate the next generations to stay true to the initial conditions.





# APT Architecture – Atelier Pagnamenta Torriani

## Shaping Public Space (SPS)

Our studio operates in the culturally diverse city of New York and abroad.

Our projects are transformative public structures and spaces, often in underserved neighborhoods.

We believe that innovative design enhances everyday life and nurtures a future generation of citizens.

We are sensitive to the environment our design will inhabit.

We formulate a concept in conversation with our clients, immersing ourselves in their culture, history, and geography, while taking into consideration their needs and desires.

As architects, we weave abstraction with reality, imagination with practicality, and intuition with problem solving.

Time, Space, Existence are interpreted abstractly and pragmatically in our work.

While the design process is a negotiation between clients, communities, site, cultures, climate, program, and budget, the architectural object evolves and is continuously adjusted, reinvented, and reevaluated.

Our goal is to achieve poetic, innovative, and inspirational buildings and spaces that will become catalysts in the communities. Our effort is to maintain our design integrity throughout the process.

The SPS installation will offer a spatial and temporal glimpse into our design process, highlighting research, concept, and synthesis. As with our architectural design, this installation intends to be a space for public advancement that ultimately transcends its prescribed purpose. The common

thread of our projects is bringing people together, inciting education, communication, and exchange towards a better understanding of each other.

We imagine our SPS installation as a launch pad where the role and future of public architecture can be openly discussed, concerns can be raised, and ultimately, where new ideas will come to fruition.

The installation will have an interactive component: via the short video, the visitor will be asked:

*What is public space?*

*What makes space public?*

*Is this public space?*

*Which public space has had the greatest impact on you?*

Responses will be submitted and tallied via “hashtags” on “Twitter”, and displayed via a social media feed on the screen.





# Architecture Project (AP)

## The Rabbit-Duck Illusion – The holes are not what they seem.

*“The individual has manifold shadows, all of which resemble him, and from time to time have equal claim to the man himself”*

— Kierkegaard

Architecture is an extension of Man.

It is, undoubtedly. In its forms, its missions, its visions or rejections. And yet, to paraphrase Protagoras, it is what it is, and it is not what it is not. Like Man, it is multifaceted, like a ball of glass or the eye of a fly, and each facet lays claim on Architecture from time to time.

Architecture is what surrounds most of us, more and more in an urbanised environment, not the least in Malta. It is a trace in time and in space. It marks, and in many ways defines, our existence. Through its most familiar manifestations, yet also through the most mediated ones, we acquire an *understanding* of architecture, but one that does not include its function as container of organic memory.

Architecture is humanist. In its unmediated and mostly inconspicuous processes, it belongs to the Assembly of Man. It therefore has hope embedded in it, hope to build a better, more encompassing future, regardless of mercantile considerations. Architecture has the power to catalyse change on all scales, from neighbourhoods through to cities and to entire continents.

Architecture requires commitment, a dedication to ensuring that its social programme survives and continues to strive despite the emergence of a plethora of short-sighted alternatives. Beyond an exercise in style, and more than a collection of statistics and other figures, it is an answer to

the need of populations and environments. Architecture reaches outside “the ordinary emotions of life”.

Architecture is a choice. Its existence is a manifestation of the potential of preserving, adapting, mutating, or simply appreciating the existing.

Architecture is also void, uncertainty. It is ineffable and ephemeral.

Architecture is challenging. The actors and participants of this noble, millennial activity must dig deeper below the surface, its cosmetic and sometimes lucrative immediacy. The recognition and affirmation of its political place will help fight the archaic conception of Architecture as a sole Monument, a mausoleum to creativity.

The confines of an island-state are defined, but *potential* is limitless, both in its reach and in its destructive power. On an island that has embraced (over) development, the consequence of a thriving modern economy, Architecture is very often on the frontline; dressed against speculation and uncouth constructions.

Locally, therefore, Architecture is in need of a (re-)think, an exploration of its expressions and innate interrogations, its manifold shadows. Not a soul searching or a somewhat post-mortem justification, but more a laboratory, a field of experimentation and research, an unlimited inquiry into the contemporary paradigms that lay claim on the discipline from time to time. Architecture needs consciousness to maintain its specificity as social art.

Architecture is, finally, confrontation of itself with its context, a curated impromptu between a structured rendition and a poetic metaphor.





## Atelier d'Architecture Bruno Erpicum & Partners

I have always paid a lot of attention to detail so that I can make the most of techniques available and really bring out proportions. But there is something else that has recently begun to influence my approach: after five or ten years, many modern constructions that were initially pristine lose their brilliance. And so I decided to turn more and more to materials that would not suffer the ravages of time, but would instead take on a patina.

My colleagues and I have turned our Brussels workshop into a type of laboratory where we work through different solutions before taking the final ones to building sites in a dozen or so countries throughout the world. Each time, we compare in particular the benefits of different woods, stones, as well as smooth and granular concrete.

In Corsica, for example, we added tuff, dust from some Bonifacio stone, to a mixture of cement, sand, and stone, so that the resulting colour of the concrete would blend into the surrounding nature. We also poured this concrete into forms fitted with planks of wood of different thicknesses. This resulted in a grooved effect and also created flat horizontal parts where vegetation debris and marine sediments could be deposited.

This process gave the impression that the material was living, stamped with a certain “dirtiness” reflecting the rocks encompassing this enormous structure. No more talk of “aging” or “deteriorating”, instead “patina” and “authenticity”. Put simply, an ode to time passing...

As you will no doubt have gathered, my architecture practice stems from an unconditional love for the modernist movement. Ultimately, it is about freeing oneself from all forms of decoration, including the facing of facades and walls – notably cement works – so that we can continue working unconstrained.





# ATELIER MARTEL

## Collaboration with artist Mayanna von Ledebur

### Epilepsy residential care home

The site is located between pastures and activity areas in the semi-urban fringe located at the outskirts of the small town of Dommartin-lès-Toul. It extends on a gentle slope in front of the parking of the former American hospital and opens up to the panorama of the Moselle valley.

Even if it is unable to produce any urban quality, the so called “activity area”, continues to be, most of the time, the place of work of contemporary architects.

The healthcare facility is a project enriched by these landscapes and proves that the answer can be poetic, a strong image which finds its source in these big, simple and autonomous objects, in the way one can access them, in the sobriety of architectural processes, in the compactness of the objects answering to the landscapes. The challenge of this type of sub-urban project resides in its capacity to use the lexicon of fragmented cities to make warm, caring, and permanent objects.

The building initiative of such a house for people with epilepsy originated from a patient association. A collaborative and participatory method of work has been implemented at the very beginning of the project including with doctors, patients, architects, and the artist Mayanna von Ledebur. The crossing of experience and point of views as a result of this collective work has strongly impacted the project itself: the selection of the location, the material, the rationalization of the plan, and the creation of a protective and open environment. This work has defined the level of domestic services, sweetness, and comfort this big isolated structure should offer.

The economic constraints governing the current construction world have forced the Atelier to design a working method aiming at eliminating the superfluous and concentrating on the essential; the idea of discipline as

an art of building. That way of thinking should be perceived as a memory, a culture, the reminiscence of an attention to details, the material, the hand, the craft. A powerful catalyst making us want to build timeless buildings while examining the questions architects have always raised. This building is an excellent example of this radical method aiming at doing always more with less means, thereby demonstrating a strong willingness to ease unbalanced situations.

Create a ground floor building, open it with four large planted patios, soften the rough concrete through a curved matrix, use the walls to hang colorful wool tapestries; these typological and constructive measures are enough to blur the borders between the worlds and summon a succession of images adding to the complexity of the project: it is a shed but also a cloister, a house, a public place, a school, a playground, a garden.

Our social commitment has allowed us to develop a very broad network of expertise and tap the human potential giving all its value to a building with poor means. The collaboration with an artist, which the Atelier systematizes, in the very early process of each project design, has facilitated the dialogue between all the actors and promoted the appropriation mechanisms. This project advocates for a process of creating urban objects based on the pooling of experiences in order to redirect the ordinary shapes into specific and poetic places.





## B&M architects

### Bunkkeri – Time Space Existence

Helsinki is one of the fastest growing cities in Europe. New urban development, including Jätkäsaari, reflects the strategic goals of the city, to create ecologically, environmentally, and socially sustainable parts of the city.

The former dockland of Jätkäsaari is now one of the biggest urban renewal projects in central Helsinki. The area is transforming into a lively urban neighborhood with 21,000 residents and 6,000 jobs. Jätkäsaari has the busiest passenger port in Europe, great commercial and public services, vast park areas, and diverse housing. The area is quickly becoming an attractive environment for living, working, and leisure.

Bunkkeri is a deposit storage built in the port in 1970. In the cityscape, the role of the building has evolved from a landmark to an integrated part of city structure. Bunkkeri is located centrally, along the main street, right next to the passenger terminal and the future sports park.

The redevelopment of Bunkkeri is a successful example of public – private partnership between the City of Helsinki and construction company SRV. As a developer and builder of residential and business environments, SRV provides innovative end-to-end solutions and embraces customer-focused responsibility for the development, construction, and commercialization of projects. Bunkkeri creates a distinctive and high-quality entity – a hybrid block combining many key elements of SRV's strategy.

The B&M design solution emphasizes Bunkkeri's status in the new urban structure and respects its distinctive original character, concrete facades with horizontal windows and a solid canopy. The new structure is a glass crown on the top and in contrast with the existing concrete structure. Once again, Bunkkeri will be the landmark and serve as a lighthouse and gate to Helsinki.

Bunkkeri will be a true hybrid – alive 24/7. It combines public education and recreation services with private housing. The public services include a swimming hall and an arena for cultural and sports facilities. During the day public facilities serve local school children and, at other times, facilities are open to the public. On the top there will be approx. 300 private apartments, situated around a closed green courtyard with open views to the surrounding city and the archipelago. The meandering roof surface enables special penthouse apartments on the upper floors. Together with the undulating glass facade it emphasizes the architectural concept based on contrast. Apartments built in the perimeter of the old structure are mostly two-story loft apartments.

Bunkkeri has an impressive structural skeleton with solid  $\varnothing$  3m concrete columns, in a 20m grid with a bearing capacity 5 tn/sqm. Use of the existing frame and the original materials form a sound basis for ecologically sustainable construction. The concrete elements on the facades will be reconstructed and the impressive columns and beamwork will be preserved wherever possible. The indoor material selections of the new structures aim to form a clear contrast to the raw concrete.

The design of the latest project started in 2015, the deconstruction and construction will start in 2017. The sports facilities will be finished in 2019 and the apartments a couple of years later.





# Alison Brooks Architects

## City(e)State

Urban existence is framed largely by a city's housing; it provides a private space of dwelling, offers urban form, community identity, and collectively frames the public of the street. Housing expresses the political, economic, and social values of the period in which it is conceived. Personal experiences of housing, or 'home', can deeply influence one's world-view: it is both city-building and cultural artefact.

Since the 18<sup>th</sup> Century, urban housing has been the primary subject for major shifts in architectural theory, technologies, and styles. These shifts are read clearly in cities that have experienced successive waves of urban development over time. Each wave expresses a set of architectural ideals in which economic imperatives and social structures are embedded.

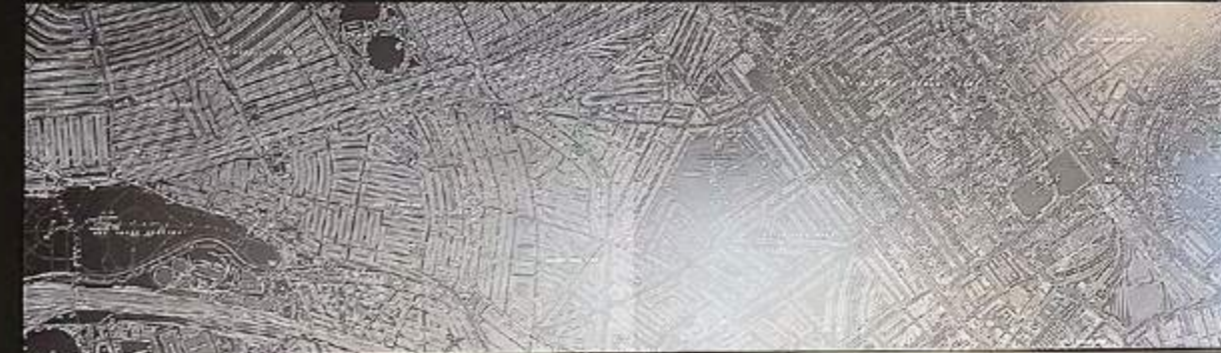
In the 20<sup>th</sup> Century, post-war London became a testing ground for the Modern Project. Victorian housing and bomb sites were cleared on a massive scale to make way for monumental, collective urban housing estates. Pre-fabricated concrete technology, 'houses in the sky', pedestrian precincts, and open green space cleansed the city of the 'contamination' of street life, cars, social diversity, manufacturing, and trade. Is it a coincidence that the politician in charge of Britain's post-war housing reconstruction programme was the Minister of Health?

Once shining examples of modernity commissioned by a benevolent State, Britain's post war 'Council Housing' estates and their flawed typologies have become synonymous with its most deprived communities: an architectural and societal monoculture of mainly urban poor. Dilapidated and dangerous, council estates symbolise economic and social segregation, with many now being fully or partially demolished. Estate regeneration now represents the largest scale reconstruction of London since the 1950's.

Alison Brooks Architects consider housing design the most fundamental form of city-building and the social project of architecture. We develop new housing models that integrate urban design with typologies, explore alternative forms, identities, and uses. For six years ABA has been working with Brent Council on one of north London's largest modernist housing estates; the South Kilburn Estate. Our three projects – one completed, one under construction, and one planned – each offer urban coherence and equitable housing for social tenants and private owners alike.

Brent Council is 'master developer' for the Estate's regeneration, commissioning a 15 year masterplan of 2400. The Council stages architectural competitions for each phase and oversees community engagement and construction of each project in partnership with private contractors.

Focusing on our three projects in the Estate, our exhibition reveals its urban origins and architecture as an expression of social, economic, and political ideals at four points in time: 1890's Victorian suburb, 1960's modernist estate, current regeneration, and speculative future. We hope to show that a strategy of proactive council involvement as commissioners and stewards of urban design and architecture offers an alternative model for urban development to developer-led housing. Catalysts for social diversity and inclusiveness: housing architecture is reconceived as civic building of the everyday.



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# bFarchitecture

By Bobby Fogel

*BF Architecture designs each project with an academic approach of architecture. Looking for the best solutions through research and development to provide a unique blend of art and technique.*

## **De imagination Loci (applied imagination place): Where time defines the existence of space.**

The bathroom is usually considered as a “dead space”, because of its private and non-living character. Therefore, natural light is acknowledged unnecessary and is not the primary issue for its design. While doing our research, we decided to concentrate on the bathroom’s most important aspect and meaning. In this sanctuary, people usually are alone, thus they feel free and express their inner selves easily and without judgment. They are motivated to burst out their feelings, thoughts, true personalities, unconscious activities; while taking a bath, one is meditating or relaxing, while taking a shower, one sings, while sitting on the toilet one thinks, relaxes, or reads, while washing hands and looking in the mirror he adjust his looks and does the mental review of his day. We consider the bathroom as the most important room of a house. People recharge their batteries for the day, they express themselves freely, they meditate, they brainstorm.

The concept of our design is to transform this “dead SPACE” into a “living SPACE”, providing an EXISTENCE to the bathroom as a unity without altering its private and meditating character. In order to generate the feelings mentioned and to physically experience the ‘Genius Loci’ of that holy place, natural light that changes along with TIME and weather conditions is the main catalyst. Our design tool will be the natural melody of variations from the sunshine in combination with a constant UV-light. When there is insufficient daylight, special Venetian patterns are illuminated on the walls, which are draw by invisible ink, stimulating thus one’s imagination. The

natural light is controlled and targeted into the bathroom through voids that follow the Venetian patterns, allowing the visitor to experience the transition of the light and space. By controlling natural light and using UV-paint, the room itself is animated and takes itself to a new dimension in an on-going relation with the exterior environment.

In addition, it is necessary to point out the different uses of the bathroom elements and their lighting needs. The toilet, which is conceived as a thinking space where ideas are born, should have low lighting on the activity level. The wash zone is more of a physical activity, a final touch before one exits the room, so diffuse lighting will be emitted at the mirror level.

With our design, we aim to approach experientially this particular space and, as Alejandro Aravena states for this Biennale, to “improve the people’s quality of life”.





# Andrey Bokov

## A-4 X 4 X 21

The “A-4” has two origins – the purposeful sketches that accompany any design process and the purposeless, free drawing that fills the time of involuntary idleness. In the beginning it was an object of “personal use,” a form of conversation with myself. After some time the number of accumulated “A-4’s” reached a critical mass and gained an independent existence.

Technical drafting and presentation rendering belong to the realm of digital technology. Hand and pencil have been pushed out into an increasingly limited niche of a free flowing architectural composition and thinking. Yet to think by hand is often easier, faster, more reliable, more versatile, and more affordable. The hand remains the computer’s teacher. A computer is still not capable of ambiguity, insinuation, uncertainty, nor mystery. Despite its constrained parameters, “A-4” possesses information capacity comparable to that of a monitor screen. Thanks to the efforts of the Byzantine and Russian icon painters, who discovered reverse perspective, as well as to the achievements of Cubists and Futurists, a flat sheet is able to contain not only a third dimension, but also time. A two-dimensional sheet of paper allows for space to be turned inside out, to show an object simultaneously from the inside and from the outside, to look behind, to demonstrate movement and transformation. The open-ended, free composition fills the growing gap between architecture and art. It hearkens back to architecture’s locus within culture – exacerbated by architecture’s increasing social obligations, its dependence on technology, and other external forces. “A-4” is evocative of the dramatic visions of the 10’s-20’s and 60’s-70’s of the 20th century. It is a memory of my teachers – Russian Avant-garde architects, creators of Rationalism and Constructivism. It is a dedication to my colleagues and friends from the 60’s – the time of the second Avant-garde, practically unknown outside of Russia.

Digital revolution has not resulted in a paradigm shift in architecture comparable to the one of the pencil epoch of early and mid 20<sup>th</sup> century. Architects still use the means and methods discovered at that time. While the terms and slogans that accompanied these discoveries have been forgotten by now the visible and the visual still exists. The imported meanings, adopted by or imposed on architecture free it from its disciplinary duties, reducing the role of space. Architecture is self-sufficient, autonomous, able to communicate on its own – the ability that ensures both its survival and value. For physicists and astronomers space is a given. Architects create space on their own. Man-made space, the space of culture, is formed by points, lines, planes and volumes. The language of spatial arts is the language of geometric structures and figures that communicates stillness and movement, weight and lightness, enclosure and openness. The language of architecture is more strictly defined than the language of painting or sculpture – like the Bible scenes for medieval masters. The space of architecture is the space of a city or a house. Points, lines, planes, and volumes, which organize that space, take on the guise of “archetypes” – units that represent a sustained, indivisible combination of geometry and meaning. Archetypes – border, road, wall, street, intersection, roof, corner, gate, square, tower, top, bottom, etc., exist in our consciousness, but, for an architect, those are motives and themes for inspiration and interpretation. Interpretation is a form of existence for an archetype, including the most significant ones, such as a City and a House. “A-4” is an exercise in these eternal archetypes. Its purpose is to demonstrate that the number of interpretations is infinite.





# Marcus Bredt

## A point of View

There exists no such thing as objective Photography.

The Observer creates the Reality.

If you keep your point of view, the world is moving around you...

Marcus Bredt, born in 1968, a Berlin-based photographer, has been working since 1994.

He specializes in urban and architectural shots, collaborating with national and international architects, and has photographed and published around the world.

Rather than inventing stories, Bredt's work documents life and discovers natural narratives and perspectives. He does not believe in the perfect image; Bredt likes to show how beautiful the ugly and how wondrous the obscure and ordinary can be.

For his latest significant projects, he shot FIFA World Cup stadiums and cities in Manaus, Brasilia, Rio, and Belo Horizonte. Bredt is currently documenting the build of a newly planned satellite city in China – Lingang New City.



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# CAZA

## Mirror Mirror on the Wall: CAZA at the Venice Biennale 2016

Our ambition in this exhibit is to share our love for drawing. As architects, our daily practice involves the creation of personal geographies through drawing exercises. We start each project with a selection of primitive shapes that define a relationship between the physical circumstances of a place and our social goals. We then test the limits of these formal organizations through drawing in the hope of producing pictures of environments we have yet to imagine or experience.

In this exhibit, we have selected drawings from our upcoming book *CAZA: 2010-2016* to serve as an interface with the visitor. We treat the concept of an inter-face literally in that we present our drawings as a means to look back at our faces. Our society is enamored by its own reflection and our intention is to present the act of drawing as an interactive mirror with a slight twist.

The visitor enters a darkened room, sits on a chair, and gazes back at a screen engineered with a camera capturing the movements of the viewer's face. The twist is that the screen does not project a perfect mirror image but instead a drawing animated by the viewers' movement. Every facial gesture engenders a physical change in the drawing on the screen so that the visitor sees their face transcribed as a form they don't recognize, yet paradoxically control.

We fall in love, experience anger, channel emotions, and even justify wars through a face. The face represents a formal singularity that holds both the promise and the risk of encountering complexity through form. In this exhibit, we offer visitors a real-time metamorphosis of themselves through

our experiments in geometry. Each drawing used as a facial mask was developed during the execution of an architecture project that is currently under construction. Visitors, therefore, gaze at an animated reflection of themselves in drawing that is neither completely true nor entirely false.

From Snow White to Lacan, the reflection of the self has been an opportunity to build identity through distance and distortion. We encounter a kind of strange yet powerful materiality in our self-portrait. At CAZA, we are convinced that drawing is an active agent in the material formation of our world. Drawing is our most primitive tool to register how we see and, as such, holds the potential to change how we relate to our world. As we look at ourselves through drawing we wonder what is it that we see and how the difference we will behold in the reflection inspire positive change in our world.









# CHAN Ching Kan

## Procuring Collective Memory: Institute for Transient

The project is an extrapolation of a retroactive hypothesis for the unstated project that spans through 200 years: a journey of continuous discovery and appropriation to fabricate a unique cultural logic that is specific to our city – Hong Kong.

It aims to question how the specific locality can be sustained with social progress.

In 1841, Captain Elliot granted an indemnity of Free Trade to Hong Kong; the port has forever opened up a window to the gigantic motherland.

From a place of oblivion to an international trading port, the history of Hong Kong was founded in a state of the ephemeral and self-governed: the momentum of assimilation, re-production, and speculation: a permanent impermanence.

The visionary plan by Sir Patrick Abercrombie in 1948 is the only plan Hong Kong ever had in history. Wanchai, literally the Cove, was never part of the vision.

Nevertheless, since the city was found in 1845, it has undergone a series of projects to invent a vision that give rise to its uniqueness: restraint of governance for freedom to cultivate, urban upgrade for growth and progress, and allotment for sharing the city.

Paradoxically, it is the lack of an overall vision that allows a culture not imposed by autocracy nor governed by absolute power, but subconsciously cultivated by the major population: a state of anarchy characterized by the transient.

The cultivation demands autonomy: any displacement of local dwellers would only result in extirpation of the local identity. Predestinated to be anarchic and transient, the city was haunted by its history.

The divorce from utilitarianism and alignment with free markets has further condemned the city to a flight of perpetual progress.

Scarcity in land also implies an either-or approach in urban development, threatening the eradication of the traces.

The culture is now expiring: the 50-year land tenure is ending and the rest in 2047 when the city returns to the motherland.

The never-ending progress exorcises nostalgia; the city demands an opulent facade for growth.

It is only until the recent incidents of Lee Tung Street and Wanchai Market that the culture was given a name: collective memory.

Yet, it was named after it had gone, and gone forever. A posthumous appellation.

In a genuine sense, this naming was about things and activities that had happened in the place that provokes memory.

Architecture and buildings were only a backdrop to the happenings.

Therefore, the project is a procurement of the uniqueness that gives the identity to Wanchai: the culture of transience, a retroactive manifestation of a culture that has been cultivated since the city was found in 1843, an institute constituted by a large public without prejudice and generated by everyone who shared the city.

The project is based on a fundamental concept: a city shared by everyone.





# Nina Choi Photography Selin Maner Architects

## The Pallet House

For the exhibition “Time Space Existence” I sought to photograph an environmentally sustainable architectural project with low environmental impact. Whether it was off-the-grid, recycled, or integrated into its setting, I found it important to point toward a new way of building, while dealing with the many immediate ecological problems at hand.

As single-use consumption peaks and a growing population depletes its resources, I felt it essential to capture the beauty of form and creative concept of function demonstrated in this work - the idea of newness in something extant.

I found the work of Selin Maner specifically aligned with what I had envisioned. Through the innovative re-purposing of discarded materials such as shipping pallets, Maner gives them a secondary function. Energy consumption is reduced through natural cooling via gaps in the pallets. Eschewing wasteful materials such as sheetrock, the building's insulation, wiring, and waterproofing are hidden between two layers of pallets. Down to its foundation, which is constituted of repurposed 50-gallon oil drums filled with concrete, Maner's structure is an almost entirely recycled home.

In addition to my goal of capturing an ecologically sound project, I aim to highlight the continuing global struggle for women's rights. By showcasing a visionary female architect in a male dominated industry, I hope to inspire young women and raise awareness about equality.





# Stanislaw Chomicki

## Pinhole Towers – City of Frankfurt

Stanislaw Chomicki, a Polish photographer living in Frankfurt, Germany, is working with a very special camera, a kind of camera that is lately experiencing quite a renaissance – a pinhole camera.

This simple photographic device consists of a plain closed box with a tiny hole in it, not bigger than the tip of a needle – a pinhole. Through this tiny hole the picture finds its way from the outer world to the film material inside and projects an upside-down picture. The camera can literally be a simple blackened box.

### Time

The latest cameras are able to take several pictures per second. Today pictures are taken fast and rapidly, thus mirroring our accelerated way of life. The flood of pictures seems unstoppable. The art of observing is left behind.

The individual work with only one motif loses ground to the never-ending search for more and more pictures. Instead of simply shooting away, the pinhole camera forces the photographer to concentrate on the essence of photography.

With the high amount of work involved in each picture, the usual outpour of quantity is no longer possible. The demands of quality take over – composition and light reenter the center stage.

The final picture is no longer defined by “the right moment” but by a sum of right moments, which can consist of several minutes or even long patience-exercising hours.

### Space

Compared to pictures taken with a focusing camera, the pictures taken with a pinhole camera are slightly blurred.

On the other hand, the depth of focus covers the whole picture, completely independent from the distance to the photographed object.

Furthermore, there is a slight overexposure, which gives the pinhole pictures a mysterious aura. The space is depicted in a highly individual and unique way that cannot be achieved with any other camera.

### Existence

Analogue photography has undoubtedly been seen as an impartial reproduction of reality. This claim for truth no longer works with digital photography. Too high is the potential for manipulation, too artificial seem most of the digital pictures which surround us in our daily lives.

Together with the analogue photography, the impartial reproduction of reality is about to vanish into thin air.





## Chu, Chih-Kang

人類一直在創造山水，萬物皆能有生命。

### **Mountains Waters: Creation of Landscape, Life of All Beings**

All forms of natural life on Earth exist in the composition of time and space.

It is in such composition that I find the phenomenon of life stores our creation of a so-called product, so-called building.

“Mountains Waters”, my presentation in the themed exhibition, offers a contemporary perspective into a world of living beings and to further uncover the natural transformation of all our creations.

Human beings have claimed to be the highest order of all living things, above all groups formed through billions of years. We dictate everything and transform, like gods, which, in contrast, also induces unprecedented problems and destruction to Earth. Planting trees and reducing carbon emissions are only part of our redemption, served only as our reminder to never destroy Earth again. Now, we have been plagued with the negativity of fears and worries.

It is with my presentation that I wish to overturn this concept.

The adoption of a different perspective offers to conclude all these situations as God’s arrangement. Through hundreds of years, Nature’s phenomenon may have already included the doings of human beings.

Comparably speaking, how ants view anthill is how human beings view towering buildings. All human creations may simply be a small phenomenon through billions of years in Earth’s history. This proposed perspective encourages human engagement in being part of the Great Nature of God’s

making and of Earth’s evolution. Human civilization should coexist with Nature in better harmony.

Mountains Waters, in an alternative perspective, exhibits an urban mirage. The organic landscape of mountains and waters represents human creation of Nature, a manmade extension of natural growth. Since human beings are part of organic Earth, so are our buildings. It reaches beyond conservation of primitive “Nature” towards a pursuit of coexistence on primitive Earth by employing our intelligence and more of Nature’s elements to create the world of Nature that we have been part of.

My presentation features a landscape of mountains and waters made of bronze discs, mirroring an urban mirage in an environment of water, moisture, and organic interaction as part of Nature. As the exhibition commences, the evolution of time and space triggers changes on the metallic surface, and the green, rusty spots become like a natural green lawn.

Life is, then, granted to lifeless objects in the process of time. Like mountains and waters to Earth, the process validates the evolution of life in human-built creations along the changes of time and space.

Human creations would be incorporated as Nature’s wonders. As we concede to Nature as a mere, integral part, we need to believe, and need not worry, that God and His Almighty Power would grant to all living beings cohabitation with Nature and coexistence on Earth.

In my view, such is a better life on Earth.





# Waltraut Cooper

## A Digital Signature

Waltraut Cooper, a pioneer of digital art, has created a „room of light“ under the title „A DIGITAL SIGNATURE“ in the Palazzo Mora for the Venice Biennale of Architecture 2016.

This is the continuation of a series of works which display a fascinating poetic power, beginning of the 80's, when this region between art and the digital media, combining artistic sensitivity and the rapidly expanding digital technology in a fruitful dialogue, was „terra incognita“.

Cooper's training in mathematics, theoretical physics and art made it natural for her to choose a synthesis of analytic thinking and creative work as her favorite theme combining art with mathematics, architecture and light.

Cooper's most recent contribution to the Biennale is again a work of clarity which continues her international series of light installations on the façades of museums and iconic buildings in a vast public space, transforming the nocturnal scene by imposing a digital signature, made all the more striking by this strict reduction to essentials.

„A DIGITAL SIGNATURE“ is part of the series „DIGITAL POETRY“ which commenced at the Venice Biennale 1986/Art and Science in which various artistic forms of expression – linguistic, visual and musical – were connected directly via binary code and computer which could be manipulated by the visitors.

As in the case of her present contribution, many of her installations are based on mathematical series and constructions, often using digitalised versions of names or themes as a starting point.

In this case the installation consists of a room illuminated by a digitalised version of the artist's name in the language of the future written in light, her favourite medium.

Cooper has pursued her artistic vision and carved out her individual niche with a series of digital creations encoded in various forms which represent a challenging synthesis of free poetry and strict encodement, of playfulness and strict rule, of analogue sensitivity and digital construction.

Based on texts by Heide Hageböling, Cologne and Rosa Maria Plattner, Vienna.





# CREUS e CARRASCO arquitectos

## Juan Creus and Covadonga Carrasco

### Transitions in Context. Between Territory and Architecture.

Architecture builds a space that is going to be used. This apparently simple question, related with the rational and the necessary, is proved just when it is lived and through experience. Inhabitation relates the existence with the conditions of the space.

That is why, even if the determinants of architecture respond to a known behaviour, almost globalized, its form is conceived with the actions occurring and not just with the theory or the already known. The process of discovering architecture is a step by step experience.

From the house, which summarize the passion for life and an intimate place; to the territory, as an expression of the collective experience of the landscape.

Between them: equipment and *plazas*. Entities involving the convergence of a group.

Also, paths acting as a sequence that discovers transitions and links among territory and architecture.

Our approach for the exhibition "Time Space Existence" delves into the influence that a territory has over the built pieces, improving the existence as architecture contributes with something else.

We claim the importance of taking into account the values of the landscape. The architectural work is taken as part of it whose experience will not leave you indifferent since it is a new interpretation of the context.

Our architectural work is located in Costa da Morte, a mythical landscape of "rias" and shipwrecks, located between the rain and the fog, sometimes

even invented to subsist. A landscape where some shapes and materials have been ennobled as key points of a culture.

That is why it is important to understand the sense of treating an element of the natural world as an object and likewise understand an architectural work as the synthesis of an entire landscape.

The model we propose for this exhibition represents the territory – a combination of abstract and reality – in which our works and projects are placed. Those are represented by pieces rising from the interpretation of all the elements that characterize them.

On one side, in a first level, are the landscape's references, meaning the intangible material, lines defining ambient qualities, and links to the architectural work.

On the other side, our works, as materializations of the intangible through construction, summarize different ways of inhabiting a place. The overlap between the references of the project and a superposition of layers with information of our work allows for going through it and discovering the transitions between territory and architecture. *Transitions in context.*

Architecture, as a way of art that produces the translation between the landscape and the object, is a reinterpretation of the existence that also means a change, an interference in time.





# Gustavo Crisóstomo

## Time

Chile is a country defined by its territory. It is an area dramatically located in the southwest corner of the Andes, on the edge of the Pacific Ocean. It is very narrow and long so it has very different climate zones, all under one condition: it is exposed to a challenging geographical context.

Emergency is a current event in Chile; a few times a year, somewhere, makeshift neighborhoods are built, many times over its own remains. We are familiar with that, we know about it, and we have got enough experience to wonder about quality. That means minimal building resources, short time, low volume, low weight, good comfort standards, and public facilities. Organization and solidarity are particularly relevant.

Globally, either because of natural disasters (homeless, displaced) or for geopolitical reasons (migrants, refugees), our present constantly demands our inventiveness to face extreme situations, where every achievement, no matter how small, is a great victory.

## Space

On behalf of Syntheon Chile, we have developed a conceptual emergency solution, including a 24m<sup>2</sup> House for one family, and a 80m<sup>2</sup> Collective Use unit.

The material used is the same as that used in high-end projects, as Tunquén House, located on the coast of central Chile, corresponding to an EPS panels system with steel structure.

The panels have been coated and organized in parts, some of which have hinges that allow raising the units in one day with 1 or 2 cuadrilles. Each kit of parts can be delivered in sealed packaging, which occupies a quarter or a half High Cube 40" container.

The panels system used provides a high standard of habitability thanks to the detail of the system, which allows the steel structure take full advantage of the insulation material. Considering the relevance of the transportation in the case of emergency structures, the low weight of the structuring/insulating element significantly reduces the carbon footprint that considers the entire process.

## Existence

### Tunquén House

The commission consists of housing for a mature couple, childless, that once retired, decides to leave the city to live in this place near the sea. The land, located between the road and an interior driveway, has a gentle slope to the west and a distant view of the sea from the height above the neighboring houses. Such a view appears as the main attribute of place next to the immediate presence of a young forest of eucalyptus and some native species.

The project includes two separate living units that join in the service area, but volumetrically consists of two bays that develop from east to west, joined by a perpendicular and larger body containing the living areas, study, and main double height.

The main house develops along an interior corridor divided into three successive sections built along an exposed concrete structure, and in its exterior is placed a square terrace of 100m<sup>2</sup>, which is the center of the house, defining a new system of external circulations between enclosures. The fourth side of the terrace, also made of concrete, measures the relationship of this space with the landscape, framing the view to the distant sea, taking the neighboring houses out of the vista.





# Lorena Darquea

By Jose Lomelin and Lorena Darquea

Tijuana has always been an eclectic city, a poetic expression of how chaos is the logical order in which Mexico survives. It is a city that exhales the contrast between the best and the worst, between resourcefulness and mediocrity. The history of the city has always been attached to its inherent nature of being one of the busiest borderlines in the world. Through its veins millions of legal and illegal merchandise is in transit each day. It has always been a hub; a pit stop for immigrants who seek the American dream and hope that one of the many “polleros” that proliferates in the city can help them achieve the promised land. This reality is reflected in the landscape. The city is located in the middle of a mixture of dry land, small mountains, and a concrete wall that divides Mexico and USA.

The architecture of the city has been ephemeral for many years, made by people who are in transit, inhabitants who do not consider it their city. However, they will never leave, these people from the most distant places with the most complex life stories and a tremendous will to keep moving. The city feels like a stop to somewhere else, somewhere better where the sun is less harsh and the concrete softer. Tijuana has been built over broken dreams, violence, and ambition

In the past decade, the city suffered a most horrific crime wave, and the inhabitants and the world got to see the worst of humankind materialized in the Narco Cartels. The city witnessed a mass exodus of those who would not wait to see how crime, corruption, and impunity take the best out of them.

For those who stayed and held the wave, they grew stronger and wiser. Among those who stayed and are betting towards building a new Tijuana is Diseño Norteño, a couple of talented architects whose work got inspired by the cultural clashes that Tijuana has to offer. Fortunately, the city is stabilizing, the citizens are regaining control of the streets, and those who left are coming back.

The portfolio that Diseño Norteño has assembled since its foundation in 2013 sets a deliberate contrast with the surrounding structures. The use of local materials and techniques is a staple in their work, but in a way that defies the status quo in local housing standards. Diseño Norteño fights to create an architectural identity for the city, to create an amalgam of the variety of cultures that coexist in this Kafkaian location.

The architectural photography presented in this exhibition demonstrates the beautiful contrast that has been created with the projects presented by Diseño Norteño and Tijuana.

In the photographs I tend to exhibit the ugliness, sadness, and lack of aesthetic sense in the constructions in Tijuana, and how it becomes a poetical expression when combined with the projects of Diseño Norteño that show the experiences and details their projects provide for the user.

The projects captured are a reflection of the misfit’s drive to make a statement, of their willingness to fight, to evolve, to transform their environment, and to take control of the situation not being victims of it; and that, that is Diseño Norteño.





## Vivian Dembo

My professional experience encompasses four decades focusing on architectural practice mainly in Caracas, a singular city surrounded by imposing mountains that define the borders of its sinuous and distinctive valley. Therefore, my designs aim to dialogue with that generous geography of amazing sights, influenced by the tropical nature of the outstanding Caribbean landscape. Since the mid 1950's, this magnificent city aspired to reach the spirit of the modern language from functional and rationalist architecture to deserve an important place as a modern metropolis. An accelerated development has been shaken – among other things – by contradictory urban policies and a dramatic process of environmental destruction of its public spaces.

Today, Caracas reproduces a chaotic and disorganized territory, which constantly challenges me in every new project, amid what is currently a polycentric structure. It is an inspiring challenge, imposed by the need of building habitable spaces for common citizens in a constantly changing urban context. My passion for architecture, and the continuous learning derived from the understanding of infinite variables in this context, has led me to experiment with diverse construction alternatives and methods. It forces me, at the same time, to unveil the huge potential of a city that sprawls towards the mountains; it encourages me to defy conventional solutions and to submit new proposals where what is ludic and concrete, visceral and rational, smoothly integrate with each other. Caracas inspires me to propose efficient and versatile solutions, incorporating the splendor of the landscape and the motion metaphors as its arguments.

When I design for inhabitants of Caracas, I cannot ignore the particular topographical features of the city, fundamental design criteria among the architectural concepts that emerge from each of my projects. The environmental context definitely affects the emotionality in us, the *Caraqueños*,

and demands a thorough and honest response to the difficulties and conflicts that it paradoxically presents to us in daily life. My architecture attempts to strengthen itself in front of the landscape and its potential visuals, taking advantage of every opportunity to honor the magnificent dominance of our omnipresent mountain, *El Avila*, and its surrounding hills. On this account, my single and multi-family houses are deliberately open towards the privileged perspectives of a glorious panoramic view. My interpretation always considers the transparency of large windows and openings, while simultaneously taking advantage of the unique weather, our lush vegetation, and the ever-changing shades of light. My design process takes the form-function equation to maximize structures, create efficient spaces, and join volumetric elements in an articulated game of integrated positives and negatives, which ultimately develop dynamic effects on the extended facades. Occasionally, it is important to break the surfaces or lines several times to get to the core of a new concept, the breaking of patterns or schemes. Free sketches are my finest working tools. It is in that medium where great ideas are born and where my users' fantasies and my imagination come to life.





# Design Futures Group at Melbourne School of Design

By Alan Pert, Mark Burry, Marcus White, Gideon Aschwanden, Donald Leslie Bates, Justyna Anna Karakiewicz, Karen Burns

## X-Ray the City: Melbourne 1946/2016/2046

In 1946, the Melbourne-based architect Ernest Fooks pioneered the topic of urban density in his book X-RAY THE CITY. Every act of urban planning, he declared, must be accompanied by the “principle of integration”: the synthesis of four urban functions – living, working, recreation, and distribution. Integrated urban research could only be achieved by a science of urban planning that demanded the input of data. Fooks proposed two new research instruments: the Distance Grid and the Density Diagram. These graphic representations mapped his integrated urban functions and calibrated the social needs of the metropolitan population. He wrote, “*visual order is always the expression of the social order which it serves. It is the human scale, which has to be the guiding principle. Human beings, their collective needs, their grouping, their distribution and redistribution, become the primary concern of urban planning*”. Seventy years after X-RAY THE CITY first appeared, the Design Futures Group at Melbourne School of Design will reimagine the Distance Grid and the Density Diagram for the Melbourne of 2016 and the speculative future Melbourne of 2046. Fooks had suggested that some elements of the city could never be measured; some issues could not be reduced to a table of figures. What is the immeasurable data missing from X-Ray the City, how can it be graphically represented, and why is it critical to the reimagining of the Melbourne metropolis? Our project investigates and presents a new X-Ray and the missing “immeasurable data”.





## DJURIC TARDIO ARCHITECTES – Mirco Tardio & Caroline Djuric

### **A controlled and adapted densification, a r-evolution in energy management: the "eco-controlled density"**

Hyper-urbanity, migration towards cities, and the lack of properties are issues largely approached. The solution most examined in depth was that of density, both in city centres and the outskirts. Yet a lot is still to do. Against the tide common thought about densification, it is possible to find lasting solutions from architecture at a small-scale without giving up the reflection on the individual housing.

Thus, density can be reinterpreted in terms of ecologic, social, economic, and urban revaluation, profoundly in both the short and long term. About ten eco-sustainable city houses for private individuals, built in wood, were used as laboratories to develop innovative solutions both on the reinterpretation of the territory and the production, consumption, and storage of energy. The data gathered constitute a basis to imagine the city of tomorrow and the day after tomorrow. The lack of surface, the weakening of the economic model partially linked to the toxicity of loans, and the necessity to control the consumption of energy served as many unavoidable constraints that guided the research towards solutions and compromises expressing the best synergies of sustainable housing, city, and energy.

Respect of the territory is fundamental. The projects must be vehicles for urban and architectural specificities they must also function as epicentres of social awareness to sustainable development and to the "eco-controlled density". "Eco-controlled density" is an investment concept of the suburban areas that accentuates the respect of the urban and architectural estate while densifying it and maximising its energies.

Some architectural principles of interconnection and increase of the existing, first developed in this project in Gennevilliers (suburb of Paris – France)

with the Boucle de la Seine's council estate cooperative, take into account the embodied and local energies. They are coupled with in situ renewable intelligent production, energy storage in a battery like one designed by TESLA, and with the sharing of this production with the surrounding buildings. This creates an effect of energy transition larger than the any project in these neighbourhoods. The intelligent occupation of the available properties and the creation of services and local equipments completes a controlled and adapted densification. This position takes the opposing view of the anti-spread schizophrenic concept that lead to congestion and the asphyxia of the territory and the people.

More than avoiding the perverse effects of sur-densification, "eco-controlled density" is an alternative to the identity abnegation of cities and neighborhoods bordering hyper-centres, energy-hogged in every sense of the word. It creates elements for an adapted suburban Smart Grid; new sustainable local town planning for a specific and identity territory that refuses to be swallowed by the "capital" city.





# Amy Dolego, Architectural Photographer Winton Studios

To many, time and space are abstract concepts, in Kantian terms, ideal structures outside of which existence is unimaginable. But time and space for the architect have a very different meaning.

Walter Niedermayr is notable for his investigation of space "as a reality occupied and shaped by man". For most architects time and space are concrete and malleable, capable of being determined, defined, and structured. Viewed from the perspective of human facticity, they are subject to being shaped in ways that can provide refuge, manifest strength, inspire creativity, and instill hope.

The architectural photographer should be no less connected to this rich and concrete view of space, time, and existence. Just like the architect who must engage with their subject matter on an existential level, so must the architectural photographer capture the fruit of this engagement in such a way that the emotive content is expressed undiminished. This is the "art" of photography that extends well beyond the application of technique.

Whether urban or rural, commercial or residential, organic or geometric, the fabric of the built environment is constantly in flux. Innovative technologies and materials create new opportunities changing the ways structures are imagined and brought to life. Shifting social, political, and environmental conditions set new boundaries and new challenges for the architectural enterprise. Each generation of architects is driven to redefine anew how space and time can most meaningfully be lived by peoples across geographic, cultural, and economic divides.

Across this evolution, the architectural photographer acts as historian and chronicler, capturing in images structures as they are created and as they age. This body of images serves as the primary medium of com-

munication for architecture's genesis, sharing the past with the present and the distant with the near.

But while architectural photography documents, in my view, it is of greatest value when it also interprets: when it takes a position, when it engages with the subject matter and coexists with it. In my work I aspire to this approach. I strive to capture the "feeling" of structures, how they are "lived" by those that reside in them, work in them, or merely gaze upon them. I often capture the social context in which buildings are created and exist as well as the entropy that inevitably besets them. In all manifestations of the built environment, I endeavor above all to uncover the human element, which in some manner signifies that the structures are integral parts of people's lives.

Although produced in "stills", my work is more of a narrative that captures the promise of a structure, the mystery of what's around the corner and of what's inside. The images are invitations to look closer and engage more intimately, to share in the time and space of the structure. As a result, the images here are less "illustrative" and more perspectival, even subjective. But it is in this subjectivity that I hope to uncover the true shared experience of the space and time so forcefully transformed and recreated by the architects of these structures.





# Aaron Dougherty Photography

I've struggled a lot with the concept Time Space Existence as it applies to architecture. At first thought it strikes me that all things that occupy any measure of the first two satisfy the last – be it architecture or shoes or grasshoppers. I'm not sure architecture has any singular claim on time space and existence that every other *physical thing* that possess "objective reality" (as the New Oxford American Dictionary calls it) can't claim as well.

I'm already way over my head – if there's anyone still with me this far I hope you'll grant me some artistic license and except my apologies for going on...

Architecture unlike most other objective reality is summoned into existence by human imagination to satisfy human need for shelter, so its place in time and space are human driven. Photography of architecture, which

is my current practice, is even further removed from naturally occurring objective reality because it is not only man-made but man-comprehended. An animal can enjoy the shelter provided by a roof over its head, but it has no use at all for a photograph of a building. Printed on paper it can be eaten or used to line a bird cage, but the image itself is only meaningful to humans. And this is where a photograph occupies Time and Space and satisfies Existence uniquely from architecture.

Images of architecture can and often do outlive the lifespan of the building photographed—and though the building has to come first chronologically, a photo of it can outlast the structure by at least decades. Photography of *anything* has only been around for a hundred years, but it's easy enough to imagine images surviving millennia in one form or another.

And though a photographic image in two dimensions literally occupies zero space, a work of three dimensional architecture depicted in one can be

"visited" from the other side of the planet – the space occupied and enclosed by architecture can be "experienced" in the imagination. Many of us can remember at least one photo of a place that is breathtaking in the same way as the experience of actually being there, because we are able to read the visual cues and project ourselves *into* that objective reality. So in a sense, photographs of architecture exist only so far as there are humans to view them. A photograph is only successful so far as it communicates space as understood in human experience.

Massing and volume, elements and voids, opacity and transparency employed by the architect and experienced by all the senses – but visually only in the presence of light. And it's in light that the objective realities of architecture and photography intersect: at the human experience of it as it plays off the built form. The eye and the lens "see" the world in essentially the same way by collecting together in one tiny point all the diffuse light that's reflected off surfaces and diffracted through materials. A photographer is just like all visitors to a building except that he chooses that point and captures it in a form that can be viewed by others at any time and however far removed – one instance of time in a single particular existence of space.





# René Dürr

## Studio for architectural photography

### Venice, the Aging Beauty

I intentionally dedicate my photo series to the city, which lines up biennales for years, and provide time and space for a lot of arts, creativity, and vividness.

Rediscover Venice? Unfold new perception? The art is to give new dimension to what was often seen, and that is what I attained with my reportage.

The choice of my photo technique expresses the atmosphere that Venice offers me, especially during winter months, or in the nights, after the disappearance of crowds. The time stands still. The existence of residents and tourists can only be imagined in pictures.

By minute-long exposures everything that moves, fades out into nothing, is transparent or even invisible. The movement of the water is captured, and through that puts buildings and other places distinctly at the center of attention. This context, and the magic of black and white images, reproduce almost scary silence that Venice features at certain times. Yet the presence of the people by the trails they leave behind, is not denied.

This emptiness, peace, and non-existent time witness, makes the photographs so timeless.

Photographs of the aging beauty touch us far more than images of other cities. There is so much sky, so much water, the silhouette of bridges, narrow passages, which open the sight onto the open sea. Fog enshrouds parts of the city in a ghostly silence. One is daily overwhelmed with new moods and feelings.

The life takes place on squares, bridges, streets, and narrow, sometimes barely navigable channels. We can only guess what happens behind the facades of Palazzi. We are only visitors.

The decay of countless beautiful facades lends a special patina to streets and houses. The vision we have of a city goes hazy, and a dream is forming, a dream in which we can lose ourselves in narrow streets.

In Venice, we understand, more than anywhere else, how finite, how perishable we are.

How timeless is the future of Venice?

The fear of residents is growing, fear that they ultimately cannot save their city. Because of the sinking ground on which the Venice is set, the water rises – the city goes under, slowly but steadily.

Is the end imminent for a historically unique experiment of daring pioneers? Does the lagoon someday take back what man has wrested for a time?

Massimo Cacciari, a philosopher and former mayor of the city, once said of Venice, that it is "a totally unlikely, entirely artificial city", yet, at the same time, "a technical masterpiece, the highest manifestation of our capabilities, our spiritual power".

May Venice preserve for many generations, so that people do not lose their homeland. That our descendants can visit this masterpiece, and possibly see it from a very different perspective, with other sensations, as I have done it.





## eb arquitetura

Espezim Biazzetto Architettura Studio was founded in September, 2002, by two architects, GB and CEB, with the purpose of creating an integrated architecture practice aimed to be both competitive and active within the commercial and residential market of Curitiba and its metropolitan surrounding area. The two architects' main goal is to focus on their client's needs and satisfaction whilst keeping the project well assimilated to its environment. The team, driven by an innovative as well as a provocative idea of architecture, constantly looks for new projects and participates in training courses to keep the knowledge up to date.

Thanks to their desire of creating and renovating, the Studio is growing fast and is gaining the attention and the respect of the field it operates in. After the great Studio growth within the regional area in 2013, the two architects were ready to open their new Studio in Campinas – SP, aiming to expand their market nationally. Finally, in 2015, they managed to expand internationally, creating a partnership with a Milan based studio. Today, they have a partner in San Paolo – SP for each project based in San Paolo.

Thanks to its experience and constant growth, the Studio has reached a high level of design ability and technique and its conceptual approach keeps on improving over time.

### Concept

We have always been concerned with the concept of our projects, other settings, materials, light, volume; they are a concept of operations. The line of work is to look for contemporary urban architecture with an interaction with the environment in which it was inserted. We think of the sea and the forest as key concepts so that the views and the feeling of being in both environments were key points for the creation of an urban project on the beach.





# Espiral

## Territory in Contrasts

Chile is a territory conformed by a wide variety of climates, cultures, and landscapes, such as the Patagonia, the Atacama Desert, the central valley, the mountain areas, the lake and coastal areas. The local geography, despite its massive changes in its different latitudes, allows that most of the cities are located interconnectively and accessibly however, the same geographical condition, causes that some urban settlements are located in isolation, resulting in remote areas and extreme climatic and geographical conditions. This situation requires specific responses to the development of settlement, where the understanding of the environment becomes the key factor for permanence.

The role of architecture in these cases must precede the variables and should be able to become a vehicle of equity and integration for these communities as well as a bridge between memory and development.

In these scenarios, a particular phenomenon emerges manifesting from the spontaneous acts of the inhabitants that result in the hybridization of the programmatic functions in public buildings in remote areas. Their use and needs manage to transcend the original programmatic condition by adhering to the functions and shortcomings based on the structural and cultural needs of the different locations, such as leisure, culture, recreation, and the civil. These acts reflect the appropriation and attachment to the place, describing the identity of each locality.

"Territory in Contrasts" originates from the ability to account for the identity of the territory and its inhabitants through the action of men on the landscape according to their forms of settlement. For this, we put value in the town of Alto Del Carmen, located in the province of Huasco, through the construction of the future Municipality.

## Study case

In 2012, Espiral + Iglesias & Prat Arquitectos, was awarded the tender commissioned by the Architectural Department of the Ministry of Public Works of Atacama, to design the future Municipality of Alto del Carmen in the Atacama III Region. Construction began on the 3<sup>rd</sup> of December, 2015.

Alto del Carmen is located in a remote and isolated place, inserted in the Huasco Valley, at the crossing of the rivers El Transito and El Carmen, where the Huasco River starts. Surrounded by mountains of strong ochre color and of a dry and stony composition, the village does not exceed 700 inhabitants and, except for the church, no building exceeds two stories high. In 2015, Alto del Carmen suffered a severe alluvium that destroyed part of the town; therefore this building, in addition to becoming the meeting place of the town, also will become the landmark of the city's reconstruction.

## The exhibition

Visitors are invited to experience and imagine Alto del Carmen through the senses. The user will connect with the place through the interaction with an installation structured by textures, images, sounds and time, where the degree of participation of each visitor, plus their own imagination, becomes another factor for the personal recreation of a place and a way of life.





# Estudio Ramos

## Figueras Stables Project

This project is located in a distinctive region of Argentina known as “The Pampas”. Pampa is an indigenous word meaning “plains” or “flatland”. Along with its mild climate and fertile soils, the area is ideal for agriculture. When traveling through this area, there is an overwhelming feeling of a never-ending horizontality. The horizon, like in the middle of the ocean, becomes a very powerful element. The poet Atahualpa Yupanqui refers to the landscape of the Pampas as “serene and pensive”. This project, with its pronounced horizontalism and simplicity of elements, attempts to make a reference to all of these themes.

The building is a stable for polo horses with 44 stalls, an area of 3850 square meters, and a length of 180 meters. It is composed of two long volumes and freestanding walls, which, when articulated, create diverse spaces and situations.

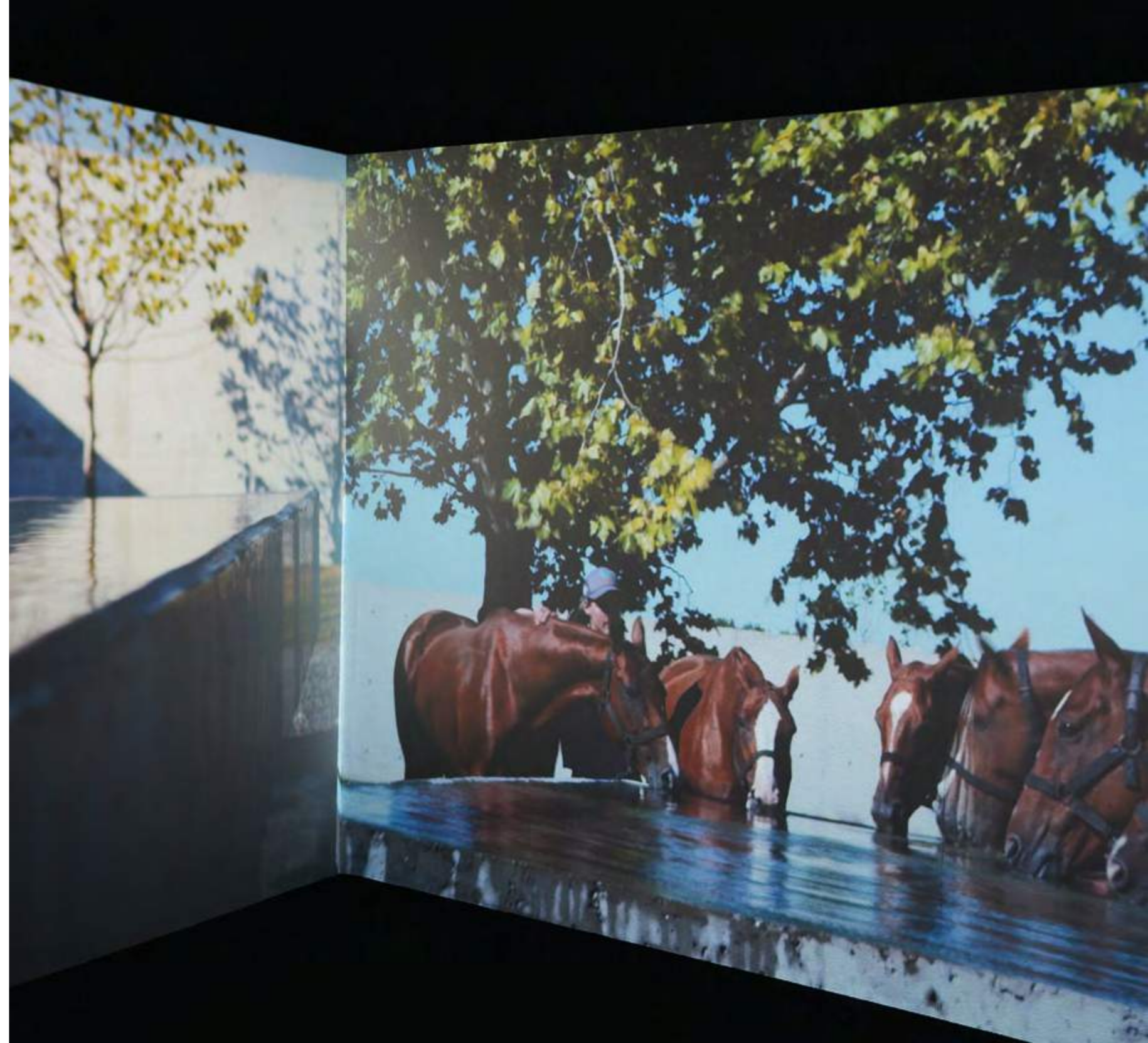
The floor plan has two parts, well distinguished by their functions. One has more of a more social use and overlooks the polo field, and the other, facing the back of the property, houses work facilities and groom’s quarters. The volumes that face the field are partially hidden behind extended walls and massive planted earth slopes, which not only provide privacy to the stables, but also subtly reduce the building’s impact on the landscape. Only the center of the building is revealed, where a large water pond is located next to the covered exterior terraces and the tack room.

The roofs are planted with wild native grasses in an intentional contrast to the perfection of the polo field’s turf. The slopes serve as both access to the roof and as natural stands from which to observe the polo matches.

Water, the universal symbol of life, purity, and harmony, is used to connect and articulate these spaces as well as to create a serene atmosphere.

Two basic materials were used for the construction of the whole project: exposed concrete and local hardwoods. These materials were chosen because of their aesthetic properties, low maintenance, and beautiful aging.

A very special and intimate connection is forged between the horses and the people who train and take care of them. It has been our aim to design these stables as the space that contains and nurtures that relationship.









# ETAT Arkitekter

## *Building in solid wood – material presence and sustainability*

Etat arkitekter has developed several projects and competition entries to be built in solid wood. It is a sustainable construction method and a wooden exterior develop a distinct presence through ageing and weathering. In order to enhance the character and potentials of wooden construction each project explores different modes of construction.

The *Pilgrimage centre* in Norway is a proposal for a new building adjacent to the historic stave church in Røldal. It would be constructed in solid wood, in a manner that reflect and juxtapose the traditional stave church building technique.

The pilgrimage centre would complement the religious functions of the stave church and provide services for pilgrims and other visitors, containing a chapel, restaurant, auditorium, exhibition space and offices for the parish.

In the proposal for a new *clubhouse and changing rooms for Coniston cricket club* in Cumbria, UK, the landscape is key. Coniston is located in The Lake district and the site is marked by sweeping views in a stunning setting. The building's interaction with the landscape forms the basis for the design and the building plan with angled walls, providing a full view. The project is community-led, aiming at engaging the local village and promoting the idea of a community built and owned resource. The building would be constructed in solid wood, with a load-bearing inner core and exterior wooden uprights in the corners.

The *Housing proposal located by the main square in Katrineholm, Sweden*, would be constructed with a load-bearing exposed outer facade of solid wood and a secondary, wood-clad inner facade. The building contains apartments on three stories and a restaurant on the ground floor. Con-

tinuous balconies offer varied views since most apartments have access to balconies in two or three directions. The outer load-bearing wooden structure function as a screen, enabling balconies to face the square and yet remain private and non-intrusive.

Though a distinguishable contemporary building, it is referring to the surrounding historic wooden buildings, as the adjacent freight- and storage buildings dating from the early 1900 's.





# FG Architects + Ortuzar Gebauer Architects

## Urban/Rural Scale

These two architectural firms based in Chile come together to show the equivalence of their works in their antagonistic realities through a common fund, the "urban / rural scale." This unifying element, "scale" is understood as the relationship and communication with the surrounding environment, which can be understood regardless of their situational context, culture, and geography, giving to the inhabit condition and proportion.

The projects presented here are trying to raise awareness through antagonistic environments where these offices develop their jobs.

FG Architects is a Chilean practice that was founded by Alfredo Fernández and Matías González. The practice has been finding new associates, Nicolás Arancibia, Mariana Gobantes, Rodrigo Martínez, Cristian Herrera, Juan Pablo Papic, and Enrique Colin, widening the range and possibilities of the assignments, while developing all kinds of projects.

Ortuzar Gebauer Architects' office was founded by the couple Eugenio Ortúzar and Tania Gebauer. They base their works on the importance of attachment to the place and its surroundings, with a fusion of tradition and modernity in a new architectural language.

### Monroy building.

*The Decomposition shape in response to recognize the human scale of its urban surroundings.*

The project, an office building located in a neighbourhood that has been lately renewing itself, creates an urban landscape where houses and middle scale buildings coexist.

A site, marked by its condition of being a corner site where its best oriented and longer front, presents itself as a very irregular perimeter.

A building proposes a sinuous and continuous shape, yet it is searching for its way between the geometrical constrictions of the site and the inalienable condition to meet the maximum built permitted footage.

The assignment is to achieve an environmentally sustainable building that dialogues with the residential scale. Considering this, the amount of direct sunlight exposure through the crystal façade, added to the will of minimizing the perception of the building's mass, was a fundamental consideration.

The proposal was a volume that decomposes itself through adding and subtracting exercises along the horizontal displacement of the units (floors), fragmenting the mass to recognize its parts in order to then recognize the neighbourhood scale. This fragmentation of the volume is reinforced in the horizontal plane through a strict modulation of vertical elements that partitions the length creating transparent and opaque planes depending on the curving shape.

### Makuc House.

*The Fragmentation shape in response to recognize the human scale of its rural surroundings.*

The project is a house located on a peninsula where the relations of the place strategically dominate; the project must have the ability to adapt to their disparate uses constantly. The housing must form two to fifteen people, always practical and comfortable in its different functions.

The proposal retrieves the image of the ancient rural settlements, as a large volume breaks down into three and opens in a fan, taking advantage of the views and topography, sheltering each other from the wind and rain. Therefore, the house is inhabited by sluices, which open and close depending on its use.





## (Full) Scale Architecten

This project started last summer. I was inheriting the farm of my grandparents, where I had spent lots of summer days in the orchard and rainy days in the hayloft. It still is an idyllic location but the building is a ruin. However, the memories are lively, and triggered my curiosity. How did my grandparents organize their daily activities in these spaces? How did my grandfather refurbish the house when it was passed down to him? And, thinking of the house where I grew up: did my father incorporate any of his childhood memories into the design his own house? And what about my mother: did she also influence the make-up of the house, and did she incorporate her own family background?

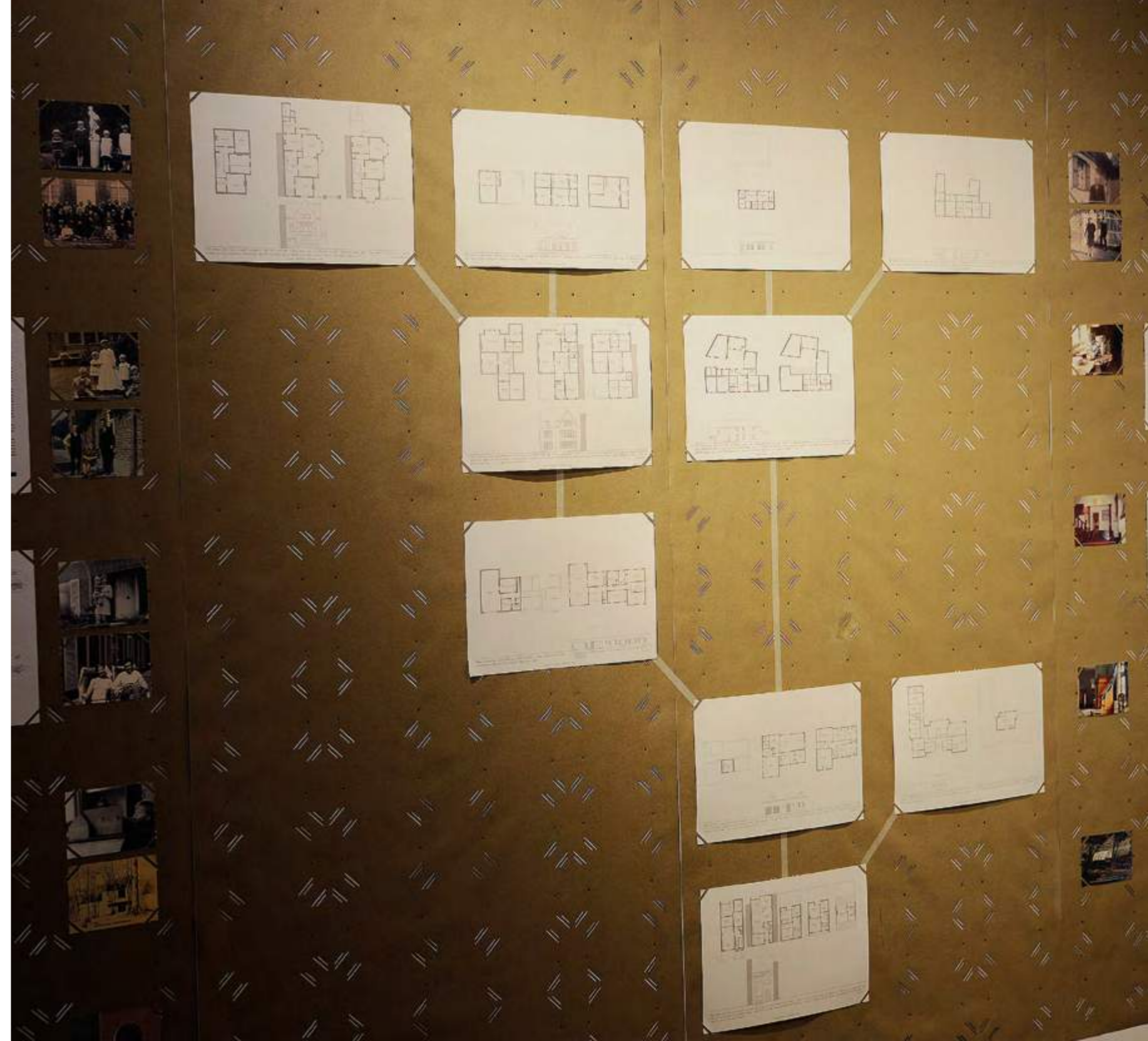
The idea grew to build a genealogy of my families' homes over the generations, to investigate how each generation shaped their own home from their experiences and aspirations. I started with my own home and went on to interview both my parents trying to draw plans of their childhood houses and the houses of their grandparents. While they described to me the position of the rooms, the views, the materials, and the decorations, I got insights in the stories that go with these rooms, the house, their home. Later local community officials provided me with a copy of the original plans.

So now we have the floor plans tell their stories and their evolution on the one hand, whereas the narratives of the spaces extracted from the interviews can be illustrated and allocated a position on the plans, on the other hand. Eventually I spanned the four generations from my grandparents, over my parents, my husband, down to the experiences of my children. The result is a narrative of experiences and spaces through time.

Some spaces moved on from one house to the other. Others are lost over the generations. What spatial remnants of forgotten rituals are passed down the generations? As an example, the kitchen finds its place between

two poles over the generations. For my father's branch, the stove took a central position in the living space. My mother's branch lived with a maid whose domain was the kitchen, and where threshold spaces clearly marked that domain. Down the line, my own house has the kitchen as a clear entity, but with permeable boundaries. It has its own distinct domain while drawing in the center of living. The family story can also explain the shift of the bathroom to the back of the house, and the importance given to raised ceilings. My grandfather combined here his medical background with his experience of living on a farm. These two examples are still only an illustration of the richness of stories passed down in the bricks and mortar of the family houses.

As an architecture office, we often design reconversions for family homes. How people live, where they come from, what their aspirations are to improve, what they like: all these inspire us as much as the history embedded in the architecture of the old house they just acquired. Listening closely to our clients' stories helps us understand their history of living, similar to the genealogy project. Presenting them our design drawings forms the basis to discuss how their habits and past experiences can enter a next iteration in their own architectural genealogy of home.





## Form4 Architecture | John Marx

By default Architecture implies an intense commitment to being in the world. It has physical extension, it involves sequencing, and it constitutes the autobiographical imprint in material substance of its creator. In brief, it resides in Time, Space, Existence.

The *9[+3] Conversations* is a visual-textual artwork dealing with the broader philosophical choices architects make in their longing for meaningful space. 9 are pictorial poems illustrating an architectural design philosophy. [+3] are the existential premises journaling the uniquely personal itinerary of those individuals embracing architecture as a life project: the why (Epiphany), one's place in the order of things (Avocation), and the challenged navigation of one's own choices in life (Existence). The rebus is the rhetorical device both groupings share within the artwork. As an ensemble, they invite viewers to decode, interpret, connect, and reflect. Each poem intersects the Visual (V), the Textual (T), and the Work (W), three areas encompassed in a living philosophy. Poems are paired with either one or two projects, in each case illustrating the relationship of the Work to the underlying philosophy. The poems featured reflect the inner world of design architect John Marx.

We present our concepts through highly concentrated optical allusions. Our Work is impregnated with aspirations, ambitions, and anticipations; that is those intentions mobilizing the individual to externalize in architecture all that lives within the self in an effort to communicate with others the range of emotions nested in the flow of Time. Architecture is a co-author of the book of Time, its setting being Space, framing the collective's Existence. It transcends the immediate pragmatics of building to reach dimensions where the personal and the universal fuse into a socio-cultural and meta-physical continuum. Heretofore literary language has alluded to bigger

things, the inscrutable, the ineffable, the ungraspable. Its acknowledgment of the self – either producer or consumer of architecture – is an attempt to bring back the focus on a balanced relationship between the humane and the rational side coexisting in the mind. The 9[+3] Conversations aim at striking that chord resonating in those who feel the vastness of its argument. They shape the Work and in turn are recalibrated by it. Each designer would likely craft diverse conversations.

Clustering these 9 headings/titles [+ 3] life constants into an exhibition conveys the desire to engage the stable technology of paper. These visuals are reflections and solace, roadmaps and statements of belief, pledges and romance. Over three decades of John Marx's design practice, the Work has unveiled a coherent philosophy. These 9 [+3] commitments are both generative and interpretative of it. The 9 conversations are given purposefully enigmatic visual and textual representations. The graphic texture of each composition invites viewers to take a creative, interpretative leap. The 9[+3] Conversations introduces the viewer to a puzzle with suggested connections. The narrative outlines one possible interpretation among many and explains the links in the iconography. Nothing is either conclusive or definitive. The puzzle is open, holding pieces that are amenable to variable arrangements.









## Studio Frank Havermans

Studio Frank Havermans, a studio for Architecture, Art, and Urban Space, creates strategic, site-specific interventions. Their experimental installations cover a broad spectrum ranging from autonomous architectural installations to buildings and from furniture to urban models. The work derives from a fascination for architecture, urban dynamics, constructions, gravity, and tangibility. The installations can be understood as structures that let the human body relate to the outside world from within its own secure environment. The architectural innovations always provoke the use of space around them. Objects might be useful but are never accommodating. In a world where everything is about efficiency, speed, and standardisation, the Studio offers distinguished, innovative, and tailor-made solutions driven by imagination.

By building and organising constructions themselves, Frank Havermans advances the possibility to create architecture independent from institutions, contractors, and even architects. Not surprisingly, the workshop is an important part of the Studio.

If you take your time, modest means may suffice to create architecture that existentially contributes to the environment in a positive way. Initiating your own project, organising and building it yourself is liberating and cuts out several tenacious layers of the process to allow more freedom. The Studio cultivates and extrapolates this principle in their works. Using basic architectural principles, Frank Havermans creates new forms that do not directly reference any accepted architectural vocabulary. The work is often more related to industrial or rural construction, aircraft technology, or coach building. Using and transforming elements from these fields, it returns them to the surroundings as hybrids. This sets the work apart from regular contemporary architecture; the design language is expressed in an architectural dialect. To Frank Havermans, architecture is a mentality, a

way of looking at their surroundings, rather than a formality derived from a programme of requirements and wishes.

For its designs, the Studio uses only physical models that change their functionality repeatedly during the design and building process. Design models evolve into a true-scale final presentation model with fully developed details and a thoroughly tested construction. It is also literally the three-dimensional building plan that is used in the workshop and on the construction site. After the entire process, the model attains an autonomous status: instead of merely representing a built reality, the models have their own architectural value. With this statement, Frank Havermans stresses the idea that architecture is not always about the resultant building. A building is not necessarily architecture and architecture does not necessarily equate a building.

The exhibition is based on the design models from the Studio's own collection. With these constructively interrelated models, Frank Havermans creates an architectural landscape from their own designs, advocating an architecture that is both more imaginative and free.





# Mads Frederik Architectural Photography

By Mads Frederik

## 5X5 AP

As an architectural photographer, I combine my origins as a graphic designer with a modern angle to the motif to create an alternative view to architectural photography. I only use straight angles 90 or 45 degree angle on the building, using the natural lining in the building to make a distinct and graphic image.

In the post production I keep the colors as natural as possible and retouche the picture as little as possible, making the picture look the most realistic.

*"I try to avoid being obvious, taking light by surprise in the moment, capturing the essence and simplicity of the object."*

I work in close collaboration with my clients on diverse projects. It is essential for me to find the right expression for the object by working with color, light/shadow, composition and the environment.

Often I work with project from the start, documenting the building site and following the progress of the building from construction to the final finishing of the building and surroundings, often used to make a "complete project book" .

"5X5 AP" is a composition of 25 images from various projects and clients – using landscape, overviews, frontals, cut-outs and details – a compilation from my photographic works.





# FWC Architecture & Urban Design Inc Fook Weng Chan

## ARCHITECTURE OF THE HEART, MIND, AND GUT

Life experiences shape our designs. My formative influences include childhood street-walks in Kuala Lumpur, Malaysia with my Dad, architectural studies and explorations in the expansive Canadian Prairies, the dramatic Rockies, the poetic Pacific West Coast, and God and man's creations on five continents. A love for history, past civilizations, many cultures, and landscapes have reinforced the notion of the importance of *'genius loci'* – the pervading spirit of a place.

A blend of Oriental sensibilities with a North American education has led to an *intuitive* approach to design. It is thoughtful and emotional. Emphasis is placed on the composition of movement and connections to, through, and between forms, spaces, and their transformation with light. Moving through one of my projects is experientially akin to approaching a town, entering, walking along its streets, discovering a view, a piece of nature, a *piazza*. It is about places to pause, enjoy, linger. It is about moments to delight in through the cycles of the days and seasons.

My initial understanding of the creative problem at hand comes from living with clients and camping on sites before putting pencil to paper. Emotions are allowed to guide the pencil when it hits paper and before my mind reviews the line. Local materials, craft and building traditions are studied. Opportunities to reveal the passion of the human heart and hand are sought. Meaning is derived from the value placed upon the skill, knowledge, experience, and life-world of users and builders.

This attitude towards design leads to architecture that is *authentic to place and people*. It is *timeless* and of *substance* as opposed to being trendy or of a global or historical aesthetic. When all elements gel, the creations

enter the realm of spirituality. Each is imbued with a *soul*. We step beyond existence into life!

It is hoped that these simple notions of timelessness, the spirit of place and life from a humble little studio in Vancouver contribute to this exhibition on 'Time-Space-Existence' and the ultimate goal of better-created environments for us – individually and collectively.

For this show, an introductory panel showing early work Fook Weng undertook with an iconic Western Canadian practice provides the context. Subsequent panels and screen displays show several houses – diverse resolutions of a single building type.





# Cherubino Gambardella

On a typical winter afternoon, a boat, not unlike an airplane, exploded near the Casa Malaparte in Capri. Everything caught fire until the last fuel tanks, leftover by the owner of the casa, an art writer, exploded. After the explosion, all of Malaparte's research into the myths of 12<sup>th</sup> century architectural history was burned to ash. The stone self-portrait of the great engineer of ideas plummeted into the abyss of forgotten memories, as in *Inside Out*.

Malaparte passionately built his home as his autobiography. He was an unforgettable and intelligent snob, acting as an irremediable contagion in the world of architecture. Perhaps too overwrought. Before him, Bernard Rudofsky was in Capri.

This stateless architectural genius designed his home as a paradox for paupers wealthy in their own right, his idea of the true rich, those that do not need money, clothes, houses, or powerful friends.

In Positano, not too far from Capri, Rudofsky, together with Luigi Cosenza, pictured a villa for another type of *richness*, a handsome fisherman who had no need of anything except what he could get from the sweat of his brow or his line in the sea; a new Ulysses surely less dirty with more concern for his physical appearance. This *Positano* residence is a prefiguration of what the red house of Curzio Malaparte would have become if not for the unexpected events of that winter's destructive day, even if not all was destroyed.

On the light blue island proceeding immediately after the explosion, strange new circumstances began to arise; Capo Massullo became a post-atomic boulder, and all the stories about Malaparte in the area took a sinister turn. This boulder slowly became a place where the agglomerated area, and the ruins contained therein, began to take shape as the new Casa Malaparte. It became a place for the wealthy paupers, much like the "post-

atomic" friend in *Ovosodo*, the celebrated film by Paolo Verzi. Who were these young, wealthy paupers with such battered appearances?

Capri is rumored to be the island of luxury, white linen and aperitivos at sunset, which would have to prepare itself for a group of young haggard artists. First, the house was born from internal conflict; Curzio's break with fascism led him towards an interest in Chinese social engineering. He thought of leaving to posterity welcoming architecture where artists from east and west could converge. However, an explosion of any kind never crossed his mind.

New discoveries, new life, emerges from the ashes of what has come before.

Together with my group of tutors and students, I pictured Capo Massullo as a new habitat for those who have no voice, if not their own wealth of nihilism. These wayfarers will land on Curzio Malaparte's promontory, and the regulars of the island will be aghast as these young artists do not bring fresh, but a paradoxical smell to the air, malodorous to the status quo.

They will occupy the concrete structure, drinking and carousing in the warm Mediterranean sunshine. At sunset, on the helicopter landing pad, facing the *Faraglioni*, a ceremonial burning of an effigy will take place. After the sun has gone down, there are only cots indoors, surrounded by concrete walls and the remnants of Rudofsky's Lascaux-esque graffiti. What remains is left to the elements, with concerns about so-called inherent value, including the deeply expensive silver cutlery.

In conclusion, we share with you the images our inexplicable change as a testament to contemporary archeology. As time is cyclical, one can return to these moments that have yet to happen again, as they surely will, as they have before.



SECONDA UNIVERSITA DI NAPOLI  
DIPARTIMENTO DI ARCHITETTURA  
E DISEGNO DIGITALE (Italy)



# Beatriz Gerenstein

By Carol Damian

## A Dialogue of Structure

The chairs presented by Beatriz Gerenstein at the exhibition Time-Space-Existence, during the 15<sup>th</sup> Venice Architecture Biennale 2016, are motivated by the concept of “art-based design” that combines the functional with the aesthetic. With a successful professional career as a sculptor of imaginative and abstract interpretations of the figurative, Gerenstein continues to explore the use of sinuous curves and natural forms to establish spatial constructs and interactions that move beyond a humanly-defined shape into that of furniture design.

Now she defines a new series of works to introduce romantic versions of chairs and the endless, ludic possibilities present in all of their many structural interplays. A chair is a piece of furniture used to seat a person and is as variable as its use dictates. A chair as a work of art provides a creative version of the functional that is suited for use and installation that moves beyond its intended purpose as an object into the realm of architectural and artistic design.

The essence of Gerenstein’s sculptures exists in a temporal world view that features the human being journeying through time and space as they encounter the forces of the universe and their many distractions, including human and spiritual relationships. She says that she intends her artistic practice “to represent the constant journey of the human being through the struggle to seek happiness,” and with this philosophical approach to her creativity, all of her work explores the essence of humanity. She uses circular forms, couples, tubes, and knots that play with spatial and aesthetic decisions now innovatively adapted to the form of a chair.

These two chairs are based on her sculpture, “Couple,” and reconsidered as a piece of furniture that requires interaction and participation of the

viewer, just as being a couple requires the same level of engagement and positive and negative spaces (physical and emotional).

The appreciation of her sculpture depends upon the viewer’s ability to respond to form in three dimensions, a task often more difficult than responding to only two dimensions, such as with painting. Forms in their full spatial completeness are the dominant factor for understanding their purpose, as well as psychological content. Each work begins with the idea of personality or human relationships, and it is those concepts that control the design and formal qualities engaged in its production. The transition from abstract figuration into an object, such as a chair, demands the same attention to formal qualities as an independent object. The works of Beatriz Gerenstein, biomorphic and organic at their core, represent a true expression of humanity.





# Edward Groeger

## The Universe of Time

A sudden flash in the darkest night. Plain graphics. It parts the sky in two, but it just scratches the surface of our minds. Only when you slow it down to the very extremes you start to experience how much more there is to it. Suddenly a universe opens. Every thousandth of a second the light beam of a flash is different, casts thousands of different shadows on the earth. That is the beauty to discover.

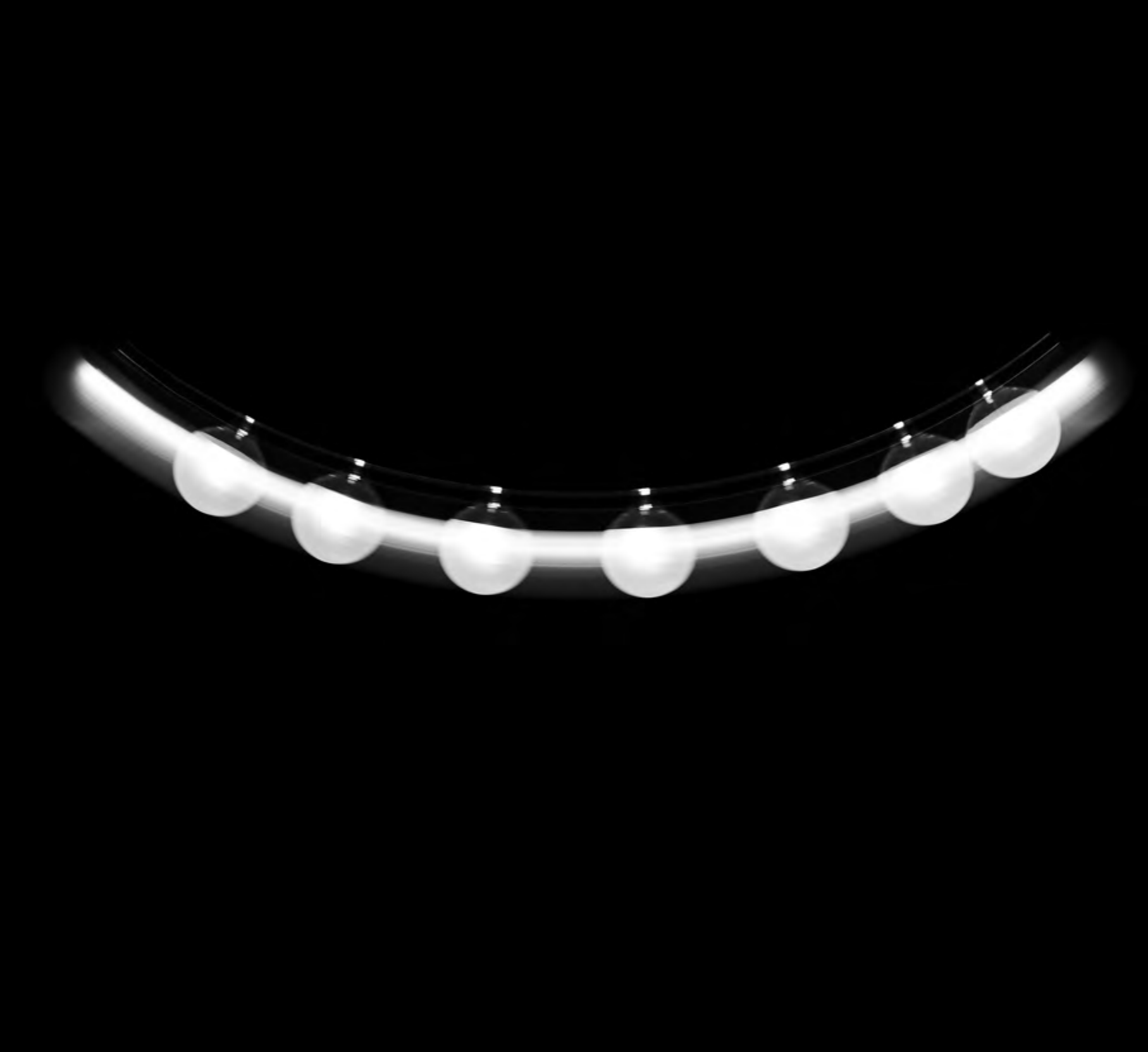
And then the opposite: You sit still with your mind straying on empty paths. The sun is glued to its zenith, immobile. In the trees, the leaves do not shiver. And a dog lies weary at your feet. Nothing breathes, nothing moves. But even if seemingly nothing changes at all for hours, everything is different from second to second – from split second to split second. Time makes the difference. It never stops. For no one. It constantly changes the world.

To get a glimpse at the Universe of Time you need to adapt to it. Or you need someone who adapts the Universe of Time to you. Someone who cuts it down to a measure that is understandable for human beings. Someone who can imagine how to make time visible.

Edward Groeger took a camera, a light bulb. As simple as that. And from this starting point he created the art of time. His triptych is fast and slow at the same time. It captures the beauty of time: a flash, a movement, and then still stand. It is simple in its construction, but complex in its message.

The triptych helps us to get hold of the notion of time, from flash-like action only to be perceived for a very short amount of time to nearly unbearable slowness that opens the mind. In its movement the light bulb cuts an even line through the impenetrable background. Then seven ghost images of the light bulb on its way resolve the mystery of the object and

remind us to have a closer look, to peek behind the curtain. And then: is it immobility? Is it deadlock? It is Zen-like peace that opens the field and lets our minds stray through endless fields of time.





# Nick Guttridge

Nick Guttridge is a London based location photographer specialising in architecture, interiors and dance.

Allies and Morrison Architects commissioned Nick to photograph the new home for 'Rambert' the famous Dance Company.

As this commission progressed, Nick was given the opportunity to photograph the rehearsal director Angela Towler.

Previously, Angela had suffered a serious dance injury which has taken several years of surgery and recovery. Through these images of Angela Nick hoped to help her on her journey of recovery. It was a really wonderful thing to be involved in.

Nick has now worked with many of the dancers in the company, using his knowledge of structure and light (similar concerns used when photographing architecture) to shoot movement both in the studio and on location.





## Assistant Professorship of Architecture and Construction Dirk E. Hebel, ETH Zürich and Future Cities Laboratory Singapore

The 15<sup>th</sup> International Architecture Exhibition, entitled “Reporting from the Front”, aims to identify “frontiers that need to be expanded in order to improve the quality of the built environment and consequently people’s quality of life”. The Assistant Professorship of Architecture and Construction at ETH Zürich Dirk E. Hebel addresses this challenge from the perspective of building materials. This perspective confronts the inconvenient truth that the materials required for the building of future cities – such as sand or metals – are finite.

The 21<sup>st</sup> century needs to spark a radical paradigm shift in how habitats are materialized. This is especially so for those who are less economically privileged. While the first age of industrialization resulted in the conversion from regenerative to non-regenerative material sources, our time should reverse this pattern. This would require a shift from a mining-based mentality towards an ethic of cultivating, recycling, recovering, breeding, raising, farming, and even growing future building materials.

This novel approach to renewable building materials also implies a renewed appreciation for decentralized, local and renewable production strategies and methods. Material availability must be decoupled from mining technologies or transportation logics. And material production should deplete neither our planet’s resources nor its energy reserves. Mines run dry, yet bio-chemical processes can be regenerated with the most reliable resource we have: the sun. Together, renewable materials and decentralized production have the potential to provide the appropriate material basis required to house those people of our planet in desperate need of shelter and security in dignity without forcing them into economic dependencies.

Any shift of this magnitude needs to respect local cultures and ecologies. Varying norms, regulations, and standards need to be developed to mediate

between the global environmental principles and local building practices. Advocating for renewable building materials, be they recovered or cultivated, does not imply a return to a romanticized pre-industrial age. Rather, research in this field suggests that to progress within our current industrial paradigm is impossible; we will need to reinvent it, technologically as well as economically and socially. Addressing this challenge will involve the development of new construction methods that allow the systematic disassembly of existing built structures. This would allow existing materials to be preserved either by keeping them within a circular economy or by returning them to the eco-sphere (a house can not only be grown, it can be composted after use).

Our contribution to “Reporting From the Front” takes the form of a laboratory showcasing research work produced at the ETH Zürich and the Future Cities Laboratory Singapore in collaboration with partners such as Myco-Works Inc. in San Francisco and the Faculty of Civil Engineering and Geosciences at the TU Delft. The exhibition features examples of new building materials derived from mushroom mycelium, bacteria, grasses, and waste. It also displays the power of an international, interdisciplinary network of researchers, academics, and professionals working on commonly defined challenges.







«... after we will grow our horses and compost them after...»  
Phil Ross

«... the future...»  
M. J. Ross

«... makes no...»  
«... supply...»

«Bamboo is the...»  
«... of the...»



# Hu Heng, Nanjing University

## Cave of the Silken Web

This programme recreates a piece of my work called “Journey to the West: The Cave of the Silken Web,” in an architecture / art exhibition (“Architecture in Literature”), now renamed as “Cave of the Silken Web, 2016.”

“Journey to the West: The Cave of the Silken Web” is a narrative experiment of the space, based on the chapter “Cave of Silken Web” in the Chinese classical literature “Journey to the West.” It transformed the exhibition space, along with the works by Zhang Yonghe, Wang Shu, Ma Yansong, and the one I cooperated with Zhang Lei into characters of the narrative. It is a combination of literature, architecture, exhibition and mental space, and also a restatement of the Journey to the West.

For the version of “Journey to the West: The Cave of the Silken Web”, we put an emphasis on the concept. It was made of inexpensive cardboard. “Cave of the Silken Web 2016” is going to be remade with classical material. It will include two parts: (1) Installation (Size of baseboard: 60cm\*60cm; Material: Bronze). (2) Painting (60cm\*180cm; Oil painting).

## Postscript:

“Journey to the West: The Cave of the Silken Web”  
Hu Heng (ChengDu, 2011)

This is an architecture.

“Journey to the West: The Cave of the Silken Web” is an architecture rather than a model. One scene, the spider kept the exceptional talent Xuan Zang in a cave, has been altered here. The cave turned into the exhibition space, Xuan Zang into the works of the artists (Zhang Yonghe, Wang Shu, Ma Yansong, Zhang Lei/Hu Heng). The net keeps the same.

“Journey to the West: The Cave of the Silken web” created an illusion of reality rather than visualize the novel. The illusion is constituted by three dimensionalities in one space: the exhibition space, the cave of the silken web, and the miniature cave. Standing in the exhibition space offers viewers the opportunity to experience the three layers; it feels like these three dimensionalities are one in another. It triggers a sense of existence, or we could say it interferes the presence of it. It becomes a reality or an architecture.





# Ideal Spaces

The theme of ideal spaces is basic for an understanding of *time*, *space* and the human *existence*. It is an old theme deeply embedded in our cultural memory, and at the same time, it has never lost its actuality and appeal. Since it contains human hopes – and a myth: After a paradise lost as the ancient space where humans led a peaceful life in harmony, the human longing is about a new one, a paradise regained. A new space of relief and of unity, with nature and with themselves, after that old paradise has vanished forever. An ideal space is a one of both imagination and utopian perfection, and we are looking for such a state of being, to experience it anew. Molded out as a vision of architectural settings where such an ideal life could take place.

Throughout the years, in our work we have returned to the theme of what ideal spaces could be: planned, imagined and practiced. Which mind set and conceptions, which imageries, hopes and fears were underlying their constructions, and what kind of paradise should become regained by them. Today, where real spaces become the object of an ever-increasing dissolution and virtualization, the question arises anew of what an ideal space actually is, or could be. Which is not only a matter of rational planning but also of phantasy and imagination. Since as an *ideal* one, such kind of space is a one experienced by imagination, primarily.

We want to invite visitors to join this venture, by experiencing spaces through contemplation and activity. Through contemplation by experiencing historical spaces conceptualized as ideal ones; and through visitor activity by constructing their own spaces together, in common effort. This will allow the visitors to experience their commonly generated spaces together, both as a process and a result. A paradise is no place of solitude and it is not build by a single person; but is the result of a common effort, instead.

Moreover, if the myth of paradise is an eternal tale about life in harmony, who says a myth is a lie.

As a whole, our exhibition consists of three interrelated parts:

A sequence of worlds the visitor can enter, to experience and to imagine ideal spaces; shown as utopian but inhabitable places, built or conceptualized in the course of history. The worlds we show cover the entire span from conceptualized up to realized versions. They are presented in a cave automatic virtual environment (“cave”), so that the visitor has the opportunity to really stand in the midst of these worlds, having time and the possibility to really experience them; and through that, gain an impression of those worlds very aim: to be an ideal space.

The sequence starts with the cathedral, a space that is symbolic, but points to a final, real space to achieve in a future time, a final paradise to come. It continues with worlds conceptualized, such as *da Vinci's ideal city*, a first functional city in the Renaissance; as *Cité Industrielle*, a space of liberation through mechanics; as *Motopia* or *Babel IID*, spaces of utopian perfection for a perfect life in the age of modernity. As worlds built but still ideal such as *Karlsruhe*, a combination of ideal space, domination and civil freedom. It ends with the *Favela*, a decisive counterpoint to all the constructions shown so far. A favela seems to be the very opposite to any ‘ideal’ space; but here, in contrary to all the spaces shown before, the inhabitants have the possibility to actively participate in shaping their own environment. It is a one not pre-given any longer as a perfect space made by some God-like demiurges, fixed for all eternity. Instead, it is a space that has the chance to unfold; molded by those who have to live inside its terms. Can such a space of co-creation also turn into an ideal?





In the second part of our exhibition, instead of being solely an observer of pre-defined spaces, the visitors have the possibility to create their very own 'ideal' space. The emphasis lies on generating such a space together, as a world where the visitors must act as a temporary community to co-create the imagined space they want to live in.

The created worlds are composed of different physical elements such as sand and building devices that generate, in their different combinations, a virtual space projected in front of the visitors. The sand is for forming the terrain, as one element of an ideal space. The building devices, symbolizing certain kinds of architecture, are either mapped directly into the virtual world as landmarks, such as temples, towers, etc.; or represent a local change in the virtual world, such as an area or streets. For the visitors molding the worlds with their own hands, a direct haptic experience becomes possible. By seeing the influence in real time on the spatial gestalt as a visual representation, the space built up appears as a totality. By that, a basic anthropological experience combines with imagination in direct visibility: The ideal space becomes a space immediately experienced, in the making of one's own world.

Architectural types derived from the historical sequence of the worlds shown in the cave are serving as input for the building devices offered to the visitors. In this way, the two parts of the exhibition become connected.

Furthermore, the exhibit contains a world disk, as its third part. Here, the results of those spaces generated by the visitors transform into a real historical process, reflected in changes taking place on that cosmic disk during the exhibition's entire duration. It is composed of different rings aligned in a concentric order, each ring representing a century, starting with that of the cathedral in the disk's center, and ending with that of the favela at its outer rim. Each ring is composed of images of typical architecture belonging to the respective century, and those centuries where our worlds in the cave come from appear larger. Thus, the visitor can see where the respective world is located, inside the entire historical context.

The disk receives input from the worlds created by the visitors and it translates these inputs into changes taking place on the disk itself. Through that, it reflects what is going on in the process of the visitors' world making,

and it does so constantly: each day, the disk will look different, as does a real world formed by human beings.

The disk thus connects with the ideal spaces shown in the cave, as well as with the spaces made by the visitors.

In these ways, the three parts of the exhibition align together, to form a coherent system. Since it was our very intention to conceive the topic of ideal spaces as a whole, the single parts of which present a unity, of both experience and of making.

Information about the concept of our exhibition, as well as explanations of the historical spaces presented in the cave are available at [www.ideal-spaces.org](http://www.ideal-spaces.org), also in Italian. Here, the ideal spaces made by the visitors are on display also. We did so because it has been very important for us not to merely install an event, but to provide the facility to continue. The search for a better world should not cease after the event of exhibiting is over.

Ulrich Gehmann, Matthias Wölfel, Michael Johansson

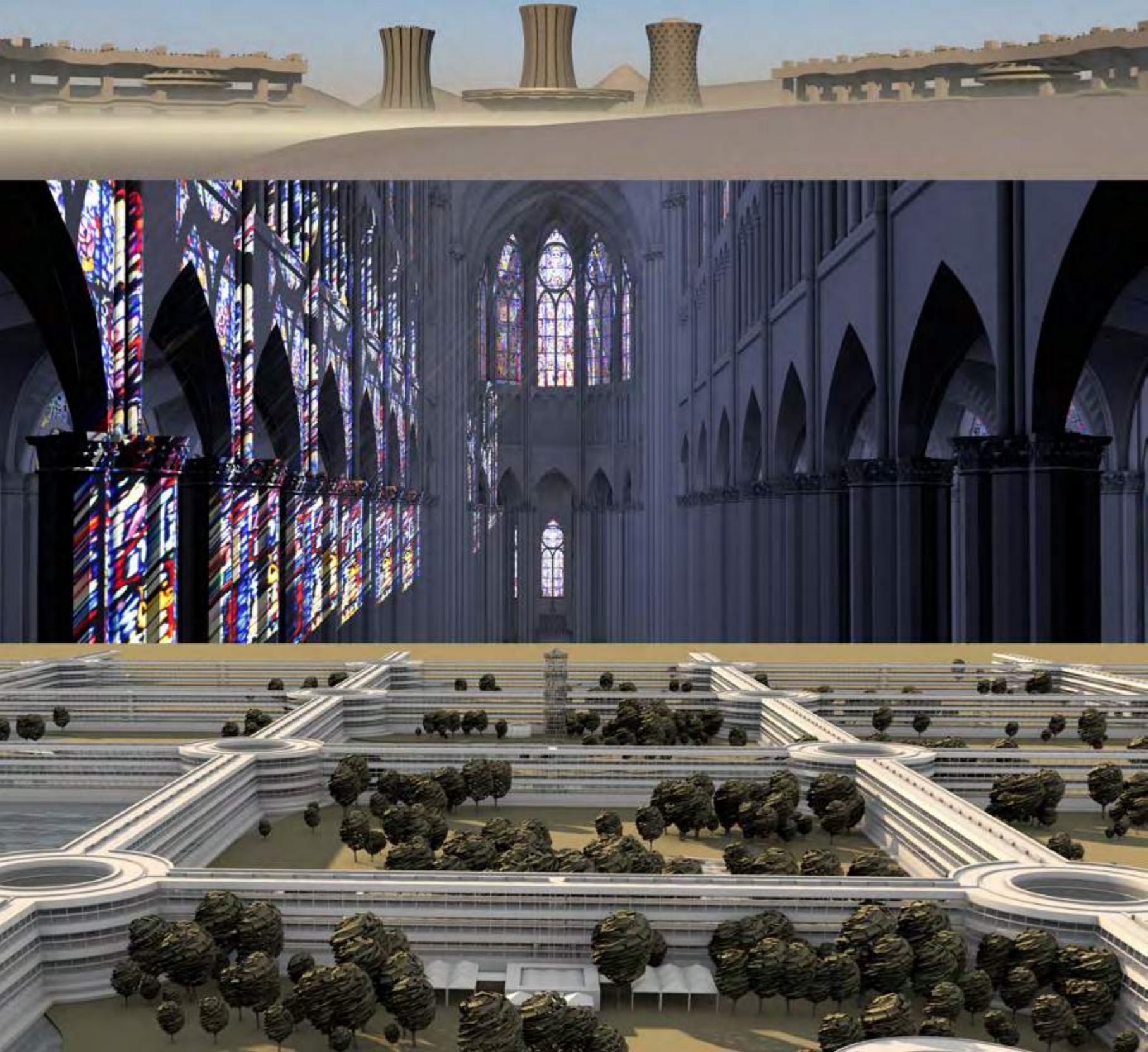
Andreas Sieß, Daniel Hepperle

Johannes Gruber, Alexander Zyuzkevich, Alexander Kadin, Hana Rude, Nico Häfner, Andreas Schaumann, Ulrike Sattler

We want to express our thanks to: Steffen Krämer (scientific assistance), Matthias Bühler (Favela ass.), Jochen Heibertshausen (music ass.), Michel Wirth and Anna Giulia Volpato (language & translation), Yasmine Kuehl (data evaluation ass.), Sandra Beuck (showreel), Benedikt Stoll (Karlsruhe ass.), Martin Reiche









# Ingarden & Ewý Architects

By Krzysztof Ingarden

## Wicker sculpture: Materiality & Light

The wicker mesh sculpture is a semi-transparent “lantern”. The light placed inside the form penetrates the delicate surfaces and invites visitors to come closer, to experience the material by touching it. It invites for intimate visual and haptic perception. The sculpture is made of manually-woven wicker nets on steel frames, designed and spatially formed with the use of the latest 3D computer modelling technology – is therefore a unique combination of ‘high-tech’ design methods with ‘low-tech’ production technology. Suitably formed, the various steel frame modules are designed as enclosures for light. The form and its production method try to rebuild the long-disturbed relations between man, nature and architecture. Wicker lantern represents its time, it is the artefact done within its cultural context and space, and thus – refers to the essence of human existence.

## Wicker weaving: Nature & Culture

Our experiments with wicker started about 10 years ago. In the year 2005 “Nature’s Wisdom” was the leading theme of the EXPO held in Nagoya, Japan. This term was close to the idea of sustainable development understood as a balanced development of human civilisation and the environment in which it operates, both natural and cultural. On that occasion, during the design of the Polish Pavilion, we started to consider wicker as a material to be used on elevation. Among traditional materials, we found it the best among other materials being capable of carrying the idea of nature and culture, handicraft and Polish music, represented by the composer Frederick Chopin. The key reference for this concept we found in Chopin’s Statue in Warsaw’s Łazienki Park, where the composer is portrayed under a willow tree. This image, as well as the association of Chopin’s music with the Mazovian landscape and willows, (an association that is universal in Poland) provided an impulse to look for a method to use

willow withies to form the elevation of the building. Wicker (*Salix Sp.*), being a variety of willow, proved a perfect material for this purpose. Namely, when woven, it is susceptible to spatial forming, and it also ties in with the Polish tradition of arts and crafts and the legacy of regions that have specialised in weaving wicker products for many decades. Wicker, as a material per se, carries a message that other typical building materials are deprived of. In the public’s perception, the material’s thematic references to music, natural landscape, and handicraft traditions are comprehensible, and, at the same time, they are intelligible in relation to the message related to ecological solutions and the idea of sustainable development.





## Interplan<sup>2</sup> Architects – Camillo + Alessandro Gubitosi

Interplan<sup>2</sup> Architects is an Architecture based business promoting sustainability and innovation, intended as the continuous questioning and transformation of the built environment to match the pace of contemporary communities' evolution. Our Architecture is largely influenced by climate and culture. Climate affects architecture at a local level, or at continental scale, as well as Culture. Architecture is the art of creating consistent combinations of constructive measures aimed at transforming the environment through its improved relationship with Climate and Culture. From the proper definition of this relationship with Climate comes sustainability, from that with Culture comes the architectural expression.

We achieve that by studying and understanding our clients' businesses and context of operation. Whilst Space and Time refer to a "classical" formulation of Architecture as a four-dimensional domain, the term Existence refers, in our perception, to the actual context of conception of a work of Architecture. As a cognitive practice, the architectural design project aims at framing the global conditions that influence the process of generation of the demand for Architecture. Projects are originated in different exigency realms, and are symptomatic of the special social, economic, and environmental conditions determining their opportunity or need.

Three different, although interconnected, generating conditions are explored within the three selected projects shown, all concerned with actuality themes at a global level:

1. The evolution of workplace strategy of the prime Italian telecommunications company, tends to escape the traditional hierarchical and static space, swerving toward a dynamic configuration (smart working concept) of the workspace capable of promoting unprecedented flexibility and mobility: the new Telecom Italia Rome Pomezia Headquarters designed by Interplan<sup>2</sup> Architects.

2. The theme of environment impoverishment, resulting from the conditions of extreme urbanism characterizing contemporary China, is the focus of Green Living Project, developed by Interplan<sup>2</sup> Architects for a Shanghai start-up company. As an antidote, the scheme explores some of the prophecies anticipated by the European avant-garde in the last decades (Residential Agriculture / Urban Agriculture), coupled with state of the art technology for energy and environmental sustainability.

3. The consolidation of Western security assets, associated with social and political events that shaped our current epoch, materializes in the upgrading of NATO infrastructure in Europe and in Italy. The military organization migrates to the spatial and organizational standards widespread in current corporate realities: the new NATO JFC Naples Headquarters.

The installation is comprised of three separate panels, made of the materials that most characterize each project. Thus, the Telecom project panel is coated with a RAL 3028 Liuni red vinyl flooring material; the Green Living project panel is built of Chinese Cypress slats, and the NATO project is framed by a composite aluminum panel, in some cases documenting, in others anticipating, the actual Existence of re-thought built form.





## Daigo Ishii

### Think about a locality

In architectural history, various styles were generated and expanded to other areas from their place of birth. Such styles that had a nature to share might be regarded as Internationalism of some kind. In such Internationalism, nature in the original place was ranked as the authenticity that others should follow, and others had to add something to the authentic nature to differentiate them. Something that they adopted was a locality. There, the follower was an imitator and was evaluated lower than the original.

That is really correct?

If we change the standing point, would a different viewpoint not appear? The followers might achieve no metamorphosed version of the original but the re-interpretation of a locality by the new style brought from the outside. For example, should not the National Romantic in Scandinavia be positioned as the North European version of Art Nouveau instead of a progressive form of the local style re-interpreted by Art Nouveau? Would the 1960's works by Kenzo Tange not be a Japanese digestion of Modernism imported onto the local style, or rather local style corresponding to the new scale and technology of Modernism?

House of Toilet is located at an isolated island in Japan. The composition between the island as a periphery and the main land or a big city as the center looks similar to the relation between the main house and a toilet separated from it in the island. However, the history shows that the island once had been a small center where a liner had directly connected with the capital, and it is the only place in Japan where locals speak the capital dialect of that time even now. Through the design of House of Toilet, we intended to change a toilet as a peripheral place into the center of the island and to remind the island that it was the center.

At first, 11 slits of light crossed the building. 6 slits point in the direction from the island to 6 major cities on 6 continents. Those localize the coordinates of the island in space and make relative the big cities regarded as the center. Meanwhile, 5 slits of the rest show the solar orientation at 9:00 a.m. on the day of traditional ceremonies and the summer and winter solstices. Those localize the coordinates of the island in time and let locals know the visit of the season. Then, some of the island's various landscapes, such as the inclination of a roof, color of the exterior wall, the type of finish, or the well for collecting a rain water, are reflected on the building with a delicate gap that makes aware the island's identity for visitors and locals.

The final form was continuous with the locality and independent from it in the degree that they do not feel a sense of incongruity. House of Toilet is the re-interpretation of the locality, but it does not depend on Internationalism, but the locality itself to surpass the locality. We call this type of design Inter-Localism.

In a time when the world suffers for the spell of the Globalism, a way to match to it through architecture must be Inter-Localism, and architects utilizing this methodology appear in numerous places across the globe, connecting like a horizontal cloud.

To think about a locality is to open up the coming future.

## Worldwide Tokyo-ization Project ( 8 minutes' video ) 世界東京化計画 Change your place into Tokyo



What is the image of a place?  
What locality is it?  
Exchange the parts possible to exchange.  
Add the elements possible to add.  
Then, New York, Paris or Venezia can change into Tokyo?

## + Locality in the Projects ( 4 minutes' video )



# Bengt Isling landscape architect at Nyréns Arkitektkontor AB

## Tracks of Landscape

Landscape architecture has evolved the close view of nature during hundreds of years, long before the environmental movement and international agreements on climate change. The robust relation to nature can be exemplified by the famous City Hall of Stockholm. It appears to be built on solid bedrock where the eastern terrace of the brick building rests on a piece of the Stockholm Archipelago. But if you look closely at the founding rock, you see that it is divided into smaller units. The rock is actually taken from the archipelago and moved to the site in pieces and joined together like a great jigsaw puzzle. The architect Ragnar Östberg and the leaders of the city in the 1920's wanted to show that the City Hall stands firmly on solid ground and not in the deep mud, as it in fact does. Metaphorically, this illustrated a city government that is safe and secure. The approach also explains Stockholm as a city founded on a number of islands in the archipelago, like a Venice of the north.

This is an example of landscape architecture that consciously relates to the site, though the site here is completely man-made. Landscape architecture can be described as the transition between the built and natural world, which becomes obvious in this City hall case. Sven-Ingvar Andersson, once a professor at the Academy of Arts in Copenhagen, has put it this way; "The garden design idea is to make a connection between man and nature". However, man is still a part of that nature, and this dichotomy is there to help process the thought.

In my practice at Nyréns we deal with these ideas in our park projects. In addition to all the contributions of a park, like space for recreation and ecosystem services, they can also play a significant role for the urban citizens' self-esteem. Taking this a step further, it is easy to see that not

just the parks but rather the entire city, which is designed in a site-specific way, can help to clarify nature in a wide sense. The structure of parks, streets, and houses can make it possible for us to understand more about our own vulnerability, our dependence on nature for our survival, and thus our own nature of existence through time. This includes everything between urban planning and the detailed design of urban spaces, or even the formation of a bench made of stone.

This exhibition highlights urban landscape in three distinct projects in Stockholm. All of the landscapes are tied together through the bedrock, the soils, the water, and the climate around the city of Stockholm. The idea is to present the nature of the city, the Urban Nature. It is therefore an idea of sustainability; how to use resources wisely, etc. Furthermore, the concept is based on an article I wrote in the *Journal of Garden History* to introduce a topology of Stockholm parks and urban spaces. In this exhibition I show three of my own projects based on this typology: A Hilltop park, Årstabergetsparken, a park in a Fissure valley, Norra Bantorget, and a Shoreline park, Hornsbergs Strandpark. The exhibition concept will be to show all three projects in a wooden model as a section of the landscape with layers of bedrock and soil underneath. Beside the model is a stone bench, available to sit on and interact with, to relate to the model, and to showcase the textural quality of Swedish bedrock.





# Jakob + Macfarlane

For this biennale exhibition, Jakob+MacFarlane presents three projects that were born out of sites within 'the abandoned city' – undeveloped, forgotten, post-industrial urban areas that have become the subject of, and an example for, the challenge of tackling urban regeneration projects in today's cities.

Landmark projects such as the Docks of Paris, the Orange Cube, and the Green Cube in Lyon have each found ways to bridge the past with the future by rehabilitating existing urban structures, creating a new language of architecture generated from these past traces and the demands for innovative urban spaces. These projects act as urban signals that engage and expose the public to the importance of urban regeneration and the re-use of our cities' existing fabric over time.

Jakob+MacFarlane uses parametric technology and research as a tool to integrate new and sustainable materials, forms and construction methods in their work. With the three projects presented here, Jakob + MacFarlane has collaborated with some of the world's most innovative engineers in structure, building systems, and sustainable design to create projects that are both innovative and sensitive to the environment and its users.

Jakob+MacFarlane's work explores digital technology both as a conceptual consideration and as a means of fabrication to create a more flexible, responsive, and immediate environment. Urban connections, thresholds between the interior and exterior, the façade as an interface between architecture and the city – these themes are explored at every scale of their work.

Their projects focus on the physical context, which triggers a set of conceptual and technical processes that informs Jakob+MacFarlane's way of seeing and experimenting.





## Evan Joseph

My photography in this exhibition is concerned with the outward projection of New York City as it is presented to the world at large in the 21<sup>st</sup> century, striving to offer an idealized view of reality and the possibility that architecture can be transformative, elevating the human experience. In creating brand-defining images for the most famous buildings in the world, from One World Trade to The Empire State Building to the emerging super-tall towers of “Billionaire’s Row,” my work defines the aspirational aesthetic of “luxury architecture,” using form and space to frame the promise of the cityscape and evoke both desire and awe.

In the evolving landscape of New York, I am fortunate to have a front-row seat on the rapid rise and transfiguration of the newest and greatest monuments of the city. Each of these buildings is at the grandest scale of human effort, on the largest stage in the world, and is dedicated by their creators to the perfect match of time and space, the delicate dance of defining their moment with the tools to support daily life. It is my job and my privilege to ensure that the craft and symbology of every design gets captured for history, contextualized for our unique moment and reimagined as fine art.

I am so often perched on the edge of a rooftop waiting for the “magic hour” or dangling over a skyscraper from the open door of a helicopter that the sky over New York feels like my native habitat. I am drawn to the intoxicating palette that is New York from above where weather and wattage mix with glass, steel, and stone in the endless visual variations that inspired this body of work. Whether I am aiming to reinterpret a well-known landmark or to build abstractions from the grid below, I twist, turn and climb to capture that perfect moment when light and geometry develop into color and composition.

The juxtaposition of gilt and grit required to build any part of the New York landscape hits every viewer in the heart as well as the eyes. I work to fill my urban still lifes with this same amalgam, combining shape and light to at once reveal the details of individual design and to mold disparate parts into a harmonious whole. Back in my earliest days as an artist, I carefully created still life compositions to paint and draw. Now, I focus on creating compositions from the built environment itself that ignite the drama of architecture in the imagination of the viewer and help to transform the urban experience into the sublime.





# KARAWITZ

After architectural studies in Vienna and a few years of practice with internationally renowned studios (Roland Rainer, Vienna, Massimiliano Fuksas, Paris), Paris based design-studio KARAWITZ was launched in 2006 by Milena KARAnesheva and Mischa WITZmann.

From the beginning, KARAWITZ is engaged in essential architectural issues and understands construction as responsible working within and for the benefit of society. Within a holistic perspective, the design-process is conceived as a function of exterior and interior influences on the design-object. In a pragmatic approach, KARAWITZ's intention is to convert the existing constraints into advantages.

KARAWITZ's architecture is free of any ideological or dogmatic restrictions, is tailored to the requirements of users, and is sensitive to the existing environment. "Function" is understood in its broadest sense, including concepts such as "beauty" or "security", or perceptions such as "density" or "lightness".

Environmental considerations play a key role in KARAWITZ's projects. "Eco-friendly architecture" is not misinterpreted as a stylistic concept, but should be seen as the logical consequence of a responsible attitude to natural resources and the respectful treatment of one's surroundings and the environment.

KARAWITZ employs all currently available technical resources and methods with a view to achieving maximum "utility" in the sense described above with minimum expenditure and the least possible damage to the environment.

With its widely acclaimed "Bamboo-house" in the suburbs of Paris, KARAWITZ sets an example of sustainable architecture in which usefulness, simplicity, and pragmatism combine to form a poetic unit. Built in solid timber-con-

struction, the small house is the first architect-designed certified passive-house building in France.

*"The conceptual idea may be quite simple. I also do not see that everything has to be new. People often tell me: "We already know what you are telling us". My only response to that is: good. I want what's right, not what's new. If something is absolutely right, it will also be new in a certain sense, as no brief, nor the method for its execution, is exactly identical to the last one."*

— Roland Rainer, Austrian Architect, 1910–2004





## Keiko + Manabu

In rhythm with the great Earth the waltz begins, the first words of a spell...

“Statuario, Cipollino Apuano, Bardiglio Nuvolato Grigio Verde.”

In and out of the light falling from overhead you frolic together.

Joining hands now, you turn in a circle, and with lifting joy your turning forms a gentle arch in the air.

And now the children of yesteryear hold hands too, and gently the three-corned waltz begins.

Tucked in at the foot of Mt. Kozuka the pulse of new life...

Spring Waltz, at the POLA Museum of Art, Hakone Japan

2014 House of Procecco Marble h 1600 Time Space and Existence 2014

2015 Spring Waltz Marble h 1600 POLA Museum of Art

2016 Hummin' Bloom Titanium h 300 Time Space and Existence 2016\*

2016 Black Birds Wood h 2700 Tomoko Kodera Jewelry Show

2016 Dancing Stage MDF h 1000 Hankyu Umeda Department Windows

The “Time Space and Existence” experiments to be continued.





# Taeman Kim, HAEAHN Architecture, Inc.+ H Architecture PC

## Two Cases of Public Architecture: An Ancient Future / An Evolving Past

### Architecture and Urbanism on a Roller Coaster of Modernization

Over the past half-century, all aspects of South Korea have gone through a roller coaster of modernization, industrialization, and democratization. The country's architecture and urban environments are no exceptions. The first of two projects in this exhibition, MPPAT (Master Plan for the Public Administration Town), exemplifies the government's desire for a shift of weight away from the 600-year-old capital, Seoul. The second project, the National Assembly Smart Work Center and Press Center, is situated in the National Assembly complex in Yeoido, Seoul, a site symbolic of Korea's modern democratization.

### MPPAT: An Ancient Future

In 2006, an international design competition was held for a master plan to relocate the administrative center of Korea to Sejong City, located 121km south of Seoul. The competition guidelines distilled the government's desire for a new era of communication, transparency, and democracy. The competition-winning master plan, "Flat City, Link City, Zero City" was designed by a team led by Haeahn Architecture and H Architecture, respectively responsible for the architectural and urban design. The landscape design was the product of Balmori Associates. The master plan proposed a topography-based network of streets layered upon a modern grid of boulevards. Upon this system a 2-kilometer-long structure, housing government facilities, an elevated garden, and an open ground level would be constructed. The proposal represented a process of establishing a new architectural order while materializing an ancient future based on history and past experience.

Ten years after the groundbreaking, the environment surrounding the project is still taking shape and not without growing pains. Much of the dynamic topography that had been an integral foundation for the design process has been leveled, and the proposed openness of the facility's ground level, which was to symbolize the new government's transparency, has been mostly fenced off. Adjacent sites remain largely vacant. The town and its inhabitants still hope that one day the area will take on an identity that is more congruous with the civil ideologies laid out in the master plan.

### National Assembly Smart Work Center and Press Center: An Evolving Past

Once used as a landing strip, Yeoido, an island along the Han river, became a new urban center with the construction of the National Assembly complex in the 1960's. Even today the rigid, grid-based site exudes a strong sense of order reflecting the authoritarian political climate of that time. Traces of decades of sociopolitical change are surprisingly absent. Between the constraints of the site shape and the underlying subway line, Haeahn Architecture and H Architecture designed the National Assembly and Smart Work Center and Press Center as a hybrid solution, converging perceptible urban conditions of the past with invisible strata of the future. This convergence is an architectural process that is conservative yet contemporary, restrained yet dynamic: a process that aims to bring a modern evolution to the spatial legacies of Korea's past.





# Johannes M. P. Knoops

## Art in Architecture

### Venice Re-Mapped

An animated voyage through an alternative Venice... a Venice depicted through the idiosyncratic maps of Venetian business cards

As a lagoon-city, Venice has a unique urban morphology that engenders an equally distinctive means of wayfinding.

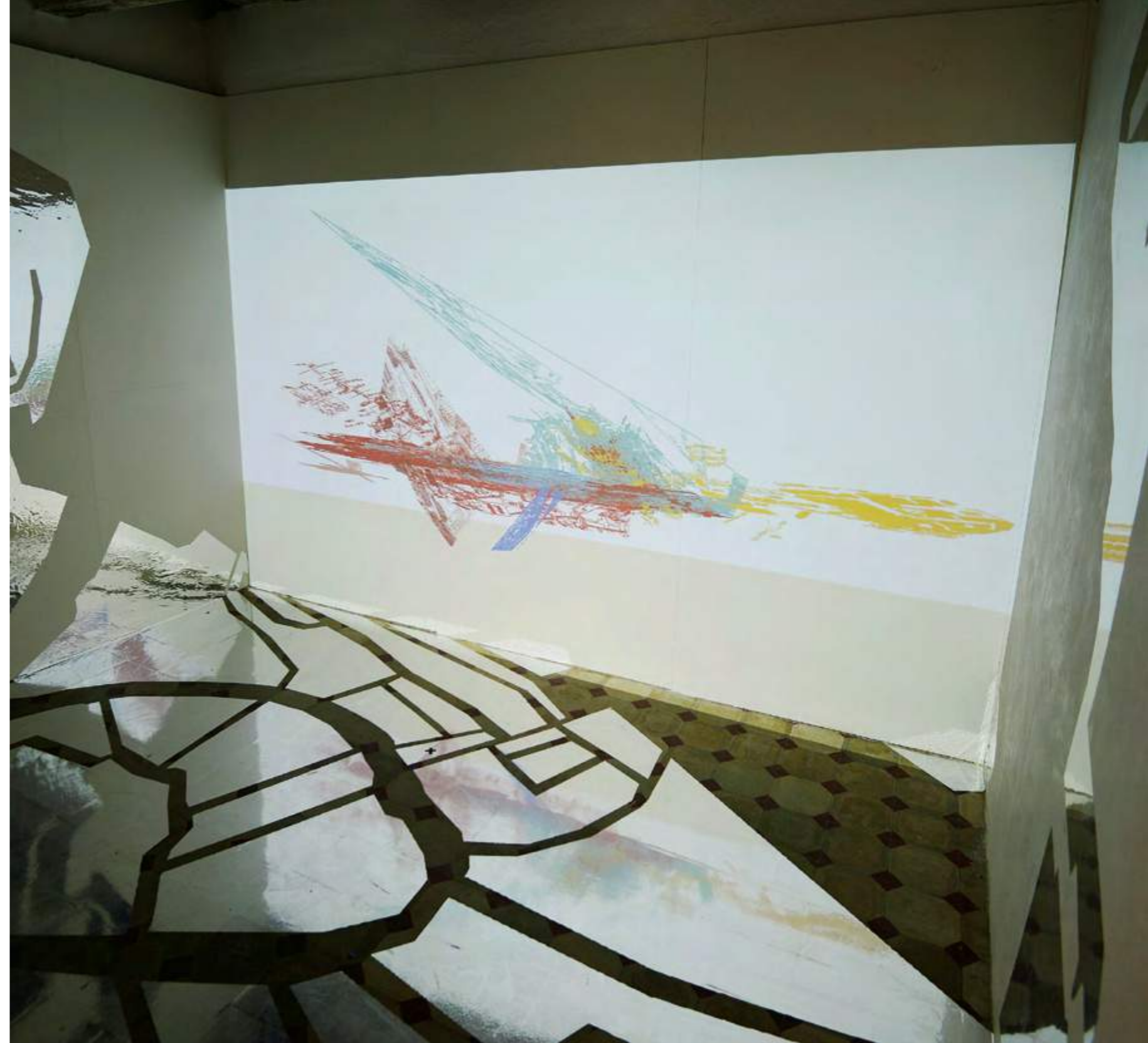
Venetians rely on a *forma urbis* giving preference to landmarks, edges, and nodes rather than street addresses. When giving directions they abandon all references to sequential numbering. Often their directions are narrative-based: “30 meters from the Rialto Bridge,” “to the left of San Polo,” “in the Campo Santa Margherita.” The ubiquitous maps found on Venetian business cards (*biglietti da visita*) reveal how a Venetian understands and imagines his city.

Using no single cartographic source, these business cards rely on hand-drawn pictorial representations to orient patrons. Highly fragmented and not drawn to scale, these drawings alternate between perspectival-view and plan-view. Many of these maps volumize landmarks while flattening surrounding buildings to achieve legibility. By exaggerating the size of landmarks relative to their context, they create a new hierarchy rooted in issues of subjective significance. These are not misrepresentations, but portals to another Venice... a more intuitive Venice... a non-Euclidian Venice.

“Venice Re-Mapped” is an animated voyage through that alternate Venice. It collages the maps found on over 200 Venetian business cards into a single digital model, allowing another city to emerge ... a Venice that is magical yet oddly legible. Within this city exist many Rialto Bridges, numerous San Marcos and a variety of contradicting perspectives.

In the gallery, the animation is both projected on one wall and reflected on an array of mirrored vinyl map pieces to create a site-specific immersive environment – a Venice within Venice.

As Kevin Lynch wrote in his seminal book “The Image of the City”: “Most often our perception of the city is not sustained, but rather partial, fragmentary, mixed with other concerns. Nearly every sense is in operation, and the image is the composite of them all.” Though focused on one city, “Venice Re-Mapped” contributes to our global understanding of urbanism, perception, behavioral geography, and architecture. It peeks into and exposes a Venetian’s poetic understanding of their city while suggesting that similar highly subjective modes of navigation exist throughout our world.





# Renate Krammer

By Renate Krammer & Roman Grabner

## Lines

The reduction to the line is an attempt to free it from that which is unnecessary and to emphasize the essential.

The line is in a sense also a metaphor for things that come into being and thereby leave behind perceptible traces of an existence.

As a primary element of design, the line is in its reduced usage not at all of simplistic nature, for the line in itself becomes loaded with meaning. Through variations of form or through the proportions of variations to one another, lines become charged with energy. Nevertheless it remains open to the attention of the viewer whether the spaces between the lines or the lines themselves become the focal point.

A line develops: the pencil/the paint glides – every emotion causes a variation. Thus the line turns into an expression of every movement.

The tip of a guided pencil naturally assimilates itself to the material circumstances, will be influenced and changed by the corporeal properties of the paper – soft and hard pencil leads; fine, smooth, rough, coarse paper – the inadequacy of the hand and finger – everything that leaves behind traces and variations. No stroke, no line is identical with another.

Meditative, apparently calm: everything in motion becomes visible in fine subtleties. Though the line – drawn freely by hand – arises expression that is comparable to handwriting or a musical score; written script without words that generates poetry.

In today's world, where the spectacle stands to such a degree in the foreground, delicacy and minimal representation become subversive.

I want with my reduced work to compel a more exact observation – one

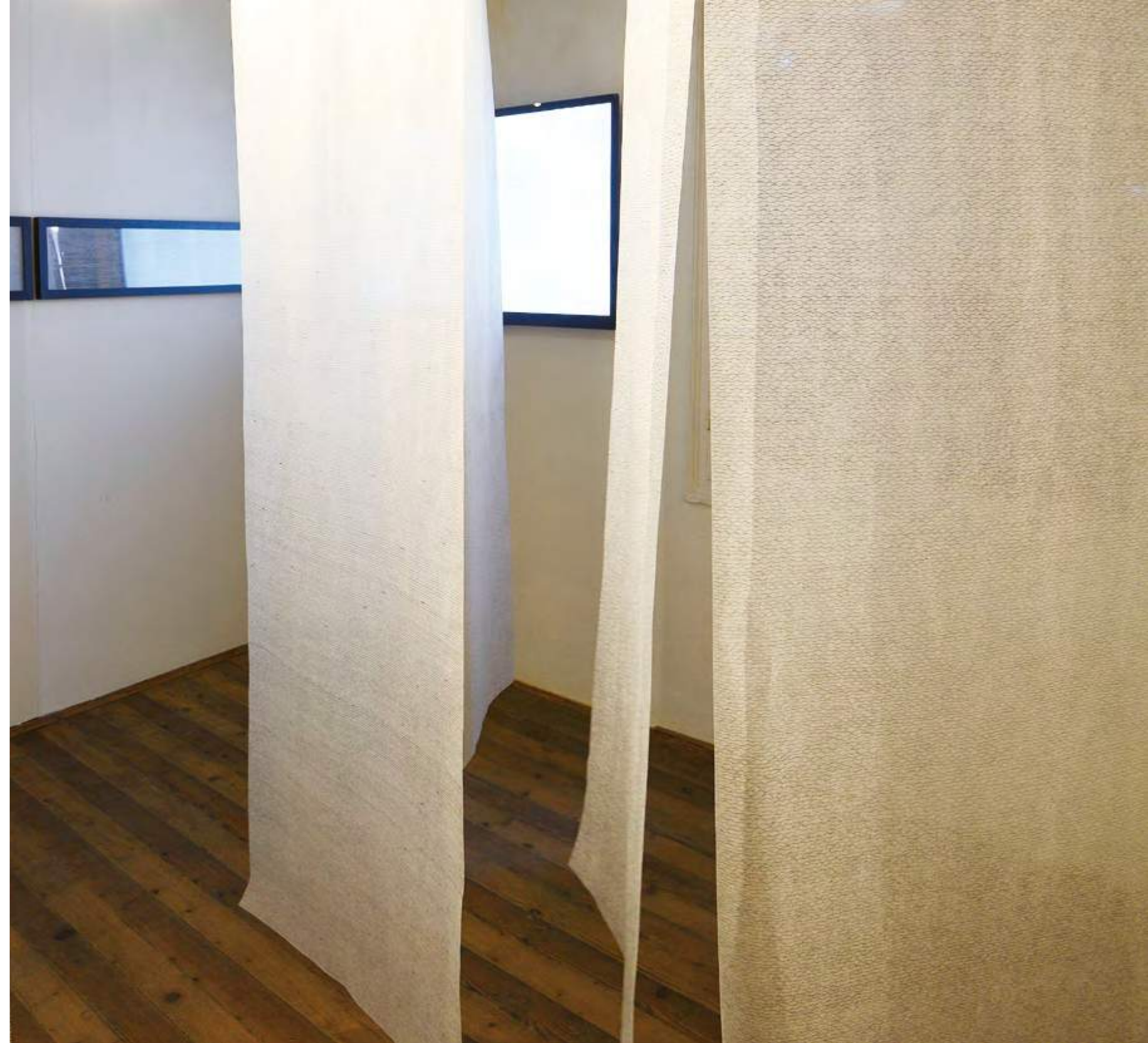
searches to find the key to the work and decode the alleged hidden information. However, there are no connections of meaning given – the only meaning lies in the eye of the viewer, in the time and attention that one dedicates to the work. Empathy for the immediate and the insignificant should stimulate pauses and make visible the factor of time.

## Appropriations of Space

Renate Krammer's concept for the exhibition "Time-Space-Existence" envisions a space no longer defined by the conventional parameters of length by width by height, but rather through specific intensities that enable different perceptions of space. Ever since the "Spatial Turn", space has been understood no longer as a Cartesian box, rather as a field of possibility, as a cultural dimension. A room should not merely be entered more or less to be in it, rather one should enter into a relationship with this room, interact with it in order to achieve a different, longer-lasting experience of space.

Carrying further the thoughts of Peter Sloterdijk, Krammer comprehends space as a multidimensional fabric of correlations, how things, architecture and people are intertwined. Her focus lies especially on the way they are interwoven, because different manners bring forth different qualities of space. To design a room is therefore with intention "to enter into a fabric in which diverse experiences as well as insights take place and begin to make alterations in the weave of this fabric", as the architecture theorist Franziska Hederer once wrote.

For the Palazzo Mora, Krammer has suggested an installation in which a fabric is literally stretched out in the room. From a loose net suspended beneath the ceiling, twelve drawings are hung which are near life-size and seem to float in space in such a way that the graphic structure of the drawing sheets are visible from every position. The alternating taking-in of





various observational perspectives is also to be understood as a strategy of opening up the space. At the same time, the spatial quality of the work should be emphasized by the lighting and their casted shadows made visible on the walls.

Drawing is in general thought of as being the medium of artistic experimentation and immediacy of expression, as being the most spontaneous formulation of what one feels in the very act of seeing and of thinking (Walter Koschatzky). However Krammer, as draughtswoman, confronts this idea of spontaneous, creative effusion with concept and deceleration. With repetitive persistence, she draws horizontal lines with steady frequency and intensity from the top of the page to the bottom. With their dense sequentiality, the individual line loses its meaning in support of a planar fusion, one broken through small hooks or omitted linear features that impart a semantic structure to the whole. In their calm progression, the level lines melt into optical nets, which both reveal and hide upon the semi-transparent silk paper.

On the opposite side of the installation are three picture-objects which take up the theme of the horizon addressing the boundaries of space. Krammer has engraved horizontal lines in four sheets of plexiglass positioned in front of one another over a black background. As such, the work gains the effect of spatial depth and opens an abstract landscape view, which in sense of the original German definition of boundary references the spaces on this side and the other of a line.

The last work in her room is a video which shows the process of drawing lines, one that ultimately reveals the icon of a book. Whomever draws a line, does indeed draw the line. The drawer registers, notes down, sketches and essentially follows the concept of recording even as a book does. The spectrum of meaning of the book symbol as carrier of information, as overcomer of boundaries, as cultural asset is near immeasurable; hence the reference here to the time horizon of the process of making both a drawing as well as a book, revealed symbolically in the video.

The appropriation of space, the sounding-out of its limitations, the drawing of lines and the experience of these lines is always a perception of and reflection upon the boundaries of space. And since our body is our organ

of perception and our reference point to the world, one can in the truest sense of the word speak of "borderline experiences" when perceiving the works of Renate Krammer in her room.





# leeMundwiler

Call it a “situation”? It can be a thing or a place. It can be a cultural or universal matter that we would have never thought of or we would have never seen or been, like Inuit’s ONE HUNDRED words for ‘snow’, or the fleeting chirp billions of years away coming from outer space. Time collapsed in space and time and space that define the uni(?)verse prescribes our being.

“CHiLL” is an interactive architecture that has its own game plan.

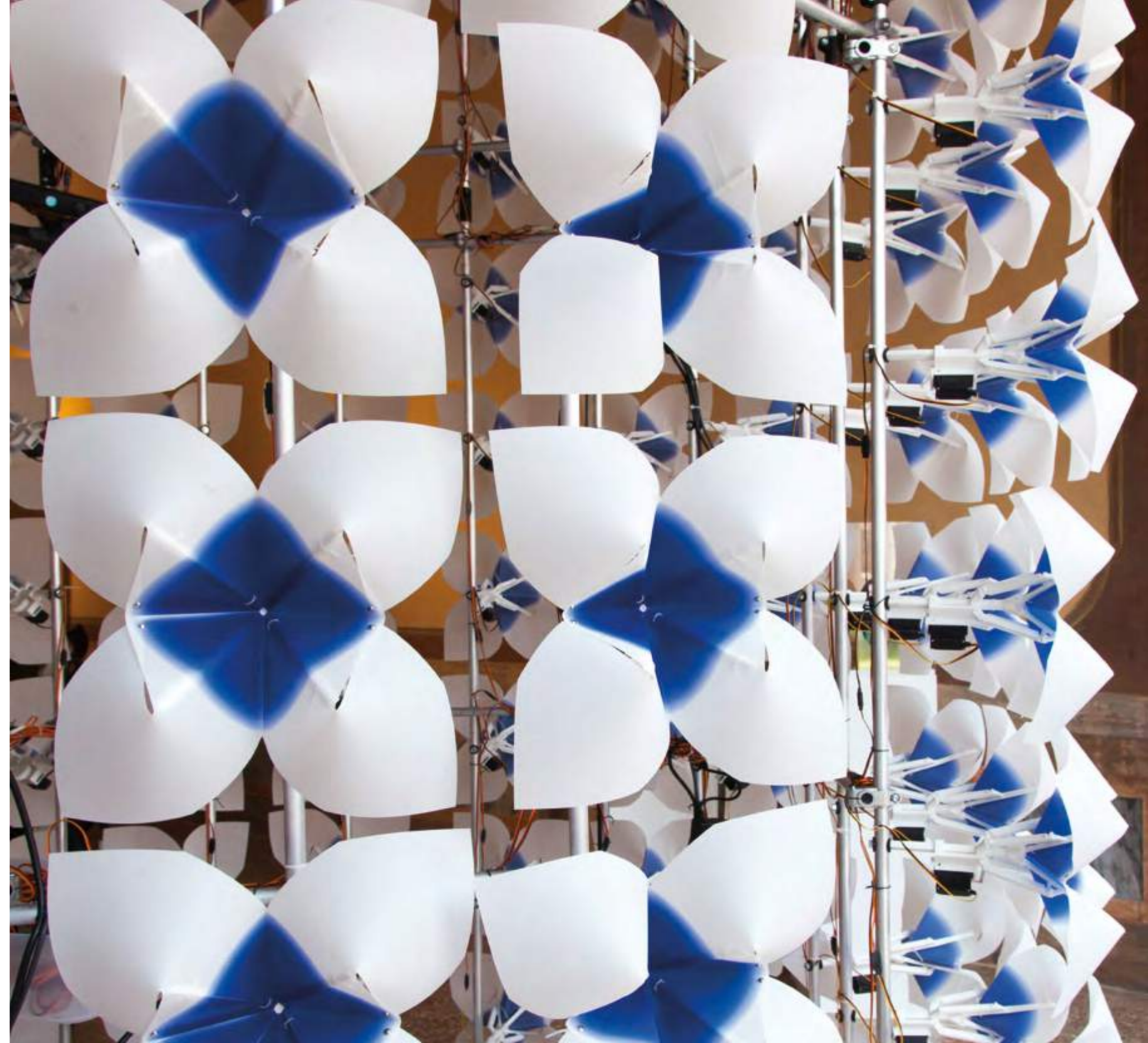
It is one of many gestures in perceiving architecture with a distinctive vocabulary. Further, it contains a metaphor calling out the imminent peril of our existence. Its broad purpose is for users and viewers to become aware of how intricate the interconnected world we are in is.

By employing the technological and mechanical applications outside of architectural norm, the intention here is to investigate how the new system that is nearly polar-opposite to the reciprocal design approach would disturb the architectural principle we consent to. This calculated approach is to provoke the system of static, inflexible, and archaic that limits design on a complex and experimental plane. Even though computation is not a final destination, the parametric design tools require us to logically think in a different algorithm that, subordinated in it, offers new uncharted opportunities to explore further. Therefore, the ambition of this experiment is not to answer, rather to question.

What if architecture is no longer a static entity; rather, it is engineered to be an animated autonomy that self regulates its own destiny as a living organism that thrives in a challenging environment. It endures and is adapted to ever-changing conditions by reacting to the external forces:

- CHiLL, animated with its own game plan, awaits. A provocateur appears on the scene with its own determination.
- CHiLL awakens, perceives, and triggers gnostic movement. The movements of the two is synchronized and engaged in an interactive play.

The exterior surface is consisted of 500+ movable mechanic nerves, attached to the core spine. As an instigator enters the inner space of CHiLL, the sensor perceives the visual movement of the instigator. The data will be delivered to the “brain” for analysis, interpreting “meanings” to control the mechanic nerves on its exterior in reaction to the instigator’s appearances and actions within.





## Lewis and Gould Architects

Webster's dictionary defines Time as the indefinite continued progress of existence and events in the past, present and future. Space is a boundless three-dimensional extent in which objects and events occur and have relative position and direction. Existence is the state of living and having an objective reality. Each definition delineates an architectural reality and places each of us as viewers in a constantly changing network of relationships.

Architecture is where all of these converge. Work displayed at the Venice Biennale 2016 by its very nature carries on a dialog with history. The juxtaposition of old and new give the Viewer, the User, and the Architect a fresh and moving perspective.

As we trace our history through our architecture, we define our purpose as architects responding to a changing world. We embody a collection of completed projects and issues studied over the past 30 years. Viewing our work in time and space, we see responses that strive to expand solutions to technical and fiscal challenges while continuing to create from our nature of place making.

Our Work is efficient, beautiful, conscious of the conservation of resources, and focused on reducing the impact on the environment. We continue to believe in educating our clients, students, and the public of the world of possibilities and realities. Our net is wide. We see architects, at heart, as problem solvers. We remain challenged to hone our skills and use our strength and our consciousness to guide us toward new solutions.

Take light as an example. Light, to us, is real and tangible. The transference of light can be magical and open spaces, yet now we study the transference of light through triple glazing. While we pride ourselves on accentuating the richness of materials and detailing exotic woods and metals, we now pursue recycled materials with the same goal of creating inspiring pieces.

We often create versatile forms that provide multi-purpose solutions. We prepare for future possibilities whenever possible. Example: a studio pent-house knit with one angled roof, raised to receive the even northern light, and a long flat roof with a large overhang. The angle is ready to accept solar panels in the future and the flat roof was to be converted to a green roof for cooling in the summer while also shading the expanse of glass facing the view of lower Manhattan.

Our work has recently centered on the design of a net-zero home outside New York City. This home taps our passion for being environmentally responsible and brings new excitement to the world of the integration of systems. We continue to discover new materials. We expect our work to transition to Net Positive as we pursue correcting our carbon imprint, not simply staying in balance. We are also engaged with our community to apply new guidelines.

The reflection on our existence as Architects takes us through both time and space. We have moved from very specific roles in our society to becoming part of our community in a different way. We believe our existence is relevant. We must and will stretch to understand how to use our skills and abilities to solve the problems of natural and man-made disasters and help to restore a sense of peace and purpose through the creation of place.





# Lieven Lefere

*Suddenly I stopped. Between my eyes and the horizon a sensational event has occurred; a vertical rock, in granite, is there, upright, like a menhir: its vertical makes a right angle with the horizon. Crystallisation fixation of the site. This is a place to stop, because here is a complete symphony, magnificent relationships, nobility. The vertical gives the meaning of the horizontal. One is alive because of the other. Such are the powers of synthesis.*<sup>1</sup>

The point of departure of the work *La raison des ombres*<sup>2</sup> is the mausoleum of the former Vietnamese leader Ho-Chi-Minh. This building, with adjoining public space, was constructed during the mid seventies in Hanoi. It was designed as a unifying symbol for the Northern and Southern parts of the country after the Vietnamese war.

I do not aim to express a political message through the work, though. The inner space of the mausoleum, the *sanctum sanctorum*, is presented as a room stripped of all visible symbols referring to a specific political context. To me the space symbolizes a reflection on the status of the (photographic) image and the intersecting lines of photography, architecture, memory, and history.

My main inspiration behind the production of *La raison des ombres* is my fascination for places where it is prohibited to take photographs, which stands in stark contrast to our over-mediatized world, flooded with images. Based on rare footage and my own recollections of a visit some years ago, I reconstructed the inner space of the mausoleum in my studio on a scale of 1:3. The photograph is all that is left of this large scale model and remains as a document for presentation.

Compared to former works, such as *General Assembly*, a reconstruction of the Assembly Hall of the United Nations Headquarters, my *modus operandi* is more or less the same. I recreate the basic architectural space and by

manipulating or removing most of the existing ornaments and symbols. Coupled with my choice of materials, I aim to make the space look more universal. By then adding some small architectural gestures I try to activate the space. In the case of *La raison des ombres* I included two adaptations. Firstly, I left out the glass coffin with the embalmed body, which in reality is the main point of focus of the architectural space and the reason of its construction. By setting the coffin in its negative space, a sinkhole, I intend to make this absence of the body visible. Secondly, I made a thin vertical incision in the main wall to open up the centre of the building. By allowing the light to flood into the space, it is transformed into a symbolic *camera obscura*.

The photographic image freezes time, just as the embalmed body denies the transitoriness of the body and thus the progress of time. By this gesture a connection is made between the outer and the inner space. Through the thin vertical line you can catch a liberating glimpse of the horizon. It was also inserted as a reference to *The Museum of Unlimited Extension*, an unrealized building complex designed by Le Corbusier. Inside this museum the architect drew a labyrinthine trail that leads the visitors away from the centre of the building. Here and there an interruption of the wall provides a rare view on the surrounding landscape. In the case of *La raison des ombres*, however, the spectator is lead straight to the centre of the building. The atmosphere of the mausoleum is dark and desolate, but the incision is offering a vanishing point to the spectator. A mausoleum for the living conceived as a liberating space where time stands still and existence is commemorated.

<sup>1</sup>Quote Le Corbusier, from a lecture in which the French architect describes a walk he made along the coast of Brittany in 1929.

<sup>2</sup>Referring to the book *La perspective, avec la raison des ombres et miroirs* written in 1612 by the French engineer Salomon de Caus.





# Lightroom and Bojana Ginn

## Lightroom

Lightroom was founded by William Carpenter, FAIA, PhD, in 2002, and has flourished over the past 10 years to become an international award-winning design practice for its involvement in Web, Graphic, Interiors, and Architecture projects. We are an urban studio located in Decatur, Georgia. We are constantly reinvigorated through our engagement in multiple design-related disciplines each feeding and complimenting the others and allowing for unimpeded creative growth.

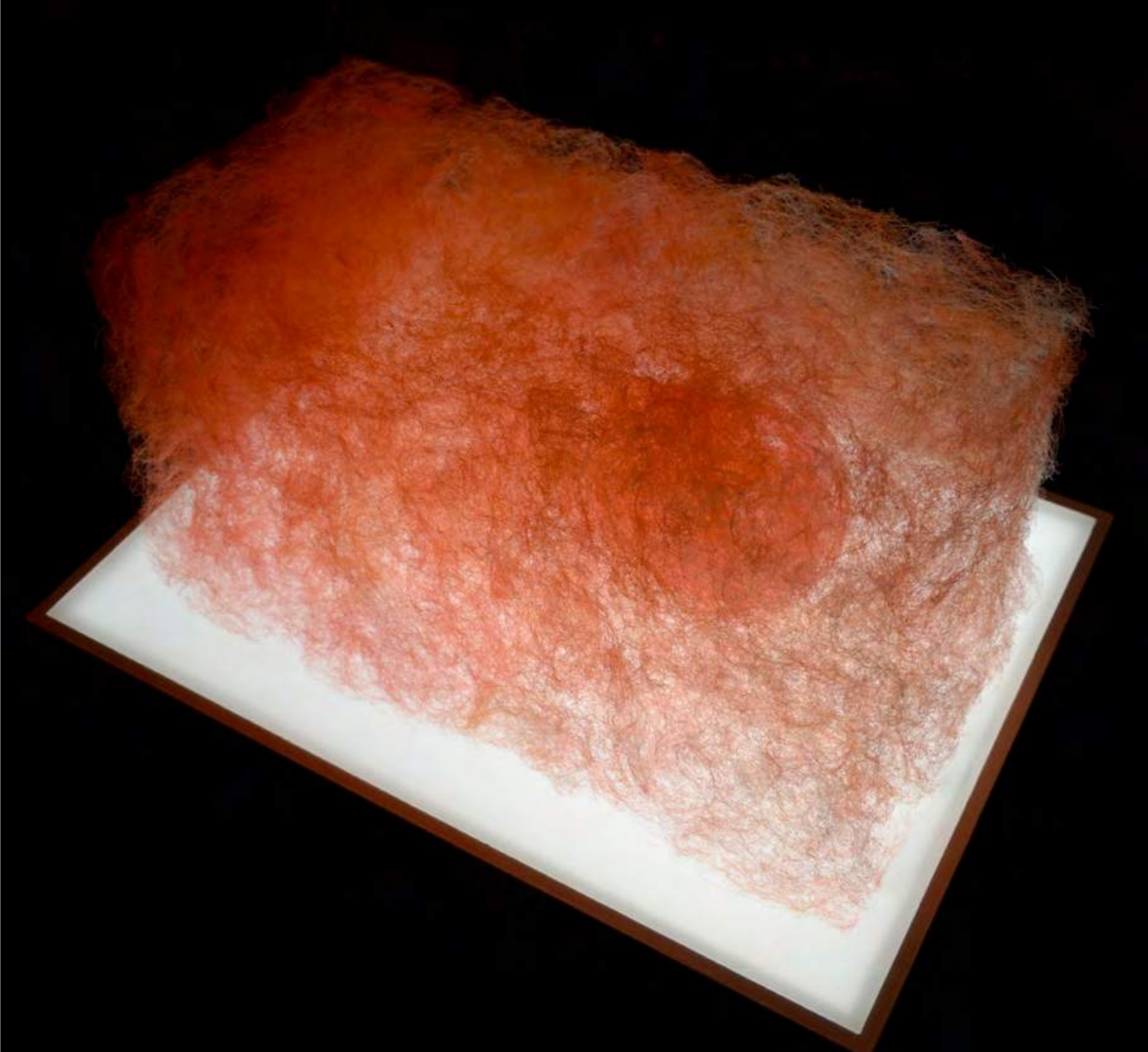
Our talents and abilities as architects translate into a unique approach to our graphic and website design projects, with modern Architecture remaining at the core of what we do. We practice architecture in a way that is rigorous and restrained, with a strong regional and environmental focus. We believe that each project contributes to the larger context of our region, having its particular budgetary, site, and programmatic restraints and opportunities.

## Bojana Ginn

In discovering the relation between what a line can become and time, space and materials, I explore the plasticity and creativity of human existence. As the line flows through dimensions and materials, it becomes a path in space, a tangle of fiber, a pencil drawing on a wall. It becomes a choreographed projection of photons, a digital sentence, the trail of a hand exploring the surface. In a time of unprecedented technological and scientific development, we are constantly re-inventing what it means to be human. We are incessantly attached to our digital devices. Our pollution has changed our environment, and our polluted environment acts back on us. Genetic engineering techniques are applied to the human genome. We hear about meta-bodies, the 3D printing of organs, and cognitive and

psychological computer implants to enhance our minds. Right in front of our eyes we are evolving into a new species. Still, our mind and our bodies react best to natural materials and environments.

I am interested in re-defining our relationship to ancient materials. My installations are landscapes of light, protein, and DNA, advocates for environmental healing. Manipulated in a non-traditional manner, fibers of wool (protein & DNA) are stretched into non-existence, exposing the microcosms of organic tangles, presented as 3D drawings. The organic, biodegradable material is molded into Platonic forms, suggesting new utopias. Working in synergy with fiber, projected digital spaces are the sources of light and shadow. A video is a drawing in action, revealing the manipulation of a line. As such, it displays the flow of thoughts, exposing itself as reflection, a mirror of consciousness and creativity. As the line molds itself through various forms, the work is asking one question: Can our relationship to the natural world and new technologies be re-adjusted?





# Fumihiko Maki

## Maki and Associates in association with AAI Architects Beyer Blinder Belle Architects & Planners

In June of 2003, one year and ninth months following the tragedies of 9-11, Maki and Associates solicited interest by developer Silverstein Properties to join a team of architects in the reconstruction efforts at Ground Zero – The World Trade Center. An initial site visit of the massive destruction, including a project briefing surrounding its master plan, materialized in September of the same year with no specific assignment. A period of three years had lapsed while the developer was finalizing the complexities of the Commercial Design Guidelines outlining the key principles and requirements of the redevelopment with the land owner, the Port Authority of New York & New Jersey that also included other stakeholders such as the Lower Manhattan Development Corporation, the 9-11 Memorial Foundation, and the City of New York.

Only in March of 2006 was Maki and Associates formally appointed as the architects for 4 World Trade Center alongside Foster & Partners (2 WTC) and Rogers Stirk Harbour (3 WTC) while the design for 1 World Trade Center by SOM was well progressed. The undertaking of the commission of a large scale skyscraper overseas entailed a most serious commitment for Maki and Associates and of its ability to secure a high quality of work that has been the pride and character of its practice delivered by an architecture atelier. Over the first two years, monthly design presentations to Larry Silverstein and Silverstein Properties ensued in New York. A task force office was established on the 10<sup>th</sup> Floor of 7 World Trade Center adjacent the site with full time representation from all architects and engineers to enable close and timely coordination throughout all design and construction phases. The process to achieve this building has been a 24-hour daily operation over the course of the past seven years.

4 World Trade Center belongs to a collective group of buildings founded on the redevelopment master plan by Studio Daniel Libeskind known as “Memory Foundations”. It is the first completed building on the original 16-acre World Trade Center site and is the fourth of five skyscrapers intended to form a spiral composition of stepping buildings encircling the National September 11 Memorial Park. Provided a corner site, the project occupies a full city block bounded by Greenwich, Church, Cortland and Liberty Streets and is adjacent two parks in a rare privileged setting within Manhattan. The building is prominently staged onto Memorial Park on the west and faces Zuccotti Park on the southeast corner, becoming a portal to Wall Street and Lower Manhattan.

The 72-storey building reaches a height of 977 feet (298 meters) and contains 2.3 million square feet (213,700 square meters) of office and retail space. The offices comprise 56-floors in two distinctly configured floor plates in three vertical sections. The larger of the two in the low and mid-rise sections is 44,000 square feet in the shape of a parallelogram echoing the configuration of the site. The high-rise section is 32,000 square feet in the shape of a trapezoid that gives the building a triangulated sculptural effect that is chiselled at the top. The form achieves a sense of a rotational pivot at the corner to contribute to its role in the formal composition of the master plan.

The tower is designed to create a strong sculptural effect with a quiet presence. Seen from a distance, it can be identified as a minimalistic sculpture with its angular profile that distinguishes itself in the skyline. The building is clad in colorless silver glass that dynamically changes appearance depending upon the time of day, weather, and light. It trans





forms itself from a distinct sculptural object to one that blends and becomes a part of the sky with a glazed and metallic materiality. Each of the 11,000 structurally glazed curtain wall units are detailed with a single lite of insulated glass that is 5 feet wide by 13 feet 6 inches high concealing the spandrel section at the floor / ceiling cavity via a horizontal touch mullion to enable the tower to express a highly abstract quality.

The building reveals itself as a piece of architecture through space, tactile materials, their colors, and refined details upon closer approach. Upon arriving at the base of the tower, one is unable to discern the large building as a complete entity. Unlike pure sculpture, the building clearly establishes a sense of place that is not only visual but one that is felt through rich spatial experiences.









# Manasaram Architects

Manasara... is the name of the ancient saint who wrote the oldest treatise on Indian Architecture, Vastushastra, defining the role of an Architect.

For creating a Space for human Existence transcending Time, it is desirable that the architect designs projects to cater to all the three faculties of Man – Physical, Psychological, and Spiritual; this is possible by using the PanchTattvas, the five elements – Earth, Water, Fire, Air and Space as elements of design.

An architect is a catalyst of change in society, creating stage sets for various activities of human life to take place on this earth. As architects we challenge ourselves to achieve a balance between Responsible Creativity and Creative Responsibility in all our projects to come up with holistic solutions.

Our exhibit Symphony of the Bamboos expresses the above on three levels.

Bamboo: a Metaphor-Bamboo is a natural, humble, elastic, adaptable, versatile, efficient, and holistic material. At Manasaram, we take our profession as service to society – connected to people and nature at all times. We try to be adaptable, versatile, and look for simple, efficient solutions just like the Bamboo. Secondly, traditional buildings with bamboo are symbiotic and part of our culture. Bamboo in that way symbolizes the need of the hour for the architecture profession to become Symbiotic and Social, rather than individualistic and elite. Bamboo is a metaphor for the way human existence itself should be on this earth – Humble!

Bamboo: a sustainable Material – Recent research and development has shown bamboo to be extremely resource efficient and a versatile material for the building sector, capable of solving major issues of sustainable development, especially in developing and under developed countries. This can also resolve the problem of resource equity of natural resources. Bamboo serves the triple bottom line of Sustainable Development – Envi-

ronmental security, Economic prudence, and Social justice all at the same time. It can provide cost effective, safe and aesthetical housing, livelihood, security, eliminate poverty and crime, low carbon emissions, and fast sequestering of carbon and liquid fuel and energy! That's bamboo for us!

Bamboo: the Engineering material – Bamboo can replace many highly processed engineering materials with high energy balance in the construction sector owing to its inherent properties. The physical structure and chemical composition of Bamboo has the properties of highly efficient materials. Its high fiber strength makes it the only replacement for steel, especially in small buildings and the housing sector that forms the largest chunk of construction. It can replace wood in almost all its applications. It forms excellent composites with a variety of materials suitable for many applications.

Bamboo with mud and stone can create a new vocabulary of architecture. We are showcasing our journey after adding bamboo to our palette of materials in a wide range of buildings like housing, leisure, institutional, infrastructure etc. We developed each of the projects as participatory research based solutions in terms of materials and structure along with spatial, economical, ecological, and social requirements with CGBMT, Aditi Constructions, and Dayalbagh University, Agra, India.

Our office Bamboo Symphony is the major project presented depicting our principles, the symbiotic character and culture of Bamboo and the physical, chemical, ecological, and environmental properties of materials expressed in the architecture as form, function, and aesthetics of the building. The building connects the past to the future.

Symphony of the Bamboos celebrates the triumph of nature, unleashing the potential of natural materials, processes, and symbiosis!

Because... *"It takes a whole orchestra to play a Symphony!"*

Halford E Luccock









## Mangera Yvars Architects

Our view of architecture is drawn from our overwhelming interest in urbanity and identity. By this we mean what the impact of architecture is beyond the immediate and specific question of *'the building'*. How do we blur the boundaries between where our architecture ends and where the city begins?

What mechanisms are in place in order to anchor our architecture within both its context and within an existing landscape? Our idea of landscape refers as much to terrain and topography as it does to demographic, social and cultural landscape, or urban phenomenon such as congestion and flow.

Our approach is through the idea of *'architecture as landscape'* from which we address the key issues of our day such as the changing way we live and work, our basic requirements for shelter, our desire for better urban space, and our absolute need for sustainable cities.

As an international practice we are constantly dealing with identity and how people relate to our buildings and accept them as part and of local culture while simultaneously being of its time.

Many of our projects are located in Middle Eastern nations that are undergoing rapid transformations. Whilst investment in infrastructure and planning accelerates, the pace of development accelerates as well; therefore there is a growing realization that culture and identity are being lost. MYAA has been working across the region for a decade exploring the question of what is contemporary Islamic identity in the form of cities and urbanism as well as architecture. The recently completed Qatar Faculty of Islamic Studies (QFIS) represents the integration of faith, culture, identity, and learning space.

It is through these terms that we relate our architecture to the title of this exhibition. We do not think of space in terms of boundaries but in terms of transitions.

Time and space are inseparable, and both are transitional. The city and landscape, social and topological, change over time, and our architecture must find its place within this flow.

Existence in architecture is as much about meeting the physiological requirements for shelter as it also must deal with cultural identity in contemporary society.





# MANIFOLD design

By Karen Lemmert & David Naill

## Big Sky / Small Sky

*"A dialectic interaction of expansion and compression"*

Architecture, specific to philosophic innate principles of 'Time, Space & Existence,' develops frameworks of environmental conditions, internal and external. *'Cause and effect' and the order of relatedness in space and spatial relationships and time have bearing on problems of the physical and philosophical.* Harvey.

The following up of Rem Koolhaas's interpretation of Elements of Architecture with a challenge call of Aravena is the architectural argument. *'We must have basic necessities in order to work beyond levels of just survival and to attain a higher quality of life.'* The present curator wants the story, the *'report to a general audience of what it is like to improve the quality of life while working on the margins, under tough circumstances, facing pressing challenges.'* We have dual reports: Our practice is our challenge and our Work is beyond necessity.

Located in Baltimore, USA, MANIFOLD design engages daily in small urban efforts within the impossibilities of lack of funding, failing infrastructure, lack of education and urban desolation. The majority of our work involves archeological treatment of site and existing conditions. It involves procedural relationships between small Businesses, non-profit Organizations and city agencies and Regulation.

Despite these disadvantages, there is joy in the discovery and salvaging of prior constructions and concepts. Exposing and not wasting effort; we extract and promote underlying function and beauty. We add our own enhancement in limited display of material and tectonic interplay.

The Biennale participation is two-fold. The Work presented is recycled from other Works and is a lean construction that ship efficiently. Connections are modified from generic parts. It is also a positive construction and an investigative model. Aluminum is malleable; the dichroic film is alluring.

Regarding the Installation, its components, operating in systems, accommodate adjustments. The mechanics of physical sciences defines unifying fundamental principles and armature. While the Work is founded upon elements of architecture: form, geometry, color and unit configuration, the mechanical orchestration moves it closer to inherent aspects of dwelling within an ever-changing position of here, before and later.

The Work is a study of tensile and planar constructions within a methodical rigor of symmetrical operations. It implores elements that, while integral to construction, operate as additional indicators in space making. The Work, in whole, evokes a sense of place and environmental awareness.

The Work demonstrates an interpretation and heightened experience of two spatial scenarios. It is a finite tectonic model and an infinite 'Gemini' reflection. One work is suspended, one elevated.

Karen Lemmert and David Naill established MANIFOLD design as a collaborative practice engaged in the development of conceptual work within the physical landscape. We believe the dialog of material properties to systems of construction takes place within organized fields of energy that can be utilized by alignment of tectonic constructions with manifolds of distillations and dispersals.





# Endoh Masaki

## CIT(Chiba Institute of Technology)

### Natural Ellipse

#### Being Natural

When we think of architecture and design, we do so based on general knowledge and common sense or experience. No matter how hard you try to place yourself on a clean slate, without realizing, you begin to see things through a limiting framework. We are influenced by the generation and situation of the times, regardless of whether we want to be or not. Therefore it would be difficult to make a valid judgment.

Architecture constantly has various functions, or possibilities, and when that is placed within a system, it ties in with an objective and is then able to be useful. If this is the meaning of “natural”, in that way I wish to create architecture freely.

For that reason, I first come up with the basic concept of a project and then start designing. For this project, after much consideration, the concept was decided as being how to use the aforementioned shape of the ellipse. Of course it is nearly impossible to summarize this project using only that concept. However, detailed requests for living have nothing to do with the idea of the ellipse, and furthermore, there is a normal need for perpendicular angles that do not fit into curves.

But I pursue that concept. Then the more that it is kept, the more the balance between the starting point and conservative ideas is realized. I aim to bridge the gap between these two ideas. That is, an adjustment is made, and leads to changing the existing concepts and empirical knowledge of society and myself. I repeat this throughout the project. That repetition, the reorganisation, is what I call “natural”.

I feel that design processes are the same as the process of biological evolution. Design that incorporates new concepts will survive into the

future. It is important to constantly challenge the established norms for architectural evolution to continue.

#### To the Unknown

The societal purpose of the existence of design is to produce something real from the unknown. That is not at all meant to be something that remains on paper.

Modern architecture developed by repeatedly renewing modelling in such a way that severed its part from existing materials, methods of construction, and even ideas. However, the problem was in the model's simplicity and its theoretical leap. Those who were called masters were not exceptions. They put away the need for detailed pursuit regarding the leap with their own personal aesthetics. Only one of those masters, Buckminster Fuller (1895-1983), did thorough pursuits and even gathered feedback till the end. When considering this, we can understand that there are many unresolved gaps that still exist regarding modelling and its pursuit. We must wrench open the hidden gap repeatedly, and connect as one line for the world to be connected as we imagine it could be.

As Gregory Bateson (1904-1980) says, thorough the pursuits of how the human mind and the structure of the natural world are gradually defined, the world can be networked from a sustainable viewpoint. Then there must be a progressive amount of “will for construction for that”.

Architects are never distanced from society or context governed by contingency. This also means that architects directly face the unknown and have the chance to overcome it. Challenges facing the unknown are never-ending, and I intend to meet and exceed those challenges in the future.





# MCM Group International

## Table to Farm

Architects and planners focus our theories and talents on cities. The very aesthetic of architecture is informed by the art of living in cities, yet half of humanity is non-urban. Humanity's very existence is tied to the life of the soil. Harvest serves as the backbone of our civilizations.

*Table to Farm* is a metaphor for China's approach to addressing one of the most vexing problems of our age. Every society wants to improve the living standards of their people, however moving the remaining half of the world's agrarian peoples to an urban lifestyle will be an environmental disaster, becoming an uncontrollable force in driving global warming. China has put out the call to planners and architects to search for ways to improve the lives of their 700 million non-urban residents without having to uproot their lives and traditions through a compelling urbanization.

The Qingdao Cangma Mountain project is an experimental template to create an economically and environmentally sustainable non-urban environment. MCM Group won an international competition to address these critical issues. What is uncommon about the Cangma Mountain project is that agriculture forms the base of both the visitor and residential experience. The Jiaonan County leadership was particularly concerned that the project be a model of economic revitalization for the area's villagers. Because the project's entire 35 square kilometers is zoned as agriculture land, with an agrarian workforce, the planning program and site layout needed to arise from and integrate into agricultural production. Moreover, it needed to rely upon traditional building techniques where appropriate to reflect indigenous skills as well as indicate a deep grounding in the local culture.

Cangma Mountain, located in Jiaonan county, is one of the seven regional districts of Qingdao, a seaport city on China's east coast. The county is home to leading blueberry, herbal, and vegetable farms that market their prized produce throughout China.

Our principal innovation was in creating a comprehensive planning and design methodology to integrate productive agricultural lands to sustainably support 100,000 eventual residents and a vibrant tourism district. Now considered one of the largest blueberry and herbal farms in the world, Cangma Mountain supports a leading tourism destination and residential community.

Under the guidance of Jian Xiang Wang, Party Secretary of the Huangdao District and Deputy Mayor of Qingdao and Qun Li, Party Secretary of Qingdao and Hai Yan Tong, Vice Secretary of the District, the Cangma Mountain project was developed by the Qingdao Long Hui Group.

Although the Farm to Table movement's intent is to remind us city dwellers of the origins of our food and to reinforce a genteel environmental consciousness, its symbolism is urban. As planners and architects, we need to retrain ourselves to think beyond the city and help create viable non-urban lifestyles. Our work on Cangma Mountain is one small step in that direction.

MCM Group is a leading international planning and design firm headquartered in Los Angeles. Founded in 1984 by Michael C. Mitchell after the close of the Los Angeles Olympic Games, where he served as the head of planning and operations, the firm has sought to expand those planning techniques as a model to address prominent social problems.





# Meridian 105 Architecture

Meridian 105 is a practice with guiding principles of research and pragmatism. We apply those principals to create structures which inspire the individual and positively impact the human experience.

As an American architecture firm we are faced with specific challenges. In our current time we are witnessing significant urban development. While our cities may each possess a handful of iconic structures designed by high profile architecture firms for cultural and institutional clients, the wealth of new development is comprised of buildings constructed by private development companies for financial gain. In this context, the quality of building systems and materials is evaluated in light of their expense. Building design is not only subject to our artistic decisions as architects, but to our client's evaluation of its value. These are the buildings infilling our cities and contributing to the most general urban fabric. This is the reality of our time, and Meridian 105 has established itself as a firm doing original work in this context. We embrace the challenge of finding creative solutions that can be applied to otherwise common building practices. Our work is rooted in the urban infill.

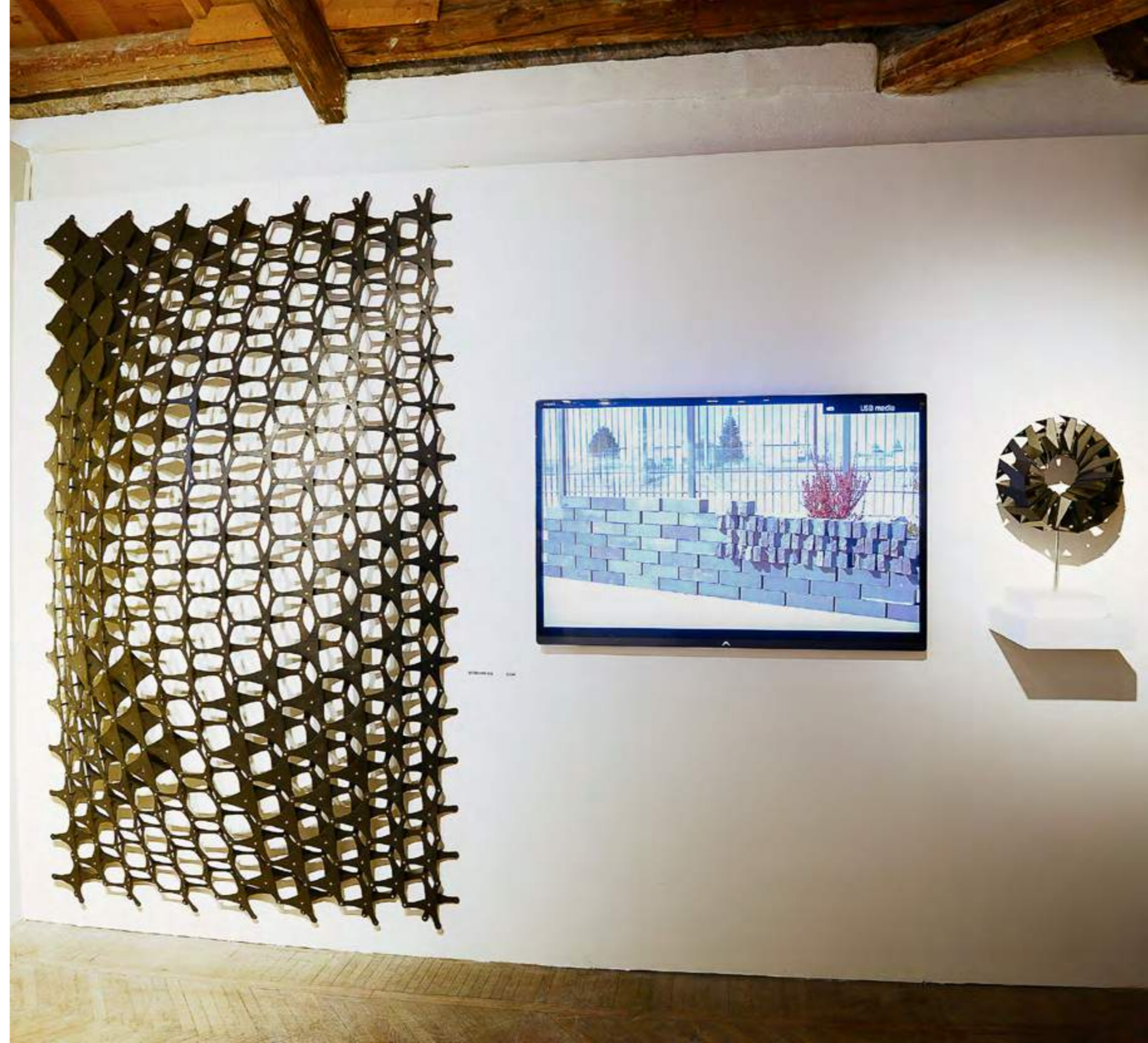
As a firm based in pragmatism we are hands-on in our approach. Our process on every project begins with a physical interaction with building materials. This affords us the opportunity to study and master alternate material treatments and to discover new expressions in common building components. The character of space is defined by the materials enclosing it. In our approach we have become architects with more insight into the outcome of our design.

In the past few years Meridian 105 has worked in a variety of mediums. Recently the firm has successfully applied the Japanese technique of Shou Sugi Ban (Wood Charring) to two buildings locally in Denver, Colorado,

fabricating the product in our own shop. We apply the digital design-to-fabrication process to small scale installations, such as the piece installed in here in Venice, and to building facades in the form of CNC fabricated metal screens. We embrace traditional materials such as masonry, with an extensive tradition in the city of Denver, and introduce new facade textures and expressions to the local streetscape.

Meridian 105 is bridging thoughtful and original design to the goals of the decision makers who influence our cities. This is our work.

Meridian 105 Architecture was founded in 2010 by Chad Mitchell. Chad was born in Albany, NY, but moved to Florida at a young age, growing up on the beaches of the West coast before studying architecture at the University of Florida. After graduate school, Chad worked as a designer and Project Architect at Helmut Jahn's firm in Chicago for 6 years. In 2005, Chad relocated to Denver, Colorado, where he has practiced since, and where Meridian 105 Architecture is based.





# Christian Michel

The "Christian MICHEL" universe is part of a work on architecture & space for 24 years. Image & constructions and unreal & virtual spaces form assemblies. His journey made photography his focus and a quest for elsewhere in his dreams, the inception and fractal.

Artist-photographer Christian MICHEL composes his work as a builder, intuitively mixing 3 requirements: body, technique and ideal...

Body first. His assemblages provide us immediately a space where it would be possible to enter there, be it travel, home, shelter, in this respect *utilitas*, and that can be opened on a panorama, a natural landscape, deep inside. His large prints stand as buildings that may contain our personal histories. We are not spectators, we are visitors caressing textures, walls fleeing, according to the grounds of a frieze x times turned, contemplating the electronic dance graphics detailing the balanced repetitions materials. Patchwork fragments rearranged, inverted images take us into a kind of hall of mirrors where we recognize distorted, broken, multiplied elsewhere.

Technique, then, ingenious imperative *firmitas*. It is orchestrating and stabilizing the surface and perspective. Christian MICHEL selects its materials, quantifies, duplicates, cuts out, shapes, tests the strength, empties and allocates. It creates rhythm with hyphenation and mergers. And we look at the book, curious about the location of the first stone or irresistibly caught in a troubling detail, a well, a ramp, water, sky, and shadows that lengthen and break and suddenly push our eyes. Forced hypnosis, serene, contemplating the work in full.

On the ideal, finally, clean aesthetic conditions of the artist or *venustas*. A quest. It is to confront the constant attempt of a representation of the formless, to invent a volume that would give it time. Here we enter here

the subjective, but the distance seems to rub proximity, loneliness, and war adorn hope, denouncing our virtual area conceding her ascension and reactive powers, the mixer of plastic allows sharing scriptures of light... So qu'ériger a radiant city with the materials of the past and innovation, it would be a full witness to the living, the speed, the ephemeral and the Immensity.

— Clarisse FRONTIN, Author, September 2014

LIÈGE-BAMAHO: Séries Assembly Date de création: 01.2010 – Gare de Liège – Belgique – Tirage original numéroté H 90 x l 75 cm – Séries I

When the little Marcel, long told to get to bed early, delaying the time to go to her room, the magic lantern projected kaleidoscopic images of memory and dreams.

When the great Gurski scans the surface of the earth, the room gives us studded images of figures in cosmic banality.

When Christian Michel weaves craftsmen photographs into computer mechanics, out come crisp, disturbing stories.

His universe of repeating units embedded in the ink prints like moving carpet images, and with material in sight, our eyes and our unconscious are very far from here.

— John-Paul Cassulo, Architect collectionneur, July 2015





# Min2

## Dutch architecture + art

Min2 is an innovative Dutch architectural office led by partners Maarten and Jetty Min.

At present Min2 develops new building/architectural principles such as: The New Loft, “a visual fixed construction and flexible space”, Dune House Collection, “a creative approach to housing, originating from the globally publicized Dune House”, and @home, “a sustainable design answer to the Dutch social housing demand”. Additionally Min2 designed Ceramic Cover™ for their Dune House in collaboration with Petersen Tegl.

### Dialogue between Urbania and Arcadia

During the exhibition, we share our thoughts upon contemporary way(s) of living.

Visitors interact through a journey: visualizing an imaginary range of landscapes, illustrated on a four meter wide canvas as being a piece of art, while projecting our thoughts through sketches, images, and models, all the while supported by a soundscape of different sceneries and statements of people connected with the Urbania and Arcadia dialogue.

Additionally, we invite the spectator to join us in the dialogue through an interactive application that will become a shared database.

### Time:

Time dilation is a difference of elapsed time between two events. We see this as the friction or movement between Arcadia and Urbania.

While observing present-day’s social developments, we hypothesize that the main challenges are the increasing demand for affordable single-person housing, the demand for shared and communal-housing typologies, and the specific housing needs for the influx of refugees.

### Space:

Within Urbania and Arcadia, we explore multiple housing concepts projected upon subtle locations while looking beyond the actual borders of the contemporary.

In cities, e.g. the in-between places, temporary locations and abandoned buildings.

In nature, where the presence of people enhances the environment.

In abandoned villages and devastated areas, which could become the place for new forms of contemporary living.

For the housing concept, archetypical shapes are used. These are perceived to be globally readable through their symbolic, primal appearance. The houses have a small footprint whereby the exterior communicates with the context; the surrounding community is addressed by use of local products and craftsmanship.

### Existence:

While Arcadia is the place for harmonized balance, Urbania is the realm where self-reflection is limited due to an immersive input from one’s surroundings. Through setting up the dialogue between these two opposites, we analyze the different qualities of the built environment within and between these realms, which is essential to the quality of life.

We sense that an understanding of humanistic needs from either cultural, contextual, or a sociological perspective is the starting point to find a practical answer for vulnerable groups of people, which is the vitalization of subtle and abandoned places, answering to Alejandro Aravena’s “Reporting from the Front”





# Michael Moran

One of the seminal images in photography was taken in 1928 by André Kertész in Meudon, a suburb of Paris. It shows a section of a narrow street bounded by three and four story buildings. The street slopes down to a construction site in the middle ground, which rises up to an enormously tall, arched viaduct, over which a locomotive passes, smoke spewing from its funnel. The composition draws the viewer's eye in a direct line down from the locomotive to the buttress of the bridge (which seems to be under repair), then to the foreground, where a man crosses the street from left to right carrying a package (a painting?) wrapped in newsprint. He glances calmly at the photographer.

Almost everything that interests me can be found in this one photograph: the relationship of human beings to the scale of the city, awe inspiring feats of engineering, pictorial depth, the passage of time, and sound and atmosphere. I carried this image in my mind's eye as I was taking the photographs in this exhibition.

My work has many influences (a few of which I describe below) and all of them relate to this photograph by Kertész.

I grew up on dam construction sites, impressed by the enormous dissonances of scale, by trucks, with tires four times as tall as a boy, crawling like ants on an earth dam a mile wide, the growl of machinery, the explosions, and the howl of the ventilation fans in the tunnels. My memories are triggered by the smell of dust and diesel fumes.

In 1984, at the Brooklyn Academy of Music, I saw *Einstein on the Beach*. I was stunned by the production design of Robert Wilson, the wonderful score by Philip Glass, the choreography of Lucinda Childs. That summer, in Los Angeles, I had seen the dances of Pina Bausch and the theater of

Ariane Mnouchkine and the Théâtre du Soleil. I had never seen theater at this scale and of this beauty before.

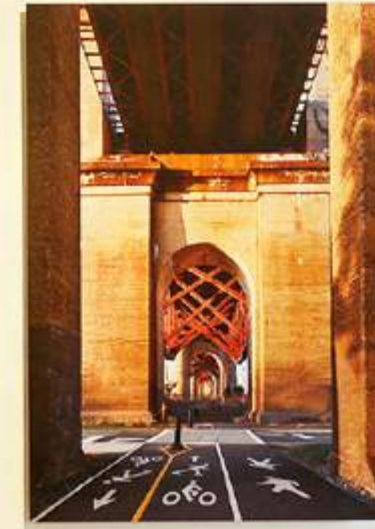
I am fascinated by:

The set designs of Dante Ferretti for the films of Federico Fellini, particularly *City of Women* with its garden wall that looks four stories high, and *The Ship Sails On* where we see tiny figures next to the slab side of an impossibly tall ship.

The relationship of human to architectural scale as well as the sculpting of space unbounded by glazing in the work of several architects that I have had the good fortune to document, including Frank Gehry, Rafael Moneo, Tod Williams and Billie Tsien, Shigeru Ban, and Enrique Norten.

The buildings of Le Corbusier. I am thinking particularly of the Unité d'Habitation in Marseilles, with its swelling underbelly and thick legs, and the surreal acropolis of its roof, and the Mill Owners' Association in Ahmedabad, especially the second floor with its thirty percent program and seventy percent exhilarating form and space, open to the air.

New York City, where I have lived and worked for thirty years. I feel at home with its scale and people, its cacophonous joy.





# Tanja Milbourne

## The Flooding of Venice

### About the work:

Science predicts a future of global warming, rising sea levels, and likely conflicts over resources. There may come a time when many parts of the world become unliveable, flooded, and abandoned.

'The Flooding of Venice' represents this future as a series of photographs.

Working with a scale-model replica of the room at the Palazzo Mora, in Venice, where the work will be exhibited, the artist creates photographs that depict sequentially – and in great detail – the palazzo becoming increasingly derelict: the wallpaper will start to peel off; the marble will crack; plants will start to grow; debris will collect in the space; the roof will deteriorate; water will come flooding into the space; and its structure will crumble.

(Please note that in the first edition catalogue the images are not the final artwork but only the proposal mock-ups.)

The work functions on multiple levels; the viewer recognises the space depicted by the photographs as the Palazzo Mora, allowing them to identify the predictions being made as likely possibilities of what the future may hold for the space they are standing in.

On another level, the viewer will also be able to recognise the 'lie' of the photographs. By presenting the photographs of the modelled space within the real space they challenge the accepted 'reality' of the photograph and in particular the architectural photograph.

During the exhibition, as the viewer progresses through the space, the images progress through time, taking the visitor on a journey through imaginary space-time, highlighting concerns about climate change, and inviting a critical examination of the role of the photograph.

### About the Artist:

Tanja Milbourne is a photographer and artist.

In her professional capacity as commercial photographer, working in architecture, she knows exactly how to frame a space and what to change about her position, optics, the furniture or styling to achieve the desired effect.

She works with spaces and buildings every day, so her creative process regularly takes the exhibition site (or part thereof) as the base subject matter for the work to be shown there. This creates a sense of familiarity and engages the viewer directly within the structure and context of their own presence in the space.

It encourages a critical examination of the presented work and the act of seeing.

As tools and to understand the process of perception, she is very interested in social psychology, incorporating subtle elements to stimulate cognitive bias, priming and associative coherence to enhance the effectiveness of her work.





# MKPL Architects Pte Ltd

## Limit/Limitless

*From the depth of the earth to the rarified air of the sky*

- Housing an island into the future
- The silent battle to do more with less space

On the surface, Singapore seems to have it all. However, looming in the horizon is the silent battle to do more with a limited piece of land, whether it's in regards to growing the economy – more factories, offices, power stations – or housing an increasing population – from the current 5.5 million to 6.9 million by 2030 and beyond.

Our proposal seeks to demonstrate the role of the Architect and our Thinking as an increasingly important resource, in not only designing beautiful buildings, but also more urgently in using our gift of envisioning to influence the various decisions and policies that affect the quality of our built environment and our lives.

Honed through twenty years of practicing in a highly regulated and land-scarce environment, our works very often must make poetry out of hard realities. Making basements livable, making gardens in the sky, ameliorating high density through the use of greenery, and borrowing air space – all are examples of our attempts to overcome the limit of space. The results are noteworthy for their potential, especially when aggregated over a much large scale.

In our master planning of a public housing estate, our experience working with various government agencies (those in charge of various infrastructures, such as roads, drainage, parks, and estate management) convinced us that the Architect must maintain the lead role in negotiating and bal-

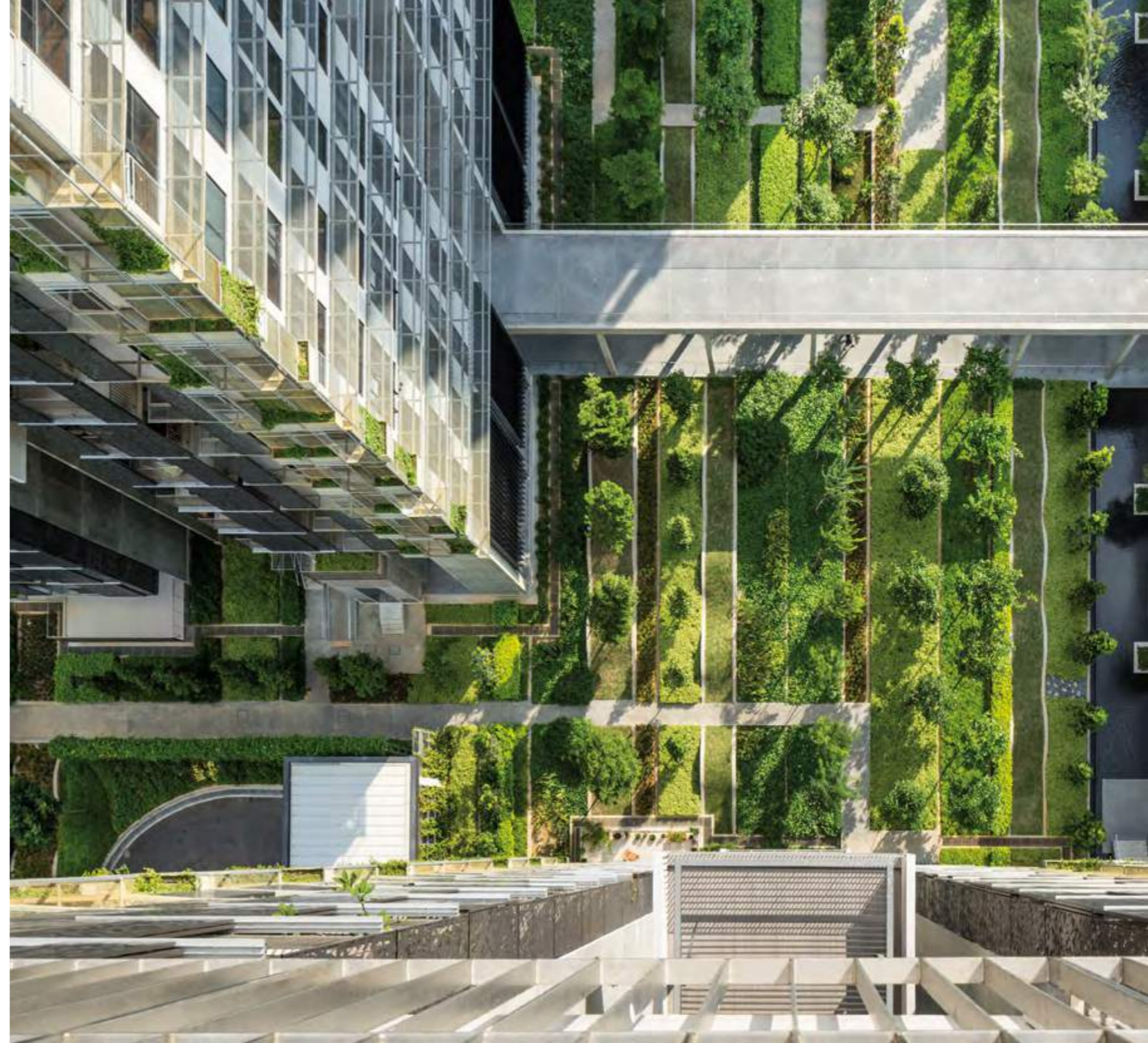
ancing the various agencies' agendas with a single, cohesive view – to create an environment that is far better than what is normal or standard.

Through our built works, we will demonstrate how the projects collectively point towards a scenario where even more aspirational ideas are possible. In a recent international competition – The Singapore Rail Corridor – our winning proposal addresses not just housing; it also changes the way we look at infrastructure development, parks plus landscaping, and building communities skywards into the future. The element of time is expressed in the growing of a 50 metre wide forest through the housing community. The growth of the forest is a tangible timekeeper of this new community's growth, with the aim of instilling rootedness in the residents. The design thinking and solution proposed extends even further to address national issues of a greying population, future-proofing our built environments, and tapping into building technologies that can alleviate the Singapore's shortage of manpower, while simultaneously meeting the ever ambitious aspirations of its people.

The presentation, through the medium of film, will be experiential, giving viewers a sense of the challenges and aspirations that a place like Singapore faces in regards to housing and how the Architect can be an activist in rising to the occasion.

Whether the progressive existence of a city-state like Singapore will be limited by its physical space in time to come, is not merely a subject of study; to an Architect in Singapore, it is a constant battle that has no end.

The difference between limit and limitless could lie in the creative minds of the Architect.









# Arash Mozafari

## Experimental Branch of Architecture [Metropolitan]+[Cosmopolitan]

By Arash Mozafari

### Parallel Existence

I began studying architecture following the Iran-Iraq War. This 8-year war, which almost eradicated a whole generation in my country, received little coverage in the press in the West. In Iran, however, it was one of the most destructive periods in the twentieth century, two years before a bloody revolution had abolished a monarchy that had lasted some two millennia. It was replaced by a republic that had an ideology with an Islamic suffix. This caused a huge societal transformation from a society with an emerging westernized middle class to a society whose political ideology imposed traditionalism. This created a change in orientation from a society of public space to private space.

The Revolution, and then the war, was the backdrop of my university years. This history that was unfolding around me became a laboratory to examine the tensions between traditionalism and modernism.

During this period Iran had very limited contact with the West. This affected many aspects of society and culture, including architecture. During that period modernism was already coming under increasing scrutiny in the West as it was about to be succeeded by post-modernism. In Iran, however, modernism continued to be the accepted esthetic in academic circles. In this isolated world at once foggy and translucent, where ornamental shells prevailed inner functions, architecture was preparing for its own inner battle to redefine itself between a state-imposed traditionalism and the modernism that had become nothing more than a leftover of the pre-revolution period.

These limitations, perhaps ironically, gave me the freedom to articulate my own personal vision of architecture. I envisioned architecture through the prism of minimalism; abstraction and function to a formless mass. In

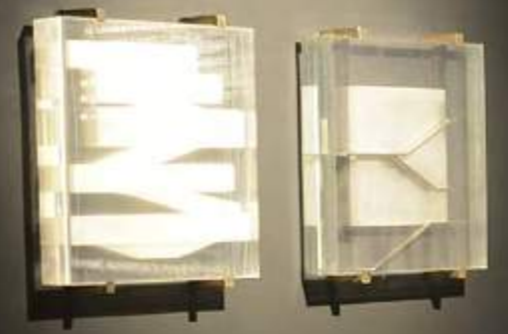
this vision the outer shell separated itself from the inner core, creating a new space where the shell had a new identity and function..

Political conflict and social change sometimes can become catalysts to progress. At least for myself and my peers, we used the obstacles that were being imposed on us as a means to re-invent our architectural vision. This was at a time when our isolation removed us from the transition from modernism to post-modernism that was occurring in the rest of the world. In this situation, architecture most unexpectedly became a free exploration where shells could solidify, while cores could be set loose, and vice versa. Continuing to apply the abstraction of modernism, and at the same time disconnected from the emerging post-modernism and its ambiguities, we were free to apply functionality as a way to transcend both. This created for us a more concise approach to architecture that addressed directly the site and the program in the design of any structure.

The models and illustrations presented here offer an abstract of our vision of this kind of architecture.







Parallel Existence..... Transparency >>  
Skew Architecture..... Functional Facade >>  
Translucency..... Formal Function >>  
Unformed Facade..... Formal Function >>  
Difunctional Core..... >>  
Suspending..... >>  
Functional Core..... Unformed Function >>  
Formal Façade..... Difunctional Facade >>  
Translucency..... Transparency >>  
Skew Existence..... >>  
Parallel Architecture

Experimental Branch of Architecture [Metropolitan]  
Iran/Tehran  
Experimental Branch of Architecture [Cosmopolitan]  
Canada/Toronto  
EBA[M]+[C] / Arash Mozafari





# Peter Molick

## Crossings (Houston and Venice), 2014-2016

Though both cities were given root by their waterways, the two cities could not have developed a more distinct layout from one another. Houston was founded on a system of bayous that led settlers inland from the shores of the Gulf of Mexico. Venice developed on a system of naturally occurring canals, inlets, and channels connecting a series of marshy islands of the Laguna Venezia. In Venice, we see a city that took shape along the banks of these canals, creating a meandering, organic city rooted in 5th century Europe. Houston, a city formed in 1836 at the time of the Industrial Revolution, is one that spread from the banks of the Buffalo Bayou to form a grid of city blocks much more common to western metropolitan cities. This stark juxtaposition is given particular attention in the series Crossings (Houston and Venice). This series provides the viewer with a uniform view from a fixed position above a number of intersections throughout both cities' main urban areas.

By looking down on intersecting roadways, the Houston series shows us a rigidly gridded metropolitan area. Though varied in texture and material, the series highlights the uniformity and order imposed by the grid on the Houston landscape. By contrast, the Venice series shows us a city that organically follows the paths of its original waterways. Looking down on the canals and the bridges that intersect them, we are able to see how the city is not only unique because of its organic layout, but also because of the variation in scale of the inner canals and bridges. Looking at them from above, the naturally occurring waterways do not create a uniform order in the same way as the Cartesian grid shown in the Houston Series; rather, the city takes on a look of uniformity due to its consistent material palette of warm terracotta rooftops and complimentary building facades.

Drawing inspiration from photographers such as Bernd and Hilla Becher (and many of those that studied under them), Peter's work aims to create a typological view of the urban condition of various cities as seen from the sky. By making use of newly available technologies, such as multi-rotor copters and satellite imagery for research, Peter is able to provide a visual commentary on the unique condition of each city, thereby creating a dialectic between them.

Peter Molick is an artist and photographer based in Houston, Texas. After receiving his B.A. in Architecture and working in the field for a number of years, he returned to a lifelong passion for photography with a focused vision and an ability to create works that translate three dimensional spaces into a two dimensional medium with a graphically straight forward result. Both his commissioned and personal work provide a refreshingly clear and direct vision, which in turn creates a dialog about place and identity.





# Andres Morales Arquitectos

## Ciudad Libertad

### Seed of a New Society

Costa Rica has been witness to the uncontrolled growth of its cities that, despite being in close proximity to each other, do not follow a sense of togetherness and are perceived as isles within a metropolitan area (GAM) that reflects the lack of planning. Therefore, what can we do in order to improve the saturated, collapsed, and disorganized cities of Costa Rica?

A seed could be planted that would germinate, transform, and pervade the neighboring towns to its DNA. We call this seed Ciudad Libertad.

It would be located between the cities of Alajuela and San José, bordering to the North with the Bernardo Soto highway, to the South with the Virilla watershed, to the East with Alajuela, and to the West with Atenas, less than 10km away from the GAM area. This zone was chosen due to the number of network connections, which is understood as the main element for the development of a city. In addition to this, its proximity to the GAM area allows it to be also very close to the main airport of the country and different basic services that are essential for the adequate planning of a city.

In the Ciudad Libertad approach, one of our objectives is to strengthen those connections under the concept of a biological corridor in order to link the most important cities to a more natural environment with the purpose of human and natural development hand in hand. With this we are trying to redefine the way in which we move through the city by incorporating parks to the network connections, giving priority to pedestrians and public transportation, and implementing the use of bicycles, trains, and buses.

We want to make use of our culture that cannot be confined only to the museums; our culture must be affordable and integrated into our daily

lives. We want to implement technology as a main tool to apply alternative energies for city maintenance in order to minimize the impact of the city on its own environment.

Under these principles, a new city is planned as a means to generate a change in how the society appreciates its own environment and in how we live and move on it. This is why Ciudad Libertad presents a set of consistent living conditions, such as financial services, health care, education, and environmental conservation, apart from projects in culture, sports, and sustainable housing. However, the most important goal in this project is to link these conditions to alternative means of transportation for us to move in a more efficient way.

As the beginning of Ciudad Libertad, we have designed Hacienda Espinal, which is assumed to be the first community of this city, where we embodied the concepts of connectivity, nature, and culture, and turned the experience of traveling through public streets into a more enjoyable activity by promoting the pedestrianisation of the city.

Our main purpose with this project is to plant a seed that, as a living entity, will grow and act as a regenerating factor of the GAM area, taking as an inspiration the performance of the “natural society” imitating its ability of mutate, evolve, and reinvent itself, maintaining its balance over time and looking to satisfy the necessities of the changing society that inhabits it. This seed is Ciudad Libertad.





## Paulo Moreira and Isabel Martins

### The Chicala Observatory

The Chicala Observatory is an archive of the history and urban culture of Chicala, an informal neighbourhood in the centre of Luanda, Angola. The project is the result of collaboration between the Department of Architecture at the Universidade Agostinho Neto (UAN) and The Cass School of Architecture, London Metropolitan University. It takes the form of various open access components, which complement one another: a physical archive, an interactive website ([www.chicala.org](http://www.chicala.org)) and public presentations (lectures, exhibitions and publications).

The aim of the study is to present the urban and social character of an area of the city which is gradually disappearing, and about which there is still a widespread lack of knowledge. The research also seeks to understand the nature of the neighbourhood's reciprocal relationship with the city as a whole.

The project contributes to highlighting the proactive role that architects and the academic community can play in the context of rapid transformation in Luanda. It is in itself a means of communication with the population of Chicala, Angolan civil society, and the outside world. The Observatory has fomented civic responsibility and social solidarity among participants (students, residents, and professionals/organisations both within and beyond the neighbourhood). It adopts a different approach to that of most recent work on the history and urban development of Luanda with regard to both the characteristics of the study site and the methodology employed. The project brings together architectural research practices (including technical representation of architectural and urban forms) and social science techniques (using surveys and participatory methods).

The Chicala Observatory has contributed to increasing the inclusion of informal neighbourhoods in the teaching and professional practice of architecture. It has also helped to encourage public debate on the place of informality in Luanda's urban order. Some of the primary spatial and social characteristics of the Chicala neighbourhood recorded in this study have already vanished due to the ongoing urban transformation process. The Chicala Observatory, hence, contributes to strengthening and consolidating the collective memory of the city of Luanda.

Besides the documentary nature of the project, focusing on this specific neighbourhood, it is hoped that the manual of participatory practices formulated by the Chicala Observatory may be adapted to other urban contexts in Angola, Africa, and beyond.





# Noriko Naoi

## Hut in Tsujido

The site of this project was a vacant, untouched plot of land next to the existing suburban residence. Fortunately, the surrounding of the site is under the management of the city authority as a green space, and it will be kept as it is in the future. Therefore the client hoped to maintain the feel of nature in their daily lives, while enjoying the time spent on gardening or having meals outside of the house. Then, we proposed a simple hut-like residence corresponding to the scenery; from inside, the surrounding nature is to be enjoyed as a view; when staying outside, being the integral part of nature is to be appreciated.

The 1<sup>st</sup> floor consists of three zones, including a living area, a dining and kitchen area, and a utility area, while each area is divided by a slit of 'doma' space, a dirt floor space in exposed concrete finish, allowing them to have the sense of continuity from the exterior space to the interior space. The bedroom is allocated to the 2nd floor, clearly distinguished as a private space to be hidden like an attic, compared to the open atmosphere of the spaces on the 1<sup>st</sup> floor.

The floor levels are designed to be a skip floor, in corresponding to the topographic conditions of the site. The dining and kitchen area is sunken into the ground. This enables the dining table and the terrace to be at the same height, giving an integrated feeling with the garden, while the garden and the scenery beyond the site maybe viewed at the eye level from the kitchen.

The openings of the house are fitted with grid windows so that the surrounding nature can be taken into the daily life as symbolic, filtered, and framed view through this architectural gesture. The transom openings produced by the structural conditions allow in soft indirect light throughout the daytime, providing openness to the interior space.

Responding to the concept of a "hut", the main structure of this house is produced in wood, while the roof is designed to be a simple truss structure with vertical struts in steel. In order to maintain the openness of the interior space with the sloped ceiling, the roof truss is exposed, yet the thin steel frames of the trusses maintain delicacy and make it possible to be harmonized with the interior space.

The accumulation and balance of each design element of the house enables the residents to enjoy sophisticated, yet simple and unpretentious daily lives.

Even if technologies or the sense of value change over time, we hope this architecture, designed to fulfill the universal desire to feel nature, will be appreciated and loved for a long time.

### Sincerity and Simplicity

Our primary goal is not novelty. We focus on each project and its requirements such as the environment, the clients, and the current trends, with our utmost sincerity. We believe "originality" is organically conceived when we strive to improve the everyday environment. Pursuing "what we want to do" instead of "what should be done" lets us seek what is truly essential. We believe, when we try to integrate our lives with nature, our essentialness as humans can be satisfied, thus adding the essence of universal the architecture. What we strive to pursue is simplicity because we believe simplicity is what our society really yearns for.





# Nissen Wentzlaff Architekten

## Ensemble 4

In recent years, Nissen Wentzlaff Architekten have been commissioned to design versatile work environments for large numbers of people. Like in a small city, the buildings are organised as three-dimensional landscapes, offering a multitude of places for transitions, encounters, and retreat.

In the early project phases, abstract models lead to spaces, proportions, and relations. Sometimes these objects have a direct correspondence to scale and brief, often they develop their own life in the pursuit of inherent order and spatial fluidity.

Ensemble 4 finds its position among these artefacts and manifesto.

It is a sculpture, a model, a building. It is the representation of a concept that goes beyond the time and the space where is positioned. It is not a statement about the surrounding space; it is not a standalone architecture imposing itself. It does not exist. It is a most intimate thought, an inner space, private.

At first glance, only attractive endearing proportions, in entity and formation, are seen.

The space, created by an overlay of grids without hierarchy between horizontal and vertical planes, rigidity holds the parts together. Some elements are missing, creating internal expansions and contractions.

The inner liquid space is retained by the rigid grid. One is there to the existence of the other.

Space changes, intersects, opposes, rotates. The eye sees and recognises an ordered set, ready to host the variety of spaces inside it for many users and as many observers may imagine.





# OBRA Architects, Architect with China Architecture Design & Research Group, Local Design Institute

## SanHe Kindergarten

Beijing 2012-2016

The SanHe Kindergarten, a 5,000m<sup>2</sup> educational building for 540 children on the outskirts of Beijing, is next of a residential complex designed by Chinese architects including more than 2,000,000m<sup>2</sup> of housing. The Kindergarten is designed by OBRA Architects in collaboration with China Architecture Design & Research Group acting as local design institute. The building is currently under construction and is scheduled to be completed in the Fall of 2016.

The rigorously fenestrated concrete structure clad in local brick is configured as a faceted arc that, leaning against the north edge of the site, embraces a playground surrounded by a garden of local *Chouchun trees* (*Ailanthus altissima*) and of *Peking Cotoneaster bushes* (*Cotoneaster acutifolius*). The large playground, flanked to the north by the Kindergarten and to the south by the garden is the soul and focus of the whole arrangement.

The building's facade is articulated with extreme simplicity by windows of the same size. This homogeneity creates a background against which sequences of stair-connected terraces are inserted into the facade of the building, disrupting their order with spaces for outdoor learning and paths of direct connection between classroom and playground.

Classrooms are designed in a manner analogous to a typical New York City artist loft, with five-meter-high ceilings and a sleeping mezzanine over the bathroom and storage facilities where the children can take naps in the afternoons. In the typical Chinese kindergarten, the furniture gets rearranged twice a day to substitute tables with sleeping cots to prepare the classroom for nap-time and then back to work tables during the rest of

the day. We calculated that the arrangement in two levels with dedicated nap-time-space will save the teachers enough furniture-rearranging time to spend 20% more time teaching every year.

The children access the school from the west under a large conical canopy, and, during reluctant mornings, the ramped entry enlists gravity to hurry the children towards their classrooms.

The articulation of the building's mass into smaller pavilion-like structures, aims to reduce the perceived size of the building, distancing it from the institutional to approach the domestic, since for these children, it might be traumatic to confront the vast scales of Chinese institutional buildings for the first time.

The arrangement also proposes to the young minds, an arrangement in triads that might be both familiar and easy to remember. There are three wings in the building with three classrooms in each wing. Each of the three wings also has three floors; there are also three stairs in the interior, etc. This arrangement into triads matches many things, not only the basic logical structures into which all of us are born: left/right/middle; yes/no/maybe; space/time/objects; etc., but also the triad mother/father/child common in a country where, until very recently, the policy of one child per family has been the law of the land.





# SATOSHI OKADA

## Satoshi Okada architects

### Intensity of Architecture

With reason, one can explain something good; however, one cannot explain something beautiful. With reason, one can create something good; however, one cannot create something beautiful. Anything beautiful can create reason, but reason, in essence, cannot create anything beautiful.

Certain things are just so attractive that verbal expression is suspended and left powerless. Simply when we think of cutis anserine (bumped skin), whenever we encounter impressive things, and as long as the nervous system in our body is sound, it automatically responds before making logic for words. Certainly, there is something beautiful to move many peoples beyond nationality, even though, according to Karl Marx, human senses are more or less infected by history, society, or culture in each nation. The same goes for architecture. And I believe, it is profoundly related to the topic: Time-Space-Existence, a universal topic to ourselves.

Something impressive stimulates a human emotion, by which one can create a certain image full of delightfulness. Indeed, in the past, the emotion used to be regarded as something inferior, and it should be an object controlled by reason. In re-thinking of emotion, we may refer to Gilles Deleuze who described emotion like the God in humankind: "Only emotion differs in nature from both intelligence and instinct, from both intelligent individual egoism and quasi-instinctive social pressure... Emotion in fact precedes all representation, itself generating new ideas. It does not have, strictly speaking, an object, but merely an essence that spreads itself over various objects, animals, plants and the whole of nature... Although personal, emotion is not individual; transcendent, it is like the God in us" <sup>1</sup>.

It is worthwhile to notice that the emotion works, by and large, "unconsciously;" because the unconscious impulse arises beyond conscious reac-

tions of making logics or whatever concerning a human reason. What is important is that unconscious impulse is deeply tied up with a human intuition. According to the advanced brain science, the unconsciousness gives birth to something creative. Therefore, the human intuition is essential for creating something new; in other words, creativeness of humankind.

I think we should respect something enigmatic intuitively, based on your emotion. It directly tells you whether it is factitious or not. At least once in your life, you would have experienced something enigmatically spiritual with your senses. On such an encounter, you might have touched the essence of a thing, which now I am focusing on.

In my quest for architecture as an existence that suspends a human logic in thinking, I named the nature of this enigmatic attraction "intensity of architecture"<sup>2</sup>. I feel and have felt that intensity might be the key to approach the essence of an object of architecture and any other arts. The intensity has no relationship with nationality, religion, politics, economics, aesthetics, thoughts, or whatever based upon a human thinking, but it relates to momentary senses of a human body. Architecture of intensity must be seductive all the more because it is beyond expression by human words.

<sup>1</sup> Gilles Deleuze, *Le Bergsonisme*, Paris 1966

<sup>2</sup> Satoshi Okada, "Intensity of Architecture," SATOSHI OKADA, *Electaarchitettura*, Milano 2009





# Ricardo Oliveira Alves

By Ricardo Oliveira Alves and Christiane Burklein

It is not enough to pass through time and space; somewhere we should leave a trace of our existence.

Photography is one of the tools we have to catch the very moment extending time because we can look at the photograph whenever we want and get back to the instant it was shot. This is what makes photography apparently so immediate and easy: you see something, you capture the moment, and you can share it with others. Sharing, the buzzword of our times dominated by internet and social media. What about the silent contemplation of space and the pure joy to exist and to live the very moment, the magic “of being alone in an architectural space”? The secret is actually not just finding the right observation point but getting acquainted to the space itself. This means there are some key elements when creating a unique image going far beyond simple geometry or “the ten rules to make a great pic”.

Often there is no project behind the overwhelming quantity of images we encounter every day, no ethics, but this will not even be noticed due to lacking visual literacy or attitude in understanding images, going beyond their eye-catching surface.

This might be fine for a lot of people. For me it is not. Perhaps it depends on the way I approached photography. A matter of time... I took my first pictures when I was 14 years old, driven by the example of my father who made his “amateur” photography film projections during weekends.

Later I started studying architecture. You may say that I learned about space during my studies at the university. The true comprehension of space actually was more due to my practical experiences in a Lisbon architectural studio. Learning by doing is very useful especially when you can touch by hand the effects good or bad planning has on space, on how we perceive

and live it, with a direct influence on our existence. A well-known and often quoted fact still too little people seem to care about.

Then there is the light, the creative element both in photography and in architecture. It has been years I have explored the tight relationship between light, time and space in my Archilapse work. The concept is to capture the light moving through space, giving us the dimension of time, the sense of its flow. For the Archilapse you have to anticipate time and be very precise while shooting since there is only one possibility to catch the light in the instant. If you miss it, that particular time in the space will be lost.

So we come to the very point where Time – Space – Existence merge in an overall experience thanks to those aspects you cannot recreate artificially if you do not have this special relation, if you do not catch the vibrations I look for, perhaps because I'm also a musician. Let us call it empathy, or more precisely “cognitive empathy”, even referred to as “perspective taking” (a term I like very much as it relates to photography). As an architectural photographer I need the ability to identify and understand the space like people's emotions because it is me who is the mediator between the architect, their project, and the public.

The pictures I am exhibiting here in Venice are a reflection, an essay about contemplation of light (time) in space, printed on Alucobond, a timeless support for a little frame on our existence inscribed in space.





# One Plus Partnership Limited

The history of human civilization development has always been documented in the form of written words. The designers came up with the idea of building an art piece in the form of two Chinese characters. Out of the 50,000 characters that have ever existed in Chinese history, the designers picked two of them that mean, respectively, "collect" (收; pronounced as "sau1") and "skin" (皮; pronounced as "pei4"). However when put together they would produce a combined meaning of "knock it off!", walking a fine line between slang and vulgar depending accordingly on the context.

Based in Hong Kong, the designers used Cantonese (a dialect spoken in the Canton region of China) to bring out the uniqueness of their local culture. Although these two words are also Chinese characters, Chinese people coming from other regions who speak Mandarin or different dialects would not be able to master the meaning of them. They would only resonate with people who speak Cantonese and share the same cultural background. Even a dictionary could not provide an accurate definition for the phrase.

Metal wire frames are being bent into arch shapes. From afar, they look like regular western arch designs; when one takes a closer look, one could see the arches are not in usual cylindrical form, but in various shapes of Chinese characters. At the end of the arches, the characters would appear very obvious.

The color magenta, a combination of red and violet, generates a warning for people to rethink their behavior, to 'knock it off' or 'cut it out'. The color, on the other hand, is an instrument of harmony and balance, which acts as a warm signal, advising people to self-reflect on themselves. It promotes compassion, kindness, and cooperation and encourages a sense of self-respect and contentment.

With the rise of globalization and Internet abundance, the world seems to have loosened up with the concept of boundaries. The arches symbolize East meeting West, a new world with endless possibilities. With the aggregation of Chinese, Cantonese, and English, the sculpture authentically depicts the fluidity of the languages, which is beyond doubt the gist of Hong Kong's culture.

## Introduction of One Plus Partnership Ltd

Ajax Law and Virginia Lung established the Hong Kong-Based, Award-Winning Interior Design Firm One Plus Partnership Limited in 2004. Their cutting edge designs and daring visions keep amusing the global interior design industry. Over the years, One Plus has been totally awarded 369 International Awards from USA, Germany, Italy, England, Japan and Taiwan until now, including 17 (Interior Design) Best of Year Awards. In the year 2012, One Plus was being honored as the sole winner for Andrew Martin International Interior Designer of the Year Award. Being reputed as 'The Oscars of the Interior Design World', One Plus is the First Asian Interior Design firm to have been awarded this accolade.





# Orproject

## Christoph Klemmt, Rajat Sodhi, Haseb Zada

### Sahya

#### Prototype

Sahya is the design for a communal shading structure intended for public spaces in hot climates. The creation of a comfortable outdoor environment encourages the public to gather, enjoy, and communicate. The exhibit is the first prototype to test and evaluate various characteristics of the system.

#### Shadow and Light

The design of Sahya is intended to create a shaded environment while still allowing the wind to pass through freely. The system allows views across in one direction while completely blocking them out in the other, so that it can be used, for example near a road, to focus the views in the other direction. Additionally the rippling effect of the wall system creates associations of cooling water or the feeling of a motion frozen in time.

The structure is intended to generate a place for communication in the urban environment. People are expected to gather, enjoy, and discuss the installation and engage in conversation.

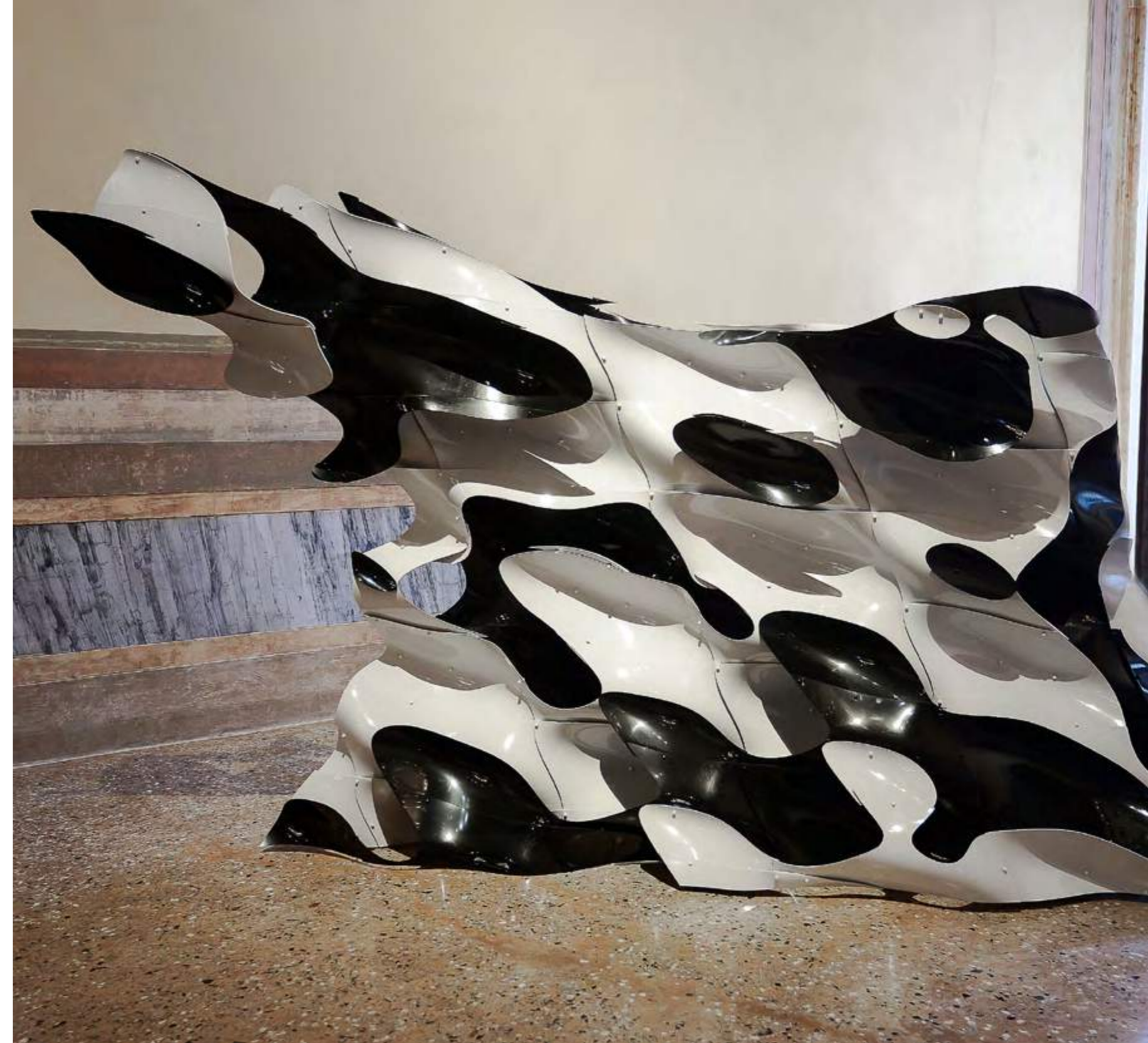
As a first step in its realization, the construction of a prototype is required, especially in order to test the structural behavior as well as the physical effects of the wall system. The final structure is intended to reach a height of up to 5m and a length of 10m, while the initial prototype, a smaller part of the complete structure at the same scale, is at a height of 1.5m and a length of 2.5m.

#### Impact

The final project will directly impact the city where it is placed. It will create a space for gathering and communication for individuals as well as for the community where it is located. The prototype of it is a necessary first step

in order to test the structure of the wall system as well as the possible impact that it can have on the people using it.

The project is also part of a larger research and creative agenda into the spatial and social effects that can be achieved with architectural installations in the urban environment. Orproject has constructed various temporary installations to investigate possibilities of place-making through computational design.





## Frank Oudeman

Manhattan towers built for an elite clientele, these are extraordinarily privileged locations with highly coveted and majestically-valued views of the urban architectural landscape.

Photography and video allow for a flattening of reality. Flat to full, opaque to rounded, plane to air, these windows – along with the views, wonder, and desire they signify – are compressed into graphic symbols. In these two moving pictures, I neutralize the drama that these residences boast in their soaring heights. I make it anti-climactic. All design, ego, and individuated form is obscured. A slow, meditative framing opens into a layer of movement and weather. A crescendo reveals. My approach is to invert expectations, to disrupt any presumed experience.

Placing these works in the exhibition Time-Space-Existence is intended as experimental, to expand upon the way we typically view these spaces – visually and spatially but also culturally, economically, and psychologically – and to reveal other ways of viewing them, our cityscapes, and ourselves in relation. My goal for the work is to contribute conceptually and spatially evocative understandings and viewpoints to the conversations about architecture and about architecture photography. The exhibition aims to enlarge awareness of how we view and live among these built structures.

Frank Oudeman is a Dutch born artist and photographer currently living and working in Brooklyn, New York.





# Ivan Padovani

Ivan Padovani is a visual artist and free-lancer photographer, post graduated in photography from FAAP – Armando Álvares Penteado Foundation.

He contributes to the Digital Photographer Brasil Magazine Brazil, teaches photography at Panamericana Arts School, Madalena Centro de Estudos da Imagem and Hermes Artes Visuais.

His research as a photographer is based on architecture and his experience as a citizen of São Paulo.

Photography is often their primary language, serving as a cataloging tool and methods of discovery to rearrange and reinterpret the elements that are faced within the urban context, but additionally note on the results of their work in constant dialogue with other forms of expression such as drawing, collage, painting, and sculpture.

*Blind Field* is a set of anonymous and invisible monuments in the overpopulated big city skyline. It is a series of blind wall images – a building's unexpressive face – reconstructed with mathematical caution and esthetic rigor that would fully align with the art's historical references and its recurrent contemporary utilization.

From the abstractions of the concrete to the conceptual photographic experiences of Germanic inheritance, *Blind Field* seems to circumscribe its area on the foundations of these recent traditions. It indeed does this with accurate observation and constructive sense in order to attain a component that we cannot see on the horizon.

The artist removes the buildings from the anonymity of the urban landscape and gives to each of them a distinctive character, both equally uniform and unidentifiable – an action that puts back the subject into its artificial aspect: the perspective removal, the subject centralization, the

color suppression, the frontal capture. Then, white monoliths, plane and steady, emerge, erected by certain disguised quietude inventoried through the photographic action.

The blind walls in *Blind Field* are compact blocks, sometimes hollow matter. Dualities present themselves in the images, which do not show anything but flat opaque planes. Nevertheless, peculiar discreet traces of each building can reveal lines that delimit rooms, flights of stairs, floors, traces of graffiti, or stains left by the time. Real life indicators in a palpable city. Solidity yields to both the enigmas of plastic subject facing its photographic materiality and to the deciphering of its social symbolic condition.

The work escapes from tradition through a subtle experimental process, yet nonetheless stirring. Oppositions dynamicize in the way the artist understands and materializes his images.

*Blind Field* finally developed into a set of various thicknesses, forms and rhythms, added to a book of translucent pages that plays with the superposition of the photographs' whites and greys. The concrete, clear and silent, of the buildings in this series found in the variety of holders and spaces is one component in behalf of its language. It is about a city that appeals to us to read it, or face us with its blank pages; empty subjects, giant graves, faceless buildings, obelisks without history, or a field mined with implosions. Cement and paper go together and are incorporated into the art gallery's seemingly quietness.





# Patricia Parinejad

## Refavela

Favelas, named after the Brazilian creeping plant 'favela', have existed in Brazil since the 19<sup>th</sup> century. Wretched areas of closely packed dwellings sprung up in cities and on the outskirts of cities and continued to spread rampantly, growing completely out of control. Today, a billion people across the world live in slums.

By 2030 this number will have doubled.

My current project explores the remarkable reality of informal settlements and the interlacing structures of the spontaneous architecture of Rio's favelas. The tapestry of buildings in such unexpected patterns and the creative energy exuding from the wildly interwoven structures is fascinating. Reminiscent of a honeycomb or a natural organism, they seem to crawl up the hills and etch their way into the surrounding jungle. An undulating and constantly growing labyrinth inexorably overflowing into the Mata Atlântica; an intricate maze built from trash and waste, the living environment for hundreds of thousands of people in search of a descent living space in which chaos and order seem to coexist. Some communities are being cleared as part of an urban clean-up campaign. And thus part of the country's valuable architectural history is being destroyed.

I spent months documenting countless structures, different surfaces, the materials that had been used, and their components and elements such as scaffoldings, walls, doors, windows, stairs, roofs, and so on. The result is a massive compendium that is at least as unusual and surprising as the structures I photographed.

It is striking how much this architecture is a reflection of Brazil itself, and particularly so of Rio, a city full of surprising discoveries and delights.

Compared with conventional images of parts of buildings, I found an abundance of unique solutions, shimmering colours, diverse shapes, and unusual ways of using materials. This spontaneously created architecture has a thousand different faces. It always reveals something new, and this inventiveness is typical for Rio's dynamic identity. Each dwelling has its own look and unique singularity.

Portraits of individual residents emphasize the human aspect of this entirely distinct way of living and show sensitive and passionate faces full of character that grew up in these rough but vibrant living conditions.

Beauty is often where it is least expected.

In this documentary I have tried to recover and preserve the poetic identity of this appealing architecture and return some dignity to a flawed reality.

The dynamics of informal settlements show that creativity is among the key elements needed to create a decent living environment. Slum architecture could offer future solutions and become a role model for urban design and development, especially with the backdrop of the current refugee crisis where more and more dwellings are needed.

The present informal architectural catalogue is also a tribute to the variance of craftsmanship, artistic vivacity, and architectural potency of the neglected and, to some extent, despised favela architecture.

And perhaps one day we will realize that the feared slums do in fact contain the urban DNA of the future.





## Platform for Architecture + Research

### Infinity

Exploring the ideas of interaction, lightness and perception, PAR has created an interactive installation at Palazzo Mora for the Global Art Affairs Foundation that utilizes only aluminum, light, and steel cable. Through materiality, reflectivity, and light, the installation engages fundamental architectural themes of space and existence, providing an atmosphere that can be experienced and used in many ways.

The extraordinarily light structure reveals a subtle play of light and perception, its reflective forms changing according to the surrounding light, water, and sky, creating an immersive environment for visitors to experience. The floating aluminum elements, suspended by a series of steel cables, offer an undulating field for interaction where people can come together during events at Palazzo Mora.





# Patrick Tighe Architecture

## A window deepened

For Venice, we sketched an aperture to be viewed.  
No matter. The Palazzo fueled an aperture itself.

By seven reliefs and a depth of six.  
By a length of 40, and a 20 width.

Within the relief, captured images of itself.  
Within the aluminum, it brushed some mesh.

Within a drawing, an understanding of reliefs.  
An interiority followed, buckles and pleats.

Surfaces peeled through just half-intention.  
Drawings revealed this layer on that.

Conditions found and then constrained.  
Drawings continue. Or they open Again...

— Bruna Mori for Patrick Tighe

Patrick Tighe is principal of Patrick Tighe Architecture located in Los Angeles, California. The highly acclaimed firm is committed to creating an authentic, contemporary architecture informed by technology, sustainability, and building innovation. The firm has created a strong, diverse body of award-winning projects internationally that has including city-developed affordable housing, commercial, mixed-use projects, installations, and interiors.





# Emanuel Dimas de Melo Pimenta

*"The mother art is architecture. Without an architecture of our own we have no soul of our own civilization."*

— Frank Lloyd Wright

Virtual does not mean exclusively what is immaterial, what is potentially present. This is one of the meanings of the Latin word *virtus*, which also implies a sense of potentiality in the thing in itself.

Generally, we say that something is "virtually" possible when we mean that it is potentially possible. But, beyond that, something that is virtual brings in itself the immanent presence of many possibles, of the unexpected, of the surprise, of discovery.

Infinite, no longer in the sense of the far away without end, of the unreachable distant, but yes, of what does not end in itself.

This is the essential meaning of *virtus*, of potentiality.

Today, you can easily reach images of the frontiers of the Universe, virtually walk on Mars, or penetrate deeply into the atomic structure of matter using your small personal computer at home.

In this world, architecture design can also be scientific research, a work of art, a philosophical reflection, a book, a film, an installation – without ceasing to be architecture.

The role of identifying the various dimensions of infinity became something characteristic of each one of us, like poetry.

In such shared trans-dimensional creative work we become aware of the logical structure of thought.

Architecture is time design. When we change the space fabric, we also change who we are.

## **Design of thought.**

Since the beginning, in the early 1980's, I have held these principles as essential to my work. In 1980 I coined the concept of "virtual architecture" – a method to work with synthetic and integral virtual systems on architecture. In that same year, I started the elaboration of the first virtual planet in history, anticipating *Second Life* by more than twenty years. In 2000 I started working on space architecture.

In the design of thought, what I call "logical traps" has always been present – subversive elements at a logical level that unchains awareness. Only difference produces consciousness. In this way, architecture is transformed into enlightenment, permanent discovery, self-knowledge.

Such an approach leads, since its inception, to a permanent research on Theory of Thought, on neurology – especially space-time cognition, and also on cyberspace and on logic.

In a clear sequence after Richard Buckminster Fuller and Paolo Soleri, among some others, it is a process that generates a new architecture, in dynamic symbiosis producing a new sense of human scale.

One could call this an "experimental architecture" – but, not only it is to be built, as all architecture ought always be experimental, it should always take life as a powerful laboratory to discover the human space-time of the future. Because the future is now: a present in permanent metamorphosis.

As Bucky Fuller said: don't fight forces, use them.

No longer the architecture-shell, the architecture as decoration or illustration, or art as urban handicraft. But yes, an architecture-thought, creative, discovery, infinite in itself.





## Pontifica Universidad Catolica del Ecuador (PUCE) and cityLAB/UCLA, with Gensler

*Divining Providencia* is a strategic and spatial plan for a 10 sq.km. territory in the Ecuadorian Amazon. The site is centered upon the design of Puerto Providencia, a new town that will develop in association with a port recently completed on the Napo River across from Yasuni National Park. It is located amidst five indigenous Kichwa communities, colonist farmer cooperatives, and multi-national oil drilling concessions. The project is the result of a new transport axis, financed by IIRSA (an infrastructure building consortium funded by all twelve South American countries), to speed the export of resources extracted in the Amazon to Asia through a new overland route (upriver and over the Andes) to the Pacific port of Manta. Our proposal redirects the effects of this global trade-driven infrastructural initiative toward surprising and positive environmental and cultural outcomes rather than the deleterious ones which have resulted in the “boom-bust” tales for which South America is legendary—in places such as Potosi (Bolivia) and Fordlandia (Brazil). The plan offers an alternative to its downriver counterpart Manaus, a city-cum-trade-zone where little of the value being added to the products being assembled is conveyed to the local population, with profits instead being reaped at distant points of sale.

Its shape naturally defined by the limitation of development to only already-deforested land, Puerto Providencia acts as a decoy to attract real estate speculators and subsistence farmers away from their deforesting activities to a single, concentrated hub of commercial and social activity that offers higher and more steady income and access to municipal services. The creation of “transfer of development rights” (TDR) legislation used to incentivize migration in turn enables newly-vacated *fincas* (farm parcels), largely deforested, to revert to local government control, so that the land can be replanted according to more sustainable agronomic practices such as agroforestry. These would in turn be leased back to micro-

enterprises, initiating a supply chain that includes refinement and manufacture of locally-sourced goods that draw upon indigenous knowledge and skills. This new economy is designed to ride the coattails of the global economy of “through-put” resources associated with the trans-Amazonian transport axis. Given the new port’s strategic location, as well as the most easily accessible gateway to the Amazon, these local businesses are expected to be supported by a growing eco-tourist (as well as agro – and industrial-tourist) audience. A regionally-scaled market and eco-hotel serve as key anchors to the plan, as well as community health, education, and recreation facilities – not least of which is daycare for the largely woman-owned cooperatives. Finally, as the *fincas* are re-turned to temporary public control, they will be consolidated into larger collective tracts, enabling the removal, or “deboning” of the so-called “fishboning” of roads that were and are the prime agent of forest clearance in Ecuador’s northern Amazon. Providencia thereby becomes, ironically, a remedy to poverty and deforestation rather than its cause.





## Architectural studio "PROJECT-REALIZATION"

*Social architecture as an architecture of possibilities and a way to bring back culture in the typical residential environment of the Moscow suburbs.*

The residential quarters of "New Moscow" pop up all over the site of the former fields and greenhouses of the "Moskovsky-farm". This area used to be a distant suburb without public transportation, history, and culture. Nowadays it has become a part of the historical city – Moscow. These quarters consist of typical apartment-blocks with monotone facades. For many young people the only chance to start an independent life separate from their parents is to buy an apartment in these standard houses.

Generally, residents of such quarters have no places to go in their leisure time. Public buildings become the only social facility. Therefore kindergartens and schools should not only serve for educational purposes, but also as cultural centers of the site. That's how an idea appeared of a school as an attractive multifunctional facility: an educational and entertainment center at the same time. We decided to revive the tradition of constructivist clubs that were widespread in 1930's in design of our school.

Russian avant-garde ideas have helped us to create the social center of the residential quarter of "Moscowsky-grad" that consists of a school for 1375 students and a kindergarten for 250 kids:

- To solve an urban problem of forming the inner structure of the residential using the principles of the diagonal masterplan of the "Havsko-Shabolovsky" residential complex on Lesteva str. in Moscow, which was constructed by members of the Society of architects/urbanists (ARHU) in 1929-1931.
- To create a coloristic accent of the quarter, which will be perceived in statics and dynamics from the outside and inside of a quarter driveway,

dedicating space-planning solutions and facades of the building to works of an outstanding artist and architect El Lissitzky;

- To return a culture and an architectural memory to the standard residential quarter in the form of the buildings appearance that harkens to suprematism with its graphics and coloristic, which is now perceived as a recognized classic;
- To interpret suprematist compositions and graphics from the book, that returned creativity of this architect innovator in 1967 from Dresden to Moscow, to the architectural volume of the social building, to its interiors, furniture, and equipment.

The school was developed as a comfortable and public space for students and inhabitants, where people are not only studying, but also relaxing, communication, and recreation. It combines a variety of functions:

- Educational. 3 degrees of education from 1 to 11 forms – primary, secondary, and high school;
- Leisure. It is possible to drink coffee in a buffet and a dining room, to do an exhibition or recreation in the foyer on all four floors, to listen to a concert in the auditorium with 825 places, or lecture in a media library;
- Sport. You can practice yoga or strength training in small gyms, learn to dance in a choreographic hall, do gymnastics in 2 gyms, and also to take part in team competitions in big gyms.

The school is divided functionally into two blocks – educational and public. The second one remains open at all times for all, regardless of age, health, and financial situation.





## PUPA – Public Urbanism Personal Architecture

The project 'Collective Gardens Revival' proposes new approach and development strategies for allotment garden communities, so called collective gardens in Vilnius, Lithuania.

Collective gardens were introduced in the Eastern European cities during soviet times as part of the planned economy and modern city planning. In Vilnius, allotments became extremely popular. Here, every second family in the city had an allotment plot. Collective gardens played an essential role in citizen's life: it was a place for food production, a place to socialize, be closer to nature and spend summer holidays. Moreover, the gardens played a role as a political tool: citizens were kept busy and away from politics in the place where neighbours and colleagues could keep an eye on each other.

Nevertheless, after the collapse of the Soviet Union, the role of the collective gardens has significantly changed. During the last twenty-five years new regulations and market economy transformed the gardens from gardening communities into residential neighbourhoods. In Vilnius massive urbanization happened spontaneously, chaotically and unplanned. Collective gardens became neighbourhoods without basic infrastructure, problematic, polluted and unsustainable areas to live. That created planning challenges for the city and for the residents.

The project 'Collective Gardens Revival' consist of research and design part. The research part investigates relation between city and the gardens, architectural transformations, technical infrastructure solutions and food growing tradition. The vision for Vilnius proposes different development principles for the urbanized and for the untouched and still natural allotment gardens.

The urban collective gardens could become self-sustaining living neighbourhoods where urban dense environment blends with gardening qualities. On the contrary, green collective gardens could become alternative public parks cherishing gardening culture, amateur farms or simple rural living in the city. All connected by continuous light mobility network they create summer city where citizens spend holidays, move around the city landscapes and enjoy gardening and agriculture traditions.

'Collective Gardens Revival' studies the case of Vilnius, however the topic represents development trends and future possibilities of allotment gardens all around the former socialist countries. The case of Vilnius illustrates structure of the soviet city, the lifestyle of its citizen and shows how its mindset has changed during the transformation period. Urbanization process of the collective gardens in Vilnius is somehow unique, but it is relevant to cities like Warsaw, Prague, Budapest, Riga, Moscow, Kiev or many other.

'Collective Gardens Revival' was initiated by urbanism office 'PUPA – Public Urbanism Personal Architecture' as a response to on-going urbanisation of the gardens and lack of reaction from governmental institutions. The project was contributed by multidisciplinary team of architects, landscape architects, historians and sociologists.





# Royal Institute of Dutch Architects BNA

## Sense of Belonging

Migration is a recurring theme in European history. It has been a source of civilization development and of economic and cultural growth. Internationally, the Netherlands has acquired a reputation based on its main core value, "tolerance". Today, however, the Netherlands is struggling with the sudden influx of refugees like any other European country. This has led to a debate about values, culture, and tolerance as well as to a lot of political controversy and social unrest. Architects have a part to play in this debate, a contribution to make. What is the challenge? How can we offer legal refugees humane circumstances and opportunities? Enable them, within the bounds of reason, to (temporarily) build a life for themselves (and help Netherlands grow as a nation)?

Refugees with a temporary residence permit have a right to housing in the Netherlands – though many of them have mixed feelings about the concept of 'home'. In the end, a 'home' is a physical place, literally a house and a pleasant living environment. In the Netherlands, governments and organizations take care of and pay attention to the initial, temporary accommodation of refugees. But reflection on the second stage – regarding people with refugee status – is lagging behind. This creates additional tension and social unrest. The fear of being (too) tolerant or hospitable also plays a part.

What could architects contribute? 'Architect' and 'house' belong together. And today, apart from a social problem, we are also faced with a practical housing problem. That is why the Royal Institute of Dutch Architects BNA has launched the campaign *Sense of Belonging*. Architects are ready to embark on a quest for new, practical solutions to concrete problems. We have offered the authorities our help: to solve concrete problems at a local

level. How can we create "permanently temporary" living environments – a house and an environment for a meaningful and happy life? And how can we generate new, flexible solutions or reuse existing buildings? What concrete solutions and innovations for flexible and temporary living are there for either refugees or other target groups in a housing market under pressure? If we can make qualitatively good and sustainable social housing for deprived people, we can also make this for legal refugees. We see opportunities for quality solutions that are genuinely sustainable. That is why we combine the concrete questions of the authorities and housing associations with the creative strength of spatial designers and the needs of refugees. This is a humanitarian initiative that looks at "a sense of place" in the light of "a sense of belonging". To architects, this brings profession, passion, and meaning together.

The enterprise is part of a series of spontaneous initiatives to provide so-called status holders with a decent life. People help them to learn, work, and live with others. It is for their benefit, as well as that of the societies in which large groups of refugees are finding permanent homes. Rather than an opportunity to make money, the Royal BNA perceives this as an urgent social task that requires an architectural contribution. Committed and voluntarily, without remuneration, but not disinterestedly.

In the film about the *Sense of Belonging* campaign, Dutch architects talk about their reasons for getting involved with refugee housing and about the contribution architecture can make to improve it.





## Sigrid Rauchdobler, photographer

### Changes:

Newly built rooms radiate the unused perfection; old disused rooms which have been entirely abandoned have the beauty of decay itself.

Rooms in transition have something special; they emit a very unique atmosphere.

The original purpose is still recognizable; the traces of use are still visible.

Human beings left the room; their former presence is still present by the things they left behind.

These rooms are waiting.

The change from one use to the next will be completed, and this intermediate stage ends.

The premises of the postal distribution center in Linz, Austria, were designed by the architects Perotti, Greifeneder & Partner.

Opened in 1994, about 1.7 million letters and 110,000 packages are sorted and distributed daily on a surface area of about 80,000 square meters.

Located by the main train station in Linz, part of the post was transported directly into the basement of the building on a special railway track.

After having been used for twenty years, the most modern postal hub in Europe at the time of opening was replaced with a new mailing center located not far from Linz by the motorway.

Due to the rapid technological development, the transit time of a package has been reduced from thirty minutes down to two minutes.

At the time of shooting, in July 2015, after about a year of standing still, a short-term use of the building was prepared. At the beginning of September

2015, the internationally renowned Ars Electronica Festival took place there under the motto Post City – habitats for the 21<sup>st</sup> Century.

The following August, further use was defined as transit accommodation for refugees and has been used as such since September.

How long it will have this use is unclear.

The 35,000-square-meter complex, centrally located in the city, has been acquired by a consortium in the meantime.

The transformation proceeds.





# Luis Rodríguez

Luis Rodríguez is a Spanish Architect and Photographer.

During his architectural training, he found himself captivated by the emotional influence of atmospheres. The writings of Juhani Pallasmaa and Steven Holl had a deep influence on him, focusing his attention on concepts like *presence*, *patina*, or *hapticity*, bringing him closer to existential and phenomenological philosophy. His background not only shaped his vision but gave him an understanding of the complex process that exists behind human-made spaces. Hélène Binet is also an influence on him when it comes to understanding the art of photography.

His photographic work aims to raise awareness about how time and space are linked to human existence by sharing his own experiences related to the beauty of the ephemeral and the passage of time in relation with such spaces, an expression and interaction with the world around us. He does this without competing with architecture itself but by considering his photography as one more layer within the whole creative journey, from the first design sketches to the eventual ruins.

Luis believes that shooting with a certain degree of decontextualization and abstraction drives the audience towards the details and haptic aspects of a space, creating mystery and attention around it. This approach opens a door to the spectator's imagination and sensitivity which will help him/her to stop, become aware, and wonder about the *"here and now"*.

The immediateness and honesty of photography is, for him, a great tool to help the audience take time to reflect on where they stand physically and spiritually instead of just racing along the over-informed (and therefore over-excited) world we live in.

Luis Rodríguez has worked for the renowned Maltese studio Architecture Project. Nowadays, he combines his work as a freelance photographer based in Europe with *Haptic*, an art lab he runs together with Sofia Lasserrot.





# Ruinelli Associati SA Architetti SIA

By Anna Innocenti

Ruinelli Architetti is based in Soglio, Bregaglia, an Italian speaking valley in the Swiss canton of Grisons. Our work has very deep bonds with this area, where time seems to pass more slowly and traces of the past are visible and alive. Our work concerns "Time Space Existence" as overlapping layers in the making of architecture in a continuum with the existing.

Time is to be understood primarily as an awareness of the cultural system in which our projects operate and their capacity to exist as an innovatory element within the tradition. It is also to be understood in terms of duration, the ability of architecture to tell the passage of time through the patina. That is why the choice of materials is important to us. They are used with the utmost sincerity, with craftsmanship and experimentation, untreated whenever possible, chosen not only for aesthetic reasons or the way they behave in the present but also with an eye to how they are going to change.

Space is to be understood as the layered, physical context on which we intervene in a process that tries to render it contemporary. Not wishing to interrupt the flow or to deny the contemporary, our architecture is sober and modest and does not want to leave too intrusive a mark, but to become itself a fact of normality for a specific place, a sign for which might be built afterwards.

We understand Existence both in an architectonic sense, as light which defines proportions and spatiality, and as the life which is to be lived inside and outside the building. The process involves the client and the client's imagination and it has a social objective. Light completes the essential language which always aims at removing the superfluous until it is reduced to its "minimal terms". Our architectural objective, however, is not minimalism, but the construction for man of a space which can touch him emotionally, in which the essential serves to communicate the message more clearly.

Our contribution to the exhibition is just one work, *Magazzino* in Stampa, chosen as our poetic manifesto. The building, a compact monolith of 12x30m and 7m tall, is a container for raw materials and works of art as well as a working space for the artist. The objective is a building that brings together two ideas: that of a craftsman's working space but one that has an architectural imprint. The 'poor' concrete weds the two aspirations, it is industrial, but the project of the formwork in rough planks gives a glimpse of imprecision that lends expressivity. The language is radical; white concrete, and huge iron door, and window frames, all on one level, create the impression that everything is embedded in the formwork. To complete this rigorous discourse there are "plastic" elements, the downspouts and the pedestrian ramp, which experiment with concrete's potential to be moulded with expressivity, on the border between architecture and art.

The exhibit is the joint realisation of the work of Ruinelli Architetti with the artist and project's client, Miriam Cahn and Ralph Feiner, the author of the photo reportage. The collaboration promotes the deeper investigation of the theme "Time Space Existence" observed from three continually intersecting points of view, narrating a quest for beauty through the poetry of concrete things.





## SchilderScholte architects

The Dutch foundation Pani commissioned our office to design an educational building in the north of Bangladesh. We as architects embraced this pro bono assignment coming from ideological motives and knowledge sharing. By making use of only local materials, craftsmanship, and skills, an environmentally friendly building has been realized that contributes to the community in a significant way.

*"The goal is to train the poor and landless in this Muslim community, improve the hygiene and work on education, reduce child mortality, and ensure economic independence, eventually making the financial support of the foundation superfluous!"* – Foundation's goal.

The starting point was to combine and optimize local techniques and skills with materials to be found within a 25km radius from the site. Together with the Bengal contractor and carpenter we looked at what products were available. During the design process attention was mainly focused on local available materials and weather conditions. The drive was to encourage locals to become aware of the basic principles of sustainability and durable building concepts. In effect close to zero electricity or fossil fuels were used during construction.

This strategy was to participate in the evolution and modernization of the local construction processes without a rupture in the "know how" of the artisans. This began with learning the local construction workers' necessary skills required for long-term planning and develop confidence to bring into practice new knowledge and skills. We, for instance, introduced a locally unknown brickwork bond that does not require whole-brick walls for stability, thus minimizing the costs and maintaining the main advantage, the use of local materials and craftsmanship. All the building techniques used for this project are very easy to learn and diffused by the main contractor, which has already contributed to the local construction modernization.

Although bamboo is seen as an inferior material in the region, we chose to make the whole roof construction out of it, even the walls and French doors of the workshop are clad with it! This acts as a reference to the bamboo bicycle frames that are made here.

From a bioclimatic point of view the orientation of the building, together with the tropical roof, ensures natural cross ventilation. Also, the use of nearby ponds for natural draft to cool the classrooms was taken into account in the design. The U-shaped roof is suspended to the sides providing shade, protecting the biggest openings against rain, and collecting rainwater into the courtyard. Some biomimicry elements are put to the test here! The interior walls are coloured in light blue, a hue that flies shun. The splay of the classroom windows are painted yellow, a hue that specific insects dislike. These low-tech features have proven to reduce the use of insecticides and electric fans to a minimum.

The community centre has become the pride of the town and a favourite *selfie* spot.

Build by the people, used by the people, and maintained by the people.





## Schulz und Schulz with Stefan Müller

Time, space, and human existence are interdependent. Their immediate qualities are inextricably linked and result from an understanding of complex dependencies. The basis of this perception is knowledge, which is preceded by clear communication. In architecture, successful communication is the ability to accurately depict the concept behind a design or structure.

The fundamental (communication) tool of the architect is architectural drawings. The clarity and precision of the drawing hinges on employing true to scale design and engineering – the perfect scale. In doing so, the space between lines becomes significant. In architecture, lines not only define the living areas created by buildings. The same lines also delimit the space claimed for engineering the architecture. This engineering space is incrementally filled during the creation of architecture, in a long, initially conceptual, and subsequently technical process. Just as the living areas between lines in architectural design and engineering gradually take shape, the engineering space does so too, until it is filled with building materials on the construction site. As such, the engineering space becomes substantiated as building specifications increase. This densification process is accompanied by incremental solutions to architectural problems in consecutive scales. Therefore, there must be sufficient room between the lines of the engineering space for substantiating the structure in every phase of architectural work. The unfilled space between the lines provides room for the creative work of the architect.

Both architects, Ansgar and Benedikt Schulz, have many years of experience dealing with the relationship between scale and plan presentation in architectural creations. Which scales lend themselves to making proper design decisions? What can and should be depicted in true to scale architectural drawings? And how is it possible for these drawings to express beauty in their own right?

Photographer Stefan Müller photographs the buildings designed by the architects at Schulz und Schulz. He looks for how their approach gives rise to structures of form, material, space, and light. By reproducing the architecture – from the big picture, down to the smallest detail – he uses his photographs to interpret the hierarchy of design interventions in the works of Ansgar and Benedikt Schulz.

The exhibition reveals the interaction between architect and photographer. Exemplary architectural drawings of the Catholic Provost's Church of the Holy Trinity in Leipzig, taken from the book "Perfect Scale" by Ansgar and Benedikt Schulz on architectural design and engineering and enlarged by a factor of two, can be seen alongside Stefan Müller's photographic interpretations of the new church.





# Ingo Schrader

## Space: Reflections

In the end, architecture is about space. All its functionality, impact on the surroundings and meaning come from its interaction with space.

Space is invisible, immaterial and, even more complicated: space and time are one – as scientists tell us.

As light is invisible too, and we can only perceive it when being reflected by solid matter, space can be articulated by the modulation and distance of its enclosures, of solids arranged or treated in a special way. The calibration of measures, distances and proportions can make space resonate. Resonance and reason, how to make it sound (right).

Modulations of surfaces reflect back into the void matter of space. They may also be seen as traces of invisible forces on the material - reflections of space on matter. Traces of our body in space, traces of our life, traces in time.

Transformation is a sign of life, our bodies move through the fluidity of time and our surroundings, are we cavities in space? Is the body a counterpart to the invisible matter? Or a space within a space?

We are playing, touching the invisible, being touched and perceiving space with the entire body and all our senses. Reflections of ourselves make us aware of our existence. Reflections on surfaces tell about space. When does the two-dimensional fall into the third dimension? What is happening at the limit between the dimensions, if there is one?

The flow and velocity of the void, the atmosphere, the gradation of densities, the rhythm of interventions, the quality of surfaces and materials let us orchestrate space or just play with it.

Architecture and art in such way become extensions of our body, instruments of perception on multiple levels and certainly meaningful extensions of our mind, reaching out to understand the reality of our existence.

His contribution to the exhibition displays Ingo Schrader's research on spatial phenomena showing three recent buildings and confronting them with selected works of art.

The works are shown in a seemingly conventional way as regularly arranged framed black and white photographs. A closer look reveals, that the frames are placed on a mirrored surface, so that the exhibition space is being reflected in the gaps between them and also in the glazed frames themselves.

In this way, an amazing experimental set-up on the mystery of space unfolds: the exhibition room with its colourful reality, visitors and their movements is being virtually extended. Its mirrored image and the photos of architectural spaces and artwork blend into one oscillating visual plane.

The real space, sounds, movements, temperature and smells are on one side of the mirror. The frames seem to float in the air, providing the view through the gaps between them into the mirrored counterpart of the exhibition room. At the same time, the frames obstruct the way to the space behind the mirror.

The photographs, the mirrored space and the "real" situation in front of the mirror become gradations of spatial intensity, unfolding the dimensions of time, space and existence in a subtle way.

Glass and mirrors, the playful reflections, architectonic picture puzzles and spatial illusions are also explicit references to Venice and its unique cultural identity.





## Denise Scott Brown

In September 1956, Robert Scott Brown and I arrived in Venice for the CIAM Summer School. We were passionate Modernists who agreed with English New Brutalist ideas for updating the movement. While photographing architecture to support our memories back home in Africa, we fell in love with Venice, and our focus shifted from recording to analyzing.

The city, in gainsaying Modern principles, offered an extension of Brutalist thought. Here time is revealed in brick sizes and combinations in one house mark many eras. Palazzos derailed from their first programs are now museums, galleries, and apartment houses – activities their designers never dreamt of. What gave historic buildings the ability to adapt? How can we design for unpredictable future? Where does change over time leave the concept of functionalism?

Venice urban space is not like Ville Radieuse. Campos and streets are sky-topped outdoor rooms, defined by building fronts. City sectors form islands clustered around the Grand Canal, within a vast Lagoon where space is defined by markers and vistas. We shot street life, circulation, and activities, the givens of urban planning, and pondered earlier dictators of urban form and polity, tides, high water, geography, and economics. Values were revealed in churches and café tables in public squares, retail uses on the Rialto Bridge, private uses of deconsecrated churches, and (once) the Ponte dei Petti's sirens. This reflected interplays between government, church, and people, IS and OUGHT, real and virtual.

In January 1965, I moved to California and studied Los Angeles, where swift growth, vast space, and automobiles made even Miracle Mile seem like a commercial strip; and Las Vegas, where neon set downtown ablaze but had to extend upward to mark The Strip and its casinos in the Mojave Desert and among seas of cars.

I now photographed more to teach than record, to compare Southwestern auto cities with historic ones and with the Modernist urban visions decried by social planners. I shot commercial architecture built for quick returns, social succession and invasion, machine romanticism, freeway lyricism, violent juxtapositions between freeways, pylons, and rural cottages, symbolic communication by architecture and signage, and interesting activities and ways of life – a mash of 1960's urbanism. Preparing studios, I explored Muscle Beach and The Strip. I practiced the "just shoot!" principal: stop to question your choice of subject and it'll disappear before you reach it and just as you realize why you want it. Slides were mandatory: students in architecture need concrete examples to understand concepts like "symbol in space before form in space." My aim was not to answer questions but to help students learn to seek answers.

In 1966, I invited Robert Venturi to see Las Vegas with me. Images are selected to convey our artistic journey "From Rome to Las Vegas" – "Venice to Venice" here. Some appeared later in *Learning from Las Vegas* but in April 1965, I didn't know that a studio, let alone a publication, would result. Offered faculty rates, \$8 per night, at the new Dunes hotel, I joked "Could Las Vegas be educational?" Fifty years later the question still teases and challenges.







### THE STRIP



OLD SWAG

MUSCLE CAR Garage

WELCOME To Fabulous LAS VEGAS

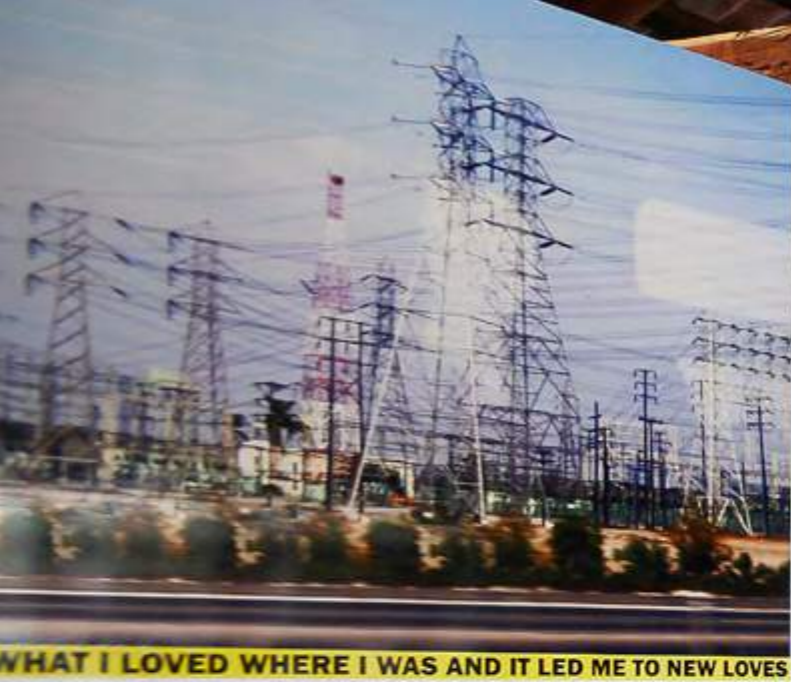
ALADDIN

VACANCY

STARDUST

66





WHAT I LOVED WHERE I WAS AND IT LED ME TO NEW LOVES



But in the  
than architecture  
our photographs.  
In 1965, after ten years of  
urbanism, my foci were  
automobile cities of the  
American Southwest, social  
change, multiculturalism,  
action, everyday  
architecture, "messy vitality,"  
iconography and Pop Art.  
Waywardness lay in more  
than my eye.

ON THE FRONTLINE



# SEHW Architektur

## Space moves, because we move.

*"Society is changing. We are becoming fewer, more diverse and older. This is the challenge that we address and for which we want to build houses."*

— Prof. Xaver Egger

### Time Space Existence

Our world and our society are undergoing constant change. Our creativity from which we generate our energy and our ideas oscillates between the opposite poles of constancy and change. We want to find solutions and images for the inner space of our future offices to confront the changes our society and environment will undergo. This is why we call architecture a social technique, a technique for society. Movements in space and time that we prompt architecturally find their origin.

With an abstract replica of our office we would like to report from the front line of our work. At the same time, we dedicate an affectionate homage to stability. Or to change? We are driven by curiosity.

We would like to invite and challenge the visitor to be inquisitive, and to discover our works, our visions, and the built reality. Together, we are looking for answers to questions relevant to the global community.

The many changes in the world we face can lead us to feeling disconcerted, but they also present us with opportunities to locate new possibilities. We would like to use this momentum to create positive visions. It is time for change and time to develop.

### Themes

Demographic questions, social issues, and contemporary political debates of our time, such as migration, shrinking vs. too fast-growing cities, the ageing of society – investigating trends, tendencies, and human behavior

provide the ground for our seeds of thoughts to grow on. We pose socially relevant questions to the audience. These are questions that face us in our life together and likewise in our architectural approach, both of which we will address in this exhibition:

Demographic changes present us with new challenges. How would we like to live as we age?

Is it possible to find solutions that are age-appropriate and at the same time self-determined?

The individualization of our society also demands answers, including ones from architecture. We want to make our own decisions about where our journeys lead, in professional and private environments. Overcrowding vs. shrinking. What can architecture offer when too many people want to live in the same place? Or, by contrast, if nobody wants to live there?

How can we make the countryside more attractive without neglecting rural areas?

What comes after the tertiary sector, how are we going to work in the future?

What if, in the future, there is suddenly no more growth?

Is a time without growth bad? Does economy need growth?

Can architecture foster talent?

What does a think tank look like, a place for knowledge of the future, and can this be an impetus for the development of districts and whole cities?

What could the ideal locations look like for children and young adults to grow up in? How ecological should a building be, and what is the deeper meaning of ecological? Is there an aesthetic of sustainability?

Questions about Questions! We invite you to find answers together with us.

Please come to our creative hub! Welcome to SEHWland!





# Professor Arq. Juan Pablo Serrano

## Universidad Iberoamericana Mexico City

### Is México City a bad master plan or a Magic place?

México City is located in a system of lakes over 2000 km<sup>2</sup>, surrounded by mountains at 2200m above the sea level.

People have inhabited this place for more than 6000 years. Since the Aztecs, we have increased the size of the main island limits.

The City was created over a harvest system of mud and floating gardens over the lake. This was the way to feed thousands of people and win land.

Dikes, wide streets, gates, bridges were built in the Aztec period. In the Spanish Viceroyalty Period they start to build drains which drain the lakes and withdraw the water out of the basin.

The old streams now are viaducts filled with cars.

The drainage system mixes with rain water.

We pump water to the city from thousands of meters away for more than 20 million people.

### What can we do?

The proposal is to demolish certain strategic points of the city, from two to four blocks so that the city can stop growing horizontally and transform the city to a vertical one. With these actions we can increase to ten times the amount of housing in these areas. Economically and socially include the people who live there and not move them to other areas of the city. We'll integrate them in the same place but with a better quality of life. People who live so far from work areas, normally live at their parents homes, and on weekends they go to their houses, making certain areas of the perimeter abandoned.

Through these strategic points that already have an efficient public transport infrastructure; we would upgrade these areas to have cores with correct distances for bicycles and pedestrians mobility.

Try to demolish these extensions that were created over time, which were built unplanned and inefficient on the perimeter of the city and thus to regain these areas as part reforestation of the city. The idea is to also recover the glens, to retain water in dams to generate electricity when the water runs down. This would also prevent flooding's in the city. Instead of having the buildings connected to the system of the city, we'll equip it and they will be the ones that give services to the city.

The buildings would generate potable water through the capture of rain-water, preventing flooding's and not throwing the rainwater to the sewer system. The toilets would work with treated water and as well as. South facades of the buildings will be equipped with photovoltaic cells to provide energy to the area and not only the building, create green mark on all terraces, roofs and lower bodies, creating public parks within buildings.





## SHATOTTO architecture for green living

The busy feet toil hard day and night in the fertile alluvium, feet that anchor the nouka(boat), feet that pedal the rickshaw through the dense streets. Yet some feet find solace in the swimming ponds of Shatotto's architecture. The feet and the body runs all through the year in the city, but every Eid (biggest festival of Bangladesh), the soul always wants to escape the urban jungle. Where is the belonging? The sense of place or memory? Rich and poor all have houses of concrete and brick in Dhaka. In the same dense settlement, Rafiq Azam's exposed concrete structures breathes life with the sparrows chirping at day break from the green balconies, the sun casting forth its vibrant shades by the living space.

*"Full of merit, yet poetically, man dwells on this earth."*

— Martin Heidegger

### Of Dwelling: Living.

The world is fast. Urban challenges confront us across the globe. How do we make dwelling from living? A city threatened by sea level rise accompanied by a severe crunch of urban space, Dhaka continues to grow. In such a context of chronic constraints, Rafiq Azam's buildings create poetry and a dialogue with the city. The Meghna residence at the heart of Dhaka created a dream 10 years ago; now the epicentre of a wave that has influenced several buildings nearby. Materials that were once thought as incomplete have proved to be efficient in the tropical urbanism of Dhaka. The poetry in exposed concrete and brick satiates the aspirations of the growing demand of housing. It acts as a catalyst for functional, contextual and responsive architecture in Dhaka, preserving its core values and evolving continuously.

Born in the delta from the vast plains of mighty rivers, the Bangladesh country landscape is full of poetry and a sense of belonging, the Bengali

sentimentalism. And that shaped the traditional spaces which eventually made way to the urban cities in the form of *ghatla* where people do multifarious activities, the *merh*, where the neighbourhood sits to chat. Shatotto has been able to create a revolution of meaningful dwelling in the fast moving world like a river that keeps changing its banks. "Shatotto" in Bengali means "Continuity", the continuity of river & life. The continuity of a revolt that architects have initiated in the 21<sup>st</sup> century.

Creating a friendly climate among the city dwellers by emphasising light, air, sky, and mostly acknowledging the existence of each other by transparency has been one of the prominent ideologies of Shatotto. The glass boundary walls have created a sense of space around them in the many high rise apartments of Shatotto. The fruit trees there tempts a child's heart to steal a mango or a custard apple. Non orchestrated spaces create a sense of mystery to help the people talk, play, think, and grow. Concepts like *"gossaghor"*(anger reduction room), *"bristighor"* (rain room), waiting space near the exit to create a farewell relationship were born out of Rafiq Azam's longing to fulfil the natural instincts of every Bengali man.

The interventions are based on common sense, rationalizing the spaces, materials and bringing all stakeholders together. Training of workers and working with consultants in a craftsman's approach has helped Shatotto grow as a master to disseminate design ideas. With increasing complexities of urban networks, Shatotto now aims at public architecture. It seeks to create a dream in the urban mayhem of Dhaka and give to the world a message of design solutions through an architect's mind and a common man's soul.









## Shimizu Ken

Searching for a scenery that is yet unseen

A voice whispers, "There are no such dreamscapes in this city, and you know it"

The doors close and the elevator travels to the observatory on the top floor

From this height objects appear distant,

The physical world presents itself like objects placed on a surface,

All the elements shaping the whole

Skepticism of what can be seen seeps in like the cold

And the question arises... "Where am I?"

Caught in the space where perspectives collide, the hunger for an imagined reality persists as a silent hope

A new realm emerges as the metal craft reaches high altitude

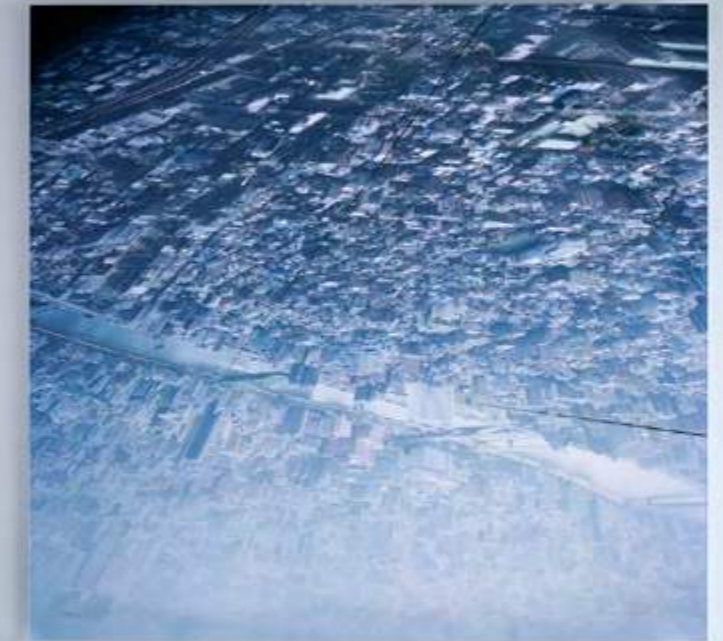
And a strange transition in sense of height clouds ordinary perception

As if peering through glass, skyscrapers appear to be compressed, transformed and fixed as a photograph

An unexpected event to the eye,

Enough to satisfy and spark the imagination

"What might a planetscape seen by astronauts look like?"





# Endo Shuhei

## Architecture creates city landscape

This architecture is a new headquarter building of the confectionary company "Bourbon" based in Niigata Prefecture.

The old headquarters was built at Kashiwazaki City suburb, where the manufacturing factories are located. Bourbon started this project to move the headquarter back to Kashiwazaki Station area, where they first opened their confectionary shop, aiming to activate the Kashiwazaki shopping district and prevent local business declining.

This project was temporarily suspended during the progress because of the Niigata-ken Chuetsu-oki earthquake in 2007. However, after constant examinations and investigations, the construction carried on from 2013 and finally finished this spring. From the very beginning of the scheme, it took 10 years to accomplish the project.

The building site, where the old founding factories were located, is relatively spacious compared to the crowded shopping district. To soften the building scale differences the extended front lawn is placed in front of the new headquarter building. It opens up a friendly relationship towards to the neighborhood.

This location can be seen from all directions in Kashiwazaki city. The new headquarters will be a landmark and give more expression to the city landscape.

Two types of metal plates were used for the wall surface. The reflecting lights gleam gracefully as the sun rises and sets. This high-rise building will constantly change the impression of Kashiwazaki city landscape.

The roof is the continuation of the wall. The heights of both glass openings and the roof alter on each side. Hence, the view from each direction slightly differs from the others.

In addition, the window openings of the curtain walls are built on each side of the building, taking in the natural sunlight and wind flow. People inside of the building could breathe in the fresh air and feel the seasonal changes.

Most of the office building designs regard efficiency as the most important aspect. The boxy looking tall buildings are littering everywhere in the world. In this project we tried every possibility to make this building represent the local spirits and integration into Kashiwazaki city lanscape.

To optimize the floor usage and enhance the floor rigidity, we replicate the openings and support structure on the wall by certain rules.

To form a stable base foundation, the steel covering cast-in-place piles were cast to the bearing ground which is 60 meters underground. CFT (Concrete filled steel tubular) columns are the main support frame, and beams are of steel construction. Braces are attached to metal plates, reinforcing the frame rigidity in all four different directions.

In order to keep the lighting stable and to let natural air through, openings are placed on walls in all direction except the one clad with metal plates.

High-rise buildings tend to be identical and homogeneous, but the design of the new Bourbon Headquarter ensures the amenity, diversity, and openness of the space and structure. Although this project scale is relatively large, we took our time to make sure we did every best on architecture and landscaping, consideration of the neighborhoods, functionality of the space usage, and textures of materials.

The local company Bourbon has developed as the town has grown for 90 years. We did our best to realize the dream and image of our client for the next 100 years.









## ISA STEIN Studio

ISA STEIN Studio is working on the verge of architecture, design, and art. Our focus is giving a special meaning to a project; therefore we like to collaborate with different professionals from other fields like philosophy, sociology, economics, and others. Working with space is not just an alteration of space; it is far more a redirectory of a coded common sense.

By changing an internal or external space, within the present time, you influence in the smallest unit people or even a whole society. An appearance of a building connects in a new way with its environment.

Therefore, process is an important factor as well, and we think that every built environment changes over time. The new creation changes the existing and the existing will change the new implantation. Architecture, as everything else is aging, gets influenced and influences and is co-creator of our environmental code.

We try to approach our projects as an implantation in a bigger system, which is dynamic. To start a project, we try to understand everything that is connected to the scope of work. This can start by a real site itself, to the neighborhood, to the city, the country, of course weather influences, but also society and bigger dynamics. A new architectural approach has to involve more than just building facts. Otherwise, if not handled with care, the system gets destabilized.

This is also why we chose our contribution to the Biennale as questioning our system. Through globalization the whole world is even more visually connected. We have had bonds, of course, but it was not that obvious. Now the media and virtual world informs us about what is going on with our globe.

Architecture always leads us back to origin. When did building start? When did mankind start? Who needed shelter? And this also starts the discussion of housing and of clothing, as clothing is the direct shelter of a person,

which he or she can carry around. The first “house” was the “Urhütte”, looking like a tent made out of small pieces of wood. The starting point has an enormous value, especially as we have gone a far way apart from what housing meant to be. In general, our society took more or less one path Erich Fromm already defined as “haben” versus “sein”. It is no longer the question of what we need or what is necessary and what helps us for our development. We went to a discussion of having the maximum, what is possible. It is a very egoistic choice we took.

In every field we started with diets, and it seems that an architectural diet has to take place. We have to go back to our needs.

What is necessary? What makes, us as a person and as a community, better?

Leaving away all these fancy distractions makes us enjoy architecture in its purest form. We can enjoy again and do not have to pass on the information via our virtual world right away.

Architecture especially has this one real good trait; it can make you happy and enhance your well-being. We are very careful with what ingredients we work, as too much kills the other additions. Too much salt is still too much...

The slogan “less is more” is something we like, but only in the sense of being clear in your statement.

And our installation “Inner Dress” asks exactly for that. If we go further on, without reflecting, we have to go back to the roots in order to understand what direction to take. This is a process where we invite the viewer to participate and feel the process, so to say, being a part of the transformation. Change can only happen with clarity, and understanding this always involves space – time – existence.





# Studio CACHOUA TORRES CAMILLETTI

While time, space, and existence are complex and profound notions, in the context of the 15<sup>th</sup> International Architecture Exhibition, "Reporting from the Front", and with relation to our professional work, these concepts take a very specific and significant meaning for us. These definitions help in illuminating our conception of architecture as well as our core beliefs:

## Time

As architects we understand time as our historic context and our place in architectural history. This is specifically important for us since we believe that architecture can only be understood by understanding the cultural and historical context that created it. As a result of this, we find it imperative to have a vast knowledge of architectural theory and history, not as an academic pursuit, but as a practical way for appreciating other firm's work as well as being able to define our own posture towards architecture.

We know the moment we stop asking what the future of architecture will look like is when we should retire from this profession. We believe in looking forward and not backwards, but we also think of ourselves as historical beings whose work consists in creating spaces in a specific moment in time and for a specific user. This is why we do not believe in historicist solutions or the harvesting of older typologies that served another society in another time.

## Space

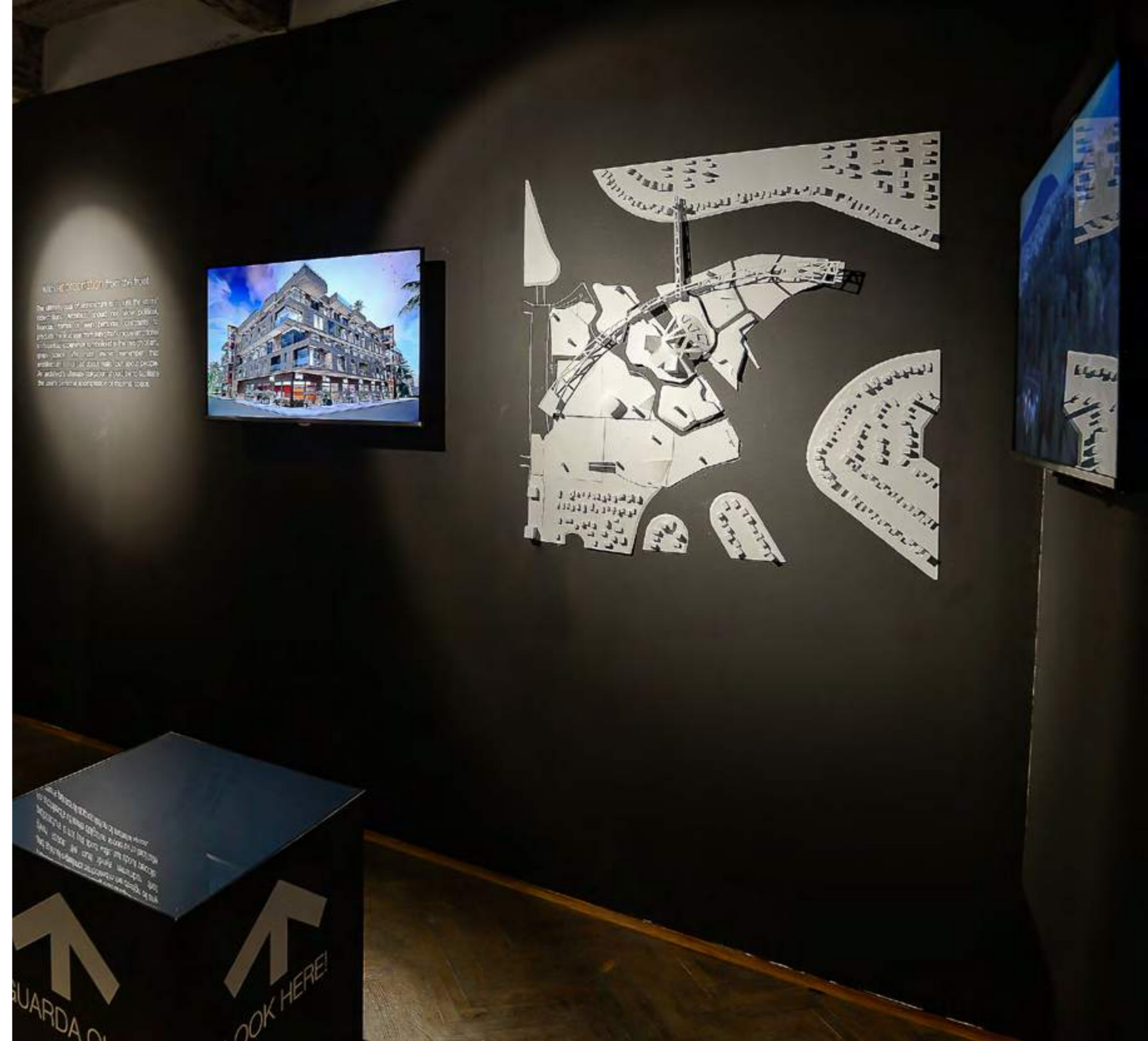
While space is the very essence of architecture, for us it poses a significant challenge. Space is the end product of our work and thus it must be interesting, inviting, sculptoric, and perhaps sometimes shocking; but it must always have an intrinsic value and be unique. In our practice, coming up with such spaces is never a straightforward process but rather an intricate and convoluted process full of doubt and experimentation.

In this sense, doubt and experimentation are the cornerstones of our practice. We constantly doubt and question our solutions and preconceptions, and we experiment with form freely, never fearing making mistakes; mistakes are the only true road to knowledge and wisdom. It is here where conceptual architectural competitions have proved to be a priceless instrument in this learning process. They allow for the exploration for alternatives to preconceived notions and spatial experimentation without some of the economic, political, and contextual restrictions of real life projects.

## Existence

Existence in our comprehension is the most fundamental part of the architectural endeavor. An architectural space correctly situated in a specific time will not amount to anything without the sentient subject. In a Kantian way, without subject there is no object. It is the mere existence of the subject that gives sense to our efforts.

The successful relationship between space and subject goes further than the mere compliance with an architectural program or the correct ergonomic solution of a space. It should intimately speak to the user to move them towards experiencing the space, to appropriate it. This, in our vision, is the only gauge of success for a project. Our work is summarized in this idea: we strive for appropriation, and this has always been a goal throughout every decision of the design process.









# Studio Vulkan Landschaftsarchitektur GmbH

## Geography of Imagination: Poetic Infrastructure

*"There is no such thing as an empty space or an empty time. There is always something to see. Something to hear. In fact, try as we may to make a silence, we cannot...and this silence almost anywhere in the world today, is traffic. If you listen to Beethoven, it's always the same, but if you listen to traffic, it's always different."*

— John Cage

Cities, with their wild, uncontrolled unexpectedness, have always been great sources of what British writer Alastair Bonnet refers to "geographical imagination". With the ever increasing standardization of building culture, including the building of cities and their open spaces, these sources of inspiration have come under fire. Our projects look to reveal the magical and unforeseen, imbuing open space with what Bonnet might consider to be *geographical re-enchantment*.

Swiss law newly requires the construction of sound screens where noisy streets pass residential areas. In 2014 Studio Vulkan won a competition for artists to design an 800m long sound screen at the western entrance to the City of Zürich. The city initiated the project as an attempt to re-compose the National Highway Authorities' (ASTRA) standard wall design into a more inspiring element.

Our design, currently in development, reinterprets this heavy duty urban infrastructure and its typically negative associations into a catalyst for the imagination. A variety of etched glass panels reframe, blur, and abstract imagery of the surroundings. Reflected light, both natural and artificial, casts and juxtaposes this specific imagery onto the glass panels like an ephemeral, moving painting in real time, continuously telling a sequence of site-specific stories. Each moment displays a new combination of colors, textures, phenomena and movements.





# Studiobird

By Matthew Bird

Since 2008, emerging Melbourne-based atelier Studiobird has developed a creative spatial practice in the mediums of sculpture, installation, scenography, photography, interior design, architecture, and site-specific interventions. Studiobird projects have been completed in residential, commercial, and retail locations and presented in galleries, museums, theatres, and festivals.

Studiobird's founder, Matthew Bird, practices architecture by profoundly reinterpreting the decorative arts. His designs, ranging from retail to resort complexes, transcend normative expectations by using contemplative geometries, ready-made materials, and immersive colour. His practical approach identifies historical lineage to esoteric designers Verner Panton, Carlo Mollino, and Bruce Goff, and how their ancient preoccupations are supported and refreshed by the age of the Internet and access to multifarious ideas. Studiobird's projects conceptually push everyday boundaries, distorting conservative ideals and questioning what is real and desirable. Evocative, paradoxical, and highly stagey outcomes manifest.

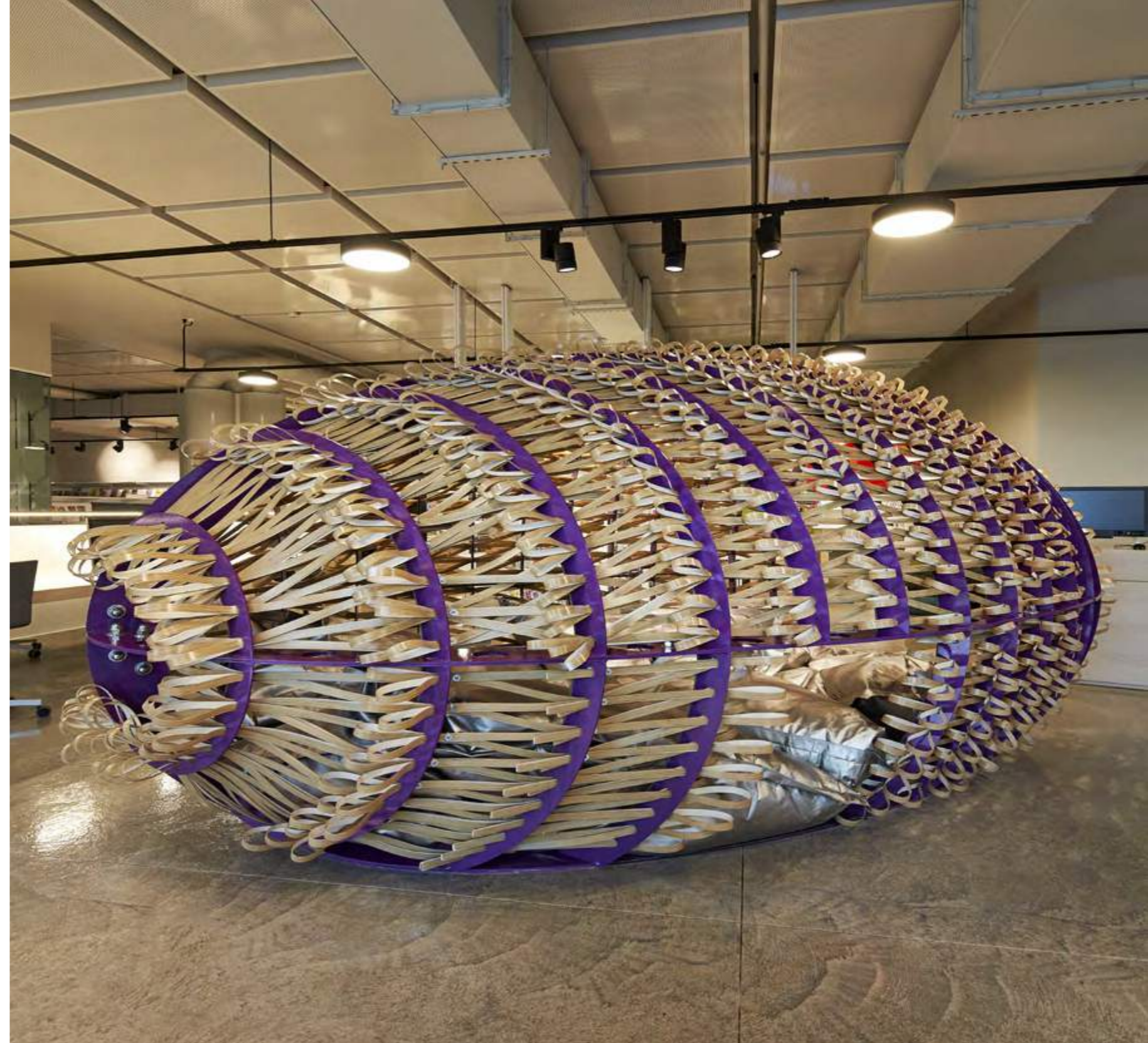
Studiobird presents *Sleep Sarcophagus*, an interactive sculpture that invites audiences to experience an immersive environment of simulated sleep-states. This multidimensional architectural installation renders creative curiosities of biological and induced respite, challenging a range of aesthetic, cultural, and behavioural concerns. Users are invited to physically occupy the installation offering an unusual interactive experience within a gallery context.

Studiobird's recent sculptural installation *Palanquin*, exhibited in Sydney, materialised a study of an early iteration of the *Sleep Sarcophagus* project. This project anachronistically assembled concepts of the lit-clos' (bed box) and the proportions and materiality of mid-twentieth century case study

homes through the use of everyday construction supplies: paint rollers became plush walls and fly screens echo linen enclosures. *Palanquin* is a witty and erudite transgression of Duchamp's boîte-en-valise (box in a suitcase) giving thought to the meaning of global art heritages and the way in which they bind themselves to a specific time and place.

*Palanquin* provoked an aspiration to develop interactive installations that further confront preconceptions of bedchamber aesthetics and customs and to challenge the normally singular and private experience through a communal chamber that evokes an esoteric dialogue. *Sleep Sarcophagus* accommodates visitors in an immersive structure that is formed as an elaborate interconnected tomb constructed from uncanny readymade materials (similar to *Palanquin*) but further expanded through the integration of stimulating sonic and light compositions. The outcome is intended to manipulate sleep behaviours of participants through a crossover of visual art mediums: sculpture, installation, architecture, lighting, and sound composition.

The external form and appearance of *Sleep Sarcophagus* is enigmatically ornate, drawing from a range of historic, symbolic, and material interests. In contrast, the interior is enclosed and snug, with the appearance restrained and sterile, evoking a mortuary storage unit. The experience is dynamic with the interior slowly transforming with the aid of inbuilt technology, filling the intimate chamber with abstract moving light and sound.





# Henning Stummel Architects Ltd

## Tin House, West London

Building a new house in London is challenging. Space is scarce and resistance to change is deep set. Neighbours and planners, often with conflicting views, need to be won over. A strong design idea can be catalytic in convincing all sides.

This was a contaminated ex-industrial site, in a vibrant yet grubby part of West London. It is set behind Victorian streets and is overlooked by the surrounding properties. Creating a secluded place was a priority. Our response was to develop a low, inward looking courtyard arrangement.

The design is a composition of six pods that make efficient use of an irregular perimeter. The ensemble looks onto a tranquil courtyard with a water pool, allowing for condensation cooling. The sun's reflections bring the facades to life.

Each pod accommodates a room. These spaces have pyramidal roofs, cut off at the top to allow natural light from above. The roof shape has a low contour and maximizes spatial volume. On hot days the roof-lights can be opened; the stack effect ensures that fresh air is drawn in from above the pool.

The resulting internal top lit spaces are bright and respond to the changing moods of the day.

The living room has a fireplace with a wood-burner. The flue, which has to be higher than adjacent buildings, is a tall brick chimney on a square plan, tapering elegantly.

Inspired by medieval Scottish castles, secondary spaces, such as wash-rooms, storage, and stairs are concealed within the double walls between the pods. These are set back to create heavy shadow gaps, giving the illusion of six separate huts.

The building is well insulated and airtight. A heat-recovery ventilation system ensures an energy efficient fresh air supply.

The house is entirely clad in a coated standing-seam metal. It has a warm, earthy colour that is in dialogue with the surrounding brick buildings. This modest and utilitarian finish accentuates the monolithic and sculptural quality of the design.

The tranquil setting of six volumes around an open space with a pool and a tall chimney is reminiscent of the piazza of a Mediterranean village with a campanile.





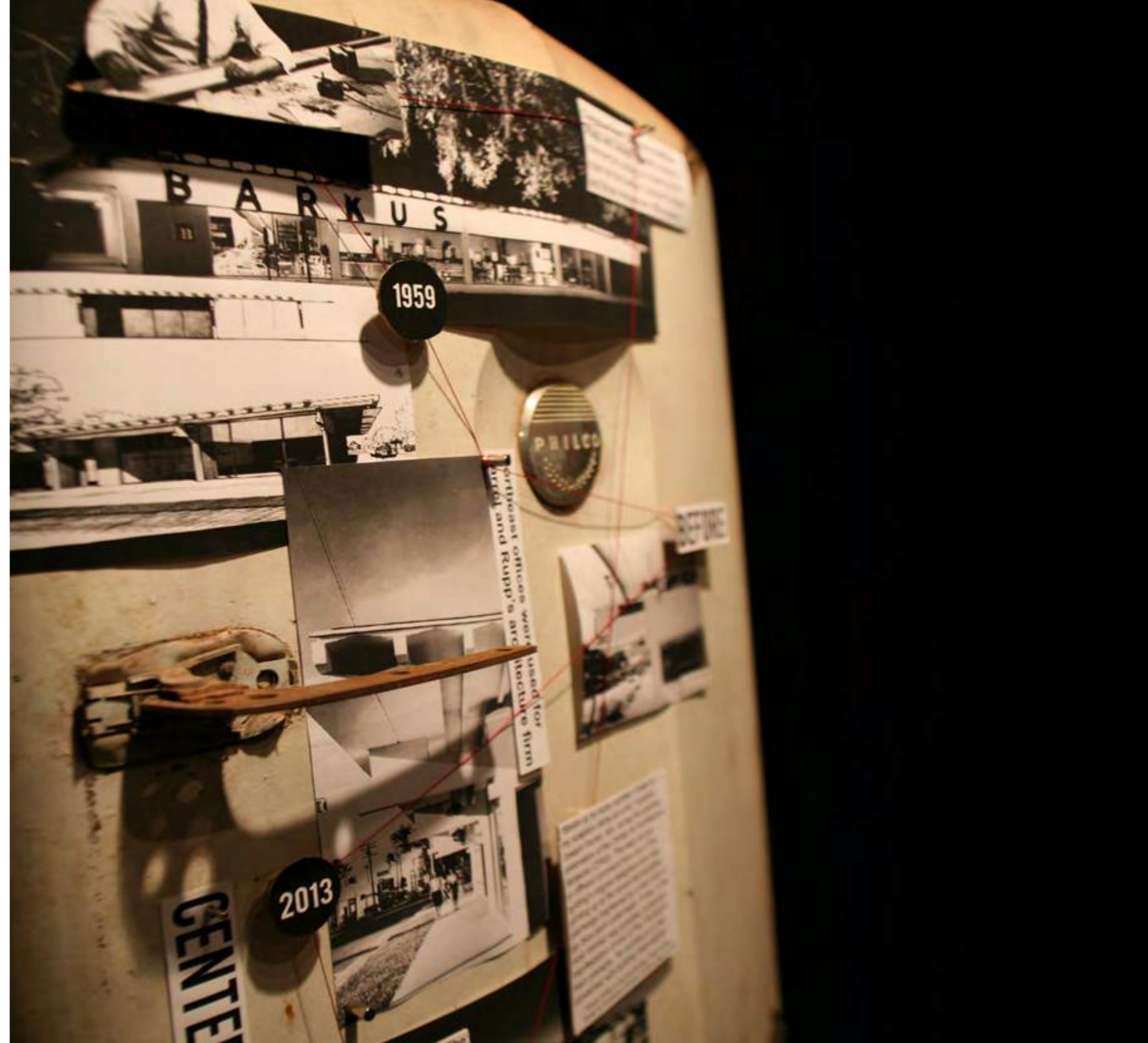
# Sweet Sparkman Architects CityLab-Sarasota University of Florida

## Human Tales on Refrigerator Doors

A sculptural exhibit of stories about people impacted and inspired by the fragility and beauty of Florida.

Unique stories emanating from our Florida community address questions of (im)permanence, emerging patterns of development, citizens in action, and the role of design as a mechanism for positive change are presented as artifacts of life. They become 'artifacts' through the common American way of sharing and preserving personal memories and important moments in time – posting them on the ubiquitous refrigerator door – a small landscape of images, souvenirs, narratives, and other mementos symbolizing major accomplishments.

To communicate profound, diverse stories that embody the many ways our community has addressed the vulnerability and precariousness of this region, we have arranged found or reclaimed refrigerator doors into a three dimensional exhibition structure (refrigerator door totems with posted stories), to reveal the extraordinary stories hidden within our community. Inasmuch as this ordinary domestic appliance becomes the gathering place for our memories, accomplishments, and aspirations, it becomes poetically transformed through condensing and juxtaposing the stories of our lives through its physical presence.









## Terry & Terry Architecture

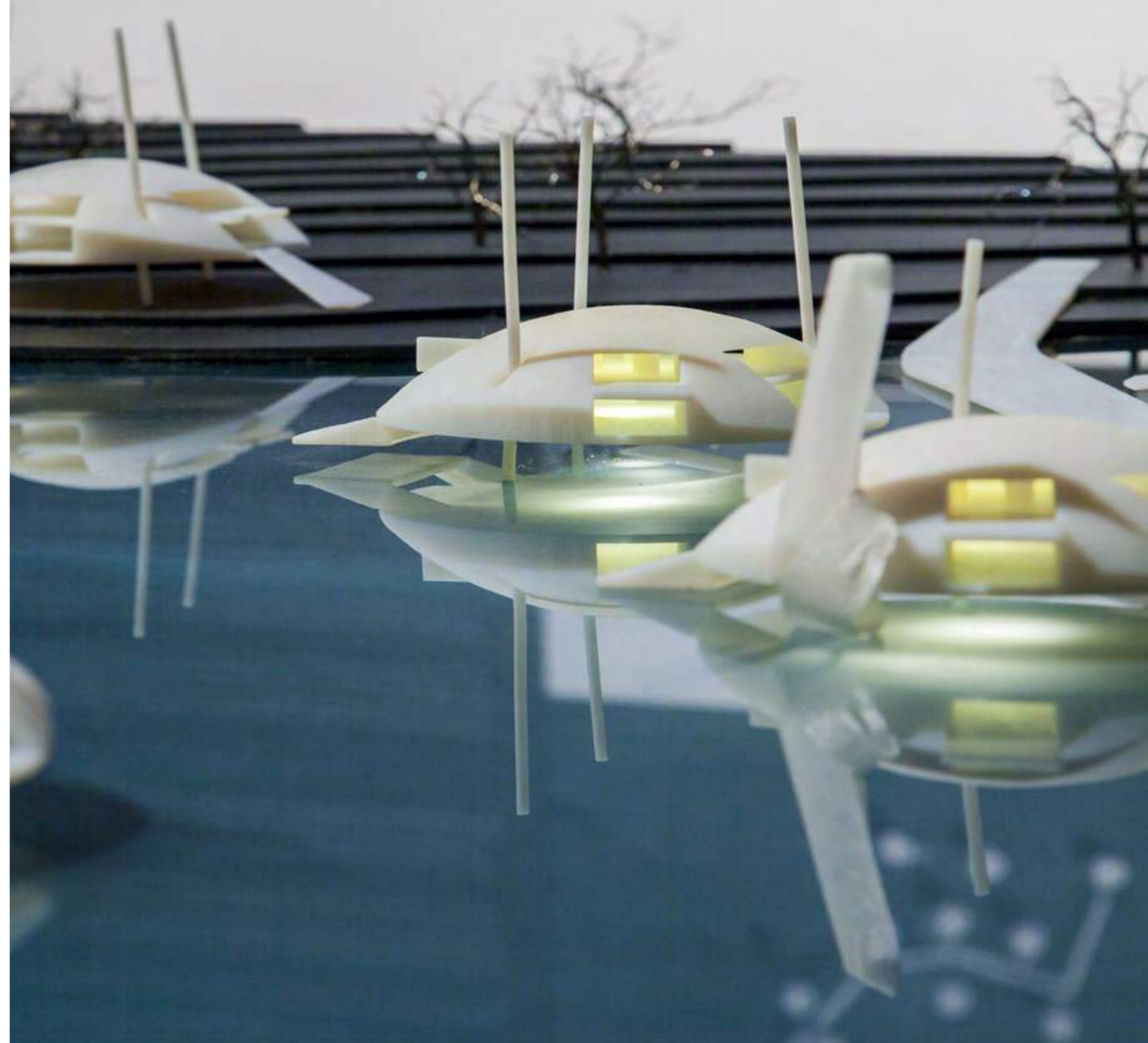
Set in the San Francisco Bay Area this project explores a type of dwelling designed in response to changing climates and rising tidal activity near coastal populations. This coastal area, like other populated coastal areas around the globe, is susceptible to natural disasters and can produce great challenges for modern-day humanity. Occurrences such as flooding, hurricanes, earthquakes, volcanic eruptions, tornados, or rising tides are a difficult reality for many people that live across the globe. The idea of the project arises in its ability to develop harmony with the environment. Its users are constantly in touch with the seascape and coastal landscape. These structures ebb and flow as the tide and react to foreseen environmental challenges.

The San Francisco Bay as we know it is topographically young. Before the last ice age 18,000 years ago the bay and its coastal surroundings were once hills and valleys between the ocean and what is now the city of San Francisco. As the ice age ended about 5-10,000 years ago, sea levels began to quickly rise and form what is today's California's outlying coast. If we were to fast-forward this scenario to the near future, as the sea may rise several centimeters a year, what can be done for our newly built environment?

The basic design of the structure uses a similar technology of the mobile offshore drilling units or exploratory platforms, though smaller in scale. The dwellings are designed to move from place to place and then anchor themselves by deploying the legs to the bottom of the bay, estuary, or lagoon using a rack and pinion gear system on each leg. This enables the dwellings to adjust their height as needed or as desired by the occupants. If the tidal action changes, the dwelling can retract its legs and change location. The water dwellings are positioned to create a certain density, and as more structures emerge or move, the densities change. A floating dock

weaves around the dwellings; each dwelling has an adjustable gangway which bridges the dwelling to the dock. The dwellings have a retractable platform for ease of access to the water and for proper mooring capability. The spherical roof structure provides ample surface area to create electricity via integrated photovoltaic panels for domestic needs.

This case study explores a simple dwelling within a small neighborhood. The design concept can change for different lifestyles, programs and evolve to accommodate a wide range of communities. The challenge of architecture is how well we can adapt when space and time change.





## Juri Troy Architects

When I came to Vienna in 1998 I continued to study Architecture at the Academy of Fine Arts. At the beginning we were asked to keep an architectural diary about our first week. Downstairs in the old bookshop I purchased a little grey sketchbook that matched perfectly my needs. It fit into my jackets pocket and accompanied me wherever I went. After only seven days it was filled up with so many different things. By flipping through the pages I realized that this was the right way to collect all of my thoughts.

I went back to the tiny shop in the ground floor of the Academy and bought exactly the same book again. Once again it filled up with all my ideas, projects, thoughts – with everything that came to my mind during this time.

After four years I finished my studies but kept buying the grey sketchbooks in the same shop up to one day when they told me that these would not be produced anymore. I ran, scared that I would lose my beloved friend and not be able to continue the series I started. But then with some research – which was not that easy at the beginning of the century when still just a few companies were online – I found the small factory that used to produce the little sketchbooks. After a longer conversation with the owner she agreed with producing a new series of exactly the same books especially for me. The only difference was the missing little golden crown on the bottom of the spine. But therefor I was able to choose the paper I could sketch best on.

So I came up with the idea to order the precise number of books to get 100 in total. These books should be defined as a maximum capacity that I would take in hand to fill up during the rest of my lifetime. Since then one after the other joined me on my daily life, my travels and vacations, through good times and bad as well, collecting not only a lot of sketches, but notes, pictures, stamps, tickets, and even sometimes little plants.

More than a collection, it is something like the footprint of a stream of time.

One day I decided to build a shelf for them as well – a house for my thoughts.

Now after nearly eighteen years – thirteen of them running my own office – I hold on Nr. 40, which means that 2/5 of the books are already filled up. 60 still remaining in front of me. This intermediate result I dedicate to the exhibition here in Venice. Showing some of my sketches and projects that could through the years be realized together with the various members of my team and clients who were providing me with the required confidence you absolutely need as an Architect – which I am thankful for.





# Turenscape

## The Sponge Philosophy and Designed Ecologies – The Landscape Architecture of Kongjian Yu for the Art of Survival

I have done a lot of work – often forward – thinking and groundbreaking – for the design and construction of Sponge Cities, but the true driving force in the development of a Sponge City is proactive administration by President Xi Jinping and related national departments. In the spirit of urbanization put forth by the central government, the notion of a Sponge City was clearly mentioned in February 2014.

In Working Points of Ministry of Housing and Urban-Rural Development of the PR China in 2014, the central government urged local governments to increase reform of rainwater and sewage diversion, improve urban flood systems, and carry out low-impact development. The Ministry also urged policy research into Sponge City construction, and published Sponge City Construction Technology Guidelines in October 2014. Sponge City programs were carried out from the end of 2014 to the beginning of 2015, selecting 16 cities as the first pilot cities. The Sponge City concept was clearly proposed in planning documents, but it became public almost overnight. Its incorporation into official rhetoric represents how the ideology and technology of ecological stormwater management have been raised to policy level and have become a powerful part of professional practice.

The concept of Sponge City will start a new journey for approaching water issues and other prominent environmental issues at different scales, including stormwater management, ecoflood control, water purification, supplements of underground water, restoration of brownfields and urban habitats, and improvement of green spaces and urban micro-climates. The philosophy of Sponge City should inspire a rebellion against traditional engineering practices. We need to consider the following:

Value complete ecosystems rather than provincial interests. The public attitude towards rainwater is utilitarian and selfish. Workers at a tile factory might pray for a sunny day, while farmers suffering from drought pray for rain. The Sponge philosophy is inclusive of multiple approaches to rainwater. It values the affect that rainwater has on an entire ecosystem, not just one group of people or species. Humans benefit the most from a Sponge City, but we must remember that every drop of rain water has value and meaning. Sponge City cherishes and intends to conserve every drop of the gift from the nature.

Resolve water issues on site. Transferring risk, through shifting water from one place to another, is the intension and solution of almost all modern hydraulic engineering projects, even often with disastrous consequences. For example, levees and long distance water transport drains water downstream, often taking it away from water-scarce regions or disadvantaged groups. The Sponge City draws on historic practices to regulate flood and drought conditions on-site and conserve runoff. The Sponge philosophy does not only grow on the ancestors' wisdom and sacrifice in regulating flood and drought but also embodies geographical society and neighborhood. It is a sorrow to recall that some members of my family died fighting for increasing the height of the weir in order to lead more water of the Baishaxi River for irrigation.

Decentralize civil projects. Traditional hydro projects, such as King Yu's taming of the flood or the Three-Gorges Dam, reflect a nationalized power through civic infrastructure. Centralized systems have dominated in China for a thousand years. It is necessary in some cases, such as Dujiangyan irrigation system, the hydraulic project with the lasting positive effect on the western Sichuan Plain. But, overall, the failings of





centralized projects – dams, levees, and urban drainage projects – are too great to count. Centralized projects that work against, rather than with, ecological forces are not in our best interest. Distributed civil hydraulic projects are more sustainable. Mass, micro-hydraulic projects spread over ancient farmlands, and are maintained by the local people. These types of systems are far more successful in the long run than single-used macro engineering projects. More and more of these types of landscapes are being destroyed in favor of larger, powerful national hydraulic projects. The Sponge City will distribute water to form a larger system of integrated units. We call for conservation of these projects which are nondestructive to the natural watershed structure and integral to the establishment of a nationalscale Sponge system.

Slow down rather than speed up, store rather than discharge stormwater. The basic philosophy of modern anti-flood projects is to rapidly drain stormwater. Smooth channel interfaces are regarded as the most efficient and direct form. As a result, removal of trees and shrubs on riverbeds is taken for granted in order to reduce hydraulic “resistance”. Such “quick-focus” hydraulic projects neglect the systematic nature of water so that the destructivity of the flood is strengthened and transfers the upper river disaster downstream. Channeling separates water from creatures, from land, from textures and surfaces, people and cities. They deplete groundwater and make habits degenerate. The Sponge City will slow down and tame the water, and enable downward movement that will help infiltrate and supply groundwater, benefit wildlife habits, and purify water to better serve urban environments.

Flexible rather than rigid resistance. Modern anti-flood projects miss an important aspect of Chinese philosophy – taming hardness with softness. Few rivers are free from the constraint of a rigid levee in China. The original meandering rivers have been turned into stiff and straight drainage channels. Floods from these types of rigid systems result in massive destruction that destroys everything in their path.

The Sponge philosophy encourages flexibility, so the best way to interact with water is to tame hardness with softness. Sponge City philosophy highlights a conversion from big to small, from exclusive to inclusive, from centralized to distributed, from fast to slow, and from hardness to soft-

ness. At the heart of this position is what Lao-tsu said: “Nature does not hurry, yet everything is accomplished.” When Sponge City becomes a popular slogan, thorough understanding of its philosophy turns out significant.





# Simon Twose

## Concrete /Cloud/ Research project

*Concrete /Cloud/* is a work by Simon Twose that hovers between drawing and building. It is part of ongoing research into how designing and constructed space intersect; how materiality, space and time cross from drawing to building and building to drawing. *Concrete /Cloud/* is in two parts: a large floor piece titled **Concrete Drawing** and a wall element titled */Cloud/*.

With *Concrete Drawing*, I was interested in drawing directly with building.<sup>1</sup> The work takes the surface of a single wall, from Te Horo house, and draws it at full scale in 2000kg of concrete, the material intended for the building. The wall surface is tilted over and laid horizontally in the gallery like a large landscape. */Cloud/* attempts to capture the strange presence of this architectural hybrid through a cloud of images. The project aims to distil an architecture of unfinished-ness and potentiality; neither drawing nor building, but an object that hovers between both.

*Te Horo* house is an unbuilt project on a rock-strewn site on the Kapiti coast of New Zealand. *Te Horo* house was composed by allowing dynamics of site and a complex domestic brief to jolt large concrete walls into a fluid arrangement. *Concrete Drawing* extends this interest in flows by drawing one wall surface of *Te Horo* house in detail. The wall surface records relations between unseen dynamics and matter in the performance of designing, such as the simple act of viewing a scale model, for instance. This finds its way into the surface as an array of small scale walls, rotated as if to view their qualities.

The small scale walls swarm over *Concrete Drawing* and coalesce into clusters, which are pulled towards several points in space. These viewpoints are encountered by people as they move around the object, engaging the viewer in movements that parallel those in designing; shifts in the clusters

of small scale walls as the built object is walked around and connect with the simple rotation of models in the hands of the designer. This merges the space of design with that of the built. A field of thin paper images in */Cloud/* attempts to distil this in-between condition and is visual source material for future design work. This will feed back into the *Te Horo* house design which is an ongoing way of capturing such experiments.

The *Concrete /Cloud/* project looks into the shifting ground between art and architecture, space and performance. *Concrete Drawing* and the */Cloud/* 'draw out' curious atmospheres that exist between drawing and building where the presence of both is strangely present.

<sup>1</sup>Concrete Drawing was exhibited as part of Drawing Is/Not Building, Adam Art Gallery Te Pātaka Toi, Victoria University of Wellington, April 24 – June 28 2015.





# Ueberholz GmbH

## Lichtzeitraum

*The lichtzeitraum is pulsating energy.*

The lichtzeitraum installation by Nico Ueberholz from Wuppertal is part of the large show with visionary contributions from around the world at the 16th Venice Biennale 2016 in the Palazzo Michiel. Here, the impact of light on the emergence of rooms with diverse emotionality will become tangible for those attending the Biennale.

The 3-by-5-meter production "lichtzeitraum" is a confrontation with the interaction between light and space. It is based on the idea of making light perceptible to the senses as the creative force behind architectural space as well as in its temporal finiteness and emotional diversity.

Upon stepping into the anteroom, the patron perceives a deep, slow tranquil heartbeat. The dark room seems to have fallen into a deep nocturnal sleep and pulsates calmly. The production begins when contacts in the door are triggered and the room comes to life. The energy of the room is transformed into the movement of the space-forming light. Light as the origin of life.

Using circulating audio-visual effects, the "lichtzeitraum" seems to show itself in various dimensions and impressions – from narrow and high to low and wide. Constriction and breadth as essential elements in architecture therefore become tangible in a short space of time and in one and the same room. All the while, low frequency heartbeat-like notes are emitted from the cube constructed of black anodized metallic elements coupled with lines of cold white and warm white LED light, a virtual window element with a view of the Grand Canal adapts to the changing productions. The dolphin in the room serves as an anchoring point and

three-dimensional connection between image and space and is a notepad with contact information framed by gold leaf at the same time. On a monitor, Ueberholz displays ground-breaking office work performed by Nico Ueberholz on the topic of light, architecture and design.





# UNITEDLAB Associates

## Architecture of Dreams

**Does architecture have the aim of enabling human beings to realize a state of happiness?**

Collective housing since the 1950's has developed technically as well as functionally. It has not, however, developed as much typologically due to constraints such as land shortage, property values, and urban density. In addition, while experiencing a period of rapid industrialization, developers and architects specializing in this work have produced collective housing by a 'copy and paste' method according to economic profits, but without ethics and thorough research. This is even more evident in so-called 'developing countries' where urbanization and the economic growth rate increased greatly. After the Korean War, in this context, high density apartment buildings are most prevalent and have the highest economic value in South Korea. French geographer Valérie Gelezeau's book *The Republic of Apartments* points out this state of Korean housing, and I prompt the question: who is responsible for this shadow of the built environment?

When architecture meets the dimension of time, it becomes sublime.

When a person stands up, the boundary of one's space is defined. Once the existence of our space is established, so is that of our relationship with others and the dimension of time. When architecture doesn't possess sublime layers of time, it doesn't have an objective for its inhabitants, and its concept of dwelling is deformed. As Heidegger stated, "Only if we are capable of dwelling, only then can we build." If the architectural objective for collective housing is not dwelling but simply a mass of residential units for economic value, it is a meaningless form where man cannot interact with time, space, and existence. As this lack of humanism is reproduced, vital aspects of dwelling such as neighbors and community do not exist.

There is an invisible power and selfishness, since the building of collective housing is based mainly on the goal of maximum financial gains rather than man's desire for optimum dwelling in the past and present. This raises the question of what exactly is dwelling in the future. How can we envision its architecture? When technology, science and industry gradually change the environment, arts and culture inevitably change.

I envision an urban fantasy with no apparent limits or restrictions, just like in a dream.

*An Gyeon, a Korean painter of the early Joseon period, created an image of Mongyudowondo based on a dream that Prince Anpyeong had in 1447. The painting depicts the narrative of the real world and a dream world together from lower left to upper right. In this narrative, Mureung Garden (a utopia described in a Chinese folk tale where people live in harmony with nature, unaware of the outside world for centuries) is a kind of virtual space where an idealized existence has been yearned for a long time.*

To return to the initial question, is architecture a tool to realize your happiness in a distant future? Then, one may ask, what is the future of which you dream? How does one envision a house (space) in which your desired dwelling condition is satisfied, and which makes you happy (existence)?

It is difficult to tell whether the world (time & space) we live in is reality (existence) or a dream (image).





## Universidad Anáhuac México Norte, School of Architecture

### Distortion

Senses comply with the relationship we have with time and space. It is through them that we perceive everything surrounding us. It is the way we assure our existence.

Through this installation, we attempt to convey, to the audience, the possibility of Space, Time, and Distortion merging and influencing each other. In order to achieve our objective, we searched far and wide for a single material that could morph to represent this multi-dimensionality concisely, in real time, and without a change of state. We arrived at a broken mirror.

A broken mirror will capture, uniquely for every observer, an ever-changing evolution of distorted imagery (distortion / space) through a span of time.

This art installation will be framed in a way as to create a physical footpath that precipitates the interaction of artwork and audience. It generates a virtual kaleidoscope where the audience becomes the subject and where the distortion lasts but an instant in time, never to be repeated in quite the same way. Perception and feeling are inevitably altered.





# Urban

During the urban growth/sprawl of Salvador de Bahia, the vegetation of Restinga and Manguezais were the most affected by deforestation. The dunes have been mostly eliminated and the rivers and their estuaries have been buried or diverted, moreover most of them have been turned in sewage channels. Nevertheless, Salvador has still some remaining forest areas nowadays.

A research, carried out by the prosecutor of Bahia in these fragments of remaining forest, showed/shows the presence of 270 species of plants belonging to 155 different genera and 55 botanical families. Through the study of images and the floristic field surveys, this research estimated 5293 hectares of forest areas in the city, of which more than a half (56%) is in medium stage of regeneration, followed by 43% in early stage and 0.9% in an advanced stage.

The urban development of Salvador de Bahia has always been a big challenge for architects and urban planners, which are the ones that think and plan the city. The set of equivocate policies, poor urban planning and shady interests has led to a rapid deterioration of the city and consequently in the quality life of its citizens.

The urban renewal proposals for Vale das Pedrinhas Avenue and Raimundo Viana Street, in the Santa Cruz neighborhood, have been designed to propose a solution that could encourage a better quality of life and also an urban and environmental regeneration in a weak area of the city, crossed by the Lucaia River, which is almost devoid of services and urban infrastructure. These regeneration projects are just some of several urban areas studied by Urban Recycle Architecture studio or simply Urban is a young Brazilian office, with intelligent and distinguished projects, focusing on architecture and contemporary design, located in Salvador de Bahia (Brazil)

and run by the architects Saul Kaminsky and Diego Viana. The architectural firm attend the exhibition Time Space Existence for the GAA Foundation at the 15<sup>th</sup> Venice Biennale of Architecture.

As many neighborhoods and areas of Salvador city, Santa Cruz and Nordeste de Amaralina suffer high levels of urban density, violence rates and lack of public spaces for leisure and comfort. Although such analyzes are basic, they show the potential that an urban intervention can produce, seeking to reverse negative data and to integrate public spaces, increasing the quality of life of the citizens. The rivers are a great potential as public spaces in the city. Currently is estimated that 80% of Salvador's rivers are polluted, while they could be used for: Leisure and sport areas, cultural activities or just to swim and refresh ourself from the hot weather of Salvador.

They requalification could be an alternative path by which the citizens could move and also they could benefit the growth of new plane routes in a city with a complex and irregular topography, due to the fact of not complying with the geographical limits between different districts;

This action encourage the principal function of a river, which is helps the microclimate of a city and preserve its biosphere.





# Urban Design Lab

## Postcolonial Urbanism. Architectural Experimentations and Urban Researches and from the Tropics

Postcoloniality is here intended both as an image and a concept. It is a lens through which to observe forms and practices of the contemporary Latin American city, conceptualizing it and constructing it as a project. It refers to a specific socio-spatial condition characterized by precise urbanities, economies, social relationships, by conflictually related rural/wilderness/urban realms.

Research on environmental conflicts and urbanization problems in tropical contexts are presented such as *Amazonía Humana* by Santiago del Hierro, *A South America Project (SAP)*, and *News from the Amazon Frontier: Contemporary Design in a Contested Basin*, by Ana María Durán Calisto (Estudio AO). News from the front carries with it an association with journalism and reporting from the most complex, even violent, extremes of what occurs in the world, such as the case of extraction and urban development in critical ecologies like the Amazonian. Here complex forces are contesting its grounds: extraction industries driven by the demand for raw materials across the Pacific and supported by national governments (often State Corporations) are encountering fierce opposition from indigenous communities and ecological movements, agro-industry and ranching are having to come to terms with those who oppose deforestation, all the while as concerns over global warming increase. In this context, it is not surprising to find architects who have been addressing the challenges posed by intervention in a tropical ecology. Because the pressure upon the Amazon and other tropical rain forests is bound to continue in an urbanized era, it becomes critical to share the work of those who are responding critically and responsibly to the conditions they encounter. Such is the objective of this compilation: to showcase good practices being set forward by profes-

sionals such as Rolando Aparicio (Bolivia), Katy Barkan (USA), Úrsula Biemann (Brazil), Alejandro Cohen (Argentina), Felipe Correa (Ecuador/USA), Santiago del Hierro (Ecuador), María Teresa Ponce (Ecuador), Paulo Tavares (Brazil/Ecuador), Laurent Troost (Brazil/Belgium), Roger Sherman (USA), estudiantes de la UNC (Argentina), and others.

Reinterpretations of Amazonian ancestral spatial models and languages are presented in the *Ikiam University* project by del Hierro UA, Estudio AO y L+A Arquitectos. Architectural and social design experimentations or low-technology tryouts can be seen in the *Casa en Construcción*, *Taller de Construcción* and *Ultima Esperanza* project by Al Borde (Ecuador). Finally, experimentations on densification processes in Ecuadorian middle cities are presented in the research entitled *Densificación de la ciudad* by Antonio di Campli (Italia/Ecuador), María de Los Ángeles Cuenca Rosillo, Patricio Cuadrado Torres, and Fernanda Luzuriaga Torres (Ecuador).

These researches highlight the contemporary relevance of the postcolonial city intended as an urban, ecological, and social design framework connecting specific questions arising in different urban or environmental contexts to larger international reflections and processes. The aim and key objective, then, is to start a reflection about new design and research experiences and their possible translation into ordinary design practice in contemporary Latin American city. The hypothesis is that these projects and researches will demonstrate, obviously in a partial way, some relevant elements in the construction of this postcolonial discourse providing test cases for the elaboration of original urban theories and design strategies. Issues at its center are: social construction of space, environmental conflicts, right to the city, and spatial and social justice.





# Urban Lab + International Network of Urban Laboratories

## Turning Tables

Education guides architects and urbanists towards a responsible position in time and space. Through education, it is possible to question, evaluate, relocate, and re-identify this position.

Where is intervention most critical, most effective? How can educational institutions learn from each other, recognize common ground, and unite to challenge existing models that simplify, segregate, and monopolize urban space? We have observed that although urban issues are complex, space has been simplified, although cultural diversity is rich, daily existence is segregated, and although resources are plentiful, access is scarce.

The laboratory format of Urban Lab+<sup>1</sup> aims to step outside the standard university framework and find new ways of preparing for action, for reflecting on and interacting with, the urban environment. It aims to *turn the tables* between Europe and the Global South, between theory and practice, and between inside and outside institutions. In order to guide the makers of the future environment, it pursues an expanded range of practices, protagonists, disciplines, and “cultures” in the urban debate.

*Turning Tables* describes our combined positions.

A round wooden table is constructed reusing Palazzo Mora timber.<sup>2</sup> It is removable, rebuildable and transferrable to our home labs and beyond, inside and outside institutions. On the table, nine placemats set a place for each urban laboratory and one for invited guests joining the table during the Biennale. At a range of scales and in diverse cultural contexts, the projects embedded in this table will tell the stories of our Topics: Commons, Climate and Social flux; our Strategies: Reappropriation/Regeneration, Adaptation/Mitigation, Cooperation/Inclusion; and our Tools: Games, online Platforms, and Maps.

A participative educational program will be developed for the table over the period of the Biennale<sup>3</sup>: interested groups and Biennale visitors are invited to participate in the learning exchange at the table and expand or contribute to the stories initiated by our labs. It will become a space and an educational resource in an open-ended process. Accompanying the events at the table, an online platform records and organizes events in real time, plus offers a virtual time/space at the table for distant participants.<sup>4</sup>

The *turning table* is the platform utilized to present positions and to create an evolving set of relationships, which we argue will be essential to our very existence in time and space – new forms of learning and collaboration must be found. The *turning table* refers to the exchange of expertise, dialogue, and democracy, but also to a purposeful critique, suspicion, rejection, and reversal of existing paradigms.

<sup>1</sup>funded by Erasmus Mundus Action 3, 2012-15. Labs: U-Lab TU Berlin, Urban Lab University College London, CUBES Wits University Johannesburg, KRVI Mumbai, X-Lab Pontificia Universidad Catolica de Chile, laba EPFL Switzerland, UDLab Università della Calabria, School of Architecture Chinese University of Hong Kong.

<sup>2</sup>Turning Table construction workshop: curated by Biennale Urbana & urban lab +

<sup>3</sup>Coordination of event program: IUAV Istituto Universitario di Architettura di Venezia, Biennale Urbana & urban lab +

<sup>4</sup>Sponsors: ETT S.p.A. & laCosa





# Massimo Valente

## Human Walls

The protagonist of this project, the story itself, takes place in a 1960's building in an ex-suburb in Rome.

A short documentary film describes the relationship of six families within the spaces where they are living; from an event which has never been sought, it builds an extremely natural emotional structure where the memories move along with the passing of time within the space.

Through a series of questions asked to people who live in apartments configured in the same way, the aim of the project is to stimulate consideration of the space as a creator of customs which are able, sometime unconsciously, to corrupt habits.

The architect bases his work on the comparison of these considerations. He tries to demolish unconscious reactions and reduce, and sometimes eliminate, the present point of view that is considered comforting and usual, one which often is not functional and spontaneous, but assimilated and assumed to be natural.

The configuration of the spaces modifies the habits and improves the conditions of daily existence.

The realization of this project has been made possible by the architect Valentina Frasghini, and the film director Enrico Trippa.





# Vidal Arquitectos

Existence is closely connected with the spirit. What moves us to create in order to transcend is an immaterial essence which gives us a personality and integrates us with others and with our environment. This dualist-shaped character manifested in body and background represented by the soul can also translate to an architectural project. At first glance the layout of walls, windows, tiles, and doors appears to be the whole work, but it goes beyond that. In an architectural project materials, colors, and spaces create the form. Design, the story behind the work, the satisfaction and emotions that occur within the user, that's the spirit.

What you see in a work is the form. But what moves us and what makes us feel when we see it, that's the spirit, as expressed by the architect Alberto Vidal:

"My idea of transcending is that clients feel the work. I hope to contribute in a way that the project enriches the user's experience through a series of architectural decisions, which are sometimes imperceptible at first glance, but that are felt inside each person. That is the spirit of the project, it's what makes us feel good when we inhabit those spaces. Although the spirit of the project is immaterial, everything contributes to give it life: ideas, materials, light, spaces, etc. The spirit of the projects does not diminish its functionality or profitability and my intention is to create works that, on the one hand generate a return on investment to clients, and on the other they have soul, people notice the difference. "

Architecture is a part of men's need to act on their surroundings and be recognized in the spaces they inhabit. It is catching and releasing a space at the same time. Without falling into a contradiction, architecture involves challenging and reconciling with the forms of nature. This dialogue with nature is what gives the work its exact place in the environment, because space has a natural essence.

Traditionally in architecture space is delimited by walls and ceilings, but for Vidal the definition of space is as follows, walls and ceilings do not touch but visually communicate with each other to create endless possibilities: "I seek that projects remain open, the view and the light enters through the slits generated between walls and ceilings."

Buildings are witnesses of memory and are the still permanence of a present that becomes continuous when they maintain their appearance naturally. The architectural work captures the time and visually communicates a culture of its social context and the particular philosophy of the creator.

Generally the passing of time is present through the deterioration of the appearance of the project if it is not properly cared for. But there is another option to keep the appearance of the work as intact as possible. Vidal explains how to achieve this effect in his creations:

Time also influences the creative process of an architect. The wisdom that accumulates through the creative process of projects rewires the experience of the creator and diversifies the references through which he interprets the world. Then the architect, as a creator, is not the same over time. Vidal also has transformed over time:

Architecture is an art that proposes an ever-changing and dynamic aesthetic and moves into three categories: time, space, and existence. It has the virtue of harmonizing with the space, persisting through time and justifying its own existence.





## gus wüstemann architects

### Total Recall

Total Recall is a reference to see and feel what there really is, a sudden clearness, independent of program, with no hierarchy nor status, just a hint of cultural context, like a ruin in a landscape.

The studio *gus wüstemann architects* was founded 1997 in Zurich and, in 2004, opened a second office in Barcelona. Gus graduated at the ETH Zurich and has lived and worked in Australia, India, England, and the USA. He is co-founder and curator of *catalan-architects*. *gus wüstemann architects* works on all aspects and programs in architecture and urban design. They are working on new typologies and morphologies of housing, and they came 8<sup>th</sup> place in their latest international competition for the Wien Neu Museum.

The notion of the studio follows an ethical code, deeply rooted in an inner belief of independence. Autonomous of program, it is the moment – the perception of material, space and void – that matters. Therefore, the emerging morphology of *gus wüstemann architects* architecture does not represent a product nor a status, but rather more the search for sensuality.





## WY-TO with POD Structures

The 15<sup>th</sup> International Architecture Exhibition theme – *Reporting From the Front* – is definitely relevant regarding the current situation around the world. War, natural disaster, flow of migrants, rapid urbanisation, and poverty: it is time to take action! There is an urgency to support the populations in need and think differently about housing and shelter.

Asia and the Pacific are the most disaster-prone regions in the world. *Living Shelter* is an alternative solution which combines innovation in Design and Technology addressed to the particular Southeast Asian climate and community lifestyle.

This affordable capsule is easy to deliver to devastated sites for the people to start living again from scratch. This inhabitable unit is collapsible in order to be easily shipped and assembled in any kind of tropical environment. Thought as a module, different configurations offer flexibility and diversity regarding the use and the activities of the community.

Moreover, the engineering system provides the best solutions for sturdiness and adaptability to hot and humid weather conditions. Everything is incorporated to last for a substantial amount of time: from emergency to transitional shelter. Furthermore, the ingenuity of the system is that all components can be easily dismantled and reused separately in an entire new building on a more durable term.

Transportation, assembly method, energy resources, and integrated features – *Living Shelter* offers a smart type of housing.

Beside an impactful presentation of the Southeast Asian needs, the scale 1:1 prototype exhibited during *La Biennale di Venezia* invites visitors to experiment with the capsule and its design solutions.

It will also convey that *Living Shelter* is a comfortable, safe, and durable shelter: a relevant response to the current situation.

This affordable project aims to bring Architectural and Engineering qualities to the people who have suffered from disasters and acts for them.

*Living Shelter* is a co-creation between WY-TO, creative multi-disciplinary Architectural Design studio based in Singapore and Paris and POD Structures, a building design Engineering specialist and innovation studio based in Singapore.





# Han Xiaofeng

## Peony Pavilion

*“The root of beginning a design of wooden structures is actually a very simple will. I wish that the inner, natural, warm quality of wood touches an individual’s perception of daily life.”*

— Han Xiaofeng

### Why Wood?

In the most Chinese people’s mind, wood is still a very traditional material whose time is over. From the beginning of the National economic reform in the 1980’s, economic development affected everyone everywhere. In the field of Architectural design, a lot of new materials were engaged in the building construction. The concrete forest has been made in many cities. So far, the high-resource-consumption development has had a tremendous negative effect. From a biological perspective, trees are organic matter. More or less, we even can believe that trees are a kind of machine that can transform the polluted gas into wood material and emit oxygen. So, we believe that wood is a hundred percent natural, green, and pollutant-free material. The annual ring in the tree is the record of the natural environment during every tree’s life period. The color of the annual ring tells the information of the temperature and humidity of every year. Nature is recorded by trees. That is the reason that the wood texture is always very warm.

I wish that the inner, natural warm quality of wood can touch individuals’ perception of daily life.

### Wood Products

Manufacturing factories are working on the natural raw material, which will be transformed into certain kinds of manmade materials. Contrasted with other materials, wood should also have a strong advantage. The whole process of wooden manufacturing is highly efficient without waste

or pollution. What’s more, further manufacturing of wood can be completely prefabricated in the factory.

If you have a discerning mind, you can easily find that a lot of daily products were made by wood.

For thousands, Chinese architectural civilization is a history of wooden arts. Yingzafashi and Mujing are the typical example of an ancient practice in book printing from long ago. The most ancient wooden tower, named Yingxian County Wood Tower, has stood extant for over 1000 years. So, wood culture has become a Chinese cultural gene in every Chinese person.

The wood structure system and the small-scale wood enclosure in the ancient Chinese buildings, and a lot of the wood instruments used in the daily life, have deep connection with ancient Chinese society. Only wood has this cultural character.

### Peony Pavilion

I chose wood as the material for this instillation due to my interest in Chinese culture and building materials.

For this installation in the 2016 Venice Biennale, the great challenge is how to transform traditional wood material into a tiny modern structure.

Peony pavilion expresses the structural and spatial beauty of a pavilion, which is one type of building in a Chinese Garden. The wood elements were connected by the Tenon and mortise joints. Wooden sticks express the structural beauty. These special design languages made the installation very attractive. Peony pavilion is the name of a most famous Chinese “Qunku” which was spread beginning in the Ming dynasty. So, the most interesting thing is the mixture of Chinese culture and a physical modern wood pavilion. I hope it can touch every visitor.





# Yohan Zerdoun Photography Kister Scheithauer Gross Architekten

## Harmony

### A Double Church, A Synagogue

Two images reflect the fruits of collaboration between the architect and the photographer. The former draws and shapes the space to meet the needs of man. The latter creates a composition of fullness and emptiness, which captures the moment and lasts through time.

This coexistence is highlighted by a Double Church and a Synagogue. A perpetual and singular harmony is orchestrated by the play of light and the passing silhouettes.

The double church accommodates both a Catholic and a Protestant church behind a shared envelope built of concrete. The two sacred spaces are autonomous yet can be combined. For that to happen, walls weighing tons are pushed apart between both churches.

Thus turned into a unity, the ecumenical church interior becomes an architectural synthesis. The solid concrete walls form a contrast to the building contour, which is reminiscent of a lightweight, stretched tent.

The synagogue suddenly rises in the urban space; there is no architectural edge surrounding it. Just as smooth as the exterior appearance, so also is the interior differentiated, which contains a complete community centre.

Only the window of the sacred room signifies that this building is a synagogue: the large corner window faces Jerusalem. More than five hundred individual windows using the Star of David as a motif are worked into the natural stone facade.





# Zhao Siyi

## Southeast University School of Architecture

### Mutual existence

QiQiaoWeng Wetland Park is a project for the ecological optimization and reconstruction of the riverside of the ancient river Qinhuai in Nanjing. The natural square is the core place of the historical display area. When we are asked to intervene in the environment in an artistic way, the first priority was thinking about nature and survival. We found that natural ecology is not a perfect process. The continuation of life is built on the basis of the law of the jungle, which constitutes the food chain of nature. Human beings are at the top of this food chain, and they are also the only species that can enjoy and review this process.

The domain that human beings getting along with other creatures is a multiple space, which is the existence of cause and effect. All existence in our world is the result of the environment, everything is the environment to the others mutually – they are always like this, animals, human beings, and nature. There is an inevitable cause-and-effect relationship between one and survival behaviors. We are the effect of one environment, and we are also the cause of another object simultaneously. When we talk about “you”, we are actually talking about “us” and the whole of nature around us.

We try to put this thought into a meaningful landscape design. Thus we place the origin of a life story in this square.

By means of describing the survival of a bird family, it talks about the story of species diversity and the reflection of the value of people's behavior and existence.

### Finding and Returning

It is a true portrayal that a member of the bird family starts working at dawn and resting at sunset. The lawn surrounded by cobblestones is the

symbol of a dwelling. The different posture of two points in time was incorporated in the bird sculpture. It transfers from time misplacement to the space transformation by connecting two postures of the bird in one pair of wings.

### The food chain

The chemical energy stored in organic compounds in of ecological systems can conduct layer by layer. Generally speaking, various species have close connections to each other by a series of relationships of eating and being eaten. The sequence consists of the food nutrition relationship, which is called the food chain in ecology. First we need a piece of spring for its continuous, circular curve shape. Then, we chose an appropriate cohort of the food chain, with each group of 3 to 5 units arranged in an annular structure, for the excessive numbers in the food chain tend to be vulnerable. The object, which was cut from the spring in the beginning, has already indicated that it is a part of the constant circulation. The cohorts demonstrate the important law of nature.

### Mantis catching a cicada, a yellow bird behind

The fierce wild animals in nature all have the ability to attack the other animals, but they always crept carefully in the beginning of the action, as if only their heads are moving forward. This typical gesture implies the greatest danger. The animal's body part is eliminated constantly until only the heads are left, which is the point to be expressed.





## ZHU Wenyi Atelier

### Debris Cube Museum

For UN International Day of Enhancing Awareness  
of Clearing Space Debris

*Back in 2006, ZHU Wenyi Atelier made detailed studies for the UN Special Days and made an urban design proposal of UN SPECIAL DAYS MUSUEM for the UN's 100<sup>th</sup> Anniversary Celebration (2045) based on the Italian site, the city of Gaeta.*

In 2016, ten years later, the *UN Special Days* has been renamed the *UN International Days*, including 130 International Days in total, nearly half of which are added in this decade. The United Nations has always focused on the motto '*we have only one planet*'. The more challenging issues we human beings are faced with, the more awakening consciousness we gain. On the other hand, the exploration of space has developed a real and profound meaning.

Although space exploration for humanity has a short history, there remains an overwhelming number of space debris outside the earth. Nowadays, since space debris has been a threat for both human survival and exploration for outer space, enhancing awareness of clearing space debris is a task that brooks no delay. The expanded idea "*we have only one planet and one space*" takes the place of "*we have only one planet*". Therefore, Zhu Wenyi Atelier recommends creating a new International Day on December 31<sup>st</sup> every year named "Day of Enhancing Awareness of Clearing Space Debris" to warn humanity to care for not only the earth but also the space.

Based on Time Space Existence, the theme for the part of the Venice Architecture Biennale organized by the Global Art Affairs Foundation, the work of ZHU Wenyi Atelier is named "*Debris Cube Museum for UN International Day of Enhancing Awareness of Clearing Space Debris*".

The Debris Cube Museum (DCM) is designed as a magic cube, which can buffer the small space debris through the surfaces. The craters caused by the buffering on the surfaces of DCMs are records, as a way of showing the development of human's space exploration. The role of DCM is to clear certain orbits for spacecrafts before they launch. In the future, DCMs will further clear the way of space exploration for humankind.

The topic TIME SPACE EXISTENCE can be interpreted as UN International Days - Orbital Space - DCM. We hope the awareness of clearing space debris could be enhanced by Debris Cube Museum for UN International Day of Enhancing Awareness of Clearing Space Debris in a way.





# ZOON POLITIKON

## Architecture Lab, Auckland University of Technology The Faculty of Architecture, The University of Sydney

ZOON POLITIKON comprises a series of architectural models of a speculative nature that take their bearings from the last lectures given by the French philosopher, Jacques Derrida, prior to his death in 2004. These lectures, *The Beast and the Sovereign*, concern a definition of the human as that being who borders both animality and the divine and, equally, as a being whose understanding of Right or Law curiously excludes both animals and gods. Our concerns are more essentially with the legacies of that sovereign exclusion in the field of architecture, bio-political legacies and implications of the construal of a humanist grounding of architecture precisely at a time of unprecedented global turmoil with respect to human settlement, ecological disaster, massive escalation in refugee populations, mass migrations and de-settlements. Our response to *Time, Space, Existence* is to call into question the anthropocentric legacies installed into the essential grounding of architecture as production that privileges the human as rational animal.

Each model becomes an investigation into making processes expressing considerations and research into architecture and the political dimensions of the human, within four key tropes or epochal shifts in tectonic and technical capabilities of the political animal: Plato's Cave – the hollow, The Primitive Hut – the outline, A Machine for Living In – assemblage, Virtual Worlds – networks. The models were developed in parallel design studios in Auckland and Sydney during January through to April. We have developed a separate publication for each model that offers a critical engagement with the philosophical, tectonic and material investigations of model propositions. We also developed an App that can be freely downloaded to I-phones, Computers, Tablets and Androids. The App ([www.ZOONPOLITIKONAPP.COM](http://www.ZOONPOLITIKONAPP.COM)) provides detailed background interviews with the young designers involved in the exhibition as well as further understandings of the scope and critical

concerns of the project.

In his short essay "In Praise of Profanation," the Italian philosopher, Giorgio Agamben, emphasizes how the same thing, or object, is able to pass from the sacred to the profane and from the profane to the sacred, from the divine realm to the human, or human to the divine, constituting in material things, living animals and fabricated objects, a threshold between the human and the divine. What links for us the four tectonic conditions of constructions and dwelling and their hybrids to concerns with materials and processes is precisely a concern with how we understand the notion of *profanation*, especially in the context of the enigmatic final sentence of Agamben's text: "The profanation of the unprofaneable is the political task of the coming generation."

Our investigations encountered a crucial problematic between representational and non-representational practices. The aim was not to 'translate' theoretical, political or ethical conditions into the configurations and materialities of three-dimensional form, but rather to enable spatial and material practices to emerge in parallel; to deploy a *techne* of propositional modeling that would constitute a means of research in its own right. Consequently, a persistent challenge was to maintain a mode of attentiveness to the *formulation* of ideas through making that had no prospective, teleological or formal ends – a process that Agamben refers to as a 'means without ends.' This also engaged another key motif for Agamben, the notions of potentiality, preservation and restraint that produce a salvational condition in every act of creation.

Directing our vigilance to the in-form-ational rather than formal – the presentational rather than representational – state of the models demanded attentiveness to the distinctive temporality applying in each case. In some





instances, the durational aspect became explicit through mobility and interactive engagement; in others temporality was subsumed, in a Bergsonian/Deleuzian sense, by considering the work as a cross-section of duration; a momentary, temporarily arrested state, in which multiple timeframes and narratives were overlaid to produce dense, ambiguous textures of sense.

Our concern was to *work-into* the spatialities and materialities of the models, exploring how, on the one hand, space, geometry and volume, and on the other, substances, grain and timbre could be labored so as to take them beyond normative limiting conditions of geometry, form and matter. Several trajectories, tied to the thematics of the project, directed these investigations. In particular, we were concerned with contesting the hegemonic, received rule of law – the sovereignty and verisimilitude of form over matter. Each model thereby presents a moment of crisis, catastrophe or profanation – whether in the breakdown of a sovereign regulatory system, the dematerialization of an architectonic monumentalism, the ruination of a substance or the excessive proliferation of simulacra that exceed the restraining force of sovereign power. The tripartite opposition that initiated the project – Divinity, Humanity, Animality – is here brought into a phase of indiscernibility; into a state of exception wherein god and beast appear as so many indeterminable alterations and iterations of the one *human* world-forming impulse founded on exclusion and control.

#### Project Teams

##### *Auckland University of Technology*

Convenor: Associate Professor Mark Jackson

Studio Assistants: Jessica Mentis and Dr. Maria O'Connor

Students: Rachel Burton, Jacob Darowski, Hamish Davies, Chelsea Finlayson, Michaella Franklin, Celia Hall, Ethan Hoogenboom, Ethan Horne, Emily O'Hara, Christine Park, Madeline Racz, Angus Roberts

Event Coordinator: Emily O'Hara

Marketing: Carmel Rowden, Jane Skerman

Communications: Olivia Allison

3D Lab: Harold Barton, Michael Grobelny, Glenn Maxwell,

##### *The University of Sydney*

Convenor: Professor Michael Tawa

Students: David Brading, David Cadena, Santiago Cantanzano, Jet Gaeghan, Alexandra Harrington, Harriet Kensell, Matilda Leake, Rin Lynn Masuda, Tye McBride, Alice Middleton, Lewis Miles, Giselle Moore, Benjamin Jay Shand, Ana Subotic, Johanna Wang

Logistics: Victoria Jackson Wyatt, Zoe Skinner

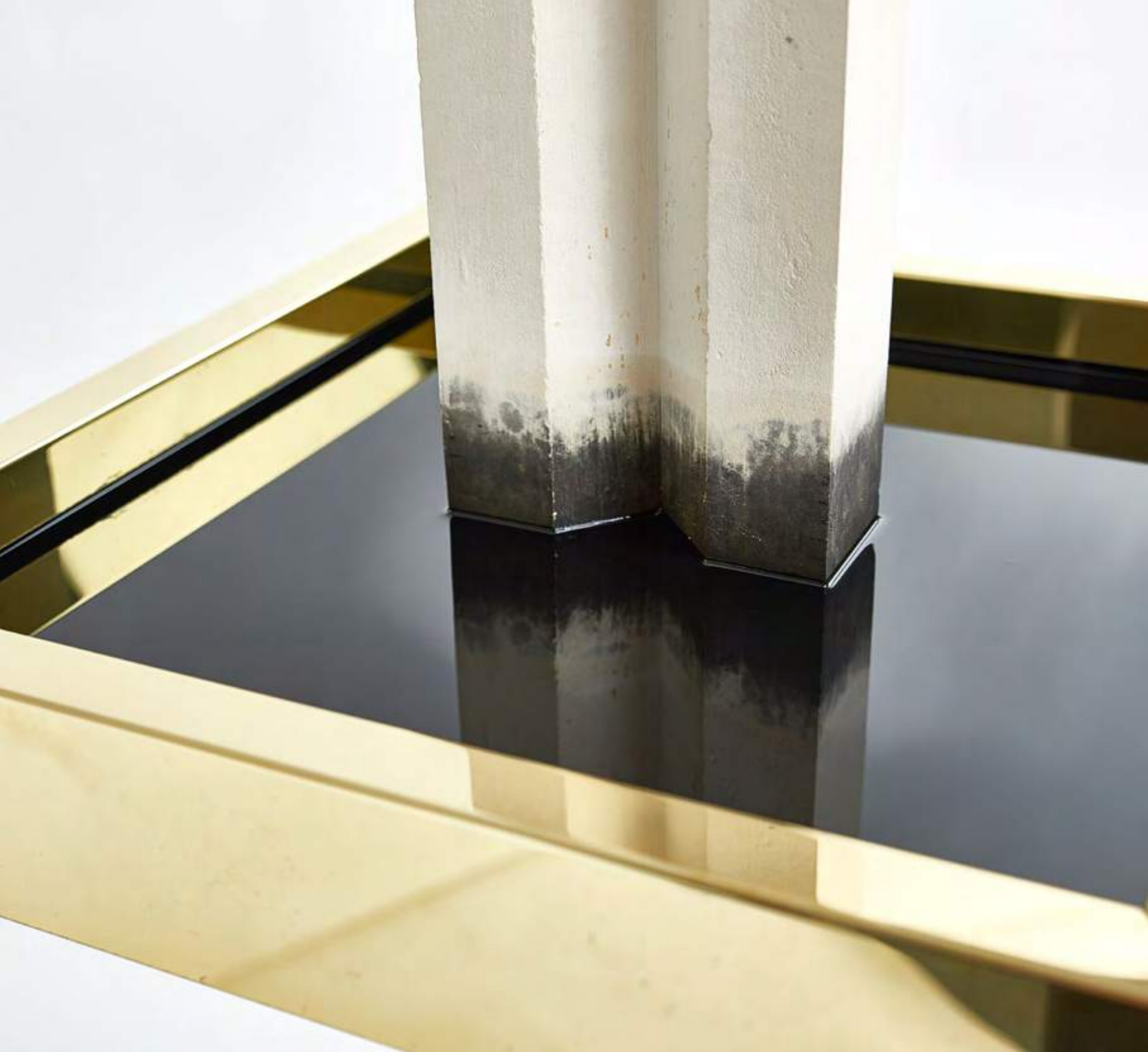
Marketing and Communications: Michaela Dunworth

Photography" Maja Baska

Design Modeling and Fabrication Lab: Dylan Wozniak-O'Connor, Majella Beck, Rob Cohen











## Palazzo Bembo



# 109 Architectes

## Notes on a Tree

One sunny afternoon in Beirut, a band of gray-haired men sat in the shade of a leafy tree. Some played backgammon and traded gossip; others leaned against its trunk while sipping strong cups of coffee. They had been meeting at this spot for years. Familiar faces left with time and new ones arrived, but the tree always stood, waiting to welcome its visitors.

In Lebanon, developers' needs routinely trump the public interest. Urban planning and the common good are expendable, and, as a result, conscientious architects face daily battles to preserve unofficial public spaces.

Some battles are won. Others are lost. At 109 Architectes, our priority is to accommodate the city's communal elements by weaving them into our projects.

The motive for preservation might be environmental, if this were any other city. We're driven by a need to protect history and collective memory. Whether it's for a makeshift children's football field or a rusty old bench, we work to preserve the vital snippets of space the community has claimed as its own.

On that street in Beirut, we successfully integrated the neighborhood tree into a residential project, saving generations of memories in the process. In another instance, a centuries-old eucalyptus was cut down to make room for excavation despite our efforts to defend it. Playing out countless times since we opened the firm in 2002, those scenarios emphasize the balance between project constraints and our obligation to society. In that sense, the tree is the ultimate symbol of the intersection between time, space and existence.

To explore the symbolic tree on a larger scale, we're handing out thousands of seeds at the Venice Architecture Biennale. Visitors are invited to take one and plant it anywhere in the world. It will become a living reminder of the public spaces we have lost in Lebanon.

With each seed, participants will have access to a website where they can submit their planting location. Once entered, a location pin will be projected back onto a map at the Biennale.

The experiment will start in May 2016 and continue after the Biennale closes. The dedicated website will welcome images and host future tree-planting efforts in other locations.

Perhaps, together, we will ignite new woodlands in remote countrysides, or miniature forests in sidewalk cracks. Or maybe nothing will be planted at all. Just as with our everyday battles, success and failure are equal opponents. We are relying on you to tell us who wins.





## Pep Admetlla + CODIestudi

This project is the result of the synthesis of a career which works out the spaces, the architecture between body and enigma, the perception and the possession. From the boundaries, without any complex, with intuition and accuracy, with a clear resistance to reductionism and an excessive simplification, we reach a reformulation of a lived architecture which invites you to go through. A transition of solid and rambling bulks in search of that light among the shadows of Piranesi; a subtle transition of scriptures that build up the architectures of the senses in the invisible cities of Italo Calvino.

The architecture must delve into the mysteries of the human condition. But *Between Body and Enigma – Architecture of the senses –* goes beyond its own interests, from design engineering up to the world of anatomy, poetry, science, art, reflection, light, shadow, the silence, the absence, the disappearing, the enigma... Eventually the virtues of ephemeral as a poetic essence.

This project has been built up merging the experience with the technique, letting oneself be swept away by the enigma given off by the atmospheres when you cross the space, and you find yourself with a set of variables which branch off setting different paths. What you imagine in its inside, the journey as a sequence of transition, lives according to the influence of light on the material and how it would be translated into what you will see. There is a kind of architectural poetry trying to articulate the shapes to the limit, always bearing in mind the engineering that holds up the structures. Even though the spaces can be dreamed, they come to us in a very intuitive manner, many things merging in the inside that may seem opposed because the structure is controlled so it can be projected as a walk-through sculpture in a symbolic architecture. In short, we are dealing with a type of art that can be used and which allows us to be inside it, and where structures are defined by themselves without omitting the art of poetry.

The proposal of application of this project, articulated in a historical and natural environment, focuses in the city of Girona as a new open chapter to explore in the invisible cities of Italo Calvino would be: *Il viaggiatore gira gira e non he che dubbi: non riuscendo e distinguere i punti della città, anche i punti che egli tiene distinti nella mente gli si mescolano.* From the end of the ancient wall, raising up the missing space, it can be traced with an accessible bridge where the routes and the ephemeral sensations blossom: how light changes, the sound, the wind, the water, the shadow... The structure, with its own internal logics, surrounds and wraps like an exoskeleton the anatomy with its edges. The skin changes from surface to surface in a singular line integrating morphological traits of its own powerful geometry. That being so, it seems it exists on its own as a temple surrounded by its soul. Poetry of space contained and articulated, incorporating a mixture of glasses, creating and absorbing a set of atmospheres through cuts and rhythms imposed by the light and shadows, by the silence and the textures of materials, by the slow pass between fog and wind filtering the light in a polyhedron-like view towards powerful ancient landscapes, spaces to rest, unknown images to the eyes of travellers who would not ever see that from any other place.





# ADOFF architects

ADOFF architects is an architecture studio founded in 2011 by António do Fundo Ferreira based in Oporto, where the usual “immaturity” of a young studio combines a strong sense of responsibility with a degree of experimentation in a constant research focused on the individuality and self-identity of each project.

The “synthesis” and the “strength of the idea” are the main objective of our work, where we try to find answers to the constant challenge of maximum expressiveness with minimal means and resources. We face tradition alongside innovation at the convergence of technical solutions which are more appropriate on every particular circumstances.

We believe that the relationship between the “material and immaterial”, crossing the available methods and means, with the culture and experiences of each place, is a determining factor in the authenticity of our work.

## Time

The locker rooms of the sports pavilion stand as our first construction and mark this moment in a special way. The way we dealt with the timing of the project, the execution timing, and the future time were fundamental in the relation to the scarce available circumstances, not only in technical resources for implementation but also in the financial resources, being limited to a specific execution timing. We resorted to basic materials as “lightweight concrete block” and “glass brick” in order to configure the materialization of the entire construction process: summarizing the project to the formal clarity and the correct ratio of a continuous volume inserted in the site. The natural colour of concrete transmits an unfinished idea much like the place itself. Predicting the evolutionary potential of the project in time was decisive to the expanding strategy in a second phase which time would bring.

## Space

In the current context of globalization, the concept of space design has been increasingly important in the quality of life that architecture can provide to those who inhabit the spaces. Controlar Headquarters is a technologic company where space requirements differ from traditional industry. The concept of intervention was based on the division of a large warehouse in different spaces, creating a new spatial dynamics: “add without touching” was a method of integrating our intervention and respecting what already existed. This approach generated the dynamic we searched for of space “within and between” boxes; what seems arbitrary in the floor plan is dictated by the metric of the box material itself, polycarbonate, searching for an overall spatial clarity. Controlar Headquarters is a project co-authored with the office paulosantacruz architects.

## Existence

Quinta Vale do Conde stands as our approach in the relationship with marking pre-existence as an exemplary building of popular architecture in the region of Trás-os-Montes (northern interior of Portugal), in its materiality and construction technique, along with the surrounding rural landscape.

Once an oil mill, it will become an exhibition space related to its former activity. With a clear intention of maintaining the essential, the walls were restored in shale rock with the same construction techniques, where the new emerged in a formal continuity but in a different material. The design of the roofing is therefore the synthesis of our intervention. The dialogue between the different materials – stone and concrete – clearly and intentionally marks the contrast between the pre-existent and our approach.





# Ed Anthony

*“Drawing is the basis of everything in my life, it is what keeps me in tune”*  
Ed Anthony

‘Portraits: Refocus’ is a charcoal drawings show to celebrate six iconic architects who are making an impact on our built environment.

As a self-taught artist and professional architectural model maker, it seemed natural to draw the architects around me. After all, drawing and model making are two disciplines that both share a common denominator: they require a high level of skill and patience with a keen eye and attention to the small details.

An exhibition of the faces in contemporary architecture is my natural and harmonious response to the architectural design industry that I have been involved in for the last 11 years. To make the drawings, I required the involvement of some of the most innovative international architects. All of whom have a varied approach to design philosophy, whilst sharing a common goal to strive for excellence in both theory and practice.

The portrait of each architect lays bare an intimacy rarely seen by the general public. I wanted to capture the architect’s raw characteristics with a human element by focussing on the faces rather than surroundings.

Influenced by the language of architecture, I’ve incorporated a vertical rhythm in my portraits. I build layers in the drawing to create an image that has a three-dimensional feel whilst maintaining depth, a focal point, and a delicate balance of form and cast shadow. This is where the true characteristics unfold within each individual portrait.

My artworks respond to the exhibitions theme of time, space and existence within the aesthetic of my drawing. Each portrait provokes an emotion captured in a split second of time by the naked eye. At a distance it isn’t

immediately clear what the nature of the drawing is. It isn’t until you investigate under closer inspection as if to put an area of the portrait under a spotlight that the illusion of abstraction disappears, to unveil a truth within the artwork.

The final appearance of these drawings may have a delicate balance of execution and composition but the journey to get to that point couldn’t have been more turbulent. To arrive here a battle took place that you sometimes win and sometimes lose within the process of mark making.

Drawing is a very intimate experience. Trusting instinct, by being in tune, and using the whole of you. From your eyes, through your body to your arm, to the instrument you are holding to make that first sensuous mark on paper. Reflecting, refocusing and re-adjusting the eye with each mark made, the drawing begins to breathe life in the confines of space.





# Architectural Design Association of Nippon (ADAN)

By Louie Hamilton

## There and Now: the Japanese housing scene

In the context of the exhibition "Time, Space, Existence", the Architectural Design Association of Nippon (ADAN) presents 10 recent housing projects from various cities across Japan, designed by architects at different stages of their careers.

The contemporary architecture of residential houses in Japan is often conceived of as being radical and unique from a Western perspective. Professional photos of brand-new houses flood magazines and the internet, yet there is little known about the context in which they are built. Taken immediately after completion, with tactically placed objects and perfect lighting, the purpose of these photos is to intentionally convey the architect's - or the photographer's - point-of-view.

Entitled "There and Now: the Japanese housing scene", this installation presents an Unseen Japan - through a series of videos combined with architectural models.

The models come in three scales; the 1:20 models display the unique design of the house, while the 1:100 models capture the relationship of the house within its adjacent context. The 1:500 models illustrate the architecture in the fabric of the city, and establish the social background in which these houses are situated. The videos depict how life is actually lived in these homes, from a natural and neutral perspective. As if they are live-streamed, the videos capture snippets of day-to-day existence, and focus on the story of the house after it has left the architect's hands. Together they reveal the full measure of the impact the architecture has on its inhabitants and on the surrounding environment.

It is through this focus on everyday human life that we seek to engage the viewer, asking them to connect, compare and perhaps intuitively relate to a home that may be on the other side of the world. Through an awareness of a parallel and concurrent life, our own existence is illuminated in a specific space and time.

**Kentaro Takeguchi + Asako Yamamoto**  
SKYHOLE, Shiga, 2014.

**Asei Suzuki**  
SHIRASU, Kagoshima, 2013

**Ryuichi Ashizawa**  
Ma of Wind, Okinawa, 2011.

**Shuhei Endo**  
Roofecture OT2, Osaka, 2012.

**Koichi Kani + Miyuki Ue**  
SOJA-O, Okayama, 2015.

**Hiroya Kobiki + Noritaka Ishikawa**  
House in Minami-Asagaya, Tokyo, 2014.

**Yusuke Koshima**  
Tabibito-an, Kyoto, 2014.

**Satoshi Matsuoka + Yuki Tamura**  
House in Backyard, Ibaragi, 2015.

**Kazuya Morita**  
Pentagonal House, Aichi, 2013.

**Tetsuya Tatenami + Akito Yamaguchi + Yoshikazu Sugiura**  
House in Kanda-Awaji, Tokyo, 2015.









# Architect Michael Donalds AB

By Michael Donalds

I run a little architectural company on a little island in the Baltic Sea. Every day I drive to my office to work together with my colleagues who are migrants just like me. Sometimes I ponder about matters that have repeatedly come up in our discussions: We should always remember the importance of thinking positively. What would the people of Palermo think of the local custom of choosing to live alone in the woods? Why do many restaurant-owners in Rwanda's beautiful, hilly capital choose to build walls hiding the views? – More than once I have been taken aback by how our differing backgrounds are revealed and how this can sometimes help me see things in a new way.

My island is actually a part of an archipelago of thousands of islands with a living history reaching way back into the ancient past. I have gradually begun to see myself as a modernist, but only in the sense of a way of thinking and not as an expression of a certain architectural style. In the office we often discuss our relationship to the landscape and our ability to develop the local building tradition.

For me, being an architect is not only a profession but also something that never leaves me, something that I am constantly proud of. Sometimes, looking at our old buildings, I feel that I learn about the times when the house was built; about its owner, about the society, and most of all about the thoughts of the person who decided how the house should be formed. I am fascinated by how architecture can establish communication with the past.

In our exhibition we have chosen to present a project called Welcome Home, which arises from the fact that during the past decades many migrants from other countries have enriched the population of our island. Nowadays, a third of the population is born abroad. We are interested in learning how the new languages, cultures, and living habits are going to influence life on our island.

Out of this interest we have developed The Snail House, which is basically a way for ordinary people to buy and own their dwelling on their own terms. During its lifespan, the house can be modified according to the changing needs of its inhabitants. When the owner wants to move on he can easily take his house or room with him in the manner of a snail. We see architecture as a means of communication, and we hope to enhance that communication by making people more aware of the whole process.

We gladly invite you to join our experiment by building your own Snail House on our model of the Åland archipelago. In fact, this is an act of bravery, as we believe that your house is going to show us who you really are. It will indicate at least whether you are a hermit or one afraid of loneliness, whether you can trust people or need walls around yourself, whether you are humble or arrogant, and it may even reveal your innermost thoughts about money or power. Even though you are just one of many individuals you will still have an influence on the society you are a part of, and therefore we ask for your help to find out more about everyday life in the future of our island. We will simply listen to what architecture can tell us about times to come.





# Arditti + RDT arquitectos

## Time

Time is a physical quantity with which we measure the duration or separation of events.

Since the appearance of man on Earth, architecture allows time to order, with clearer reference, periods of human history in its past, present, and (why not?) future.

Time is the most precious element that we human beings have on the planet. It is under our control to value it and use it wisely.

As architects and designers, we must take the time to design and bring to reality projects with a high level of responsibility that endure and are valued over time, to grow old with dignity. There are very few projects in the world that are cataloged so that with the passage of time are valued, considered, and judged by future generations

From our perspective, architecture has an intrinsic inherent energy that has the ability to induce events and a profound impact on social responses. This distinguishes it from other creative expressions, which is valued and evaluated with the perception of time.

Now is the time to focus and design better housing for low-income families.

## Space

Space is the meaning of everything around us, and, to different concepts in different disciplines; it generally refers to the physical space.

In architecture, space is the physical area that goes from one created two-dimensional idea to a reality in three dimensions.

As architects and designers, it is our responsibility to create and manipulate spaces with the correct proportions to improve the performance of the occupants along with their quality of life.

The challenge is to improve standards and measures in low-income housing, which has usually become only a real estate business, leaving aside improvement and enhancing the of quality of life for these families.

Spaces with correct proportions, lighting, ventilation, and proper furnishing, all together promote a positive psychological change in the occupants.

Technological implementation allows us to live and capture a space, even without having the actual space.

Let's seek a better space to design decent low-income families housing.

## Existence

Existence is the concrete reality of any entity. Every human being on Earth aims to search, leave some trace, and their name over time.

The architecture must be designed to be properly evaluated by present and future generations and become part of time in the course of history.

Architects have to seek innovative ideas in forms and functionalities to excel, from the everyday to the extraordinary, and become part of existence in time.





## Carla Bechelli Arquitectos

Our work strives to put emphasis on how architecture deeply connects to the site. In the initial phase of the projects, we do intensive research to grasp the identity of the place, referring to its history and roots, to its climate and seasons, to its landscape and surroundings, and to its cultural background. We are interested in shaping these elements and merging them into our projects to create an architecture that blends with its surroundings, dialogues with its history and its landscape, and thus achieving a timeless presence with a fusion of tradition and modernity in a new architectural language.

In this process we are highly aware of nature and committed to open our projects to its surrounding beauty, understanding that the vision and interaction with nature by the humans soothes the soul and senses.

All our three projects presented here are embedded in nature. Two of them in natural settings, and in the third one, *Las Piedras*, we created the environment with a beautifully landscaped central park of local flora.

*Las Piedras* is located in a new neighborhood in the suburbs of Buenos Aires, Argentina. The project merges with its surroundings by grouping units in small buildings called 'villas' that dialog with the single family houses of the neighborhood. These villas are organically scattered around a large park designed in the center of the layout becoming the heart of the project ensuring that all unit gardens and terraces are provided with wide views and immersed in the natural environment.

Acknowledging the pass of time through its architectural existence, *San Isidro Hotel* and *St Georges School* are rooted in the past and open to the future with an architecture that blends with its natural surroundings through its organic design, its materials, and its open views.

Buenos Aires' mild climate allows us to design an open architecture erasing space boundaries between interior and exterior. Almost year round is an excellent opportunity to live outside and enjoy the sun, breeze, and fresh air. All three projects aim here to indulge the inhabitants to this outdoor experience and contact with nature. *Las Piedras* has large terraces and gardens and roof top terraces with 180 degree views, with large eave overhangs that allow for shade in the summer or pergolas that filter the light. *San Isidro Hotel's* roof top garden opens its views at the top of the centennial trees and its terraced pool bonds with the slope of the natural landscape. *St Georges School's* large scale outside atrium looks on to the natural setting and dialogues with an organic design of its roofing and landscaped floors.

We perceive vegetation changing year to year, season to season; each species modeling its own identity, colors, and leaves and altogether create a landscape which transforms and enriches architecture through time making it dynamic. And its the seasons themselves which make us aware of the pass of time, while we exist through its periodic repetition along the year.

The large scale tridimensional installation offers the visitor the possibility of experiencing our architecture merged with nature, enhancing the vision of a limitless landscape where boundaries between interior and exterior are diffused and even erased. An optical spatial device represent the change of seasons while showing spring on one side and autumn on the other of the vertical panels. As the visitor walks around the installation, architecture unveils through nature.





# Louise Braverman Architect

## Architecture of Art+Conscience

Practicing locally and globally, we are a highly focused collaborative studio, committed to building sustainable architecture of art and conscience. Designing artistically inventive projects that are situated in both their time and place, we search for elemental solutions to complex architectural and urban problems, using common means to achieve uncommon results. Our work is the culmination of an energetic dialogue with our communities, creating an architectural conversation with both time and place resulting in built form that ultimately shapes our existence.

## Architecture of Aesthetics

We bring a unique aesthetic vision to all of our projects. Our innovative designs exhibit a consistent aesthetic elegance. This is apparent at all levels of our work, from our comprehensive conceptual thinking to our drawing of the smallest detail.

## Architecture of Conscience

Recognizing that ethically valid architecture must provide for both the individual and the community, we tap our artistic impulse to create architecture that encourages public participation. Our strategy of inclusion is reflected in the success of our designs for many distinctive populations

## Architecture of Research

In order to achieve artistic results on the tight budgets typical of the public sector, our office is a laboratory of inventive ideas that reflect our culture today. We add architectural value to all of our projects by building sustainably.

## Active Voice: a Conversation About the Courage to Create Architecture of Consequence

Taking into consideration the particulars of time and place, we engage in active conversations with our communities to help give definition to their existence. Our installation for this year's 15th Venice International Architecture Exhibition is a snapshot of one such conversation where we created a series of architectural interventions that addressed pressing issues of a community in need. Responding to the curatorial focus, "Reporting From the Front", a three dimensional video exploration seen through the lens of our ongoing work with the Staten Island Community Charter School in New York City is at the core of our exhibit. We believe that this series of projects portrays the urgency of the moment to create an inclusive public domain.

Alejandro Aravena suggests, and we agree, that today we must understand that we can be architectural agents of change. But what does that entail? Our experience has taught us that it takes:

- Awareness to comprehend the urgency of our architectural moment
- Vision to speculate in undefined territory
- Imagination to create aesthetically inventive architecture
- Acumen to intervene with an economy of means
- Insight to work incrementally
- Intelligence to use common sense
- Humanity to harness participatory design

Striving to capture all of the above, we forge ahead!





# Michael Burch Architects

In 1964 Bob Dylan wrote an anthem of change and protest:

*There's a battle outside*

*And it is ragin'*

*For the times they are a-changin'*

Alejandro Aravena's theme for this year's Biennale, Reporting from the Front, asked us to address these battles. Our presentation is meant to report images from the front without qualifiers or explanations – it is open to interpretation by the viewer. Aravena also asked that we “share our success stories...where architecture did, is and will make a difference.” We ask you to think about the following as you watch our video:

*Firmness, Commodity, Delight*

*(Vitruvius 100 A.D.)*

*Archetype, Myth, Reality*

*Growth, Scale, Place*

*Traditional, Modern, Classic*

*Vernacular, Fashion, Style*

*Rational, Abstract, Romantic*

*Heart, Mind, Soul*

*See, Remember, Dream*

*Time, Change, Timeless*

*Either-Or, Us-Them, Both-And*

*Toleration, Respect, Inclusion*

Michael Burch Architects is a full service architectural firm founded in 1985, designing residential and commercial projects in the Spanish Colonial and Mediterranean Revival style. Ubiquitous in Southern California since the 1920s and considered Modern at that time, the style is still evolving to meet current needs and conditions. We provide services ranging from Site Analysis through Garden and Interior Design. We have also proudly practiced Modernism.





# CAMPO, Worknot!, Room For Architecture and Normal Architecture

## Framing the Common: a Project on the Shared Spaces of the Apartment

Framing the Common: A Project on the Shared Spaces of the Apartment, is a group project to shed light on the common idea of 'home' that started in autumn 2014 with a workshop in Tehran. The second phase was a parallel project involving teams from Tehran (Project Moshā, WORKNOT!), Bogota (CAMPO), Mumbai (ROOM for Architecture), and Kuala Lumpur (Normal Architecture) to locate the current condition of housing in the thorough project of Modernism.

### The Modern Apartment

Since its emergence, the modern home has been instrumentalized to produce individual human-subjects, a process whose initial step was bound with the need to provide large numbers of minimum housing for factory workers; a process based on, but also conditioning, the separation between workspace and lifespace, a process fundamentally rooted in quantitative concepts of architecture, standardization, uprootedness, separation, and individualization. On the one hand, the apartment, the modern home, is based fundamentally on codified categorizations on the basis of functions of each 'unit': bedroom, living room, kitchen, terrace, corridor, etc., and, on the other hand, is based on modern paradigms of ownership: private as opposed to public property. The idea of ownership was at first theorized and put at work in the 16<sup>th</sup> century when it became a precondition for the right of citizenship. But then it has undergone various transformations in the way it was applied in various countries while it grew tremendously more standardized and pixelated everywhere. The apartment as a form of stacking separate – privately owned – living units on top of one another, inevitably results into the creation of a series of shared spaces. These

spaces, despite living units, are owned by multiple owners – spaces such as rooftops, terraces, staircases, elevator, patios, voids, lobbies, backyards, corridors, emergency stairs, parking, façade, etc.. These spaces are by-products of the current arrangement of apartments, stacks of living units, which are then deliberately standardized and measured to an extent that their regulations almost define the final form of the building.

### Shared Spaces of the Apartment

Today the duality between concepts of private and public – based strongly on the modern paradigms of ownership – appears with a focus on the individuality of human-subjects. It is in this context that shared spaces have an in-between condition: laws and regulations consider them as in possession of multiple owners, while their use among owners is reduced to overly specific functions. To the extent that, instead of being spaces owned by multiple owners, they are excluded from the possession of all – in control of regulations. In a way, these spaces count as second-hand spaces, spaces that are shared – not deliberately, but inevitably. These spaces, excluded from private ownership, either turn into storage spaces, or turn into something other than the functionality they are meant for. However, this exclusion in itself is not a matter of our concern, but the regulations and power relations resulting to these arrangements are our very subject of study. These relations create the categorization of private, public, and shared space – and at the same time dissolve 'the common'.





## Paul Clemence

*"Between the click that frames and captures the image and the gaze that glides over the photograph there is a space that is pure movement. There the body dives in and experiences feelings and sensations: the poetic moment, the time of an adventure possible."*

Maria Izabel Campos Pantaleão, Psy.D.  
(on Paul Clemence's photography)

An Interlude: an intermission, a pause, a space. A musical movement weaving together parts of a longer composition. An interlude both gives an interval and links. It separates by connecting. A breathing gap and a passage to what lies ahead. Perception is an interlude, that fleeting moment our senses absorb something (an idea, a space, a feeling) and we connect to it, whether we are conscious of that process or not. My work explores that process as it relates to the built world, the environment that we create to inhabit and live. For the research and articulation of this subjective examination of architecture the chosen medium is photography, the camera itself being an interlude between us and the world at large.

The search for that precise moment of perception leads then to the best expression of that constructed object or space. A revealing detail, a textured surface under the right light, a precise juxtaposition of materials, a spatial flow or dynamic lines of perspective – all are clues to what defines the design and they can be found anywhere. The resulting image may then be many times abstract in character, but not simply for it might suggest a disconnect from something real and of easily identification but rather because it summarizes the essence of the larger whole being looked and experienced.

We relate to architecture on many levels, with different degrees of separation, so to speak. There's the urban scale, the relation to the context, the building as an object scale, and then there is this human level that is about

the closer way we relate to a built form. Whether with a traditionally printed black & white print, or a large-scale photo installation, or a book, it is this more intimate dialogue that my photography engages with.

Atop the iconic Hotel Unique in São Paulo, designed by legendary Brazilian architect Ruy Ohtake, one such interlude occurred. Laying placidly against the background of the bustling metropolis, a lap pool clad in vermillion red. "Color is life", says Ohtake. And indeed the red tiled grid of the walls, wiggling in playful distortion under the water's undulating surface, awakens the senses with a jolt. Captured by the camera, that infinitesimal second gains an enduring, timeless duration, extending its reach beyond its origins and enabling its poetic life to exist anytime, anywhere. From Brazil to Venice, and beyond, the moment lives on, the interlude in perpetual continuation.





# Bruno Delamain

## A construction site, an island

Twelve pictures of time passing by, all identical and at the same time, all different.

With the river Seine flowing by, with the unusual time span of this construction site, and thanks to the use of a pinhole camera – long exposures, manual framing, and film processing – these are unconventional pictures of both time and space in which architecture slowly comes to life.

This project on Seguin island, situated on the outskirts of Paris, started in 2004 with photographs of the Renault factory prior to demolition, took shape with photographs of the draining of the site and then came to fruition with the building of the Cité Musicale by architects Shigeru Ban and Jean de Gastines. This work in progress will reach completion once the major changes on the site, following Jean Nouvel's urban planning project, have taken place.

The time of construction radiates with slowness and invites patience. Each participant, from mason to architect, is subjected to this passing of time; I am particularly fond of the idea of the photographer being also subjected to this passing of time, sacrificing immediacy and profusion to latency and rarity, leaving aside the latest photographic technologies so as to catch the magic of this site through moments of long exposure and analogy. I fondly recollect the holidays during which, as a teenager, I would be busy with masonry work, and would, untiringly, day after day, lay bricks and remove them, break them or sort them into piles, destroy and create. I realised that patience and this sense of achievement were the core values of the work of a mason and this very sense of duration and time spent at a task is what matters in my pictures. These fragile grey photographs of long lasting moments come to life only once the final work has been completed.

I photographed long vertical panning shots of the construction of the Three Gorges Dam, like Song Chinese artists; these pictures were then calligraphed by local artists in an attempt to delay the photographic completion. Similarly, the construction site on Seguin island, started in 2004, further delays the time of completion and brilliantly epitomizes the notion of “work in progress”.

The space of these pictures is that of the island, that of the river that flows by, and of time that passes by. It is the space to which one comes and goes; a construction site that looks so different, and this is why it matters so much to me. This space has become a photographic frame. With a pinhole camera, the edges of the frame can be vague, even uncertain and full of surprises at times. The edges of the frame never seem well defined, and even when they seem so close to things, the latter seem to gently sway from absence to presence, as if they were about to escape.

Here the existence of architecture is never fully established, as if it needed to force its existence upon us, painstakingly catching the light so as to prevail over the different shades of grey. A birth.





## Design Haus Liberty & ARTLINER

The DEWfall room features the specially created 'DEWdrop' light sculpture, which is based on the concept of morning dew falling off a leaf. Entering the exhibit, the user is immersed in a controlled environment where dew condenses and falls.

As the number of participants increases, you engage your senses of touch, sight, and sound and find yourself unaware of time passing by. Experiencing a mirrored, dark room where dew falls infinitely around you and observing nature in a closed environment – giving the effect of a storm in an infinite space. Blurring the boundaries between indoor and outdoor, engaging with nature rather than the usual reaction of sheltering from the elements.

The DEWdrop itself is a bespoke light feature designed for the platform of the Venice Biennale and will be available for purchase following our exhibition. Each DEWdrop is individually hand-blown and formed by local UK artisans creating organic sizes and shapes of the glass itself.

Together, the installation of DEWfall creates a heightened experience for visitors to the Biennale in which users can transcend time, space, and existence.

Design Haus Liberty is an award winning international architecture and design practice, founded by Dara Huang. For further information on its designs and products visit: [www.dhliberty.com](http://www.dhliberty.com)

ARTLINER produces art experiences around the world and brings unique artistic projects to international and local audiences. Specialising in aviation industry trade shows, as well as cultural engagement projects for urban regeneration, ARTLINER collaborates with design and culture leaders to create exceptional and engaging productions.







TOUCH ME



# Di Vece Arquitectos in collaboration with Francisco Morales D.

By Paolino Di Vece R., Francisco Morales D., Diego Delfin A.

A Suburban Reconciliation Project, in the southern periphery of the city of Guadalajara, Mexico, where a number of actions have to be implemented in order to solve the segregation and fragmentation caused by the new housing settlements.

These spreading clusters have been rapidly absorbing cheap land from the agricultural parcels, causing chaos and disruption by the construction of barriers that give them a false sense of security.

Thousands of families have arrived to the suburbs looking for cheaper housing but depending heavily on the automobile. Induced traffic has forced the construction of a high-speed, overloaded highway that connects to the metropolis. This vehicular infrastructure interrupts local connectivity between provinces and agricultural parcels, which promotes segregation and social decay in neighboring rural towns.

Furthermore, these new communities still depend on the city as their source of employment, services, and amenities, ignoring the advantages of the neighboring local cultures for the fulfillment of their communitarian needs.

We propose to implement a new sequence of urban spaces that will conciliate between the new housing clusters with the Rural-Colonial province named San Agustín; a project that restores the local tissue and implements the necessary mixed-use buildings at the same time. An intervention that solves connectivity between neighboring settlements and proposes an alternative for an integrated community with the added provincial character.

The master plan, on one hand, centers on the idea of dissolving the borders of the walled-in communities by opening up their public spaces to communitarian activities that will promote social interaction and connectivity. San Agustín, on the other hand, will recycle some of its buildings and public

spaces in order to introduce new commercial, cultural, artistic, and ludic services, improving the interaction with the isolated clusters.

Pedestrian streets, bicycle lanes, plazas, mixed-use buildings, organic markets, research institutions, cultural and agricultural activities are some of the actions to be implemented or reinforced, point by point, in order to improve social and urban integration. The sequence of urban spaces departs from an emblematic piece of art and architecture that better synthesizes the intention of the project entitled the "Filamentario Chapel"; this is a space of art and faith that promotes the dissolution of social boundaries and opens up the reconstruction of the suburban fabric.

This building for art and personal seclusion is inserted in the middle of a housing complex that has already dissipated its borders in order to welcome visitors from the region: it is open to everyone. This is the beginning and the end of a sequence of rural and urban spaces that connect the clusters to the civic center of San Agustín; this XVI century province will be upgraded with the necessary programmatic insertions and remodelings that will consolidate the concept of a more balanced Urban-Rural style of living.





# Duplex Architekten Zurich, Düsseldorf, Hamburg

In the summer of 2015, about 1,200 residents moved into the thirteen houses of «Project N°1», which had been developed by the building cooperative «Mehr als Wohnen» («More than Living»). The film «With Others' Eyes» is the lively portrait of two houses within the Hunziker Areal located in Zurich, which was filmed from the viewpoint of its occupants.

In addition to 450 apartments, shops, restaurants, workshops, artist's studios, day care centres, and a guesthouse have been constructed at the Hunziker Areal. Besides the urban master plan, Duplex Architekten was responsible for the design of two buildings on the site, the Cluster House («House A») and the Housing Community («House M»). The vision was to create a part of the city rather than an estate.

Each prototype, each innovation needs confirmation of its usability. Over time and through appropriation by the residents, the ideas conceived while designing the spaces will start to emerge. Only through the interaction of people and space, as well as the gradual process of discovering new traces and leaving old ones behind, a group of houses can become a socially vibrant quarter, a piece of home for somebody.

## ARCHITECTURE

House A: Dialogweg 6, 8050 Zurich, Switzerland  
House M: Genossenschaftsstrasse 16, 8050 Zurich, Switzerland  
Architecture: Duplex Architekten Zurich, Düsseldorf, Hamburg  
Building cooperative: Baugenossenschaft «Mehr als Wohnen»  
Urban master plan Hunziker Areal: Duplex Architekten AG  
in cooperation with Futurafrosch GmbH  
Landscape architecture: Müller Illien Landschaftsarchitekten  
Category: housing, commerce, services  
Floor area: 77,500 m<sup>2</sup>  
Plot size: 40,200 m<sup>2</sup>  
Project period: 2009–2015

The film «With Others' Eyes» was initiated to mark this historic moment; from close proximity, we watch the young neighbourhood grow. Shortly after moving in, the architects, as silent directors, communicated in writing with the residents of the houses over a period of six weeks. In the form of stage directions the occupants were asked to explore the different places of their new homes by filming them. The residents assumed the role of the actors in this film: protagonists and cameramen at once.

The individual contributions were sorted, compressed, and professionally cut. Innumerable gigabytes of raw data were turned into a concentrated 15-minute «mood clip». It was a unique team effort that was both an observation of and catalyst for life in this youthful quarter of the city, and it attempted to portray the existence of people living in this place for what it really is. Authenticity is the actual treasure of this project. The vision is becoming reality: a group of strangers and a neighbourhood are evolving together over the course of time. The houses not only serve as shells or backdrops for the events of the film, they also bring people together. Therefore the people are the centre stage of this film. However, the architecture is more than just scenery. It plays the silent leading role.

## FILM

Title: "With Others' Eyes"  
A film by Anne Kaestle, Dan Schürch and Levente Paal  
Premiere: 3 September 2015, Berlin  
Associated exhibition: 4 Sept.–17 Oct. 2015, Architektur Galerie Berlin  
Link: [www.mitdenaugenderanderen.com](http://www.mitdenaugenderanderen.com)

## BOOK

Title: "innen nah am fenster tag"  
Subtitle: Mit den Augen der Anderen  
Editors: Anne Kaestle, Dan Schürch (Black Edition: Zurich, 2015)  
Authors: Anne Kaestle, Dan Schürch, Philippe Cabane  
Graphic design, printing: Ludovic Balland, Basel  
Photography: Johannes Marburg, Geneva





# Peter Eisenman

## By Other Means

*"The great monuments are raised up like dams, pitting the logic of majesty and authority against all the shady elements: it is in the form of cathedrals and palaces that Church and State speak and impose silence on the multitudes."*

— George Bataille – "Architecture"

*"War is the continuation of politics by other means."*

— Carl von Clausewitz – On War

### The curatorial assertion

The small exhibition "By Other Means" embraces the provocation of Alejandro Aravena, director of the 15<sup>th</sup> International Architecture Exhibition, La Biennale di Venezia, that "there are several battles that need to be won and several frontiers that need to be expanded in order to improve the quality of the built environment and consequently people's quality of life." But complex battles must always be fought on many frontiers.

Undertaking a direct responsibility for the broad quality of everyday life is architecture's newest frontier, though certainly today its most pressing. However, for better and worse, the preponderance of architecture's capacity to produce its prodigious range of physical feats, organizational sophistications, and psychological, social, intellectual, and artistic effects derives almost entirely from its five-thousand-year history of complicity with, and service to, entrenched power and wealth. The value of these extraordinary skills remains inestimable and will largely determine our abilities to succeed on the new fronts toward which Aravena redirects our attention.

At the same time **we cannot retreat from old fronts, we must continue to contest them.** Civic, cultural, political, and other edifices of power,

authority, and concentrated wealth will be built. These will continue to exercise powerful functional and symbolic significance and affective and existential force on people and peoples. Thus, the architectural traits of these constructions are as instrumental to our everyday lives as those of ordinary architecture. If architecture's concern for the overall quality of life is to be pursued at every level, from material to social to intellectual to existential to spiritual, these traits must be debated as fiercely as any other.

More than anything else, one frontier of architectural work cannot be pitted against another as if they were "enemies." Such bad faith posturing is the essence of resentment, the psycho-sociology of petty-hostility-become-counterfeit-morals first analyzed by Kierkegaard. The crippling effects of resentment on all disciplinary practices and their higher ambitions have been developed continuously since Kierkegaard's work by philosophers, economists, psychologists, and others, from Nietzsche through Weber to Scheler to Deleuze.

Thus do Mathew Ford and Jeffrey Kipnis, curators of this exhibition, assert that any architecture that contests the traditional allegiance between the discipline and entrenched power and wealth, whether by refocusing the discipline's attention toward a direct engagement with society's immediate material needs or by challenging the familiar design conventions of bourgeois, class, or institutional entitlement pursues a bona fide project of activism.

**Peter Eisenman's Struggle Against the Humanist tradition: A case study**  
Peter Eisenman's architecture has become synonymous with a single-minded insistence on a conceptual critique of bourgeois architectural conventions. His joins the conceptual to the critical by evidencing and exploiting the potentials of architecture's intrinsic rhetorical structures –





formalist, linguistic, and textual - that have heretofore remained quashed by the de jure status of the discipline's traditional, humanist values.

If today his design research is widely regarded today as a disengaged academic conceit, his project has always and continues to entail, a political conjecture: architecture can only assist the empowered to exercise insidious control over the suborned if the latter are not paying close attention to the architecture itself. Only then can a palace or a courthouse or a museum or a cathedral or a library or a villa induce submissiveness. The very qualities we most admire in great works of architecture - intimacy, repose, spirituality, transcendence, stateliness, majesty, awe - while not in and of themselves to be despised, are nevertheless also the very architectural instruments that authority uses to belittle, to subject. Whenever a work of architecture demands close attention, close reading, its palette of effects cannot but change in character from the emotive to the intellectual, and it can no longer serve so easily the ends of power.

If well reasoned, it is, however, just a conjecture, one that joins a large body of similarly motivated work in twentieth-century art, literature, and music still waiting for a final assessment of its actual instrumentalities. But at a personal level, where the architect has pursued this aim for more than half a century, a close examination of the record suggests he has not found it easy to adhere to its principles with rigor and dispassion. Rather, Peter Eisenman's architecture suggests a prolonged internal struggle with his own impulse toward architecture's humanist tradition.

108 CAYUGA HEIGHTS ROAD, ITHACA, N.Y.

Monday, Nov 7

Peter:

Hope that you have copy of the Princeton letter by now. I think O.K. Hope you do.

Meanwhile as you must have gathered I have moved. Am located just across the street from the Sigma Chi house in a small quasi-Hollywood, pseudo-French chateau of c. 1923. Rent is \$110.00 a month and this includes garage. Apartment includes four French windows, two bedrooms, living room, dining room. There is an axis between living and dining rooms of about 28'. There is a further axis between living and principal bedroom (which I plan to use as a library) of about 35'. I am situated in other words in a small Palladian villa.

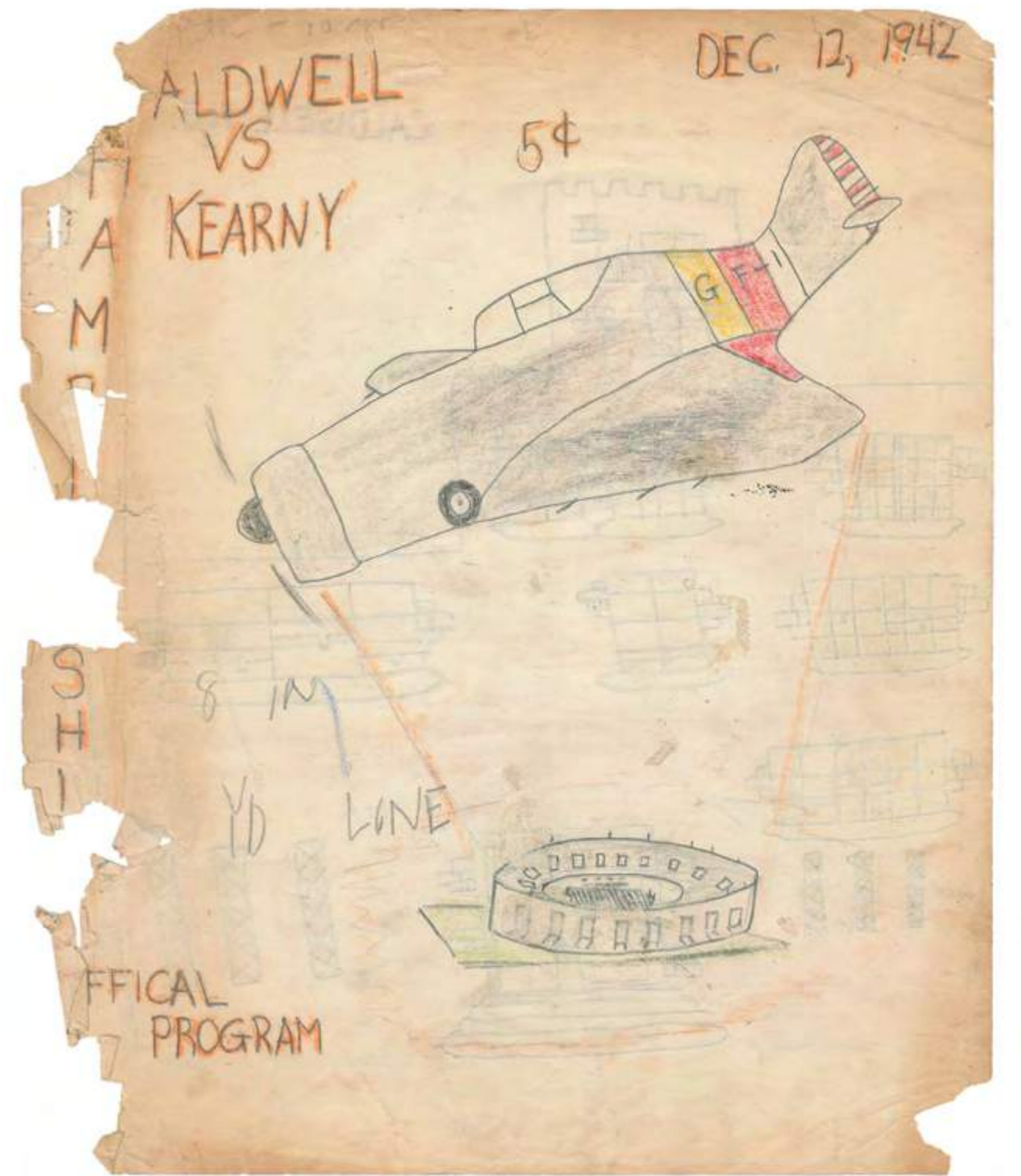
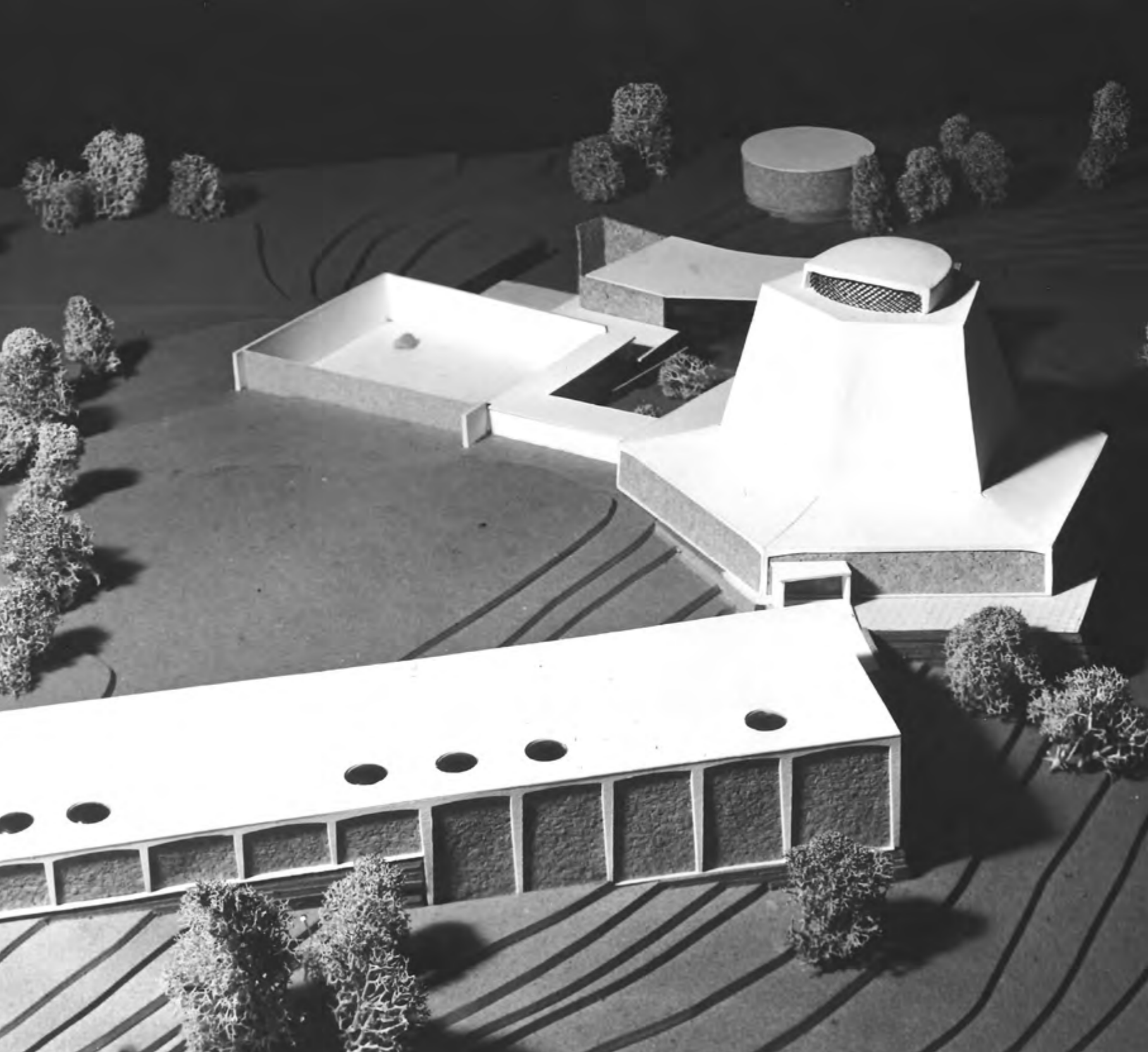
About formal bases of modern plans etc: it seems like a good idea and I have been thinking about it on and off ever since I got your previous letter.

Promenade architecturale--its nature--chain of visual stimuli--no intrinsic connection between elements of chain (?)--essentially scenic--essentially subjective (?)  
its relation to en suite planning--

its origins--not recognised by Ren. theorists--recognised by Ren. practitioners--(???) see Moretti on the Ducal palace at Urbino--Bernini's Scala Regia certainly a promenade architecturale.. French developments of it--Paris hotels--a great many--see Kaufmann on crisis between external expression and internal space in 19th C France--see Gideon KLASSISIZMUS for promenades in German neo-classical architecture--eg, Von Klunzsch's Festsaalbau in the Munich Residenz and Schinkel in the Acropolis Palace--Kaufmann recognised something of this as concatenation.. see Soane--the Scala Regia of the House of Lords--see also Barry parts of the House of Parliament--see also Canford Manor--Robert Adam ????? e.g. Bowood or parts of it-- see Asplund as a belated Romantic classicist using promenades.. see also Stockholm Town hall.

Did the Greeks employ promenades architecturales as Martenssen believed--is the promenade essentially a spatial--was Corb the first to recognise and identify the type ????







# Chris Elliott Architects

Time consists of three dimensions – the past, the present and the future. Space is often said to comprise four dimensions XYZ and time. Existence is something altogether different and outside of these two realms; yet as far as we know, nothing can exist except in time and space. Things occupy space and exist through time. We can only presume that time and space have no end...

To be fully human, to be fully alive, we must respect this realm in which we and other beings exist and which consists of space and time. We must also at times contemplate the end of everything.

We have used the components of time as a device to structure our small exhibit of three projects, or more correctly one “real” project, one theoretical project, and an “anti-project”. The three represent some of the activities of our studio in recent years. In our exhibit we would prefer not to identify or name each project but rather concentrate on the themes and how they might relate to each other and to the work that we have been doing.

## “Anti-Project” 1 (Past)

Anyone who has ever been called “daddy” by small child will fully understand and appreciate the connection of life through time and the connection of the generations from one generation to the next. Things in the world, however, all cease to exist at some time. This is especially true of us, and, in the end, we are returned to dust, to molecules and blend with everything else. However, the things that we fashion with our hands and machines to help us live and to mark our passing, provide the traces and residues of our existence and convert space into place and fill it with meaning.

One of our activities in recent years has been a sort of “anti-project” – we joined a local community group, Residents for Waverley Cemetery, to help

in a struggle against the proposed redevelopment and modernisation of this extraordinary and timeless place that overlooks the Pacific Ocean in Sydney. We can happily report that the community is winning this fight!

## Project 2 (Present)

Humans have always rearranged the materials they find around them to create or define a space in which to exist. We try to create spaces that will protect us from nature but also allow us to enjoy it, appreciate it, and help us try to comprehend it. In our projects we try to extend space into nature – into the ground, into the sea, and into the sky. It is true that a living space stops at the door or the window, but the connection with nature does not have to stop there. We try to abolish the boundaries that separate us from the infinite.

## Project 3 (Future)

Space appears to us to extend indefinitely in every direction. Yet tragically the space available to support life on earth is rapidly diminishing. Our own species has only been able to thrive at the expense of other species. As part of the effort to combat this problem we are developing this theoretical project to create very tall green buildings, up to 1000m on transport nodes, in the city of Sydney. This is a largely unknown terrain and obviously the plants and ecosystems that could be developed on each level would vary greatly with the height – for example with alpine species at the higher levels. Also, whether human life can function happily at such levels is still not conclusive, but could be tested.





## EAA – Emre Arolat Architecture

EAA – Emre Arolat Architecture, located in Istanbul and London, considers it essential that at the beginning of each project there are deliberations at length on notions of region, area, local patterns and cultural and physical resources. A multilayered effort at reading, researching and understanding is undertaken to reveal the collective and psychological features of the project and *archstrataantioch* exhibition showcases the Antakya Museum Hotel project which is a unique example of this approach.

The exhibit presents the Antakya Museum Hotel project located in the center of Antakya, Turkey, close to St. Pierre Church which is one of the most important pilgrimage sites of Christianity. In Antakya, in a geography where every dig reveals findings of archeological relevance; contradictory to the common practice of concealing the findings and pursuing on with the construction, the client chose to unveil the potential of the site while bringing EAA into the project with the expectation of EAA – Emre Arolat Architecture to take the initiative of envisioning a building where a museum and a hotel could coexist together.

Building a public museum and a hotel on the same site was a real challenge. Perhaps it would be wise to abstain from such an offer, however we accepted it because of the attractive potentials of this programmatic dichotomy. The hotel typology, in general, proposes a base where the public spaces are planned on the ground floor and rooms are stacked on the upper floors suggesting a monolithic and introverted building. And it proposes a life that is inevitably artificial and fictional. While promising ease and comfort, but never delivering them adequately enough compared to 'home', hotels substitute this shortfall by providing an image of 'comfort' and an 'extraordinary experience'. On the other hand it was crucial for the museum to refrain from exhibiting archeological findings as cheap objects,

protecting them from becoming an accessory of a touristic extravaganza and finally it was necessary to provide a certain amount of permeability for the public use.

From this point, it was then possible to define the problem as follows: The tension between these two main – hard to be together- components of design programmes had to be examined thoroughly and the results had to be confronted with grit. Exactly in this context, we can talk of the tension that distinguishes the hotel from a typical hotel and in return causes the museum to differentiate from the familiar notions of a museum, as the principal element of the project.

The results of this tension had impacts on the architectural expression as well as the construction process. First of all the mass of the hotel needed to be fragmented and the functional diagrams had to be turned upside down to be reconstructed. The most significant result that made the circulation system and functioning of the hotel complicated was relocating the ground floor public spaces up to the roof. Hence, the ground floor freed from public facilities provided a continuous relationship between the hotel and museum's masses, and the roof was transformed to house the hotel's public functions in addition to its role as a canopy for the archeological site. In this scheme, the stacks of rooms are fragmented forming a porous texture where each module expresses itself. The corridors, aimed to be kept as short as possible in conventional hotels, are practically turned into paths for short trips. The lobby and the lounge as ground floor functions are separated and treated as floating boxes in the building's volume.

Beneath all these layers is the museum, on the level closest to the ruins. The museum consists of an info building and a path system enabling visitors to experience the archeological site.





All the interpretations of the programme is composed of horizontal layers developed above the site relatively consisting of self reliant floors.

The inevitable result of the fragmentation of the hotel mass prevents the building to have an envelope. In this respect, the conceptual framework of the hotel is completely contrary to the theme hotels trending everywhere nowadays. We come across with "envelope"s cladded on top of classical hotel buildings assuming to be on par with the mass tourism consumer demands. It has to be emphasized that Antakya Museum Hotel does not have an envelope as such. On the contrary, it may be regarded as a giant carcass enabling its sub divisions to form various configurations with all its joints being exposed.

In the light of all above, this project can be understood in its unique manner where intricate circumstances regarding the site along with design normatives are confronted and dealt with an unprecedented way, once more displaying how architecture can cause a paradigm shift in interpreting private and public.





## Estudio Botteri-Connell

*"The human as a being-in-the-world situates himself in the architectonic place where he inhabits"*

Martin Heidegger

Reflecting upon space and time is, above all, to become aware of our existence, our being-in-the-world. This makes us think about the significance of architecture and takes us back to the primitive shelter under the protection of the primary caverns, thus forging with humans a close bond: the transcendence of an art thought for humans' habitat.

The architectural work is the extension of the subjectivity of the being that inhabits it; they mutually complement and transform in time: the present, as a chord of simultaneous sounds, nourishes itself from the past and the future, conditioning our consciousness of the here-and-now. The architect interprets and translates into solid matter the needs, wishes, dreams, plans, and memories that constitute the aura where the being displays his everyday existence.

The work acquires real significance in the daily experience of inhabiting. Do we actually know how works of architecture are inhabited?

The answer could be revealed by gathering the owners of three architectural works done by the Studio so that they themselves describe everyday experiences that are softened by the veil of architecture. Therefore, we become aware of our existence in relation to the architectonic habitat; we establish the invisible threads that connect us with its primitive essence and, mainly, we learn to dwell within ourselves.





# Fay Jones School of Architecture+Design, University of Arkansas University of Arkansas Community Design Center Marlon Blackwell Architects

Arkansas is often characterized as a poor state of small towns, and many of these have diminishing financial resources and escalating challenges for citizens. Southeast Arkansas's Mississippi River delta towns are fading and torn, their modest vernacular buildings in slow *décollage*. Poverty is prevalent and hunger too common, but a spirit of generosity persists amidst the scarcity created as the mechanization of agriculture has taken command.

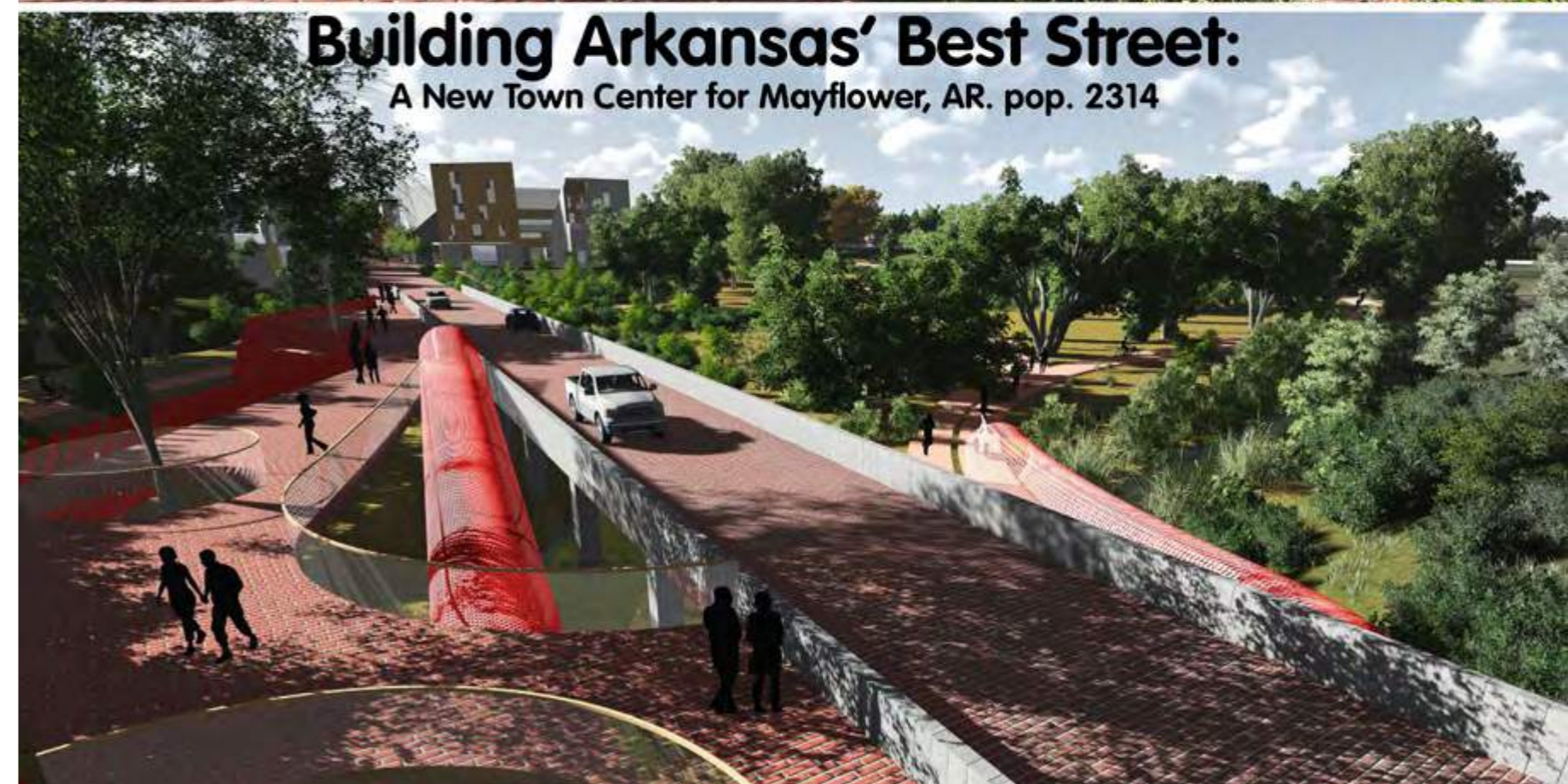
The karst topography of the Ozark Plateau, the water-soluble northwest Arkansas landscape of thin soil and scruffy forest over limestone and dolomite, was formed by the deposition of remnants of life in an ocean found here before its waters receded more than 300 million years ago. A natural *merzbau*, the landscape is best understood in profile and section, from the caverns and cavities carved by acidic subsurface water to the geological profile of Hawksbill Crag. Many species endemic today have evolved through a few million years in the splash of fresh water that remains, including the endangered Ozark Hellbender, a remarkable large salamander suffering acutely in a more toxic world. One elusive Ivory-billed Woodpecker, assumed to be extinct, may have been spotted recently in the Arkansas Delta and quickly became an Arkansas icon. Both are indicator species for a natural world in decline.

Though approximations of an idyllic setting may still be found in Arkansas, including the largest contiguous wilderness area in the lower forty-eight states, there is much to regret in the rapidly diminishing space between towns and in landscapes increasingly squeezed by more and more highways, streets, and roads. The state of nature has been compromised by the self-interest and civic indifference of big boxes, fast food restaurants, strip malls of every possible variety, hotels, motels, expansive automobile dealerships, payday lenders, and the predictable things representing almost all possible

forms of commercial detritus that have accumulated in the post-war years. This is our milieu. This is where we work through positive acts of resistance.

Threaded throughout the projects illustrated here are demonstrations of the place-based education of the Fay Jones School of Architecture + Design and the University of Arkansas, in support of the authentic and contemporary culture of Arkansas. "Building:Community" describes the reciprocity of practice and service in the complementary (sometimes collaborative) work of Marlon Blackwell Architects and the University of Arkansas Community Design Center (UACDC), directed by Stephen Luoni. Blackwell and Luoni are both professors in the Fay Jones School of Architecture + Design. Our educational ambitions and pedagogical foundations reflect the presence and place, time and purposefulness of our students and the citizens of our state.

The definition and health of professions may be estimated by their ability to provide services, create civic dignity, and produce public goods: the ennoblement of architecture at its best, certainly, and clean water, waste management, education, public health, infrastructure, and such as well. We embrace our responsibilities for the ordinary and the everyday things that elevate fundamental qualities of life for the protection of nature and production of culture. Evidence of our efforts in response is presented here.











Curtis Fentress  
Fentress Architects

## Airport of the Future

### Limitless possibilities

Though our imaginations can take us to airports of the future, our practical role today is to lay their foundation. Future airports will be designed by minds in a much different time, and though we share the same creative process, they will certainly arrive at very different solutions. For now, our focus is to design the airport of the near future. How can we improve passenger experience and airport functionality today? With each new airport we design, we integrate emerging technologies and address paradigm shifts. Each of these changes builds one upon the other, year after year, to create the future. We never cease to look forward to the limitless possibilities that will guide our tomorrow.

*Curtis W Fentress*

**NOW BOARDING**

FENTRESS AIRPORTS + THE ARCHITECTURE OF FLIGHT

### *Airports as Gateways*

**Time-Space-Existence:** The modern form of humans evolved about 200,000 years ago. Civilization as we know it is about 6,000 years old, and industrialization started in the 1800s. Tennessee Williams wrote that “Time is the longest distance between two places.”

Indeed, humans stayed in the same general area throughout their lifetimes until about five thousand years ago because walking was the only mode of transportation. Boats were invented to carry us over water and made the world a little wider. But it was the invention of the wheel in about 2000 B.C. that enabled the changes we see today. With the wheel came the cart, bicycle, trains, automobiles and finally, airplanes. In just a little more than two centuries—a mere blip on the timeline of human history—the speed at which humans can travel has gone from a few miles to over 500 miles an hour. Lifetime migrations of thousands of years ago can now be realized in a day. Just as the speed at which humans can travel the planet has exponentially increased in the last 100 years, so has the speed of change for airport architecture.

Right now, there are more than a million people in the sky, with a network of flight paths connecting every city on earth. The tremendous surge in air travel necessitates the need for more airports, and airports have become modern-day gateways to cities, just like the Statue of Liberty once was for New York in the sea-faring days.

The role of the architect in airport design is ever more complex. The forces that come together to meet the demands of all stakeholders make airports one of the most complex building types of this era. First and foremost, they must transport millions of passengers and tons of cargo each day, safely. They must satisfy their clients—the airlines, airports, passengers, the FAA, the retail business, and more. Keep pace with changing aircraft and technology. Generate

revenue. Entertain. Meet the regulations of dozens of federal agencies. Provide a pleasant experience. Deliver bags. Be on time. Be sustainable. Be cutting edge. Be intuitive. Provide parking for thousands of cars. Be prepared for driverless cars. Display public art. Be seismically safe. Be multi-modal. And provide a sense of place.

There is virtually no end to the demands placed on airports in this ever-changing and globalizing world. These forces present a challenge for architects to design an airport that will be relevant for any length of time. The speed of change is so incredible that the moment we begin designing an airport, we are already renovating it. In essence, similar to the cathedrals of medieval times, airport terminals are never truly complete. Airport architects are on the frontline, the point of conflict between myriad opposing forces, balancing trends in markets, technology, security, and ideas with human and cultural influences to create a memorable gateway that embraces globalization.

To understand the airport’s role in modern globalization, we must look at the history of flight, of technology, and of cultures and politics. Airports are artifacts of the human passage through the 20th century and beyond. What will the airport of the future be? What will be the bounds of the growing population? What technologies will drive change and what change will drive technologies? These questions, in large part, are what prompted the creation of the *Now Boarding* exhibition that premiered at the Denver Art Museum and also traveled to the Museum of Flying and the A+D Museum in Los Angeles, Airports Council International in Amsterdam, and now to Venice. The airport as a building type, cultural institution, and vital gateway to the future has arrived. The airport of today is the airport of the future, and its ongoing design deserves our thoughtful study and attention.





## Now Boarding: An Introduction

Christoph Heinrich, Frederick and Jan Mayer Director of the Denver Art Museum

In less than a century, the airport has become a new category of architecture at least as important to our global, postmodern culture as temples, courthouses, and museums. Airports symbolize our ability to break the bonds of gravity and connect with others around the globe. They're also symbols of our prosperity and status in the wider world. In the hands of a master architect like Curtis Fentress, airports can also be something else: art.

For many of us, the idea of airport as art is radical. For newly arrived visitors to a city, most airports are a tedious anti-welcome. They look and feel like non-places stuck forever in a limbo between where we were and where we're going. Charmless, sterile, and generic, without a history or even much of a present, it's often easy for us to forget which city we're visiting, or even which continent.

Yet the airports designed by Fentress and his team are different. They don't merely remind those passengers passing through them where they are, but embody the place itself—invoking the culture, the traditions, indeed the very geography that makes a city or region special. This was instantly made clear to me on my first visit to Denver in 2006 when I viewed the Denver International Airport terminal from the windows of the bridge that connects it to Concourse A. Accompanied by recordings of Native American chants — a beautifully unfamiliar sound to this visitor from Germany — I caught sight of the terminal's peaks, gleaming white in the dazzling Colorado sunlight. Evoking both the snowcapped Rockies and a village of tepees, Denver's terminal made it clear to me that I was now in the American West.

There is a tension in architecture between art and practicality, a careful and filigreed relationship that, for Fentress, transcends the old Modernist notion of form following function. Evident with all Fentress works is the idea that beauty isn't just a handmaiden to function, but part of the function itself. Whether it's the light-filled tents of Denver that allow a passenger waiting in the security queue to feel like a guest at a magnificent reception, or the gently curving wooden beams of Raleigh–Durham International Airport that evoke that region's past as the nation's center of furniture production, Fentress is intent on making the experience of beauty a vital piece of the flying experience.

For cities the world over, airports are a way of welcoming guests when they arrive and waving goodbye when they leave. They showcase the city's brand, serving as a sort of portrait of its culture,

geography, and aspirations. When Denver's design was revealed to the world in the early 1990s, it sparked a revolution in the way architects—and the public—thought about airport design. Dull functionalism was replaced with expressive beauty, and the era of the airport as a city's signature had begun. The flying public began to demand more drama and better functionality from their airports. Remarkably, cities listened. Before Denver even opened, Fentress had been commissioned to design Incheon International Airport in South Korea. Other airports followed: Seattle, Sacramento, San Jose, Raleigh-Durham, Charleston, Los Angeles.

Where great design differs from other art forms is that it is meant to live among us as part of our daily lives, making beautiful what was once ordinary, making efficient what was once tedious.







## Recapturing the Optimistic Airport

Excerpt from the essay by Curator, Donald Albrecht



Denver International Airport



Incheon International Airport



Raleigh-Durham International Airport



Seattle-Tacoma International Airport



Mineta San Jose International Airport



Los Angeles International Airport

Heralded by the international press as the airport of the future, Eero Saarinen's 1962 TWA Terminal at New York City's Kennedy Airport represented a glamour and optimism that was quickly eclipsed by geopolitical and economic forces. Over the next two decades, the need for increased security measures and the rise of mass tourism derailed TWA's trajectory. Airports that were built or expanded in the 1960s and '70s became little more than anonymous people processors, while the airport experience turned increasingly tedious, dreary, and routine. "I did not fully understand the dread term 'terminal illness,'" British author Dennis Potter wryly noted in 1978, "until I saw Heathrow for myself."

By the early 1980s, however, the airport experience was beginning to change. A key factor in this evolution was the American government's deregulation of the airline industry in 1978, which opened up air travel to enhanced market forces. Stylishly designed airports became potent advertising and branding tools, not only for airline companies, but also for cities, regions, and nations. Like the great train stations of the past, airports increasingly represent gateways that symbolize the civic aspirations of their host cities to the millions of travelers passing through them each year. Nowhere has this been truer than in Asia. The booming economies of countries led by Japan and South Korea and, more recently, China and Thailand have propelled the construction of new airports designed to announce the rising

status of their countries—and the entire Asian continent—to an international audience. Once again, airports, one of the world's most complex building types, became prized commissions for leading architects around the world. For many of them, Saarinen's TWA Terminal and his equally inspiring Dulles International Airport outside Washington, DC, became touchstones for a new generation of airports of the future.

Beyond issues of marketing, however, other factors have influenced airport design. A series of airplane hijackings and terrorist attacks starting in the 1970s—such as the 1972 strike against civilians at Tel Aviv's Lod Airport (renamed Ben Gurion International Airport in 1974) and culminating with the attacks on the World Trade Center and the Pentagon on September 11, 2001—increasingly heightened airport security and lengthened the time passengers spent in areas beyond security checkpoints. In response, airports developed retail malls with such amenities as revenue-producing duty-free shops selling high-end goods, restaurants, wine bars, sophisticated art displays, and even accredited museums. Another trend in airport design has been their location remote from existing city centers as hubs of new "airport cities" or even larger "aerotropoli."<sup>2</sup> These new ex-urban areas have proven to be vital engines of expansion, attracting entrepreneurs and generating economic growth for entire regions and even some nations.

Denver-based architect Curtis Fentress emerged as a leader of this new generation of airport designers with the completion of his first foray into the field, Denver International Airport (DEN), in 1995. Since then, he and his firm, now called Fentress Architects, have designed airports around the world that have advanced the building type's most innovative ideas in architectural design, passenger experience, and regional planning. While Fentress' roster of public buildings has also included museums and courthouses, his airports have garnered the most praise and renown, most notably the 2010 American Institute of Architects' prestigious Thomas Jefferson Award, the organization's highest honor for public architecture.

### Reviving the Romance of Travel

The rise of the new (i.e., post-1980) airport coincided with the so-called high-tech movement in architecture and design. Pioneering examples included Helmut Jahn's United Airlines Terminal at Chicago's O'Hare International Airport, completed in 1987, and Norman Foster's Stansted Airport outside London, finished in 1991.

Many of the new generation of architects also used metaphor as a way of giving their buildings meanings that would resonate with passengers. The sweeping roofs and canopies of Santiago Calatrava's Sondika Airport (2000) in Bilbao, Spain, for example, paid direct homage to Saarinen's bird-about-to-take-flight TWA Terminal.

Other architects have adopted mid-century modernist design motifs and furnishings to evoke the golden age of airports, while still others have incorporated images of a city's or nation's identity into their designs as a way to give a local flavor to an essentially anonymous and dislocating process for millions of travelers.

The DEN commission, which catapulted Fentress into the realm of top airport architects, was the culmination of his near-lifelong fascination with the building typology. He received a bachelor of architecture degree in 1972 from the College of Design, North Carolina State University, where his thesis project was a passenger-friendly airport. After graduation Fentress worked for New York-based architect I. M. Pei, who is celebrated for his bold public architecture. In the late 1970s, soon after he joined the newly formed New York office of Kohn Pedersen Fox, Fentress moved to Denver to work on the firm's Amoco Building. Two years later, in 1980, he started his own firm, C. W. Fentress and Associates and, in 1988, launched Fentress Bradburn Architects with James H. Bradburn. The firm's design of Denver's Colorado Convention Center, completed in 1990, demonstrated that the firm could design large-scale public buildings with complex programs involving constituent groups having varied, and sometimes conflicting, agendas. The Convention Center opened the door to the firm's breakthrough project for the new Denver airport.



As early as 1972, the booming city of Denver undertook a series of feasibility studies exploring two options for enhancing its airport's capacity: one, to expand the city's existing Stapleton Airport, which had opened in 1929 and was hemmed in by Denver's growing suburbs, whose inhabitants complained about rising levels of noise and pollution; or, two, to create a totally new airport on virgin land farther from the city's center. In 1985 Mayor Federico Peña decided on the latter scheme, and a fifty-three-acre site eighteen miles northeast of Denver was selected. But when the design of the airport's first architects, Perez and Associates—an imposing ziggurat of steel—was deemed too expensive and suffered from scheduling problems, Fentress Bradburn was called in to redesign. Their proposal was startling: relocate the building's mechanical system from the roof to underground and create a Teflon-coated, fiberglass, tensile-membrane roof. This would result in considerable savings in time and cost, while the construction of the building's roof, skylights, and glass walls represented revolutionary structural and material innovations and provided a naturally lit interior surmounted by a lofty, cloud-like roof. The roof achieved an especially airy effect because it rose above clerestory windows. This was made possible by the use of a flexible gasket, an innovation driven by Fentress Bradburn and consulting engineers that provided considerable tolerance between the roof and the windows.<sup>3</sup>

Not only did DEN's lightweight fabric roof save time and money, but its malleability also gave Fentress Bradburn the freedom to create a dramatic profile, inspired by the snowcapped peaks of the nearby Rocky Mountains or the historic tepees of the American plains.<sup>4</sup> "The 1960s and 1970s were all about function and efficiency," Curt Fentress has noted of the previous generation of airports, "and that led to the designs we saw for terminals such as Atlanta and Dallas-Fort Worth. An opportunity to conceive more memorable gateways wasn't too high on the agenda." But with Denver, "the idea of creating an icon was something we really pushed."<sup>5</sup> As a result, DEN has become one of Denver's—and America's—most recognizable signature buildings, marrying, in effect, the expressionist drama of Saarinen's TWA Terminal with the place-marking bravado of his St. Louis arch.

Saarinen's legacy also has been apparent in the managerial and technical expertise of Fentress Bradburn Architects. Before joining

forces with Curt Fentress, Bradburn had worked for Roche Dinkeloo Architects. Both Kevin Roche and John Dinkeloo had been longtime architects with Saarinen's firm, Roche as senior designer and Dinkeloo as business-and-technology expert. Fentress and Bradburn divided their responsibilities in a similar fashion—Fentress serving as design principal and Bradburn as managing principal. Bradburn collaborated with the engineers and manufacturers to realize DEN's fabric roof in the same way that Dinkeloo had developed the pioneering use of materials at Saarinen's office, most famously the self-rusting Cor-Ten steel for the Deere and Company Administration Center in Moline, Illinois. In 2003 Bradburn retired; four years later, in 2007, the firm took its current name, Fentress Architects, which today employs 150 people. Ned S. Kirschbaum now serves as technical design director.

Fentress is involved in myriad airport-related activities. The Zenky Air Chair, for example, was jointly created by Fentress and German manufacturer Zoeflig for Terminal B at the Mineta International Airport in San Jose, California, completed in 2010. These chairs enhance passenger comfort with their integrated air cooling and heating systems, while their USB ports and flat-screen panels increase passengers' digital connectivity. An even more advanced chair, The Place Chair, was codeveloped with designer Michael McCoy, and can be customized for different national technology standards, making it possible to place the chairs anywhere within the airport. Fentress regularly works with airlines on the design of "common use" gates, kiosks, and check-in counters, increasing airport efficiency and flexibility.

DEN's links to local references from mountain peaks to tepees—a sensibility Curt Fentress terms "contextual regionalism"—with accommodation of the rigorous global technical standards and operating requirements of the modern international airport set the template for the firm's future airport commissions. For Fentress' design of North Carolina's Raleigh-Durham International Airport Terminal, completed in 2010, Fentress has cited both the surrounding rolling hills and local woodworking traditions as inspiration for his structure's sloping, long-span, laminated-wood beams. The modern computer's coaxial cables were the basis for the peeled-back tubular form of Fentress' San Jose International Airport in the heart of Silicon

Valley, while the traditional Qatari *dhow*, a wooden fishing boat, lent its shape to the image of Fentress' first-place competition entry for Qatar's airport in Doha.

Many of these themes come together in Fentress' concept for the modernization of the Los Angeles International Airport (LAX). In 2008, twenty-four years after the Olympics sparked the airport's last modernization, the *Los Angeles Times* noted that LAX was losing passengers, falling below fifty-five million annually, down at least thirteen million since 2000.<sup>6</sup> Largely in response to this dire news, the city held an international competition for a new master plan, which Fentress won. This expansion, the first phase of which was completed in 2013, sought to unify, functionally and aesthetically, the existing airport—a difficult task that has offered Fentress numerous challenges. It was impossible to expand the airport's footprint, which is bound on one side by the Pacific Ocean and on the others by neighborhoods whose residents are powerful and vocal. Huge oil pipes under the airport couldn't be interrupted, and the project was subject to stringent environmental standards. More exciting, however, was the opportunity to work with aircraft engineers to create two-story jetways to accommodate the newest generation of double-decker airplanes by Boeing and Airbus. Beyond these technical and administrative challenges, Fentress has worked to recapture the spirit of excitement conveyed by LAX's spaceship-inspired Theme Building of the 1960s. The airport's curving roofs and canopies were inspired by the nearby ocean's waves, which, for the first time in the airport's history, are visible from a new, two-story bridge spanning new satellite concourses, reminding travelers of the airport's proximity to the ocean, the site and symbol of Southern California's outdoor lifestyle.

#### Enhancing the Passenger Experience

The unbridled growth of airports in the decades after deregulation resulted in many complexes composed of seemingly endless corridors connecting satellite concourses and main terminals, causing passenger disorientation as well as a numbing sense of anonymity and all-sameness. Today's architects have sought to counteract the problems posed by the modern airport's size and scale through a variety of means. The expansive, light-filled spaces of Foster's airports in Beijing and Hong Kong and Fentress Bradburn's main hall

at DEN successfully evoke their Beaux Arts roots in structures like New York's Grand Central Terminal, with interiors that are spacious and easy to understand and to navigate.

The experience of passengers has been further enhanced by the integration of artwork and other amenities, from the multicolored mobile art installation that guides (and delights) visitors from O'Hare's United Airlines satellite concourse to the main terminal, to the art commissions within DEN. Fentress himself has also been involved in the commissioning and integration of artwork into the design of the firm's airports as a means of creating a distinctive airport experience. Passengers arriving by automobile at the Mineta San Jose International Airport Terminal B are greeted by artist Christian Moeller's *Hands*, a 1,200-foot-long, seven-stories-high mural, which wraps the airport's all-in-one car rental facility, with enlarged images of the hands of fifty-three Silicon Valley residents. Other artwork inside the terminal has been selected to represent the area's high-tech industry, such as Bjoern Schuelke's *Space Observer*, a mobile, robot-like sculpture with numerous video screens.

Other airports have been enhanced by amenities that bring proxies of local landmarks and landscaping to travelers. The Central Terminal of Fentress Bradburn's Seattle-Tacoma International Airport, completed in 2005, gives travelers a taste of Seattle's celebrated Pike Place Market. Combining facilities for shopping and dining (travelers can purchase fresh fish and have it shipped home), this space, known as Pacific Marketplace, offers spectacular views of the airport's runways through an enormous, structurally innovative glass wall.

#### Expanding Airport Cities and Aerotropoli

As airports grew in the 1960s and '70s, the areas around them expanded and became increasingly linked economically to these airports and their cities. At this time, two new airport-centered urban phenomena emerged: the airport city, which is designed and controlled via master plan by the airport or the local government, and the aerotropolis, which contains the airport city and extends for miles beyond it in less controlled ways. Although their centers are airports, both types of urban development go beyond traditional transportation hubs to become places that have the mixed uses and densities of traditional cities. They fuse work, residential,





Denver International Airport



Incheon International Airport Master Plan



Incheon International Airport

and recreational facilities, have international populations, and are connected to other communities by mass transit systems such as light rail. Cargo distribution is a key business, as cargo shipped in the holds of passenger planes, once at the airport, needs distribution facilities near the airport to save time and retain freshness, especially for “just-in-time” products such as fresh flowers and human organs slated for medical transplant. Examples of these urban phenomena have included so-called edge cities such as Tysons Corner, Virginia, situated along the interstate connecting Dulles International Airport to Washington, DC; to vast new areas around Memphis International Airport, which services FedEx’s international network; Amsterdam Airport Schiphol; and Munich Airport. Aerotropolis are being proposed and developed in emerging India and Africa and in rust-belt Detroit, while China alone is building dozens.<sup>7</sup>

Fentress has been involved in the development of airport cities starting with DEN. The airport’s role in regional growth has been an affirmation of Mayor Peña’s decision to build on a virgin site miles from downtown Denver. Not only did this decision produce an iconic image for the city—the airport’s distinctive roofline silhouetted against open sky rather than suburban sprawl—but it has also made the airport a vibrant catalyst of regional growth. By 2010 Denver was the fifth busiest airport in the US with fifty million passengers annually, and it ranked as the world’s fifth busiest hub of cargo traffic. With miles of empty land around it, DEN is also emerging as its own regional city. An on-site hotel has been built with a light rail station that connects the airport to the city.

While DEN spurred a regional renaissance, Fentress Bradburn’s terminal at Incheon International Airport heralded the growth of not only South Korea, but also the entire Asian continent. Incheon International Airport, completed in 2001 and comprising more than five million square feet, was conceived when international traffic to Korea exploded in the wake of the 1988 Olympics, and the existing Gimpo Airport could no longer handle the increased passenger loads. Like Denver’s Mayor Peña, the Korean government decided to abandon the former airport location for a site that would be a *tabula rasa*—a stretch of man-made landfill that connected two islands in the Yellow Sea off the coast of Seoul, the nation’s capital. In 1993 Fentress Bradburn won an international competition over

nine other architectural firms, including Skidmore, Owings & Merrill and Hellmuth, Obata & Kassabaum.

Although not part of the competition brief, Fentress Bradburn’s entry proposed an airport city the size of downtown Denver comprising a series of low-rise buildings, laid out on a neoclassically inspired grid, which would serve a variety of functions. While Fentress has not been engaged to design the actual airport city, the firm’s concept has been adopted and developers are nonetheless starting to develop the area into a new city with the airport at its center. Incheon has been a tremendous generator of business as forty cities of more than one million people each are located within 3.5 hours of flying time. Given this market share, the final phases of the airport’s build-out is expected to be completed by 2020, when it will handle one hundred million passengers and seven million metric tons of cargo, which will make it one of the ten busiest airports in the world.

At the same time, the idea of the aerotropolis is being realized on the nearby mainland by New Songdo City, which began development in 1994 (with a master plan by Kohn Pedersen Fox) and already houses the sixty-eight-story Northeast Asia Trade Tower, Korea’s tallest building. When completed in 2020, this entire aerotropolis will comprise three urban hubs with a population of five hundred thousand and will feature air and sea transportation facilities, an international business center, housing, hospitals, schools, and shopping and entertainment districts.

In addition to the aerotropolis growing up around it, Incheon provides a summation of Curt Fentress’ work in the modern design of its terminal and its enhanced passenger experience. From curbside to airside, travelers circulate through a series of grand spaces, from large meeting halls to areas devoted to retail, culture, and religion. Throughout the building, skylights and clerestories infuse the interior with natural light. References to Korean culture can be found outside and inside the building in its sloping roof forms, which evoke those of traditional Korean structures; in metal roof systems that mimic the ship masts in the nearby harbor; in gardens composed of native pine trees; and in surfaces clad in indigenous woods and granite. The jury praised Fentress Bradburn’s design for drawing “harmony between Korean images and global design trends and technologies.”<sup>8</sup>

On a recent trip to Incheon, Curt Fentress took stock not only of his own work there, but also of the city sparked by his terminal. Fentress noted how he always enjoys passing through the terminal where he can witness a traditional Korean dance or an exhibition in its museum. The role of airports and airport cities in global culture was not lost on Fentress, who has even considered opening a satellite office in the tax-free New Songdo City. “Airport cities signal a new paradigm shift to a global live/work/play lifestyle,” he noted. “These cities of the future, ‘Sky Cities,’ will be measured,” Fentress concluded, “by their amenities and global accessibility—their relationship to the entire world.”<sup>9</sup>

#### Notes

1. Dennis Potter, *The Sunday Times*, June 4, 1978.
2. This trend is the subject of the book by John D. Kasarda and Greg Lindsay, *Aerotropolis: The Way We’ll Live Next* (New York: Farrar, Straus and Giroux, 2011).
3. The consulting engineers were Severud Associates.
4. Fentress has often discussed the reference to mountain ranges, while tepees are mentioned by architecture editor John Morris Dixon, “Design and Function Meet in Public Architecture,” in Curtis Fentress and Mary Voelz Chandler, *Public Architecture: The Art Inside* (Pt. Reyes Station, CA: ORO Editions, 2011), xii.
5. Curtis Fentress quoted in Phin Foster, “High Design,” *Future Airport*, March 25, 2011, 12. <http://www.futureairport.com>.
6. Dan Weikel, “Another Grand Plan for LAX,” *Los Angeles Times*, November 18, 2008. This article was reprinted in the booklet *Los Angeles International Airport Architectural Vision and Masterplan*, produced by Los Angeles World Airports and Fentress, dated March 3, 2009.
7. Kasarda and Lindsay, *Aerotropolis*, 6, 360.
8. The jury comments are mentioned in David Dillon, *Architecture in the Public Interest: Fentress Bradburn Architects* (New York: Edizioni Press, 2001), 60.
9. Curtis Fentress, “Airport Cities: Where Fantasy Takes Flight,” a guest blog posted on January 25, 2011 on [www.globalairportcities.com](http://www.globalairportcities.com).





## Notes on the Future

Curtis Fentress

When you consider that most other building types—houses, churches, schools, courthouses, theaters—have been around, in some form or another, for thousands of years, air travel and the airport as a distinct architectural category is still in its infancy. Even skyscrapers are older, predating the first airports by almost forty years. I believe the most important innovations in airport design are yet to come.

Architectural history is intimately intertwined with the history of technology. Skyscrapers evolved with advancements in structural elements and elevators. Airports are likewise a response to the technologies around them—often, the planes themselves. When Pan Am used seaplanes, airports sprang up near water. As planes grew larger with the advent of transcontinental jets, the distance between gates grew larger and the runways longer. In many ways, the contemporary airport has more to do with the needs of planes than passengers.

It's a risky game to dream about what the future of the airport might be, for you are certain to get it wrong. But for us this is not about predicting the future. It is a means for our studio to stimulate debate and drive innovation about the airport of the future.

For this particular project, we gathered a think tank of designers, technical architects, artists, and thought leaders from Fentress Architects, along with aeronautical engineers from Stanford University and aviation experts from Embry-Riddle Aeronautical University. Over the course of a few months, mostly after hours and on weekends, the team met for a series of charrettes. There were no rules and only one goal: create a vision for the airport of the future. We focused our attention not simply on what an airport could be, but also what it should be.

We began by identifying the challenges and annoyances we face today: getting to the airport; parking with assurance you will find your car when you return; checking bags with assurance they will arrive on the same plane with you; passing through security stress

free; boarding quickly and on time; and many more. Of course, this was not the first time we tackled these issues. This is an ongoing patient search at our studio.

We sketched, modeled, discussed, debated, and started over again. We produced charts and notes and graphics that revealed possibilities. Our search to solve the problems that afflict air travel and airport design today was enjoyable and productive.

What innovations can we expect two, three, or more generations down the road?

Ultimately, the future is unknowable. What follows looks like science fiction, and it is fiction built upon fact. To be most relevant, we look at the future through the lens of the present, extrapolating technologies within reach. Our ideas draw inspiration from those being advanced today across disciplines, including physicists, aeronautical engineers, sociologists, cultural anthropologists, structural engineers, IT professionals, and architects.

We hope you will see some of these ideas implemented in coming decades at an airport near you. For now, we invite you to buckle up, recline your seat, and dream with us about the airport of the future.



### GLOBALIZATION

Though the universe may be expanding, the earth is getting smaller... conceptually at least. As air travel becomes easier and faster, the world will really be at our fingertips.



### MULTI-MODAL

Why does it take as long to drive to the airport as it does to fly to your destination? Let's turn every airport into a seamlessly integrated multi-modal transportation hub, efficiently linking land, water, and air.



### DEMOCRATIZATION OF FLIGHT

The earth's population continues to grow—and so does the percentage of people flying. Air travel, once the domain of the rich and few, has become the domain of the many.



### AIRCRAFT TECHNOLOGY

The first 100 years of airport design were driven by the needs of planes. Perhaps the next 100 years should be driven by the needs of passengers.



### URBANIZATION

Doesn't it make sense to bring the airport to the people? As aircraft technology makes planes quieter and cleaner, airports could be relocated to urban centers.



### SEAMLESS SECURITY

Technology that scans for threats without having to slow our pace will solve today's security nightmare. Let human evil be countered by human brilliance.



### GATEWAY

Like the grand train stations of the 19th century, the airport is an iconic gateway to a city—let's treat it like one.



### PLANE LOADING

What if we could reduce the time it takes to load and unload passengers from 20 minutes to five?



### RENEWABLE ENERGY

Air travel is an important place to implement alternative and sustainable energy solutions, many of which are yet to be discovered. Airports could be energy powerhouses, generating excess power to support the cities around them.



### FLIP-FLOP

The train stations of yore ushered guests to their destinations like kings. Airports of today usher guests to their destinations like cattle. Let's treat passengers with dignity by making the arrivals hall a place of comfort and convenience.



## Antonio Freiles

*"I was sitting in that house of glass with brush in hand and then began to dream – the way it should always be at the start of painting."*

— Hundertwasser

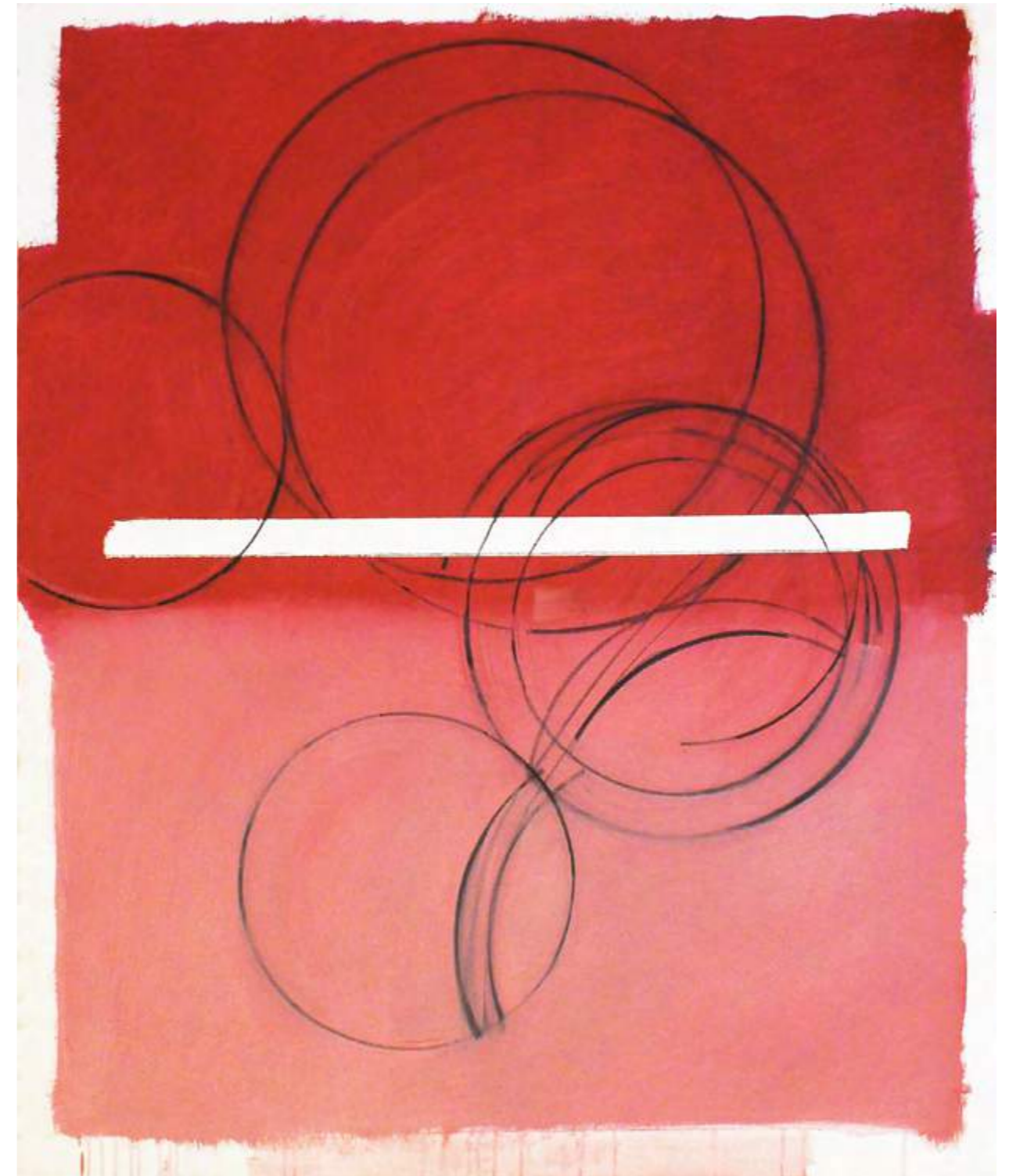
I think any artist's journey begins from the loss of every fixed point, from a zero degree. The most immediate thing to face then is matter, prior to any determination, any identity, any sign.

It seems that my work consists in the knowing (beforehand) and in the bringing out (then) of the symbolism concealed in the folds of the material, articulating it in extended or reduced colour fields. Making the illegible readable, pronouncing the indescribable, but without being able to consider it, by its very nature, definable once and for all. Hence, the dual, both temporary – *work in progress* – and, at the same time, planning nature of the series of four oil paintings, all made in 2016 and entitled *Under Construction*. They are rectangular paintings, 120x100 cm, dominated by an absolute gray, a uniform oil colour devoid of emotional or subjective nuance. If, from a rational viewpoint, like Alberti's one-point and linear perspective, the frame/window in which our optical view as observers is projected can rationalize and symmetrically organise all that can be seen and experienced by the senses from a fixed view, the **circle**, the archetypal principle to which this series of works is dedicated, plays an entirely different function. The point towards which everything converges, and that I am interested in highlighting, is the centre of the canvas, corresponding to the centre of a perfect circle, from which invisible rays branch out. This is where the geometry, emerging in other works as squares or rectangles, creates the space and thus geography: the centre of the circle is also the centre of the world, the destination of ceaseless movement that can be measured in **space**. But also, as the image of swirling and repetitive

turning, in **time**, like Rudolph Arnheim's ellipsoid line or the Möbius strip. The artist is displaced with respect to this centre, which appears inaccessible, unreachable, but always desirable, perhaps because it is the place from where you can sink into that particular dimension that belongs to us and that we call "**existence**" in a kind of centripetal escape. Perhaps because it is an illusory moment beyond history in which the *krónos*, human time, is transformed into *kairòs*, eternal time.

Using a two-dimensional and three-dimensional language enables me to investigate different kinds of movement in space, such as twisting, tension, expansion, and overlapping, translating them into geometric shapes. As homage to European literary and artistic tradition, they are also and above all metaphysical figurations: the visible passes by way of deconstruction to exploration, through the circular sign, of empty space, of a boundless possible.

This circularity occurs again in a continuous *variatio* by the different sizes and plays of overlapping in my works, whose titles may suggest a rhythmic arrangement in the sequence and arrangement of the images (*Under Construction #1*, *Under Construction #2*, *Under Construction #3*, *Under Construction #4*)





# Nelson Garrido

“Home Less” is a project like that explores spaces that were left abandoned through time, questioning their existence.

I have been photographing spaces that because they were abandoned or unfinished make us look at them and question their existence or even their right to occupy a space in the city. Walking on these ruins I felt as if they were unreal, as if time had stopped. I often saw animals, like hares, walking around. Wild plants using windows to invade the interiors, like children when they climb to enter their houses.

Usually I refer that this project started about 25 years ago. There was a time when I travelled a lot to a little village in the interior of Portugal. I always passed by a place where an abandoned house kept standing on the top of a small hill meters above the street. This unexpected scenario always intrigued me, and I always wanted to photograph it, but I never found the proper way until 4 years ago. This project goes beyond the revelation of ruins; it intends to provide an experience of places.

These constructions – which could be thousands of others – are life projects, sometimes unfinished, abandoned, dark places in a desolated territory that embraces them as wounds and that are rotting and transforming the cities. With the beginning of the real estate crises, construction of new houses almost stopped and a lot of constructions were left unfinished. Others, which were actually completed, were never occupied or sold.

In these buildings, there is a light that reminds us of difference between what reality is and what it should be and that is no more than a metaphor of the lives interrupted. The human element is present in the simulacrum, in the light that is life and, at the same time, paradoxically, that inhabits the unoccupied. Can this light represent the existence? Is this a game between reality and simulation?





# Gerber Architekten

## Global Architecture – Eckhard Gerber’s ambition for an open and memorable architecture

Gerber Architekten is a German architectural practice working on national and inter-national projects with offices in Dortmund, Hamburg, Berlin, Riyadh, and Shanghai. The office was founded by Professor Eckhard Gerber in 1966. Throughout five decades he and his team have built memorable buildings in many countries and have been awarded with many architecture prizes.

Almost all commissions result from successful competition entries, many of which are international. As a consequence, Eckhard Gerber and his office have acquired expertise in almost every type of building, including office and residential buildings, universities, science and research facilities, arts and cultural buildings, high-rise buildings, railway stations, urban restorations, exhibition halls, and hotels. The work of Gerber Architekten also covers the varied disciplines of architecture, urban design, landscape design, and interior design.

From the very beginning, Eckhard Gerber, with his team Gerber Architekten, have followed a design principal which might be described as a strategy of “the unprejudiced open mind”; a vision, which refocuses the depth of field on every new aspect of a project. That is to say, they try to gain something very specific and made to measure out of each building task and location. At one time this was seen as part of the natural consideration of the genius loci. Nowadays, however, when the genius loci of many places has disappeared for ever, we tend to speak rather unemotionally about contextual design.

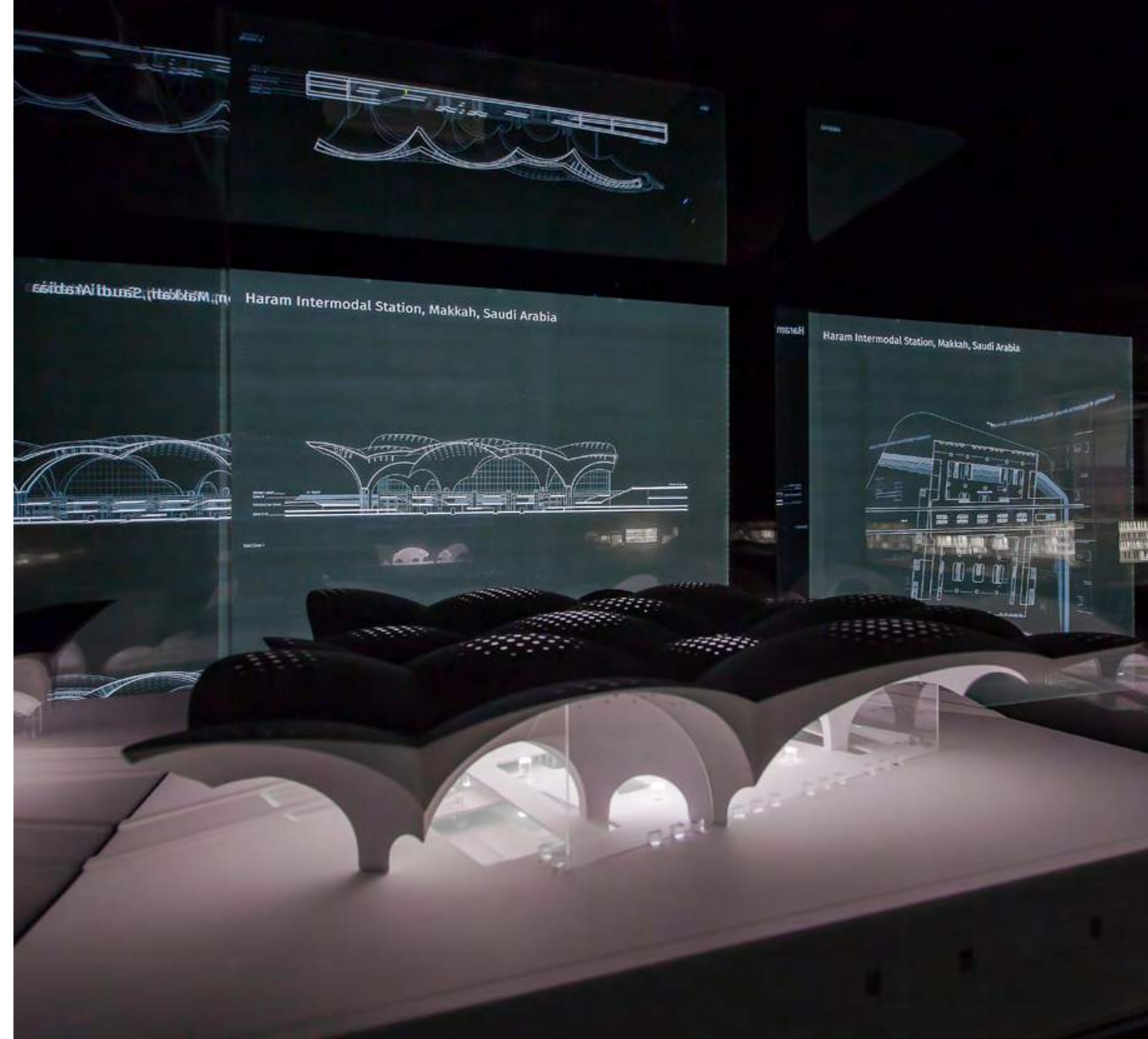
Imagine an architectural approach which is capable of enlivening urban and architectural compositions with openness – a void that is capable of being continually recharged by the imagination – rather than filling them

with petrified, unchanging forms. Such an approach would be very close to what Adolf Arndt described in his famous speech of 1961 as “a more democratic, meaning humane, design culture”.

Without doubt, Eckhard Gerber and his team Gerber Architekten can be considered as following this approach. He has never been interested in labels but rather in the often-quoted “added value” with which he has endowed each of his buildings – always aiming to stimulate mind and senses. Taking all his buildings together, this “added value” is a personal statement of what God and the world means to this architect, who grew up in a rectory.

Even if the still young 21<sup>st</sup> century becomes more globally orientated and positioned and dissolves or dilutes established conceptions, Eckhard Gerber’s buildings, projects, and visions will still be excellent starting points for a kind of constructive re-sistance; a resistance that uses tectonics and transparency as strategic instruments to avoid losing sight of the poetic idea of “moving out into the wide open spaces”.

In an almost symbolic way, what could illustrate this better than the big buildings and visions for Saudi Arabia? Whether they are interpreted as a flying carpet, a petrified sand dune, or an oasis of the future, they always promise a spirit of optimism and a call for action. It is precisely this promise that has been fulfilled by so many other Gerber buildings, a promise that, even in spite of his prodigious oeuvre, is still creating a desire for more.







**Gerber Architekten**

Time - Space - Distance

**University of Applied Sciences - Hassan Sabatani's House Station**

Two projects, which could not be more different from one another, which reflect the skills of an architect's practice such as Gerber Architekten - Projects with their different temporal realities and visualities, places, circumstances, cultures and even conditions: the University of Applied Sciences Learning Schedule in Germany and the Hassan Sabatani House Station in Makkah, Saudi Arabia - a traditional structure for education and a vision for the new metro infrastructure being built in Makkah which will guide the streets of pilgrims during Hajj.

There is a common thread which is daily frequented by students and teachers as well as a focus on the building's function.

Space: one where people learn and teach, exchange and develop ideas, a place for discussing, meeting and a place of work. On the other side, a space in the middle of the city, central, which passes through a location of flow where large numbers of people go but just pass through, an open, a mostly useful, highly frequented place which must function.

Relationship: on the edge of a university campus, embedded in a landscape which will and thus stands together with the building. Then a structure which should be obvious in the city, which attracts large numbers of people and has a strong impact, giving the city a new identity.

The concepts: two L-shaped buildings facing one another and embedded in the hillside, creating a kind of communication; the elevated southern wing offers wide open views far into the valley and into the expanse of the landscape.

On the other side, a roof composed of domes which captures the key elements of Islamic architecture, interprets them and spans the function of the station, combined with a glass facade allowing an abstracted look and therefore easy navigation with a slight slope towards the building and under the upper railway line.

Therefore, all of our projects have something in common. Their function and design are tailored to the respective requirements and they are positioned in their respective environment and culture. They are one of a kind, every one with its own special conceptual idea which makes each of our projects unique.

Watch our do it yourself 360° videos on your YouTube App.



# Nella Golanda, Urban Landscape Sculptor

By Nella Golanda

## Sculpted Architectural Landscapes (N. Golanda + A. Kouzoupi)

*Focus on the landscape qualities codes – the shared “reality” of the “inhabited sculpted spaces”.*

*The holistic design process of urban landscape interventions to develop the tools needed for the Democritean “Ευεστώ”: synaesthesia, pleasure, present.*

“When I designed a public space, my deep and instinctive desire was that from this new space the emotion I had felt in architectural and structured spaces should emerge; spaces that reflect the landscape and the love for detail, spaces where I walked in my childhood. I believe that the most serious events that marked my life is that as a child I played, ran, saw the sky, the nearby mountain, the horizon of the sea, the beauty of Greek vegetation, and the development of the rocks through the structural mirror, as the inhabitants of this place since ancient times up to some years ago. For thousands of years, from the classical temples to the most humble buildings, the inhabitants always felt the joy to experience the miracle of living in human-scale. I could say that as a child I lived in an open-air museum: Greece.

Since 1970 my work was based on the qualities of the Greek landscape through holistic design – Total Art interventions. I believe that living inside of artworks we exploit the opportunity to become members of urban life.

The Total Art design of a new landscape includes the visitor’s experience; it is not isolated, it belongs to the whole world. It’s no longer kept in museums nor is the property of an individual. Art is completed in the shock of modern life in a subtle embracement that inspires people to participate in the values of the natural and historical surrounding, not realizing that they are living and breathing art\*\*.

\*From N.Golanda’s presentation of her work, in the European Conference of Prague, 1993.

These “inhabited sculpted landscapes” function as interactive experimental vessels for the osmosis of forgotten social relations and new unexpected multi-art genres.

“The Larissa Sculpted River” 1992-1998

The emergence of the just excavated Ancient Theatre in the city center led me to suggest the reconnection of the across time city of Larissa with its lost natural and historical landscape and in particular with the flow of its great river, Pinios, the mythical river, which flows from remote mountain springs through the fertile plain and beautiful ravines of the Olympus mountain, towards its end at the Aegean. The central idea of the holistic design would be the flow of the great river – “The Larissa Sculptured River”, the three recurrences in the center with local recycling of large quantities of water leading to the big Ancient Theatre of 3 BC.

A public participation process was embedded through the project development, during the construction process. Local craftsmen and art students from the Workshops of Larissa – Museum Katsigra, Municipal Art Gallery were involved during the construction of mosaic duplicates of the original ones from the Museum, found during local excavations in the center of Larissa.





# GORGONA Architecture & Design

## When life revives architecture

The intention of Gorgona AD is to give breathe into the places through architecture. Although we consider each of our projects as a new challenge, the greatest one is to accomplish and inhabit those projects. We tend to say that there are thousands of questions that need to be solved in terms of architecture, but day-by-day we try to find answers to each of them.

One of our projects currently under construction is the G House, with the name deriving from its location, Goian, that took birth because of the beautiful landscape and a dream. Situated just at 14km from the Chisinau, the capital of Moldova, Goian was first mentioned in documents in 1603, while the location is a natural defile. Both landscape and village used to be a paragon traversed the river Ichel and surrounded by rocks and conifer forests. The story can be transposed to the country as a whole. Once a vivid village with traditions, the place does not seem to thrive any more. Mostly abandoned, traditional houses used to be inspired by natural conditions, particularities of the households that were conditioned historically and socially. The construction materials from which these houses were built were not intended to last through a life cycle of more than 150 years.

A traditional house was built to serve up to 3 generations, after which descendants would erect a new house for the current generation. In previous centuries, when time was passing slowly, the changes were also coming slowly. The house design models followed the previous ones, forming a respect for architecture as an unwritten law. Although quite similar, each house was adjusted and decorated individually. Like most of the villages, Goian is not elevated in order to not be easily seen by conquerors while being sheltered at the same time from the windy weather.

The 20<sup>th</sup> century, although full of events, has created a rift in the architecture of Goian. Traditional houses should be preserved, as they are part of the community's tangible past. They are beneficial not only for the community's culture, but can also become an incentive for the local economy if used for touristic purposes.

Although the G House acquired some of the elements of the traditional houses of the region, such as inclined roofs or front of the house terraces, the differences are major as well. The house is situated on a hill not far from the conifer forest as to take advantage of the striking panorama and fresh air. The windows are large enough to provide natural lightning and access to the landscape view. The whole building is positioned as to capture the impressive site from inside out.

Far from only solving a functional necessity, the G House was designed to impress, to make a statement for the location. The new house is a first step to revive the place and to create a new respect for architecture. Even the construction process was a major event for the village. It implied the use of new construction machinery and materials that locals could follow as an open-air performance.

Still, it is the new inhabitants of the G House to play the main role in the revitalization of the Goian, one of those moments when new life can revive architecture.





## GRAS arquitectos

**A Journey through time, space and existence with a material trinity of stone, steel and future.**

Time Space Existence. 3 concepts for 3 GRAS projects and their approach through materialisation.

A random house in a suburban area. A historic abandoned old quarry. A hilltop with views. 3 situations for 3 projects. 3 different times and contexts. 3 different materializations.

Each context has a different journey thanks to materialization within time, space, and existence. The material approach to each project permits different angles to the same subject. Each time has its own material, and every material has its own time; they generate spaces and become existences.

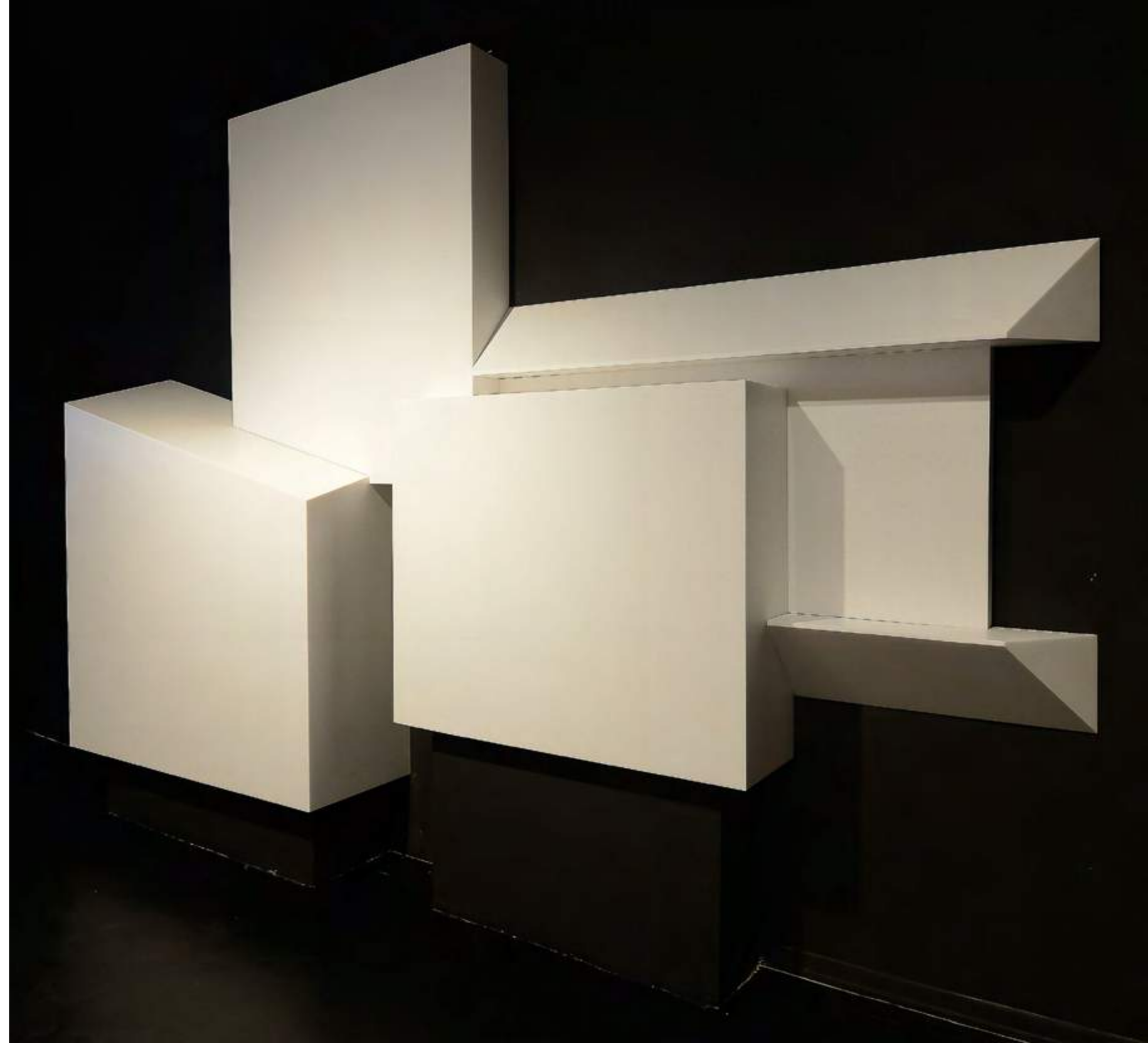
An abandoned stone quarry. Time has emptied the space and generated an absence. The traces of the old stones are a façade of an invisible building, a void. The Absence, the invisible building is reborn: a new building in the middle of nature, a new rock in the landscape. The old traces travel to a new existence: an old void generates a new architecture. The materialization of the building maximizes the rock effect and echoes the local quarries of sand stone: the beauty of the natural stone cut is reflected in the façade. The stone does not cover just the facade, but also the roof, making no distinction between them; therefore the roof is part of the facade and the facade is part of the roof. Stone in the landscape, the memory of an old existence in a XXI century building.

A random house in a suburban area. A home not befitting the style of its surroundings to be extended. The original design is not architecture from its time: a pastiche of traditional architecture made in the 90's. Wrong Time. How to extend such architecture with no architectural values? The

answer is through an exercise of extreme contrast. A radical new material, a new architecture, embraces the old, generating an innovative combination between the existing building and the new "boxes" of steel. This combination enhances both architectures: the framing of the new volumes highlights the old, of little value, and the new stands out in contrast to the former. The material determines the new architecture, not just as an aesthetic, but also as a process where the new existence only exists due to the context of the old. A radical new material is the link between the old and the new: it improves its own existence.

A hilltop; an empty natural space. A fabulous view. Sea and Sky. No memory. No history. No existence? Let us try a different existence, a new concept of space, a house in connection to the sky. Ethereal architecture for a new time thanks to technology. An opportunity for new materials and construction systems. The house wants to fly and leave the hill, cutting out its natural connection to the ground.

GRAS arquitectos, Venice 2016, a Journey through time, space, and existence with a material trinity of stone, steel and, future.





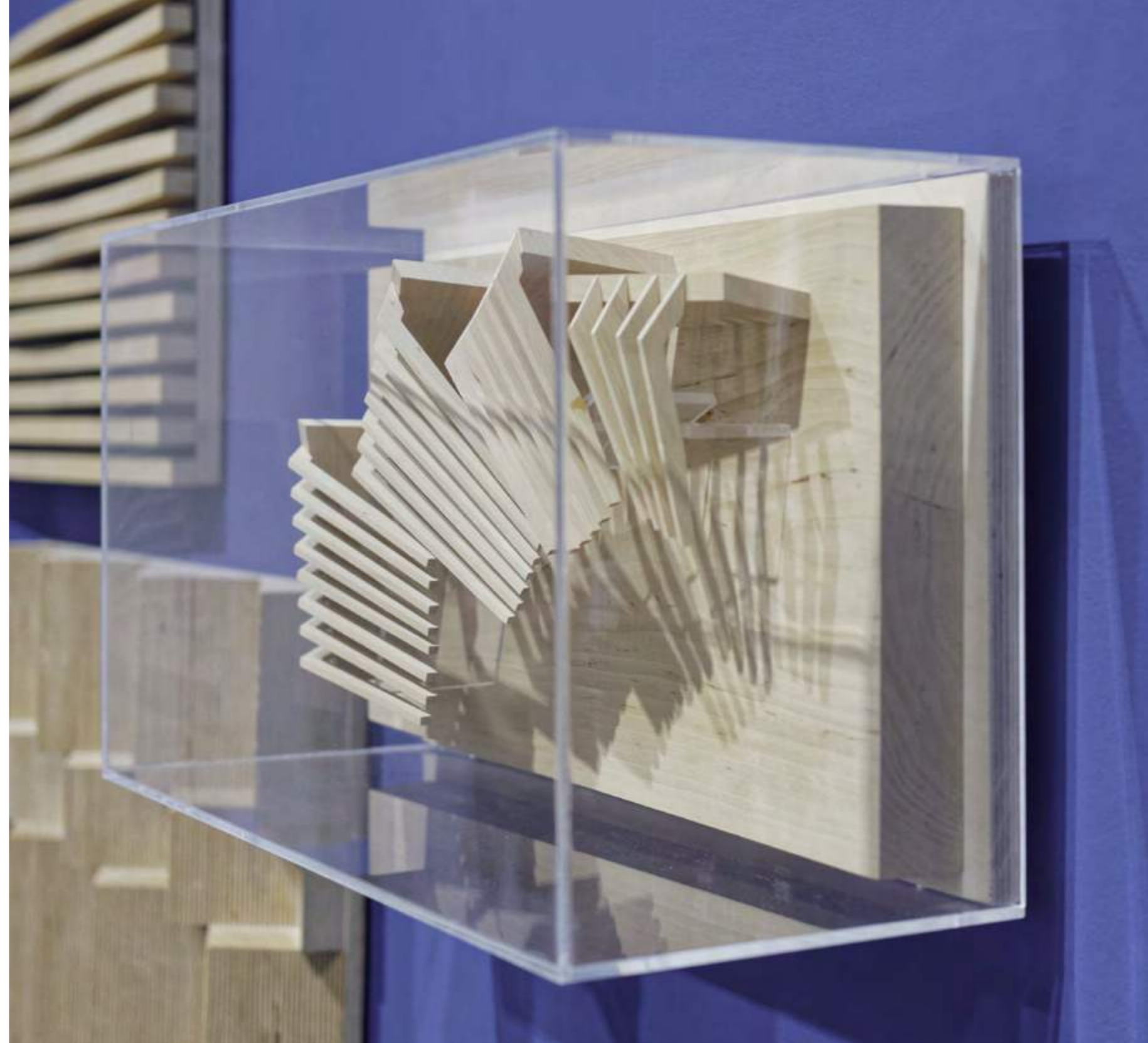
# Helin & Co Architects

By Pekka Helin

One of the key tasks assigned to architecture by the Modernist revolution was the *existenz minimum* dwelling project. This task is no less topical now, a hundred years later, despite the advance of production, economy, and technology witnessed in both developing and highly developed countries. Along with generally growing wealth and, on the other hand, strong polarisation of material opulence, architectural tasks are divided into multilevel compartments highly differentiated according to situation: from the reality of *existenz minimum* to the illusion of *existenz maximum*.

One big change in the architectural ethics of our time is that today we understand the significance of, and conditions set by, the limitedness of physical resources. Mental welfare is tied to this: architecture can genuinely enhance the lives of both individuals and communities by means of positive experiences of space, materials, and functional arrangement. Architecture can influence our moods and feelings – it can provide inspiration for dwelling as well as work. Architecture is an art of space and an art of the environment, also in its modest forms, at its simplest and most ascetic.

An individual architect's creative work sets off from his/her own existence and is based on the mental and physical culture of his/her circle of acquaintances and surrounding nature. In the Nordic Countries, culture comes into its own as realistically simple, equality-oriented, and reduced to modesty in its manifestation. In the Nordic Countries, indigenous nature is near, present, and in our consciousness.









## INNOCAD Architecture in collaboration with 13&9

"Architectural Fashion" is an installation based on three of INNOCAD and 13&9's existing projects: Golden Nugget, Rolling Stones, and Moving Floors. Instead of the traditional transfer of information, each project is reinterpreted with a multi-disciplinary approach, using fashion and sound-video installation (all crafted and developed at INNOCAD). The resulting exhibit is a complete transformation of the three projects, while still capturing the essences of the original concepts.

Rolling Stones is a multi-object interior design composition situated at the entrance of Graz's armory. Translated into the confines of space for the exhibition, it takes shape as a wearable armor made of natural stone veneer cut with a CO2 laser for high precision, and then adapted to a woman's body. It is comprised of layers of repeated elliptical forms that symbolize the cobblestones that inspired the project.

Golden Nugget is a mixed-use residential and office building located in Graz. Its golden rhombus-shaped surface and built-in adaption to the golden section make the Golden Nugget stand out. These defining elements are reinterpreted into a strictly constructed sculptural dress: A 3D-knitted band of metal threads, folded into mirrored equilateral pentagons, is based on the principles of the golden section. What results is a garment with conceptual purity that changes its shape according to the viewer's perspective.

Moving Floors is a modular carpet tile design that allows users to build their own floor landscape out of five different patterns inspired by optical art. Reinterpreted for the exhibition, an acoustic wool design starts as a tile on the ground, and ascends to form a pillar-like sculpture. The rough textile surface is manipulated with a lenticular effect and gradient elements seem to grow out of the felt.

Video recordings documenting the making of the installations from concept to completion accompany each design. Along with the video, a soundscape produced in 13&9's sound studio incorporate the sounds of the metal, stone and felt materials used in the exhibition. The three audio tracks, one for each project, merge together according to each visitor's position. As guests walk from piece to piece, the metallic sounds of the Golden Nugget integrate with the harsh tones of Rolling Stones and the blunt, soft elements of Moving Floors. The three Mannequins dressed in conceptual fashions are positioned in front of large mirrors that transform the existing space and blur its boundaries.

Art Direction: Anastasia Su and Martin Lesjak

Fashion Design: Sabrina Stadlober

Sound Design: Severin Su

Video: Harald Glanz and Jörg Kindermann

Photography: Markus Mansi

Exhibition Assistant: Annabell Spötl









# KAMJZ

## Filling Stations of the Future

Ever since we started using motor vehicles, facilities that handled the distribution of its fuel played an important part of our lives. It is fair to say that over the years, as we became more and more dependent on them, we could consider ourselves now a petrol station generation with standardized oil company solutions visible on almost every corner on the globe.

But as the car has evolved in parallel to our lives, being heavily influenced on our history, filling station development did not somehow catch up. Designs were either centered around the function, forgetting about the comfort of the user, or the aesthetics which resulted in nonfunctional beautiful iconic structures that were more like building sculptures – expensive in erection, maintenance, and finally dismantling.

Some other solutions were just purely related with the necessity to answer quickly to changing needs in retail.

The big breakthrough came during the eighties when the Retail Visual Identity (RVI) appeared. A design that was focused on a repeatable network design that could bring more comfort to the filling experience making it as simple, convenient, and stress-free as possible.

By using color, form, lighting, and clear and readable signs, together with architectural elements like a big roof that acts as a shelter from the rain, a more pleasant environment was created in the uncluttered forecourts. Together with an ease of use of equipment, clean and accessible lavatories, easy payment procedures, and additional services, it was a revolution as the concept was later copied around the world in many locations and created the form of a modern petrol station as we know it.

After more than 30 years, it is time and necessary to go one or a couple of steps further.

Due to changing conditions related to resources harvesting and climate change we need to alter our approach and develop a new design of servicing cars based on performance. As it is hard to predict the new oil crisis and the development of electric cars, it ought not to be solutions for the far distant future but for the coming years already. A pragmatic design of filling stations easily adaptable to any fuel scenario with sustainability incorporated in their very core could make maximum use of natural resource harvesting together with innovative solutions to generate electric energy.

To save the environment there is not one thing that an individual can do. This needs to be a massive movement on a global scale. The change could start in petrol stations. Just like the RVI revolutionized the World in the twentieth century, now it is time for a new change to come – RVI 2.0





# SINIKKA KOUVO AND ERKKI PARTANEN, ARCHITECTS

## Architectural Office Kouvo & Partanen

### The Scale of the Unknown

ALMA Atacama, Chile, Hotel residence for scientists

Seldom does an architect have the opportunity to work in an environment where all these basic elements – time, space and existence – are so fundamentally present: the immeasurable scale of the sky, which is embodied in the presence of space, and the search for information about our existence, coming from beyond our time. ALMA is the largest ground-based astronomical project in the world. The operation site of the observatory is located in the Atacama Desert in the Chilean Andes at an altitude of 5,000 meters, the facilities at 2,900 meters. The environment is unique and vulnerable in its barren harshness. The brightness of the light, the field of view, nature with its extreme phenomena – all of these features force one to rearrange the basis of the design, and to think that mankind has but a brief and small role to play in this entirety.

### Through Sound, Movement and Light

The Music Academy in Tampere, Finland

The essence of space is perceived through sound, movement, and light. The Tampere Music Academy houses facilities for the performance and education of music and dance. The main concert hall has an important role along with the black box hall, spaces for dance education, and the main lobby with dynamic ramps bringing a sense of movement and varying perspectives to the space.

The architect must also find answers to questions focused around the building time and the layeredness of the urban structure and landscape. The placement of the Music Academy required careful consideration regarding the adjoining Conservatoire building, suitability within the Pyykinharju

ridge landscape, and the introduction of a new element into the district's architecture that encompasses several time periods.

### Memory and Experience

The presentation of some of our completed projects provides a background and time perspective for our work. Among the things we consider important is the meaning of building time and place, signified in the old expression 'Genius Loci'. Architecture should not only be about constructing a building but also creating a new space in its own right. Brought along by an efficiency-driven mentality, demands for economic adaptability, and limited lifespans of spaces may lead to anonymity. Our aim is to counter this by creating a unique space with every project, the only one of its kind. It touches the common memory and makes you feel that you remember something you did not know you had forgotten.







DESIGNING FOR DISABLED PEOPLE  
CONSIDERING ACCESSIBILITY

Accessibility is designed for people with disabilities. The goal is to create a space that is usable by everyone, regardless of their physical abilities. This includes providing ramps, elevators, and other features that make it easier for people with disabilities to navigate the building. The design process involves working closely with people with disabilities to understand their needs and preferences. This ensures that the building is not only accessible but also comfortable and welcoming for everyone.



THROUGH



# Katherine Lambert, AIA Christiane Robbins Metropolitan Architectural Practice (MAP)

*In everything there is the trace, the experience of a return to something else, of being returned to another past, present, future, a different type of temporality that's even older than the past and that is beyond the future.*

— Walter Benjamin

***This Future has a Past...*** a cross-disciplinary installation reflects upon the elusive histories of Los Angeles and the architect Gregory Ain during an extraordinary, tenuous moment in the United States. His practice had been engulfed by a maelstrom of a post-WW II housing crisis, a heady economic gold rush and a rapid-fire surge of tract development. Not one to embrace indifference, the underpinnings of Ain's practice were sited in a progressive, hybrid approach to urban planning in its co-mingling of «community modernism» and housing development. Ain's ideals were met with stark scrutiny during the fiercely contested narrowcasting of the polarized politics endemic of the McCarthy era. ***This Future has a Past...*** traces this vital and all-but-forgotten milieu – revealing an intimate liaison of architecture and (sub)urban development – one caught within the rupturing social and political topographies of the mid-20<sup>th</sup> United States

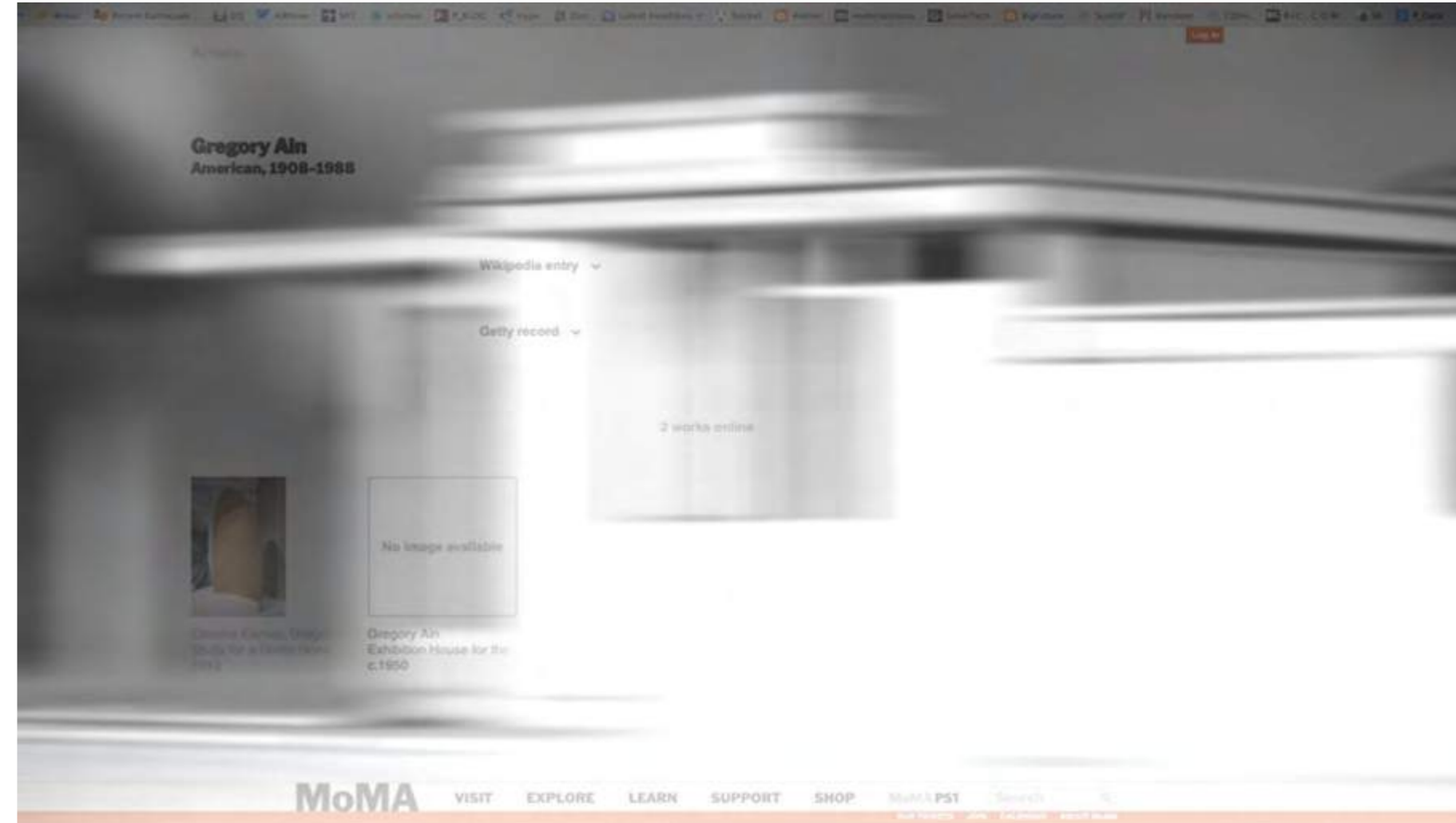
Indeed, the USA is infamous for forgetting its own histories, especially those embroiled in controversy. Ain's narrative aptly reflects the contested histories and mythic stories of American individualism and unbridled capitalism, coupled with the deeply scarred community underpinnings of the mid-century housing shortage. Striking parallels may easily be drawn to this day as we, too, witness a logarithmic collapse and reinvigoration of financial systems, economic difficulties for many, gross income disparities at home, continuous wars abroad, contested issues of privacy, national security, individual civil rights, race and gender relations – all replete with a rethinking of our social contract. It also speaks of a time when many

grasped for a sense of agency over their own lives holding to a principled commitment of a better world, fostering new systems of a social imaginary and depicting a world not that different than our own.

Ain was influenced by the hybrid cultural ambiance of California as well as the austere urbanism of the 1930s Depression. To quote the cultural doyenne of the era, Esther McCoy, Ain was “the conscience of the 1940's.”<sup>2</sup> His practice was a unique morphing of European modernist formalism and social ideals shared by intellectuals, artists and activist reformers. They sought to create a prototype for a visionary American way of life generated by the open, temperate environs of California. Ain's principled quest for social justice via spatial practices was both imagined and materialized by his low-cost, community-based, racially integrated and sustainable housing developments.

It can be said that Ain's architectural tractions arose from the influences of his youth. As a young child his parents resided in the first cooperative colony in California, the Llano del Rio Company. Established in 1914 Llano del Rio was founded ninety miles northeast of Los Angeles. In the words of its founder, Job Harriman, Llano promised “*to show the world a trick they do not know, which is how to live without war or interest in money or rent on land or profiteering in any manner.*”<sup>3</sup>

Llano was envisioned along the lines of similar communities that typically held ambitions of achieving economic self-sufficiency, living in greater harmony with nature, and pioneering forms of group-oriented living. It devoted distinct attention to educational, cultural and artistic ventures, experiments with non-authoritarian pedagogies, and delight in lively communal festivities. Underlining these ambitions was a vital desire to create an innovative, idealized urban form, one that could dispel the anxi





eties, stark discrepancies and squalor commonly associated with major capitalist cities.<sup>4</sup>

Within the specificities of this historicized frame, Gregory Ain was a surprising choice by Philip Johnson, MoMA's Director of Architecture, to design the 2<sup>nd</sup> MoMA exhibition house, "Our View of the Future" in May 1950. But such is the fate of a blissful ignorance engendered by 3000 miles between New York and Los Angeles. Having been criticized as elitist by his selection of Marcel Breuer in 1949 for the first MoMA exhibition house, Johnson needed to address the pressing housing issues of the burgeoning middle class and challenge the "jerry-riggers" then dominating the privatized markets of housing development. He would present a model of modern, industrialized houses that would be available to all – that is, all the middle class. Peter Blake, MoMA's Curator of Architecture, stated:

*"It was part of Johnson's genius to sense what was cooking in the real world as well as the world of art. He sensed that the American post – World War II dream was a kind of Bauhaus ranch, on an affordable lot, with a mortgage insured by the VA. He was absolutely right."*<sup>5</sup>

For Ain, the project was clearly the opportunity of a lifetime. At 41 years old, he had not worked outside of the Los Angeles area and had never visited New York. Now the young Californian was in league with Marcel Breuer. However, "Our View of the Future" turned out to be Ain's last significant building.<sup>6</sup>

Ain's work had also been in the sights of another prominent American, J. Edgar Hoover, Director of the FBI. Hoover's interest was of a different nature. The FBI's years of surveillance of Ain ultimately resulted in Hoover deeming Ain as "the most dangerous architect in America."<sup>7</sup> This was during the height of the McCarthy era, and a number of Ain's clients and associates had appeared before the HUAC: Lena Horne, Harold Bieberman, Ben Margolis, Dalton Trumbo, and Frank Wilkinson.

Phillip Johnson noted in a much later interview:

*"At the Museum of Modern Art, we were ignorant of the political dimension of the art; for us it was revolutionary, but only aesthetically. Our job as we saw it was to advocate, to sell these new cultural innovations to the wealthy and powerful, to the Rockefellers and others."*<sup>8</sup>

Indeed, Nelson Rockefeller had purchased the 1949 Breuer Exhibition House, moving it to his estate in upstate New York. In contrast, any archival notation of the fate of Ain's MoMA exhibition house following the close of the exhibition is mysteriously absent – abandoning it to an unwritten purgatory. Poignantly, its disappearance ultimately mirrors that of Ain's own promise.

The evocative landscape of *This Future Has a Past...* now allows us to re-imagine and unmask this narrative of disappearance. Through rebuilding this interactive scale model of Ain's MoMA Exhibition House, we encourage a mode of visceral self-questioning – without imposing the singularity of formal, institutionalized history – in hopes that new individuated histories will emerge. "Our View of the Future," was purported to be a metaphorical harbinger of the mythos of the suburban American Dream, a space evoking a myriad of subjectivities, memories and projections. *This Future Has a Past...* offers a visual reverberation of its histories and masked narratives. In a paradoxical attempt to recover a moment in our collective past through our scattered glances, we catch a glimpse of a past that is, at once, unrecoverable but undeniably recognizable.

**Credits:**

J.D. Zamfirescu-Pereira

Shuzhen Yao

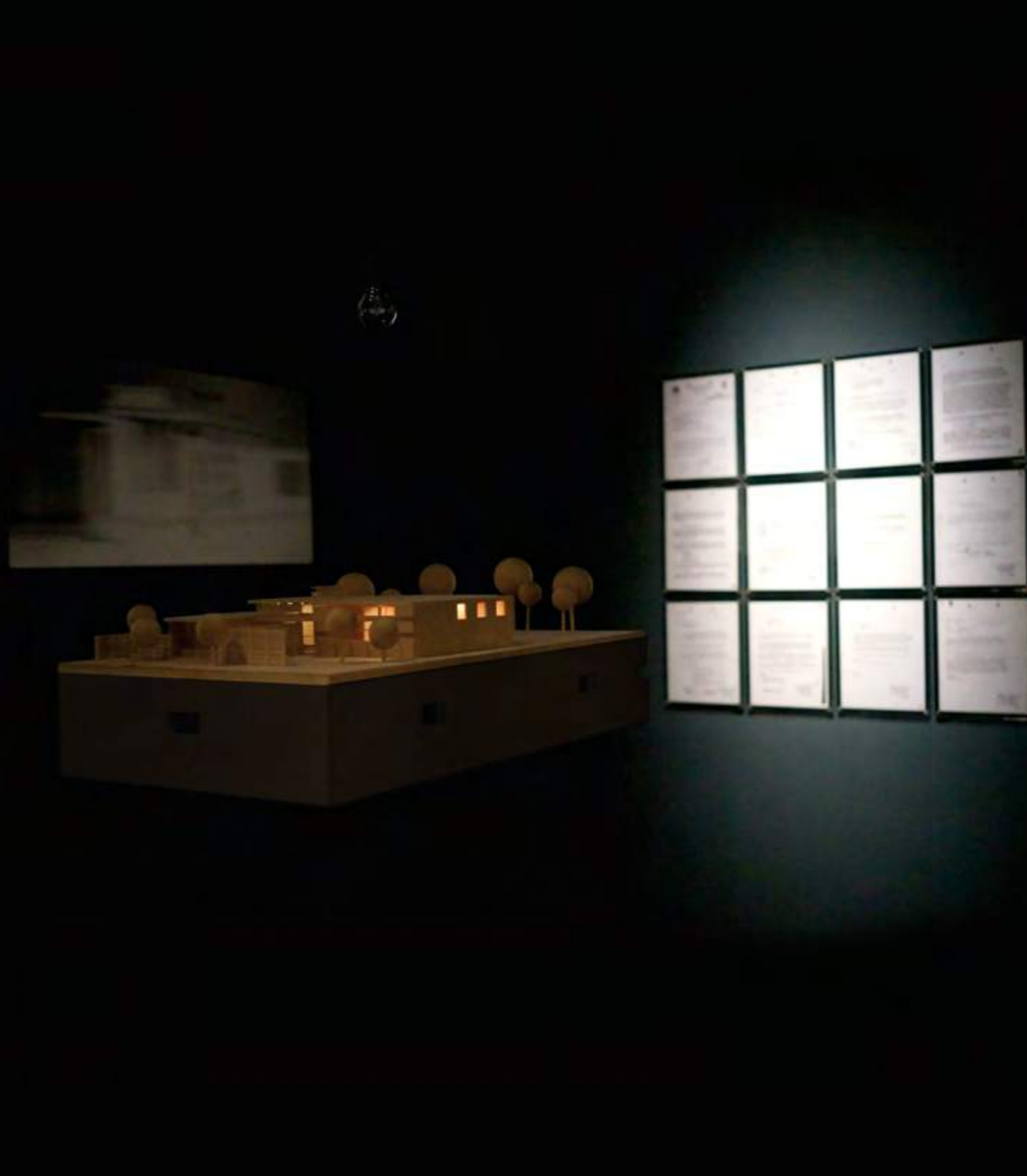
Shinya Kobayashi

Hoang Thong Nguyen

**Deepest of Appreciation to:**

Richard Corsini, Anthony Denzer, Pier Luigi Serraino & Julius Shulman.

1. Kirby Dick & Amy Ziering Kofman, Derrida, 2002.
2. Esther McCoy, Second Generation, Gibbs M. Smith, 1984.
3. Dolores Hayden, Seven American Utopias, MIT Press, 1976.
4. General Histories: Llano Del Rio.
5. Peter Blake, No Place like Utopia, Knopf, NY, 1993
6. Anthony Denzer, Ain: The Modern Home as Social Commentary, Rizzoli, 2008.
7. Christiane Robbins, The Bauhaus Ranch, Anthony Denzer Interview, 2017.
8. Philip Johnson + Jeffrey Kipnis, Positioning an Avant-garde in America, Autonomy and Ideology, Monacelli Press, 1997.





## Morger Partner Architekten AG

Our projects are the result of contextual work. The place always stands in the centre of architecture. The cities with their compact centres, the technical landscapes along the motorways and their settlements, which mark the outskirts of a town, resemble each other everywhere. Therefore we concentrate more on the specifics of a place, on the singularity of a place, and its various and different characteristics we try to work with again and again. The interpretation of a place's history interests us. We do not wish ourselves to have an accumulation of solitudes. Concisely built forms step in with others old or new into dialogue. What is added to a place should always insert itself into the existing, harmoniously or contrasting, to create a new "tension".

The past lies hidden even in our present society. We are conscious of the fact that careful intervention in a place could make it "readable" again. The language in which we maintain this dialogue is that of a space and its proper spatial effects. It finds its expression in slight angle changes, calculated proximities, and conscious distances. The place does not characterize itself, however, alone from curves and disappearing facades. The materiality, substantiality, and colourfulness of a place lends the perceptible strength of its atmosphere.

Empirical exploration of the substance in architectural language interests us. We thereby look, however, for an expression of variety, density, forcefulness and inexplicability, and never for a simple representation of "minimalism". In minimalism, variety of form shows only in certain quantities, which must extract itself from an indiscriminate and arbitrary thoughtlessness. Influenced by the super ordinate principle of minimalism, this variety of form, in its morphology, is to be described as more than just deformation or modification. Such kinds of form relationships are impressively reconstructed in

the photography collection of Karl Blossfeldt. Rows of pictures of buds and leaves show the constant repetition of the same growth sequence, which by climactic shift and changing ground condition, is subject to change, but does not, however, change the base of its composition. The rule is timeless; the result is an expression of the surrounding environment. This creative plan of nature is comparable to the paradigm of what embodies design, which deeply interests us.

As these pictures reveal, there exists strength in the restriction of means. Elementary thinking, associated with an elementary handling of things, allows us to work with and make evident their specific characteristics and the actual nature behind their surface. It is not about the loose joining of individual elementary parts, but rather the form that emerges by the reduction of the entirety into a closed whole. In some, the form variety shows up in its coherence. In others, it remains alone, thereby granting that things are multiform in their nature. Feature variety lies in things themselves and in their different order possibilities. The assigned means are reduced, and the manifestations differentiated.











# Nathan Yip Foundation

## THIRSTY WORLD BRINGS HEAVY RAIN

What are the most basic needs of human existence? Air, food, water, and shelter.

Time stands still when one's stomach is empty. If the most urgent focus is to avoid being raped or killed at night in an African slum, a better future through education seems so remote. For many children around the world, these most basic needs go unmet. The Unwanted, the Forgotten, the Untouchable, the Other. For generations, this has been their existence.

If education is the key to a better future, how does one aspire for success without the hope of safety, or even the tools to cope with the day to day?

The Nathan Yip Foundation provides education to youth in need through its many programs. We ask the difficult questions and we take action. We are hands on, providing access to education by meeting basic needs in order to catapult the children to success, doing what we can to help them to be equipped to rise above generations of hopelessness. We aim to be a catalyst for change at its most grassroots sense.

Education is often a notion that is in the far reaches of the mind of a child with no home; no food; no community. By addressing these basic needs, it is our hope that these children can find the time and energy to go to school to learn, play, and be a child. Access to an education is access to growth, significance, increased self-esteem; a sense of identity, personal fulfillment, and autonomy. We acknowledge that each project is different because each individual need is different. Some children do not have a home or must walk for miles in the rugged rural terrain, so we provide them with a place to stay and eat. Others have a shelter, but it may not be the most secure due to the dangers of the surrounding community, so we offer them support services and technology to access resources. We recognize the sensitivity in each project and the unique factors that make each individual important in their own right.

The following stories will offer you a glimpse in the lives of the many people and groups supported by the Nathan Yip Foundation. Some are sad, others are uplifting; all are inspiring and illustrate how each individual's needs are important. Join us on this journey to take action; to make the world a better place, one child at a time.



**Tree of Life:** Arbol de Vida (Tree of Life) Orphanage is home to the lost children of Juarez, Mexico. Approximately 35 children live here on a full-time basis. It is a haven to the surrounding community and a place of safety. No child is denied food, a soccer game, or clothing. We have a garden to grow healthy fruits and vegetables, and provide breakfast and lunch for up to 100 children, 5 days a week. "We have a new computer lab, and no longer have to make a bus journey into town to Internet cafes to do our homework. Thanks to 15 years of support from the Nathan Yip Foundation, we have a safe, comfortable place to call home."

**Madame Xu:** In 20 years, Madam Xu has rescued more than 600 abandoned babies throughout the villages of China. At the beginning, while working as a street vendor in her 20's, she would use the rough wooden fruit containers as the babies' beds. As they grew, she would modify and built bigger boxes for them to sleep in. In the day she carried these babies with her to the market where she sold fruit, and at night she cooked, washed, and mended their clothing. When there were too many discarded babies, she would search for kind-hearted families to provide temporary fostering. Each child was constantly moved from place to place. Through various organizations' kindness and funding, including support from the Nathan Yip Foundation, a five-story 2,000 square-meter home was built for the children, providing a permanent and loving home to these abandoned, mentally and physically disabled, children. The Nathan Yip Foundation offers ongoing support to these children to provide them with food, housing, education, supplies, and transportation.

**Jimmy Yip's Visits:** "Every year, I go to China to visit all the schools we have built, and personally hand the money we've raised to the children for their education. We have a Child Sponsorship program where donors can give \$150 toward a specific child's education. I take a picture of the child and we send it to their supporter. Then I bring the money directly to the child. This makes it very personal on both ends."

**Jimmy's Journeys:** "Since many of the schools are in very remote mountain villages, it takes a long time to drive there. The roads are narrow, muddy and bumpy. It's dangerous, but I am not afraid because I know that Nathan is always with me."

**Jimmy on Heavy Rain:** "Ever since we started the Foundation, each time I visit a new site, it rains. When the school is completed, it rains during the ceremony also. Nathan's Chinese name is Hao Lin, which means "heavy rain". I know he is with us."

**Jiang Hui on Jimmy Yip:** "Dear YeYe (Grand Father), I am a little girl. I want to thank you, YeYe, for being so kind to me and care for me. Thank you for sending money to our school. Children in the village do not play with us. They think we are dirty. But YeYe, you are different to all of them. Not only do you not discriminate against us, you build a school for us, and you give money to us so that we can study. You also make



sure we have enough to eat. I am so grateful to you... YeYe, you are deeply in my heart. I will never forget you."

**Tanzania Dormitory:** At Idetemya Secondary School in the Misungwi District of Tanzania, the aim for this dormitory is to shelter young girls from men who lure them into sexual relations, often resulting in pregnancy. Girls face many challenges during their adolescent years and it was the Nathan Yip Foundation's goal to help them focus on their education. With an average 4% secondary school graduation rate, something needed to be done. In February 2016, a new dormitory gave these girls a safe place to live and study, complete with electricity to allow the girls to study at night. All the girls receive extra support such as access to textbooks, tailoring, computer training, and an online library. School officials are confident that the dormitory will increase secondary school completion rates to between 50% and 80%.

**Lin's Story:** "I attended school at the first ever Nathan Yip School of Hope. During that time, my father passed away and my mother became paralyzed, leaving me as the family's sole caregiver. School has always been important to me and I wanted to give back to the school that gave me so much. The Nathan Yip Foundation is like a second parent to me. Thank you for supporting me through school and now in my dreams of graduating from college."



## FROM A SON'S LOSS, A WORLD OF CHILDREN

Jimmy and Linda Yip still haven't quite fathomed the twist of fate that took their only child but wound up giving them hundreds more to care for from Asia to Africa to the Americas. It was 2002 when Jimmy and Linda Yip tragically lost their only son, Nathan, in an automobile accident. Nathan, 19 years old, had recently entered his first year of study at university.

As a high school student, Nathan was involved in many philanthropic projects.

He traveled the world with his parents and many times while visiting the remote areas of China, Nathan was overwhelmed by the poverty and lack of educational opportunities for so many young people.

It was during these trips that Nathan and his father spoke of starting a foundation to fund educational opportunities for underserved children worldwide. They knew that by providing educational opportunities, they could begin to end the cycle of poverty that exists. The family made a promise that when Nathan finished college, they would work together to establish this foundation.

Nathan died before he could see his dream realized. In their grief, Jimmy and Linda remembered Nathan's wish. Jimmy Yip, who moved to the U.S. from Hong Kong in 1970, and his wife Linda, who moved from Taiwan in 1979, have dedicated their lives to making Nathan's dream his legacy.



"Nathan was a young man with great empathy and concern for world problems," says Jimmy. "As a Chinese-American, he knew how fortunate he was to be born in America and knew that by connecting with children in other countries, he could make a true difference and begin to help create a more global society."

It is not about money for the Yips. It is about time and commitment. Since 2002, the Foundation has built and continuously supports seven schools, two orphanages, two dormitories and two cafeterias. Jimmy and Linda visit these schools and orphanages and make certain that all of "their" children are cared for.

"It's not about just giving the money," says Linda Yip. "They are our babies and we make sure they are cared for."

The Foundation has provided support to programs and schools in China, Africa, Mexico and the United States.

It is Jimmy and Linda's hope that the Nathan Yip Foundation will build upon Nathan's legacy and bring positive energy and fulfillment from their most tragic loss. So out of a terrible accident springs this – renewed faith on the part of grieving parents and gratitude from nearly 1,000 children who have benefited from their work.

Will you join our efforts to keep Nathan's legacy alive? Help us spread direct, transformational support to the world's most vulnerable children.

For more information visit [www.nathanyipfoundation.org](http://www.nathanyipfoundation.org)



## Nickl & Partner Architekten AG

*"Man is the measure of all things"* - Protagoras famous doctrine - in architecture, was too often reduced to proportions and dimensions. It has manifested itself in design standards based on the needs for mobility, convenience, and safety. As architects, we need to know how much space a person needs in a room, how these rooms have to be positioned in order to make operations run smoothly, and how to place objects conveniently. But this knowledge does not create a livable space. If we want to create livable spaces we have to learn that *human perception is the measure of all things*. We have to learn that floor plans are the screen-plays of our daily life. They translate a person's world into a livable building.

My design for a livable hospital is for a place where people can engage in communication, real analogue communication, supported by digital media where data can complement words. In this environment, patients and staff meet on one level, as equals. There are no virtual or physical boundaries, no partitioned offices, and colleagues meet spontaneously and informally. Patients and relatives are confronted not by locked doors, but by the everyday living reality of the hospital. Instead of dark corridors, there are spaces that flow into one another. There are bright, open meeting areas, small, private spaces, landscaped outdoor areas, and quiet places in which to work. But all have one thing in common: they are part of an environment that encourages conversation, both private and work-related. The high-tech areas where people's lives are saved are modules within a greater whole. The greater the level of technology, the more space for preparation and conversation is assigned to these modules.

The Kaiser-Franz-Josef-Spital project in Vienna is a step towards this vision.





# odD+

By Lucas Correa Sevilla, Founding Director

## Time Space Existence Iteration

Throughout centuries, humanity has had a fantastic ability to adapt to the most rudimentary types of spaces. In this sequence of adaptation, we have inherently and incrementally reconfigured these spaces in accordance to our needs and realities. Through this evolutionary process of expansion, contraction, relocation, and reorganization, informal urban settlements have been conceived. Contrarily, architecture developed by formal means have increasingly been conceived as invariable objects – arbitrary works with little to no room for progression.

Recognizing that architecture as an urban artifact is in perpetual motion, **odD+** works parametrically through the process of iteration, replication, and the morphological transmutation of the type in architecture. Through this process of *Iteration*, the unique and irregular properties of organic architectural growth become emphasized and equal to the immutable elements, operating as the backbone of the works. *Iterations* work to foresee and conceive all possible realities in generating spatial malleability – flexible and transformative works that can develop and co-exist with the changes of our everyday context and the complex formations of our metropolis. *Iterations* become integral in the understanding of our *existence in time and space*.

*Time Space Existence Iteration* is about adaptation – the adaptation to exponential growth, to the needs of the human condition, and its clash with various types of geographies. Architects must become agents of extreme flexibility and be mindful of anticipated change. In order for architecture to harmoniously occupy a certain ecosystem while retaining the pressures of anthropomorphic needs, we must embark on new design strategies – based on serialization and repetition and of transformation and combination to achieve evolutionary uniqueness and contextual adaptability.

By exploring the various iterations that a typology can achieve through time, we hope to dissolve the paradigm of stagnant architecture. In application, we practice this theory in all of our works, from every scale to every context. **Surbaya CRASH URBANISM!** is a project that demonstrates our system and methodology in a 3000 unit masterplan for social housing, in an area of extreme geographies in the south of Quito, Ecuador. Through spatial iterations using the operations of expansion and reconfiguration (fig.01), we are able to design a housing typology based on flexibility and anticipated change over time. The **ANTI-KIOSK** is a project that demonstrates our approach using the operations of rearrangement and reconfiguration, achieving a hyper flexibility of arrangements in a commercial island typology. Containing 6 puzzle-like pieces, this kiosk can be positioned in 64+ configurations, forming various environments within one space (fig.02). The arrangements can alter depending on variables of time and space. **odD House 1.0** demonstrates serialism and repetition as a means to stimulate the human mind (fig.03). Patterns in the walls, floors, and ceilings give every space a different rhythm and characteristic, which transforms this stagnant object into a cadenced expression.

Through *iteration* and *repetition* we can generate intelligent work that is adaptive to the overwhelming evolution of the human condition.









# PROARH

Time, space, and existence are intertwined and interdependent. They act and interact in tangible or intangible ways forming an **imprint** of our presence.

We are presenting the flow of certain elements – materials, typologies, shapes – and how they correspond to specific contexts and times, creating the spaces of existence.

What are the crucial changes made by time? Is the progress of time irrelevant? Is everything site specific? Is architecture ever-changing or are the users? We will try to indirectly answer these questions through three of our projects by focusing on housing as a basic, primordial aspect of architecture.

These designs were processed through the t-s-e prism, taking into consideration the genius loci, the overall architectural heritage, people's habits and their way of life, past and future tenants, and past and future technologies. We coped to understand the habitat and its habitants and their ambiguous relations and dependencies thus mastering the matter and reducing the arbitrary.

The three houses shown here are made for today/ 3houses4now; they reveal who and what the users are today/us now; they hope to make a true imprint of what is house now.

## Hiza

Hiza is a contemporary interpretation of a traditional rural cottage of the Zagorje Region. It is a renovation of a preexisting house that took into consideration the characteristics of local architectural heritage and design. The form of the house was kept, while the porch was substituted with a glass cube. The unobtrusive design reinterpreted the traditional hay-thatched house of a rudimentary layout. The thatching – a distinct element of the local heritage – on the roof was replaced with a new one and extended over the facade (technical innovation).

## Stone House

Stone House is situated only a few meters from the Adriatic Sea on a cramped site in a densely built grid of holiday houses and within an area with a strict building code. The house was designed to occupy all of the permitted area and to offset the boundaries of the site while using a centuries old spatial concept. It is a compact, closed polyhedron, a solid volume clad on all sides using the same stone – the authentic material and an excellent medium for dealing with climate factors.

## Issa Grotto Hill House

Issa Grotto Hill House is a temporary dwelling located on an isolated site on the island of Vis. Since the steep hill slope makes the plot unusable, the reinterpreted system of authentic stone dry-walls has been applied to create functional zones and a new rural man-made topography. Living spaces are designed as an artificial grotto, a carved-in memory of a shelter, of a primitive bivouac. The complete absence of any infrastructure and the location's general inaccessibility impose that sustainability and self-dependence are the primary drivers of this design.





## Stenger<sub>2</sub> Architekten und Partner

*The Ancient Greeks invented concept.  
The Romans took it and developed it.  
They invented empiricism  
– and created an empire.*

The German word *Kraftwerk* combines the terms for power and strength with work and achievement. The sophisticated implementation of these words above was necessary to revitalise a ruined machine, the former gas-powered combined heat and power plant in Munich-Obersendling. Framed by two catastrophic explosions, it only had a short life-span from 1962 to 1999. After that it was shut down and for eleven years the obsolete power plant became a ruin. The local vicinity reacted either stoically or with defeatism.

People accepted the useless core of their neighbourhood as a piece of landscape. Nobody questioned it. The *Kraftwerk* became “invisible”. In 2010 it was sold by the Munich public utility company and purchased by a private investor. All of the sudden, when the deal went public, the *Kraftwerk* reappeared, lit by a huge spotlight. The following debate caught us all off guard, both old and new owners as well as us architects.

“Tear down that eyesore” some yelled. “Build apartments instead!” Others expressed worries: “How was it possible to sell it in secrecy? What are they doing with it? Why weren’t we asked?” The mere fact that something new and big was about to happen created significant public opinion around it. Whilst still being a ruin, the structure quickly gained renewed public interest. We decided to become fully transparent about its future. People’s suspicions vanished. Public opinion changed. Subsequently the press, city authorities, and the neighbourhood began to support the project of reinventing the *Kraftwerk* as a building. What we learned from it: The *finished building* is a myth. Buildings start to decay right after the impeccable pictures for

architectural magazines and weblogs are taken. As soon as its doors are open to let in the user, perfection’s biggest enemy, the cycle of decay and patina begins again. And that’s great.

Getting rid of the present enables architecture to cycle and to recycle. Our cities are full of structures in various states of decay. It is important to realise that these buildings establish our position in history. They show that there was something *before* us and that there will be something *after* us. We understand that the *finished building* might be a ruin tomorrow and something different the day after.

The revitalisation of the *Kraftwerk* can be seen as a model for reinventing all those temporarily obsolete structures our cities provide. Former machines or transportation facilities, industrial ruins, once thoroughly planned by engineers. They may seem invisible, but they are everywhere around us. For taking care of the obsolete the common conceptual approach often doesn’t help. Relying on a concept that requires proof of low risk and reliability of numbers can hold us back from successful reinventions. The *Kraftwerk* in Munich would not have been possible without empiricism and courage. There could have been a thousand reasons for not starting it. But we did. Let’s face it: there is no secure method of estimating an empirical project. Still: Get rid of the shackles. Start doing it. What you’re doing is ok. Instead of tearing them down, take the risk and transform the obsolete. Just be fearless.







## fearless

THE ANCIENT GREEKS INVENTED CONCEPT,  
THE ROMANS TOOK IT AND DEVELOPED IT,  
THEY INVENTED EMPIRICISM -  
AND CREATED AN EMPIRE.

"Old, but [...] not obsolete"  
David Schonberger in "Terminator Geniys"

The "finished" building is a myth. It starts to disappear pictures for magazines and weblogs are tomorrow and something different the day after. A prepare myriads of architecture students for the based on the "one," the "perfect" conceptual approach. We realize: Sticking with the "one" concept limit

For ages now, architects and those associated with architecture. And it is increasingly harmful. A self-referential language evolved, and craftsmen, users - the people. And all the researchers, professors and journalists; I to find an "objective truth" for their own. We realize: We don't need new architecture.

There seems to be a political and social agreement in that "making" architecture concerns new buildings only. Inevitably, the "obsolete," the old or unused urban area being torn down. But these structures are built memories in history. Showing that there was something that there will be something after us. Far from any that we take care of the "obsolete" because we need to preserve.

The user is perfection's biggest enemy. The user is always the enemy. The strive for perfection in architecture is pointless. We halt the rigid and hermetic conceptual approach both with those desperate attempts to hedge risks and ensure our numbers. Clients and craftsmen are our allies. We respect public opinion. Our plans are flexible. Our words simple. We think and act empirically.

We stopped inventing, instead we reinvent. We read the books, we use the energy. We love handmade, manufactured, and we are used to dust, to the raw, the WORK.

The age of forging new architectural styles from a safe distance. The age of empirical building(s) has come. We take care of the "obsolete" because we need to preserve.

fearless.



# Studio Razavi Architecture + YouFeel.org

By Olivier Jaillon and Alireza Razavi

The studio introduces an approach to architectural practice determined by outlining existing relationships between technique and culture, free of stylistic limitations, dependent on context and pathos. Ultimately the belief that successful architecture materializes by integrating building technology not as performance but sensitivity.

The design methodology is one of mediation between architectural culture and the genealogy of space as experienced by each individual, a desire to materialize affective idiosyncrasies, a mental regionalism of sort.

A practice established in 2008 as the sum of past journeys. Having left Iran at an early age, Alireza Razavi studied architecture in Paris, Milan and Columbia University in New York. Before setting up his own offices in Paris and New York, he worked for Peter Eisenman, Agrest & Gandelsonas, Shigeru Ban in Tokyo, Francois de Menil and FTL Happold.

studio razavi currently focuses on housing, houses and interior design. Active projects are located in North & South America and Europe.

## The Palaver Tree

Migration, physical or cultural, has come to define us all. In a global context of ever transforming processes, environments and economies, added layers of complexity force us to constantly adapt and seek new equilibrium.

Our primeval generational connections are diluted, at times lost as fewer and fewer people live where they were born. Grounding becomes central. Our cultural and ancestral markers face the evolution of a fast paced world, creating the need to seek refuge and find meaning within ourselves.

So that “battles are won” our claim is that people’s quality of life will affect the quality of the built environment, rather than the opposite. Frontal

confrontation cannot win this battle, bypassing challenges will. Perspectives are to be found, territories defined by shifting attention to our inner selves.

Let us offer a different relationship to architecture. Let us transition from the notion of *inhabitant* to *in-habited* where the end user is considered knowledgeable enough and the architect becomes a facilitator, contributing to re-building a social link that relies on affect rather than effect.

Let us implement the ancestral rite of the Palaver Tree to bring about a cultural referent that captures our modern customs and our buried senses. An interface to architecture which fosters new conditions to build habitat by calling on our emotions.

The Palaver Tree is the creative methodology which leads to a new focal point, a place where stories and identities are transmitted, a place of exchange and wellness. A place of conversations that leads to criteria beyond esthetics, beyond building and energy codes. A collection of stories to be told, of feelings and senses to be shared, and desires brought to the surface; materialized as built space. The Palaver Tree as catalyst for an architecture from within.

The two projects shown at the 2016 Biennale are the outcome of this research, reported from the Frontline.







## THE PALAVER TREE



THE PALAVER TREE WAS A COMMON TREE IN THE 19TH CENTURY AND WAS USED FOR SHADING AND AS A PLACE FOR MEETING. IT WAS A COMMON TREE IN THE 19TH CENTURY AND WAS USED FOR SHADING AND AS A PLACE FOR MEETING. IT WAS A COMMON TREE IN THE 19TH CENTURY AND WAS USED FOR SHADING AND AS A PLACE FOR MEETING.

# DESIRE

"All these places we remember and feel and desire"



"The building sits across a former synagogue, next to a church and down the street from the city public housing. The layers of Alphabet City."



you had a job



"The data writes colour in recommended responses"



# Takasaki Masaharu

Across heaven and earth, we are in search of architecture that resounds within inner cosmos of the heart. Our aim is to create architecture that consists of our own original architectural language and space based on the contexts of regional traditions all over the world.

**Fused Time – Museum Sumi** is a renovation project transforming a 30-year-old spec house into a community space including an atelier and exhibition spaces for calligraphy art. Old buildings are not mere relics of the past but the memories of life of who used to live, and there are many aspects that transcend time and can be utilized to make the future. In order to weld together a pattern of form and space of new and old into a unique organic whole, it requires a precise integrity developed through a dialogue with existing architecture. Its foundation and structure were repaired and reinforced, and the structural members were exposed in accordance with an interpretation of the previous design. A new structure with a construction method inherited from the old form was inserted into the internal space as forming a nest structure with careful considerations for scenery, wind, and daylight through existing openings. Consistency of structure and agreement of all parts gives the whole organic unity.

**Condensed space – Bathhouse Hotaru** that consists of a tearoom and a bathroom in a premise of long-established inn connotes “a cosmology of 9.9m<sup>2</sup>”. One of the functions of space is to free the human spirit from the confined perception of reality. True richness is a state of mind. In this small bathhouse, users can unfetter their mind from all thoughts of everyday life and appreciate the condensed interior space in a context of three-dimensional relationship with the sky and the garden. The space that is intentionally designed at a slightly smaller-than-human scale stimulates users’ senses and awakens their intrinsic sensibility for space. Users are

given an opportunity to reflect on themselves and realize the infinite depth and width of their inner cosmos in this delicate and serene space. Due to users’ actions being limited to some extent, it also urges users to expand their thoughts to not only inward but also outward, to the external world and the universe.

**Ambiguous Existence – House Shinon** is a timber frame house built with a traditional construction method for a family of five in Tokyo. It exists as a mediator that actively absorbs the energy from heaven and earth and shows a sense of expansion and metamorphosis in nature. A concept of the space derived from a deep rapport with nature was defined as a moving infinity that resonates with environment. It implies that the space is the universal medium through which life moves in constant transformation. In the space filled with anticipation, excitement, and hope all of the architectural elements abstractly express interrelationships of constellation topology. A seemingly chaotic relationship between the parts and the whole urges beholders to be participants in experience, and it only becomes apparent in a progression of their own movement through time and space. The ever-changing relationship provides a unique vitality of architecture for their mind and inspires their imagination and artistic sensibility.





# Elsa Urquijo Architects

## in finis terrae

The territory sculpts the landscape and its own people, it is the origin of their way of being and their way of make and feel.

In our studio, this feeling provokes a very sensitive way of work, touching materials, drawing by hand, studying proportions, trying to transmit those sensations into space.

For us, a space not makes sense until a person walks into it and feel it.

Our intervention contemplates the creation of a space where this sensitivity is reflected looking for the infinite.

Inside of the venetian Palazzo Bembo room, a closed central space will be built; a cube. The daylight views of the grand canal drive the visitor to our own world in a sensitive travel to their own insight. The inside will accommodate both the introspective and the infinitum. A central cylindrical piece, a vessel half filled with galician water, a clean unique spot of light on top of it and the sound of medieval lyrics will evoke the infinite and introspective sensibility that drawn our architecture. The vessel will be the testimony of the materiality; the tangible. there is the magic, the connections between the tangible and the intangible, the **finitum** and the **infinitum**.

The intangibles will come from the lyrics. The music will be composed by an interpretation of the singing of the sibila galaica, part of the cantigas of Alfonso X el sabio (s.xiii). the sibila is a gregorian drama liturgical melody that had much diffusion in southern Europe during the middle ages. Sibila is a doomsday prophetess of the classic mythology who was adapted to Christianity by analogy to the biblical concept of the final judgment.

Around this central cubic volume, large screens will reproduce pieces of our insights our perceptions of our landscape and our territory together with some fragments of our work. These images represent the traces, the lines and synthesis of what we are.

A more "infinitum" way of perception in **finis terrae**.









## Architekten Wannemacher + Möller

German cities, particularly those in the “old” federal states, have been suffering increasingly from a shortage of housing in recent years. Even in times of declining population, an unbroken trend towards rural migration and a structural change resulting in more and more one-person households have led to an insatiable demand for housing. Since the number of building application approvals for private and social rented housing has fallen dramatically and there are no plans on the table for building social rented housing, local authorities today are particularly faced with the problem of finding affordable housing for households with low incomes.

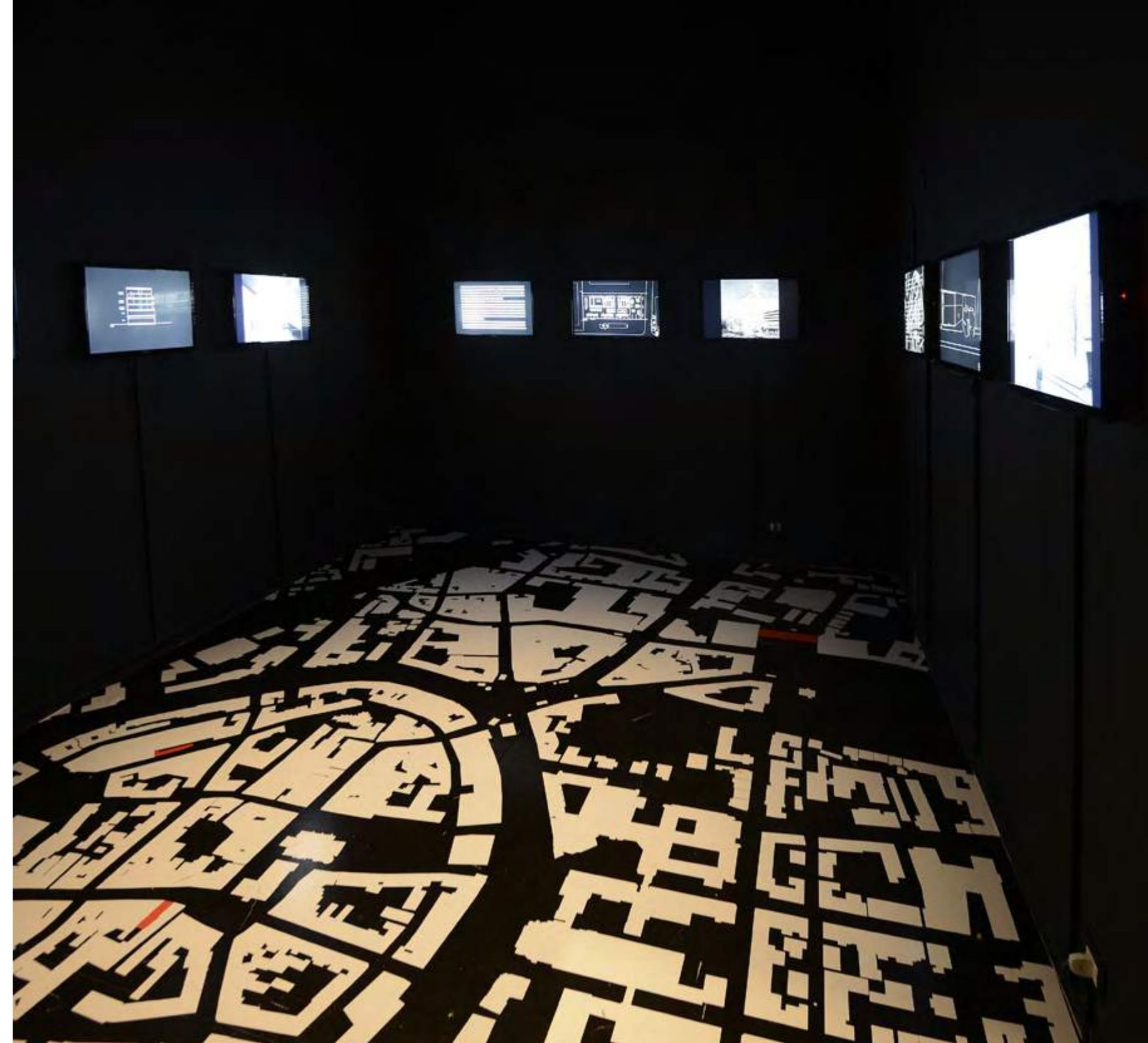
The lack of housing is aggravated by the increasing trend towards renting out property, particularly those at the lower end of the price scale, as holiday homes and so withholding property from the housing market. There is a reason to doubt anyway whether the present housing stock will be able to satisfy future housing demands.

In this already difficult situation, Germany is faced with a previously unprecedented influx of refugees with a right of abode. This will swell the population of the country to a degree hitherto unknown within the past twenty years and will dramatically exacerbate the housing shortage in certain cities. According to figures from the Institute of German Economic Research, more than 2 million homes would have to be built over the next few years, and 100,000 of these homes alone would be needed every year just to house asylum-seekers who are entitled to stay.

Quite apart from the need to provide immediate temporary accommodation for asylum seekers, we are faced with the challenge of developing concepts for reaching a long-term solution to the housing problem. Designating development areas on the outskirts of our cities is probably not the right way. The negative effects on our cities and the environment of years of

practicing this approach of letting our cities gradually sprawl out into the countryside are impossible to ignore. Two other approaches would seem far more sensible: densifying our inner cities and converting unused buildings into housing property.

Our contribution to the exhibition shows three projects pursuing this strategy from Bielefeld, a medium-sized city with a population of some 335,000 people which is also the city where our office is based. Besides providing additional living space for a variety of income groups, the projects are following the goal of resolving urban and architectural problems and contributing towards regenerating the surrounding neighbourhoods in the process.









# WOHA

## Fragments of an Urban Future

Applying theory to practice, WOHA reinvents the 20<sup>th</sup> century Garden City as a multi-layered, high-density, high-amenity 21<sup>st</sup> century Mega City. Lush landscaping permeates its towering structures, which are dense and vertical, yet sociable and sustainable. Beyond individual buildings, WOHA envisions the skyscraper as a matrix of sequenced human-scaled environments. Their hyper-dense architecture breaks ground in the tropics, boldly confronting some of the most imminent challenges for emerging cities.

Based in Singapore, WOHA recognizes the need for context-sensitive responses for the Asian tropics. From Bangalore to Shenzhen, rampant expansion is rendering urban paradigms untenable. With sweltering temperatures and populations topping 20 million, western architectural conventions and their modernist legacy cannot meet the needs of the dense tropical city. Caught in an unprecedented growth spurt, these cities are undergoing an urban puberty and rapidly outgrowing their infrastructure. But the Asian megacity is an ideal testing ground for new urban typologies and architectural strategies. WOHA projects stand as prototypes for many comparable locations in the global south, where climate change, resource scarcity, and rapid urbanization jeopardize stable development.

The extreme congestion, pollution, and inequality facing emerging megacities today resemble western capitals at the turn of the 20<sup>th</sup> century when architects and urban planners in Paris, London, and New York called for the reintegration of green spaces into urban life – giving rise to the Garden City movement. Inspired by this vision for a healthier city, WOHA emboldens tropical mega cities to move beyond the western concepts and evolve their own city models for the 21<sup>st</sup> century.

Informed by history, WOHA's Garden City Mega City re-introduces nature into the built environment as vertical landscapes – redefining notions of scale, density, and materiality along the way. Biodiversity, ecology, and the local vernacular offer site-specific solutions for the city of tomorrow. Rather than accelerating land consumption, WOHA's elevated gardens, integrated greenery, and a spectrum of communal spaces add delight to everyday architecture. As a result, WOHA's projects act less like buildings and more like self-sufficient organisms of recreational, environmental, and aesthetic value.

*Fragments of an Urban Future* showcases WOHA's model for high-amenity, high-density, high-rise living. Layered planes bend sculpturally while supporting a canopy of leafy vegetation; verdant towers soar into a skyline of perforated volumes and floating walkways, thriving at every turn with lush greenery and spontaneous exchanges. These porous passageways and breathing cityscapes invite glimpses into a biophilic future.

The vision for *Garden City Mega City* may appear utopian, but WOHA's projects are the built manifestation of its potential. By intensifying land use, radically multiplying green space, and integrating cooling breezeways, WOHA's vertical ecosystems prove that buildings can in fact lessen their environmental impact. What emerges is a blueprint for sustainable development and a progressive philosophy for city making. If buildings are designed as open communities rather than isolated silos, and nature is enhanced instead of exploited, cities will prosper as vibrant networks for all.









# wulf architekten

## Prestigious Understatement

Clarity and intelligibility along with the sensory experience of spaces are, for us, the important attributes of construction. Our projects reveal their internal logic in their built structure and address direct sensory perception by using space and character as well as the tactile nature of the material and the chosen chromatic moods. Creating an atmosphere is, for us, as substantive as the sustainability of the materials.

Clay, like no other building material, represents the sustainable, the existential, and the timeless. Simple human dwellings were already being made of clay around 10,000 years ago, for example, in Mesopotamia. Since the material is available nearly everywhere in the world, a building culture that is in some cases highly developed has evolved on all continents. With clay we associate understanding among nations, as well as affiliation, protection, shelter, and a connection to the earth. It is primarily simple and honest buildings that are made with this resource-saving, recyclable material, which regulates the humidity in a room by natural means.

The new building for the German Embassy in Tbilisi, Georgia, draws upon thousands of years of old tradition of building with clay. This might be unsettling at first, as one tends to associate clay with rather archaic buildings that make no demands for prestige, technologization or security.

This apparent contradiction, however, is precisely what constitutes the special allure of this project. Ultimately, it was also for this reason that the project was awarded first prize in the 2014 international architectural competition.

Like a relief the embassy building emerges from the ground and, in so doing, emphasizes its connection to the earth: Ground and house are of the same

material. The layering encountered in the gently sloping place is echoed in the horizontal bands of rammed earth blocks.

In the design process we have already been working closely with the manufacturer of the rammed earth blocks, allowing for a more original and existential process of moving from idea to planning to execution. The homogeneous material language of the clay is employed for all exterior walls, prestigious interior walls and the organizing structure of the outdoor areas. For the embassy building type, the interlocking of the individual functional areas, each with its own outdoor area associated exclusively with it, plays an important role.

This favors the use of the same material inside and outside. The Visa Court, Chancery Court, Residence Garden, and the Ambassador's private garden – each constitutes its own security area in combination with the associated rooms of the embassy. These are subject to a complex functional matrix that initially remains unsuspected behind the outward appearance – prestigiousness arises through understatement.

wulf architekten emerged from the architectural office established in 1987 in Stuttgart by Tobias Wulf. The major part of our project orders is resulting from competition successes. Since the founding of our office we have worked on more than 400 competitions, 54 of which have been awarded first prize. Our key works include the Stuttgart Trade Fair (2007) and the Bavarian State Finance Office in Landshut (2011) as well as the German Center for Neurodegenerative Diseases in Bonn (2016), currently in planning.











# Palazzo Rossini



# aac Academy for Architectural Culture

future practice. practice future.

## Studying at the Academy for Architectural Culture

200 graduates from 20 countries, 14 courses with projects on 3 continents, accompanied by more than 50 visiting professors and experts in symposia and discussion series – this is the Academy for Architectural Culture (aac), a young, interdisciplinary and internationally oriented architecture academy. A successfully practiced model which is unique in its constellation, conducts practically relevant research and prepares students and graduates of architecture and related disciplines for the coming challenges of their profession.

The aac is a private, non-profit organization based in Hamburg that was established in 2008 by the architects von Gerkan, Marg and Partners (gmp). Its teaching is based on the many years of professional and teaching experience of its founders and benefactors. By continuing this history, it has oriented its curriculum to the needs of the present in order to develop pragmatic architectural values for the near future. The students at the aac experience this continuity of past, present and future in passing as they familiarize themselves in the courses with the learning culture of the aac, its tools and techniques. The aac has its headquarters in the historic naval school at Rainvilleterrasse in Hamburg. Situated high above the river Elbe, this monument of classical modernism was renovated by the gmp Foundation and carefully modernized in order to reactivate it as a place of education and culture – the "Campus Rainvilleterrasse".

Through its teaching the Academy for Architectural Culture adopts clear positions on the understanding of the architect's profession. It focusses on the holistic role of the architect in the globalized world. All study programs serve to the young architect's ability to exercise this role with professionalism and personal conviction. The exhibition at Palazzo Rossini provides an

insight into the principles and the lived teaching and learning culture of the aac, placing it among the many presentations and publications with which the academy has taken its results proactively into the societal debate and opened itself to public dialogue since its founding.

## Architecture and culture

Architecture is part of cultural, social and political processes. The examination of the interface between arts and culture, the influences of political developments and the aspects of a continuous change in the globalized world extend the architect's profession to a creator of culture. To convey this understanding and this responsibility of architecture to the students is one of the aims of the Academy for Architectural Culture.

## International competence

The promotion of cultural exchange applies not only to architectural aspects, but also to mentalities and traditions as well as social and political backgrounds is of great importance for the training of the architect as a successful and simultaneously responsible actor on the international stage. By working together with fellow students from all over the world, aac students are able to directly explore such questions. The willingness to do so is just as important for an internationally orientated architect as are his architectural talents.

## Dialogue and responsibility

The architect has a particular responsibility towards society since architecture is an art with social obligation and social application. The aac teaching thus follows the credo of architecture in dialogue as the discourse between the complex social, cultural and economic requirements for architecture and the architects themselves. Designing in dialogue prevents the dead end path of one-sided specialization, thus enabling the architect to





creatively master the conception of architecture in its higher dimension. It allows him to supervise and take responsibility for a project from its first sketch to its realization.

How this approach is specifically reflected in the teaching of architecture is shown in four chapters which lead through a course of architectural skills from the perspective of prospective architects.

#### Become an architect

You can only teach what you have mastered yourself. A synopsis describes key scenes from half a century of architectural practice of the founders of the aac and shows the architect's profession in its entire spectrum: from studying to the present position as national and international players, with nearly 500 completed projects ranging from a doorknob to an entire city.

#### Architecture is asking the right questions

Architecture begins with questions. Whoever asks the right questions has a chance of finding the right solution. The questions relevant to society range from the simplest basics to the general contexts of architecture. The teaching of the aac builds on this cultural technique of asking questions, encouraging chutzpah and curiosity in order to be able to project questions and scrutinization onto the needs of today's world and the dynamic professional profile: questions that every architect asks him- or herself today. Or should ask.

#### Architecture is listening

Participants in the courses have to find answers to seemingly simple as well as complex questions. Discussing the tasks together is helpful, as is the knowledge of past and contemporary positions, the critiques of colleagues and teachers. For each question there are different answers with different weighting, or even several correct answers. From here it is only a small step to realize that it is essential to develop one's own position.

#### Architecture is acting

Despite or perhaps precisely because of the complexities of designing described, it is important to arrive at a buildable design within a limited time and with limited answers. In the end, the students learn that an open dialogue across cultural boundaries and often multiple attempts are needed to bring contradictory or seemingly contradictory ideas and requirements

into harmony by means of team work. The tour is rounded off by a selection of workshop results, students' designs on sustainability issues, urban development with high-density housing construction, the integration of the modern and the traditional in different cultures, and the optimization of planning and fabrication in parametric processes.

[www.aac-hamburg.de](http://www.aac-hamburg.de), and p. 24 in this catalog







Is the profession of the architect threatening to become superfluous?

Must architecture "blaze" or put out fires?

Should one do something new with every building?

How should architecture react in the future to an ever faster changing society?

When is not building better than building?

What do people in different cultures long for?

How should architecture react in the future to an ever faster changing society?

How can architecture create values that stand the test of time?

Does every architecture remain an experiment?

Why should one not do something new?

Why has the way in which houses are built hardly evolved over the last few decades?

How can architects best fulfill these longings?

Does every architecture remain an experiment?

As urbanization progresses, is there still enough latitude for the unplanned that leaves people room for spontaneous action?

How can affordable housing be created in the next few decades for all 7, soon 8 or 10 billion people, that will meet their needs?

Which architectural values of past decades and centuries are still valid today?

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# ark City



## Our Mission

Our mission is to create a sustainable future for all. We are committed to reducing our carbon footprint and increasing our energy efficiency. We are also committed to social responsibility and community engagement.

## Leaders



## Exhibitions



## Brooklyn Powerhouse



*"Hi there—I am Maggie from the US."*



### My life



My personal story about how I became an architect and how I see the world. I believe that a building is not just a structure, but a living organism that breathes and grows. It should be a reflection of the people who live and work in it.

*"Hello—my name is Lili, I come from China..."*



### My life



I think that every generation has its own challenges and opportunities. As an architect, I see it as my duty to create spaces that are not only functional but also inspiring and meaningful. I believe that a building should be a place where people can thrive and grow.

*"Hi—I'm Sergio from Seattle, United States..."*



### My life



I think that the building industry needs to evolve. We need to embrace new technologies and materials, and we need to work together to create a more sustainable future. I believe that a building should be a place where people can live and work in harmony with nature.

## Workshop 2015 in Hamburg



## Evolutioneum I and II



*"Nice to meet you! I am Kai from Germany."*



### My view on architecture



### That's me...

I think that sustainability has nothing to do with being green. It's about creating a better world for everyone. I believe that a building should be a place where people can live and work in harmony with nature.



*"I think that sustainability has nothing to do with being green. It's about creating a better world for everyone. I believe that a building should be a place where people can live and work in harmony with nature."*







# In addition Venice Design 2016



## Atocha Design

“The Atocha Design Kick Back Cocktail Table consolidates all the creature comforts and necessities of a lifestyle that happens after five o'clock into a singular design statement,” says founder/designer Jennifer Levin Atocha of Atocha Design. The 2016 Venice Biennale theme – time-space-existence – speaks to our modern problem of working harder, faster, longer. But what about life? The Kick Back Cocktail Table calls forth our need to return to our sensory worlds of sound and vision, perfectly put by David Bowie in his song on the 1977 album Low. It is essential to unplug from the work world after an ever-longer day and refuel our souls – to listen to music, enjoy a drink with friends, or pore over album cover art.

Inspired by the Op Art scene of the 1960s and the Memphis Movement of the 1980's, the Kick Back Cocktail Table features bold monochromatic wood stripes – classical, retro, and modern at once. The Kick Back invites the user into a carefully curated world. Music, relaxation, and lively conversation are brought into our living space through a furniture piece, crafted by Levin Atocha's point of view both visually and philosophically. The Kick Back means never having to get up when it's time to flip from Coltrane to The Clash. The owner engages with the design, finding joy from having what she loves, at her fingertips.

Jennifer Levin Atocha is a New York City-based designer. Her studio, Atocha Design, founded in 2008, brings together her passions to create a very personal line of furniture.



## Abdulla Al Awadi Samovar Carpets

The majority of my design journeys have me revisiting traditional patterns, whether social, artistic, or geometric, but also regional contemporary crafts whether they be existing, traditional, avant-garde, or those on their way to extinction.

The local tradition of weaving Sadu (flat woven carpets) has been a part of nomadic life for a long time and is unfortunately on the verge of extinction. A practice that has been passed down for generations, a young Bedouin girl would start weaving her home from a young age till she was ready for marriage. This became the obvious choice and inspiration for my collection.

Using recycled yarn from vintage Anatolian kilims, I felt this would give my design a stronger link to its predecessor.

My constant companion in these journeys is the 'word', which is inherent in many of my art pieces and inspired by songs, poetry, proverbs, and the Holy Quran. In this collection, the aesthetic appearance of the word initiates the statement and its repetition will generate the overall geometrical pattern of the carpet.

The verses that are central in my creations are words of "love", or to be more precise, the different states of love as expressed in the Arabic language. Perhaps one of the strongest sentiments associated with love is longing, or "Shouq" in Arabic, a persistent physical desire for someone or something unattainable.





## Eckhard Beger | ArteNemus

Eckhard Beger is a Geneva born designer specialized in contemporary art furniture. In 2014, he founded ArteNemus.

He conceives his pieces following an iterative four-step process, blending creativity and structured thinking.

The creation of each artwork begins with an abstract concept. *Octopia*, for instance, was based on the desire to conceive a table based on the intricate morphology of an octopus. The objective with *Commodia*, was to build a chest of drawers endowed with organic shapes. Beger nurtures this step through traveling and intellectual curiosity.

Once defined, the abstract concept is translated into a tangible physical concept. In *Octopia's* case, the challenge was to arrange the elements of an octopus' body, in order to create a table, which had a captivating design. As regards *Labyrinth*, the objective was to conceive drawers with a thought-provoking look.

During the third step, proportions, curves and dimensions are refined in order to create a fully-fledged three-dimensional work. This can take a very long time, as several iterative steps are required to complete the object, and the modification of single curve, can radically change the character of the piece. As regards *Commodia*, its final shape can be described by three mathematical curves (NURBS) and by Boolean operations.

The last stage consists in choosing and combining materials, as well as designing their layout on the surfaces. As can be seen in the case of *Labyrinth*, the combination of flamed maple and ebony, as well as the shifted marquetry work, adds to the aesthetic tension of the creation.

Master craftsmen carefully manufacture each piece with highest attention to quality and details.

In his work Eckhard Beger gives precedence to aesthetics, shape and emotion over pure functionality.





## Creative Chef Jasper Udink ten Cate

*Table Jewelry* and *Table Fashion* are multidisciplinary designs by Creative Chef Jasper Udink ten Cate, created in collaboration with fashion designer Hilde Strijdveen and ceramist Milou Broersen. With their design, the concept of “setting the table” is being challenged.

The table fashion and jewelry invite consumers to create their own design. Every time the table is dressed, a completely new design appears which reflects the user at that moment in time. It's a mindful product that challenges users to design their own space and to make a small statement in their existence.

Creative Chef Jasper Udink ten Cate blurs the lines between food and art. And he believes barriers between art forms and standards within art forms should come down. As there are archetype buildings in architecture, Udink ten Cate thinks of the classic dining table as a conservative archetype in its own field. By changing the rules and placing the dining-table in another perspective – by combining the skills of a fashion designer, a ceramist, a creative Chef de cuisine, and the consumer – a whole new concept comes to birth. It's a design that reflects our time: a time in which frontiers of disciplines are being questioned; a time in which consumers want to be part of and participate in a design



## Pascale De Backer Pascalina Design Studio

### To the wonder

For me design is poetry: I make objects that radiate poetry; that illuminate the soul. I want to create icons that are rare, powerful and meaningful. Creations that are not only the object you see, but that reveal a deeper essence. My objects have to surprise the world: one has to wonder first, like a child who for the first time sees the Moon and awes. I want people to think about the meaning. All my designs have a strong meaning, a reason to exist, a goal: my challenge to people is to discover it.

The idea of Light Book arose some years ago. Since I was a child, I had always been surrounded and fascinated by books, because they could absorb me into another world. There are always laying some books next to me when I fall asleep or on my night table. A book is a strong, silent presence that invites you to open it to discover the mysteries inside. What then is more beautiful than a light in the dark coming from a door which opens on the Realm of Dreams? That is how arose the idea of making a Light Book. I wanted to bring light into the books and to attract people to look inside. Light Book is a sphere and reading lamp, that you can open and close like a real book and position horizontal or vertical at wish. It's made of 5 acrylic pages, with white LED lights you can dim. Dimensions are 23,5x17x4,5 cm. The cover is in black linen. Light Book is a small, precious lighting object that can light your space, gifting it with a surprisingly different, poetic dimension. Light Book is produced by Climar Lighting.





# EDGE Collections

## Carl Pascuzzi, Phoebe St. Germain Fellows

For this exhibition we invite guests to participate in a detailed exploration of the room's textural elements, both visual and tactile. Conceptually we aim to provide a grand juxtaposition of our current space and time with respect to the undeniable historical presence of Palazzo Michiel. Reflective light plays an integral role and provides various perspectives within the room. Overly stuffed chairs fueled with recycled polymer are intended to provide a moment of pause for the viewer as they take in the audio and visual experience.

The composition was created with the use of discarded building materials collected in our hometown of Miami, Florida. Industrial cuts of steel, fencing, cadging, wire, aluminum, glass, mirror, chain, paper, and paint were transformed, layered, photographed, and reworked into the form of paneled wallpaper, textiles, and decorative mirror, all with the intent of giving these items new life and existence inside the Venetian palazzo.

Typical of our work, we have repurposed, found, and manufactured objects with intent of giving them new life and a sense of place within imagery that makes up each functional piece. The aesthetic relies heavily on use of color, scale, texture, and depth of repetitive pattern. In this case we use multiple metallic tones as tribute to the opulence of the palazzo. From a distance the repetition provides a transformation of symmetry allowing the common materials to take on a second incarnation in the form of luxury goods.

EDGE Collections, founded in 2009 by Carl Pascuzzi and Phoebe St. Germain Fellows, is a Miami-based design and manufacturing house that specializes in large-format production of custom wallpapers, tiles, and textiles. EDGE works with architects and designers to produce projects for upscale residences, hospitality, museums and private collections.

Ambient sound design by Altowave





## Karen Michelle Evans – Ayka Design

### Texture – Reflection

Textures was inspired by the amazing landscapes and colours of South America. I was inspired to recreate these textures on a rug that would eventually inspire the end user and be seen as a piece of art.

Reflections is a three dimensional design in a two-dimensional form that combines Art and Comfort. The texture was created by a structure of short and long yarns, twin-dyed to achieve a double tone, giving a three-dimensional effect before weaving. The rug was tightly looped with a second layer of hanging threads. This created the effect of movement of water that was the inspiration of the design. The overall effect is an object of modern design.

The design is woven in Tibetan knot to a high quality of 110 knots using the highest quality of 100% handspun silks.

### Beauty

Beauty is inspired by the characteristics of our faces and the secrets they reveal or conceal. Bold, strong colors of contrasting tones add a sense of drama to the features of the woman. Using innovated techniques of double-dipped twisted silk yarns with long threads and flat looped knots, a modern abstract pattern is created. Textures are introduced to add a third dimension to the face by long yarns overlapping each other as the strong colours reveal and conceal the design. The yarns are flattened or raised to form shadows across the face, giving further depth to the design.

The design is woven in Tibetan knot to a high quality of 110 knots using the highest quality of 100% handspun silks.





## Arend Groosman

In the past ten years as an artist and designer, I have been immersed in an ongoing research into mobile and flexible construction systems with which I can experiment and realise my designs in a fast and efficient way. This quest has resulted in the creation of my ultimate construction system: 24mm. 24mm is a modular system which makes it possible to build constructions that are utilizable in many different ways: experimental, architectural or interior objects, sculptures, but also spatial constructions.

An important guideline while developing my system has been my search into transformable, mobile architecture. Because the objects made with the 24mm system can be assembled and disassembled again, it is possible to create objects rapidly and quickly carry out new ideas. In this way objects can be constantly changed or merged, the material is easily reusable and everything can be transported efficiently.

The work that can be seen at this Venice Architecture Biennale is showing the technical and architectural side of the 24mm project as well as the side of free autonomous design. The installation is designed in such a way that the scale of the furniture, which is 1:1, merges unseen into the scale of the architectural model, which is 1:8. This unusual transition is meant to create a certain tension and to stimulate the imagination of the viewer. By using a combination of both the functional and the playful, I want to refer to a future in which our world is constantly adapting to the imagination.





## Kino Guérin

I like challenges.

I gave myself one a few years ago, one that would become my leitmotiv: from now on, I would make furniture with a unique piece of wood, no legs, no crossbars or supports.

Of course, there is not only one piece but several very thin layers glued one on top of the other to make the whole piece bendable. To simplify, let's take a wooden panel; it makes an excellent top for a table, but for the legs, one must bend the extremities until they reach the floor. This is the base, but it must also look very nice, original, and be punchy. To get this overall effect, the panel must be bent further in order to obtain an airy movement, as if this had been done naturally. It must reflect equilibrium between the curve and the straight line, between exuberance and purity. The whole essence of this aesthetic approach can thus be captured at a glance and leave one speechless at the sight of this splendid beauty, requiring no props or devices. It is my definition of perfection. I gave myself heart and soul in this approach that I have made mine, and it is now my guidance. With it, I doubt no more.





## Gunjan Gupta

Time, or rather the concept of timelessness, is at the heart of my practice. In classical Indian philosophy, the notions of time, space, and existence merge into an indivisible and infinite consciousness.

My practice began with a gold/silver chair in collaboration with traditional artisans that led me to the discovery of thrones in ancient India used as symbols of power over a society that primarily existed on the floor. Elevated furniture came with colonial settlement, giving birth to beautiful hybrid products soon forgotten by an independent India obsessed with a western identity. My next seat was the 'Bori' Throne, where I collaborated with bicycle mechanics, and it is these two pieces that capture my philosophy and the essence of India that, for me, lies in the paradox of its manufacturing capabilities. My work distills the idiom of high-end luxury with the essence of 'jugaad', a uniquely Indian way of recycling harmony and order out of jilted squalor. These objects are not only archives of socio-cultural memory, but also symbols of a new urban aesthetic that captures a moment in time.

India stands at risk of cannibalizing its traditions as it modernizes. The Make in India initiative by the ruling government aims at turning the country into a global centre for manufacturing without losing its distinctive civilisational markers. The issue of socio-cultural sustainability finds itself at the centre of a global debate now, presenting a key moment for Indian design.





## Frédéric Hernandez

The work of the designer Frédéric Hernandez is underpinned by a creative approach focusing on four different strands:

Balancing volumes: this fits in with the visual harmony of an object by drawing as close as possible to a fine and intangible point, which marks out a sense of balance, a feeling of the appropriation of a space.

- *Playing with asymmetry*: asymmetry instinctively inspires imbalance... Creative play consists of counteracting this presupposition and seeking balance in shapes which normally result in imbalance.
- *The unexpected*: design can find inspiration in the past but it must primarily be focused on and anchored in the present day. Searching for what is unique, surprising observers, wanting to amaze – must all be at the heart of what a designer does.
- *Time to be discovered*: observers should not see the entirety of a design all at once. Our eyes should survey the lines and shapes of an object so that we appreciate it gradually. We do not look at a harmonious object, we taste it.

The Ôze sofa illustrates this creative approach in its conscious desire to surprise, its asymmetry, its balance, which is close to imbalance, and the time it takes an observer to read the object, to take it in.

Frédéric Hernandez's creations are edited under the label Fred H Design since 2015.



## Brigi Konda

"The only modern individual art in proportion, in form and in colour is produced by an emotion, produced by a frank and intelligent understanding of the absolute and true requirements of a building or object – a scientific knowledge, a cultural intelligence and a mind artistic yet not too indolent, to attempt the task of clothing in grace and beauty the forms and conditions that modern development of life insists upon."

The aim defined by Charles Rennie Macintosh is beautiful to me. Obviously, more than a century later living in Hungary – the meaning that I am trying to give form to reflects a different life; different historical, social, economical, cultural conditions of a different time.

Still, the game is the same: matching the possibilities set by the material with the idea, the answer given to the questions emerging from demands.

One of the strongest needs that I experience is the longing of people for objects in their environments that do not come from industrial mass-production. The longing for a personal thought and care. The longing for the energy of my hands that caress every piece. The energy that leads back to a source quite lost by the 21<sup>st</sup> century.

So, although the game is extremely complex, the result is simple. If I play well, I create something that brings this energy to everyday life by the means of a simple, well-functioning, long lasting, harmonious object. An apple is sweeter on a nice plate...





## Paul Kelley

Originally conceived to be used as furniture, the cubes have become so much more since they were launched in 2014. Through the constant showing of the work many new ideas have come into my head, and a show such as this gives me a great chance to develop them even more.

I want this to be a truly interactive experience, where the end user totally dictates the use, look and, ultimately, the colour, texture, and feel of the work.

Each user can create a very personal design by how they arrange the cubes, and the very act of moving the cubes will help develop the patina of the work.

For obvious reasons we are not normally allowed to touch work at shows, but with this installation it becomes a very important part of the process. I would hope that this will open up the opportunity for many more people to become involved and for them to enjoy the feel and spell of the cubes as much as the designs that are created during this 6-month exhibition.

We need to be able to engage much more with our environments, and the cubes allow us to do just this. We can endlessly create our own designs that will help change the space we live in, and over time they will become more and more personal.





## Studio Silvia Knüppel

### Pl(a)ywood-cabinet

Pl(a)ywood is, obviously, a play on words but not just that. This cabinet allows, or rather, requires you to use it in quite a playful manner. It consists of a total of 38 layers of loosely stacked boards made of solid spruce wood. Consequently, only the shape of this piece of furniture reminds us of a traditional baroque chest of drawers, when, in fact, the chest as such does not have any inner workings, at least not in the form of hollow spaces, like drawers or closet compartments. The wooden layers can be shifted against each other and one below the other, thus offering numerous possibilities for placing things. The protruding surfaces can then be used to hold all kinds of items and turn this furniture into a dynamic living sculpture with a brand new range of functions.

### Ulmer Mélange

It's all in the mix – as the stool series “Ulmer Mélange” demonstrates. A fluid dialogue between architect Max Bill`s “Ulmer Hocker”, a classic design piece from the mid 20th century and still a popular choice today, and other classic examples of wooden stool design, such as Alvar Aalto's “stool 60”.

Both stools merge and blend, overlapping as two adjacent wholes, but ultimately creating an interlaced unit of two different designs that recounts a piece of design history and different time periods in a poetic form while achieving its own unique aesthetic. The hand-crafted assemblies of classic wooden stools become witnesses to history, with the “Ulmer Hocker“ featured as a constant throughout the series.





# Alessandro Mendini and KANG Keum-seong CHUNG Mi-sun CHUNG Yong-hyun and OCDC

## Craft and Design

This exhibition presents a selection of works from the collaborative workshop between Italian design maestro Alessandro Mendini and Korean designers on the theme of Korean *jogakbo* (patchwork).

The objective of this workshop was to create new designs corresponding to modern life, based on a harmony of diverse materials and colors found in Korean *jogakbo*.

*Jogakbo* is a traditional Korean craft, created from pieces of salvaged fabrics in everyday life. With its harmony of irregular shapes and colors, *jogakbo* has both geometric abstractness and functionality for daily use.

The key characteristic of *jogakbo* is that it overcomes the limitations of its materials and colors. The addition of everyday design to *jogakbo* signifies its integration with ordinary elements to meet the demands of diverse needs, lifestyles, and uses. This indicates the potential of design as an ordinary physical object, with its diverse functions and uses within the human living environment.

The new designs in these artworks bring together diverse materials and colors, forms and functions, and the imaginations and ideas of the designers. They are also the outputs from exploring and integrating the values of East and West.

This exhibition establishes a new identity by exploring Korea's unique, traditional values. It also presents a new direction of the formative art and integrated design towards the future, responding to the demands of this era.









# Kati Meyer-Brühl

**mospink sofa – les copains harp chair – grace chair – hammersvik:**

My work is about the individual space and at the same time regarding the big picture – the architectural space. The design work is a mirror of my soul. Today I am. I move through the earth. Sphere, place, arc, circles, earth. My ego crossroads the needs of mankind. I am inspired by nature. I am substance of the tree, where clouds enter.

Today, I am. Man has to be to face the future. Time – space – existence: Today I am myself or anyone. Some place at the circle of existence. The earth exists of stars and trees in ever moving clouds, freely flying swallows, deep water, diving swans, crystal ice. My individual poetic space, where no one is able to enter or everyone.

I create sustainable products. In my work I use raw, pure materials like steel, wood textiles and leather. In my design I consider Spirit of the age and I examine the nature. My furniture make these ideas more accessible for mankind. I would love to go on on this path. My design work is often surprising to me. During my path I solve design issues, which I think are important. Deep thoughts and letting go through my dreams of future inspire my work. My walk is between dream and reality. I have learned this philosophy during the earliest days of my childhood. My design work is about beauty. What is beauty? Can beauty stand for itself? "The quality of being pleasing, especially to look at, or someone or something that gives great pleasure, especially when you look at it: This is an area of outstanding natural beauty." (Beauty Furniture<sup>1</sup>).

<sup>1</sup>Meaning of beauty as mentioned in Cambridge English dictionary.





# Satyendra Pakhalé

## Carving the Senses

In affinity with architecture, Satyendra Pakhalé responded with a tectonic piece, three meters high, that is a sculpture, design, architecture and nature all at once. By integrating his innovative add-On Radiator produced by the renowned Venetian design manufacturer TUBES Radiatori into a tectonic space; Satyendra Pakhalé created the archi-sculpture – ‘Carving the Senses’. The archi-sculpture invites the viewer to experience its atmosphere through form, texture, color and light by evoking all senses at once.

The moment one puts an object in space it already becomes architecture. Architecture is not merely a building, but the expression of the human ability to inhabit the space through form. As a consequence, for Satyendra Pakhalé it has been a natural progression to be engaged with architecture over several years. Architectural design has become an integral part of his studio practice though industrial design remains the core.

For the Venice Architecture Biennale Satyendra Pakhalé wanted to create an atmosphere designed to nurture the senses. Primal yet having the sense of future, the created space is a monolithic form where tectonics brings the material into presence. The idea is to convey the sensation of inhabiting a warm living space and creating an imagery imbued with poetical analogies by allowing the step into the realm beyond all form. Carving the senses is a statement on the nature of creating forms to dwell the world with all the concern for human being as a social being.

In architecture radiators are technical looking components and often neglected, even though they are one of the most utilitarian products. By blending industrial design into this archi-sculpture with add-On Radiator, it becomes a protagonist tectonic element in an architectural setting. When Satyendra Pakhalé designed the add-On radiator the idea was to

go beyond functionality. It was thought to occupy a space with its totemic presence addressing all human senses and more.

Carving the Senses aims at creating a unified sensorial experience through inclusion. What Satyendra Pakhalé is interested in is the perception of atmospheres that evokes all the senses including the ‘sense of thought’. Carving the Senses is a sculpture to dwell, which attempts to kindle that poetic sensorial quality.





## Chapel Petrassi

Reimagining the notion of the everyday social key means rethinking interior space as a "relational body". If freed from the passive condition of need, the object can be seen as a creative act and actively re-elaborates its form and content. From the reflection of an architecture focused on the demands of a narrow and precarious world, from the theme of 15.Venice Biennale of Architecture, Chapel Petrassi investigates design from an ethical point of view. A microcosm of customs and conversations, the table is a metaphor for the human-environmental relationship. With a balance of lines, materials and colours, two tables coexist in space in harmony. The material and colour act as a contrast: light and subdued, fragile and stoic. The first prototype has a velvety surface, obtained by electrostatic flocking and a rough base of birch wood cut into rings. The three antennae consist of an acoustic sound absorbing panel of pyramid sponge, handcrafted neon and white marble. The second antenna has a base of steel wires in reinforced concrete and a fiberglass surface with a cavity with honey and artificial food colourings, that re-create the conditions of a mutual transformation between the bees of a French city, Ribeauvillé, and a biogas plant. The bees are fed discarded scraps of sugared M&M's left in the air, waiting to be disposed of, producing honey polychrome. The reality is the result of endless variables, and the design produces phenomena in the space which modifies it. The outside and inside meet during this action, and they are unable not to interact.



## Ditte Trudslev Jensen

### Face With A View

My approach to jewelry is always circulating around the relationship between the wearer and the object. Jewelry, like other fields of design, has a function by definition, but I believe that jewelry can be many things. It is undoubtedly connected to tradition, culture, value, affection, gift-exchange, and craftsmanship. But my interest lies where the concept of jewelry is questioned and played with.

In my project "Face With a View" my starting point has been to play with the statement that the wearing of a piece of jewelry is a performative act. In collaboration with performer Lærke Grøntved and cinematographer Jacob Glogowski, I have investigated the face as a platform on which objects are creating compositions and situations. The wearer's face is both the stage, the scenography, but also sometimes the puppeteer. The roles change in accordance with the character of the certain object that takes the stage.





## Karim Rashid

The interior landscape of *Digital Nature* is inspired by one of Karim's first recollections of design, visiting the *New Domestic Landscape* exhibition at MoMA, NYC, 1972. Upon seeing the grey room by Ettore Sottsass, Karim believed that he would one day live in a room with no boundaries or borders and with complete freedom to live and think freely.

*Digital Nature* is designed to be a fantastic, ocular space. It captures the essence of multisensorial living in our digital age. Karim believes that patterns, symbols, signs, and textures should be a commentary about the 21<sup>st</sup> century. His desire is to see people live in the modus of our time, to participate in the contemporary world, and to release themselves from nostalgia, antiquated traditions, and meaningless kitsch. In other words, to be sensorially attuned in the moment that we are alive.

Karim says, "I want the space to have a pulse, to sing and come alive around you, so that visitors feel inspired and revitalized. People – they are not just looking at the space. They are physically immersing themselves inside of my concepts. Hopefully I am transcending Time, Space, and Existence, bringing people into another experience and inspiring them to live more progressively. It is exhibitions such as this that keep humanity positive and allow us to envision the future."

Through many years of collaboration, Karim and Abet Laminati have experimented with material and form, forging a true synthesis of art and design. With the craftsmanship and skill of De Rosso, the space will come to life. Karim says, "I think that most traditional building materials do not make sense from a language and performance point of view. I love the ease of color and pattern we can add with laminate."

Karim Rashid is one of the most prolific designers of his generation. Over 3000 designs in production, over 300 awards, and working in

over 40 countries attest to Karim's legend of design. Karim's diversity affords him the ability to cross-pollinate ideas, materials, behaviors, and aesthetics from one typology to the next, crossing boundaries and broadening consumer horizons. Karim collaborated with clients to create democratic design for Method and Dirt Devil, furniture for Artemide and Magis, branding for Citibank and Hyundai, high tech products for LaCie and Samsung, and luxury goods for Veuve Clicquot and Swarovski, to name a few. Karim's work is featured in 20 permanent collections and he exhibits art in galleries worldwide.

Founded in the late 1950's, Abet Laminati is one of the world's leading manufacturers of decorative laminate. The varied universe of Abet Laminati is formed by an endless number of products with different characteristics, aesthetic peculiarities, and functions. The company has always given prominence to the relationship between design and culture. Over the years Abet Laminati has improved its laminates, researching new decors and textures capable of arousing curiosity, awakening emotions, and bringing inspiration.





# Maria Volokhova

Drawing upon Dutch Still Life Painting of the 17<sup>th</sup> century, the installation “Still Life Stories” deals playfully with one of the fundamental paradoxes inherent in the artistic and architectural practice: the preservation of the fleeting.

By showing the link between the prosperity and material abundance of the Dutch in the 17<sup>th</sup> century and our present material culture, I created a series of food vessels in forms that echo those classical Vanitas paintings to remind the contemporary viewer of the fleetingness and wastefulness of our own material conditions.

“Still Life Stories” straddles the border between art and design, pure aesthetics and functionality. Creating a series of useful food containers that also appear as decadent toys is poised between life and death, as well as between the beauty of the ‘nice’ surface and the critical content behind it.

In this project the inside is brought outside and what is normally consumed becomes the vessel for other temporary objects.

“Still Life Stories” is intended to facilitate an experimental dinner party, by opening new ways of experiencing the meal, which parallels food design. The dinner takes on the sense of a special act or performance. The actors are animals made of porcelain. These serving plates, bowls, and cups take the shape of living and lively animals while simultaneously playing cadavers. Besides the animal food containers there are also abstract organic shapes from inside the body.





## Sang Yoon KIM – Listen Communication

### Parallel Time

In this exhibition, I tried to link the time, space and existence based on the Korean traditional methods and my architectural thinking. In order to connect my own perception on time, I collaborated with numerous master artisans of the intangible cultural assets of Korea. Moreover, besides the Korean traditional heritage, I would express spaces where the wind and light can be ventilated. My intuitive feelings of nature are embodied in furnitures and lightings, metaphorically, in shapes of the mountain, forest and orchid. For example, I interpreted Korean traditional furniture in a modern way, using elastic-bands, based on my experience walking through a bamboo forest. My design is related to different times and spaces, like the Korean traditional furniture-making method, which is made with carved-up woods (\*it is called Ccha-Mat-Chum), without any nails, and which can unite into one body with different pieces of woods.





## Robert A. Wettstein

A jute canvas filled with fresh hay lies in the room. The hay is tangible and peeks out star-shaped from the open cloth. Next to it is a black tripod with an oiled wooden construction, complemented by a standard LED light.

I chose this setting to reinterpret the old in new ways and to awaken longings and old memories. Through this contextual shift, space and time are joined. This type of cloth is still used today in the Alpine region to transport dried hay to the threshing floor.

This presentation is a transformation of a nature idyll into tangible furniture. I would describe this as “furniture as radical realism” and let the material speak for itself. As a seating group, variants with different canvases and materials are intended. They can create a connection to the fashion world and are intended for real use.

The “Summerfiber” easy chair is soft to sit on and can be adjusted to fit your needs. It is a product that appeals to both the senses of touch and smell. The “Indilamp”, too, was designed to show respect for reality. It consists of three parts: a standard Manfrotto tripod, a normally produced LED lamp and a wooden construction. This frame design was made individually in the studio from oak parquet flooring and forms the linking puzzle piece of the three pieces.





## TuominenPatel

Glass is a fundamental material of modern architecture. It offers many possibilities and determines the way we live and interact with buildings. Just like concrete, which the majority of buildings are made of, glass is comprised of natural and abundant raw materials. Materials which over time humans have learned to transform into a liquid and mould solid structures from. The results often becoming an existence that can be both functional and sculptural with potential to claim the space through its atmospheric spirit. The glass vase series by TuominenPatel is a metaphor for such buildings; they are decorative containers perched proudly upon the surface.



## Ariel Zuckerman

Natural resources are limited. The demand of raw materials is constantly increasing with no concern over produced waste and future availability. The constraints on our resources will shape our future.

Carrera marble quarries are not infinite; the changes within the natural landscape are drastic. Still, the architectural industry discards all those slates that present imperfections and unexpected inclusions.

On the other hand, the world's hunger for metal is ever increasing. Huge amounts of ore have to be taken from the earth's crust to supply our industries with enough metal. The metals get extracted and purified from any mineral inclusions and oxidations.

The collaborative installation at the Venice Biennale is an occasion to create objects that make us reflect on the use of these precious natural resources. Our generation has a duty, to design better.

How can man-made objects look like natural precious fragments that can be found on a beach or inside a rock?

The two sets of lights and the marble candleholders produced by Toscarri and Cararra Design Factory explore rare marble stones and a mix of metal and acids with precious-stone look.

Metal and marble are similar in that they come out of the ground as rocks. We want to reconnect people to where this material came from, explain how every color and veins are the result of natural processes and chemical interactions, unveil how tradition and technology can enhance and express natural beauty.







**Curators**





### **Valeria Romagnini**

Valeria Romagnini (1987, Italy), independent curator and author. B.A. Cultural Heritage at University of Bari, Italy. M.A. Visual Arts at IUAV University of Venice, Italy. Co-curator of the Norwegian Pavilion 54th Venice Biennale. Organizer of *Traces of Centuries & Future Steps*, 13th Venice Architecture Biennale. Since 2011, organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 30 March 2016, 16:55]



### **Lucia Pedrana**

Lucia Pedrana (1986, Italy), exhibition organizer. B.A. Cultural Heritage at University of Pavia, Italy. M.A. History of Contemporary Art at Ca Foscari University of Venice, and M.A. in Management, IED Istituto Europeo di Design, Italy. Worked at Peggy Guggenheim Collection in Venice, Italy, and at Angola Pavilion of La Biennale di Venezia. Since 2014, organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 30 March 2016, 16:06]



### **Sara Danieli**

Sara Danieli (1991, Italy), exhibition organizer. B.A. Visual and Performing Arts at IUAV University of Venice, Venice, Italy. Since 2012, working with Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 30 March 2016, 16:11]



### **Elena Volpato**

Elena Volpato (1988, Italy), exhibition organizer. B.A. Conservation of Cultural Heritage at Ca Foscari University of Venice, Italy. M.A in Art History at the Università degli Studi di Udine. Since 2015, organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 30 March 2016, 16:07]





### **Clara Frison**

Clara Frison (1991, Italy) exhibition organizer, architect. B.A. Architecture at IUAV University of Venice. Worked as freelance architect and graphic designer. Since 2015, organizing exhibition with Global Art Affairs Foundation..

[Photo: Palazzo Rossini, Venice, Italy, 30 March 2016, 16:05]



### **Alessandra Benazzato**

Alessandra Benazzato (1991, Italy), exhibition organizer. Study in Innovation in Architecture, Design and Planning in Complex Environments at IUAV University of Venice, Italy. B.A. in Architecture at IUAV University of Venice. Worked at the Peggy Guggenheim Collection in Venice and trainee at LabSCo Construction Sciences Lab, Venice, Italy. Since 2015, organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 30 March 2016, 16:08]



### **Maria Nekrassova**

Maria Nekrassova (1984, Russia), exhibition organizer. B.A. Cultural and Educational studies at Moscow State University, Russia. M.A. Cultural Sociology at EHESS, Paris, France. Organizer of cultural events and educational programs under the EU Grundtvig-Comenius umbrella. Developed international events program for IE Business School, Madrid. Since 2015 organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Amsterdam, Netherlands, 19 April 2016, 15:30]



### **Rene Rietmeyer**

Rene Rietmeyer (1957, Netherlands). Study of Psychology at the University of Innsbruck, Austria. Founding director of a private art academy in Greece (1986). Since 1996, creating artworks addressing Time, Space and Existence; in 2002 initiator of the International Art Project PERSONAL STRUCTURES.

[Photo: Palazzo Rossini, Venice, Italy, 1 April 2016, 12:52]





**Captions**



## Captions

10 Denise Scott Brown, Car view of strip. Photo: Denise Scott Brown

14 Palazzo Mora in Venice, Italy. Photo: GAA Foundation.

17 2Architecture, Exterior Perspective e., Palazzo Mora, 2016

19 23 Ideas from Indonesian Architects, *Fortress Europe*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

21 A-01, *Chira Time-Space-Existence*, Photo: Oliver Schütte, Courtesy A-01

23 Bill Price, *A-Mangrove Museum with View Tower; B-Housing for Health Personnel; C-Jicaro Artisan Center; D-University at a Distance; E-Floating Market; F-Anclado; G-Air; H-Multi-use Center*.

24-25 aac Academy for Architectural Culture, *European Cultural Centre Venice*, Designing in Dialogue between Traditional and Modern, 2015

27 aac Academy for Architectural Culture, Installation view at Palazzo Mora, 2016.

28-29 aac Academy for Architectural Culture, *European Cultural Centre Venice*, Designing in Dialogue between Traditional and Modern, 2015

31 Joaquin Alvado, University of Alicante, Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

33 APT Architecture – Atelier Pagnamenta Torriani, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

35 Architecture Project, Installation view at Palazzo Mora, 2016.

37 ATELIER D' ARCHITECTURE BRUNO ERPICUM & PARTNERS. Concrete with tuff, Bonifacio stone dust, mixture of sand, water, and dust. Location: Corsica. Photo: AABE.

39 ATELIER MARTEL. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

41 B&M architects, *Bunkkeri*, original interior, 2015, Architect: Risto-Veikko Luukkonen / Bertel Ekengren. Courtesy: City of Helsinki/Simo Karisalo. Photo: Simo Karisalo.

43 Alison Brooks Architects, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

45 BF Architecture, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

47 Andrey Bokov. Sketches. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

49 Marcus Bredt, *Point of View*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

51 CAZA, *Mirror Mirror on the Wall*. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

52-53 CAZA, *Mirror Mirror on the Wall*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

55 Kan Chan, *Landale Street looking towards Queen's Road East with external circulation core at far end*, 2013. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

57 Nina Choi, *The Pallet House*, 2011. Architect: Selin Maner. Courtesy: Nina Choi. Photo: Nina Choi, 2016

59 Stanislaw Chomicki, *Pinhole Towers*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

61 CHU CHIH-KANG SPACE DESIGN, *Fangsuo Bookstore*, 2015. Location: Chengdu. Photo: Chu Chih-Kang.

63 Waltraut Cooper, *A Digital Signature: Blue Lines*, 2008. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

65 CREUSeCARRASCO arquitectos, *Overlaps. Images and light tests*, 2016. Courtesy: CREUSeCARRASCO arquitectos. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

67 Gustavo Crisóstomo, *Casa Tunquen*.

69 Lorena Darquea, *House VGA*, 2015. Architects: Diseño Norteño. Photo: Lorena Darquea.

71 Vivian Dembo, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

73 Design Futures Group at Melbourne School of Design, Metropolis of Melbourne Map: Diagram of Population Density. Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

75 Djuric Tardio Architectes, Imbrications, 2016. Gennevilliers. Photo: Clément Guillaume.

77 Amy Dolego, *Oculus NYC*, 2016. Courtesy: WintonStudios, Architect Santiago Calatrava. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

79 Aaron Dougherty, Installation view at Palazzo Mora, 2016. Photo: Aaron Dougherty.

81 René Dürr, *Front of house*, 2015.

83 eb arquitetura, . Photos of Venice, 2015. Architects: Guto Biazzetto and Carolina Espezim Biazzetto. Photo: R. Ruffino.

85 Espiral, Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

87 Estudio Ramos, *Figueras Stables Project*. Video presentation at Palazzo Mora, 2016. Photo: GAA Foundation.

88-89 Estudio Ramos, *Figueras Stables Project*. Courtesy: Estudio Ramos. Photo: Daniela Mac Adden, 2016

91 ETAT Arkitekter AB, *Pilgrimage Centre*, Røldal, Norway.

93 FG ARCHITECTS + ORTÚZAR GEBAUER ARCHITECTS, *Monroy building; Makuc House* Installation view at Palazzo Mora. Photo: GAA Foundation.

95 (Full) Scale Architecten, *Genealogy of the facades 1919-2006*. Fotohuis Leuridan, Family Pauwelyn, Elzendamme Vleteren 1957. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

97 Form4 Architecture | John Marx, Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

98-99 Form4 Architecture | John Marx, *Luminous Moon-Gate: Taichung City Cultural Center*, 2013. Location: Taichung, Taiwan. Courtesy: Form4 Architecture. Renderer: Downtown.

101 Studio Frank Havermans. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

103 Mads Frederik, Composition of 4 images. Photo: MFAP.

105 Fook Weng Chan, FWC ARCHITECTURE, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

107 Cherubino Gambardella with Antonio Balsamo, Lorenzo De Rosa, Maria Gelvi, Marco Pignetti, Salvatore Scandurra, Concetta Tavoletta and Armando Arena, Giovanni Canoro, Gaetano Cerullo, Paolo De Cristofaro, Gianluca Delle Rose, Brigida Di Costando, Roberto Di Fonzo, Vincenzo Mangiacapra, *Composition after the strike on Villa Malaparte*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

109 Beatriz Gerenstein, *The Couple*, 2016. Fine woods combination. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

111 Edward Groeger, *Trilogy Of Time*, 2016.

113 Nick Guttridge, *'Rambert' Dance Company*, 2015. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

115 Assistant Professorship of Architecture and Construction Dirk E. Hebel, ETH Zürich and Future Cities Laboratory Singapore. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

116-117 Assistant Professorship of Architecture and Construction Dirk E. Hebel, ETH Zürich and Future Cities Laboratory Singapore. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

119 Hu Heng, Nanjing University, *Interior View of Cave of the Silken Web*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

121 Ideal Spaces, *Building Worlds*. Installation view at Palazzo Mora, 2016.

123 Ideal Spaces, Installation view at Palazzo Mora.

124 Ideal Spaces, *Three Worlds*.

125 Ideal Spaces, *World Disk*.

127 Ingarden & Ewý Architects, *Wicker Sculpture*. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

129 Interplan<sup>2</sup> Architects – Camillo + Alessandro Gubitosi, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

131 Daigo Ishii, *Worldwide Tokyo-lization Project*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

133 Bengt Isling, landscape architect at Nyréns Arkitektkontor AB, Stockholm, *Hornsbergs strandpark, a Shoreline park*. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

135 Jakob + MacFarlane Architects, *Euronews Television Headquarters*, 2015. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

137 Evan Joseph, *Erial Dusk*, 2015. Location: New York.

139 KARAWITZ, Marly-House, passiv-house, 2014. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

141 Keiko+Manabu. Spring Waltz, *POLA Museum of Art*, Hakone Japan. Photo: Naoki Honjo. Text translation: Philip Coristine.

143 Taeman Kim, HAEAHN Architecture+H Architecture, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

145 Johannes M. P. Knoops, *Venice Re-Mapped: excerpt looking northeast from Dorsoduro*, 2016. Installation view at Palazzo Mora .Photo: GAA Foundation.

147 Renate Krammer, *Lines*, 2016, Installation view at Palazzo Mora. Photo: GAA Foundation.

149 Renate Krammer, *Lines*, 2016, Courtesy: Renate Krammer, Photo: Renate Krammer

151 LeeMundwiler, *CHILL*, Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

155 Lewis and Gould, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

159 Lieven Lefere, *Golden Dawn (Reversed)*, 2014. Courtesy: Galerie O·M·S Pradhan/ Casa Argentaurum.

157 Lightroom and Bojana Ginn, *Synaptic Kiss*, 2012. Wool, LED.

159 Fumihiko Maki, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

161 Fumihiko Maki, *Office lobby*, 2014. Courtesy: Silverstein Properties, Inc.

162-163 Fumihiko Maki, *Aerial View*, Courtesy: D Box.

165 Manasaram Architects, Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

166-167 Manasaram Architects, *Bamboo Symphony*, night view, 2011. Architect: Neelam Manjunath. Photo: Krishanu Chatterjee.



169 Mangera Yvars Architects, *Qatar Faculty of Islamic Studies*, Entrance, 2015. Photo: MYAA

171 MANIFOLD design, *Big Sky, Small Sky*, 2016. Photo: David Naill

173 Masaki Endoh, Natural Ellipse. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

175 MCM Group International, *Cangma Mountain Landscape*, 2015. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

177 Meridian 105 Architecture, *Tejon Mixed Use Brick Screen*, 2012. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

179 Christian Michel, Liège-Bamako, 2010. Gare de Liège, Belgique.

181 Min2, *Dialogue*, 2016. R.A. Drienuizen

183 Michael Moran, *Long Island City*, 2016. Location: Queens, New York. *Gowanus*, 2016. Location: Brooklyn, New York. *Randall's Island*, 2016. Location: New York City. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

185 Tanja Milbourne, *The Flooding of Venice*, Palazzo Mora, 2016. Photograph mock-up proposal.

187 MKPL Architects Pte Ltd, *Kent Vale Faculty Housing* - Linkways through the landscape connecting public and private realms, 2013. Courtesy: MKPL Architects Pte Ltd. Photo: Tim Griffith.

188-189 MKPL Architects Pte Ltd, *Duchess Residences* - Contrasting naturalistic and orthogonal forms, 2011. Courtesy: MKPL Architects Pte Ltd. Photo: Albert Lim.

191 Arash Mozafari, *Nipco Factory*, 1998. Courtesy and Photo: EBA[M]+[C]

192-193 Arash Mozafari, *Parallel Existence*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

195 Peter Molick, *Crossings (Houston and Venice)*, 2014-2016. Courtesy: Peter Molick and Barbara Davis Gallery. Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

197 Andrés Morales Arquitectos, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

199 Paulo Moreira & Isabel Martins, *The Chicala Observatory team*, 2013 Courtesy: The Chicala Observatory. Photo: © Paulino Damiao.

201 Noriko Naoi, *Hut in Tsujido*, 2015. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

203 Nissen Wentzlauff Architekten, *Ensemble 4*, 2016. Daniel Wentzlauff, Michael Muellen, Erica Ubbiali, Daniel García Moreno. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

205 OBRA Architects, *Construction photograph*, 2015, Courtesy: OBRA Architects, Photo: Jennifer Lee.

207 Satoshi Okada, *House in Mt.Fuji*, 2000. Courtesy: Satoshi Okada architects Inc. Photo: Hiroyuki Hirai.

209 Ricardo Oliveira Alves, *House in Corales II*, 2015. Architect: Frederico Valsassina Arquitectos. Courtesy: Ricardo Oliveira Alves.

211 One Plus Partnership Limited, Ajax Law & Virginia Lung, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

213 Orproject, Christoph Klemmt, Rajat Sodhi, Haseb Zada, *Sahya*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

215 Frank Oudeman, *56 Leonard*, 2016 - moving picture still #1. Design: Herzog & de Meuron. Client: Alexico Group LLC.

217 Ivan Padovani, *Blind Field #02*, 2014. Photography printed on cotton paper and composite of cement and cellulose. Photo: Ivan Padovani.

219 Patricia Parinejad, *Refavela*. Location: Rio de Janeiro, Brazil. Courtesy: Patricia Parinejad. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

221 Platform for Architecture + Research, *Infinity*, 2015. Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

223 Patrick Tighe Architecture, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

225 Emanuel Dimas de Melo Pimenta, *UIRA*, 2012. UIRA is the space architecture and urban planning design for the first orbital Olympic Village in history.

227 Pontifica Universidad Catolica del Ecuador (PUCE) and cityLAB/UCLA, with Gensler, Providencia.

229 Architectural studio "PROJECT-REALIZATION, *School for 1375 students*, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

231 PUPA – Public Urbanism Personal Architecture, *Model showing future possibilities of the allotment garden communities in Vilnius*, 2014. Photo: Tadas Jonauskis:

233 Royal Institute of Dutch Architects BNA, *Shelter home Veilige Veste*, 2012. Architect: KAW. Courtesy: KAW. Photo: Gerard van Beek.

235 Sigrid Rauchdobler, Postal Distribution Center, 1994. Location: Linz, Austria. Architects: Perotti, Greifeneder & Partner. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

237 Luis Rodríguez, Kolumba Museum, 2007. Location: Cologne, Germany. Architect: Peter Zumthor, Courtesy: Luis Rodríguez, 2013

239 Ruinelli Associati SA Architetti SIA, *Magazzino e Atelier per l'artista Miriam Cahn*, 2015. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

241 SchilderScholte architects, *PANI community centre*, yellow window splay. Collaboration: Dick van Gemerden - pt-structural. Client: foundation PANI. Courtesy Schilder-Scholte architects. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

243 Schulz und Schulz, *St. Trinitatis*: Church interior primarily characterized by day-light space and material, 2015. Photo: Stefan Müller.

245 Ingo Schrader, Tor Nord, 2015. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

247 Denise Scott Brown, Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

248-251 Denise Scott Brown, Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

253 SEHW Architektur, *Work Front Berlin*, 2008. Installation view at Palazzo Mora, 2016.

255 Professor Arq. Juan Pablo Serrano, Universidad Ibeoamericana Mexico City, *Regenerating Mexico City by Densifying Vertically*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

257 Shatotto, Ashraf Kaiser Residence. Photo: Daniele Dominicali.

258-259 Shatotto. Video presentation and installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

261 Shimizu Ken, *T*. Installation view at Palazzo Mora, 2016. Photo: Shimizu Ken.

263 Endo Shuhei, *Landmark of Kashiwazaki city* against the background of Mt. Yoneyama – symbol of the local, 2015. Photo: Matsumura Yoshiharu.

265 Kevin Slavin and Miguel Perez, MIT Media Lab, *Metagenomic Beehives*. Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

267 TEAM M Architekten, ISA STEIN Studio, Wolfgang Steinlechner, ISA STEIN. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

269 Studio Cachoua Torres Camilleti. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

270-271 Studio Cachoua Torres Camilleti, *Aerial view of the Gold Coast Cultural Precinct* in Gold Coast, Australia, 2013 Competition. © 2014 studio CACHOUA TORRES CAMILLETTI.

273 Studio Vulkan Landschaftsarchitektur, *Sound Barrier Wall*, 2014. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

275 Matthew Bird (Studiobird), *The Thorax Snug*, 2015, Photo: Peter Bennetts.

277 Henning Stummel Architects Ltd, *Tin House*, roof top view. Location: London.

279-281 Sweet Sparkman Architects+CityLab-Sarasota University of Florida, *Refrigerator Doors*. Installation view at Palazzo Mora, 2016. Photo: Martin Gold.

283 Terry & Terry Architecture. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

285 Juri Troy Architects. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

287 Turenscape. Installation view at Palazzo Mora Garden, 2016. Photo: GAA Foundation.

289 Turenscape. Installation view at Palazzo Mora Garden, 2016. Photo: Peter Molick.

291 Simon Twose. *Concrete Drawing*, 2015. Installation view at Palazzo Mora, 2016. Photo: Peter Bennetts.

293 Ueberholz GmbH, *Lichtzeitraum*. Installation view at Palazzo Michiel, 2016. Design: Nico Ueberholz. Typography: Longjaloux office. Media solutions: Markus

Busche-Busche Elektronik GmbH, Balve. Photo: Ulrich Beuttenmüller. Supported by connected comfort.

295 UNITEDLAB Associates. Architecture of Dreams, 2016. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

297 Universidad Anáhuac México Norte, Rodrigo Langarica, *Distortion 2*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

299 Urban. *Santa Cruz requalification river project*.

301 Urban Design Lab, *IKIAM competition entry*, 2014, Del Hierro AU, Estudio A0 & L + A Architects.

303 Urban Lab+, *Turning Tables*. Graphics: UDLab-Università della Calabria. Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

305 Massimo Valente, *Same doors, different lives*. Apartment building, Via Elio Stilone 4, Rome, Italy. Photo: Paolo Callarà.

307 Vidal Arquitectos, *Wall of Ideas*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

309 Gus Wüstemann Architects, *Total Recall*. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

311 WY-TO with POD Structures, *Living Shelter*. Sustainable technical elements provide autonomy to the shelter. Installation view at Palazzo Mora, 2016. Photo: Peter Molick.

313 Han Xiaofeng, *Peony Pavilion*. Installation view at Palazzo Mora, 2016. Photo: Patricia Parinejad.

315 Yohan Zerdoun + Kister Scheithauer Gross Architekten, Cologne, *Harmony | A Double Church, A Synagogue*. Installation view at Palazzo Mora, 2016.

317 Zhao Siyi, *Finding and Returning*, sculpture, 2007. *Mutual Existence*, installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

319 ZHU Wenyi Atelier, *DEBRIS CAN: Designing UN iDays Museums In Orbital Space*

321 Auckland University of Technology. Zoon Politikon. Installation view at Palazzo Mora, 2016. Photo: GAA Foundation.

323 The University of Sydney. Zoon Politikon, *Profanations*. Design and Photo: Celia Hall & Michaela Franklin.

324 The University of Sydney. Zoon Politikon, *Aion and Chronos*. Design and Photo: Chelsea Pratt & Kristie Toms.

325 The University of Sydney. Zoon Politikon, *The Gaze of Eurydice*. Design and Photo: Madeline Racz.

326 Palazzo Bembo in Venice, Italy. Photo: GAA Foundation.

329 109 Architectes, 2015. Photo: Roland Ragi.

331 Pep Admetlla, *The articulated form*, 2008. Courtesy: Catalonia architect's institution (COAC) and Generalitat de Catalunya. Photo: Pep Iglesias.



333 ADOFF Arquitetos + paulosantacruz arquitetos Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

335 Ed Anthony, *Zaha Hadid*, 2016. Drawing.

337 Architectural Design Association of Nippon (ADAN). Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

338 Architectural Design Association of Nippon (ADAN), *Ma of Wind, House in Kanda-Awaji, House in Backyard, SOJA-O*, 2016. Courtesy: ADAN. Photo: Keigo Nishio.

339 Architectural Design Association of Nippon (ADAN), *Tabibito-An, SHIRASU, House in Minami-Asagaya, Pentagonal-house*, 2016. Courtesy: ADAN. Photo: Keigo Nishio.

341 Architect Michael Donalds AB. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

343 Arditti+RDT arquitectos. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

345 Carla Bechelli Arquitectos. Las Piedras, villas and houses. Location: Castanos, Nordelta. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

347 Louise Braverman Architect, *Active Voice*. Video presentation at Palazzo Bembo, 2016. Photo: Sergio Pirrone.

349 Michael Burch Architects, *French Ranch*, new construction.

351 CAMPO, Worknot!, Room For Architecture and Normal Architecture. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

353 Paul Clemence, *Untitled Red*, 2015. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

355 Bruno Delamain, a construction site, 2007. Location: Seguin island.

357 Design Haus Liberty and ARTLINER in collaboration with Harvey & John, *DEWfall*, 2016. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

358-359 Design Haus Liberty and ARTLINER in collaboration with Harvey & John, *DEWfall*, 2016. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

361 Di Vece arquitectos. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

363 Duplex Architekten Zurich, Düsseldorf, Hamburg, Housing community, 2015. Location: Hunziker Areal, Zurich. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

365 Peter Eisenman. Installation view at Palazzo Bembo, 2016. Photo: Peter Molick.

367 Colin Rowe, *Letter to Peter Eisenman*, 1962. Courtesy: Peter Eisenman.

368 Peter Eisenman, *Synagogue Suburban Newark, model*. Courtesy: Peter Eisenman.

369 Peter Eisenman, *Peter Eisenman, Caldwell vs Kearny*, 1942.

371 Chris Elliott Architects, Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

373 EAA – Emre Arolat Architecture, Construction site of a *Antakya Museum Hotel*. Location: Antakya, close to St. Pierre Church. Installation view at Palazzo Bembo, 2016. Photo: Peter Molick.

375 EAA – Emre Arolat Architecture, Construction site of a *Antakya Museum Hotel*. Location: Antakya, close to St. Pierre Church. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

377 Estudio Botteri-Connell, Experimental Brick Pavilion, 2015. Photo: Gustavo Sosa Pinilla.

379 University of Arkansas Community Design Center, *Slow Street: A New Town Center for Mayflower*, 2015. Views north and south from Market District. Rendering: University of Arkansas Community Design Center.

380-381 Marlon Blackwell Architects. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

382 Fentress Architects, *Airport of the Future*, Circa 2062.

384-385 Fentress Architects, *Denver International Airport*, 1995, Photo: ©Ellen Jaskol.

386 Fentress Architects, *Denver International Airport*, 1995, Nick Merrick Photo: © Hedrich Blessing; *Incheon International Airport*, 2001, Photo: © Paul Dingman; *Raleigh-Durham International Airport*, 2011. Photo: Nick Merrick, © Hedrich Blessing

387 Fentress Architects, *Seattle-Tacoma International Airport*, 2005, Photo: © James P. Scholz; *Mineta San Jose International Airport*, 2010. Photo: © Ken Paul; *Los Angeles International Airport, Tom Bradley International Terminal*, 2013. Photo: ©Lawrence Anderson.

388-389 Curtis Fentress, *Denver International Airport*, Hand sketch.

390 Fentress Architects, *Denver International Airport*, 1995, Photo: © Timothy Hursley; *Incheon International Airport Master Plan; Incheon International Airport*, 2001. Photo: ©Paul Dingman.

393 Curtis Fentress, *Notes on the Future*, Hand sketch.

395 Antonio Freiles, *Under construction #3*, 2016. Oil on canvas, 120x100.

397 Nelson Garrido, *Home Less*.

399 Gerber Architekten. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

400-401 Gerber Architekten. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

403 Nella Golanda, *Sculpted Architectural Landscapes*. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

405 GORGONA Architecture & Design, *G House*, 2008. Architects: Vladimir & Eugeniu Prodan. Courtesy: Gorgona AD. Photo: Eugeniu Prodan.

407 GRAS Arquitectos, Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

409 Helin & Co Architects, *Woodwork exhibition*, Venice Architecture Biennale: Time Space Existence, 2016. Photo: © Tuukka Norri.

410-411 Helin & Co Architects, *Woodwork exhibition*, Venice Architecture Biennale: Time Space Existence, 2016. Photo: GAA Foundation.

413 Innocad, Architectural Fashion, *Golden Nugget*. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

414-415 Innocad, Architectural Fashion, *Golden Nugget*. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

417 KAMJZ, *Filling Station of the Future*, 2016.

419 Sinikka Kouvo and Erkki Partanen, Architectural Office Kouvo & Partanen, Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

420-421 Sinikka Kouvo and Erkki Partanen, Architectural Office Kouvo & Partanen, Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

423 Katherine Lambert, AIA, Christiane Robbins, Floor Plan, *Our View to the Future*, MoMA Exhibition House, Gregory Ain, 1950, Floor Plans, ©MAP, 2015-2016.

425 *This Future Has a Past*, v3.0, 3D Digital Print, 40"x45", edition of 12, ©Robbins + Lambert, 2016.

427 Morger Partner Architekten AG. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

428-429 Morger Partner Architekten AG, Architektur © by Morger + Dettli Architekten ARGE mit Bearth & Deplazes Architekten, *OVAVERVA Hallenbad, Spa & Sportzentrum, St. Moritz*, 2014. Courtesy and Photo: Ralph Feiner.

431-433 Nathan Yip Fondation, Nathan Yip School of Hope. China. Participants of Child Sponsorship Program.

435 Nickl & Partner Architekten AG, Man is the measure of all things. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

437 odD+. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

438-439 odD+. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundatio.

441 PROARH, *The Stone House*, 2014. Courtesy: PROARH, Photo: Miljenko Bernfest.

443 Stenger<sub>2</sub> Architekten und Partner, *Former Power Plant*. Installation view at Palazzo Bembo, 2016. Photo: Peter Molick.

444-445 Stenger<sub>2</sub> Architekten und Partner, *Former Power Plant*. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

447 Studio Razavi+youfeelyoung. Installation view at Palazzo Bembo, 2016. Photo: Peter Molick.

448-449 Studio Razavi+youfeelyoung, *The Palaver Tree*. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

451 Takasaki Masaharu, *Monobito Architecture*. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

453 Elsa Urquijo Architects, Installation view at Palazzo Bembo, 2016.

454-455 Elsa Urquijo Architects, Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

457 Architekten Wannenmacher+Möller. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

458 Architekten Wannenmacher+Möller, *Residential Building Ritterstraße Street in Bielefeld*, 2016. Courtesy: Architekten Wannenmacher+Möller. Renderings: Architekten Wannenmacher+Möller.

459 Architekten Wannenmacher+Möller. *Residential and Commercial Building at the Old Market in Bielefeld*, 2016. Courtesy: Architekten Wannenmacher+Möller. Renderings: Architekten Wannenmacher+Möller.

461 WOHA. Installation view at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

462-463 WOHA, Video Presentation at Palazzo Bembo, 2016. Photo: Patricia Parinejad.

465 Wulf Architekten, *German Embassy in Tbilisi, Georgia*. Model.

466-467 Wulf Architekten. Installation view at Palazzo Bembo, 2016. Photo: GAA Foundation.

468 Palazzo Rossini in Venice, Italy. Photo: Global Art Affairs Foundation.

471 aac Academy for Archiectural Culture. Installation view at Palazzo Rossini, 2016.

473-477 aac Academy for Archiectural Culture. Installation view at Palazzo Rossini, 2016.

478 Palazzo Michiel in Venice, Italy. Photo: GAA Foundation.

480 Atocha Design, *KickBack Cocktail Table*, 2015. Photo: Eric McNatt.

481 Abdulla Al Awadi from Samovar Carpets, *Shouq*, 2015. Courtesy: Samovar Carpets & Furniture, Kuwait.

483 Eckhard Beger | ArteNemus, *Labyrinth & Octopia*, 2014. Installation view at Palazzo Michiel, 2016. Photo: Eckhard Beger.

484 Creative Chef, *Table Jewelry*, 2016. Courtesy: Jasper Udink ten Cate. Photo: Rogier Boogaard.

485 Pascale De Backer, *Light Book*, 2016, Courtesy: Climar.

487 EDGE Collections. Collections Tempodoro, Venice Design 2016 ©2016 Colin Dutton.

489 Karen Michelle Evans, Rugs. Installation view at Palazzo Michiel, 2016. Photo: GAA Foundation.

491 Arend Groosman, 24mm *Transformable pavilions*, 2015. Client: Stroom The Hague. Installation view at Palazzo Michiel, 2016. Photo: GAA Foundation.

493 Kino Guérin, *Why Knot Bench*, 2016. Installation view at Palazzo Michiel, 2016. Photo: GAA Foundation.

495 Gunjan Gupta, *Gadda Throne*, 2009. Courtesy and Photo: Studio Wrap.

496 Fred Hernandez, *Ôze Sofa*, 2015 Installation view at Palazzo Michiel, 2016. Photo: Fred Hernandez.



497 Brigi Konda, *Set of Bowls*, 2015. Photo: György Károlyi.

499 Paul Kelley, called *Magnetic Copper Cubes*, 2014. Photo: Paul Dixon.

501 Silvia Knüppel, *Ulmer Mélange #1*, 2015. Courtesy: Silvia Knüppel. Photo: Tobias Bärmann.

503 Alessandro Mendini and KANG Keum-seong, *Poltrona di Proust Korea*, 2014. CHUNG Mi-sun, *Giurim*, 2014. CHUNG Yong-hyun and OCDC, *Table of Rhythm*, 2014.

504 Nynke Koster, *Elements of time Baroque*, 2014. Courtesy: Studio Nynke Koster. Photo: David In Den Bosch.

505 SoFarSoNear, *Sans Souci*, Katherine Richards Design, *Ebony, Spartito*, textile, *Design in the context of Venice Biennale*, hand sketch.

507 Kati Meyer-Brühl, *Hammersvik*, 2016. Photo: Brühl.

509 Satyendra Pakhale, *Carving Senses*. Installation view at Palazzo Michiel, 2016.

510 Chapel Petrassi, *VD Prototype 01*, 2016. Courtesy: Chapel Petrassi©

511 Ditte Trudslev Jensen, *Metropolis from Face With a View*, 2016. Photo: Jacob Glogowski.

513 Karim Rashid, *Digital Nature*, 2016. Courtesy: Abet Laminati. Photo: Adrian Schiopu.

515 MariaVolokhova, *Still Life Stories*, 2013. Photo: Maria Volokhova.

517 Sang Yoon KIM, *Barley Shaken Lighting*, 2014. Installation view at Palazzo Michiel, 2016. Photo: GAA Foundation.

519 Robert Wettstein, *Summerfiber*, 2016. Courtesy: Lars Oer.

520 TuominenPatel, *Knight*, 2016. Photo: Chikako Harada. Glass vase, free blown and formed, 23x11x33cm.

521 Ariel Zuckerman, *Marble Light*, 2016.

522 Turenscape, *The Qinhuangdao Red-Ribbon Tanghe Park - Tread Lightly with Minimal Intervention*, 2008. Location: Hebei Province China. Courtesy: Turenscape, Kongjian Yu.

528 Auckland University of Technology, *Jowls of the State*. Model Design and Photo: Angus Roberts.

536 WOHA, *PARKROYAL on Pickering*, 2013. Location: Singapore. Photo: Patrick Bingham-Hall.





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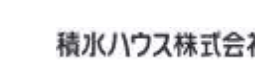
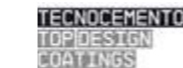
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