

VENICE 2018



**Architecture
Biennial**

TIME

SPACE

EXISTENCE

TIME

SPACE

EXISTENCE

TIME SPACE EXISTENCE



& National Pavilion of Pakistan

Colophon

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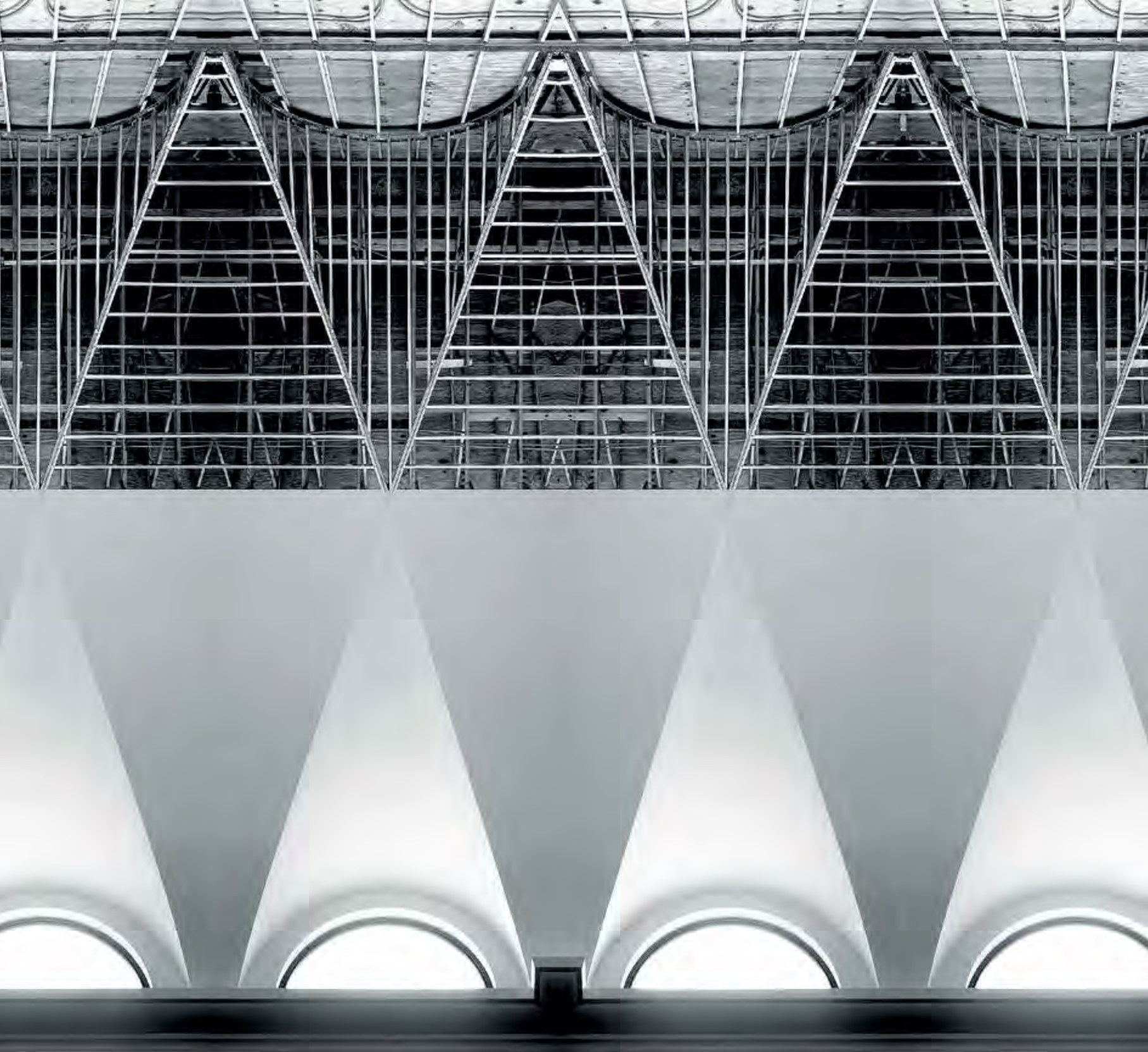


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Introduction

Introduction

by the European Cultural Centre team

“We, artists, creative entrepreneurs, and researchers, as a collective 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 fourth biennial architecture exhibition hosted by the European Cultural Centre in Venice. 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 first 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 realization of the objectives of the ECC. Venice is a city with an extraordinary concentration of facilities and organizations dedicated to culture. It is the ideal place to come to understand who we are and how we are seen, a place for reflection, research and dialogue.

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. The fourth edition of the biennial architecture exhibition TIME SPACE EXISTENCE presents a wide selection of works from architects, photographers, sculptors and universities from all over the world.

In addition, we present projects realized in cooperation with institutions and museums. The topic TIME SPACE EXISTENCE gives the possibility for each architect to focus on these fundamental existential questions, creating an extraordinary combination of projects and approaches. By combining projects from architecture studios with works of architecture photography and sculpture, the exhibition becomes a dialogue between current developments, ideas and thoughts in art and architecture, highlighting the philosophical concepts of Time, Space and Existence.

The participating architects, artists and institutions represent a large variety of cultures and we exhibit the work of established architects next to professionals whose works might be less known. What they all have in common is their dedication to architecture in the broadest sense of their profession. The exhibition shows a vast spectrum of presentations (models, concepts, research outcomes, thoughts, dreams and ideas), placing classical architectural installations in dialogue with surprising artistic elements.

“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. As sincerely as possible, the GAA Foundation presents in this exhibition what can be seen as a modest cross section of European architecture, in dialogue with several non-European architects. TIME SPACE EXISTENCE does not only show works by European architects, but rather a global togetherness, a dialogue that goes beyond cultural backgrounds, 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.

Ludwig Mies van der Rohe (1886-1969) was an iconic architect whose legacy still shapes the world today. Born in Europe, he emigrated to and spent his professional life in the United States, where his work developed further as a dialogue between open space, simplicity and clarity, and became widely regarded as a pioneer of modern architecture. This year, the European Cultural Centre hosts the Fundació Mies van der Rohe with the Young Talent Architecture Award (YTAA). The YTAA aims to support the talent of recently graduated architects, who will be responsible for transforming our environment in the future. Emerged from an interest in the initial stages of these students’ development and a desire to support their talent, the European Cultural Centre will be hosting their work in support of these ideals.

In the TIME SPACE EXISTENCE video series, we looked for the iconic architects of our time. Featuring architects such as Daniel Libeskind, Arata Isozaki, Tatiana Bilbao, Curtis W. Fentress, Peter Eisenman, Richard Meier, Fumihiko Maki, Odile Decq and Moshe Safdie, we asked them to reflect on the topics of TIME SPACE EXISTENCE and how these three concepts sketch out the contours of the world around us — something especially true within archi-

tecture. Aside from these in-depth interviews, many of these architects were able to join this exhibition.

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

0932 Design Consultants

The warmth of the sun
The scent of a fresh brew
The quiet of a lover's chest rising and falling in slumber
The fleeting thought of sleeping in just a little longer
Extinguished by the sight of the previous night's musings
by the window
With a tingle of excitement for what's to come,

Buongiorno

It's 09:32 in the morning and it's all coming together
quite nicely

"A man who works with his hands is a laborer; a man who works
with his hands and his brain is a craftsman; but a man who
works with his hands and his brain and his heart is an artist."
- Louis Nizer

0932 is a manifestation of Nizer's inspired musings - a collective driv-
en by an admiration for delicately complex craftsmanship, behind
what usually looks deceptively simple.

We believe in working heartily; being concerned with having an
intimate acquaintance with building materials, in working them into
our architecture. In fact, oftentimes, architecture happens even as
one of us becomes thoughtful on the simple matter of the way bricks
will be aligned.



25 Visionary Ideas from Indonesia Architects

In Between Boundaries

Currently, the world is being hit with fever border. In Indonesia, President Jokowi, who develops NawaCita as a concept, awakens us all to realize that the border areas of Indonesia with other countries are poorly planned. Indonesia's border with other countries can be the outer islands, either in the form of ocean or land. There are 92 outermost islands. The interpretation is that "Free Space" is read as an interpretation of limited freedom. For the architectural exhibition as a medium to communicate that, though, we put a concept of connectedness as a result of free space interpretation within the limitations. By highlighting Indonesia's frontline issues (Indonesia's border), we try to develop issues of locality, technology and mobility as variables of developing new concepts within the context of public buildings in the border areas, which we consider to have a strong life force as the new architectural face of the area by empowering social community.

Remote Islands and Border Architecture

Indonesian borders area and remote islands can be a sophisticated problem. Far distances and difficult access from the cities make those area seems left behind from the rest of the country. Ironically, the centralized system created generalization of development. Building trends from the cities brought to frontier area have lower standards due to various limitations. As the result, new buildings and structures in frontier areas tend to be monotonous and similar to buildings and structures in other areas. Local identities are further abandoned, and this can be clearly seen on public facilities.

School on the Border Area as a Case Study

Before Indonesian independence, Dutch colonial administration built schools throughout the colony — for example, in Salatiga, Malang,

Moluccas, or Kupang. However, the schools are limited in certain areas, based on colonial interests such as crops and spices produced in the area or schools built by Dutch missionary institutes. During Soeharto's regime of New Order, there was a national program of SD Inpres (Sekolah Dasar or basic school based on President instruction). Elementary schools were built throughout Indonesia to improve education and to eradicate illiteracy. For more than three decades of Soeharto's regime, schools were built based on the budget without the spirit to develop good architecture. Uniformity became the main concept, as they abandoned local and traditional architecture.

Today, there is a spirit of globalization, an openness to promote new education systems, including the development of new kinds of schools. Among them is student-centered education system that focuses on a student's accessibility to online information. It allows students to learn independently, which will eventually develop modern and forward-thinking youth. On the other hand, educational programs based on local wisdoms and local languages needs to be revived throughout the frontier area. It is both urgent and crucial that school architectural development be able to highlight local genius and local materials.



Peter Aaron

Syria Before the Deluge

Nine years ago, in 2009, I visited Syria with my wife and twin daughters. On our first night we walked down Straight Street in Damascus: the famous “Street Called Straight” where St. Paul took refuge after his conversion. It was still a Christian quarter. Astounded by everything I saw, I spent the evening photographing this extraordinary thoroughfare, which was flanked by Ottoman-era houses and ancient churches, and lavishly strewn with remnants of its Greco-Roman past. It ended in the vast Damascus souq, one of the great markets of the Arab world.

These images I made—the stumps of classical columns, ancient drinking fountains, a Roman arch halfway up the street, impeding traffic—now stand as lasting witnesses of the city’s rich history. Many of their subjects have been destroyed since the beginning of the civil war, two years after my visit.

Other sites in Syria were equally remarkable. The Roman-era desert city of Palmyra, surely one of the wonders of the ancient world; much of the old city still stood. Aleppo, one of the most dynamic and venerable cities in the world. The mighty Krac des Chevaliers, the largest fortified castle built by the crusaders and one of the most important surviving examples of medieval military architecture. All these sites, and many more, have suffered terrible destruction in recent years by the various factions in the civil war, including the government forces and the Islamic State.

One young Syrian we met on our travels said to us, “If there were ever to be a rebellion against Bashar al-Assad, it would be a complete catastrophe, an apocalypse. There are so many warring factions

that there would be no end to it.” We had no idea that this terrible fate would befall Syria so very soon.

A Muslim country with sizeable Christian and Alawi minorities, Syria had a long history of religious toleration: the survival of so many Christian and pagan monuments attests to that. Jews, too, lived there in peace until the creation of the State of Israel in 1948. This tolerant atmosphere has quickly disintegrated due to the rise of Islamic fundamentalism. ISIS’s purposefully inflicted damage at Palmyra was a direct attack on religious tolerance and internationalism, an attempt to blot out the country’s vivid history as a center of paganism and Christianity as well as Islam.

I strongly believe that these images of the now-shattered sites I had the good fortune to see should be shared with my fellow Westerners. Most of us have no idea of the cultural riches there: Damascus, in 2009, rivaled Rome for archaeological interest, and Palmyra was at least the equal of Petra. And most of us will never have the opportunity to go there—at least not for the foreseeable future.



Divina Abou Jaoude

Sequels of war

The destruction of the urban and human fabric during the Lebanese Civil war (1975 -1992), combined with the demographic redistribution based on identity, created an urgent need to relocate, house and construct anew to fulfill the emerging needs. The urgency of the re-building process, in a period where the state was at its weakest and unable to exert control, was done in haste, in total disregard to existing urban fabric, archaeological ruins, available infrastructure, planning laws, existing densities and resulted in urban chaos.

Lebanese architects are still leading today a losing battle against time desperately trying to heal the contaminated urban tissue of Lebanon.

Entering university in the middle of this period, I was filled with a need either to repair and heal the wounds of men by studying Medicine or to repair and heal the greater wounds to the city by studying Architecture. I chose the latter. It is then that I became aware of the power of architecture to influence the lives of people afflicted by the sequels of war. But the other issue that became more urgent was the ensuing obliteration of archaeological heritage, identity, history and memory. This prompted me on to specialize in the restoration of Archaeology.

Being involved in academic teaching at University, my methodology of work in my Architectural practice is based on a highly interactive and collaborative brainstorming process with collaborators and interning students, questioning the relevance of what we design, questions leading to answers leading to re-questioning. One of our main concerns is the integration of architectural remains – the markers of memory and identity – into the modern urban fabric of the City.

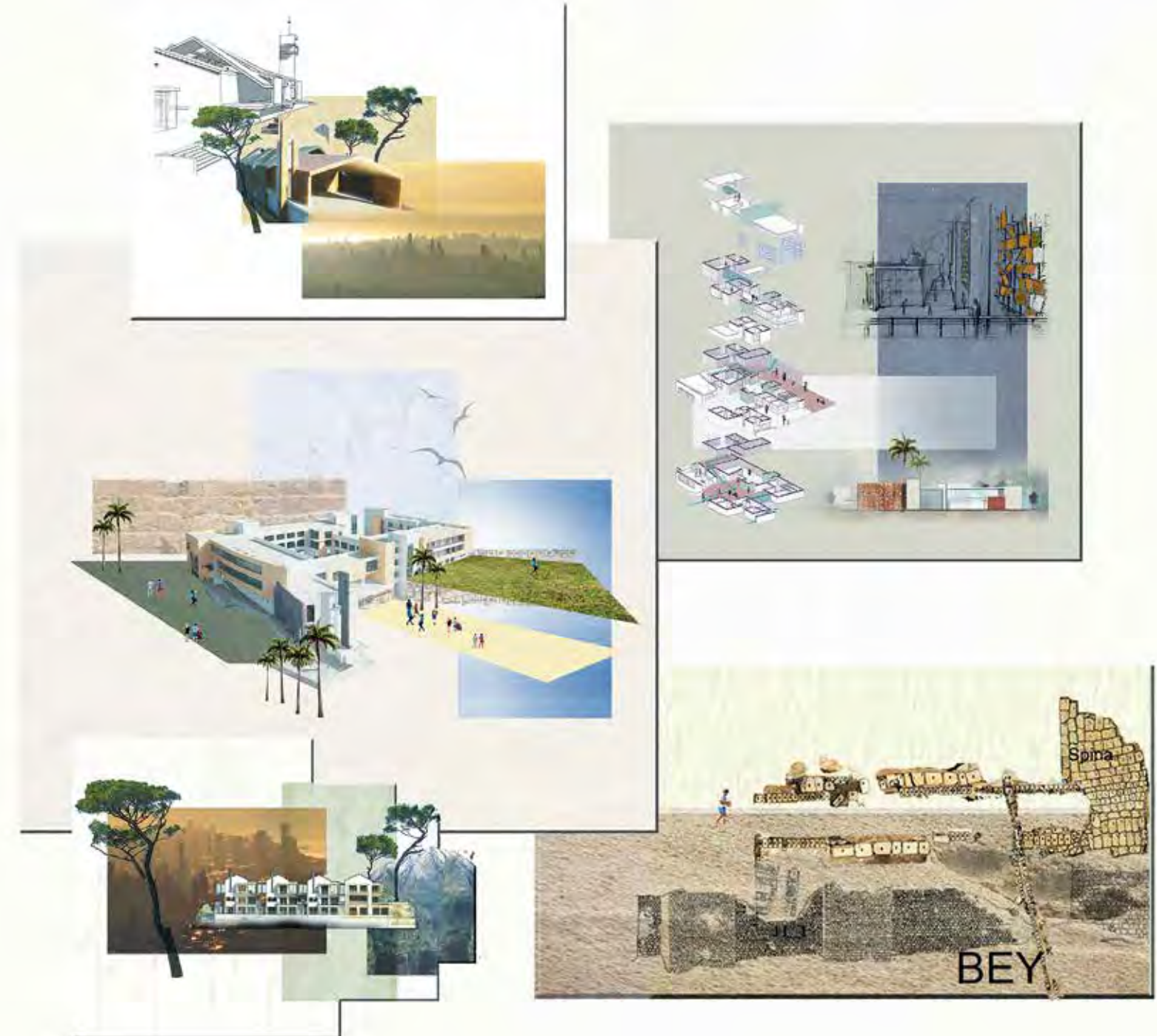
We try not to follow the flux...the trends, established by star Architects with constantly re-invented aesthetics and an endless variety of forms and where a contextualized building is no more an example to be followed.

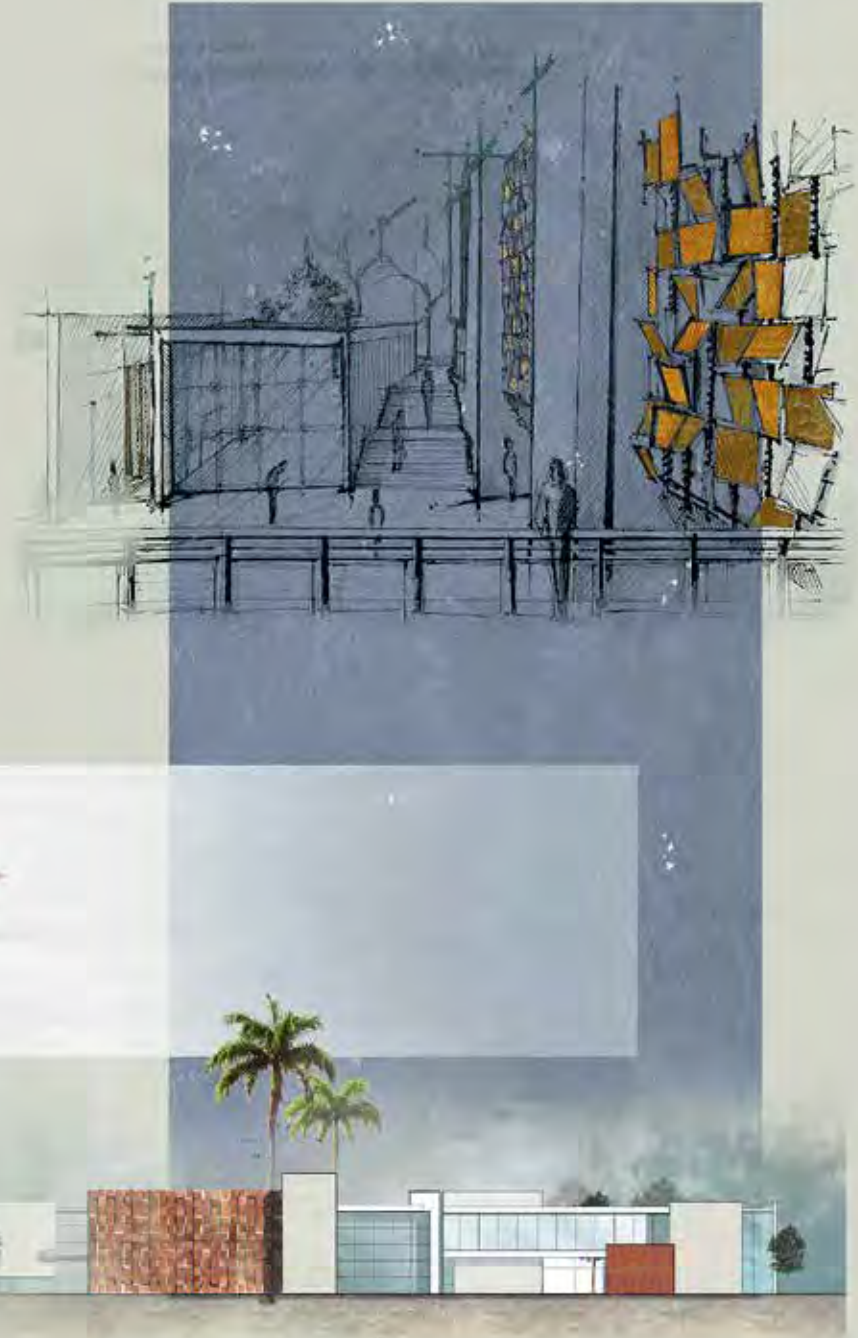
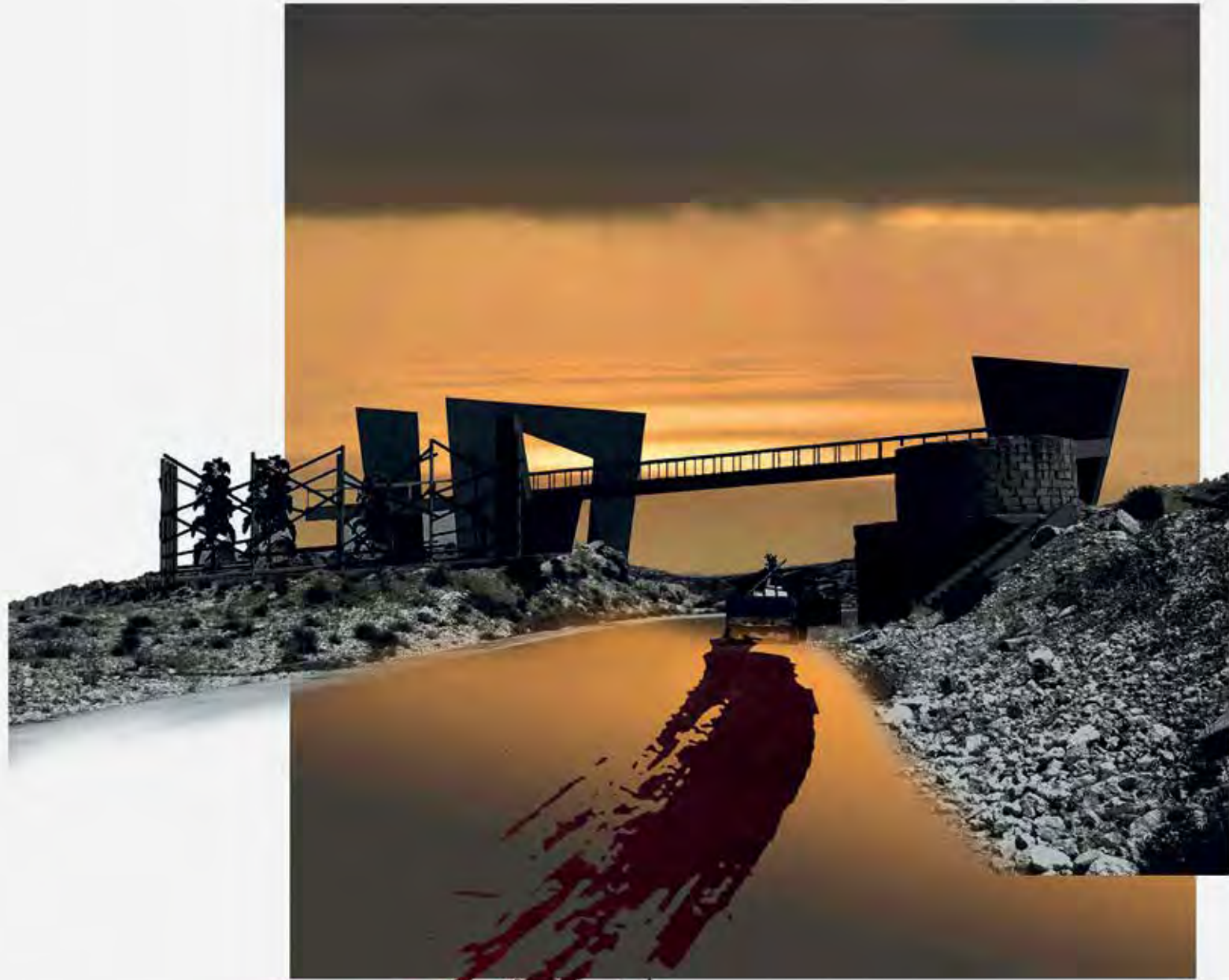
Nowadays Architectural design trends have changed from design based on a 'Bauhaus like' approach where Form Follows Function as a guiding principle - to design which relies on the abilities of computers to help generate forms that are unrelated to urban fabric or culture and where Form and Function Follow Finance and Fashion.

Current perceptions of Space and Building forms have changed. Some say "Town planning is dead". If we are not to fall into the resulting chaos of such a conclusion, a new codification of Architecture in the city needs to be created.

Our approach to design is neither of these extremes, it is still grounded in the fact that architecture is to serve man's needs. This exhibition is about the story of the human suffering of any person who has experienced war and still bears the mental, emotional and physical scars that continue to affect every aspect of his everyday life. It talks about those of us who are still struggling to overcome these scars in order to go on with their lives. It talks about what the war did to each and every family.

It talks specifically about the death of two young persons...





Tomoro Aida / Aida Atelier

1:00 pm JST - It was completely unplanned. In early summer, I decided to go to Tokyo. Why? Because I felt like it. Now I am standing at the crowded lobby of Tokyo International Airport, carrying an old and tired backpack.

3:00 pm JST - I took the metro to get to Kagurazaka, since the place I found on the Internet is there, somewhere in the center of Tokyo. The name of the hostel is UNPLAN. Kagurazaka is a beautiful neighborhood. There is a historic atmosphere there; narrow streets with complicated intersections that are fun to wander around.

3:30 pm JST - Arrived at the hostel. I couldn't find the check-in counter, at first. When I walked in, all I could see was a giant table in the middle of the room. People were scattered around a lounge, reading, talking, and drinking. Suddenly, someone came up and asked if I was checking-in. It was a bit odd, very informal. There was no barrier between me and the staff like at a normal check-in counter. We talked for a while, and she told me the hostel was having an event that night. Ok, why not? I'll go.

4:00 pm JST - I went to the counter and got an iced coffee. The staff spoke English well. Coffee was also good. As I sat in the café, I noticed that there were a lot of Japanese people there. I guess they were locals, just businessmen and parents and kids relaxing. Some hostels I've stayed at seem very separate from the cities around them, like little enclaves. It was nice to see daily life in Tokyo as part of the hostel.

5:00 pm JST - Mixed dorm on the second floor. I climbed the ladder and entered the bunk bed. Unexpectedly comfortable. I felt at home in this small wooden box. I hung my jacket, spread out clothes, books, and some cosmetics. I took stock of all of my possessions. In a tiny room on the other side of the planet, I still found some space to reflect.

9:00 pm JST - The hostel made a map of local restaurants in the

lounge, and I went to an place they recommended. Great. I got back in time for the bar-hopping event I was told about. There were about ten people from various countries, and we hit several local bars. I got a little drunk, I guess.

11:00 pm JST - Back in the hostel, in my small wooden box, I tried to work on my blog. I put a few pictures on social media. Might as well. The space is intimate, but also quite connected to the world, to the big city surrounding it.

0:00 am JST - Good night, everybody.

7: 00 am JST - Morning sunlight spills into my little box. I open the curtain near the headboard, as if it is my private window. I could lie here forever, watching the scenery of the everyday life spread out before me. Local people pass by, walking a dog, bicycling. People in a hurry must be commuters. I'd better get up.

9: 00 am JST - In a hostel, it seems like the smallest, most private space coexists with the most public, social, and international. It is a very contemporary phenomena, so many unrelated people mingling together, a microcosm of the world. I look around at the other people having breakfast in the first floor lounge, and people passing by on the street.

Well, it's time to go out to the city.





Claudio Aldegheri

edited by Sara Cennamo

Uncover More

Uncover Mora

During the restoration of the ground floor of Palazzo Mora, undertaken to refurbish a supermarket in 2017, we found a very unusual space delimited by two opposite ‘Serlian’ windows (The Serlian is a tripartite window, consisting of a central opening with a semicircular arch over it springing from two entablatures each supported by two columns or pilasters on either side. The motif was used and mentioned by Sebastiano Serlio, 1475–1554).

Further research revealed that these two ‘Serlian’ windows - a Renaissance one and a Baroque one, were part of a more complex system which originated by the intertwining of two different historical periods : the enlargement of the Palace decided by the Mora family (with the partial annexation of the garden, around 1700) and the realization of Strada Nova, urban street opening completed at the end of 1800, which moved axially the entrance to the Palace from the ‘fondamenta’ (the bank along the canal) to ‘campo (square) San Felice’. The two palaces, which were clearly separated until the Renaissance, became a unified palace, connected by the staircase, as it is today.

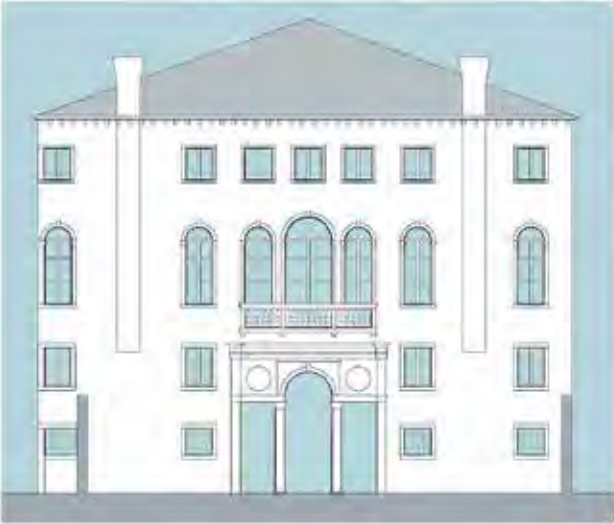
The entrance to this palace was, at the end of the actual garden and to the ‘fontego’ (the warehouse on the ground floor of the Palace) as well, through the two ‘Serlian’ windows (today still existing).

The first one, from the Renaissance period, was on the facade onto the garden. This original facade can be seen still today going up the stairs. The second ‘Serlian’ window, the baroque one, connected the exit from the ‘fontego’ to the actual staircase, through a first flight

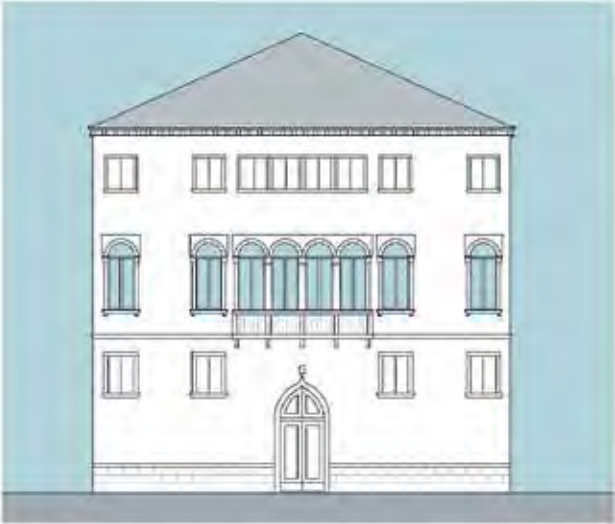
of stairs, and today is covered by a floor This staircase had a double entrance: from the palace, now hidden by the floor, and from the garden.

With this work “Uncover more - Uncover Mora” we would like to represent the history of this part of the palace and propose an ideal reconstruction of the facade onto the garden of Palazzo Mora.

DOUBLE FACADES BY PALAZZO MORA



THE OLD FACADE NOW PARTIALLY COVERED



THE FACADE TOWARD RIO SAN FELICE

PRESENT SITUATION



THE OLD FACADE HAS BEEN COVERED IN THE 1700 FROM A STAIRCASE THAT CONNECTS THE TWO BUILDINGS



DEMOLITIONS
CONSTRUCTIONS

THE FACADE TOWARD PALAZZO MORA'S GARDEN BEFORE

APT Architecture

Shaping Public Space 2 (SPS 2)

Studio Introduction

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 design sensitive to the environment enhances everyday life and nurtures future generations. We formulate a concept in conversation with our clients, immersing ourselves in their culture, history, geography, climate, 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.

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

SPS 2

In the 2016 “Time, Space, Existence” SPS installation, we posed three questions “What is public space? What makes a space public? What is your favorite public space?” We collected over 1,100 thoughts and answers from people of diverse cultures, age and sex in many languages during a six months period. SPS acted as a launch pad for the role of public space and architecture. The sentences below are a synopsis of our findings, and they include thoughts, the actual answers or fragments.

- What is Public Space: a feeling of openness, belonging and respect that is equally shared, allowing interaction, communication or contemplation. It creates an experience of collective mind and body

where ownership is lost and freedom is felt. Where the “genius loci” - the spirit of the place - is.

- What makes a Space Public: free, inclusive and accessible with a feeling of freedom as an individual and as a society.
- Favorite Public Spaces: Nature, parks and engaging outdoor urban spaces are the overwhelming preference, while libraries and museums are a close second. Places of meditation and worship follow. The internet is a pertinent response.

Shaping Public Space 2 - SPS 2 will take the research one step further: it will resume the previous discussion through our findings, raise further reflections and challenge the visitors on how we may bring new ideas to fruition.

The installation comprises two video screens, strategically displayed, and creates an intimate space marked by a few seats. We intend to engage all senses: vision, hearing, touch, smell and taste and offer a moment of pause and reflection to the visitors.

SPS 2 New Questions

The new set of questions will be formulated based on our SPS 2016 synopsis. Additional thoughts, comments and suggestions are welcomed.

SPS 2 intends to be a space for public advancement and, like the common thread of our projects, will bring people together, inciting communication and exchange towards a better understanding of each other, furthering the discussion of the role and the future of public space and architecture. This new installation intends to ultimately transcend its prescribed purpose.



Argos Design & Construction

“Ancient village with a reception desk”: Argos in Cappadocia

The lava and ash, which spewed from many sources around sixty million years ago, formed soft layers of rock, which were then eroded by natural causes over time to form the region Cappadocia, which today charms entire world with its beauty and became a UNESCO World Heritage. Cappadocia is a wide region which entirely sculpted with erosion, combines nature and history. Although the most visible human habitat is dating back to the 4th century with early Christian and Byzantine post-Iconoclastic rock-hewn sanctuaries, most of the dwellings, troglodyte villages and underground towns must be dated to much further back, supposedly to Hittites. The valleys in the region, where this sophisticated architecture lies on, all run into Kızılırmak which is the longest river in Anatolia with its abundant historical background.

The founder partner of Argos in Cappadocia, Gökşin Ilıcalı, discovers the potential of the abandoned village Uçhisar in the year 1996, where is located at the very heart and the highest point of Cappadocia. He decides to make a modest touristic investment over restoration in the village which has the architectural characteristics of the region. The first start of the Project takes place in 1997, however the restoration work continues consecutive 22 years led by the surprises of the demolished village, which turns into a revival project of a neighborhood. Plenty of architects, restaurateurs, technicians and local masons have contributed along the way. The first 8 years of the work is deeply influenced by the consultancy of the Aga Khan Award winning architect Turgut Cansever. The aim of the team - which is formed as Argos Design & Construction - is determined on the basis of protection and the conservation of the local features, the reconstruction of modest village houses built on rock formations, preservation of the urban pattern and revitalization of spaces with user needs and interaction.

After 13 years of meticulous restoration, the hotel Argos in Cappadocia opened in 2010, with 29 units of accommodation. The recent phase of the hotel is established with 52 rooms, two multi-purpose halls derived from ancient church/caravanserai/bezirhane (oil workshop), a wine cellar built-in rock cut spaces, an ancient underground water channel and lots of terrace gardens for local organic agriculture. The hotel complex – which covers 30.000 m2 area with 8000 m2 app. closed space, with large landscape gardens and terraces- is called “the village with a reception desk”, becomes a unique example of conservation, architecture and traditional restoration. This unique restoration adventure is a delicate opportunity to intensify the context of time, space and existence.



Ariel University – School of Architecture & DIDA Italy

Solomon Project – Interdisciplinary Seminar in Architectural Planning Between Florence and Jerusalem

Solomon Project is the result of a continues dialog between two schools of architecture. This project consists of an international exchange between Italian and Israeli students that alternately meets in each country for a period of ten days, during which they work on two different architectural projects: one in Florence, and one in Jerusalem.

Both schools represent two polar cultures. One is rooted in European history, while the second represents on the one hand an innovative tendency of a young Nation to express the dynamic innovation of their world, but on the other hand, derives from an ancient culture that grew on the land of Abraham and Jesus. The teaching staff is composed of leading professors of each institute, specializing in different aspects of architectural planning and research. Therefore, the seminar structure allows students to get in touch with different cultures, planning methods, approaches and built environments. The students work together in mix groups, giving their contribution to the projects - a contribution based on personal experience and planning method of their origin university.

Contextual Architecture in an Era of Globalization

In an age of universal architecture that tends to operate like product design, the seminar is based on parametric architectural study that aims to extract the particular spirit of place of each site, and thus, to assist and prove the feasibility of maintaining a chain of architectural development endemic to a specific place. The seminar deals with the character, identity, form and function of the built urban space, in search of the memory of the place and its genius loci. The

project, therefore, asks to apply on the different sites the same functional program suggested by the students.

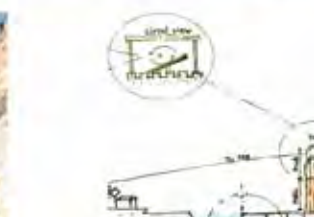
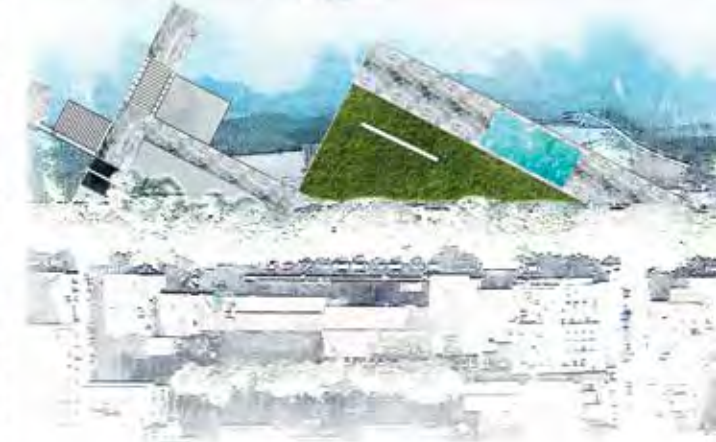
The constant comparison encourages the students to grow a new creativity, flexibility, awareness, and self-confidence. Notably, the experience developed in small time eases and forces a superior and more profitable approach to two cultures that have many points of touch but also many differences. All these factors contribute to creating a fertile terrain for the professional and personal growth of the students.

In the last three years we investigated different issues and aspects of architectural planning linked to Florence and Jerusalem: City Walls (2015), Urban Piazza (2016), Architecture and Water (2017). The results are over 20 fascinating architectural projects.

The encounter has also produced shared publications by professors from the two institutes on themes and issues presented during the seminars, as well as exhibitions that were held in Israel and Italy showing student's projects and cultural activities.

Teaching team

Ariel University – School of Architecture: Yoram Ginzburg (Project Manager), David Cassuto, Gilad Duvshani, Itzik Elhadif, Yair Varon (scientific coordinator)
Università degli Studi di Firenze – DIDA: Cecilia Maria Roberta Luschi (Project Manager), Fabio Fabbrizzi, Andrea Ricci, Laura Aiello (scientific coordinator)
University of Rome Tor Vergata - DICII: Francesco Taormina
Accademia delle Belle Arti: Claudio Rocca



ArchObraz

Postponed Dreams

“What we call beauty is perhaps the strength of our feeling of resistance to destructibility.”

Kōbō Abe

Mariupol is a Ukrainian city on the edge of a battlefield. It has been hanging between life and death since the beginning of the armed conflict, where rocket attacks led to multiple casualties. Nowadays, the front line is just twenty kilometers to the east. War...Plans for life that have never come true, dreams that nobody believes in – like frozen and abandoned construction sites.

Uncertain future and fear paralyzed the city's development and people began to look for a better life elsewhere. The younger generation doesn't see their future here, but life goes on even surrounded by danger. More than five hundred thousand people still live in this industrial center on the warm shore of the Sea of Azov.

Fifteen years ago, we started to work for Mariupol, committed to making the city a better place for life. We have developed several projects including a shopping center, a residential complex, and a resort hotel, as well as other spaces that seek to increase the quality of life for the city's inhabitants and support the business infrastructure in Mariupol. During years of relative political and economic stability in Ukraine, some of our projects were completed.

However, with several of our projects, the final construction stage was suspended by war. This made the completion of these projects impossible for an unknown period of time. These frozen projects became “postponed dreams” that no one was willing to give up. Returning to Mariupol was part of our enduring hope.

Finally, something unbelievable happened. Our client decided to ignore and even attempt to halt the current tailspin of the city. He returned to Mariupol willing to continue and complete one of the frozen projects. Turning this hopeful dream into a reality was a matter of honor for us.

The situation in the local construction industry is very different today – it simply does not exist as it used to. Qualified specialists have left, the market of construction materials has collapsed, and contractors from other cities refuse to come to Mariupol. This project is difficult during every aspect of the process. Could our dreams come true, is it possible at all? Should this project remain as it was designed before the tragic events? How to keep it in-demand today and in the days to come? We were asking ourselves these questions every day.

After long discussions, we decided to keep the highest possible architectural quality of the initial project that would be achievable with current capabilities. The team of specialists who took the risk to return to Mariupol and the local contractors share our optimism and desire for life-affirming changes. We believe that the united effort of all the people involved in the project will make a significant contribution to the renewal of the city. Today, teams working on other projects have also restarted construction, as they share the same hopes and belief in the city.

Creation and destruction, architecture and war –this absurd pairing exists for ages. How to break this vicious circle? Is it possible to create beauty that will make destruction impossible?



Atelier X

Bringing Earth to a Sinking Island

The 'Atelier X' collective wants to study Tienen's city foundations. Everyone is invited to gather around the ceramic scale model of the city, created using 52 blocks of soil and clay, and discuss the current state of the city and its future.

Architect Peter Van Impe, architectural photographer Steven Massart, and artist An Roovers strive to research the possibility of a more social behaviour in urban development. After years of individualisation, humanity needs to work together again to make change happen. Tienen can rely on its past to work on this and help define its future. 'Bringing Earth to a Sinking Island' is thus a chance to initiate a dialogue on the interaction between the urban fabric and the community living in the city.

This inspiring project connects and yet challenges us at the same time: how can we live together in the city and what would the city of the future look like?

Research

In Flemish history-filled cities, the beloved past often gets in the way of a much-needed transition. One forgets to give enough air to the carefully protected image of the sacrosanct 'City', which slowly but steadily petrifies into its own regularity. Tienen's last big change dates back over 180 years ago when the newly built sugar factory and the train connection from Brussels and Liège kick-started industry in the region. Currently, Tienen should make the first step in evolving from a socio-economic city to a socio-ecological city, where the focus shifts from mass consumption to a shared urban society. The changes that enable the transition from an industrial landscape to a sustainable one, or from production-cen-

tric constructions to self-harvesting city fields, must be made. During this socio-ecological transition, we strive, in cooperation with Atelier X, to study the city buildings through their historical and cultural foundations. We study our own clay soil and the local sources to discover new spatial solutions for the privatised city blocks. The main topics of discussion and collaboration are 'building with soil', 'building blocks as co-housing projects', 'semi-public garden(er)s', and 'circular construction'.

Earth

Clay is a direct product of our earth and ground. This ground defines our landscape, which follows a dynamic evolution as nature and culture constantly react to each other. By digging into the earth to look for clay and soil, we are also digging into time. The ground can tell us many stories about our (cultural) history, but also about our future.

Springwater for a Fossilised City

Through the double exhibition 'Bringing Earth to a Sinking Island' in Venice and 'Springwater for a Fossilised City' in Tienen, Atelier X shall continue the design study even after the end of the 2018 Architectural Biennale in Venice.



Juan Carlos Baumgartner

You are here now

In spAce, happiness and its correlation with the design of spaces and environments, mainly for work, has been the center of our research and praxis. For more than two decades we have worked from two fundamental design angles, scientific research and aesthetic creation. Why happiness?

On April 9, 2011, Roko Belic presented his documentary Happy, a voyage that transports us from the swamps of Louisiana to the garbage dumps of Calcutta, a fascinating search for the factors that make a person happy. The documentary begins with a series of interviews of people from different continents who are asked what they would like to achieve in life as an ultimate goal, and an astonishing percentage answer, to be happy. And it is here where we have to stop and ask ourselves, if the goal of most people in their life is to be happy, why as a society haven't we done anything about this? A great many of the systems we have designed to help society to develop are not centered on peoples' happiness; two examples: the educational system of practically any country or any existing economic or political system.

Perhaps talking about happiness a few years ago would have been considered something mystic or even hippie, even though it has been a topic that has troubled most philosophers throughout human history and in general it has been considered a crucial topic in other environments. Putting the topic of happiness in the center of many discussions is something relatively new and fortunately there are more and more scientists and researchers who have decided to make happiness the center of their research. One of the universities that has dedicated the most time and resources to the topic is Harvard in its relatively new department of happiness sciences.

It is in this framework that we consider that those of us who design spaces must always ask ourselves if the objects and spaces we design are creating a benefit from the point of view of positive emotions for those who use our spaces.

Being present, technology and space

One cannot be happy in the future or the past, only in the present, but how can one be present in a world surrounded by distractions and technologies that ultimately generate an audience or lack of presence. The technological progress that we have achieved as a society in the last few decades is undoubtedly impressive and brings with it hundreds of benefits to society as a whole. However, all these technological developments carry with them changes in the way we interact and live among other human beings. We have seen how with technological progress societies have replaced personal connections with virtual connections, increasingly fostering not being present now. The trend of Mindfulness has proven that being absent is one of the greatest causes of unhappiness. Thus in this Exhibition "Time and Space", we present a cure for the absence of time and space; our position is that if architecture can generate a sufficiently attractive, enriching and playful response, the spaces can be a counterweight to the temptation generated by technology not to be here now. This is how we show "you are here now", a compendium of playful work spaces focused on generating more human and playful relations in the work and educational environment.

"Success is not the key to happiness, happiness is the key to success."

Herman Cain



Anne Baxter

Through the porous material of my wire mesh medium, the inner and outer spaces can be perceived simultaneously, suggesting an underlying unity which pervades both. The viewer is able to see through outside appearances of form, and to peer directly into and then back out through each sculpture. My completed artworks intentionally leave the wire mesh foundation in its raw form as a means of maintaining a fluidity between the inner and outer spaces.

The overall effect of my work is one of light and transparency. This is achieved through the contrast of the industrial, semi-transparent wire medium, combined with the wire's metallic surface finish and its ability to attract and reflect light. The union of these two elements imbues each artwork with varying degrees of density and volume. My working method is completely manual: The necessary tools consist of small pliers and scissors with which I cut and bend the wire mesh, while wearing thick gloves for protection from the sharp-edged wire. I am continually modifying my finishing process to achieve a durable, light-reflective surface at the point of completion. This serves to unify, protect, and enliven each sculpture.

My most recent artwork, Infinity, is based on the continuously-flowing plane of the Mobius strip. In this work, the Mobius strip expands into its three-dimensional counterpart, an unending triple-planed serpent-like form, which is a metaphor for the perpetual flow of existence. I also perceive this sculpture as a staircase spiraling upwards into the universe. My intention is to allow space for diverse interpretation, for each person to see something different relative to their own experience.

Embodied in the base area of Infinity is an earthy komodo dragon-like spine. This might represent the lower reptilian-like impulses

present in our world such as aggression and greed. As this form spirals upward, it takes on elements of barbed and razor-wire, an analogy for the difficulties inherent in life's path. As the form continues its ascent, it takes on some wing-like forms, symbolizing the higher realms. At the very top, a small opening allows a narrow access to reach the highest realms, expanding out beyond time as we know it.

This sculpture's redwood pedestal references the ripples, S-curves, and wave-like forms of the Mobius strip through its woodgrain pattern. Its curved base is designed to resonate with the upward-turning motion of the artwork's wire form, as well as blending with its warm copper-toned finish. Infinity has been designed in relationship with the space and architectural elements of its surroundings in the context of Time Space Existence.

My personal sense of my work as an artist-sculptor is the intention to see, hear, and feel all the tumultuous energies present in our world today, and to somehow take that all in, transmute it, and turn something back outwards which creates the possibility of a greater sense of unity, balance and wellbeing, some kind of thread of hopefulness for all.

The pedestal for "Infinity" is made by Tom Phillips of The Siskiyou Woodcraft Guild.

Participation in this exhibition is supported by the Lloyd Matthew Haines Foundation and Sanctuary One of Southern Oregon.

Anne Baxter has been awarded Career Opportunity Grants from The Ford Family Foundation.



Sophie Berthelier

Art, innovation and passion have driven my architectural approach for many years. As my thinking has moved forward, it has been informed by contemporary art, film and music, which are all essential to me.

These basic elements have fuelled my design processes, but what I consider to be the fundamentals of meticulousness, tenacity and generosity also form part of my commitment to my craft. Generosity allows me to create spaces that bring poetry and enjoyment into everyday life; tenacity is required to maintain the integrity of the project despite the obstacles that arise; and a meticulous approach is needed to carry ideas to completion, down to the smallest detail.

This is an attitude of resistance that emerges from changing lifestyles and increasingly tight technical and financial constraints. I conceive Architecture as a creative act that provides not only comfort but also pleasure. This leitmotif runs through time, space and existence, all of which relate closely to architectural design. I have crossed paths with people who have supported my vision of architecture and my exacting approach, and who have invested in projects where housing is not reduced to considerations of comfort, but instead forms a harmonious environment offering residents space, light and exterior views.

My years of work on light and materials now make it possible for me to focus strongly on these aspects. I build empty space and allow light to enter. Each project arises from a story, a scenario, a written text that sets out to define spatial strategies that fully involve human beings in their environment. Materials play an active part in this scenario, not only in the technical sense of closing off built spaces, but also thanks to the effects they can have on our emotions. The materials I create, such as bronze filings collected from waste recycling

plants embedded in acrylic glass or metal twisted using a blowtorch, appeal to our senses of smell, touch and sight while assuming a primary function (protecting from the sun, protecting from noise, or acting as filters). My materials contribute to a sense of wellbeing as they delimit, shape and support space.

For years we have defended contextual Architecture, but today this is no longer enough: human beings must be at its core, and we must resist the normative and include poetry and pleasure. I define this vision as “Sensitive Architecture”. It is an Architecture that appeals to the senses, generates pleasure and poetry, and embodies the spatiality of our time, for our existence.

To conclude, the idea is not only to create beauty, but also to call upon the senses and to be sensitive to the way people experience the spaces they live in. Place, time, space and existence are thus in osmosis and harmony.

The ARVHA, an association supported by the Ministry of Culture and the Order of Architects, which organised an annual award aimed at establishing parity for woman architects in France and internationally, awarded me the Woman Architect of the Year Award in December 2017.

The Women Architects presented are winners of the Prize of Women architects from 2015 to 2017. ARVHA, Association for Research on the City and Housing, launches in 2018 the sixth edition of the French Prize for Women Architects. This award aims at highlighting the work and careers of women architects, so that young women architects can build on existing female models, and at encouraging parity and equality in a male-dominated profession. The only requirements to participate in the award are to be registered with the Order of Architects and being the author of the projects.



Birdseye

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Robert Frost
Vermont Poet Laureate 1961-1963

These words resonate with us as we reflect on our work and ourselves within the context of Time Space Existence.

This moment in time is ours. We live and work in the foothills of the Green Mountains, in the American State of Vermont. The landscape of this place is marked by the agrarian pursuits of past and present inhabitants. Their values are preserved in the living history of the

buildings and the land. Timber frame bank barns with high drives and cupolas, milk houses, corn cribs, silos, farmhouses, and woodsheds. The rolling fields, surrounded with walls of stone, tree lined roads, farmyards and mountain vistas. This physical history provides context for our existence, and is reflected in our practice.

Our contribution to the exhibition seeks to convey the essence of the rare and powerful mo-ments when our existence is brought to our acute attention, and time is folded upon itself, past becoming present becoming future. We celebrate the reverence and mystery that the humble and working architectural space of barns can evoke, like a forest in the hush of snow, or the splendor of a cathedral.

Our work represents a continued evaluation and refinement, rooted in the building tradition of place, as well as in the cultural history of our company and its people.

Through our creations, we mark our passing through this time, and the spaces we are called to work within. Our trajectory is sustained through a rich dialogue, and an openness to change. We move forward by looking back; drawing from the regional vernacular and the rich tradition of American craft, to create an authentic expression, unique to our time.

In this moment, we pause to consider where we came from, what we have accomplished and what we hope to achieve.

We still have miles to go.

Robert Frost, "Stopping by Woods on a Snowy Evening" from The Poetry of Robert Frost, edited by Edward Connery Lathem. Copyright 1923, © 1969 by Henry Holt and Company, Inc., renewed 1951, by Robert Frost.



Chris Briffa Architects

Setting foot inside the house of another - be it stranger, relative or other – is a voyeuristic experience we don't eagerly admit to. No nudity; just objects and soft furnishings; displayed wares are not for sale. The showcase - heightened by the delicate, gauzy curtains adorning the glass panels - already allow for some (or much) speculation.

Patterned. Fancy. Lacy. Shapes can easily be detected through the fabric. But it's all blurry; distinctly blurry. Sound and scent, on the other hand, seep and waft through the timber structure. There's chatter; a gentle hum; music playing. Is that the radio? Is the Sunday roast in the oven? Involuntary hunger pangs.

The longer one lingers, the more this small, enclosed space imparts a slight sense of claustrophobia nonetheless accompanied by decided anticipation. This is the ante 'room'.

This in-betweenness feels a little like trespassing. How much can be seen from the other side? Just a silhouette? Maybe more. Certainty can only be achieved from the inside, out.

Here, one is caught between the light. Flooding in through the half-open door and diffused through the antiporta. There must be a garden or yard on the obverse side. This must be what it feels like to be on no man's land, on neutral ground.

Somewhat protected, strangely vulnerable.

The ANTIORTA is an inner door prevalent in Maltese homes – which simultaneously provides privacy and accessibility to those finding themselves on either side. This artefact, which is rapidly disappearing from the Maltese architectural landscape, is the subject of research work and a collaborative cross-media installation embarked on by Chris Briffa Architects.

As the local residential typology has evolved, so has the ability to welcome and encounter. The physical constructs of the front door and its layers have suffered a change in materiality, and with the evolution of this hung space, there has surfaced a longing for a time when the front door presented a negotiation and a possibility.

'A Fading Negotiation' is rooted in discovery and conversation and seeks to export the authentic experience that the antiporta has been and continues to be, for so many and up to this day. It communicates the transgression of surveillance and anxiety that characterises such a loss. This, in a spirit of nostalgia and with an aspiration to revisit this suspended, in-between space.

This ANTIORTA project brings together a group of creatives with interests across media, to tackle this piece as a study which will potentially lead to a contemporary reinterpretation of this established architectural organ. The site-specific installation at Palazzo Mora documents an urge for urban healing. Through the structure and narrative held within, the work seeks to understand the peculiarities of the construct, and the ways it is used and abused today.

Led by Architect Chris Briffa, the team brings together Andrew Borg Wirth, Katrina Galea, Louise Spokes, David Zammit and Lisa Gwen Baldacchino. This project is supported by the Project Support Grant, Malta Arts Fund – Arts Council Malta, the Valletta 2018 European Capital of Culture Cultural Programme, and sponsored by Camilleri Paris Mode, Malta.



Olga Bumagina

Architectural studio “PROJECT-REALIZATION”

Architecture as a way of life

The opportunity to do what you love is a dream that fills every person’s life with meaning, shows the path to rise talent and give a social role. Every building, private or public is the starting point to make dreams come true. It can be a private house in a neighborhood, owned by a person passionate about his profession. This person, who will open a part of his house to the public and teach children and adults to love art, philosophy, science and craft.

It can be a kindergarten or a primary school with the reflection of creativity of great artists, sculptors and musicians on the facades and interiors of the building, these images will remain in the children’s memory forever and influence the new rising genius in art, craft and science.

It can also be an office, or an architectural studio, or a scientific laboratory, including public spaces for brainstorm, meetings and discussions, a real home for employees and their brilliant ideas. Surrounding social architecture rises talent. Wishing something is only a beginning of the way. A building is a method to reach the destination. Dreams come true.

We believe that the architect’s tools - light, color, volume and space, all the achievements in technologies and materials, as well as our love and dedication to our work will make this dream come true.

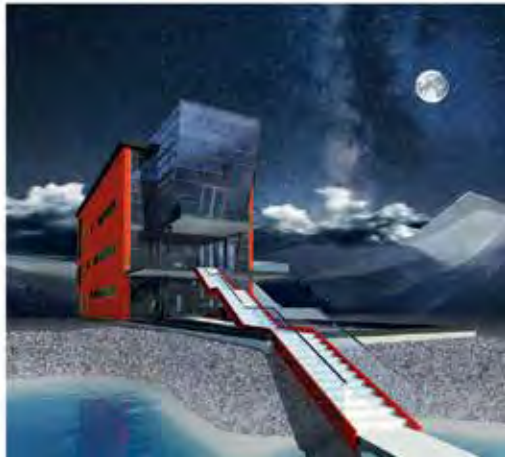
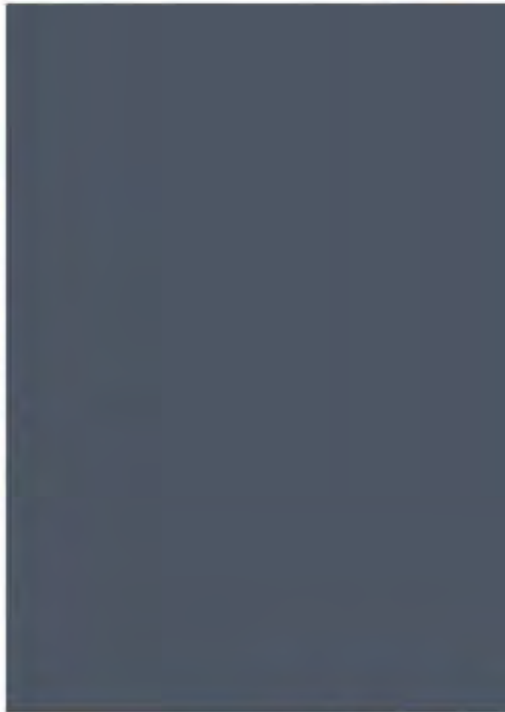
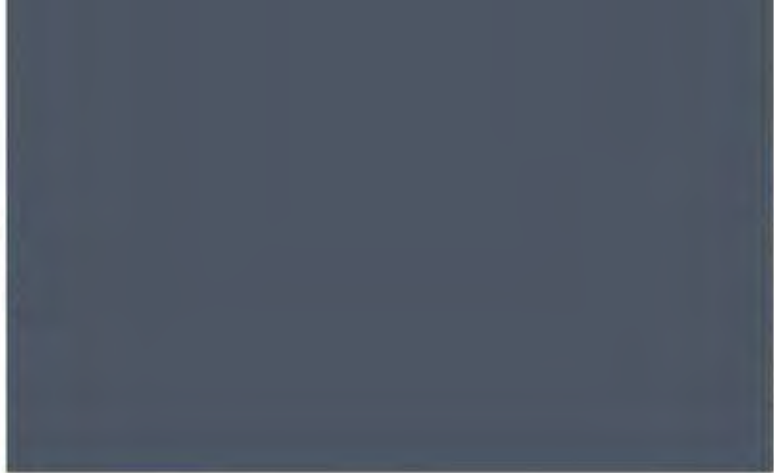
This way the red house of Malevich will appear on the neighboring site with the stairs rising diagonally from the sea coast to the library and the observatory on the top floor of the building.

Kindergartens and schools will become culture and science centers of residential quarters: the reflection of creativity of great artists and sculptors will be able to decorate their facades, folk crafts will be revived in their work-rooms, where children, together with teachers, classmates, older friends and parents, get into the magical world of creativity. We know that the atmosphere of creativity will be a motivation for discoveries in educational scientific laboratories in physics, chemistry, biology, and will lay the foundation for the development of philosophy and mathematics.

We think that creatively organized primary and secondary education can create a need for further development - and the university will become a natural continuation of the school moving further along the chosen path of dreams.

Offices, scientific laboratories, theaters, and design and architecture studios will be created as places of realization of a dream. These unique buildings in the context of the place with public places outside introduce a place for communication, transferring experience and creating discussion platforms.

And if all these new buildings appearing in the cities become the centers of attraction and creative growth, we will be able to see the realization of our Architectural dream, which changes people’s lives and gives them a chance for a meaningful and bright life.



Earl Carter

In a world of instant imagery captured by anyone, anywhere at anytime, and distributed instantly to any part of the World, I can't help but feel that we are losing the ability to imagine.

A picture was once considered worthy of a thousand words, but in this all-consuming Age of the Selfie, it elicits a pithy little caption. How can a thousand words issue from such prescriptive evidence? How can the imagination free range in such self-serving visual space? Architecture is one discipline that relies upon the imagination as part of the creative process.

According to Juhani Pallasmaa, the Finnish architect and philosopher, architecture relates, mediates and projects meanings. "The ultimate meaning of any building is beyond architecture; it diverts our consciousness back to the world and towards our own sense of self and being." Architectural photography further relates, mediates and projects meanings on those meanings. It is the process of using light to reflect off built form to capture an assumed concept of space. The simple act of clicking the shutter manipulates the imagination, and arguably constrains its free range.

What I have become interested in exploring, is, that if you remove the built form and photograph only the light, what spatial boundaries are then created? There has been no greater inspiration than that of the great Italian Renaissance artist Titian's, Assumption of the Virgin (1515-18), Basilica di Santa Maria Gloriosa dei Frari, Venice. This significant painting, without any reference to Architecture, and through the use of powerful color and light, has created a vision of enormous emotional power and drama, drawing the viewer into infinity, and that of an unfamiliar space and time. When challenged with the unidentifiable, we unconsciously

begin to search for an object. When there is no discernable point of reference or form, we rely on our imagination or faith, to justify its existence.

Frank Lloyd Wright, the esteemed American Architect, Writer and Educator (1867-1959), once remarked 'that the reality of an empty tumbler was not the glass of which it was made but the space inside that is its main reason for being'.

I constantly find myself asking the question of Architecture, is it the built form that has created the Space, or has the Space created the Architecture?

"The quality of the space or spaces contained in a building is the art and the heart of Architecture", Robin Boyd, the respected Australian Architect and Social Commentator (1919-1971) states, and continues, "Some Architects have almost suggested by their work that they would achieve the ultimate if they could enclose space without using any solid materials at all."



Catholic University of the North

School of Architecture, Antofagasta, Chile

text by Massimo Palme

The desert school: following an eternal dream

What is the meaning of the existence in the most arid region of the world? Visiting the Atacama Desert is a trip into a pristine space and time. An ancestral nomadism is still present in the way of building and habiting this territory. A nomadism, which is now transforming into the urban vital question: what is the role of the city as a modern oasis, the heart of the life into the desert? Living this transforming city means to recover the tradition and to adapt it to the challenges of the new millennium. Between the mountain and the see, Antofagasta is plenty of history and searching for new lectures on architecture. The Desert School of Architecture here is thinking and working on reinventing the climatic regionalism, a vision of architecture that cannot be ignored facing the challenges of mitigating and adapting to the global change. To observe the light of the desert, to repair into the shadows when the sun is rising, to find the magic water flowing down from the Andes, lead us to the understanding of the fragility of the existence. Temporalized, placed into a limited Earth with limited resources. The modern way of life reaches here is highest challenge: to transform the aggressive environment into a continuous perceptive stimulation. To look at the reality, as it really is. Complex. Evolving. Always surviving. This is the strong message from Atacama. The projects presented in this exposition respond to the powerful willing to preserve and innovate the living condition of the border. On the edge of the darkness. Under the most clear sky. Looking at history and heritage, as architecture have to do. Since ever.

Projects by: Nicolás Mardones, Francisca Vergara, Constanza Esquivel, Viviana Alarcón, Gabriela Pereira



School of Architecture and Design

Catholic University of Santiago de Guayaquil, Guayaquil, Ecuador

GUAYAQUILENSIS TECTONIC TRANSECT

From Guayaquil's origins, boundaries appeared to separate the first and the second foundation; between land and the river; amid the rigid Spanish grid and the organic peripheral settlements; amongst the formal public edifices and the informal self-build architecture. But boundaries were never fixed, nor perennial. They multiplied and mutated in time, and still generate transitions for opposites to coexist symbiotically. These circumstances fostered the existence of fragmented overlaid space-time conditions that molded the way in which we conduct research, teach and practice the professions of design, architecture and urbanism. With a transect through the different tectonics of Guayaquil, our installation brings to Venice a sample of its complexity.

The story behind time

The narrative begins representing the swamps on which the first colonies settled in the 1500s and 1600s, conveying a strong connection to water. In the following decades, commerce flourished due to a network of branches from the Guayas' delta. Despite constant fires, the shipyards' naval building systems, together with the agriculture-based economic growth achieved by the XIX century, consolidated the predominance of wooden traditional architecture. Most houses were erected on top of water-resistant mangrove foundations. Between 1800 and 1950, neighborhoods increasingly took over more land and switched organic materials for cobblestones, and concrete. By the mid 1900s, the city started to expand, fed by migration and influenced by economic and political shifts. Finally, with globalization and the lack of policies, sprawl incorporated adjacent municipalities, adopted gated communities and promoted long distance commuting.

Space as context:

The life of people from neighborhoods located next to the brackish waters from the estuary is characterized with stilt houses placed in an unorganized pattern on top of the mangrove roots. Since roots and canals are no longer the basic network that supports urban dynamics, objects taken from everyday life hang from noodles of power cables. The city center, built with a grid plan, is located at the base, on top of plates from our geography. From it, elements frequently found in the streets of this port city appear to randomly branch up, but they have been carefully selected in order to describe common activities in the public spaces of our neighborhoods: a context characterized by mobility, heat, noise, humidity, smells and life.

The work that defines our existence

Studio projects and contributions such as #PlanCrear reached the coastal region of the country, aiding communities affected by an earthquake in Manabí and Esmeraldas. At the urban level, we strengthened our knowledge with investigations in the expanding periphery towards Monte Sinaí and the municipalities of Daule, Chongon and Samborondon. Inside Guayaquil, we hosted the #WorkshopBarrioDelAstillero, an international effort aiming to reinvigorate deprived industrial areas. Our students worked with local residents developing projects like the #FloatingCinema in Trinitaria island, improving the use of public spaces with emerging architecture. Our existence continues to respond to the need of our context and the responsibilities of our time.

Professors: Filiberto Viteri, Billy Soto, Gilda San Andrés, Jorge Ordoñez
Students: María de los Ángeles Aguilar, Jose Carlos Bermeo, Daniela Cabrera, Andrea Chabla, Eugenia Estrella, Delia Macero, Ivana Ortega, Joyce Serano, María Fernanda Toscano, Renata Vélez
TA: Milagros Jaramillo
Collaborators: Teresa Pérez, Gaudy Orejuela, María José Ubillus



The story behind time
- Houses erected on top of water-resistant mangrove foundations.

Space as context
-Elements frequently found in the streets of this port city appear to randomly branch up, describe common activities in the public spaces of our neighborhoods.

The work that defines our existence
-The city center, built with a grid plan, is located at the base, on top of plates from our geography.



Hugh Chapman

Beauty is essential

Time-Space-Existence are words that are in complete alignment with my work, and are very much at the core of my thinking. I think the two works that I am showing are appropriate for the exhibition.

Song is an abstract expression of the sound of nature.

Flux is a bold, dynamic description of fluidity. On its journey through space and time it gives nothing away about its previous or future form.

Like all my work, these pieces tend to have an autobiographical element to them and one core foundation; the importance of beauty.

As a result of a serious brain injury as a teenager, I suffered brain damage which made life very difficult. In this time of rediscovering who I was and of my belonging in the world, I came to find comfort in nature. In the beauty and tangibility of natural order, I found myself a place of peace and understanding. My work is, and will be, a never-ending quest to translate my thoughts of, and emotions about, this world into other worldly forms that align and complement the world our home.

I am not a religious man, but I find such a sense of peace and euphoric joy in the effortless beauty of the natural world. It is the closest I have found to the divine. I think it is vital that we understand the importance of beauty; it is crucial to our own existence.

It is a small wonder that the buildings which people cherish and enjoy living in are the ones that are beautiful and where the architect has understood that we have a need for light. Also, where an element of a building makes it feel more than just a space in which we are forced

to live a utilitarian existence. Light in particular is vital to architecture and sculpture; it is what makes a space, form or surface come to life.

Very few architects, it seems, are given the freedom to create buildings of a curved form. The curve is fundamental to our world and studies have shown that people would prefer to inhabit a curved space, yet so little modern architecture breaks from the norm of rectilinear spaces. I fear that practicality and economics are very restrictive for architects and this is their limitation. However, I feel we can add to, and complement the geometric, architectural world with natural structures like trees to engage with and contrast straight lines and flat forms.

A vital role of sculpture is the way it can interact with space. It is such a wonderful thing to bring an object into a space and understand the poetic interplay between the form and its surrounding environment. Sculpture can engage so directly with its surroundings. It can pull its surroundings onto its surface, complement its position and punctuate or dissect its environment with its form.

Very few people are ever given the honour of making work that is large enough to transform an area much greater than itself, performing alongside architecture or the natural world and symbiotically enhancing both of their existences.

We, as architects and sculptors, have form, materials and command of space. We must ensure that we use them wisely, to good moral effect, and speak very clearly. It is a great responsibility and must be applied with the upmost thought and empathy.



China Southeast University

School of Architecture - Zhaosiyi Studio

Urban Color

The study object of this urban color planning is Dangtu County in Anhui province China, which located at 118.5 degrees east longitude, 31.5 degrees north latitude. The area of the construction land in the city center is about 44 square kilometers.

Urban color covers all kinds of visual colors in the urban space of human life and activities. Urban color is the summation of all the perceptible colors in the urban environment. From the perspective of history, color is the business card of the city. Therefore, we delimit the study within the physical visual factors of cities and define the urban landscape by 'color'.

This planning involves various aspects of Dangtu, including geography, climate, natural resources, architecture, history, culture and so on. Among these, constructions which were built to adapt to the geographical conditions and climatic conditions of the city are the main aspects of man-made urban color. The regional culture offers more obvious differences of urban colors. While the natural environment decides the basic color of the city. Therefore, we call the land and vegetation, which have constant and maternal colors as soil. Architectural color will change with the times and people's hobbies. That is like the birds coming along with the monsoon, which will disappear after a season.

Members in the work: Siyi Zhao, Tiantian Liu, Weiqiang Li, Xiaorui Yang, Ting Jin, Minyi Wu, Tianqi Lu, Jingwei Jiao, Xi Gao

City Card

Color is a journey, a story, a sense of humor or an emotion. When color incorporates the architecture, it will give people an extra touch.

China Southeast University & the University of Edinburgh

Doudou Zhao

Landscape Narrative

The Plaszow concentration camp was a Nazi German labour and concentration camp in Krakow, Poland. As one of the forgotten camps in Holocaust history, the landscape is still as if abandoned to the south of the Vistula River and about 3 kilometers away from Krakow old town. Surrounded by noisy and impenetrable main road and railway, it is a vast abandoned landscape with simultaneously land use, includes private allotment sites where tourists are rejected, derelict quarry without intervention, ruins of old Jewish cemetery and new cemetery, a huge burial mound, scattered monuments and large area of woodland and scrubland.

The Plaszow Camp was erected to be the continuation of Krakow ghetto which was established for exploitation and persecution of Polish Jews. It is thought that about 10000 people lost their life. The task is to expose the possibility of future development to be an appropriate narrative palimpsest of the concentration camp as well as an excellent encounter and leisure space for both residents and tourists. Although the camp was almost completely removed and appears to be an abandoned landscape today, the 100 hectare site contains several historical remains and has countless stories to be told. These stories of the Plaszow camp site are abstract into the spaces with the modern language. Design creates various memorial spaces and structures that symbolize different paths of Jewish life in Plaszow camp, reminds a series of historical events happened there.



Chinese University of Hong Kong

by Prof. Chan Ching Kan

The Making of a Transient Society

Architecture functions differently in different eras. There were times architects endeavor to build for religion, sovereignty, enterprise and fames. As designers of the built environment, architects are empowered with the ability to transform: a manifestation of faith; a depiction of society; a hope for a splendid future; and our culture. Architecture in itself is a physical artefact of metaphysical abstraction.

Road to Commercialization

Architecture can only become legible when it's either materialized or marketed. Marketing becomes the critical apparatus to sell and price. In order to sell and create value, developers manoeuvre to create desire. In the game of selling and marketing, architecture becomes a machine for dream-making. Ephemeral as dream is, virtual becomes virtue. The design of architecture becomes a design of a game – as dreamcatcher to the tourist than the native, it is woven to catch sales.

In the world of free market where government intervention is minimal, corporations and developers become the proxy who optimizes the development under the market force. Scarcity in land further implies that the right to develop lies in the hands of a few. As the capital to develop continues to rise and the land available continues to shrink, architectural design and marketing become the apparatus of optimization. Profit-maximization calls for condensation of space. As capital continues to accumulate, the space and idea of residence condenses. Alongside the flight of economic progress, urban space has become a carrier of merchandise. While residents are driven to living in the city, the urban environment is continued to be commercialized. Above a collective ownership to city, the city becomes an assemblage of idiosyncrasies.

(M)Displacement

In a flight of progress in perpetual, transformation is inevitable: the idea of a home, dwelling of a community and engagement of urban lives; these ideas carry a different understanding in the world of globalization and mobilization. The shrink of average unit size transforms the notion of a home into an abstract idea - instead of a place for family, the residence of a household becomes a room for short-stay. The proliferation of internet mobile devices converts physical distance into a dimension of time - instead of physical proximity, the community becomes a virtual reality. The viral urban development replaces expansion by replication - instead of being diversified, the urban living room becomes homogenous.

Against the commercial property market, public housing development has endeavoured to address the basic provision. Social circumstances have changed not just the way of dwelling, but also the facility these public developments had originally catered. While the physical form of these developments remains, the contextual change has transformed the utilization.

As need is subjected to desire, pragmatism to virtuality, communality to idiosyncrasy; residing in a city, and any cities, carries a different meaning than dwelling, a meaning to be manufactured. For a long history, developers have been manufacturing desire for the market. So much as need has become the residue of desire, Architecture has become the device for exploitation. Fundamentally, architecture serves to protect, shelter and cater. While the delineation on the development in property market and public housing offers a trend of transformation, such transformation is projected and narrated in the form of Architecture.



Chongqing University

In Flying Snow Temple, Zhong Zhou Museum, Republic Street Film and Television City's creation, we are loyal to Chongqing's unique historical and cultural background, combining semiotics, typology, phenomenological content, hope to be able to arouse the visitors to the local cultural background through the connotation of the structure of the resonance. The most critical step is the study of the cultural background of each work: Tang Style Flying Snow Temple in the design of the first is to study the characteristics of Chinese traditional Buddhist temple space, the Chinese Tang Dynasty building rules, the layout of the Southwest Mountain building groups and characteristics of the architectural features of the Ba-Yu area, the above research will be integrated together to form Ba-Yu characteristics of the Tang Dynasty Style construction. The creation of Zhong Zhou Museum draws on a large number of architectural examples in Ba-Yu Ming and Qing dynasties, through the extraction of local architectural symbols and cultural types to achieve the integration of traditional architectural culture and modern architecture functions; The Republic Street Film and Television City shows the special historical environment of modern China, the capital of Chongqing's construction site fragments. The design team studied a large number of images and literature in Chongqing at that time, summed up the spatial features of the modern mountain city of Chongqing, not only from the architectural image to simulate the style of that time, but also to reproduce the scene from the site environment, to arouse the visitors to the special historical environment of the memory.

From the Tang Dynasty to the Republic of China spanning more than 1300 years, three works in different architectural types, architectural forms of the expression of similar architectural connotation, that we understand the revival of traditional architecture is not only the traditional form of reproduction, the key is the traditional architecture of

the geographical space characteristics, the eras of cultural characteristics and memory of the location of the interpretation, Expressing the unique characteristics of mountainous space and the cultural connotation of Chinese traditional architecture in Chongqing region is our consistent creative idea.



Andrea Ciganotto

Auditorio & Espacio Contract

Introduction

This is the first work promoted and justified in Buenos Aires in an act that opens fire and that is worth reproducing in its entirety using avant-garde architecture and design. The structure of the work is the multiplicity of its forms, the system revolution-pieces stigmatize, at first, as a kind of summary of everything that has been done. It appears today as an object between seductive and disconcerting in its curves the challenge of the conventional use of the material, setting up small areas of permanence. The furniture with curved lines is integrated and dialogues in a fluid way with the environment. And, in perspective, it is here, in this work, that the warmth and the sense of containment that invites to be lived by its dynamic planes where the use of a structure and parametric design makes it shine. Behind its impassive pieces, the printed picture joins the architectural space and the verticality of its figures along with the low saturation palette accompany the entire scene. The depth of the image allows us to play with the horizon, making us feel that we are part of it. Throughout this work you can feel the dull but not less desperate rumor of the desire of the collective art of which it was proclaimed a living voice, it is that tension between what is shown and what was built that makes this journey a fascinating work. Until then I had drawn some straight lines between Milan, Paris and New York. It is no coincidence that this new trend has finally settled in Buenos Aires where it finally discovers its organic space I invite you to know and enjoy it.

Proposal & development

Invited to design and develop a multifunctional space that should offer the possibility of being an auditorium and also a contract space. The project consisted of an enveloping skin organically, which generated different spatial and functional situations. This organic form is

the result of a parametric process, that generated more than 2500 unique pieces routed in melamine, joined by a fixed metallic structure to the existing building. We use more than 500 wooden plates of 1.70 mx2.50m. Committed to the sensuality of the curves. We design a parametric structure. Our proposal turned out to be a Parametrica installation inserted in an existing building. Equipped with the latest technology It offers the possibility to command everything from a mobile device.

Proyecto & direccion: Ciganotto Arquitectura
Client: Design & Art Center.
Location: Buenos Aires, Argentina
Area: 200m2
Year: 2017



Waltraut Cooper

PEACE AND ARCHITECTURE

The greatest challenge of our time is the achievement of world peace. It needs generosity of spirit and an intense sense of humanity. **Having peace or not having peace makes all the difference in architecture.** In order to explain my work at Time Space Existence/Venice Architecture Biennale 2018 let me start with the following remarks:

As a trained mathematician, theoretical physicist and artist, analytical thinking and creative work constitute the basis of my approach to life and art. Mathematicians appreciate clarity and thus reduction to the essential. So do I as an artist. They appreciate geometrical forms. As I do as an artist. Mathematicians work with structures and concepts. Mathematicians appreciate generalisations. So do I as an artist. The synthesis of these aspects are the basis and source of my artistic work. Two main work series arose from this personal disposition: The first series was “Digital Poetry”.

DIGITAL POETRY

In this series, various artistic forms of expression – linguistic, visual and musical ones – are connected directly via computer and binary code and the interaction of the visitors. It was developed as my contribution to the Venice Biennale 1986/Art and Science, based on the breakdown of traditional frontiers between various kinds of art and between different cultures of knowledge – science and art.

As a mathematician I enjoy geometry. As a physicist I enjoy working with light. As an artist I enjoy both. Architecture is geometry. I enjoy working with architecture. I enjoy working with light. As an artist I enjoy working with light and architecture. I appreciate working with great forms. I appreciate working with great ideas. The second work series arose from the last two facts.

As world peace is the greatest challenge of our time, I set myself the task of creating an artistic contribution to peace. This idea led to the second work series: “Rainbow Trilogy”.

RAINBOW TRILOGY

expressed by highlighting iconic examples of architecture in the colours of the rainbow as a sign of unity. RAINBOW ACROSS AUSTRIA 1999 - celebrated the end of a century ravaged by two World Wars. RAINBOW ACROSS EUROPE 2004 - celebrated the entrance of ten new member states into the European Union bringing hope for an end to wars in Europe. RAINBOW ACROSS THE WORLD 2015 - 70 years after the end of the last World War symbolised the hope for universal peace.

PEACE

Motivated by the present world situation, I started a new series: “PEACE”, which combines the ideas and colours of the “Rainbow Trilogy” with the universal language of „Digital Poetry”, based on a concept which encodes the digitalized word “PEACE” and transforms it into a visual form. In this form,

**A PEACE MESSAGE IS SENT TO THE WORLD
DIRECTLY FROM THE VENICE BIENNALE OF ARCHITECTURE
DIRECTLY FROM “TIME SPACE EXISTENCE”
DIRECTLY FROM PALAZZO MORA**

digitalised, in the language of the future, the universal language, the same of East and West, North and South, today, yesterday and tomorrow, transformed into form and colour
in an architectural dimension.



Federico Delrosso Architects

Works in progress - Teca House - Biella It

This installation communicates the transformation process of places through architecture. There are certain vital elements in any project that make it coherent, sensible and effective for the user both visually and in the way it is used. What makes a construction special is not architecture as an aim in itself, but alchemy generated between the built space, the environment and man.

A house is really special when it lives independently, when its soul can be felt in the details and in the complementarity between the architect's contribution and the client's wishes. Amalgamation of an architect's vision with what a client needs brings a project to life, without any one of these factors a house cannot be transformed into a home.

Only when this delicate balance is achieved, a special place is born and lives transmitting the different degrees of the relationship between people and space.

Man needs to identify himself with his home, to establish a sense of belonging and to recognize a protective aura.

The house is an exoskeleton that must protect literally and emotionally, that develops human relationships. That's why it is important to look for that balance, delicate and subtle, which links the spaces to its inhabitants.

The spirit of the place is nothing but the memory itself.

"It is fundamental to know the past, the history of things and places, but everything has to be reread and repurposed in contemporary reality. I am interested in the moment in which I live and not in the past. This is my approach when I work on historical or landscape contexts: I try to preserve the original

soul, but then I always tend to develop the signs of our time and my thought on it... when I think and develop a project, I do it for architecture, because architecture will remain in time and will welcome something or someone that, inevitably, over time is intended to change."

Federico Delrosso

The Project

The project, which aims to recover a small rustic building on the Biella hills, is based on a compositive inversion, which brings a small pre-existent rustic volume to the outside, dematerializing it and generating a new function to the territory. From the "roots" of an agricultural past, now in disuse, signs of which are maintained, a contemporary work is born. This work is rooted in the territory and in balance with it, but at the same time permeated with new possibilities of relationship between time, space and existence.

A sign in the landscape belonging to the client and the designer that will become a referenced, sharing and culture promotion place. The relationship between past and present and between "work" and context is balanced without changing the dimensional equilibrium of the place, also to enhance its environmental value and becoming a point of reference not only cultural but also visual.

The rural wall system becomes the base, the connection with the territory from which new light and transparent intervention is born, reflecting the hilly landscape and becoming an integral part.



Veronique Descharrieres

In a world where natural surroundings are profoundly altered by human intervention, the act of construction keeps challenging us.

How to experience Architecture as a synthesis of Biological and Geological approach and define a new concept of contemporary *Nature*?

Inspired by the many ambitious projects she has been conducting in France and internationally for 25 years as part of her collaboration with the Bernard Tschumi urbanists Architects office, Veronique Descharrieres now actively supports the idea of a resolutely inclusive architectural research relying on the expansion of knowledge. An evidence that led her to create the VEDEA office in 2018, in which she wishes, with her network of experts, to invest in the design of projects dedicated to safeguard biodiversity. This is a quest for new formal strategies that will combine ecology and design technologies to map out a new territory for Architecture that will be opened to a worldwide diversity of uses.

This ambitious concept first led into the renovation of the Parc Zoologique de Paris in 2014. The approach carried out for the Caribbean Institute of St Martin in the French West Indies and the Yanshan International Ecological World in Beijing, shows Veronique Descharrieres' expertise for experimental projects in the field of ecology using ground breaking technologies.

In multidisciplinary teams bringing together experts and researchers who are committed to the protection of living species, the architect Veronique Descharrieres undertakes to anticipate all forms of activities on the natural environment with a single goal: protect, manage and raise awareness of the future generations to the preservation of living species.

In this research that promotes innovation in technological design, Architecture is at the service of ecology and try to demonstrate that Time, Space and Existence are merged in the same dynamic.

Veronique Descharrieres intends to bring up new architectural strategies to promote a strong symbiosis between human being and its environment.

The Women Architects presented are winners of the Prize of Women architects from 2015 to 2017. ARVHA, Association for Research on the City and Housing, launches in 2018 the sixth edition of the French Prize for Women Architects. This award aims at highlighting the work and careers of women architects, so that young women architects can build on existing female models, and at encouraging parity and equality in a male-dominated profession. The only requirements to participate in the award are to be registered with the Order of Architects and being the author of the projects.



Desitecture/Ravensbourne

Desitecture is a design research practice; our aim is to reconsider the impact that diverse cultures have on existing constructs and typologies and, to use design innovation as a mediator in a time of climate change and diasporic human movement to instigate and consider the new potential for human inhabitation.

Is it possible and to what extent can sustainable and cultural responses to diasporic or nomadic form new innovative architectural premises and agendas for urban development?

By investigating the processes and reasons for the development of urban fabric which have in part been created by socio-economic and cultural colonisation which have the lead to the distinctive production of urban fabric, Cities founded on, aesthetics and culture, or specific building forms or relationship determined space.

Time and its use will; we believe come to be as important a determinant in the creation of space as we reconsider the imperatives of everyday existence, as will augmented and mixed reality serve to release us from the binary view of the environment.

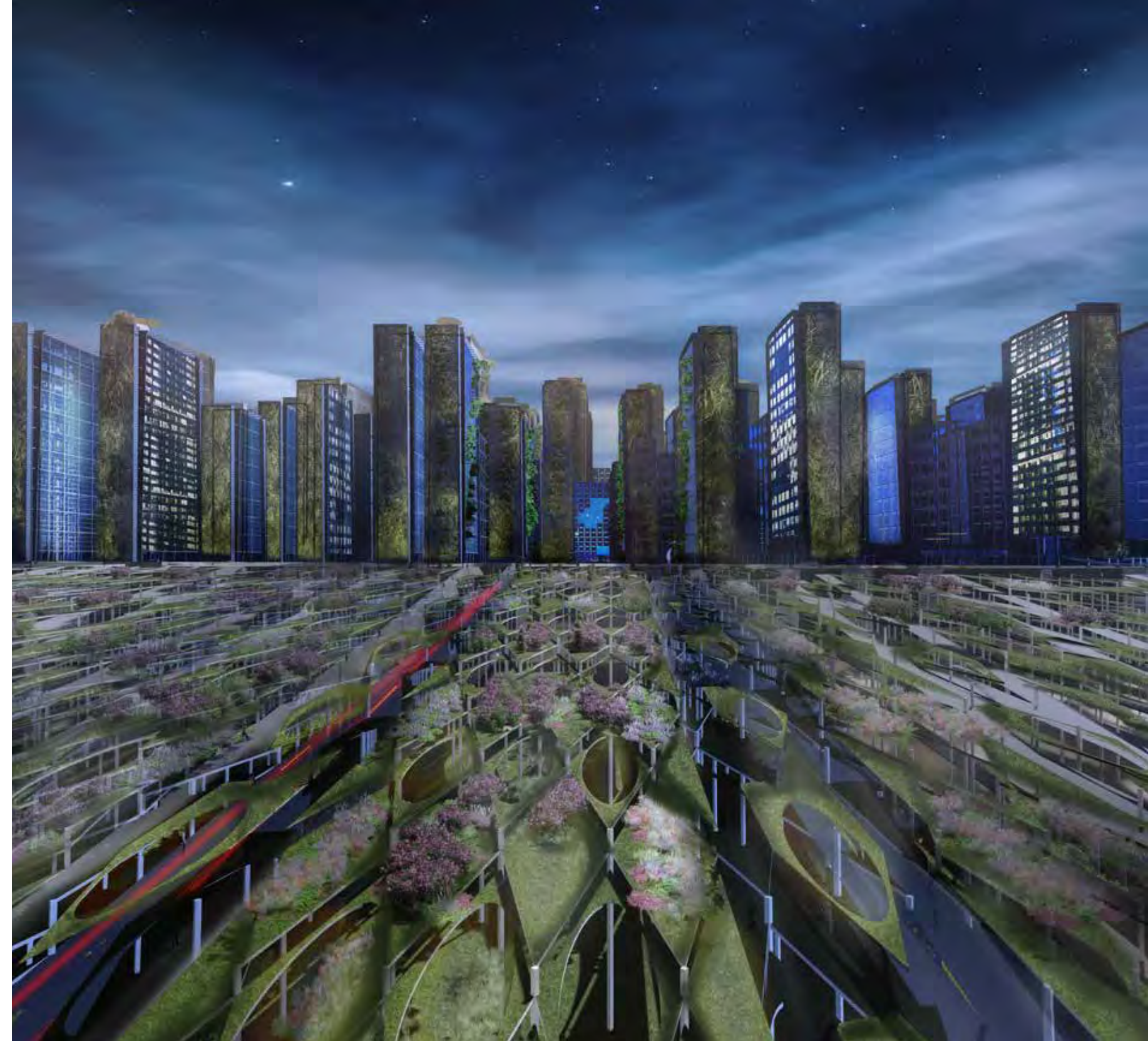
The impact of the work has been to create a dialogue between the practical and the potential for architectural form to have an effect on social structures, this has been evidenced through the web, book and periodical publications. It is envisioned that further research could set an agenda for an exploration of technological and cultural realignment in the production of space and what this may mean for societies. The contribution to knowledge and understanding which our proposals and research make is the development of new material hybridisations and recycle, the creation of new prototypes for inhabitation, new structural and social models for design innovation to

foster the inherence of sustainability, the identification of an application of cultural pluralities or what we call Polyculture.

The provision of an alternative agenda and exploration of a non-binary set of design methodology tools for built environment exploration.

These projects offer an opportunity to question the future. These investigations inform our academic activities with our student colleagues valuing and questioning their experiences and insights, as key elements of the dialogue and debate concerned with the changing flux of encounters, opinions and values. Which are used as opportunities to explore the new imperatives for digital, social, experiment through our engagement with teaching. Our intention is to stimulate enquiry and a reassessment of the given, and assumption, as a contribution to future debates on the realm of the environment.

Polycity, evidences architectures ability to synthesize humanitarian, political, social and technological needs and mediate these with the imperatives of the commercial world. At a time when we understand that everyone is a refugee or immigrant, and borders are an invention, Polycity creates a new territory hovering above an all-pervading political vacuum, that truly celebrates diversity in a new form of state whilst recycling the plastic detritus of unconsidered consumerism. Vertical city considers the unending drift to then urban whilst Osteon Cumulus partners climate change to deliver a sustainable reality.



Diba Tensile Architecture

Tabiat Bridge is a pedestrian bridge designed to improve access for people between two public parks, which are divided by a major highway, aside from the monumental character of it, which is more conceivable from the outside.

Tabiat Bridge is designed to enhance the human experience on it. It is not connecting only one point on a park to another point on the other, but it is designed in a way that multiple paths branch out of it on different levels and connects it to other points on each park. This bridge is designed to be a place to linger rather than just to pass, so there are seating areas and green spaces everywhere on the bridge, also restaurants on the lower level, all designed in order to have enough opportunities to make people stay on it. Creating a curved path was also intended to avoid a single point perspective, which encourages users to keep going. The curved path with variable widths and changes in slopes slows down the users and creates a sense of mystery about the destination. Since the site was covered by trees, the number and location of columns were designed in a way to have minimum footprint on the ground to avoid having to remove trees. The structural concept was to have a spatial structure large enough to create an inhabitable and architectural space. The result was a dynamic 3 dimensional truss with two continuous deck levels that sits on three columns. All the levels are connected to each other by stairs and ramps, providing multiple paths throughout the bridge from one level to another. This provides numerous ways to experience the bridge, encouraging pedestrians to wander and on this bridge and discover it on their own. This aspect is what brings people back to the bridge as they know every time they can experience it in a different way.

The bridges are usually considered as structural projects, but here the

approach was more architectural. Since its opening in October 2014, this project has received a significant attention from the citizens of Tehran and the tourists visiting the city and it has become a popular public space for the city of Tehran, where all the citizens can linger next to each other and witness a section of their daily urban life from a tranquil platform in the heart of their city.

In this installation the idea is to narrate Tabiat Bridge from the point of view of the users of space. To achieve this, a collection of photos with hashtag of Tabiat Bridge on social media was selected in order to show how people are using the bridge, how they engage with it and how they record their experience they have had with it. This collection is accumulating as the time goes by.

As we are living in a time that social media has become a dominant space in everybody's life in all parts of the world, with a small sign such as a hashtag, those with same interest will come together in one place, this is what Tabiat Bridge is doing in the physical world.

This installation is a celebration of the moments that the people, those who use the space have found worthy of being shared with the world.



Design Society

by Ole Bouman

Design Society is an innovative cultural initiative founded by China Merchants Shekou (CMSK), a company engaged in comprehensive urban development under the 145-year-old China Merchants Group. The opening of Design Society is also the result of the pioneering collaboration between CMSK and the Victoria and Albert Museum (V&A) in London, the first of its kind between a Chinese corporate partner and an international museum.

Design Society is delighted to take part of the Time-Space-Existence. Following these three elements, we may add the fourth: spirit. Design Society as a platform aims to activate the spirit of social participation, becoming a catalytic force empowered by design.

Spirit

Design Society's dynamic logo mark represents this spirit best: Design Society is a platform, where design is connected to the public and various industries in the most inclusive manner, and where culture and enterprise mutually inspire. As we aim to become an institution which enjoys discovering, experimenting and contributing to the future of Chinese creativity and beyond, Design Society offers a place at Sea World Culture and Arts Center to connect and to spark new collaborations between design and public, institutions, industry, commerce, and daily life.

Place

Covering a footprint of 26,000m² with 71,000m² of floor space over six floors, Design Society | Sea World Culture and Arts Center houses exhibition spaces at the Main Gallery, V&A Gallery, Park View Gallery, Shenzhen UCCN Exchange Center, Shekou Museum of Chinese Reform and Opening, and Shenzhen Guanfu Museum; multipurpose event spaces as the Mountain View Theater and Horizon Hall; educa-

tional institutes like Xiaoyan|NEXT and the Art Education Center of the National Ballet of China; established art and design retail brands such as RITZ and Ligne Roset; and F&B outlets including EXTRA TIME, Chunmanyuan and The Purple.

Designed by Fumihiko Maki as his first building in China, Design Society is strongly rooted in a philosophy of designing encounters as the essence of place making. Its collection of galleries, shops, workspaces and restaurants, as well as its generous public space, provides an eco-system in which mutuality will thrive and where visitors may become consumers, participants, makers and creators.

Time

Design Society aims to contribute to today's vibrant Shenzhen and Pearl River Delta design eco-system that permeates the lives of 15 millions. We represent a broad network of creatives and give the floor to multiple voices, providing opportunities to present their achievements and points of view. In the mean time, in order to galvanize these efforts, to create and connect, we offer an innovative membership program, allowing the public not only to enjoy and benefit from Design Society, but also to cultivate a sense of belonging.

Co-existence

Design Society is keen to become a partner for international designers in supporting their efforts of tapping into the wealth of ideas, expertise and production facilities in Shenzhen, in the greater Guangdong-Hongkong-Macau Bay and beyond. With Design Society, everyone is welcomed to join and shape the future of design together by presenting, debating, incubating and connecting.





Mark Dotzler

My work has been described as light and heavy in the same moment; eye catching and quiet in a single glance and I accept that, but there is more to it. Ultimately I am interested in the digital age (revolution) and its impact on society. Accordingly, my art is technology based. It contemplates tech nomenclature, relational dimensions and material societal issues, together with an enhanced minimal, visual simplicity. It may appear quite simple, yet upon closer inspection, it works on various levels.

It is fascinating to me how those tiny 01s are just behind the scenes of all of our various screens. Almost everything we do now involves those 01s in one way or another. Binary code (01) is the essence of the digital age and it is having a dramatic effect on society. Things are happening exponentially faster day by day. We are living in an amazing (and turbulent) transformational period. Since the early 90's, I've been creating an artistic visual record of some aspects of this important time.

Shown here are three small works (*Sync*, *Flying Heads*, and *Telco*) that play into the exhibition's theme of "Time - Space - Existence". Also being shown is my artwork *Hot Tale*...it's about **ON**...always on.. .all the time.

In tech nomenclature, the word "hot" is often used to mean "powered on." Related terms like "hotfix" and "hot swappable" refer to critical updates and hot swappable devices.

It employs some primary components of the first programmable digital computers that used thermionic valve (vacuum tube) logic circuitry (like Colossus & ENIAC). Each valve acting as a single bit, either off (0) or on (1).

Hot Tale visually suggests that today's popular technology...may actually be more like an attractive whip...with an all seeing and recording eye...at its base.

One view of *Hot Tale*'s relationship to this show's theme, might be as follows:

Time - dawn / the digital age

Space - cyber / 353 bit device

Existence - binary / in two parts

Although I've been focused mainly on the digital age and its related terms, some of my work ventures off into more pressing issues, like my *Reload* series and *The Split*.



DP+HS Architects

Don Pieto + Henny Suwardi

Towards The Future of Architecture for Families - Togetherness

Family is a small scale society that individuals recognize for the first time of their life, it's also the first space they encounter in their life where they could call home. Human existence starts from family, and eventually will move towards family.

Family is a starting point for individuals to shape their basic behavior, it's affecting our action in the community, and influence the way we form societies. As a basic unit of society, family becomes a significant aspect in human social life, since it is collectively shaping up society and the way we will live in the future. It is important to address family issues through an architectural solution in order to solve the social problem.

The space where we inhabit influences how we act. Architects create and construct 'micro' world that people consciously and unconsciously accept, the space where they spend and experience their time. This particular experience will deeply influence one's world-view. In this very essence of space, the architect will take part in shaping culture and society through housing typologies.

Family consists of human members, and as they grow together, there is certain to be a dynamic condition where the members will have to adjust & compromise. Most of the time, the space and house typologies have failed to respond well to the ever going changes occurs within families.

One of DP+HS architects' mission in architecture is to build awareness and re-introduce a space that adds value on human relationship, a kind of space which once existed in Indonesian long history of culture, and redefine it through contemporary

approach. The goal is to create a new model by forming the society features with a new typology movement which blurs boundaries between public and private sphere in order to trigger more natural interactions and communal activities.

The future of architecture for families should answer 2 basic questions, how it deals with openness regarding the construction of a better society, and how it could be dynamic enough to deal with the family cycle and prevent unnecessary resources for a new house, to recreate a situation that we know from multigenerational households where three generations could live under one roof.

Our attempt is to develop a model which treats the building as a series of multilayered plane that formed floor and roof slabs, enhancing flexibility to create interlocking space horizontally with unobstructed space, and vertically with plane arrangement forming a series of void. The idea is to emphasize openness, leading to visual and verbal connection between spaces and activities. While our ultimate utopia for openness could be a complete elimination of wall and partition, in reality, much better idea would be to have flexible and adjustable partitions which could respond to the unique family life cycle.

The development model would also emphasize the 'in-between' space on private property, blurring the boundaries between public and private zone, creating a space to invite and triggers small community interactions, and leading up to community bonding to shape the bigger society in the future.



Sergio F. Duarte

The Copacabana Hidden Landscape Project

This project came into existence three years ago and intends to showcase “Copacabana’s hidden landscape” which is often veiled from the bystander’s point of view. The pictures were taken from flats which face the back of the buildings.

Upon my visits, I began to delve into the invisible treasures concealed in many apartment buildings including most of the Art Deco buildings, which are a distinctive feature of Copacabana.

This project allowed me to realise that Copacabana is much more than a vibrant neighbourhood, a world-renowned beach, and its intricate array of black and white Portuguese stones, which form an ever-changing mosaic designed by the Brazilian landscape architect Roberto Burle Marx. This magnificent work of art, to many a painting, is only fully understood from above, may that be from the numerous balconies or hotel windows or by plane.

Therefore, this project aims at providing the members of the public with an alternative representation of Copacabana which is often inaccessible and intangible.

Surprisingly, Copacabana covers an area of 7.84 km², its population density soars above 20.000 people per km². Most apartment buildings are eleven to thirteen storeys high, and each building is built right next to the other, as a response to over-priced property value. The flats are understandably minuscule, and a meagre room can set you back on several thousands of reais. An example of this is an eleven storey building I visited, which had 507 apartments, 45 per floor. The vast majority of the units situated in Copacabana are usually positioned facing three different areas: some flats face the street,

while others, built in the middle, front a courtyard; others face the back of other buildings with an independent patio. These courtyards are usually very narrow as they are a result of the space between each building. Unfortunately, many of them are poorly kept and quite run down.

As I was capturing these photos as part of my job as a real-estate photographer, I came across several unexpected things, such as a cat sleeping in a box once used for the air conditioning unit, or the claustrophobic narrowness of the spaces, which translated into opening a window to see a concrete wall or the neighbour’s window. It was quite daunting to imagine that one wasn’t able to take a look at the sky without stretching out the window to look up.

Regardless of the claustrophobic nature of many of these units, I was also pleasantly surprised to find that some of these back-facing apartments had an exclusive view of leafy tree-tops; part of a secluded park enclosed by the buildings. Others concealed carefully built swimming pools, rarely used.

In brief, I hope that this project is able to substantiate the visible impact of human activity in the natural landscape, in the last century. As well as understand how human occupation shaped the portion of land between the hills and the vast ocean, known as Copacabana into a human habitat rife with fortuitous details.



Randi Duborg

Ecclesia. Understanding church as a centuries-old place which has not only served as a place for congregations, but also as one for self-reflection over and over again. This is where humans practice their Christian faith and wish to encounter themselves, others and God. Humans believe in and pray to God. While they are aware of their own mortality, they hope for God's grace and eternity. With the help of a pinhole camera I dive into this mystical space to experience its tranquility and to sense its mysticism.



René Dürr

Space. Time. Perspectives.

René Dürr understands architecture photography as a means to go beyond the mere representation of visible reality. It is the fascination with a magical moment, with something mysterious, and with space as a projection surface that drives his work. He thus creates photographic works of art that are appealing and appreciated. He wants his pictures to trigger emotions, stimulate, and inspire.

As an expert builder, René Dürr followed early on the need he felt inside to capture photographically as subjective representations the spaces he helped build. He always starts his commissioned work by visiting and inspecting the property in question at his own pace. Each construction site, each property, has an unmistakable allure and relish for him. His perception has been sharpened by years of experience and his examination of colors, shapes, structures, and light. He draws from an inner sense of certainty and passion for the perfect image.

This process yields unique images with a high recognition value that open up for his clients new perspectives of their own art. Quality, creativity, and the need for perfection are in balance with the expectations of all those involved.

Unique shots were also made of the production site of the Rieder Group in Kolbermoor, where facade products are made from 13-millimeter-thin fiberglass concrete. One of the historic industrial buildings was converted to an avant-garde, open-space-type office, which perfectly blends the raw building substance with the modern interior. Photographing the integrated showroom, for which processed residual material of the facade panels is used as a design element, had a particular fascination for René Dürr.

Another special assignment for him was the photographic documentation of the new PwC's Experience Center in Zurich, Switzerland. This project, developed by architect and designer Stephan Hürlemann in his Zurich studio, is an open-space architecture that can adapt easily to new requirements. The main protagonist of the concept is the Dancing Office product family, which allows PwC employees to create in an instant the rooms and work situations that they need at any one time. The study in light and shadow in those spaces that keep changing all the time inspired René Dürr in this project. Meeting the demanding requirements of his partners time and again poses a challenge to him.

René Dürr dedicates, quite deliberately, his art photography to the place that has hosted the Biennale for many years. In his reportage on Venice, he wants to present the city and its cultural heritage worthy of protection from a new angle, and provide unknown perspectives of the oft-seen. By choosing his photographic technique, he captures the mood that encapsulates Venice particularly during the winter months. This has allowed him to provide his own view of Venice. The presence of local residents and tourists can merely be assumed in his photographs. Still, the traces clearly left behind by those people make their lives visible – and hard to overlook.





Menu
CINHA
THE BEACH
SICILIA
MONTA
MONTAN
KEY SHOTS
BIG IMAGES

P. FRISSELLE
MATERIALE ELETTRICO INDUSTRIALE

LAMPADE
OSRAM

VIMAR

DVA Arhitekta

The intricacies of human existence and its influence on the spatial environment is what fuels us as architects. Our body of work testifies to a sort of 'indigenous' architecture directly derived from its social, spatial and temporal surroundings. Its authenticity requires using a comprehensive design method adjusted to the context, the technology at our disposal, and also to the heritage. The term 'heritage' implies not only the genius loci of the place but the personal histories of its users, their relations and rituals which comprise an important term of reference for each project.

"Architecture has to create a specificity of space and place," writes Juhani Pallasmaa, "and at the same time, evoke the experience of a temporal continuum."¹ This line of thinking is clearly demonstrated in the Varazdin Residence project. The house offers a rich spatial experience which traces both the personal history of its users as well as the city it is in. The core of the complex is a thoroughly renovated old house with a tropical greenhouse, a semi detached extension and a garden pavilion. The owners' love of gardening and richness of the existing vegetation additionally determined the design approach. The annexes are united through the basic archetypal volume, yet each fragment has its own identity. Elongated shape of the extension suggests lateral spatial circulation which directly contrasts the vertical disposition of the compact pavilions.

Solidity and permanence of the main house extension are emphasized by abandoning the muted materials of contemporary expression, favouring the brick and copper that clearly show signs of aging. These materials evoke the imagery of baroque heritage, but appear here in new and unexpected ways. The contours of the traditional house are deconstructed and copper-trimmed openings towards the garden and the street serve as a contemporary version of the local

window ornament. Meanwhile, 'cinemascope' glass screens open the pavilions towards the large garden, allowing sun exposure, while maintaining necessary intimacy. This is enabled by light filigree construction and abstract metal cladding symbolizing their timely necessity.

Spatial fragments from different periods blend together in a three-part composition rooted in the juxtaposition of old and new, figuration and abstraction. Horizontal addition allows clear overview of its evolution. Each annex is a result of a growing family, the need for more privacy and space for leisure activities. The continuity is further emphasized by framing and weaving nature through the project in various ways.

Revisiting our projects, and adding layers on to it allows the architecture to evolve. Ensuring its resilience in the oncoming decades is the responsibility that comes with "domesticating space"² and we readily accept it. Considering our cultural background has put a lot of emphasis on social responsibility, it is a crucial part of our design method. We believe the continuous existence of space through time is the real definition of sustainability in architecture.

¹ Pallasmaa, Juhani (1998) "The Space of Time," Oz: Vol. 20. <https://doi.org/10.4148/2378-5853.1324>

² Karsten Harries, 'Building and the Terror of Time', Perspecta, The Yale Architectural journal 19, New Haven, 1982, pp. 59-69.



DXA Studio

Architecture in Time & Space

Walking the streets of New York City one can see the city's rich history, from the skeletal cast iron frames of James Bogardus' warehouses in SoHo, to the American Art Deco masterpieces of Ralph Walker on the West Side, to the brick row houses of Greenwich Village. There are reminders of the values, technologies, ingenuity and aesthetics of a time that preceded ours and was vital to creating our present. To evolve it is incumbent upon designers to find ways to preserve this past while building a greater reimagined future.

DXA studio, since its start in 2011, has been designing projects that capitalize on Architecture's ability to foster a dialog between generations, creating an architecture of now that is intricately woven into the historic fabric of New York City.

The Exhibit

This project we are exhibiting is an accumulation of ideas from our years working within the urban context of New York. The base of the project is an extant four-story cast iron Italianate building in lower Manhattan. Passing by in its current state, one would not comprehend that this building was once a focal point of a pivotal moment in art history. We sought to design an enlargement befitting this immense cultural history.

The Cultural History

The post World War II climate was marked by social and cultural conservatism. In defiance of this cultural conservatism erupted Abstract Expressionism. This pivotal moment coincided with the transitioning of the center of the art world from Europe to America. Lower Manhattan where Willem De Kooning, Jackson Pollack, Franz Kline and Mark Rothko practiced became its epicenter. The existing building of

our proposal was the long-time studio of Willem De Kooning, one of the foremost masters of Abstract Expressionism.

Bridging the Divide – Art and Architecture

Abstract Expressionism takes every day subject matter and abstracts, distorts and reassembles to convey strong emotional and expressive content. The pieces of work became multilayered and dynamic action paintings. In our project, we have envisioned these central themes through an architectural lens. A multifaceted reflective glass façade works to disassemble and distort the surrounding cityscape. The natural landscape and sky then express this in a dynamic manner. The façade becomes a surface that uses the kineticism of the city as its form of expression. The reflections of the adjacent buildings and street below allude to de Kooning's urban landscapes and those of the landscaped terrace and the sky above to his rural landscapes that followed. The glazing is supported by columns and spandrels organized in the same hierarchal manner as the original building below.

Transitional Building

The passing of time becomes a primary element. The façade produces ephemeral and transformational effects as the natural and ambient lighting changes throughout the course of the day. The building has a dynamic quality that allows it to be read differently throughout the year and through the changing seasons. It is a passive kinetic façade that creates endless dynamic abstracts of the city around it. Perhaps most importantly, the addition serves to bind the building's history as an 1860's spec "marble palace" and studio to some of the most important figures in the ascendance of American Art, with its future as a catalyst to its neighborhood. It is a beacon for future generations to the magic that happened within its walls.



Richard England

‘My business is to weave dreams’

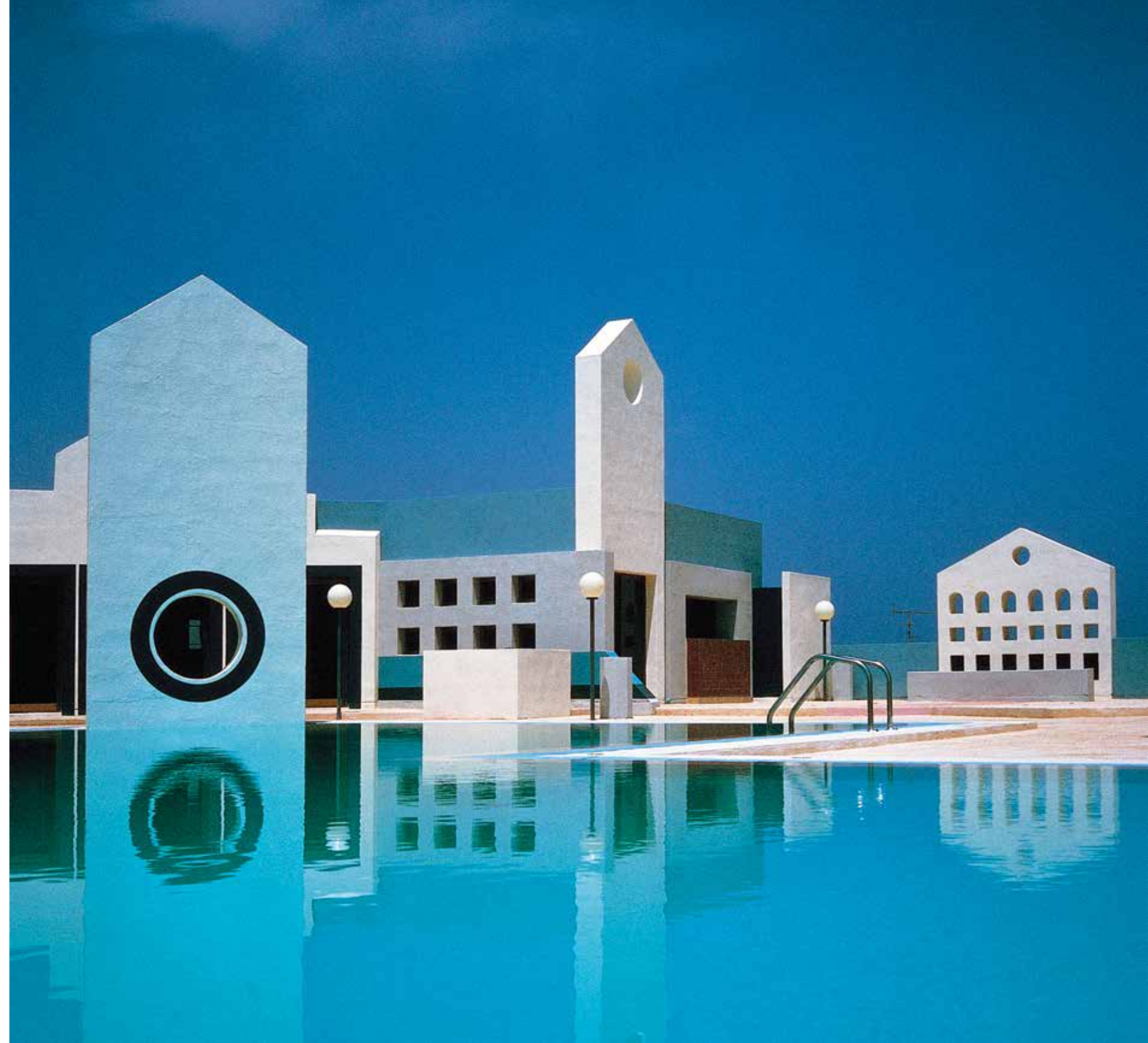
Jorge Luis Borges

It was the Roman architect Vitruvius who defined architecture as ‘commodity, firmness and delight’. ‘Commodity’ and ‘firmness’ ensure that the functional, materialistic requirements and the making of the building are appropriately and correctly fulfilled. On the other hand, the element of ‘delight’ is what elevates a building to the realm of the poetic and lyrical and which then enables it to stimulate and enhance the spirit of its users. It is this aspect which I consider to be the paramount quality of architecture. Giving poetry to the pragmatic and producing an architecture of enchantment remains my ultimate aim in the creation of all my works.

While in ancient times architects were high priests, myth makers and magicians and architecture was a myth-making act, it has now regrettably been relegated to a materialistic goal, focusing solely on speculation and monetary gain. Yet, what cradled the spirit of the ancients still tugs at our hearts today. In the making of my architecture, I always attempt to mantle the rational and the functional with the mythical, magical and poetic. If we reinstate poetry, myth and magic into architecture we will contribute to man re-awakening spiritually and emotionally from our contemporary soulless, damaged and depleted world. The job of the architect, I believe, is to make the ordinary extraordinary and arouse one’s ecstasies of reverie and rapture. My belief and quest is for an architecture which arises not only from utility, function and practicality, but more so from the desire to sensualize and poeticise the human condition. I also believe that architects in today’s world of globalisation should think globally but act locally, in order to produce an architecture which listens to the voices of its location, absorbs its past, its history and memory,

but also adheres to the zeitgeist of the age. It is perhaps advisable for architects to practice more eco than ego and to remember to perform not only as designers of the future but also as defenders of the past, and to avoid fashionable isms which all too soon become wasims and search instead for essence and timelessness.

My creed is for an architecture which, above all provides a sensorial and magical experience, for as architects we are the makers of the environmental and ambient stage on which the whole drama of human life is enacted. It remains a truism that while we shape our buildings, they later on shape us. Therefore, architecture must provide not only shelter for our bodies, but more so, homes for our souls. The words of playwright Tennessee Williams ‘I don’t want reality, I want magic’, reflect my philosophy.



Susan Ferrari Rowley

‘My medium is welded aluminum and sewn polyfiber, combined in sculptures that deal with human emotion. Line, space, and form interact equally in these opposites of hard and soft materials. The interior and exterior of each form, and the negative space in and around each sculpture are equally critical. White and translucent, they react to changing light with interior and cast shadows that are part of a complexity far beyond their minimalist appearance.’

The relationship of my sculpture, ‘She’ to the concept of TIME – SPACE – EXISTENCE is expressed on many levels. Form evolves from a single line that appears to be running through the wall and the floor. The construction of the line shows angles at opposite ends that are cut to conform to the wall and floor, suggesting that this singular line is caught at the very moment it is in motion, cutting through space. Integrating the sculpture with the architecture is what combines these two elements for the experience of existence.

The projection of the entire linear form out onto the floor creates negative space below and around it that is major aspect in confirming its existence and moment in time. Its precise placement in space allows it to balance and not spin to the ground. It is linear form intercepted in the process of evolving. It fools the eye. It is traveling. It is a moment in time for this object, caught before it moves further from this precarious position.

The crisp line between the wall and the floor casts multiple shadows of itself on the wall that resonate with the concept of existence. These shadows have such a presence that they become integral with the tangible parts they are cast from. The shadows are purposely intensified with lighting and create further

complexity. If there is visible cast shadow, there is existence.

‘She’ is created purposely imbalanced with two long planes of differing scale defined by fine-lined curves that extend down its length. They are defying gravity. It is the unexpected. You walk around it and expect to see a square form, but it is not there. It is a single line with only two extensions coming off it creating the volume that gives the whole, existence. From that single line grows a structure resembling an unfinished triangular geometric that simultaneously is evolving into a soft rounded organic presence. This central plane undulates at the will of the defining curves that border it and appears to live and breathe in the atmosphere that is the sculptures totality.



Form4 Architecture | John Marx

If we take the 1919 Bauhaus opening in Germany as the official date of the birth of Modern Architecture, its 100th birthday is around the corner. An appraisal might be timely. How has it shaped the landscape we live in today? What was its qualitative impact on the built environment around the globe? Ideologically, Modernism pledged a tangible betterment of living conditions for all 20th-century citizen through technology. The acceleration of **Time** provided unforeseen development of a new kind of **Space** touching all aspects of the built environment. **Human Existence** was offered unprecedented forms of living on this planet. Did Modernism, we ask ourselves and to others, fully deliver on its promises?

Shedding the chains of an inhibited past, the heroic phase of Modernism edited the stylistic surplus and returned humanity to the basics. What followed, however, was a qualitatively uneven ratio of uplifting of private and public spaces as well as barren real estate. While a few peaks were high, the vast majority of what was built afterward yielded a loss of community, identity, and personal attachment; in short, significant alienation. The lack of emotional bonding to modernism spread and amounted to a social revolt. What was heroic often had become oppressive. The path from elegant minimalism to desolate surroundings and brutal austerity was much shorter than first thought. The reduction of architecture to metrics left society orphaned of the symbolic importance that buildings have in our lives. As structures outlive us and carry the history of those that preceded us, it is self-evident that the act of building and its outcome has a foremost societal effect; it is emotionally impactful and meaningful. How can Architecture respond to that long-lasting imperative?

Answers to all these questions are both collective and personal. In our firm, we have formulated responses tackling the grand

conditions of this first century as we see them. The designs are situated and point squarely to those qualitative doubts about the built environment. The primary objective is to capitalize on the realization that Architecture connects emotionally to those who inhabit it. **Emotional Meaning** acquires center stage in the shaping of the “new.” It is a combination of specific forms, and the relationship between them as they attend to program and move beyond.

In this wall mosaic each piece tells the story of a modernity that elevates and downgrades at the same time. The in-between spaces constitute transitions and opportunities for design statements filled with messages of the individual architect’s own making, but aspiring to speak to the multitude. I am convinced that if the emotional program of the project is clearly stated, filtered through the architect’s sensibility, the ensuing space will make those elements a priority. As a result, what is presented here is large and small, built and unbuilt, propositions formed around an understanding that **Emotional Meaning** is the basis of all Architecture and that it creates a bridge between generations to come—cutting across all statistical categories and dissecting the thought of society as a bundle of numeric entities.

We believe this to be the Second Century of Modern Architecture.





Andreas Fragel

Andreas Fragel's photographic works have an eloquence that stems from the singular atmosphere of their motifs and the composing eye of the photographer. Fragel succeeds in reconciling the documentary intent of sober objectivity with elements of theatrical staging and narration.

It is his choice of motifs and positioning of the medium format camera that combine to stage the views over Spenrath and Holz, two villages sacrificed to make way for the Garzweiler open cast mine.

The perspectives from which Fragel captures the deserted streets and abandoned buildings coupled with the lighting conditions, often emanating from single points of light, lend his pictures the aura of a backdrop on a movie set.

The details suggest secretive storylines and combine to build a level of narration that betrays the eye of a cameraman schooled in cinematography. The main characters in this movie are the objects and set pieces of human life, now vanished forever from this place. The clearing of the erstwhile settlements with their architecture, the loss of their old home for the villagers, the profound transformation of the landscape is complete. An atmosphere of transition thus pervades the pictures, an image of a terrain on the edge crystallises.

The final days of Spenrath and Holz show things in the light of the sublime, freed from necessity and the belief in tomorrow.

Michael Voets, Curator



Alex Fradkin

Architecture of light, form & emotion

Light, “an ethereal presence at the outer limits of material existence with a miraculous capacity to bring things alive at a sensory level and to create, before one’s very eyes, a sudden intensity of being.”

Henry Plummer

The sublime interplay of light and form is a profound relationship that has existed since the origins of the universe and is exemplified in the practice and experience of architecture. Timeless and impermanent, light is never experienced the same way from one moment to the next. Light is “perceptually fluid”, ephemeral, dramatic, illusive, subtle, somber, transcendent – light is *enlightening*. It is able to evoke so many emotions that we are endlessly surprised by its variations, as if continually seeing it for the first time. Imbued with its own gravitational force, we are continually drawn towards its source - transfixed, filled with wonder, we have sought refuge in its illuminations, from when we first became sensory beings.

Both natural and created, light is the “other architecture”, the most ephemeral of designers essential building materials. It has structure, texture, color and form, but it cannot be held or shaped directly by hand. However, light can be sculpted by the forms and materials crafted to receive, absorb or reflect its radiance by the architect. Similarly, the architect is also a maestro, modulating the resonances of illuminations, creating symphonic highs and lows of dramatic and subtle moments. In collaboration with architects, my work as a photographer is to design with light, or rather to dance with it, responding to its undulations and moods – always anticipating and continually being surprised by it. The artist and designer, Cecil Balmond once advised me when I was photographing his work, to simply “listen to the music”, and to let it be my inspiration.

The creation of the photographic image is an emotional process, drawing on instinct, intention and serendipity. It is an acute awareness of when light and form mix with atmospheric, surface texture and precise time of day, to create that exquisite moment of harmony - “the decisive moment” of architectural photography. A precise instant, when all the elements are perfectly assembled. A flash of clarity and transcendence that elevates the human experience and sensation of *feeling, being* and *connecting*; igniting our intellectual and emotional potential as human beings.

By accident or design, form is the receiver of light that is stable and seemingly permanent but in reality, it too is temporal, always changing, and exists only as long as there is consciousness to perceive it. But, for this moment in time, light and form are inseparable, creating a symbiotic relationship that goes beyond architecture’s basic promise to provide shelter and workspace and transforming it into an experience that enhances our daily lives. In this regard, we need architecture to feel alive, dynamic and in touch with our environment, community and rhythms of nature. We require design to reflect the variations of our emotions, perceptions and imagination, empowering us to create spaces that reflect the incredibly diverse species that we are, and the geographic environments that we inhabit – an architecture of transcendence.



FUGA

by Yana Osmanova

The sculpture shows masculinity and femininity to be complimentary cosmological principles, both being just as essential to the promotion of life and well-being as the other. Inspired by the Northern legends of humanity creation from trees Yana Osmanova questions in her sculpture the balance of the world sustained by cooperation of men and women on all levels. The first two humans, two gender archetypes are symbolized with the World Tree (man) based on deep water basin (woman). The Tree is the central pillar of the Universe, holding worlds on its branches. The waters nourish the Tree and dew drops drip from the tree's leaves back into the basin, replenishing it. In addition to being a model of the cyclical unfolding of time, the tree and the basin provide an image of divine marriage between a sky god and an earth goddess, a conception common to all of the early cultures. The rain or dewdrops is analogous to semen, and the earth or the water basin is analogous to the womb. From the union of earth and sky fertility and new life come.

This symbolism works well on a visual level as well. The upright vessel of the sculpture related to skies above is based on the basin being quintessentially feminine. The connection between the two sexes is expressed with the cross, universal, sacred and one of the most ancient and beautiful symbols. The cross symbolizes the unity of Skies and Earth, Tree of life itself, a place where time, space and existence come together, merge and fuse. Such connection of outward and inward, divine and human elements is the beginning of unity of feminine and masculine happening inside each of us every moment.



Fundació Mies van der Rohe

Curator: Ivan Blasi

Assistant curator: Anna Sala Giralt

Young Talent Architecture Award 2018

The Young Talent Architecture Award (YTAA) is organized by the Fundació Mies van der Rohe with the support of Creative Europe as an extension of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award.

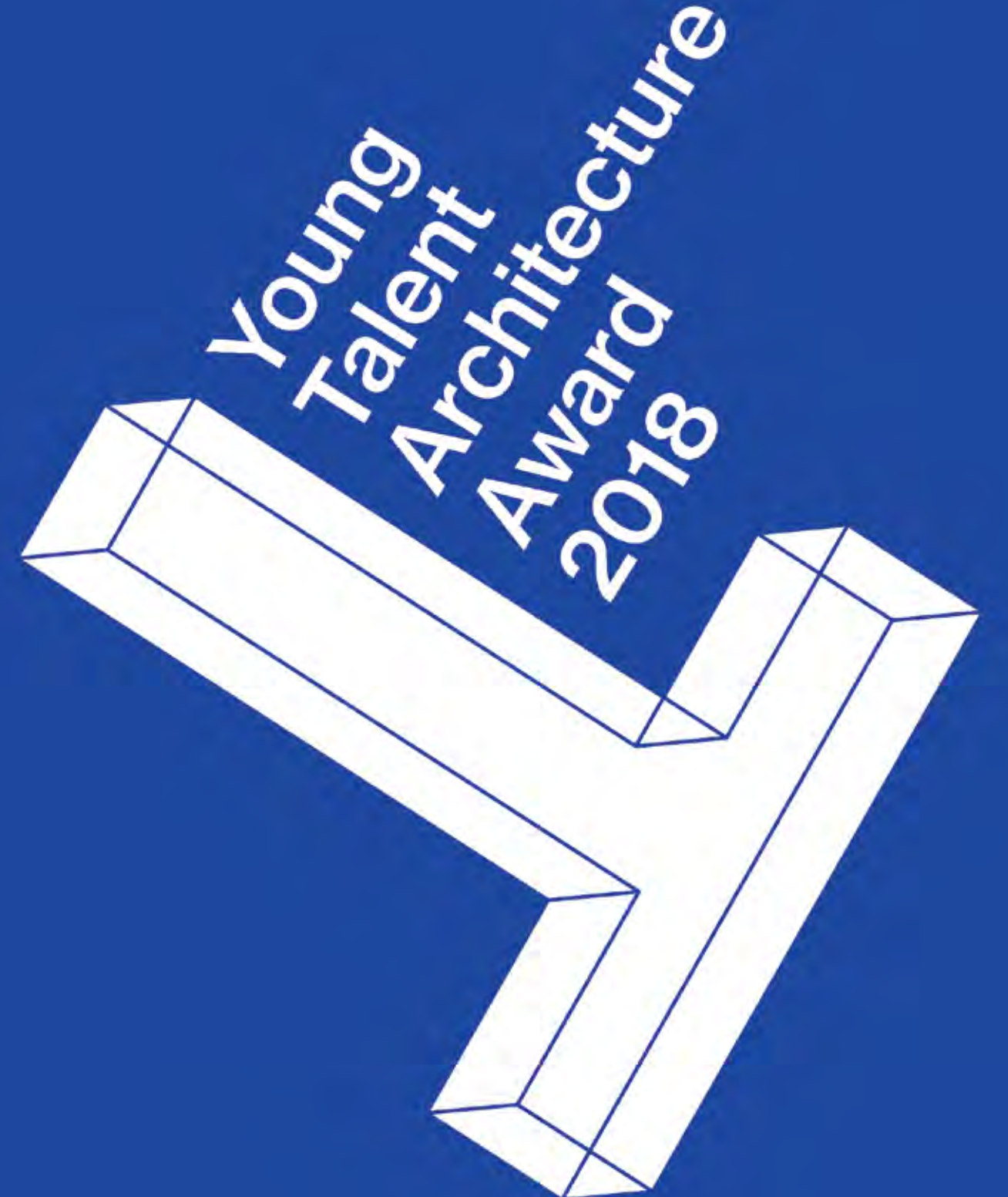
The exhibition presents the designs of the 8 YTAA finalists and the 4 winners. Together with images, drawings and models, other tools such as videos are used to explain graduation projects. The exhibition counts with these documents produced by the authors of the designs and is complemented with the awards ceremony and a debate on September 20, in which the theme of La Biennale di Venezia “Freespace”, the main topics of the “European Year of Cultural Heritage” organized by the European Commission, and those issues which arise from the results of YTAA, will be discussed by the winners, the jury members, the Future Architecture platform participants and other guests.

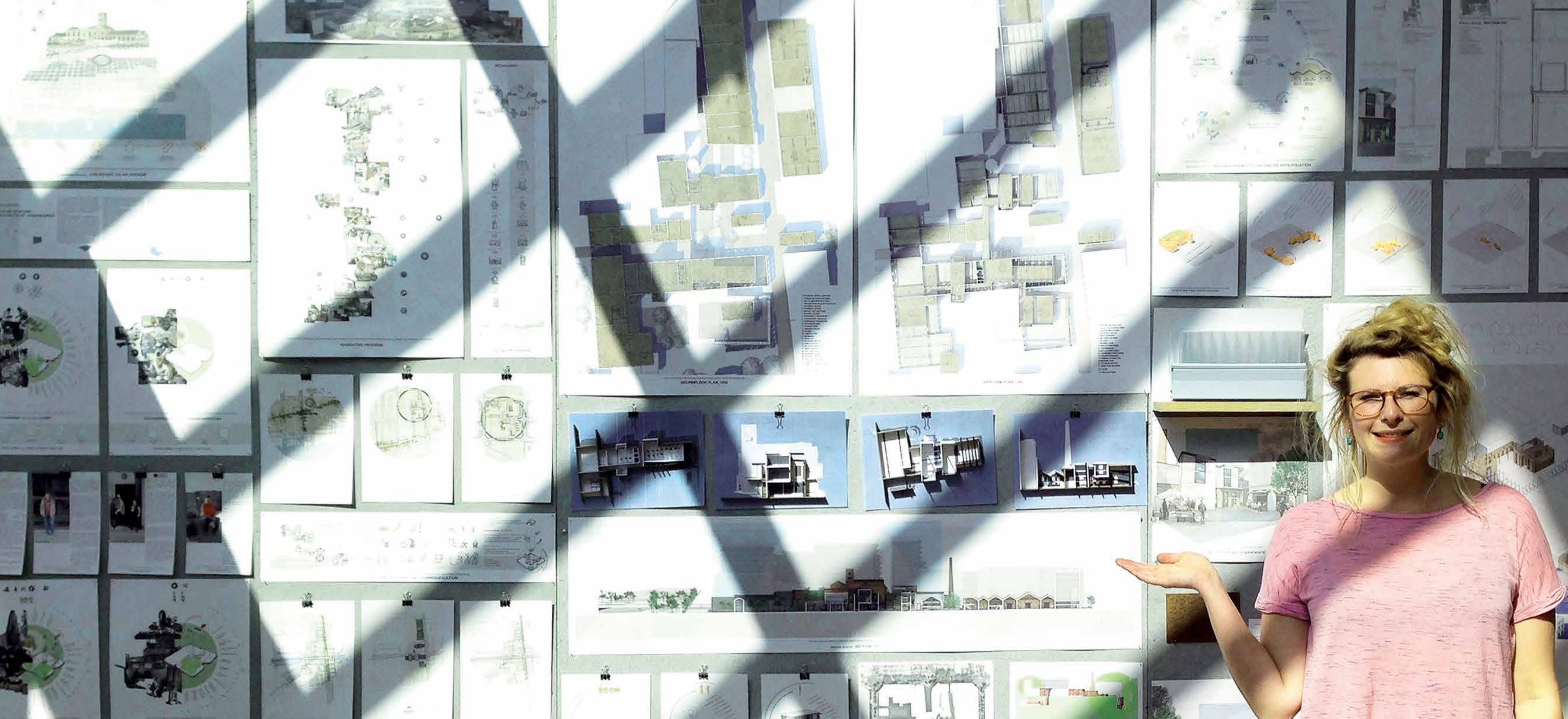
The Fundació Mies van der Rohe fosters debate on and awareness of themes related to contemporary architecture and urban planning. Outstanding among its activities is the organisation, jointly with the European Commission, of the Young Talent Architecture Award which aims to support the talent of recently graduated architects, urban planners and landscape architects who will be responsible for transforming our environment in the future.

YTAA emerged from curiosity about and interest in the initial stages in these professional's development and a desire to support their talent as they enter into the professional world. It seeks to encourage the cross-pollination of the outputs from different architecture schools from all over Europe and those in China and

Korea – participating in 2018 as guest countries – and to improve these architects' skills from the start of their professional careers.

YTAA was created as an extension of the European Union Prize for Contemporary Architecture - Mies van der Rohe Award and collaborates with other European organisations such as the Future Architecture Platform, a pan-European programme co-funded by Creative Europe, where the YTAA winners have the opportunity to present their work among a variety of topics and ideas on the future of architecture.









Future Cities Laboratory

Dense and Green Building Typologies: Architecture as Urban Ecosystem

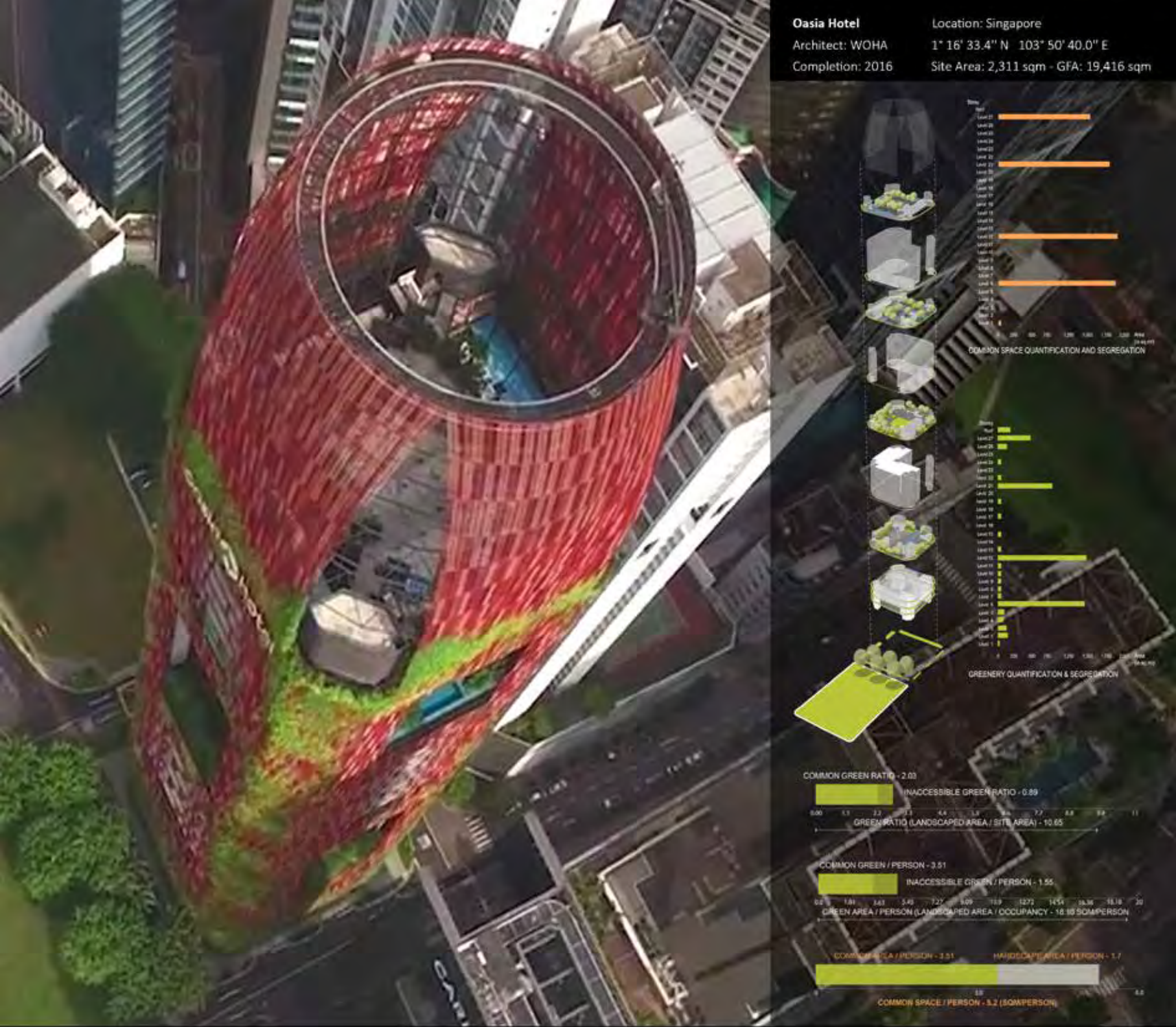
Contemporary architecture and urban design practice in Singapore and beyond is increasingly exploring the integration of green spaces in buildings, producing new typologies for high-density contexts that include public spaces, extensive sky terraces, sky bridges, vertical parks, roof gardens, and other ‘green’ components. Combinations of all these, often applied to mixes of residential, civic and commercial programmes, conjoin at times to produce ‘vertical cities’ in which the building section becomes part of larger urban ecosystems such as parks, gardens and river networks. Density and sustainability here are not seen as contradictory but rather as mutually dependent and synergistic.

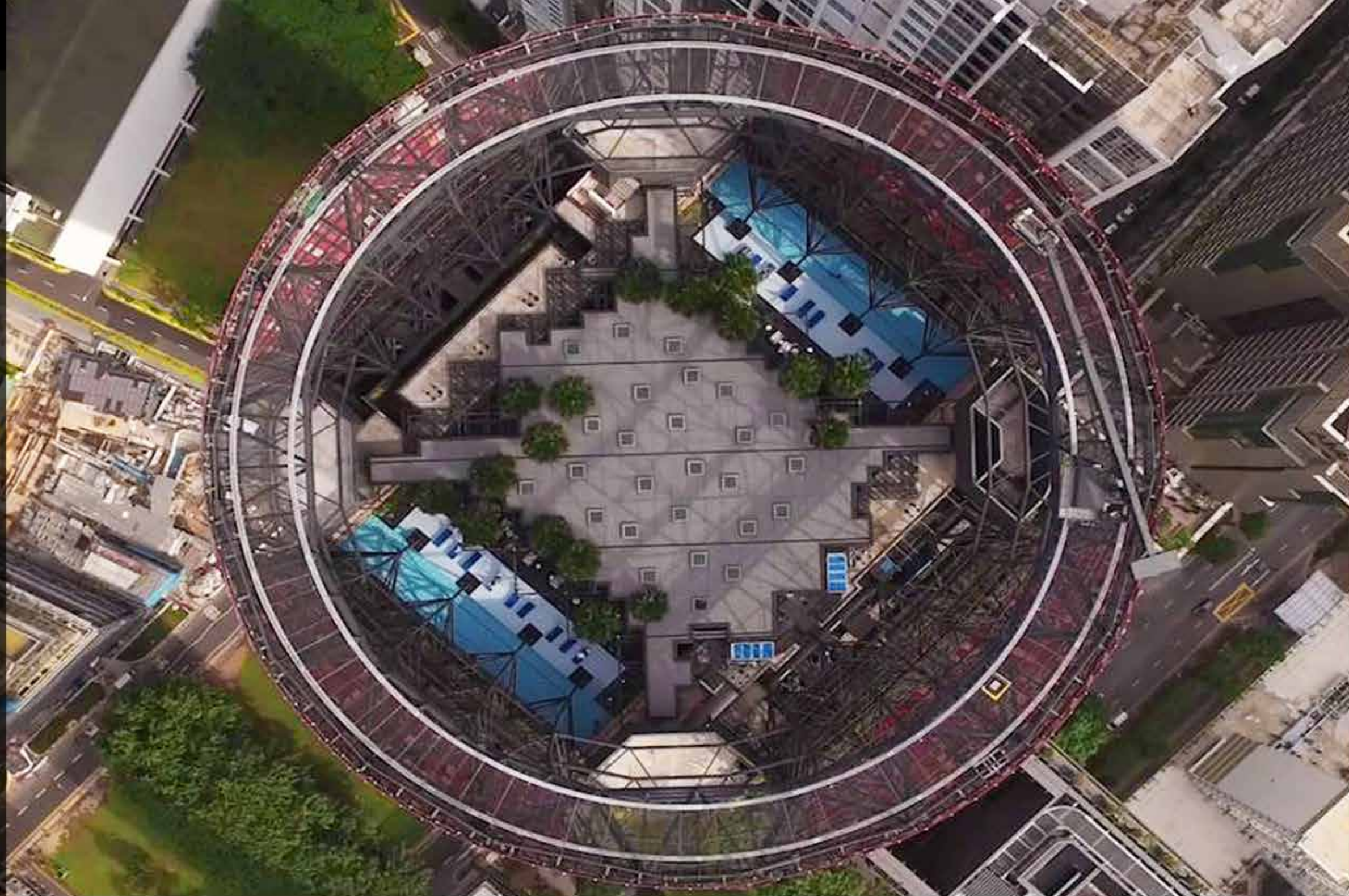
Dense and Green Building Typologies is a five-year research project of the Future Cities Laboratory (FCL), established by the Swiss Federal Institute of Technology Zurich (ETHZ) and the National Research Foundation Singapore in collaboration with key academic partners including the Singapore University of Technology and Design (SUTD). FCL studies sustainable future cities through science, by design and in place, with its High Density Mixed-Use Cities Scenario developing new integrated planning paradigms, research methodologies and implementation processes to support higher population densities, higher standards of environmental sustainability and enhanced liveability. As part of that scenario, Dense and Green Building Typologies investigates systematically the environmental, social, urban, architectural, and economic benefits of large buildings with integrated green spaces in high-density contexts through a series of international in-depth case studies, including in Asia, Europe and the Americas. The research is organized in five work packages that address its various dimensions:

- Environmental benefits** studies the performance of dense and green building typologies in terms of thermal comfort, heat gain, urban heat island effects, air quality and noise pollution.
- Social benefits** investigates dense and green building typologies in terms of use and appropriation as well as psychological comfort.
- Urban design and architectural benefits explores typological strategies that mitigate negative effects of high density.
- Economic benefits** examines the role of dense and green building typologies in land value appreciation.
- Design strategies** integrates all work packages to develop innovative approaches to high-density architecture and urban design.

The research as a whole explores how dense and green building typologies can play an important role in the development of compact yet highly liveable future cities in Asia and around the world.

Research Team: Prof. Dr. Thomas Schroepfer (Principal Investigator), Prof. Sacha Menz (Co-Principal Investigator), Dr. Michelle Yingying Jiang (Project Coordinator), Richard Belcher, Emek Erdolu, Mayank Kaushal, Thibault Pilsudski, Prashanth Raju, Ester Suen, Jonathan Tan Koon Ngee.





Nisha Mathew Ghosh + Soumitro Ghosh

Mathew & Ghosh Architects

Team: Shikha, Sahana & Saikat

Making Ground Alive

Monarchies have left benevolent public space that has survived time. Post independence, in spite of freedom and the power to the people through democracy, space for people is curiously missing in reality and imagination.

Public space is an ambiguous place of deliberately little known purpose at its outset.

It is and is it
about equitability
about generosity
about the commons
about collective ownership
about contested occupation
about permanence and temporality
about existence and absence
about the outdoors meaning more than what is inside/ around
about congregation and solitude
about interpretation / form
about the resolution of democracy and capitalism
about the patterns of the past / nostalgia
about generating imaginative narratives that can embrace the place
about dynamic balances of instability / visions
about the joys and fears of purposeful and aimless congregation
about seeing and just being
about place and memories
about lives enacted
about being non-object
about the defined and the endless
about getting there and passing through / by
about the city as a continuous project always change worthy
about cognitive constitution enormously larger than its anatomy



Grupo Arkhos

Resiliency is a characteristic that very well defines Juarez, Mexico. The city where Grupo Arkhos started its architecture practice, being the largest bi-national community in the world, with over 2,000,000 inhabitants, and an extension that rivals many far denser, more populated cities in America and Europe. Juarez Mexico and El Paso Texas in their character as a border region, a frontier, bridging North America and Latin America. Located in the Chihuahuan desert, a city of migrants and hardworking people, where resources are scarce and the environment is harsh. Where many cultures interact, and technologies, construction methods and materials are fused in an architecture that expresses that melting pot.

Grupo Arkhos architecture is bold, expressive, with urban scaled textures and geometries. SPACE influences their architecture, being nested in a desert environment, their designs are both sustainable and resource conscious. Using technologies that help mitigate heat gain, water conservation and reuse, always challenging them to provide an extraordinary performance on energy consumption while also, giving their projects a contemporary innovative look and all of that with the limitations common to Latin American economies regarding budget, material availability, technologies at their disposal and labor quality, always taking advantage of their workers resourcefulness and creativity.

A common characteristic on their projects is how TIME expresses itself thru change. Their faceted facades create a kaleidoscopic effect, brightness and shadow constantly changing during the day as the sun strikes their sharp urban sized textures and volumes. The suns light color transforms the facades from silver to gold and red at sunsets. Green walls, sloped and rooftop gardens, with plant selections that during very marked seasons of the year, transform into living murals

that are blended among their projects. Every time you walk by a Grupo Arkhos project you perceive it differently, EXISTENCE is influenced or affected as you enter the project, depending on the TIME of day, the season you are in, the weather present. Their projects are ever changing. With the use of lighting technologies, they prolong that everchanging image, and those tessellated, geometrical origami like facades transform onto bright colored textures, light and shadow take a primordial role during the night.

Grupo Arkhos proposals, provide a flexible use of space, efficient distributions and creative progression of space from the urban public to the private realm. Innovative use of materials with a hands-on approach. Always prioritizing through conscious design decisions a sustainable outcome, within budget and a feasible construction process.

Their practice founded in 1998, has extended from their native city, Juarez, to the southern United States, from the north to the southernmost part of Mexico, and onto the Caribbean, their scope of work ranges from residential and multifamily buildings, commercial, educational and institutional projects, urban regeneration and multipurpose mixed-use developments, master planning and financial analysis. Their partners, Ruben Escobar, Ricardo Pacheco and Roberto Najera oversee all their projects, from conception, through design development onto cost estimating and construction.



Barbara Grygutis

Seagrass V

“Seagrasses are found in shallow salty and brackish waters in many parts of the world, from the tropics to the Arctic Circle. Seagrasses are so-named because most species have long green, grass-like leaves. They are often confused with seaweeds, but are actually more closely related to the flowering plants that you see on land. Seagrasses have roots, stems and leaves, and produce flowers and seeds. They evolved around 100 million years ago, and today there are approximately 72 different seagrass species that belong to four major groups. Seagrasses can form dense underwater meadows, some of which are large enough to be seen from space.... Seagrasses provide shelter and food to an incredibly diverse community of animals, from tiny invertebrates to large fish, crabs, turtles, marine mammals and birds. Seagrasses provide many important services to people as well, but many seagrass meadows have been lost because of human activities. Work is ongoing around the world to restore these important ecosystems.”

Pamela L. Reynolds, Ph.D., University of California, Davis

SEAGRASS is an ongoing sculptural investigation of lines derived from natural forms and deployed to create places for the built environment. SEAGRASS V, created for TIME-SPACE-EXISTENCE, is a meditation on the beauty of structures in nature: how simple, elegant lines in the natural world can shape our built environments. When considering the exhibition theme, the grandeur, and the urgent plight, of the seagrass pastures comes immediately to mind, for their health and continued existence will affect the survival of many species. Restoration efforts have been essential, but it is delicacy and toughness, inherent qualities of the seagrass structure itself, that have enabled this plant to survive as one of the oldest

living organisms on the planet. These opposing qualities—fragility and strength—provide a push and pull that inspires this artwork. I am drawn to the majesty of the form, to the rhythmic motion created as the tide’s ebb and flow through the grasses, to their vulnerable and persistent forms.

I create places of reflection, where the beauty of the natural world can be celebrated in the built environment. The sculptural places I create are site specific, responding to unique qualities of place and to the site function for which they are conceptualized. Light, both natural and artificial, is integral to all my sculptural environments: variations, glow, shadow patterns, a shimmering as light falls on water. Lighting is particularly important for SEAGRASS V. Seagrass pastures exist in light filtered through water. Light under water has its own magical quality.

I choose aluminum for its ability to express fragility and strength. The material reflects light across a shimmering silver finish. The pierced surface emphasizes the three-dimensionality of the form. Penetration of the skin creates a vulnerability. The viewer can see into the form as well as around the form and a fourth dimension is added. Vulnerability and strength, created sculpturally, evokes the vulnerability and strength of the seagrass meadows.



Emily Hagopian & Dominique Price

Open_City is a collaboration between architect and architectural photographer who share a common message and recognize the reciprocity of their individual arts as a means to creating vital change. Both work at the intersection of society and space in response to the emerging conditions of our time, in a way that allows us to evaluate and elevate the potency of our individual and collective existence.

Open_City seeks to proliferate new versions/visions of public space. Weighted by base state concerns of homelessness, safety, and minimal maintenance, municipalities struggle to create vital public spaces that address the level of complexity required by society. As a result, many of our everyday public spaces have been rendered undesirable to the majority. Open_City proposes that a more vital and socially sustainable urbanity can be achieved through an open city concept, where private entities open their doors and windows to their neighbors. Free to operate at a more nuanced level of our innate human natures, these new public/private introductions instigate a more intimate level of engagement in the people and place around us.

The imagery of Open_City is the persuasive vehicle of this alternative, extending the scale of audience for a vital interior urbanism designed within a private office building. Conceived by the architect in response to the lack of public space in the vicinity, the programmatic insertion expands the territory of public from the sidewalk into the building, creating fertile space of exploration. The programmatically diverse settings within the plaza are wrapped by a kaleidoscope of distinct private functions. Activated by seeing people in their private moments, a re-appropriation of public grounds for personal use is provoked, and a public intimacy is created. The photographic images propagate the potency of this private/public plaza, a cultural

contribution to this neighborhood which otherwise would lack definitive experience.

The exhibition for Open_City seeks to invoke similar wanderlust, with an architectural apparatus that recreates the heightened experience of discovering and sharing public/private space. The apparatus leads to a photographic construction of consecutive stills, moving from urban context to public interior, capturing people experiencing the constructed space. Emblematic of the reciprocity between between form and frame, the apparatus borrows the intent of the photographic lens, this time capturing people experiencing the constructed image.

About the collaborators:

Emily Hagopian is an architectural photographer who prioritizes capturing people in architectural space, using the advancements of digital photography to construct an image that is mapped to the experiential potency that exists in the architectural space, rather than mere documentation of a single moment. Her work focuses on elevating the importance of issues of sustainability.

Dominique Price, is an architect, urbanist, and founder of AS_IS.US, an architecture firm that focuses on developing cultural contributions that support a more open urban form using techniques of inventive programming and humanistic construction. Her projects work to reimagine new solutions for socially critical agendas including domesticity, learning, play and intimacy.



Birgit Hammoodi

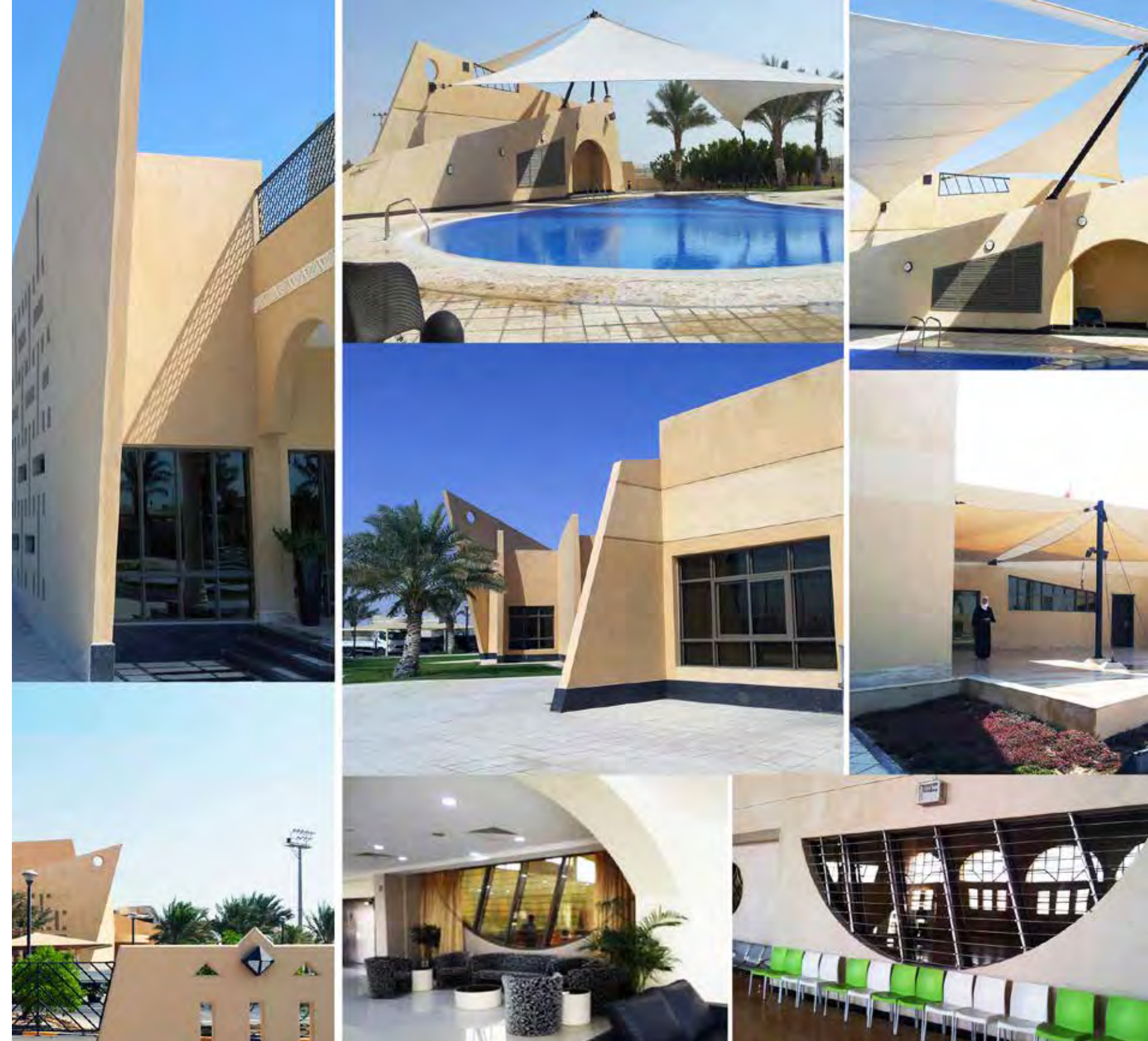
Cultural and Social Center at Al Dhakhira

The Qatar Olympic Committee wanted to build this Center for the youth in Al Dhakhira, a remote place 60 km away from the capital Doha, to strengthen relations between sports and community and support the social, cultural and education work as well.

The Center consists mainly of a multi-purpose hall and an outdoor exercise football pitch, a gym, a library and a cafeteria as well as staff accommodation. Later during execution an outdoor swimming pool with changing room building was added. For the dimension of the multi-purpose hall were Olympic Games condition required. The architectural concept shows some global and some local influences.

The client was open minded and we could create a dynamic swinging building complex with partly deconstructive painted elevation (to scale down the whole complex) and indicate leisure architecture.

Materials are selected as much as possible from the local market and all the rooms have natural light to apply LEED conditions. The multi-purpose hall is laid out with acoustic panels in coloured abstract pattern. The furniture are colourfully chosen and outside paints have the desert colour.



Hayball

Themes of space, time and existence encompass a staggering number of ideas, interconnecting concepts, philosophies and principles governing the universe and human condition. As architects, our remit is bound by the constraints of the physical universe, but not limited by them—used instead to reconsider spatial intelligence, inspire, and inform meaningful architectural solutions.

Hayball projects aren't defined by a particular style. As highlighted in our book, 'Exchange—Collaboration, Convergence, Conversations' we approach design by acknowledging purpose, constraints and opportunities equally. Encouraging collaboration, we celebrate elements that shape design outcomes and advocate contextual understanding through research.

This year's Biennale theme 'Freespace' resonates deeply. Our practice is focused on architecture's ability to provide 'additional spatial gifts' and find 'unexpected generosity' offering an opportunity to define positive built environment outcomes. These projects illustrate our philosophy and how it is applied to achieve architecture that enriches lives through spatial inventiveness.

TIME_Architecture is built within the constraints of linear time, but we are capable of thinking outside of these boundaries. Within the Australian context, the notion and process of repair and recognition across deep time, examines and values indigenous origins in an urbanised landscape. Mapping traces, and incorporating design anthropology reveals land and culture. While the nature of time means a before and an after, we endeavour to design outside of this, applying enduring methodologies to create an ongoing dialogue that shapes the built environment.

SPACE_Architecture is made up of intersecting territories of topology and topography, urban and public, interior and exterior. Ultimately the spaces we design are destined for human occupation and their parameters of comfort, experience, socialisation, and functionality are universal.

EXISTENCE_As architects, we influence where living happens, our responsibility is to ensure a lived-space experience of thoughtful design, material presence, social memory, durability and intention—re-evaluating modes of existence while acknowledging social, spatial and material conditions. Our ambition is to design buildings and spaces that pre-empt change and support future patterns of use. To support this and stimulate behavioural change, we use architecture to push perceptions, question the status quo, distil fundamental requirements, and incorporate evolutionary elements.

This approach opens new behaviours and occupations of space. Architectural terroir can be a genuine catalyst for ingenuity. Conditions create meaningful palimpsests that merge time, space and existence and ensure genuine connection and determination to achieve the best possible solutions through design.

Team: Andreas Rivera, Ann Lau, Caroline Miller, Eleanor Peres, Marcus Ieraci, Mary Grant, Nigel Ling, Rennie Liffen, Sarah Buckeridge, Taya Brendle, and everyone at Hayball.

In collaboration with Anna Fairbank, Architecture: Art: Environment Professor Mark Jacque, Openwork Landscape, Celeste Raanoja, Nikola Kovac, MAKE Models





Michael Heissner

Time Space Light Form

I add the Time Element with me taking the picture and preserving a moment in Time. That way this project comes into existence. Followed with Postproduction to emulate what I saw and felt at that moment.

Every Location or space gets examined and observed. If I find a particular place that speaks to me, I then go there at various times in the day until I know where the light has to come from i.e.. what time of the day, month, year is suited best to show its particular magic. Then I find the right moment where the Building or Structure and its environment start to talk to each other. They start communicating and that visibly.

Everything about Hamburg Port is in flux. The shape ,layout and the way it is used changes all the time. Always following the needs of the given time frame. The current project shows structures that were built on structures that were already built before that. There can not be a perfect picture, because you might take an even better one in the future. So you can only record what you see at a given moment. When that moment is gone another moment will arise and provide new perspectives. You can only strive to come close to a perfect moment, where everything converges into something special. Often you know when the moment is right or you work closely towards it, but quite regularly the moment presents itself once you review and edit your images.

Spaces change their appearance and their feel even in the course of hours and with that the architecture changes. Reflecting the changes around it and recording a moment in time is what is again reflected in these images. Our very existence is dependent on change. Causing

change or adapting to change. For our wellbeing we need change of light, change of environment, change of sound, change of smell. All our primary senses depend on change and thrive with change.



Torsten Andreas Hoffmann

In my series “architecture of the poor” I combine a blurred foreground with iconic architectural backdrops to truly capture the chaos and class contrasts of the Indian metropolis of Mumbai. My work – which I want to describe as ‘paintings as photographs’ invite not only aesthetic appreciation, but a moving social critique. I am trying to capture the disparities of wealth that are arising both globally and in Mumbai due to global capitalism. I am interested in capturing these contrasts with my camera. I’ve spent a lot of time in slums, talking with the people, trying to capture something of their reality. All my photographs have the theme of movement. I was struck by the crowds, in Mumbai there are so many people in the streets that you could hardly notice an individual face. That’s what I’m trying to capture when I unfocus the crowds in my exposures. It looks like water-colours, so I am a painter as photographer. I believe the same laws for a painting are true for a photograph. The difference is that a painter has to make a composition and a photographer has to check reality for compositions. And the reality of composition in India is an absolute mess. It’s a mess of colours, it’s a mess of forms – the trick as a photographer is to organize the mess to a photographic painting, and this is the artistic process.

Torsten Andreas Hoffmann is a German photographer, author and also runs photoworkshops. He studied art education majoring in photography at the art college in Braunschweig, Germany. His photographic travels have taken him to India, Indonesia, Mexico, Nepal, Turkey, the USA, United Emirates and the Sahara Desert. His work has been shown at many individual and group exhibitions in advanced galleries, and in more than 20 books and many magazines his work has been published. His series “architecture of the poor” got 6 awards and recommendations.



Dominic Hopkinson

“Artists realise that mathematicians have a way of looking at the world that can make them see things differently”

Marcus du Sautoy

“Without mathematics, there is no art”

Luca Pacioli

What creates form? What creates space? Is there a ubiquitous mechanism that underpins all physical processes? Artists, engineers, architects, and designers all create shape, form and space, yet this process also happens spontaneously in nature. The wind forms ripples in sand and water, the dynamics of the atmosphere generates clouds. All animals and plants grow, create structure, occupy space according to rules and processes defined within their DNA. Atoms align into crystals with explicit geometries, the matter in the universe is strangely evenly distributed in space, space and time are the same thing. As a sculptor I attempt to study this creative mechanism as it is relevant to different scales: is it possible to define this mechanism as mathematics, and if so, can my working process function as an algorithm in its own right, to make sculpture that follows a simple set of mathematical rules, trusting the maths to deliver a satisfying outcome?

“In mathematics, the art of proposing a question must be held of higher value than solving it.”

Georg Cantor

Utilising traditional materials and techniques, I define a set of mathematical rules or parameters, that become my process, guiding the final outcome. All my work is handmade, eschewing the use of contemporary fabrication methods, such as laser cutting and 3d printing. I have to rely on my haptic skills and the mathematical rules to generate

form that, despite being abstract in every sense, also has the ability to engage and interest the viewer. I believe this engagement is an act of self-recognition which occurs because mathematics is the fundamental basis for the creation of structure in nature.

“Mathematicians do not study objects, but relations between objects”

Henri Poincare

Collaborative research plays a major role in my process, recently spending a year as Artist in Residence at University of Leeds, School of Mathematics, working with Prof. Alastair Rucklidge and Dr. Priya Subramanian, studying aperiodic tiling systems in 2 and 3dimensional space. The work presented utilises this tiling and is analogous to how the atomic structures of quasi-crystals are created, each “point” representing the location of an atom. This tiling system relies heavily on a particular number, 1.61803... an irrational number, known as phi (also known as the Golden Ratio) that occurs whenever nature begins to build structure. It seems to be fundamental at all scales, across a bewildering range of phenomena. It forms the foundation of most of my work.

“Where there is matter, there is mathematics.”

Johannes Kepler



Ibrahim Kodra Swiss Foundation

New Urbanistic and Culture of Cohabitation in Kosovo

"New Urbanistic and Culture of Cohabitation" is the combination of different points that represent the chronological historical past with archaeological places, the present with generations of young architects and the future with young children educated by sustainable practices. All these elements together are a part of the installation that reflects the historical and social life of Kosovo. This project is an educational and cultural project, which is related to a sustainable urban zone and architectural structures which promote the importance of free space, like a place of meeting, exchanging of opinions and initiatives, and the creation of opportunity for well-being and dignity of each citizen. Free spaces like urbanistic zones have an immense impact on social development.

The core of the installation is the artwork *"New Urbanistic"* of Master Ibrahim Kodra, surrounded by images from the national photographic contest about cultural heritage organized by the Ministry of Foreign Affairs and the National Museum of Kosovo in Prishtina. The best models of new urbanistic free space created by young architects from Kosovo and drawings of children from artistic schools in Kosovo about new free urbanistic zone will be showcased.

The inclusion of paintings and child's artworks in this presentation is about introducing new ideas that somehow reflect their ecological and sustainable objective vision for the future and how they see this future in the world. This project is inspired by UN sustainable development goals, for example sustainable cities and communities, affordable and clean energy, clean water and sanitation, responsible consumption and production and climate action, good health and well-being, industry, innovation and infrastructure.

Ibrahim Kodra Swiss Foundation dedicates activities to promote and support cultural and educational projects for the young generation.

"New Urbanistic and Culture of Cohabitation" is realized thanks to the important contribution of Government of Republic of Kosovo: Ministry of Culture, Youth and Sports in collaboration with Ministry Environment and Spatial Planning and Ministry of Foreign Affairs. The concept of project is created and finalized by team Ibrahim Kodra Swiss Foundation.

In the spirit of European Year of Cultural Heritage *New Urbanistic and Culture of Cohabitation* is conceived as a space of meeting for everybody where each social and ecological aspect is important and becomes the new *agorà*.



Ideal Spaces Working Group

"Artificial Natures"

An artificial nature is a one made – an arte factum, something constructed by means of technical art, and not 'naturally' grown, neither by nature nor by history – that shall serve for human belongings as an encompassing new environment, providing a second nature, some kind of artificial environment for humans. Enhanced by digital means, we are living in environments which become increasingly artificial in a literal sense, defining our existence in space to a large degree, and our use of time.

They embody ideal spaces, at the same time: spaces constructed according to some inner images ("ideas") and then, as a construction, imposed in toto on an existing reality - e.g., functional networks, smart cities, digital spaces, and the like. In that sense, ideal spaces are not the exception, but the rule today, as reality. As such, they offer a range of possibilities, even in longing for utopia, new ways to exist: They are directed towards the future, are open spaces as regards the possibility of freedom, or at least could become those if properly built up and used.

Intentional activity is the only means we have at hand, finally, as human beings, for shaping and changing our actual environments, to make the world a place open for the new. An ideal space then is a space intentionally made, for the better, and an artificial nature a space which can serve as a new 'natural' environment for truly human beings. We are the ones who have to act, not to react only. To propose spaces where one can really live again, and not just exist. Such spaces, although constructed, could be the new natural environments adapted to, and in favor of humans.

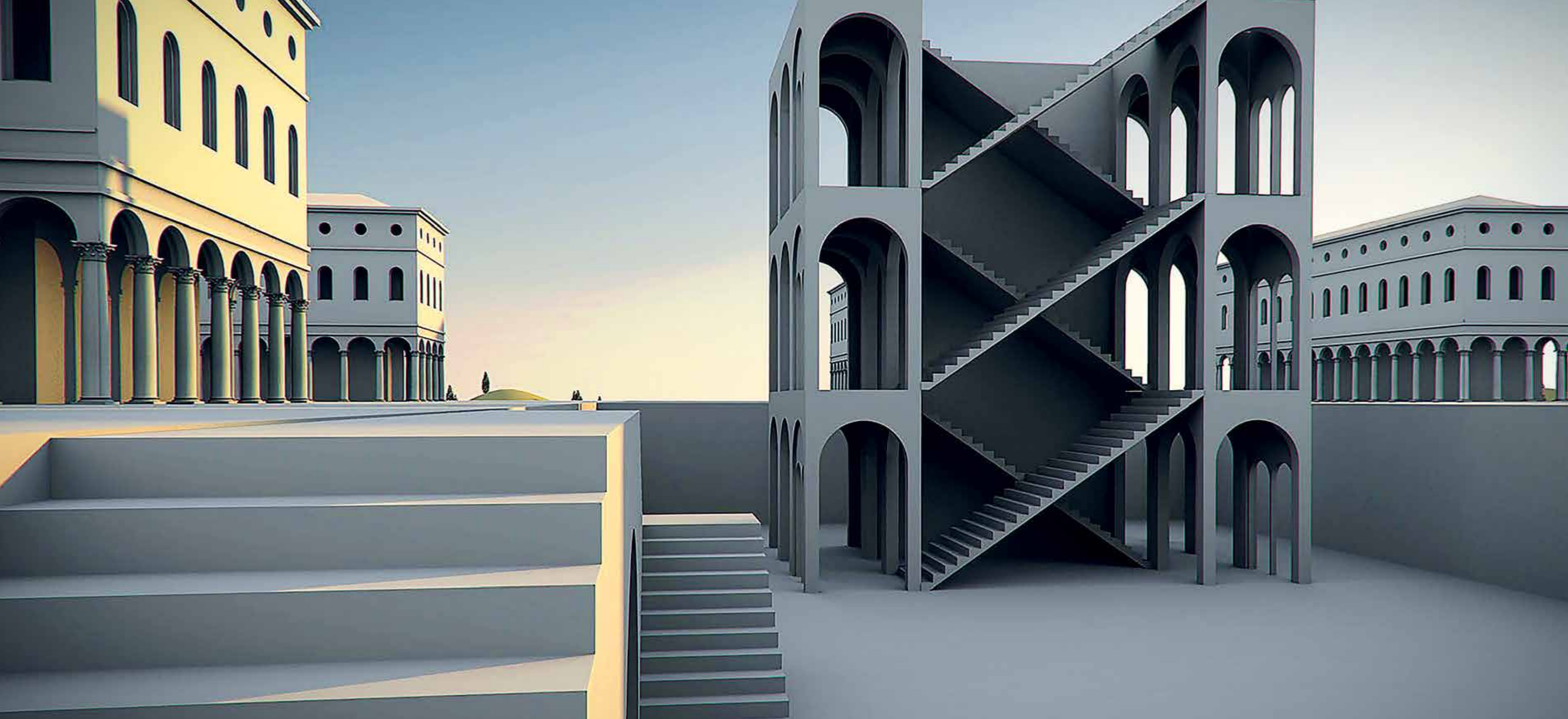
What we want to show is an evolution of the idea of creating such environments, from their beginnings to recent states. These

environments are designed as multiple immersive, explorable 'worlds', expressed through their spatial gestalt. We chose the classical idea of a theatrum mundi, a world theatre, showing them in a large triptych and in arcades leading to it. As a basic typology, we had taken the types of an ideal city, a park, and a combination of both, the garden city. But in addition to those, we show also other spaces as worlds of a new, and artificial nature.

The visitor has the possibility to enter these worlds, in order to experience their spaces, to gain a deeper comprehension of them - what is if they would be real worlds to live in - as well as to make a comparison to the actual 'world' the visitor is part of. Thus, by making the presented worlds real, we want to elicit a critical and pro-active perspective, also as regards sustainable social participation. By that, we want to open up new spaces, for new modes of existence.







Igual & Guggenheim

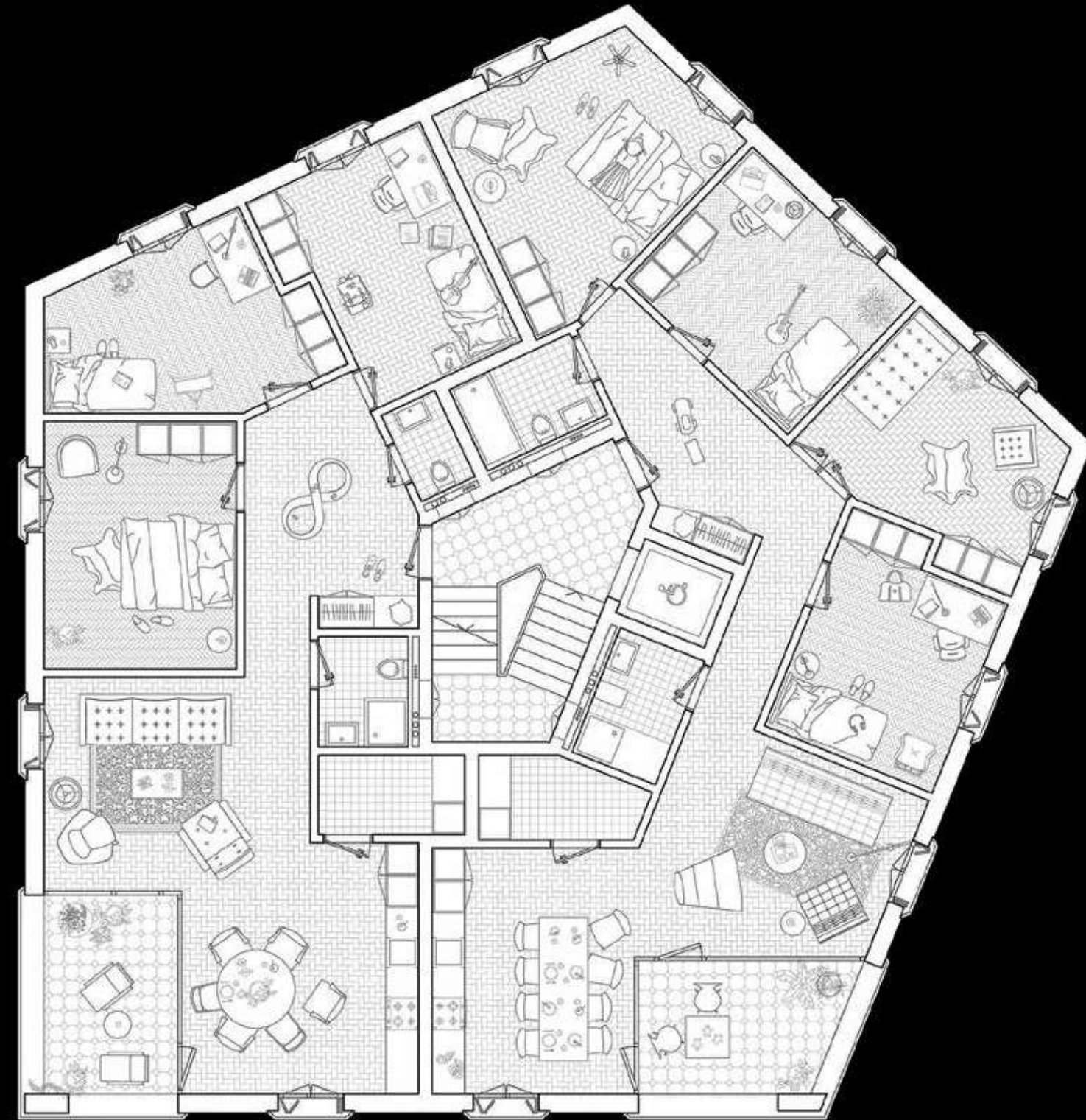
by Sancho W. Igual & Yves X. Guggenheim

Thu 6 Feb 2018, 10:38 am, 47.362750° N, 8.512083° E

This piece is concerned with the topic of contemporary collective residential architecture in correlation with our time, our space and our existence. Architecture has always been an expression and a product of its own time. Cities, their buildings and their interiors read like books in a practically infinite library. They tell us stories about our society, about the residents, about the necessities of life they face and their habits. We recognize constantly repeated elements in the cities, which are summed up by three archetypes — solitary, ribbon and courtyard structures. Ever since human beings have been building, they have made use of these simple basic forms – giving rise to villages, towns and metropolises. The only thing that has changed over the course of time is the interior of the basic forms. The interior reflects the society that created it. It reveals the characteristic forms of life of those dwelling in it at the time when the buildings originated. The interior is embedded in the artefacts as history, as a store of culture. It is also an expression of changing basic needs involving cooking, eating, dwelling, sleeping and hygiene. We present here symbolically the individual who is developing within the spaces and filling them with life. We see a snapshot: Thu 6 Feb 2018, 10:38 am, 47.362750° N, 8.512083° E.

In contrast to museum architecture and religious architecture, residential building is a dynamic and changeable discipline within the field of architecture. Ground plans show a wide variety of different typologies, resulting from changing social framework conditions. In central Europe, a significant process of change in residential architecture has started in recent years, particularly in the urban centres. The way in which apartments are conceived has been strongly influenced

by tighter standards, radical building regulations and increased requirements for energy efficiency. The heavy economic pressure on property prices is also reflected in ground plans and façades. As a positive side effect of this, layouts are becoming ever smaller and more compact - e.g., with the elimination of corridors. Due to the increasing attractiveness of the cities, people are nowadays living at ever-increasing density, so that the consumption of living space per resident is declining correspondingly. Against this background, our attention is focusing on the example of the kitchen, as the pulsing heart of any apartment. With the emergence of modern views of life at the start of the twentieth century, the kitchen was converted into an industrially designed work laboratory. The separate 'Frankfurt Kitchen', designed by Margarete Schütte-Lihotzky, is today still regarded as a functional prototype, and it served as a model in the postwar period and right up to the start of the present millennium. Nowadays we live differently, and needs have completely changed. Cooking has a different relative importance - it has practically become an expression of people's lifestyle and is celebrated openly in the living space. Kitchen fittings are deliberately displayed in the apartment alongside dining and living activities. Current trends in residential architecture are challenging and are leading to minimalist solutions. On the one hand, planning work is being conducted within an ever-tighter corset, while on the other this is also opening up new horizons in relation to future forms of coexistence.



IttenBrechtbühl

Andreas Jöhri, Jürg Toffol, Daniel Blum, Katharina Mayr and Yohan Zerdoun

In an oak forest bordering the river Aare near Würenlingen stands one of Switzerland's leading research campuses:

The Paul Scherrer Institute is home to SwissFEL, an X-ray free-electron laser facility. This generates extremely short and intense pulses of X-ray light with laser-like properties – the bursts can be as brief as one femtosecond (= 0.000000000000001 second). X-raying materials with such pulses opens up new insights about their interiors.

This extraordinarily complex system calls for ultimate precision and control, accomplishable only thanks to novel digital planning techniques such as Building Information Modeling. The result is a building more than seven hundred metres long, yet barely visible from the outside: all there is to be seen in the oak forest clearing is a biotope for under-abundant species and crossing places for game animals.

But what has been created inside is a totally controlled and artificial world where even the climate is governed to one tenth of a degree and whose planning required compensation for the Earth's curvature in order to achieve the requisite precision.

The unique spaces deliver an impression that is alien, yet fascinating: what we see here is an aesthetic of necessity, not volition. Thus, the SwissFEL building neither represents nor symbolises – it simply is. Or, as Frank Stella famously stated:

what you see is what you see.*



Dag Jenssen

I am a Norwegian photographer who works mainly in theatre, documentary, commercial, art and architecture. My approach to architecture photography is immediate and intuitive. I have not studied the theories and “laws” that exist and try to look at the construction in front of me as from the perspective of a curious child.

All four projects presented here are within the public space and fit the concept of free-space and low impact architecture; relatively small constructions that integrate well with the landscape surrounding them, instead of replacing or dominating it. They are all accessible to the public and are created in cooperation with local governments. The projects in Drangedal and Seljord are public development projects, meant to increase the quality of living in small communities far from the bigger city centers in Norway.

I have photographed the constructions in the morning, during the day, in the evening and in the black of the night. Rintala Eggertson’s designs are cubic, transparent and lit up from within. They alter visual character and form over 24 hours of changing light. I have tried to catch those changes and move around the subjects, mainly using the camera hand held, because coming from street and theatre photography, it’s in my nature to shoot the immediate and be on the move.

The largest of the four projects is Seljord and the Myths, which looks into eight old myths in the area which have traditional music related to them. You can wander through the landscape and find a small sculpture with reference to the myth of that place. You can even call a particular number on your phone and listen to the myth and the traditional piece of music.

The lookout tower hovers over the area of the Seljord Lake where Selma, a sea serpent equivalent to the Loch Ness monster, supposedly

have existed for ages. It is drawn by architects Rintala Eggertson. This very photographer have seen the particular phenomena himself, but if it was a monster or not, you’ll have to go to Seljord and figure out for yourself.

The Drangedal project, Toke Brygge, is a urban sea shore development project which has included architects, landscape architects, students, a sculpture artist and the local government. I have concentrated the photography on the sculpture and the surroundings. The project has focused on local sense of belonging and with a urban beach front it has increased the tourism in the area.

The two remaining projects, Høsebrua (Høse foot bridge) and Tintra-brua (Tintra foot bridge), are two constructions designed by Rintala Eggertson. They have replaced old foot bridges, one ready for replacement and one taken by a flood. As the Seljord tower, they are cubic and transparent, making them fascinating objects observe and both alien to and belonging to the landscape that surrounds them.

Rintala Eggertson are one of the main exhibitors on this years biennale with their own construction outside. Make sure you visit them.



K2LD Architects and Interiors

K2LD's evolving journey combines the refinement of our self-definition, while reinforcing a distinguishable identity that represents our ongoing architectural pursuits. Our projects are not recognised by endless variations on a theme, but by progression within the fabric of our values, inspirations and imagination. It is this continuity of interests that links our body of work.

K2LD advocates for the priority of the public realm; we strive to reassert the importance of the social and the collective, contributing to activate the locations in which we build upon. K2LD aim to address physical form as a defence against the virtual and the ephemeral.

Each project is saturated in its specifics of multiple physical, social, historical, economic and political contexts. These elements give the architecture a public role that is prioritised and acknowledged. K2LD do not see public architecture being defined by function but rather through incorporating its public dimensions, and both explicit and latent potential to intervene and contribute to its public life.

We understand the importance of architecture and urbanform working together to inform design that is enriching for its users and contributes to the existing site at both micro and macro levels. A provoking exchange over varying scales is woven within the architecture and its surrounds, contributing to design that is both emphatic and responsive. Recognising that all decisions must be entrenched in design, we aim to create significant and meaningful connections for the user, but also for the site – with the understanding that site and context are always in flux, and therefore while anchoring our place in the present through built form, we are optimistic that what we create will provide significance to the site well into the future.

Another primary interest is in generating architectural form that is

of its time and, consequently, may help to define its time. This form making is abstract in nature, driven by a narrative, which is developed through a deep understanding of site and context. We continue to pursue working, if not definitive answers to recurring questions such as the language of public architecture. By 'working' we mean the provisional, incomplete, experimental and ongoing, a realistic but not uncritical acceptance of contemporary realities driven by our ambitions, strategic pragmatism, addressing the typical and the actual and involvement in mainstream production as determined by the building industry. K2LD crave design challenges and ventures with a point of difference, without yearning for rarefied conditions provided by prodigious budgets, or perennially prestige projects and glamorous locations that tantalise us from the pages of magazines or websites.

K2LD are forever emerging, yet to span the bridge between theorising and daily practice. Unlike Giedion's *Space, Time and Architecture*, we do not claim to found new tradition, instead we recognise legacies from which we have benefitted and those that help to propel us forward. K2LD's take on Time, Space, Existence is defined by our immediate and fundamental conditions, the here and now of operating in Victoria, Australia, a defined terrain informed by a knowing distance from, and proximity to, what passes as contemporary architecture.



Fawad Kazi

ETH Zurich – LEE Building Classicism Today?

The word that first springs to mind when we look at the LEE Building is “Classicism.” In fact, it stares us in the face. Excuse me, what, exactly, stares us in the face? Surely just a mound of buildings on Leonhardstrasse, not a revival or reinterpretation of Graeco-Roman architecture. Yet perhaps there is something Classical about the façade. Not that anyone really knows what Classicism means. Maybe we should all go read Vitruvius? Too much bother! Better to ask Auguste Perret. He at least provides a first clue: the word “order”; not classical order, but just plain order. It is the architect who sets the rules that govern the whole building, that every single element, every detail must obey. The opposite of order is arbitrariness. Classicism, however, means that nothing is there by chance. Order demands hierarchy. The large dominates the small. Yet the large is at the same time implicit in the small, and both are bound together by the module, which is what defines the scale. In this sense the tall rectangular double windows are the basic building block of the façade. Change just one detail and the whole thing changes. So it is Vitruvius after all: Change any one module and the whole temple changes. Classicism also means submitting to an order that permits no exceptions. To be more exact, the exception will show up as a fault in the architectural fabric.

Classicism is always tectonic. It is always about loads and support. Floors are stacked on top of each other. The eye follows gravity and the subconscious says: “It’s standing so it’ll last.” The colossal order of pilasters that taper towards the top intersects the horizontal rows of windows, whose paired windowpanes open vertically. Classicism is assertive: Humans stand upright, they are not supine; hence standing formats. But a balance between vertical and horizontal must

still be found – a balance that emanates serenity. Because Classicism is never agitated.

Tectonic also means plastic. Not so much skin as rind that casts stripy shadows. The verticals are the façade’s commas and the horizontals its signatures. It awakes in sunlight. There is always something Mediterranean about Classicism; it constantly craves light or “le jeu savant, correct et magnifique des volumes assemblés sous la lumière,” as Le Corbusier phrased it in his „Vers une architecture“.

Symmetry, Classicism’s backbone, is present only subliminally. The tower with its seven to eleven axes does at least have a middle field, even if it is not distinguished in any way. The most important Classical element of all, the one that defines an order as Doric, Ionic, or Corinthian – in other words, the column – is lacking altogether. In Perret’s works it was still present. This raises the question: Does this Classicism really stare us in the face? For as Sigfried Giedion pointed out in his dissertation of 1922, “Classicism is not a style. Classicism is a coloring.”

This essay by Benedikt Loderer was published in the book edited by Christoph Wieser „Fawad Kazi, ETH Zurich, LEE Building“, Park Books, Zurich 2015. The LEE Building is part of Zurich’s so called „City Crown“. It was planned and built from 2007 to 2015 and is used for research and teaching by several departments of the ETH Zurich.



Elisa Kim

Assistant Professor, Smith College

Ghosts in Water: Atlas of the sea

The myth and materiality of the sea—its darkness, depth, buoyancy—have historically rendered it extra-geographic, placing it outside the realm of representation. Now, in an era of ecologically and geopolitically induced displacement and migration, the oceanic imaginary takes on new urgency and valence, interrelating questions of temporality and citizenship with the making of infrastructure. Yet even as oceans gain visibility and currency through their commercialization, legislation, and politicization, their materiality and spatiality continue to be regarded as incidental phenomena—unrepresented, blank surfaces against which named, bounded, and terrestrial bodies emerge. Forty years after Marie Tharp first drew the World’s Ocean Floor in 1977, *Ghosts in Water: Atlas of the Sea* visualizes a new spatial oceanic order for 2017, largely resultant from Article 76 of the United Nations Convention on the Law of the Sea.

Despite the crucial logistical and ecological roles that oceans facilitate in supporting our globalized and industrialized way of life, misconceptions about the ocean as an eternally bountiful, self-sustaining entity beyond ownership and sovereignty remain embedded in public consciousness. And while the high seas have historically remained a free territory vested in the Common Heritage of Mankind, Article 76 allows sovereign claims to—and facilitates UN-sanctioned delineation of—the ocean floor within the high seas for the first time. Foreshadowing an oceanic future characterized by privatized, parceled, and exploited commodification, Article 76 represents a poignant shift toward ownership, and away from stewardship, of the seas.

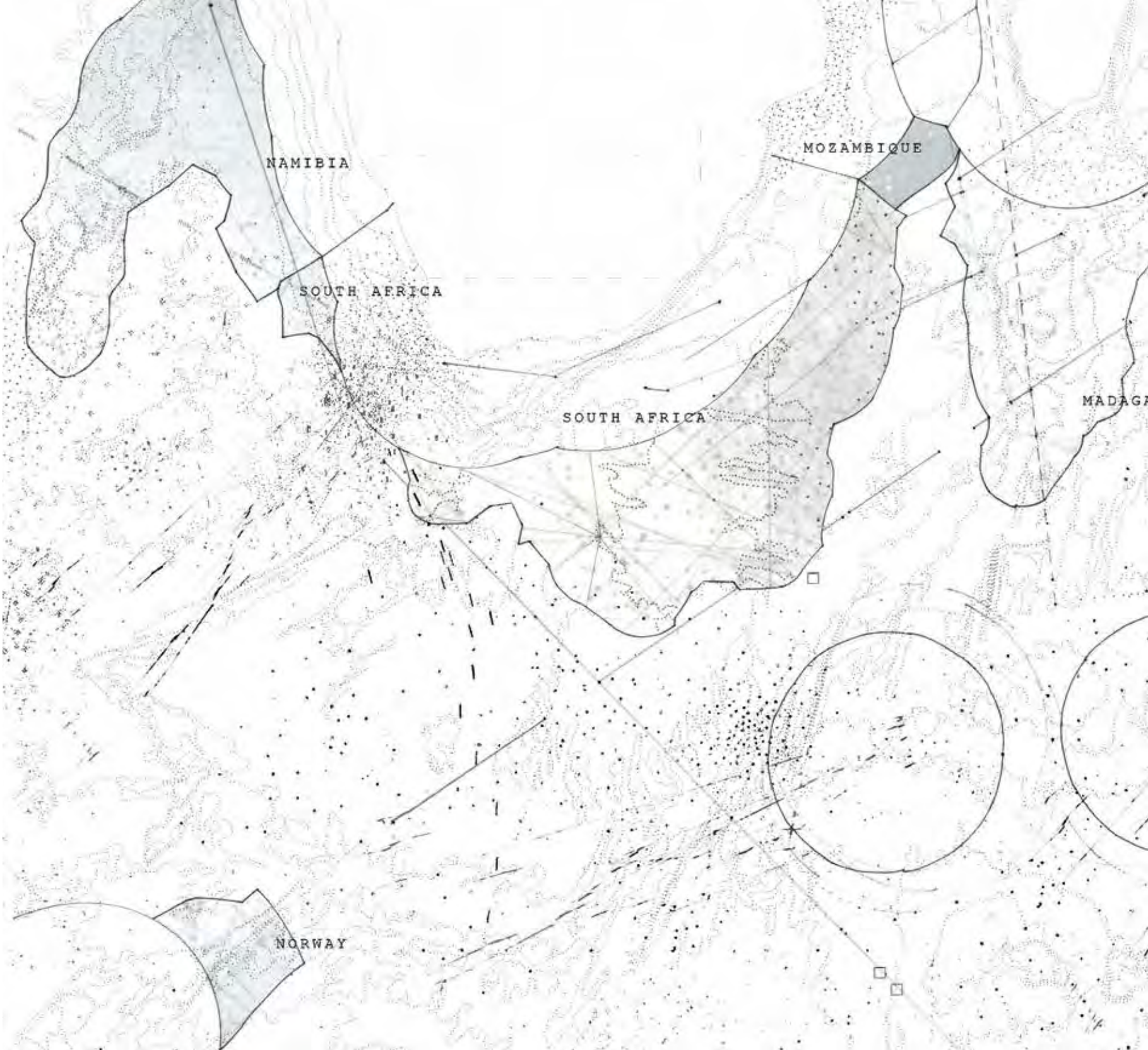
The 77 new sets of oceanic state borders resulting from the invocation of Article 76 echo Phillip Steinberg’s characterization of the modern era as “a number of proclamations and events that are generally

perceived as drawing lines designed to foster the enclosure, possession, and management of ocean space.” Yet the fluid nature of oceanic territory, the phenomenon of migration and displacement, and the scale of globalized transport raise questions about the fixity of the map as an artifact delineating social, political, and physical bodies from one another. While the act of drawing a line may be to draw a distinction between one space and another, it is also to draw a connection between two points. Similarly, the fluid materiality of water can be understood to simultaneously divide, yet connect, surrounding states and territories.

Ghosts in Water therefore probes the materiality of political structures within the context of a fluid oceanic world—one which irreversibly transforms the global movement of goods and populations, and wherein distinguishing between transitory and more permanent forms of settlement are no longer straightforward. Through drawings of new, uncharted—yet already contested—territories of the sea, *Ghosts in Water* invites a re-reading of oceanic space not merely as extra-geographic border zone beyond representation, but as grounds for global migration, public encounter, and cultural exchange.

Elisa Kim, Assistant Professor, Smith College

Elisa Kim’s interdisciplinary research draws from the environmental humanities (anthropology, political ecology, cultural geography, environmental policy) and foregrounds architectural representation as an investigative and speculative site privileging the sea as a lens through which to view a changing world order.



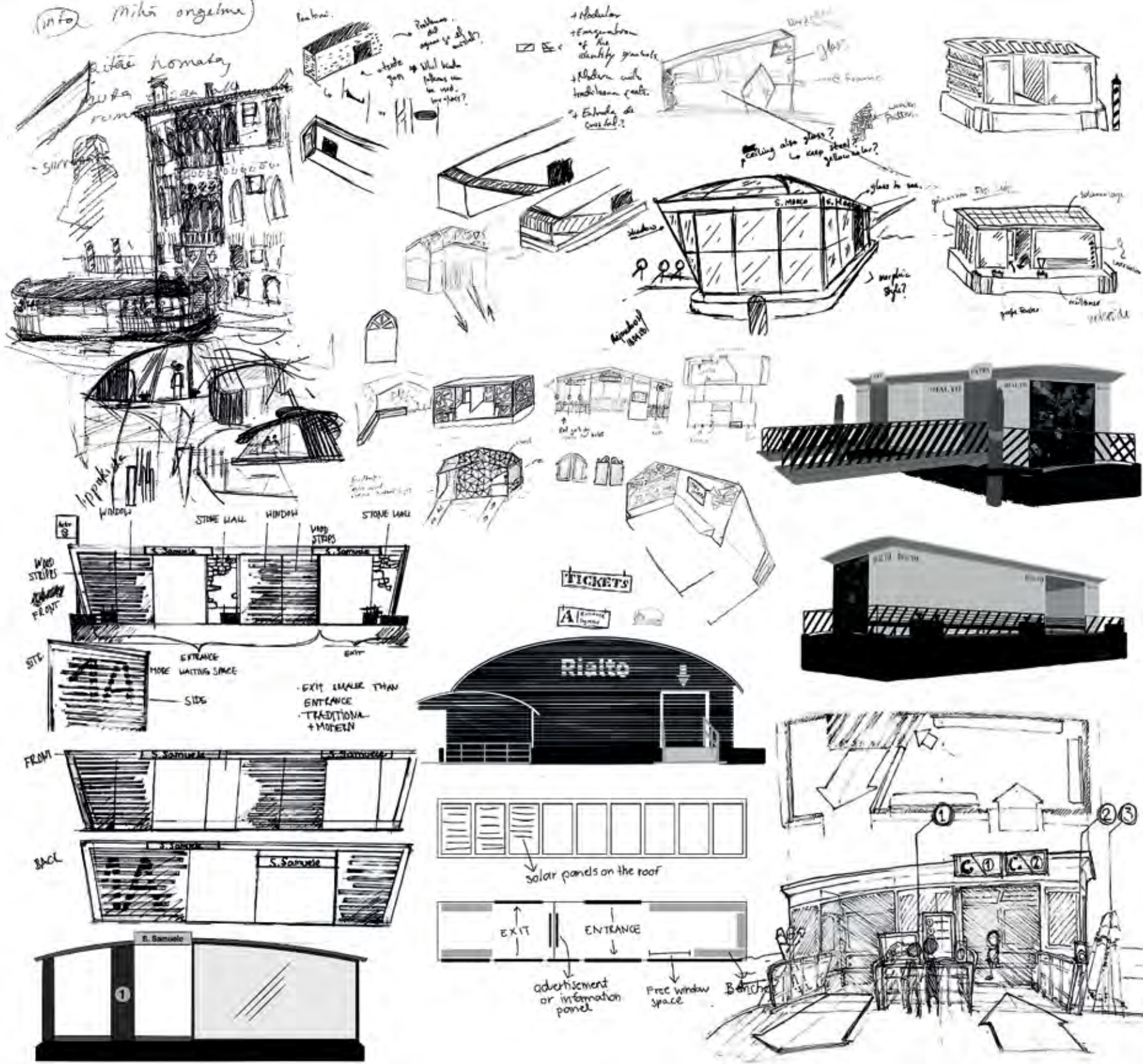
KISDstudio Venice

Floating Venice

Venice is a unique place in terms of culture, art, design and architecture. It provides an abundance of insights into history and culture, as well as the very roots of design. Venice is the best place in the world to experience european culture and history itself. For KISD students with their Integrated Design background, a perfect opportunity to research and analyze the structure of social and design developments, nding and giving answers for the future. KISD is in Venice, because we believe in the future of Venice! Our first project is mainly dealing with the local transportation system the Vaporetti and te waterbus stations. This system is unique in the world. Within two weeks time we examined the di erent waterbus stations around Venice: How would the decades old waterbus stations look like, designwise, if they had been invented nowadays? Referring to this question we analyzed the waterbus stops, the Vaporetti and the ow of passengers, which has experienced a major change due to the increase of Venice tourism. This analysis is the base for the design of the new waterbus stops by the KISD students. Providing answers for today and the future to the numerous questions of the complexity of the transportation system in Venice and nally their impact on the social structures. With this project KISD is starting a series of design projects at the KISD-studio Venice. The KISDstudio is a collaboration between KISD, the Cologne International School of Design and the GAA Foundation.

Luisa Bolghiran, Mona Leonie Bosse, Birte Brandt, Hana Elkalla, Aileen Klein, Christina Klüser, Vanessa Kretschmar, Miguel Lobato, Lara Maiwald, Alida Starvik, Anna Tolonen, Alejandro José Mirena Vargas.

Supervised by Prof. Wolfgang Laubersheimer



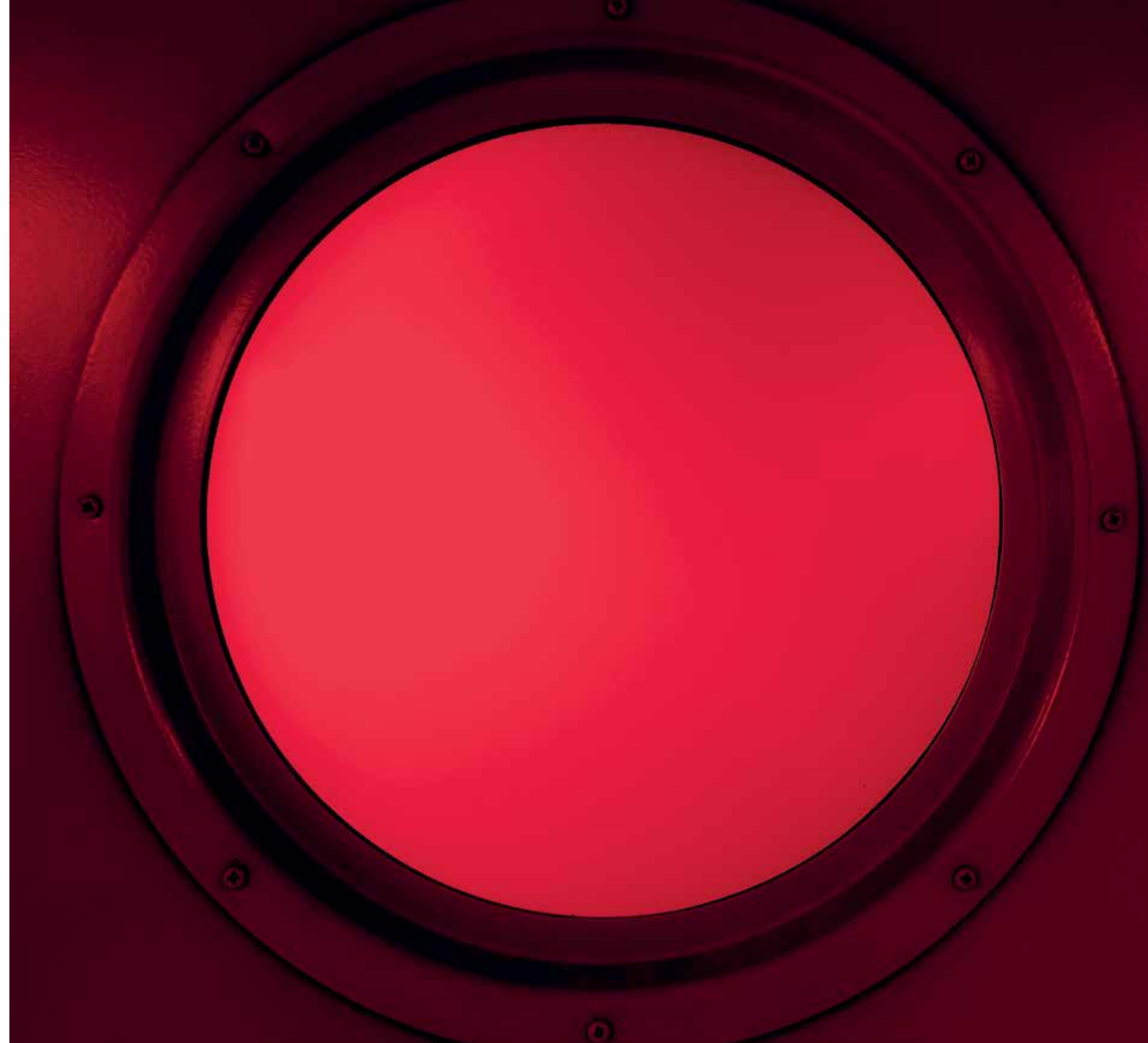
Irina Klimenko

Read Space

Spaces we are inhabiting, whether man-made or created by nature, are filled with signs. Reading and understanding these personal messages addressed to each of us can change our vector of movement and fill it with meaning. We are used to spend our lives in search of a better future, changing scenery, consuming information, but forgetting about sensations of movement, which give us much more food for thought.

Being in a space created by those who can interrupt the routine of perception and translate the conversation from the architectural language into the language of the senses, we get a chance to learn something new about ourselves. At such a moment, the fulcrum of our habitual reactions and the way of thinking shifts, and the chaos of past events gains order and grants meaning to the rules of the game called existence.

The Read Space project was created during a journey to Japan organized by the immersive travel project sense.space. Programs of sense.space are curated by Irina Klimenko and Elena Aframova.



KNS Architects

Ar. Kanhai Gandhi, Ar. Neemesh Shah, Ar. Shresht Kashyap

At KNS Architects we create contextual, artistic, bespoke design solutions. We believe Architecture is a 'Dialogue' between the built structure and the people experiencing it. It is a science, which, when designed thoughtfully and with a new perspective, has the power to influence the way we live, work and socialize. Light and climate, materials and geometry, work together to create architecture, which balances the functional, economic and social needs, constraints and aspirations, along with the overall ecology to create an aesthetic, harmonic whole.

Our designs encapsulate the timelessness of building and design with the environment, while creating spaces that are experientially rich and varied. Dynamism is the way forward, and our spaces strive to evolve with the changing needs of our time; by way of technology, context, thought and detail.

Abhyudaya, an 'Urban Oasis' in the arid land of Gujarat, India, has clean lines, integrating the principles of modernism with traditional responses to the local geography. To infuse movement, the profile flows forward, to create angles along certain facades, while also flowing down to form the linear lines of the landscaped flower beds. In response to the harsh climatic conditions, double walling, a central courtyard, and a water body are the principle features creating a comfortable micro-climate. Overall, the design keeps the context of its existence in mind to build a timeless structure.



KWAKU Eugen Schütz

NOMAD-art

As sculptor, I am working predominantly with recycled steel waste, logs, wood and natural materials. I am welding steel to form abstract objects, masks, steles, eyes and life-sized figures or carving wood by Chainsaw Art in different variations. My double name, KWAKU Eugen Schütz, shows my vital connection between Germany and Africa: Kwaku means “this person is born on a Wednesday” and Eugen Schütz is born 1959 in Germany.

NOMAD-art is the result of a long journey through Africa and of the searching for a studio in a place where art and culture from different worlds can develop side by side in an equitable and peaceful way. Since May 2004, my studio is a place for the exchange between art and culture, a place inviting for events, like nomadic brunch, at regular intervals. This place lies in two locations: firstly, Vaihingen an der Enz and Illingen/Württemberg at 49° latitude and 9° longitude and secondly, Agadez in the Air Mountains in Niger at 17° latitude and 7° longitude.

NOMAD-art means recycling art of steel and wood in landscape and space: in the landscapes Stromberg (Southern Germany) and Air Mountains in the Sahara, in the space of Europe and Africa. In my special exhibition about the Tuaregs, one of the nomadic people in the Sahara, another connection is coming out: Tuaregs are nomads of the dessert and artists are named as nomads of the society. Also the Tuaregs and I are working with steel and forging metals – they in small, me in big size. Working according to the guidelines of Agenda 21, it is close to my heart to find and build global connections in local levels.

For the Tuaregs, the architecture of the deserts is like a book showing them the coming weather, reading in the forms of the dunes. During

their travelling through the desert, they are looking to the stars, but also to old rock formations, edges of dunes, and pictures of sand to find the direction of the wind, to see the coming storm in good time. The Tuaregs are named sons of the wind.

During my first nomination 2017 for the Biennale in Venice, I showed my moon stones made of wood. This time, 2018, I decided to show works in steel. For Time – Space – Existence in Palazzo Mora, I am presenting a homage to the Tuareg: „Kreuz des Südens“, Cross of the South, Kel’Illingen. This amulet shows the origin, the emblem of a Targi. In former times, Bouzou, a forger of Agadez, found the way to my studio and perhaps in future, another person will visit me with the support of the wind. Unfortunately, only half a million of this people are still living in the Sahara. I hope, they can conserve their unique skills forever and saving at lot of lives. Maybe, one of my dreams becomes a reality, an exhibition with them in the desert of Niger with many big Amulet-Sculptures.

Thanks for protecting my nomination to GAA Foundation, sculpture-network and the majorlord of Vaihingen an der Enz, to my wife, to some friends from the NGO DEAB, who believe in me. Many thanks to the friends who will come afterwards or with me to Venice again.



Marcel Lam

This Side Up

Chaotic yet beautiful, Hong Kong is a dazzling city filled with vertical lines. My interest of skyscrapers began when I was a kid. I was born on Cheung Chau, a small outlying island in Hong Kong. There are no cars and no high-rise buildings to this date on that tiny island where its inhabitants have to commute to the city by ferry. The ferry journey takes about an hour from Cheung Chau to Hong Kong Island. The connecting ferry ride has always been the most enjoyable thing for me as I could see the sci-fi like city from afar. This is also where my passion for architectural photography stems from.

The city is famous for its sky soaring futuristic buildings. ‘Concrete Jungle’ is the perfect term to describe the outlook of Hong Kong with the skyscrapers it contains. There are over 7,840 high-rise, 1,303 of which are skyscrapers standing taller than 100 m (328 ft). If we were to stack all of these buildings together, the total built-up height would come to approximately 333.8 km (207 mi), unquestionably the highest in the world.

Land shortage maybe the main reason why there are so many sky-high buildings in Hong Kong. This territory of 1,106 square kilometres is home to 7.4 million of Hong Kongers, making Hong Kong one of the most densely populated cities in the world. Due to its hilly/mountainous terrain, less than 25% of land was developed or deemed fit for habitation. With too many people yet too little land, the government and land developers have to inevitably look to the sky for housing solutions, making Hong Kong a world-renowned ‘Vertical City’.

All the photographs in this series are of high-rise buildings in Hong Kong. I wish to create a space where vertical lines are no longer fundamental to the skyscrapers, by intentionally rotating a 90 degrees to create a lateral point of view.

These photos were taken in different districts in Hong Kong, spanning from North to South; from city centre to “new towns” (suburban towns that are further away from city centre, developed in the 70s with urban planning ideas applied to solve the then surging housing demands, as well as to provide the public with affordable housing); from public housings to luxury apartments. They may differ in architectural styles but they all share two things in common – the height and the density. It is interesting to see photos of public housing estates joining seamlessly with that of luxury apartment towers, from top to bottom, as if they are one.

The orientation of lines may change your point of view as a photo viewer, yet these photographs are unmistakably Hong Kong, regardless of lines and shapes. There is no place on Earth with a building density comparable to Hong Kong, as it is a known fact Hong Kong is amongst the most densely populated cities in the world.



Sigurd Larsen Design & Architecture

Sigurd Larsen is a Berlin based Danish architect working within the fields of architecture and furniture design. The work of the design studio combines the aesthetics of high quality materials with concepts focusing on functionality in complex spaces. The office is currently working on housing, hotels and educational buildings as well as furniture design for various brands. Sigurd Larsen is Professor at BAU International University in Berlin where building design and visual communication is explored through teaching and research. All the activities are combined in an open design process where ideas and concepts are exchanged or influence each other independent of scale and origin.

The two projects shown in the Biennale exhibition are examples of user involved projects in both architecture and furniture design.

The first project called DACHKIEZ is an extension of a concrete block in central Berlin using lightweight wood to densify the city. An entire neighborhood (Kiez in Berlin-German) is added on the roof of the existing building taking the demographic change into consideration. Imagine you have lived in a house for many years and suddenly a construction site starts over your roof. After completion, a new segment of people move in and change the demography of your community at a rapid pace. This project aims to make sure the inhabitants of the existing building also benefit from the extension and share facilities with the newcomers.

As a first layer, a long green park with a scenic view over Berlin is established on the roof along the entire length of the building. Every existing hallway is extended so every neighbor gets access to the attractive outdoor facilities. The new dwellings are organized as a long stretched village underscoring the horizontality of the concrete block, fading into little forests and meadows.

The new houses are based on a modular system. The basic module is suitable for singles and couples where 2 further modules can be added to create diversity in sizes and users. The light construction made entirely in wood is also highlighted in the aesthetic of the inner spaces and creates a comfortable inner climate.

The second project shown in the exhibition is a chair designed by Sigurd Larsen for Hornbach. Working from a premise that great design should be democratic and accessible, Sigurd Larsen has worked with a home improvement super store to create something new and rather wonderful: the Werkstück 'Lounge Chair'. The twist is that the chair cannot be bought. Anyone who wants one has to build it with their own bare hands – and by the sweat of their brow. Thus investing their time, rather than lots of their money. What you purchase is a small book that explains how to construct the chair. In the end a small badge provided in the book is added as a label stating "Designed by Sigurd Larsen, build by you"



Andrew Latreille

THEN and NOW

Architecture has surrounded me since my first day of life.

Thanks to my parents and now my professional life, architecture has introduced me to an amazingly talented and diverse group of people. Much of my day to day time revolves around the representation of architecture in its final condition, crafting photographs that communicate architecture to many people who may never physically visit it.

These people are digesting architecture both online and in print more than ever before. The majority of these people have little understanding of the process of architecture, how long it can take, how intricate it is, or the numerous people involved in making it.

So, I suggest we take a step back.

This process of making architecture is intertwined with the future of our cities, their societies, and economies, and it can yield extremely beautiful, moving and telling moments.

The existence of these moments juxtaposed with those of the finished space is what interests me.

Description of the work

Then and now is an ongoing photographic exploration. It looks into juxtaposition. Into what happens – and what results – during the making of architecture. It outlines the creation, and shows the finished work.

The *then* moments are depicted at points in time when the architecture is an evolving skeleton. It is transparent; early spaces interact with neighbouring spaces, blending light and visual connection in a way that won't be shared again. One feels a notion of temporary existence within that space.

The *now* moments are captured once the architecture is complete. They represent its design, fabrication, and space – its ongoing atmosphere and existence...a permanent existence?

The work studies the contrasting notions of impermanence and memory. It questions why – so often – recollections of the then moments evaporate, while the now moments are lauded.

Straddling the boundaries of fine art and documentary photography the work highlights the temporal moments of time and space, bringing them to the forefront of each viewer's mind.

It provides the viewer a moment to contemplate how they exist within their own environments (even the space in which they are currently standing) along with the relationship between Then and Now.

Artist's biography

Andrew Latreille is an architectural photographer. Born in Melbourne, Australia, he studied, registered and practised there as an architect before immigrating to Vancouver, Canada, where he lives with his lovely wife and two sons.

His work often stretches past the typical role of an 'architectural photographer' who is commissioned only to photograph a completed project instead encompassing a 'total narrative' approach. His mandate, to create still and moving imagery that promote the discussion and wider understanding of architecture and the built environment. He feels lucky to have a diverse and talented clientele who are passionate, imaginative and likeminded, not afraid to step outside the normal bounds of image making and explore how to promote the understanding of architecture.



Ms. Sunnie S.Y. LAU & SolarSoundSystem

Smart Mobile Infrastructure of Sim City

Our cities are subjected to constant changes caused by climate changes and technological innovations, SMI is a metaphoric installation and representation of how one tames dynamic flexes and transform them into intangible modifier of space, time and existence. It is a projectory of a criticism of the non-responsive urban environment. For an instant, this installation transforms the energy landscape around us. The power is not provided by an invisible layered network anymore, and each participant becomes an active part of this off-grid community. It offers a moment of energy celebration, looking at the bright side to keep up the strength of tackling the environmental issue. Through the energy experience, the awareness deepens and make the appropriation of these technologies by citizens a tangible option.

Run by a collective of artists, engineers and designers, these sound-systems act as trojan horses and bring the perfect substrate to approach the complex topics of energy and technology. Besides audio signal, the SMI is a visual communicator of surreal projects by architectural students concerned with the future of mega-cities, who taken upon their imagination to hypothesize the unimaginable future.

The corollary works of the “Urban Mobility & Smart Infrastructure-Projects in Hong Kong” collided seamlessly with the SolarSoundSystem creation of SMI as an activator of Think-Our-Future at VB-GAA. Hong Kong is a unique place with accessibility, connection between the natural and the artificial — long stretched coastline with marvelous beaches and untamed waterfront, wilderness among mountains and ranges, futile landscape, vegetation and terrains... Penetrating and connecting with dense and congested urban habitation in diversified ways, with those secluded and cozily habited islands

in the backdrop. Once the most advanced electronic payment in lieu of cash – the Octopus, marked its 20th anniversary recently. But the technological smartness soon lost its magical spell on the city, as it is dwarfed by a newer invention by our neighbor across the Shenzhen border whose people pay for their means with just a click on smart-phones.

Besides the lag behind everyday technology, polluted days in the winter season have made worse by the exacerbated compactness of the city inner and the suffocation of its infrastructure. Air becomes unbreathable amid a heightened concern for an ecologically balance of urban and nature. Such concerns have brought serious discussions, one of which is the call for overhaul by means of a vision-driven re-planning for the threatened ‘beloved’ city.

Technological innovations such as smart devices enabling data and useful information to be read, understood and applied, emerge in no time. All these have presented the architectural and planning profession an unprecedented challenge for the capacity and capability-building of existing urban infrastructures adapt to these new technologies and concepts of living such as, AI or Next-generation Sim City, Driverless City, Shared City... I am grateful for the collaboration with SolarSoundSystem and students who worked intellectually alongside me to examine some of these issues and have provided food for thought under the “What if...” interrogation.



Lawrence Technological University

College of Architecture + Design

#throwaway #sonic #vessel #bluebirddetroit

Soundscape: the space of sound. Considering the role of space in framing auditory experiences, this installation operates as a sonic vessel. Like sound, it is designed to be ephemeral and transient. Partnering with Detroit Sound Conservancy (DSC), whose mission embraces the goal of preserving cultural space through sound, the vessel engages the occupant with acoustic impulse responses from and of Detroit.

Architecturally, the sonic vessel is molded using a paper pulp product, an ecologically provocative medium which is biodegradable. This acoustically insulating material is also relatively light which meets the financial objective to reduce weight for one-way shipping since the project will not return to Michigan. The work is designed to be flat-packaged which is in keeping with our design objectives of sustainability and responsible costing.

Environments are multi-sensorial. While pragmatic and economically driven politics are at play, the spatial and acoustic experiences of the user within the paper pod are the paramount design considerations. The molded panels feature botanicals – rose-derived scents and petals – and v-grooved milled surfaces resulting in conditions which are phenomenologically sophisticated. Providing excellent acoustical performance, wood and wood-derived paper pulp are evident choices where sound insulation is an important factors.

In addition to the auditory properties, the receptive, moldable qualities of the pulp allow for visually and palpably compelling textures. On entering the vessel, the gallery surroundings fall away and the eye and hand are drawn to the physical qualities of the pod while the ear is focused to the delivery of the sonic encounter.

The sound work presented is that of Wendell Harrison, an African American jazz multi-instrumentalist, playing tenor saxophone on Detroit's Blue Bird Inn Stage. The Blue Bird Inn, a Black-owned establishment, housed some of the most important musical moments in jazz history, with performances by Miles Davis, John Coltrane, and countless other makers of the Detroit music scene. The hallowed stage was rescued from the ruins of The Blue Bird Inn by DSC in 2016 and is now on a performance art odyssey. By engaging with the vessel, the user extends the Stage's sonic legacy and connects acoustically with the pulse of Detroit.

Wendell Harrison's performance was recorded at the Detroit Public Library during The Blue Bird Inn Stage's 2017 summer residency. Mr. Harrison was recently named Kresge Eminent Artist for 2018, a lifetime achievement award for his dedication to Detroit's music community, and his influence on the development and documentation of jazz.

Lawrence Technological University's College of Architecture + Design Venice Exhibit Team: Karl Daubmann, Deirdre Hennebury, Breanna Hielkema, Ken Humberstone, Aaron Jones, Janelle Schmidt, and James Stevens. Founded in 2012, Detroit Sound Conservancy is dedicated to partnerships that conserve Detroit's musical legacies. Their mission is to support Detroit's sonic heritage through outreach, preservation, education, storytelling, curation, and innovation.



Yueqi Jazzy Li

Last year marks I.M. Pei's 100th birthday, a living architect whose century of life and work have made an indelible mark on modern architecture as we know it today. For me in particular, Mr. Pei's early life and mine share many parallels, from an upbringing in mainland China to an architecture education in the US. His work in architecture has become a constant source of inspiration in my own practice of architecture as well as photography.

The single most important quality in Pei's work is perhaps that of timelessness, which is defined as a virtue that cannot be affected by changes in society or fashion. As architecture confronts a new epoch of change and innovation, it's particularly worthwhile revisiting the original 20th century movement we call Modernism. Today, buildings too often become objects and trophies. Architects too often become sculptors and façade decorators. Cities too often become privatized compounds and elitism ivory towers. It is in Pei's works where we see how great buildings and spaces can withstand the test of time. More importantly, it is in experiencing Pei's architecture that one can begin to see the deep linkage between old and new traditions as well as Eastern and Western cultures.

Over the past two years, I have made an effort to revisit and re-photograph Pei's architecture to capture the timeless quality in these projects. Here selected are nine seminal projects spanning the 60s, 70s, 80s, 90s, and 2000s. I hope one can see through these photos that good architecture is not fashion. Rather it is defined by a humanistic approach to form and function cohesively infused through abstraction.



Martin van der Linden

van der Architects Japan

Delicious Architecture

Through sites such as Pinterest, Dezeen or Archdaily, we, architects consume architecture like children consume snacks. We browse through these sites with an insatiable hunger for beautiful images, always hoping for that one image that is more beautiful, more inspiring.

Our delicious architecture, a dissected model of the glass house by Philip Johnson, and is made of transparent, orange-coloured, sugar plates. The material is referring to child like memories of candy but the model also refers to the modernist architectural obsession of an all glass architecture.

The glass house

The glass house by Philip Johnson is set within a large estate. The glass house is not a house in the traditional sense of the word. The glass house is not a house, it plays house. On the one hand the glass house toys with the idea of going back to nothing. Heidegger wrote that act of building means: carving out a place within a contextual space. But instead of using walls made from the materials of the context (wood, brick), the glass house is a dialectic of the idea of a contextual architecture but without any of the contextual materials. The glass house cuts slices of the park-like context and then frames them as part of the interior, like a renaissance painting. Johnson sets his house as if it is in a 1648 painting by Nicolas Poussin, The Burial of Phocion. He later places the actual painting inside his house. The painting as a reference, confirming as well as questioning the context and its views.

Architecture is space for human activities

The glass house is an enclosure of these activities in its purest

sense. Architecture that opens life by letting the outside in, but also in a voyeuristic way showing the life on the inside out. In the glass house, built in 1949, everything is open, visible.

The Glass house is becoming both the context as well as distancing itself from the context. It is enclosed, yet open, heated, cooled (although rather badly), or described in an early article in LIFE magazine: “Johnson lives alone... accompanied only by weather, painting and books”.

Today we share on Facebook, on Twitter, on Instagram what we eat, what we buy, who we have sex with, what and where we shop. Everything is visible, we are all witnessing everything and everyone. The Glass House, when completed was so popular that Johnson had to put up signs asking for people not to enter the property. The glass house is Facebook in 3D.

Martin van der Linden is the principal of van der Architects, an architecture firm based in Tokyo. Martin studied architecture in The Netherlands, the UK and Japan, where he worked for the renowned Japanese architect Hiroshi Hara on the redesign of the Kyoto station. Martin founded van der Architects in 2001. The firm works on project in the Asian region.



Lindstedt Architekten & Studio 8FOLD

Cardboard model **mass urbanization**,
Heat transfer coefficient **climate change**,
Excel sheet **gentrification**,
CAD cleaning **digital revolution**,
Feasibility study **housing crisis**,
First degree distinction **unemployment**.

WE THINK

IT'S TIME to interrogate the gap between our theoretical studies and our everyday practice. As a new generation of architects we are facing a great challenge: the role of the architect within our built environment is becoming ever more marginalised, at a time where the need for architecture to improve the way we live and work, to allow us to live more fulfilled lives is urgent and critical.

Today's architecture is formed by abstract, standardised processes, global production chains and complex bureaucratic frameworks. Modernity has emancipated us from local boundaries and rudimentary tasks allowing us more headspace to innovate, but at the same time it has left many people in a social vacuum and a constant search for identity.

We may be connected more than ever before, yet a sense of loneliness and isolation is prevalent. Architecture should actively create **FREE SPACE** to catalyse and celebrate communal interaction, rather than separating or accumulating private assets. We need architecture that allows for new memories to be formed: no more designing a world that perpetuates isolation. We believe that architecture can conceive new ways of living together, to develop a collective consciousness that exists through memories that bind and connect people in ways technological advancements alone never will.

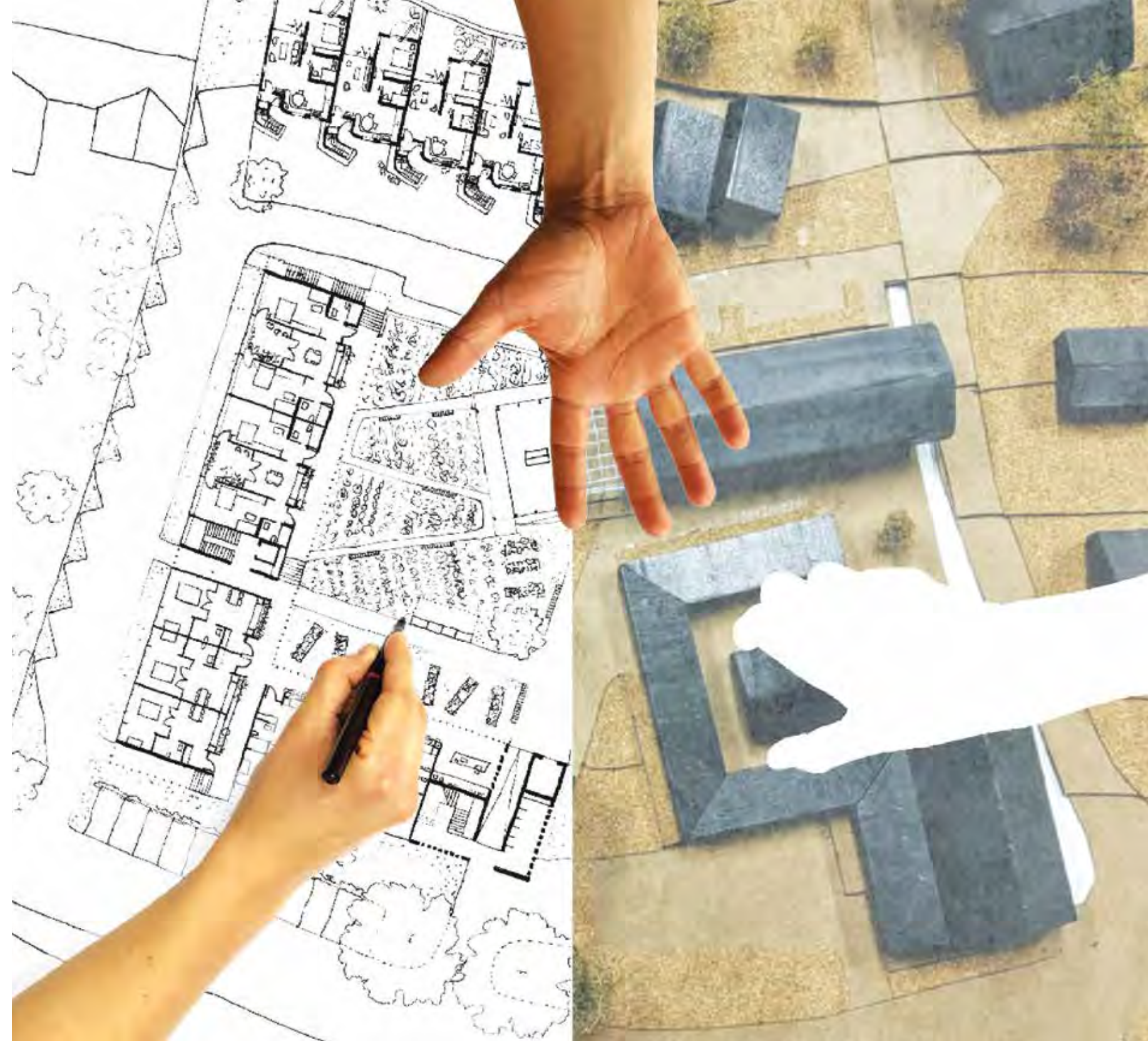
We believe in the value of **CO-EXISTENCE**. Consumer culture, such as a private home, car or all-inclusive holiday, does not define who we are. We define and identify ourselves through interaction with our friends, neighbours and strangers around us. We believe one can only live a fulfilled life in a space that allows for and encourages social resonance.

WE MAKE

A team of graduates from the newly founded London School of Architecture and German architecture practice Lindstedt are working together to challenge the critical living conditions of the ageing society in the countryside where there is an urgent need for new architectural ideas to create social resonance.

A growing number of older citizens in need of care are being left behind under highly regulated, standardised and sterile living conditions, detached from social interaction and personal free space. By 2030 over 3.6 million people will need home-caring facilities in Germany alone and the current trajectory foresees a shortfall of 200,000 care staff. Socially and economically the industry of care-giving is undergoing a tremendous crisis without viable architectural alternatives that allow for more interaction and identification.

Together with a dedicated group of local residents from Nettelstedt, a small village in north Germany, we present our vision for a micro-village within the old derelict village core, sited in playful dialogue with its historical context, and pushing for innovative co-living and caring concepts. Our proposal reactivates the village by rethinking the traditional model of the extended family and connecting it with future sharing concepts.



Marc Lins

Z – Frame: An interactive Sculpture Installation

Z-Frame combines various influences: In its shape and scale with its metal framing and vast number of machine bolts and strings, it has strong similarities to a machine-like object. Seen from up close and from various angles, along with the added rotational movement, the viewer could also translate the object as a building, structure or some sort of architectural creation on one hand, as well as the kind of boundless, infinite, almost endless impression experienced in space (or time) travel.

At the same time Z-Frame refers to today's fast moving, increasingly digitalized world wherein it's easy to compute, digitalize, and animate almost any imaginable shape, form, effect or movement, often with little time and effort. Z-Frame plays with that aspect by creating an object, which at first sight could be easily mistaken for digital animation, particularly when looking at photographic representations of the sculpture. A second look may be necessary for the viewer to realize that the sculpture is indeed a 100% handmade, analog work.

Another factor is the absolute, almost endless patience necessary – again, to be found in space - therefore being forced to 'slow down' in a positive way, putting the 'time factor' in a different perspective, in order to even be able to create such art-works — something that is not anymore a too common virtue in today's world.

The density of material, especially in regards to the thread material, plays an important role not only for creating a visually appealing object, but in order to make it look and feel solid—almost massy on one hand, yet light & weightless on the other, referring to the rather thin thread material applied. An optical illusion occurs due to the placement of the thread material, added in specific distances and directions.

By moving around the sculpture, or placing a hovering sculpture into a state of movement, for instance by rotation, all of the layers of thread material and fine lines start to “shift and jump”, constantly changing the visual appearance of the sculpture, from translucent to a more dense impression, and vice versa. Every pattern results in a different visual impression.

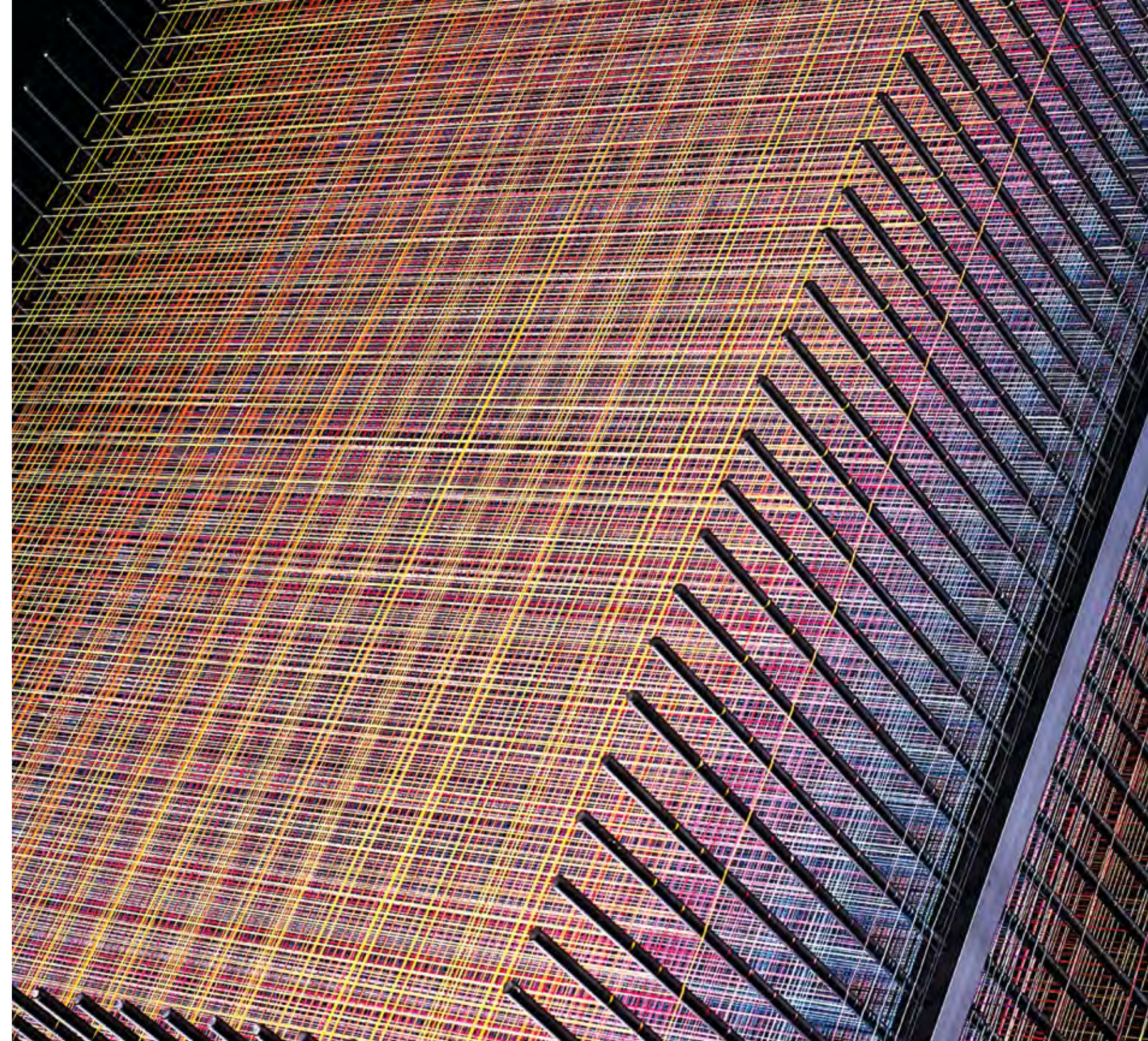
Site-Specific Aspect

Z-Frame has been suggested by Marc Lins to be held as a temporary 3 - 4 monthly site-specific installation, performed within the Space of Zeughaus Design, a renowned design agency located in Feldkirch, Austria.

Originally the project has been staged by invitation, as Zeughaus Design felt the need to stir up an every day routine, by hosting performances within the entrance area of their offices, allowing the Artist to create a free-floating sculpture delineating the letter “Z” as for instance in Zeughaus.

Sponsors

1. SCHWENINGER TEXTILE (AUSTRIA)
2. LAND VORARLBERG (AUSTRIA)
3. STADT FELDKIRCH (AUSTRIA)



Elena Maria Lourenco

Transpose

My mixed media objects and installations often explore relationships between culture, nature, body and spirit, communicating powerful narratives about both society and self. These works utilize metaphor to communicate ideas of causality, change, loss and their resulting effects on the human psyche. *Transpose* was conceived specifically for **Time, Space, Existence**, with consideration to how architectural elements can function as metaphors within the visual arts.

Transpose is an interactive project that asks the viewer to reflect on their relationships with the world around them, and to share their innermost fears regarding such relationships in an effort to illuminate the similarities of our shared human experience.

The work consists of two sheer fabric panels, one hanging in front of the other. On the back panel, hair was used to embroider the phrase, “you are me,” repeated in various languages, and across the bottom of the panel, “we are not different.” These languages were based on data from the World Bank, which declares the top 10 most recent source countries for refugees are: Syria, Afghanistan, Somalia, Sudan, South Sudan, Democratic Republic of Congo, Myanmar, Central African Republic, Iraq and Eritrea. And likewise, the top 10 countries receiving refugees: Turkey, Pakistan, Lebanon, Iran, Ethiopia, Jordan, Kenya, Chad, Uganda, and China. I wanted to make a work that felt intimate and private, while at the same time, included a presence from such displaced people around the world. I chose to use the common language from these countries in a voice that directly implicates the viewer: You Are Me.

The front panel is sewn with alternating rows of pockets, resembling a block wall. As audience participation fills these pockets with their

handwritten notes, the back panel becomes obscured. Our “fears” accumulate to an opacity that blocks the simple truth stitched behind it, illustrating how the walls we build function only to keep us blind to one another’s truth.



Alessia Maggio

Extrusion of the Threshold.

No limit Architecture/ Extensions and Variations

There is a special way, a unique way for architecture to gather Space and Variation. The architect becomes the hand of faith and reason. The instrument that will lead architecture across time and substance. There is no future within architecture if there is no will of trespassing the invisible threshold. The invisible line in-between man/reality and time/timeless architecture.

We speak one only reason: Architecture.
We breath a restless heart without architecture.
In light there is an extension of material,
The wind will blow its words throughout form,
and gather man along the path.
A timeless thickness glow, to find a measure
of what is done in our existence.
The architect can walk a lonely road
when designing a fundamental change.
But in the end the formal expression will
have brought the answer:
ARCHITECTURE and MAN will hold TIME
and SPACE. In Unity.
Will cross the invisible Threshold and start the Mutation.
Then it is written to became: Open Architecture,
open to change and variation.
Open to the invisible Substance (inner space)

Alessia Maggio, Space reason, 2018

My personal research in practice was directed to lead Architecture towards its highest and un-common potential expression.

Architecture and nature will fuse together in a natural balance. Where the heaviness of material will be lightened and disappear by the design and use of windows able to Frame the outside world. The installation aims to reflect the tension of man in the reaching out towards nature. The power of the unity: Architecture, man and nature. Man towards nature. Man-architecture into the Void. The installation will aim to frame a moment in time, where the Unity is complete, where there is no division between what architecture communicates and the natural interaction of man inside the complexity and gravity of form. Because architecture is a product of man and vice versa, the natural environment is a trace of this complexity and union of this interaction. Architecture can be brought out of the ordinary and overcame simplicity, becoming an expression of more that what is there to be seen; giving potentiality of what is not simple to express, but trough form and Soul can Transcend the form in which it is build and became more, Timeless Space.

Architecture is the reach of a continuity. From the inside towards the outside. Where the threshold and its formal design variation expresses the personal identity of the architect. This space is naturally mutable, can be thin or thick and have an important space presence. This expansion is considered reflective of a change in architecture practice and we aim to give a glimpse of its particular presence in space. As so architecture exists in time and reflects a research of purity and truth. The truth that can be given from the lesson of beauty. So powerful can the hands of an architect be? Yes, they can be full of all the presence and quality of history, art and knowledge of the wise. And most of all, they can be the hands OPEN toward Humanity.



Marques Architekten

Space, Time, Existence

We love designing living space. People and their communities have needed such spaces since they were hunter-gatherers, since they ceased being nomads and certainly since the age of globalisation. They built housing where they chose or were permitted to live, thereby changing and characterising those spaces. People have learned to live with the potential of a given location, shaping their surroundings. Thus to us, architecture means constructing living space with the materials of a location. Every location has its own identity, which is defined by its history, topography, spatial qualities, natural elements and architecture.

We are interested in working with building materials as a means of expression in architecture and equally their constructive logic and tectonic effect. The building structure derived in this way is an intrinsic quality that we regard as a fundamental pillar of our architecture. Structure has great potential for the expression and design of our buildings. The material and its specific uses determine the atmosphere of the building created out of it and its spaces. The mood created surrounds the people living in it and is a key factor in the way they feel. The selected material anchors the designed rooms and buildings to the idea of a location and achieves spatial interaction with the buildings in the vicinity.

Since architecture is both a living space and also the basis and evidence of human development, it requires a certain degree of permanence. We are interested in the durability, both physical and with respect to design, that buildings can achieve. Durability is wonderfully qualified by changes experienced through time and is expressed in the true patina and traces of use by people.

This aging process is evidence of history, can explain it and represents great value in today's times. Such a patina differs greatly from the wear and aging of short-lived materials that cannot outlast the permanence of time.

The topography and a sense of space are mutually determinate elements. Life on water or a plane shapes humans and their architecture in a very different way from environments on steep slopes or mountain peaks. Architecture on the plane must address horizontal aspects, while vertical movements dominate on slopes and peaks. We find transitions from gentle to steep exciting, as well as minimal changes in height relationships. The latter can create spatial dynamism as a result of slight unevenness in the ground by exaggerating a sudden spatial momentum, or inversely: in our design, a horizontal spatial layer with a reference to the horizon can have a calming effect at a topographically inhospitable slope situation.

The natural elements of rivers, lakes, mountains, forests and the sun are important design parameters. The value of these and natural resources in general forms part of a fundamental stance in our architectural engagement. In doing so, striving for beauty and harmonious proportions is not the highest priority. Instead, we are interested in the authenticity of expression, combined with the quality of the living space.

Lucerne, March 2018
Daniele Marques



Joseph McDonnell

Sculpture may be as big as the Statue of Liberty (and even Mt. Rushmore) or as small as an amulet. A penny is sculpture; so is a giant bulldozer. Many formerly useful objects, such as a scythe or millstone continue life as sculptural form with flowing lines and intersections. It is first and foremost an object in space. It may convey mythological, religious, or political messages, like so much of earlier heroic statuary, but its enduring aesthetic worth is sculptural: form that visually enhances a special location in a plaza, park, corporate lobby, or shopping mall.

Of all the visual arts, sculpture is the most protean. As relief or plaque, it performs painting's role of enlivening walls, adding depth to a room, or diminishing a plaza's scale. As three-dimensional, self-standing form, sculpture creates spaces, much as those we enjoy within architectural vaults and around columns and obelisks. But sculpture's variety does not end with planear or architectural delights; a high ceiling may become a dramatic setting for a mobile.

Sculpture distinctively marks a place. Whether it becomes a symbol or merely a sign depends on the sculptor's art. While clearly identifying and thereby signifying an urban address such works as my sculptures of cubes, intricately interlocked, surely also symbolize the fascination we have with geometric calculation. A fountain may become more than a place to watch weaving rivulets, sparkling spray, and glistening flow; it may become a place to meet.

My work is a paradox or declaration of faith in the possibility of perfection in an imperfect and imperfectable world.

I believe I am seeking artistic paradise in hellish times, using destructive energy in a constructive way. The result is a subliminal sense of perfection.

Whether with glass or metal or stone, my work seems to be falling apart or coming together simultaneously. Many of my sculptures are constructions using geometrical cubes, appearing as ice, that seem to be either thrown at random, (unlike Malevich's aerodynamic supremacist work) which seem arranged in a prearranged pattern.

My glass cubes are straightforward basic shapes transfigured into forms that adhere to each other like strands in a DNA model. They are structural assemblies with an inner logic and sense of inevitability.

They capture light which is refracted throughout each work's cubic cells. The quality of the surrounding light further enhances each sculpture with changing spectrums of color.

There is translucence in my glass surfaces that absorb and reflect light giving off an ethereal element that is much beyond the banality of Pop and the mundane formality of Minimalism. An entire spectrum of rainbow hues are captured within the depths of these cubes. One thinks of illuminated cubes as well as the basic cluster units of Cubism from which all modern art descends.

My glass cubes reward one's eyes as they require extended attention. At first, they dazzle but, upon lingering views, one is rewarded by a revealing of complete, joyful range of forms and colors, proving that glass is indeed a most noble material for sculpture.



MCM Group

Smart Village - Smart Life

We live today in a world of unlimited possibility. That power has raised a new opportunity, coupled with an uncertain obligation, for planners and architects to more comprehensively plan individual and collective well-being.

Cloud computing, machine learning and data-based analysis is making it possible to harness the intellectual capital of urban institutions to improve the lives of rural residents throughout the world, thus dramatically raising the stakes for planners and architects. The World Health Organization now defines ‘health’ as “a state of complete physical, mental and social well-being.” Sustainable development advocates refer to planning for the ‘triple bottom line’ – physical, economic and social well-being.

The relationship between planning, architecture and ‘well-being’ has historically received little attention until now, especially for the half of humanity outside of urban cores. Variables were simply too complex. MCM’s Smart Village program is designed to integrate the individual farmer, along with the overall village, into the world’s wider knowledge base and resources to provide access to programs that can significantly improve rural life. The revitalization of China’s countryside has become a leading focus of the government’s goal to alleviate rural poverty and improve the lives of China’s 700 million rural residents.

Although planners and architects are at the nexus of designing how we live, our actual design processes were not traditionally data-driven.

A Case Study – Smart Village – Smart Farmers

MCM has enlisted a wide variety of resources to create a data-driven planning paradigm for rural China. With the country’s attention focused on finding innovative ways to significantly improve the lives of 700

million rural residents, MCM is addressing this challenge by creating a planning system that attempts to model ‘real world’ rural complexity. Called ‘Smart Village – Smart Farmers,’ the development models integrate into the design process local economic data; agricultural production data by local farm; environmental issues; land-use and transformation regulation; tourism data and resources; educational and training programs; cultural traditions; transportation and access; market opportunities; competition and positioning; demographics; and the like. Moreover, it involves providing local villagers with the tools to help them plan their own communities, breaking down the functional barrier between planners and designers and their ultimate clients.

Xiajiang Village in Jiaxing Province is a test case of the Smart Village-Smart Farmer model. This village of several hundred inhabitants base their livelihood on growing water chestnuts. Blessed with an ancient Zen Buddhism Temple and a highly developed Farmers Art tradition, MCM planned the renovation of the village utilizing our Smart Village model. The model led us to design a regional, agriculture-based cultural village that provides the inhabitants with several new tools leading to our shared goal of greatly improving the quality of their lives.





Cast in 4 Acts

The Chelsea area west of 10th Avenue blossomed for decades as an industrial zone, connecting the Hudson River Piers to the freight tracks of the High Line and to the rest of New York City. Following the rezoning and rejuvenation of the Chelsea art district, an urban park replaced the train tracks while elegant buildings replaced what used to be the welcoming Terminal for luxury liners arriving in New York.

studioMDA has selected four projects that follow four acts in design and creation, under and adjacent to the elevated High Line. The new buildings reference the history of the former industrial area and the program dedicated to the display of art with the layering of buildings and nature.

Gallery 01 Pre-Cast Mega Panels, 2013

303 Gallery was the first ground up gallery studioMDA designed under the High Line. The gallery has 8,000 sf over two floors and a large main space with more than 15 ft tall ceilings and skylights. In order to complement the dominating industrial structure of the High Line, the gallery façade was pre-cast in smooth dark grey concrete as a monolithic building.

Gallery 02 Cast in place concrete, 2016

Lisson Gallery is a through lot from 23rd to 24th Street under the High Line. The gallery occupies 9,000 sf and natural light washes the 22 ft high walls. The façade was cast as a continuous wall of white concrete. By using marine grade plywood, minimum seams were achieved, and unlike traditional cast concrete framing, invisible fiber ties were used to avoid a tie-hole pattern.

Gallery 03 Pre-Cast White Bronze, 2018

Highline 9 was inspired by the European Passage. Nine galleries and

a café are connected with a corridor from 27th to 28th Street. The façade, cast in white bronze, embraces the history of the site, home to a metal recycling yard for over 50 years.

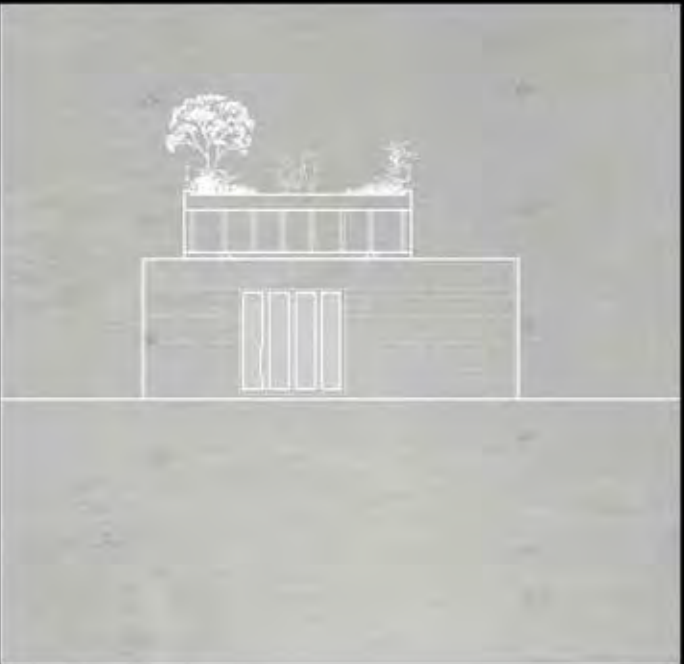
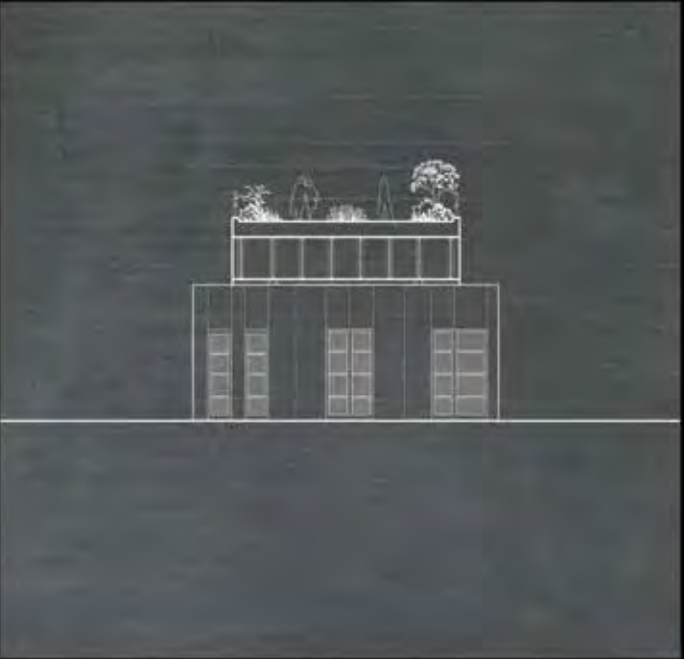
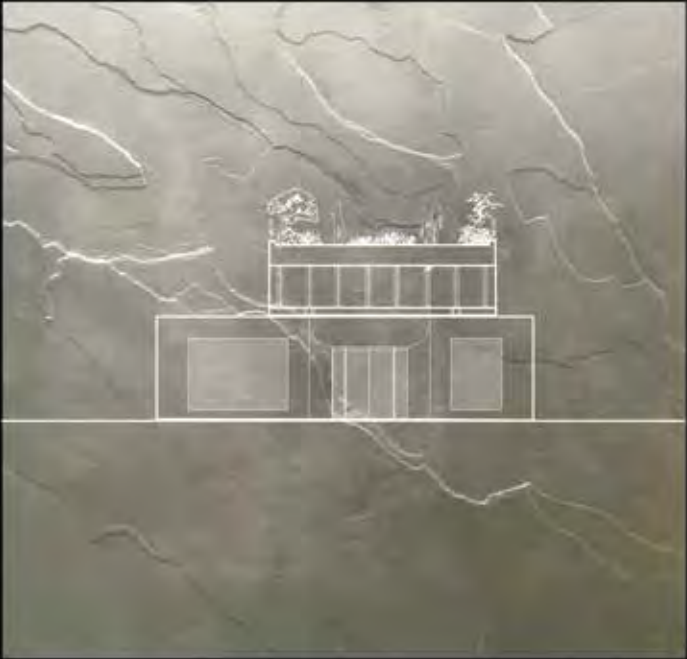
In contrast to the previous galleries casted in concrete, a stone façade cast out of metal was designed. For the creation of a continuous slate façade, a slate paver was scanned to extract the digital DNA in order to print sand molds that were later cast out of white bronze. The result is a testament to the collaborative work between architect and fabricator.

Gallery 04 Cast in place concrete, 2018

Paul Kasmin Gallery elevates the ground plane to the level of the High Line. The roof is punctured with 28 skylights placed symmetrically within a lush green roof. Nature is celebrated above the 20’ high column free gallery space. The entire building is cast in concrete. The façade is formed out of brushed pine planks, creating the illusion of a wooden structure, heightened by the use of white concrete.

studioMDA has designed 15 art galleries, 11 exhibitions and more than 120 art fair booths. Other galleries by studioMDA include: Anton Kern Gallery, Bortolami Gallery, Carpenters Workshop, David Nolan Gallery, Dirimart (Istanbul) and Richard Taittinger Gallery. Each has its own character and gradient of permeability through different levels of privacy and openness towards the city.

When designing a gallery, an art fair booth or any **space** of cultural exchange we analyze the traffic flow over **time** and how people engage with the work. The art displayed is not merely exhibited but its **existence** resonates with the audience. Spaces of display must be designed as catalysts of cultural exchange vital to today’s society.



Mark Merer

Time, space and existence have shaped our beliefs and perception of the physical world. Primates and then early man built platforms to sleep on but within the last century science has taken us to previously unimagined realms. My perception of space and the physical world evolved during an Arts/Science project on Quantum theory and the work of theoretical physicist David Bohm. This gave me a sense of the interconnectedness of the physical world.

In trying to understand artistic drive I asked anthropologist Jane Goodall if during her studies of chimpanzees she had ever noticed unprompted signs of ‘artist engagement’; she replied yes, but only in captivity. These thoughts are the backbone for my work at Welham Studios: ‘sense of place’ is a primary concern.

I am first and foremost a land artist. I was brought up in an architectural hands-on milieu in the Far East where my father was working as an architect on large building projects and infrastructure. I saw how ideas become reality and the complexity of the process of transformation. What primarily obsesses me is how we exist on earth and, specifically, how we shape it. I am looking for a balanced union between the two, a balance between spirit and matter.

Time and the elements shape our landscape. The shapes of my structures are informed by my observations of this interaction and how best to ground them. I make experiments recreating the effects of, for example, rain or thawing ice. By filming these and using time-lapse photography I create a vocabulary of forms to use.

Time also shapes our thinking about a specific place; we consider its layers of history, its psychology and its social structures, and must respond to these accordingly.

Two earlier projects, together with this studio work, demonstrate the progression of my thoughts culminating in the Cubis project at Bruton.

Welham Studios resulted from work developing an environmentally sensitive scheme of housing that both respected the tribal traditions of the Swinomish Nation and responded to the landscape of Fidalgo Island in Washington State. We devised module units based on forms of triangulation; these could be adapted to create houses of differing sizes or community facilities. The studio started the company Land-house to promulgate this philosophy.

Ferrum House represents work in an urban environment, and is the prototype for the flexible sustainable modular systems used at Cubis.

Cubis in Bruton arose from the community’s decision that while new housing was needed, they wanted housing that would respond to the subtle variety of an English medieval town, rather than generic cookie-cutter repetitions. The project started with extensive research, meticulously recording the fabric and ecology of the place, so that the finished development of 68 houses would sit lightly on the townscape and have its own identity.

Art should be integral to the existence of a project and part of its process, not something superimposed at a later date. In striving to create the best possible co-existence of place and object, (rather than being driven by economics and politics,) we reach a greater connectivity and understanding of the world around us.



Andrés Morales Arquitectos

FUNARIS FUNDACIÓN ARQUITECTURA INTERÉS SOCIAL

The definition of Architecture is so wide that cannot be found only as a profession. For us, as architects, its essence lies on understanding it also as a service, which immediately makes us servers of every single person without any distinction. As a consequence, our position as Architects must be active, not only to solve the necessities of the customers who come to us but also to go out of the limits of our offices to find different situations that merit our involvement. Under this proactive approach, the responsibility to collaborate to improve the quality of life of the people and communities that surround us lies in our hands.

We are convinced that our mission in this world is leaving traces; it is to contribute to make this world a better place through architecture. Our motivation is to leave as a legacy the feeling of responsibility and commitment for society. The main goal is to serve immediate action against an issue, but at the same time lay the seeds of commitment and involvement of the community with its environment in order to ensure compliance with medium and long-term projects.

FUNARIS comes to complement our labor as architects; it performs under the corporate social responsibility of Andres Morales Arquitectos by building a better present through a joint work with the communities, local governments and neighbors with the objective of designing and planning new spaces.

As our main motivation is people, we must understand that an adequate quality of life comprises many factors, and that is why at FUNARIS we enter into different project design proposals with an emphasis on housing design, sports centers, educational and

social aid centers, with the intention of promoting in an integral way the development of people and strengthen their relationships with their environment.

The work of FUNARIS has materialized over the years in the form of projects across the length and breadth of the national territory and sliding scale, including single-family dwellings for economically disadvantaged families and urban development projects on a larger scale as sports centers and schools for the communities.

Among the projects developed over recent years, we highlight La Casa FUNARIS and Liceo Villa Nueva de Upala as the projects that exemplify the vision of the foundation and its commitment to the community by means of vision of present and future, in the quest for finding solutions to current issues of families that live in special conditions of risk or vulnerability in order to improve the conditions for future generations.

Part of the philosophy that underpins our projects is that the little help does not exist; for each work that we design we are certain that it will create a significant impact upon the life of the people involved in each project. At end, our main purpose can be summed up as the necessity of giving back to society part of what we have received from it, and by understanding Architecture as a service we are allowed to leverage the voluntary contribution for the development of opportunities for everyone, and bring real hope and happiness through the practice of our profession.



Chris McMullen

Passage

For many years now, I have incorporated motion into my sculpture. I work primarily with steel, a material that when used for sculpture, has often been bent, moved and stretched in seemingly impossible ways to exploit its strengths. My work is about making the material move literally, in real time. I use mechanics based on simple geometry to affect a series of shapes transforming mechanical engagement into a fluid motion. This motion can evoke memories or emotion, like the feeling of watching water or the slow tension of ships passing on parallel courses.

The creation of this sculpture was inspired by Venice itself, the distance between Italy and my home, and the passageways between the two.



MEDUSA GROUP

Przemo Lukasik & Lukasz Zagala

What we really focus in our work is all about creation a spatial frame for life. Especially nowadays when everything is quick, real and virtual at the same time, it's no more about designing complete architectural objects that are impossible to fill in a different that designed way. We more believe in open forms, possibilities, shells ready to fill and change by their users and passing-by observers. Dynamic generation changes and Paul Virilio's stereo-reality is challenging architecture. Today there is no architect as demiurge anymore, space is created by cross-disciplinary teams of professionals where architects are one of many what makes architecture far more complex and interesting.

There is no architecture without people, as human activity is finally the essence of defined space. In our scope of interest is the tension between object and its user as much as between object and its observers. Context is understood as a multi-layer system that affects the final design. More factors added to the equation, the more appropriate space is being designed. There is not a big difference between designing table and skyscraper. It's all about answering questions and solving multi factor equations. More we understand the more better the space is created.

For the exhibition we decided to present one project reflecting our way of designing space. It's Akademeia High School located in Warsaw. We tried to share our spatial point of view with young people and involve space into education. There is no better tool in sharing spatial ideas than designing educational buildings involving young generations. The building itself is a playground with classes, corridors converted to public spaces, stairs, changing rooms, toilets, sport facilities, canteen and outdoor agora. It's all about frame for young students entering maturity. One of the major inspirations was the scene from the movie "Grease" on sports tribune. It gave us an

idea of creating a building that's designed more like a movie scenario rather than classical architectural form. Starting from identity and forming two facades – one outside city façade with it's elegance and hidden from public inner life with wooden brise-soleil and inside façade with a tribune open for green garden courtyard expected to be public agora in warmer days. We thought more about students, teachers, meeting, passing by, confrontation, love, hate and passion than about walls, rooms and ceilings. We wanted to educate with a proper space, raw materials, simplicity and flexibility. There is a huge margin for future actions within the school to make the place original and own.

Theater hall located in the center part is going to be an important tool in educational process as the open arena for all sciences and performer's place.

We spent long hours with teachers and try to create architectural frame that could be completed by future pupils and their mentors, a piece of architecture that is more lab than a classical architectural beauty.

Wooden elements of façades will get old what is an important message to the users. Time – Space – Existence, the school is all about.



Toshiko Mori

Time/ Space/ Existence

Space is not only defined as what is enclosed within walls but also as a territory with invisible and flexible boundaries. Our programmed experience of a space can influence our pace through it and cause a variance between the perception of time and the reality defined by clocks and watches. With the influence of culture and place, one's understanding of time and space in its expanse and divisions can be altered. These selected projects represent recent encounters that may transcend familiar notions of time and space by seeking the idea of co-existence.

Both buildings are located in remote areas of sub-Saharan Africa, in Senegal where the surrounding community is severely underserved. While they may be extremely poor, these villages are rich with culture and a people filled with pride in conducting a simple but fulfilling life. The region's proximity to the earth's equator causes this region to see its sun rise and fall rapidly with almost no time in between. With blinding daylight and nights of infinite darkness, there is a clear division between day and night. Villagers spend their daily lives outdoors under the blazing sun before retreating into their dark homes at nightfall. In terms of design, these buildings were constructed in areas where architecture with capital "A" does not exist. The challenge, then, was to build institutional structures that conveyed iconic identity and that would also be accepted by the local people.

Thread Cultural Center and Artists' Residency is composed of two central courtyards and a swooping roof structure that dictates the height and dimensions of the surrounding rooms. The School at Fass follows the same concept with different sections and wall openings that make each room's lights and shadows behave differently. Both projects strive to create a gathering space of shared and communal

existence and work to symbolize a singular iconic form that unites diverse tribes and communities.

In both projects, the roof acts as both a physical shelter and as a symbolic manifestation of unity between the diverse constituents and tribes of the area. The large roof covers exterior spaces in varying pitches and heights and creates different shading gradients throughout the day. It also allows for outdoor communal life during the long rainy season while the roof harvests the rainwater. The roof's overall geometry and orientation of its slope help mitigate extreme heat and provide relief with natural ventilation.

My proposal involves the use of the vernacular African hut. Its use of local material and traditional techniques were studied and utilized to build institutional buildings that still connect with the surrounding cultural language. The primitive hut, which evokes ancient times, familiar spaces and a shared existence, is rich with wisdom and sophistication that can still be applied to the conception of a 21st-century building. An advanced structural engineering knowledge and parametric modeling were also combined with an embrace of local materials, techniques and geometry to produce a large-scale construction that is fluid and flexible. The villagers may not have material wealth, but they say they have all the time in the world to live their lives to their fullest. Taking care, making things well, and spending time with family, friends and neighbors; A simple wisdom that speaks to what we may have lost about time, space and existence in the frenetic world of superficial values.





MVRDV

Time - Space - Existence – Crystal Houses

In the context of Time – Space – Existence, we were interested to present not just the design of our Crystal Houses project, but also the research and development behind it. Architecture is often presented solely as an object or product, necessarily eclipsing the lengthy process, changes, decisions, and tests that make it possible. The result is a mis- or under-representation of the richness, complexity, and surprise behind each project.

Crystal Houses has become, in the two years since its completion, one of our MVRDV's iconic projects. The concept itself is a reconciliation of time, space, and existing – bridging the traditional and the familiar with the contemporary and unexpected. The project transformed a relatively typical Dutch building; glass bricks stretch up the façade, eventually fading into a more standard brick façade. From afar, the building appears to float.

This was effect was achieved through an intensely collaborative and research-based design process. Working with unknowns meant that the materials and building technologies had to be invented and refined throughout the process with constant collaboration between the architects, researchers, construction experts, and the glass-makers themselves.

Up to ten experts worked for a full year in a place that bore more resemblance to a laboratory than a design studio or even construction site to develop the glass brick. Since this construction is the first of its kind, new construction methods and tools had to be utilised: from high-tech lasers and laboratory-grade UV lamps to the slightly lower-tech Dutch full fat milk which, with its low transparency, was an ideal liquid to function as a reflective surface for the levelling of the first layer bricks. The end result is a material that is as strong under

pressure as it is delicate in appearance; the full-glass architrave, for example, can withstand a force of up to 42,000 Newton.

Through the development of these new construction methods, we unearthed possibilities for future building. The glass bricks, when imperfectly poured, could simply be melted down and repoured. The existence of the building has the potential to be entirely circular – what is old becomes new becomes old again.

In this exhibition, with input from our research partners at TU Delft and the glass-makers at Poesia, we're pleased to give some insight into the time and intensity behind our work.



Nanjing University

by Hu Heng

“Cities Belong to Skateboarding Girls” Project

In February 2018, several girls who had just learned to skateboard came to the city’s biggest, most complex and dangerous crossroad. They were prepared to spend three months using their bodies and skateboards to conquer it.

They carefully studied the crossroad’s “operating rules”, looking for the extremely limited safety of the time gap and space channel, stepped on board through it, and let all of it retained in their body.

During three months, they will experience three stages.

First,space as a battleground. Their unskilled skateboard skill will face dangerous space conditions ,which also bring them psychological pressure. They need to overcome these challenges then complete gliding route smoothly.

Second,space as a training ground. They become familiar with this space step by step, and can perceive that the safe space channel is expanding.Their skateboard skill is improving and their speed is accelerating.Their bodies become more relaxed, the number of falls is reduced, and it is easy for them to deal with all kinds of emergencies, such as a bicycle coming in from the slope.

Third,space as a playground. They began to like the space and enjoy the fun of sliding here. They even try to make some pretty moves on the skateboard. The crossroad became their stage.

The camera will record the process.



nextcity.nl & Amsterdam Academy of Architecture

nextcity.nl – designing for biodiversity and more quality of life

Amsterdam based design and knowledge platform nextcity.nl aims to increase biodiversity in cities by linking nature and urban growth. We promote the Next - nature-inclusive - City that offers high quality of life for humans, plants and animals. This future city is welcoming man and nature: We will live with life.

In aiming for more quality of life in cities, platform nextcity.nl closely collaborates with the Academy of Architecture Amsterdam, a top rated Master education, Designing for Biodiversity is taught by nexcity.nl experts and partners. Recent student projects illustrate convincingly that nature provides mankind with vital necessities such as clean air and shade to let us indulge in a better urban environment.

Bridging the interests of nature, builders, owners and policy makers nextcity.nl is collecting and sharing successful design examples, and actively joining the discussion and architectural production. We are developing new solutions for nature inclusive design and building.

Lead by research directors Mathias Lehner of LEGU architects and Maike van Stiphout of DS landscape architects nextcity.nl is – together with partners – involved in architecture, landscape architecture, urbanism and real estate since 2013. Do you also want to improve the Quality of Life in the City? Put on your Biodiverse Glasses, and see the city with the sensory system of a plant or animal!

Inspiring

nextcity.nl's approach is truly holistic. We perceive the city as a continuous terrain, alike a mountain landscape: space and buildings, earth and sky are part of the design intervention. The cross section is the tool. To get feedback and inspire others, we lecture and publish. nextcity.nl collaborates with municipalities, housing associations,

ecologists, design professionals and builders, real estate lawyers and engineers – after all quality of life in the next city will be based on mutual inspiration, exchange of knowledge and joint effort. And we are always curious to hear about new projects that improve biodiversity in the city. So let's be in touch!

Educating

Aiming at the new generation of architectural professionals nextcity.nl develops curricula for higher education and conceives design classes and e-learning material. Within the Amsterdam Academy of Architecture design courses for nature-inclusive building have been developed such as the design project 'Man and Beast'. Education is tailored for the disciplines architecture, landscape architecture and urbanism.

Realising

Recent student projects excel in urban plans for entire neighbourhoods, landscape designs for urban redevelopment, green and blue strategies for infrastructural nodes and architectural projects such as the fisher king pavilions, the clear water swimming club and the seal restaurant. These designs are fun, inspiring - and realistic. nextcity.nl does work in collaboration with architects and builders. Vertical Sloterdijk, Spaarndammerhart Amsterdam and Op Dreef Utrecht student housing are tender winning proposals that are heading for construction. They will soon improve biodiversity and quality of life in the city. Welcome to nextcity!



Piet Niemann

Architectural Photographer

We are nowadays exposed to a deluge of images in daily life. So in order to stand out of this plethora, I put as much effort and dedication as possible into every project I work on, seeking an atmospheric and comprehensive documentation that also involves iconic shots to get the viewers attention for a second – and now focused look – on the entire project.

I use the following criteria in my work: show how a building sits in its environment; how its users or passers-by interact with it and – by doing so – give a sense of space along the way. I ensure that the function of a building is clearly communicated, while reading the architecture and carving out its essentials using the most striking perspectives, compositions and lighting conditions. Thereby I like to make use of the fundamental characteristics of photography – the inherently temporal compression. Photographing the exact same angles in different light conditions in order to show – for example – a facade adopting the light at certain times of day. Relating to striking perspectives and compositions, I usually travel with a huge tripod and ladder, to ensure that I don't need to make compromises. But sometimes, communicating important characteristics of a building requires to set up a camera at inaccessible angles. Fortunately, this can be achieved by drones, which is why I team up with local drone operators for specific projects.

I strive to create a set of atmospheric images that meet these criteria whilst using clear aesthetic and narrative language. At the same time, I dialogue with my client extensively beforehand to ensure that all his needs and desires are met to communicate his project. To me, this includes providing images that can be cropped to different formats and, as a result, can be published tailor-made to changing requirements in the constant flux of today's media environment.

All in all, the observer should not have the impression that he will only understand and get a feeling for a building by seeing it in person. But he should be so attracted by the images that he desires to experience this building in the flesh. This is my goal and what good architectural photography ultimately is all about.

The shown image is the prelude to a self-funded and initiated work on this building. It emphasises the main characteristics of the Hamburg Elbphilharmonie: its exposed location by the River Elbe, which, at the choosen time with drift ice in its waters, is flowing extraordinarily smoothly, mirroring the unique silhouette. Most details are hidden in the morning mist, revealing only the three main elements of the building: the brick facade of the long before existing ‚Kaispeicher A‘ – an old warehouse of the pre-container era – and the unique glass facade on top, encasing the very heart of the building – the concert hall. The two elements are connected by the publicly accessible ‚Plaza‘ inbetween.

Although I am based in Hamburg, my inherently curious and exploring nature has repeatedly carried me with joy to new places and opportunities ever since. So I am not limited to working in one particular area, which is why – print-portfolio under my arms – I enjoy meeting those interested in my work. I am therefore looking forward to getting in touch with you, wherever you or your project may be.



Blainey North and Associates

by Blainey North and Tim Browne

The design work of our practice is driven by concepts unique to each project developed through a deep understanding of site, client, and the wider cultural context. Each concept is rigorously pursued, tracing a line from conception, through the scales of urban, architectural and interior elements up to the scale of furniture details, lighting and finishes, all crafted to create a luxurious sensory experience.

THE SPACE IN BETWEEN

Three recent projects demonstrate one constant of our conceptual thinking – the space in between - created when a focal design line is crossed or converged upon to create a new existence.

LITTORAL FUSION (TIME)

The line of interface between land and water and its convergence with the urban linear form of Sydney informs our penthouse design. The fluid tidal zone where land meets the sea – the ‘littoral zone’ - is marked by the passage of time. The unique view of the coastline, relationship to the coastline, and scooped form of the triple height space allows the passage of time to play across the contrasting material surfaces of the penthouse. Tracing a path throughout is a black ribbon which travels through the levels creating its own littoral zone as a constant marker of time.

INTERSECTING TRACKS (SPACE)

The connection of two separate buildings with a new glazed pavilion to create a private art gallery is based on multiple intersecting tracks. Like the points on a railway line, the two incoming ribbons of lines connect each building to create a new central axis, never physically crossing, but peeling away again at the intersections. The pavilion reinforces a sense of symmetric entry and the start of a promenade through an extraordinary art collection across

two disparate sides originally neither matched in plan nor section. The design process treated every element as an opportunity to illustrate connection in the building. The intersecting motifs continue throughout, reinforced by materiality crossing spatial borders. An inlaid stone floor rises to become the reception desk; the bridge floor transforms through the skirting to become the supports of a leather wrapped handrail above, and the continuous lacquered wall trims conceal an art hanging system.

CONVERGENCE (EXISTENCE)

In creating a sensory bakery café, our design depicts yet abstracts and elevates the process of artisan baking. The element of heat acts as a natural catalyst for change and is an integral part of the sourdough baking process during which two opposing elements converge and evolve into a new form, giving rise to an outcome depicted by a central hammered metal disc. The baking process is represented throughout the space by cracked and faceted finishes. The moment at which the baking process creates transformation is represented by a brass line dividing the space. New and unique forms evolve once heat is applied to the pure (white side) ingredients left of the brass line, and converge to become the display of baked (black side) products to the right of the brass line.



Hiroo Okubo/ CHOP+ARCHI

The chronophotography techniques developed by Eadweard Muybridge and Étienne-Jules Marey presented humanity with a new perspective on time, movement, and change. When people looked at chronophotographs of a galloping horse, they discovered overlapping differentiated instants within the changing images. Conversely, by capturing images of seemingly unchanging subjects such as mountains or land at various moments in time—for instance, one day, one year, ten years, and one hundred years apart—and viewing them in rapid succession, we are likely to discover that these subjects are in fact moving like liquids. We may not even need to borrow the techniques of chronophotography to reach this realization.

Dōgen, the great thinker and religious teacher of 13th century Japan, wrote about the same phenomenon long before the invention of photography. For the Japanese, the observation that even a rocky and majestic mountain is a kind of liquid may not be such an unexpected insight. The same is true regarding the fact that a house is but a temporary object.

For that reason, it is important to look closely at the changes in these structures. Precisely because dwellings are temporary, it is my hope that viewers will draw close to the voids and pli, or “folds,” created in them by the environment, and, through the technology of timelapse photography, come to see them as places that draw attention to the changes brought about by the passage of time. These images reveal the virtualité of dwellings as spaces imbued with moment-by-moment changes. They are not eternal, but rather filled with infinite realities.



Openstudio Architects and Tatjana Meirelles

Openstudio Architects collaborated with cinematographer Tatjana Meirelles, to create a multi-screen film installation, which captures time, space, existence, light and landscape in the Swartberg House in the Great Karoo, South Africa.

Time

When we design our buildings, we imagine places that will exist in real time, that will weather and age, will contain lives we cannot anticipate, years we will not live to see, people we will never meet. We think of how this particular house will sit in the landscape, we think about cold and heat, the desert sun and the wind that blows from the mountains. We decide how it will be made, the materials that will form its walls and floors, where the openings will be, what they will allow to be seen and what they will conceal, and the way the spaces will be lit as night falls.

We think about logistics, who will build it, where will the materials come from, how they will they cohere to form a single building in a singular place. It will require time from the people who build it, and with that the responsibility that what they make tangible will be of value.

We conjure a building up from the place in which it will exist and the lives we imagine in it. We draw from other buildings, other places, many local, some remote. We embed the history of the place in which it will be and the histories of other places we carry with us. We hope that it will be both specific to the location and transcend it; that it will transform bareness into something extraordinary; that it will be a place to spend time and become more conscious of its passage. When the building is completed it opens out to another time, in which trees can grow, flowers bloom and grasses thrive. It detaches from its creators, becomes independent, houses other lives.

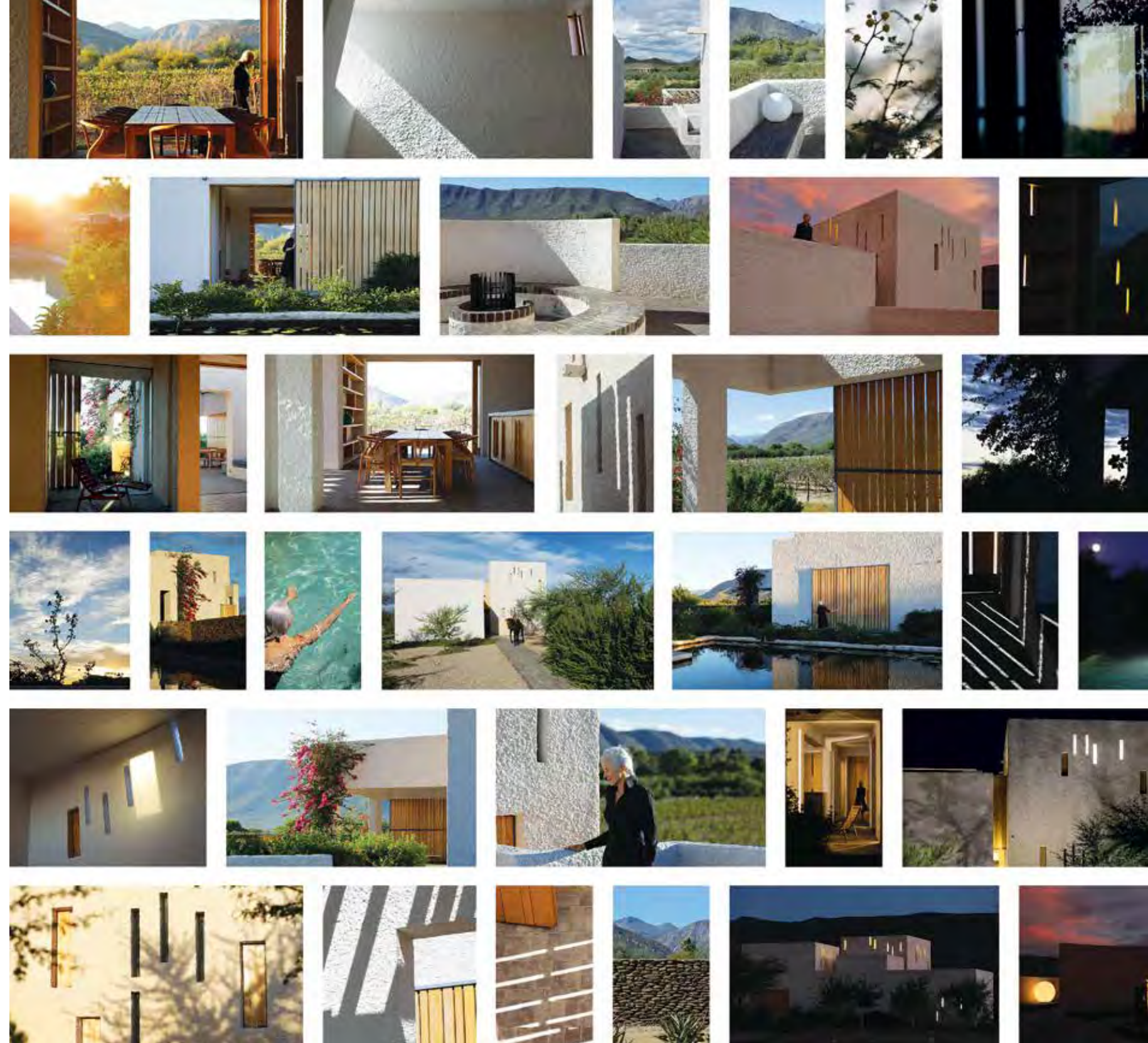
Space

We imagine spaces that breathe vertically and out into the landscape, that expand and compress to define different areas, that allow for individuals to retreat and generous groups to gather, for a sense of freedom and choice, unrestricted movement and surprises. We imagine a house that can flex and splay in response to the complexity of the place in which it sits, that forms an uneven profile against the mountains, that retains an essential purity in its spaces. The building is jointed, tight and loose, screened and layered.

Existence

The house exists in its particular place in the world, birds nest in the pergola and frogs appear in damp plants. It breathes open when it is lived in, shutters are pushed away to allow heat and light to enter – it opens and closes to the view and to wind and temperature – it is responsive to place and inhabitation.

The house enables its visitors to develop their awareness of changes in the natural world, and their place within it. Doors, shutters and screens are moved to mediate light and temperature as time passes through days and seasons. It grounds people in that time, that place, that day, and magnifies the intensity of light and darkness, of sunlight moving along the wall as the sun rises, the tracking of shadows across the rough brick floors and the colour of the light on the mountains as the sun sets. People slide away the doors, climb the stairs to the roof towards the mountains and light the fire in the evenings to sit and watch the stars.



P Landscape

Landscapes are persistent and dynamic at every point of their existence. We suggest that the landscape architect must mimic these qualities from the first imaginings of a design concept to the visiting of a project completed decades ago.

Time, Space, and Existence are philosophies that we want to converge and collapse into our installation. 'Landscape of the Mind' is an expression of the creative process undertaken at P Landscape and a reflection on themes and ideas that have un/consciously shaped our projects. As the title suggests, we are interested in testing the universality and memory of landscape itself. Humans as nature and humans in nature are constantly modifying the landscape whether it is at the scale of a city or the modest garden in one's home.

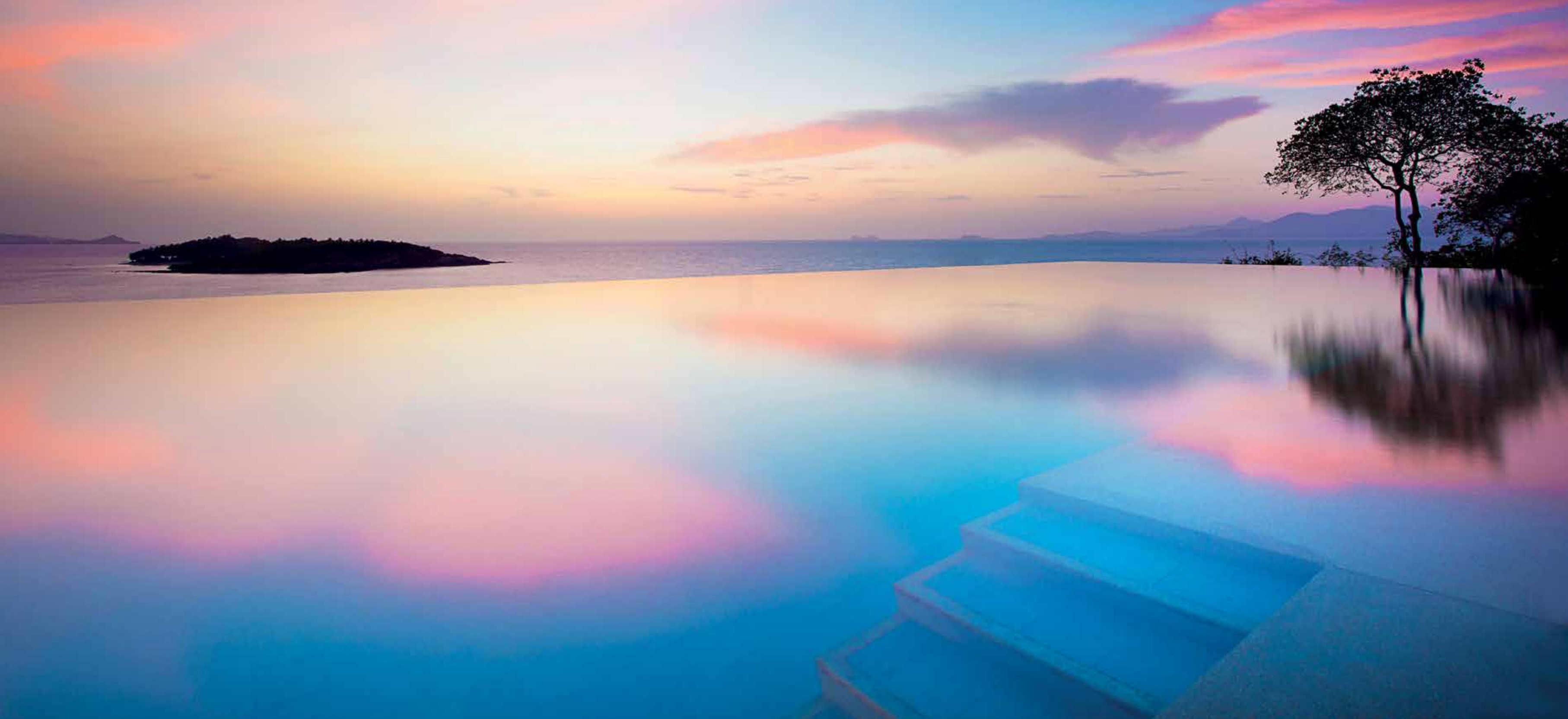
The accompanying text in the exhibition are excerpts from the practice's monograph taken in abstract and recontextualised with footage and sounds that when combined seek to capture the intangible aspects of built landscape works: culture, ecology, ephemerality, and imagination. Rather than focusing on the process and/or product, we wish to explore the meanings transliterated from the exhibit into the visitor's memory and create unknown connections in the mind through our digital and physical landscape. The exhibit's digital and physical landscape are given visual definition through its features. We are interested in what the features of definition could be: smooth, striated, void, solid, and how these are used to affect perception, emotion, and memory of landscapes.

We propose three experiences to explore memory: audio, visual, and tactile. We want to evade the idea of the "essential" or "singular" experience and encourage unexpected intersections of time, space, and existence in each visit to the exhibit.

The three experiences become another layer of our memory that unconsciously create a cognitive map created by discovery and recollection. The layered memories connect to one another and reinforces our perception of the natural world as something that is persistent.

The exhibition room is treated as a portal to enter the 'Landscape of the Mind'; its thoughts, memories, and desires. As a landscape architecture practice we have created an environment with abstract features and experiences that we hope will encourage people to dwell on the idea of our relationship with the environment.





Ulrich Pakker

Creation of Space

I manipulate positive and negative Space when I create sculpture. The design begins as positive Space, or focal points, and then incorporates negative Space, or what is surrounding the work. I engage the surroundings by considering the sculpture's impact on the viewer, the community and the environment. This begins with choosing the medium: metal, in my case.

Stainless steel or bronze, aluminum or titanium create well-defined zones and forms. Metal always draws sharp edges between components, dividing what is seen in the final sculpture from what is cut away and left on the studio floor. There are no soft edges in metal. In my work, reflective surfaces, LED lighting and falling water create softer interfaces, allowing a more relaxed dialogue between the physical edges of the work and what is outside the artwork, like architecture, light, people or automobiles. To achieve this exchange, design, fabrication and installation processes flow through the studio.

Wooden pallets with flat sheets of metal arrive at my studio with its collection of winches and come-alongs, cables and cranes, fork-lifts and ladders. The metal lies lifeless but ready for transformation. Concepts move out of my imagination and onto the studio floor. Initially this flat metal seems completely inadequate to materialize the visions in my imagination. However, sculpting with flat sheets of metal provokes a creativity born of challenge. I have worked in this medium for decades, long enough to thrive at the unlikely intersection where flat metal meets curvilinear forms. I manipulate the material into voluptuous curved surfaces, although never into the bowl-like shapes of compound curves.

Edges and planes move in a concert of geometries. Curves extend to join other extended curves. Angles are created by the sculptural components intersecting. My art begins to occupy Space.

The difficulties of the process present exciting challenges to solve, spicing the fabrication process with peaks and valleys of concentrated activity. Those first wisps of an idea, alive only in my imagination, become concepts through my fabrication process and ultimately appear in daylight.

Realizing Existence

Design and fabrication take my sculptural concept into all three dimensions. Its fully integrated Existence, though, requires the work become part of a physical, social and community environment. My public art work becomes a neighbor, a landmark, a place-maker and a conversation. Most installations acquire a nickname, like one you would give a good friend. These teasing, descriptive, or emotional nicknames indicates the work is part of the fabric of its surroundings. Its Existence is fully realized.

Time

Only Time converts a sculpture created in the darkness of the studio into enduring art. My work comprises familiar shapes and forms suggesting waves or bridges, nodding heads or microscopic fauna. Each viewer creates their own narrative and contributes to the work's universality. My work persists physically because of the materials I use. It endures in hearts and minds because I create work that sparks imagination.





Michele Palazzo

text by Maria Vittoria Baravelli

Flatiron Building in the Snowstorm

January 2016, US astronaut Scott Kelly aboard the International Space Station passes over Illinois photographing the thick blanket of clouds covering the Northeast of United States. He tweeted to his fellow citizen “Stay Safe”, but while 11 states, 85 million people are affected by Jonas snowstorm and while New York is preparing to experience the most intense snowfall from 1890, an Italian photographer who moved in the “city that never sleeps”, leaves home early morning with the sole intent of photographing.

In the early hours of any day at the beginning of January, Michele Palazzo has crystallized and seized an ineffable moment of an architectural icon of New York; the Flatiron Building, suspended and enveloped by the storm. The photo has become viral and in a few hours has been shared by the most important newspapers in the world. In one day his name unexpectedly went around the world.

Henri Cartier-Bresson said that taking pictures is “holding back breath when our faculties converge to capture fleeting reality.” In some way, photographing is to put the mind, the eyes and the heart on the same line of sight and in many of these photographs a spontaneous refinement emerges, of a New Yorker, who has experienced one of the many “possible Americas.”

In contravention of astronaut Scott Kelly’s warning, Michele did not “Stay Safe,” but got up and left. Perhaps it is true that “Life begins at the end of your comfort zone.”



Jinhee Park

SsD Architecture +Urbanism

Micro-Urbanism

'Micro-Urbanism' fosters new dynamic perceptual conditions. Ongoing research has demonstrated that multi-sensorial experience is one of the most effective ways of learning and forming new creative associates. Through the immediacy of synaptic connections between the physical and cognitive, the real and the virtual, the past and the present, the micro-urban environment can become a playground for the imagination to enrich the experience and the active involvement of user in the space.

'Space' and 'Size' although seemingly dependent are in fact very different concepts synthetically bound by cultural and economic forces. At best, dimension and proportion inflect the concept of space while at worst, power and capital the way it is conceive, experienced, and ultimately bought and sold. While units of measure in ancient cultures were based on relationships of the body and the space, the standardization of size reifies space and seamlessly matched it to global monetary systems.

In terms of 'Micro-Urbanism,' we are not merely lamenting the loss of a relative experience of our environment but rather calling for a more advanced understanding of 'value,' other than the oversimplified numeric of size. While other disciplines in the sciences, technologies, and industrial design have embraced 'micro' and 'nano'-isation, architecture is still encumbered by its sometimes uncomfortable relationship with forms of capital which are now proving to be obsolete. In this light, Micro-Urbanism converges pragmatic and sensorial aspects. For instance, with the real crises of shrinking resources in the face of rapid urbanization, it is an uncontested fact the smaller footprint living saves energy, time, and money. At the scale of the living unit, this attitude consumes less material and resources. The most

effective outcome however is at the city scale in the way interdependent interactivity between people, infrastructure, transportation, and programmatic networks co-exist as more than the sum of their parts. Finally, contrary to a general fear of density driven by obsolete measures of interior conditioned space, Micro-Living can perforate interior/exterior relationship to intertwine nature of daily life.

Our installation at the Palazzo mora is the abstract/scaler representation of 'Micro-Village' that we are implementing in Geoje, a island city in Korea. Geoje once were prosperous city with shipbuilding industry. Now the major body of the industry moved to other countries resulting economic hardship to the city consequently, Geoje is facing to develop new identity which will present the vision of the future. 'Micro-Village' will be presented as a way to create new type of built environment between high density commercial city, Busan and low density cultural city, Tongyeong. The two layers of the landscape net and the base photographic image are refracted and reflected to make a playful dialectic between what is considered 'projected' and 'based.' A micro-climate of air movement, sounds, and scents merge with the expanded visual field. Instead of representing a specific defined project, the installation is open for multiple interpretation.

Micro-Urbanism suggests that ideas of space and size are artificial joined and posits the idea that urbanism must now be built on fine-grain relationships between program, social space, hard and soft infrastructure, and new economic 'peer-to-peer' models.



Alberto Piovano

DUAL LANDSCAPES NEW YORK 1999 – 15 DIPTYCHS

The site of an abandoned railway offers the unexpected opportunity for an urban exploration, for a journey to discover a part of the city which cannot be accessed and used by its inhabitants. A space which is closed, inaccessible, forbidden, and impenetrable.

Abandoned tracks which make up a trajectory to be followed towards what we might not know. “Undecided spaces, devoid of function and to which it is difficult to give a name”¹ and which the eye transforms into an immense sound stage.

To follow a trajectory means letting oneself be guided and not be able to choose. It means immersing oneself in a “viewing corridor”² which does not allow second thoughts and in which it is almost compulsory for us to look. It means forcing our eye to run along the track which will generate the images.

Far from the “picture postcard” image of New York which has been conveyed by much dominant cinema and glossy publicity, we catch glimpses of the sea, of spontaneous vegetation and scrub, warehouses for storage, advertisement signs, chimney stacks, landmark buildings, and dead-end tracks. All of this makes up a silent landscape, frozen in a double vision, between *before* and *after*, between light and shadow, and between one view and the following one.

Fifteen diptychs which tell us that photographing is never a single action, but that each image is revealed when it is set alongside another; and they tell us that each representation always provides for one or more visions.

Creating a diptych is equivalent to wanting to see *double*, thus breaking the sacredness of the single, unique and unrepeatable image.

It means to stimulate the vision of time and space. Not a simple combination of two images based on presumed design affinities, but the wish to generate ambiguity, deception and contradiction in the reproduction of reality: “We comprehend and represent the world in a radically different way than we did before Walter Benjamin, focusing our attention as much, or more, on representational codes as on the nominal subject”³.

“Dual Landscapes New York 1999 – 15 Diptychs” reveals to us a fragment of a hidden and lost city. A city which years later was to become – thanks to a regeneration project – an open public space, accessible and beloved.

The DUAL LANDSCAPES NEW YORK 1999 – 15 DIPTYCHS exhibition is organized with the support of **allmeinde commongrounds** – Lech, Austria and curated by Francesca Acerboni.

¹ Gilles Clément, Manifesto del Terzo paesaggio, Quodlibet, Macerata, 2005

² Mitchell Schwarzer, Zoomscape. Architecture in Motion and Media, Princeton Architectural Press, New York, 2004

³ Lewis Baltz, Texts, Steidl Verlag, Göttingen, 2012



Pontificia Universidad Javeriana

by Doris Tarchópulos

It consists of a review of the complex problems of informal settlements in Medellín, as well as of the methodological, social and physical components associated with the urban projects carried out for its transformation, with emphasis on the process and the latest project developments. The aim is to review urban planning strategies to improve the environment, achieve social integration and reduce levels of violence in the peripheral areas of the city. The city's informal settlements arose on the mountainsides of the urban periphery, to the city's north and southwest. Originally, they formed an indeterminate territory, difficult to access, totally disconnected from the city, and included internal spaces with problems of isolation and division at a local scale, given the difficult topographic conditions and total absence of physical urbanity.

The video is part of the review of the problems associated with isolation and the benefits of urban inclusion in the informal settlements of Medellín. Even so, despite the differences between the indeterminacy of the massive social housing blocks complex of Paris region and Medellín informal settlements, some effects and, why not, the solutions could be similar. I am particularly interested in demonstrating that the indeterminate spaces of spontaneous urbanity –unplanned and handcrafted by their own inhabitants– can be a very powerful source of isolation, marginality, and violence, but also a source of opportunities for physical transformation that contribute to overcoming urban and social problems.

I suggest similarities between Medellín informal settlements problems with those that occur on Paris massive social housing blocks complex created by functionalist urbanism. I do so, taking account the isolation generated by their localization regarding the city or an urban core, besides the lack of connections between the buildings and the public realm, the absent of urban fabric, and the remnant condition of the collective areas that create a spatiality undefined and

meaningless. All these characteristics of urban indetermination produce social exclusion and violence.

Such is the case of the postwar public social housing complex built in the Parisian region, called *grand ensemble* and the *banlieues*, conceived by the state urban planning and architecture as the main vehicle to achieve the functional and spatial definition of welfare and social progress. However, the unforeseen results of the mono-functional zoning supported by large highways, the layout of the complexes, the type of the buildings, the absence of mixed urban activities and proximity facilities are well known. Marginality, urban deprivation, social inequality, unemployment, overcrowding, deterioration of public assistance services, lacks educational, cultural and sporting facilities in these isolated housing blocks make them spaces for denial of the future, the present and the past of its inhabitants.





Ingo Rasp

ALPINE STRUKTUREN

“Alpine Structures” is a long-term photography project using mainly abstract aerial images to focus on the processes that shape the Alps and our environment. Captured from helicopters or elevated viewpoints, the structures of the landscape and natural environment are interpreted as textures, lines and shapes, transforming the photographs into abstract images which call into question our perception of time and space.

The only constant thing we see is change. The appearance of our mountains, with their rich composition of shapes and colours, is not static or permanent but in eternal transition. Mountains are lifted into existence by unimaginable forces and over time entire mountain ranges are ablated back to flat land by erosion and the impact of the elements.

All this is happening in timeframes that are not always tangible for us humans and often transcend our imagination. The momentary state of our environment and our human existence therein are mere instants in the course of time. The process of decay and transformation may strike us as sad and depressing, yet it entails the unfailing potential for the emergence of something new.

The great driving force behind my work is a deep fascination for the forces that shape our planet Earth and transform our surroundings every day.

There is hardly any other environment which is as rich in contrast and diversity as the harsh and beautiful landscape of the alpine regions of this earth. The fine and subtle interplay of the elements composes structures and patterns which are unique in their

appearance and often last for just a second or a day. The process of constant change creates ever new compositions and as we observe closely, our perception finds new focus. Our wandering gaze searches for compositions across distances and vast expanses, beyond relations and perspectives and outside the limitations of spaces and borders.

Witnessing this drama of creation and decay and to document the constantly changing landscapes that surround us has become a passion for me. It inspires me as a photographer to look for unique compositions and to expose the subtleties of this process. To open yourself up to an unbiased way of looking and observing is how you learn to read the environment. The more you become sensitive towards this way of perceiving, the more details and nuances you see.

The mountains are diverse, profound and colourful but sometimes also stale, colourless, black and white. They are constantly transforming under the impact of the elements and are symbolic of the universal process of becoming and decaying—each picture of the mountains is an effort to make a photographic record of their temporary existence and the evanescence of single moments.

A scene can change any second and therefore it becomes unique. Each moment in time and space exists just once.



Red Dot Studio Architecture and Design

Permanent Remnants: Impermanent History

The ocean is a connector of time present and time stopped. Remnants washed away and lapping against our shores from the lost City of Atlantis to debris from Hurricane Irma. Humans cast their shadow on the ocean.

Approximately 41% of the vastness of the ocean has been heavily affected by humans.¹ On a massive scale, earth ecosystems and human ecosystems are now inextricably linked leading to the proposed designation of the Anthropocene Age; “anthropo” for man and “cene” for new. Ocean health and human health are no longer separate studies.²

While it is easy to lament what has been lost and yearn for a simpler time or a singular response to solve all, it is the very complexity of our built environment and natural ecosystems that may hold the key to our future. A paradigm shift is afoot. Human scientific and strategic thought, working in concert with nature, can lead to enormous good. Resilience can give way to abundance.

The ocean is a communal resource providing food, transportation, recreation, mythology and influencing weather. The ocean is both global and local. Aristotle posited, “What is common to the greatest number gets the least amount of care.” Worldwide the tragedy of the commons has played out from overfishing to the Great Pacific garbage patch. Yet Ostrom’s law has proven another optimistic and more complex pattern of human behavior; communities work together with a bottom up approach to protect common pool resources.³ Multi-faceted socio-ecological systems emerge locally that reflect the complexity of the commons preserved.

Our study is of the Northern California Coast of the USA, a region local to our architecture practice. Our socio-ecological system is not perfect, but it is one that offers hope. Northern California has experienced population growth over the last five-years while our Ocean Impact Score has remained relatively constant. Through the exploration of art, marine biology, material ecology, permaculture and carbon farming, land use development, socio-economics, politics, and philosophy, our reflecting pool illuminates a future where the cacophony of interactions can create an ocean of abundance for all time.

1 Halpern B.S. et al. Spatial and temporal changes in cumulative human impacts on the world’s ocean.

2 Halpern, Benjamin Ocean Health Index Conceptual Guide: Philosophy Highlights

3 Ostrom, Elinor Governing the Commons: The Evolution of Institutions for Collective Action

Opposite: by Artist Collaborator Hughen/Starkweather



REMI.C.T Studio Design-Led Development Studio

The Power of Ownership

The definition of “Ownership is an art form.” - Remi

Society is dealing in the currency of land ownership and lifestyle; high commodities within the laboratory of London, but by 2025 60% of London’s population will no longer be able to take part in the ownership conversation. The evolving city is entering a new era with the acute housing crisis looming and a rapidlyexpanding population.

Necessity within lifestyle is vastly different for everyone, and there is no ‘one design fits all’ when it comes to the dynamic London natives. Is there a way of carving opportunities and possibilities of a new culture for development - a way of using design not to be an element of the process of development merely, but to be the primary language that allows development to happen and be dynamic?

We are looking to the future; anticipating a new fabric of design. The small-scale development could provide the option for a new generation to be a part of the culture surrounding the power of ownership within the gaps of London; sculpting their possibility of ownership. The ethos of the small developer allows for these conversations to happen with the context, characteristics and complexities of the shell space. Present small developers are oblivious to the opportunities that a change of the perceived norm can provide. These conversations start to accommodate the movement of the housing crisis and contemporary forms of lifestyle; demanding space that can be versatile, accessible and facilitate living around design.

What if we were to design within these new parameters of development, to create an alternative future?

We are a product of our surroundings, and in response to this, our sculptures will exist within the realm of potential; acting as portraits of a more diverse, accessible London. Development should allow art and design to filter through all aspects of the process. We believe in the potential and the power of ownership.



Peter Roller

TIME, SPACE, EXISTENCE are the three words accompanying our life and inspiring our artistic creation.

The magic of time woven into a fraction of a second can signify the birth and death of a human being, the amazing eternity of time from the origin of the universe to its possible extinction, to the existence of our earth on which our lives depend.

We perceive the passing of time and feel like capturing time in space, stopping and embracing it.

Reflecting on the passage of time, I create my spaces of dwellings, of shelters in which human existence is expressed by the touch of a hand, a brush, a pen, a chisel: by dots, lines, symbols and signs that accompany our existence on Earth.

Like a clock ticking, tick-tock, I place dots, black and white, one after another. They cover, divide, control, and make up my imaginary space.

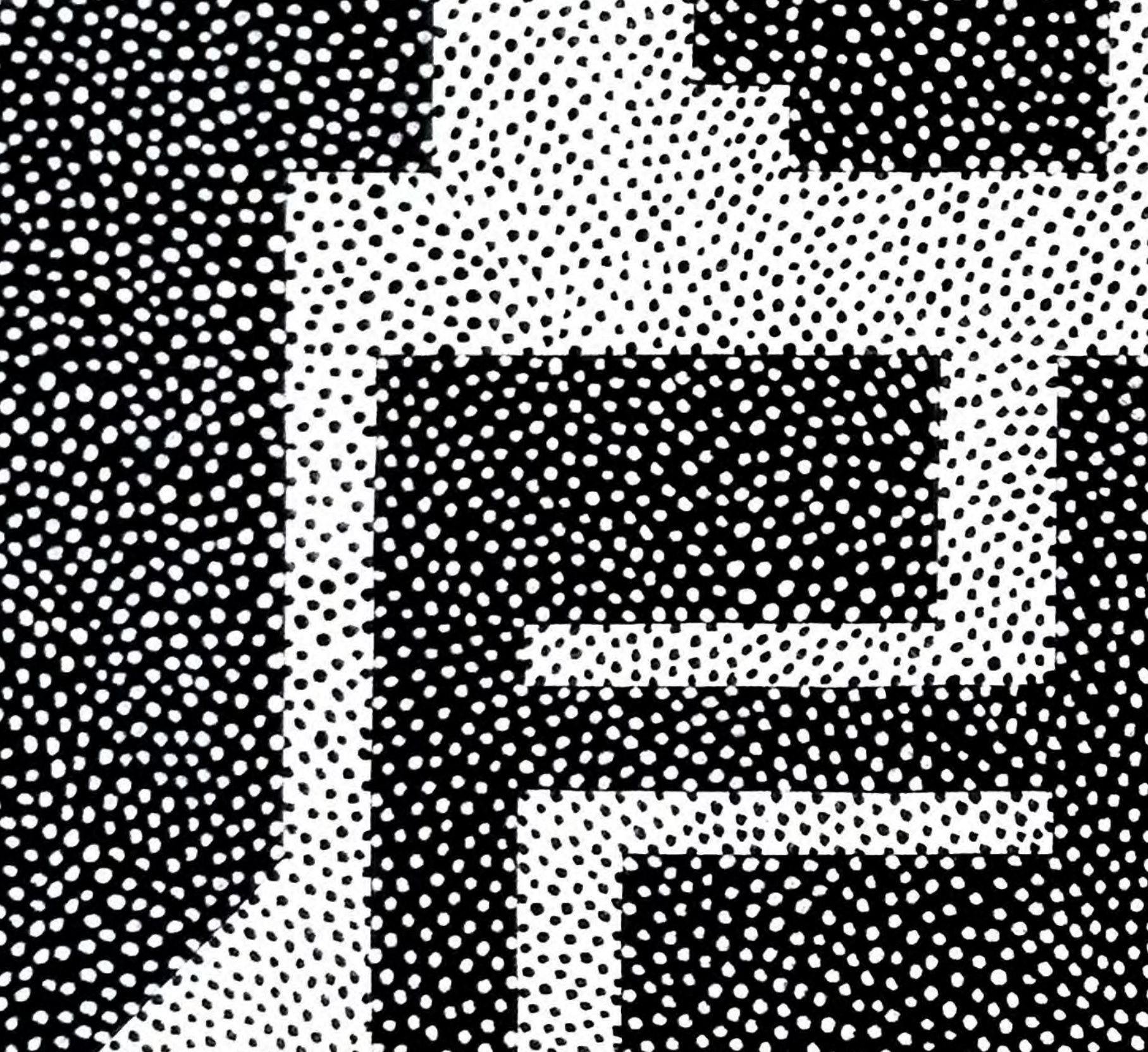
Traces of ancient civilisations, fragments of dwellings, menhirs, Egyptian temples, medieval cathedrals, Renaissance harmony and Baroque magnificence appear like scenes before my very eyes, followed by the metropolitan areas indicating the rapid development of civilisation in the passage and depths of time.

A luminous star-studded sky above my head is covered with an infinite number of tiny dots – stars.

My second Project connected with Space

The pebbles from the Danube inspired one of my biggest projects – PETROGRAMS. I paint them, cover them with signs and take them to the most beautiful places of my home city. My messengers distribute

them to the most fascinating places in the world. Accordingly, an imaginary network of friendships is formed on all the continents, the gifts for Earth and for random passers-by. Altogether 20.000 petrograms have been distributed all over the world.



Moshe Safdie

Safdie Architects

The Essence of Place

If there is a particular strand in my work that I think is profound, and yet maybe to be appreciated, is that I didn't import concepts from place to place but actually subordinated myself to try to understand the essence of a place.

Fitness to Purpose

Design is about making things work, and fit, and respond to their purpose. That is for me the kind of checklist: Is my architecture time-less? Is it responsive in such a way that it is likely to be meaningful on a long-term basis?

The Lessons of Geometry and Expression

In the early parts of my career, I was quite obsessed with geometry and with the notion of creating three-dimensional spatial components as building blocks for construction. Habitat is an example where boxes form houses, but then I tried to carry that thought process to other typologies. At some point I realized that different typologies require different systems and that there's a wide variety of building systems, all of which could lead to a wider variety of expressions. So this was a big lesson: a lesson of the language of my building.

Heritage in the Unbuilt

As an architect committed to building and impacting the environment, to design without the intention of building is a failure, by definition, because it's not architecture. For those who design in order to build, not succeeding in building is not a failure – there are different reasons why things don't get built, but they form a fascinating track through one's thoughts and career.

Probably more than 50% of my work is unbuilt. When I review that unbuilt work, some of it is the most significant work I have done. Even

Habitat 67, which only one-fifth of the original concept was built, explored significantly larger ideas. Had the original been built, it is interesting to consider the impact it might have had.

Contemporaneity and Endurance

When you've been an architect fifty years and you already have had three buildings demolished, and you see the transformation that's taking place, very little or none of it is forever. I've seen architecture go from profound concerns for society as a whole to a period of interest in tantalizing society by the possibilities of architecture. I've seen the public awed by certain buildings because of their notoriety for a while, but there's a quality of being impressed, and there's a quality of affection and loving something.

Habitat today is fifty years old, and to almost every observer, it's as fresh as ever. It's as relevant as ever. After many years, all of a sudden the ideas of Habitat are all over the place. The question of contemporary has to do with the values a building represents. A contemporary building is one that seizes the spirit of the time, as well as the technology of the time, in a way that has meaning that lasts.







Maurus Schifferli Landschaftsarchitekt

Beyond Object and Abstraction

A garden is the translation of an idea, a manifesto of my understanding of the world and of my existence. Gardens are miniaturized images of landscape. Gardens are a medium that serves to examine the sublimity of landscape, to interpret it and, in a certain sense, to make it measurable. Only through a garden the large scale of a landscape becomes clear and controllable.

A formal context is present everywhere. Every place is different, has an individual geology, an individual history, individual surroundings. However, to consider these aspects solely is alien to me. Rather, my aim is to ask what a garden can evoke on a metaphysical level. I want to create metaphysical spaces of architectural quality. I seek the philosophical dimension. I aspire to realize the idea as something absolute. I envision freedom as the aim of thinking. Insofar, the universe and the eternity also shape my context.

With the drafting process I explore the boundaries of the rational. Beyond these boundaries, consequences are difficult to assess, and only intuitive and speculative decisions are possible. Only in this realm of the arbitrary, the emotional or the random, true autonomy emerges. The results are non-referential gardens, which do not remind us of anything specific. The classical means of landscape architecture serve to analyze the task, the space allocation program, the place. A poet works with tools as well, with existing sounds and words; yet they enable him to express things that are auratic and essential.

I aim at recollection. Thereby, I apparently succeed to touch people, to establish a connection with them, even if they are unfamiliar with the codes to decipher a creation. Perhaps, I succeed because I try

to express things with strength, try to create places that settle into people's consciousness, into their mind. I want to build magnificent gardens.

The fundamental question: How can we subject ourselves physically and mentally to a landscape or a garden? People today are not forced to cultivate the soil anymore. They suffer from alienation. Their mental and physical ties to the world are cut. It would be great to confront people with this world, to provoke them into reconnecting with the world.

A garden is a nucleus which explains the world. It is about preserving knowledge and passing it on within a global project. The objective is the protection of species. Instead of reproducing landscapes, I want to recognize the entirety. Landscape has given us the gift of gardens. Perhaps gardens are archives which will one day allow us to restore destroyed landscapes in a dignified way.

My claim is not to complete anything but to initiate a meaningful process. My gardens are not supposed to narrate, but to discuss, to raise questions for which I neither know any answers (yet). Gardens are open systems, shaped by the flow of time and seasons. To deal with the exaltation of gardens, sometimes a bit of irony does no harm.



Schulz und Schulz

Outside In – Object and Space

Object forms space. Space is a demarcated place, whether inside of a building or in the urban outdoors. The object's "skin", or exterior shell, forms the transition from architectural body to space, the border between the two. Its appearance determines spatial atmosphere. It develops from the structure, depth and materiality of the skin.

Homogeneous skin without depth obscures an object's scale. Large or small, its size remains a riddle. When the skin reflects light, the object seems alive; its appearance changes according to use, time of day and weather.

The urban building delimits urban space. Its homogenous, architectural body gives it presence. The building is part of urban life, also because its skin changes. It always looks different, reflects the day, tells stories. That goes for buildings large and small, outside as well as inside.





Rafi Segal A+U & Susannah Drake/DLANDstudio

Bight: Coastal Urbanism

In January 2017, the Regional Planning Association (RPA) in partnership with Princeton University and with the support of the Rockefeller Foundation, launched a design competition which called on architects, landscape architects, designers, and urban planners to visually demonstrate how policy changes, new investments, and innovative thinking can transform the Tri-State region (New York-New Jersey-Connecticut) and prepare the New York Metropolitan area for the next thirty years. Rafi Segal A+U and Susannah Drake of DLANDstudio were selected to lead the design vision for the future of the Bight, the region’s coastline areas.

The Bight is the notch in the region’s coast where ocean currents conspire to deposit sand, forever reshaping the shore. “The Bight” is also human invention—a hard coastline extensively built over the last two centuries, now stiff with aging settlements determined (but ill-suited) to stand their ground against increasingly severe storms and sea level rise.

Opposing forces, where the immovable city meets an unstoppable nature, define the Bight’s uncertain future. To relieve this tension, which threatens hundreds of miles of coast, hundreds of thousands of residents, and hundreds of billions of dollars in property, we propose replacing the hardened edge separating the city and nature with a new “landscape economic zone”—a buffer in which land and water commingle, creating new spaces for habitation, conservation, work and play.

Rather than futilely trying to hold the line, the approach becomes: “receive, protect, adapt.” Strengthen urban spines and nodes on higher ground to receive new residents at higher densities. Protect

low-lying areas using the absorptive capacity of the buffer and adapt to a more amphibious lifestyle in the zone—transforming the coastline into the new urban frontier.

The project imagines three case studies: Jamaica Bay, New York in 2067, half-submerged from rising sea levels; Mastic Beach, New York in 2050, a retreat and coastal energy farm; and Sea Bright, New Jersey in 2030, a vanishing barrier island and test for “the flood life.” Each scenario poses an opportunity to explore the future of energy, community, finance, and work in the region.

The result is a less sprawling and more productive coast, made resilient by tailoring homes, neighborhoods, suburbs, towns, and cities to this new reality. The transition to renewable energy and the future of work-leisure in an era of intense automation inform the reimagined Bight as a new open space for America’s most populous region, rather than an increasingly untenable line in the sand.

Team: Rafi Segal, Susannah Drake, Sarah Williams, Greg Lindsay, Brent Ryan, Benjamin Albrecht



Oswaldo Segundo Arquitetos

We are idealizers of an architecture that embraces the city with new experiences, shared spaces and timeless features. The contemporary side by side with the culture, the minimalism opposing the traditional, an accurate aesthetic sense aligned to the function. We believe in projects that go beyond the barriers of time and tell stories as protagonist, bringing meaning to their existence beyond living. Environments, forms, contrasts and textures that act in the daily life of people with the purpose of proposing a new look to the streets and to the surroundings.

“Buildings are testimonies of the human capacity to construct concrete things.”

Peter Zumthor, Swiss architect.

For some, it's about getting an idea out of the paper and building it in the real world; others predict a new line on the skyline. For us, architecture is thought as an integrating element, a movement of society transformation that participates in its evolution and contributes to its development, fit needs and enables the creation of ways to relate and bring people closer to spaces. More than forms and materials, the experiences and dialogues attributed to a project are its true legacy, the genuine realization of what we believe.

Each project is a new story that presents us with different learning, characters and scenarios, and as a creative team, we are protagonists within this scenario. We go deeper, we create relationships, we understand desires and needs and we develop a sense of belonging and collaboration, because we believe that we can be facilitators between dreams and materialized realizations. We understand that the sensitivity and the observant look of an

architect can interpret and bring the true relevance that a work will have after completed, participating in the day by day of people and being part of their achievements.

Every day we fall in love with architecture. All the processes and their results help to build and improve our perception and knowledge, creating a repertoire that allows us to work and develop the most varied projects. It is indeed the search for new challenges that allows the creation of our own identity, this, formed by the sum of all the experiences that we had. As in our personal life, the identity or personality of an office leaves its marks, its legacies and its achievements.

We live in the south of Brazil, in a town called Blumenau, which has strong influences and colonizations from Europe coupled with its own characteristics. The environment inspires us and we daily experience a mixture of architectural references: the place we choose to live, our sources of research and also the projects we take as inspiration and reference. We have created an ecosystem where architects, designers, engineers and other professionals complement our point of view and help the creation of projects with more purpose and relevance.

So we create our identity, with freedom to propose new solutions and relate them to local habits and behaviors - a manifesto that, little by little, reflects on improvements in the environment, in the town and in people's lives: Live surrounded by good architecture and design and realize daily that this makes all the difference!



Nikken Sekkei

Time, Space, Existence

Time, Space, and Existence are thought to be absolute constants, but is that truly so?

Just as the worldview of a great number of people was changed by the appearance of Copernicus' theory of heliocentricity, today too, the perception of the Time, Space, and Existence which we experience daily - is changing dramatically.

It is known that the passage of time on an airplane traveling at high speeds is comparatively slower than the passage of time at ground level; and the passage of time on-board a communications satellite in zero-G space goes faster than the time experienced by those under the effect of gravity on the ground.

Speed and gravity can distort Space, and the progression of Time changes due to that spatial distortion. Our experience of reality is mediated by the devices around us. The understanding of theories, unperceived in our everyday life, are at the foundation of those devices and technologies. However, the full use of the Relativity theory and the Quantum theory is immersed in our daily experience, without our knowing. The city and society of today are an aggregate of these integrated experiences.

Architecture was once for the gods, therefore time and space were perceived as absolute, and so architecture itself. However, once we recognise the world of relativity within the experience of the present, will our view on the existence of architecture change as well?

The structures we raise contain countless related factors. We foresee all challenges we might face; respond to the vision of those who took part in the creation; design with an awareness of the site's environment; and build with the future in mind.

Since the beginning of our company's history, the diversity of people and experiences have served to the creation of outstanding architectural projects while contributing to the benefit of the surrounding city, environment and society. Some structures loft moisture-dispersing ceramic pipes into the sky, while other structures clad chains in greenery, bestowing cool moisture to the city air. Some structures employ heavy usage of timber, linking the city with the mountain forests, and serving as the trump card for the revitalization of both the lumber industry and national land. Some structures don't even wear an outer shell, they revolutionise historic locales allowing the enthusiasm of its inhabitants to be seen directly by the town.

Each and every form is a solution to the challenges posed by each society, town, and region; and an integration of the aspirations of the people.

The work of cooling the city imparts a connection to a space that cannot be seen with the eye, and bestows the changing of time. This connection between space and time results in a rediscovery of the seasons within the city. Using wood in large buildings changes the mutual relationship between the city and the mountain; while revitalizing a legendary stadium may allow one to feel the city's rich history. For each building, a finite flow of time emerges. Their spaces and diverse relations may give birth to an experience that changes people's perceptions of space, and of the world.

Though the structures defy the laws of physics at a glance, the intent which manifests when the buildings are superimposed, is architecture for us. The works shown here express that intention, which has changed with the times, being reinterpreted, and backed up by technology and the over 100-year experience inherited from our predecessors.





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Skidmore, Owings & Merrill

SOM is a collaborative practice composed of engineers who like working with architects, and architects who like working with engineers. This integration was built into the firm's DNA in 1936 by founding architects Nathaniel Owings and Louis Skidmore, and structural engineer John O. Merrill. At SOM, the role of the engineer is not an afterthought. Engineers and architects work together to ensure SOM's values—simplicity, structural clarity, and sustainability—are embodied in every design. Understanding this is impossible without collaboration, SOM strives to conceive of buildings that express their function clearly through structure, allowing it to inform the aesthetic.

Beginning in the 1960s, SOM's Structural Engineering Practice began to develop entirely new structural systems. Pioneered on John Hancock Center, the groundbreaking structural systems were more efficient while reducing material use. Under the direction of Fazlur Khan, an advocate for interdisciplinary collaboration, SOM began a dialogue between architects and engineers at the earliest stages of design. As research and design practices evolved over time, the conversation centred on the notion that the personality of a building should be expressed by its structure. This allows the architecture and the structure to talk, creating an entirely new architecture. As a result, the structure becomes the language—or the words—used to create the architecture, meaning that if the language is limited, the architecture is equally limited.

At SOM, architecture is approached as a philosophy rather than a defined visual style. We strive to produce timeless, innovative designs through an iterative process in which philosophical concepts and structural elements are streamlined into a single, enduring idea. Beginning with simplicity and clarity, then efficiency and economy, we recognise that designs with lasting value have significant implica-

tions for society at large. Through pragmatic uses of structural architecture, SOM has learned to do more with less, minimising the use of material and financial resources.

SOM's portfolio of innovative structures, featuring modernist icons such as Lever House in New York, Inland Steel in Chicago, and Crown Zellerbach (One Bush) in San Francisco, has grown to an international scale. Originating in SOM offices in London, New York, Chicago, San Francisco, Los Angeles, Washington D.C., Dubai, Hong Kong, Shanghai, and Mumbai, these buildings responded to periods of rapid, challenging urban growth, and represented cutting-edge building technology at the time, while becoming regional landmarks: Broadgate Exchange House in London, John Hancock Center and Willis (Sears) Tower in Chicago, Bank of America Tower in San Francisco, Burj Khalifa in Dubai, and most recently, One World Trade Center in New York.

We have found that meaningful buildings are formed of more than distinctive designs, carefully considered structures, and technical achievements: they are informed by a sense of place, culture, and the values of their time. Buildings with lasting presence embody bold notions of scale, light, and materiality. They convey authentic, coherent statements driven by an ethos grounded in concepts of sustainability, integrated design, and structural innovation.







S4A - SPACE4ARCHITECTURE

by Clementina Ruggieri & Michele Busiri Vici

Time, Space and Existence are concepts that could generally sound abstract and far reaching. They become very real and tangible in our day-to-day life as architects. We dedicate our academic and professional life creating spaces that will be experienced for a period of time, be it a few seconds or a lifetime. To varying degrees, these become an invaluable collection of experiences and memories that inevitably impact our overall existence.

Our collaboration with the European Cultural Centre started with a site visit at Palazzo Mora. We were immediately drawn to room #215, a long, narrow space with a small window at the end that could easily be described as a corridor with no destination. Living and working in New York City, where space is often very limited, we right away felt motivated to take this on as our room. At the same time, our experience in this space reminded us of the unique narrow streets known as 'Calle', present throughout the city fabric of Venice. These, in a similar way, often lead to nowhere and you unexpectedly find yourself tracing back your own steps.

Furthermore, the manifesto of this year's Biennale 'Freespace' triggered a freedom of thought that is typically anchored down and restrained by a set of given rules. This time around we were stimulated to play, create and experience in our own space.

We started our journey by laying down the elements that are important to us as architects when starting every project, regardless of scale or typology. Our focus was on the individual and how to focus the visitor's experience in the space. Given the limited size of the room, we felt we could achieve this through the use of a single element, by use of a plane, a material, light or a play on proportions.

Back in New York, we had fun making multiple studies and full mock-up models in our office for everyone to experience and enjoy: our team, our clients and daily ins-and-outs were the first to interact with our ideas. We watched, listened and modified.

As it typically happens when we work on our projects, the more we produced, the more ideas we had, and the more questions and variations came up. In this case, we were particularly concerned with making sense out of a room without a "purpose", so to speak. Should the space be entered; should it only be experienced from the outside; should the entire space be perceived at once; should it be a place of play or meditation, should we make it smaller, bigger, narrower, or, should it be a little of all these things? It was important to us to be immersed in our design, but simultaneously detached to experiment and produce an unlimited amount of variations only controlled by the limit of time.

As always, the process was as important and engaging as the result and this is what we enjoy most about what we do: the ability to transform a given space and its set of requirements into many possible architectural solutions. The result is a connection between us, the architect, and the user. A connection that ultimately stays in time, space and existence.

Opposite: 12 studies for a narrow space.
Room #215 at Palazzo Mora

S4A participating team: Pino Pavese Senior Associate, Matteo Biasiolo, Kenneth Mitchell, Callum O'Connor, Mandy Le Boeuf, Giulia Gallo, Junfei Pei.



Linda Maria Schwarz

A pillar of humanity

“Pillars support, pillars bear weight, pillars rise into the heavens”

A pillar, elaborate whilst still functional, bears resemblance in its archaic form to the monolithic slabs of Stonehenge, which paint a picture of the principle of support and bearing weight. Whether the Luxor temple or Toltec architecture, throughout history humanity has erected places of worship to be honoured all over the world.

While the supporting skeleton decides the shape of the church in its construction, the same principle can be found going back to the Mongolian round tents; hence the expression ‘a pillar of society’. Figuratively, this designates a person as a vehement defender of something upon which an ideology has its foundation; examples for such advocates for peace and freedom are, amongst others, Mahatma Gandhi, Nelson Mandela, Martin Luther King Jr and Aung San Suu Kyi.

If one were to consider all that has occurred since time immemorial, the resulting knowledge and the structures created in the different eras, one could easily recognize the philosophy of the artist reflected in the architecture. Not just the artist’s experiences and wisdom resonate within the pompous palaces and sacred buildings, but also their opinions, their empathy and their artistic heart, regardless of origin, gender or religion.

As a sculptor I focus on the aesthetics of the pillar and invite the observers to put themselves in the position of the bronze; trapped between heaven and Earth, attached from below and from above, like a stalagnate. My work conveys in its entirety a feeling of stability and bears the appearance of having been formed over the course of millennia. Subtle, crystalline – the undiscernible texture allows its observer no clues as to its origin.

As an inhabitant of Earth, I offer the following statement concerning my artwork: “Above all else, it is most important that every human being is perceived as an individual, without classification or categorization.

Wherever persons are given the chance to recognize and develop to their full potential, there they can carry weight and support and rise with pride into the heavens, as initially quoted to describe the pillar. It’s never too late to work together rather than against each other; as only in peace can we live together in this paradise we call Earth.”

In this regard, my sculpture “A Pillar of Humanity” symbolises all those that truly embody humanity.



Rainer Sioda

NEAR EAST / FAR WEST

“The world is in the eye of the beholder”

Robert Maly

Our Western conceptions of Middle Eastern countries are shaped by media. Primarily, they are influenced by American films based on the wars in that region. The images of the incessant wartime reports from Afghanistan, Syria and Iraq that have been transmitted to living rooms and smartphones. We are developing a second-hand visual memory, an imaginary picture archive in our minds. When we call it up, we see visual stereotypes and projections.

It is clichéd ideas such as these which I target in my photographic work. To that end, I use the photographs from my archive. I reorganise, recreate. In the resulting series and tableaux, the original back stories and locations of the images are rendered uncertain.

In the NEAR EAST / FAR WEST photo series, I play a suggestive game with the viewer's expectations. Without any information about the places where these pictures were taken, it remains vague where they ultimately come from. The pictures claim a documentary objectivity that is intended to suggest that they originated somewhere in the Middle East. Ultimately, a deceptive narrative is unravelled which is intended to mislead the viewer into conferring authenticity on them.

The work NEAR EAST / FAR WEST combines photographs of California desert landscapes and theme parks for military strategy games near Los Angeles. Middle Eastern war scenarios were simulated there with a keen eye for detail. The simulation is achieved mainly through architectural adjustments to oriental-looking buildings, scenery and

design elements. These reflect all the stereotypes that correspond to our idea of the Middle East. The areas in which the recreational soldiers play are called Iraq, Beirut and Fallujah and promise the ultimate experience:

‘Can you handle the ultimate battle experience? Our Park is the largest and most popular field for simulated battle and special ops missions.’



Leslie Plato Smith

Who Are We?

Humans left Africa to circle the Globe looking for food, family, and opportunity. We have looked to the heavens for answers—moral and scientific. We have asked Mother Nature to make us strong, keep us healthy, and nourish our souls with the richness of our home planet's diversity. We have created Civil Societies to build strength through unity, protect us from danger, and enable us to stay free.

Every generation asks: Who are we? We self-reflect: What does it mean to be human? Half a millennium ago we asked "Is the Earth round?" We answered by creating global empires, world wars, advanced civilizations, and a global economy. We also exploited, ravished, and robbed. As a result, species are disappearing at a cataclysmic rate, our home is suffocating in unfathomable pollution, and unheard of intra/interspecies discord is threatening to drown out reasonable discourse to find solutions.

We are at the beginning of a new millennium. It is time again to ask ourselves: Who are we? What will we do? Who will we become? We believe that humans are the only species in the Universe that can ask for all known life: Who are we?

The question we face when we answer is—Do we answer for all or only our own tribe. We know we're all humans, cut from the same cloth, but do we have a universal set of values, perceived responsibilities, a common understanding of what it is to be human? And an ability to join together, globally, or will we remain tribal?

Every species on planet Earth is racing to keep up with the changes be they climatic, technological, or man made. Will humans help all species? Will we care for strangers? Take responsibility? Or will we

seek the gelt? Personal fame and riches for our own and leave the rest to rot?

We fret, we worry, we fear, we wonder? Which emotions will drive us? What values will define us? What paths will we take? Will we stand together? Will we continue to explore the unknown, seeking answers to better understand our world?

Or are we going retreat to our tribal caves? Use our gifts or squander for self-aggrandizement? We're up to our necks in it. What will we do? Who are we? Who will we be? We all wonder. We all hope.

Broad strokes, bold shapes, rich texture create the form, but more importantly expose the figure's character. Gesture, posturing, and larger-than-life scale help provide insight on inner emotions and outer truths with the goal of bringing both power and vulnerability to the work. The goal is for the viewers to bring their experiences and emotions to form an intuitive response before turning to a refined, analytical assessment.

Interested in the human condition, portraiture is the vehicle to explore relationships, to bring the political into the art world, and the obligation of being human into the conversation. In order to delve into the very nature of man's code of conduct, personal conflict, and ethical dilemma, the focus is on emotion; the intersection between animal wildness and analytical, self-assessing, moral-driven beings. What will humans strive to be?



Roberto Daniel Sotelo

Since I began my interest and practice in the art of sculpture, I have chosen all the techniques of three-dimensional art, as one that allows me to translate my ideas, to welding. This technique gives me the possibility to join the metallic forms to be able to realize each one of my meticulous projects. The designs I make come from plates that through cuts, bends and joints, allow me to achieve abstract shapes in three-dimensional space. The result is a combination not only of forms but also of a game I make with lines, spaces and textures.

They characterize my sculptures, compositions with inorganic or geometric shapes, where I place as protagonists the different types of lines, which are achieved through a meticulous precision in the cuts of the material and in the union of the parts. In this way I allow myself to generate the volumes in each of the works that I do. Many of them end with a meticulous treatment where I dominate the hardness of the metal, and I take it as a challenge to finish the works with neat finishes until the seams between each fragment of welded metal are invisible.

I also add in some of my works the possibility that kinetic art gives, incorporating mobile parts that are transforming the piece with every intervention that can make the audience that interacts with it. To achieve this I resort to engineering and mechanics to study the combinatorial alternatives and generate the articulations that I consider necessary to include. Other experiments that make the construction of my works is the result of the technique of hydroforming, in this case I achieve volumes from metallic “bags” of variable shapes that are filled with water and pressure is added, in order to be able expand the flat figures that are previously welded in almost the entirety of its perimeter. Also for the finishing of the metal, I am in the constant search of a polished to get the reflection in the work; in some cases

to simulate a mirror; and in others, on the other hand I allow myself to create with some type of plot or texture. With these terminations I try to get the metal to somehow lose that feeling of coldness.



Stanford University

Beverly Choe & Jun Sato

Responsive Structures

Responsive Structures is a course taught at Stanford University's Architectural Design Program by Beverly Choe and Jun Sato, in which installations are designed and built to mine the structural, spatial, and experiential potential of a specific material. Spaces are designed to be adaptive, mutable, and open to engaging the local site, environmental, and cultural conditions in a dynamic field of relationships. For the students, the installations establish a foundation in material investigation, and provide a base from which to question traditional delineations between design and engineering disciplines.

COCOON was completed in 2016. The sheets of wire mesh transformed from relatively limp surfaces to rigid shell elements through the strategic stamping and warping of the form. This process required a knowledge of the optimized structural configurations, but as importantly, a poetic understanding about how this thickened skin could define and enclose a contemplation space in front of the Anderson Collection Art Museum on campus.

SWELL was built in the spring of 2017. Students investigated the potentials of a heat-moldable plywood product. Reversing the prevalent use of plywood as cladding fastened to framing elements, students designed a habitable, self-supporting system using only plywood. Students developed a curved, triangular, notched panel unit through model-based structural experimentation. The form was inspired by the wave-like forms of blowing leaves within the tree-lined site.

This confluence of architecture, structural engineering, and site analysis, set within a design build workshop, creates a holistic framework from which students can integrate material, however common, to the local context. These installations embody a synthesis of site, space and

existence. Further, through these acts of making, students are empowered to reformulate material, design and building culture.

Beverly Choe, Stanford University, Faculty

Jun Sato, University of Tokyo, Faculty

Teaching Assistant and Poster Design: Courtney Urbancsik, Stanford University

COCOON Team Participants:

Eleni Alexandraki, Mayra Arroyo, Peter Deng, Moom Janyaprasert, Hieu Minh Pham, Alejandro Poler, Dana Ritchie, Courtney Urbancsik, Lissette Valenzuela (Teaching Assistant), Royce Wang

SWELL Team Participants:

Eleni Alexandraki, Moom Janyaprasert (Teaching Assistant), Nora Kelly, Junha Hwang, Courtney Urbancsik (Teaching Assistant), Alex Lopez, Nikhil Chaudhuri, Nathan Kau, Charu Srivastava, Julia Wagenfehr



Studio 304 Architecture

Large cities, like London, attract people through the opportunities for better jobs, communications and a greater sense of choice. This attraction creates pressure on space. Studio 304 works in urban settings at different scales, and in the context of increasing density, to study how high quality residential spaces can be created through careful consideration of volume and light.

The Sunken Bath project began with a unique brief; to create a new space for bathing and relaxation that facilitates a connection to the outside. Given the restricted nature of the site, we proposed to sink a compact enclosure containing the bath below ground level into the small side garden. This subtle change in height allows light to continue to enter the centre of the property, and the careful orientation of timber louvres ensures the privacy of the new space from overlooking neighbours.

The increased pressure on space within cities frequently results in kitchens and dining rooms being compressed into a single room. Is important that we, as designers, consider not only how these spaces work as the social point of the home, but also how they function from the viewpoint of utility.

In the Glass Box project, we created a new kitchen and dining room in a traditional end of terrace house without compromising views or light penetration into the existing building. This was achieved through careful insertion of a large glass box extension, allowing light to enter deep within the volume of the existing house. By considering the space in terms of volume, and in this case height, a window seat was created above the level of the kitchen allowing light to further penetrate the house, whilst also preserving views to a nearby park.

Beyond the scale of individual apartments and houses, cities like London need innovative forms of housing to satisfy the demand of ever-changing demographics. Shared living is an increasingly popular and economically sustainable model for city dwellers. Within such a constrained typology, the responsibility of designers to provide access to gardens, privacy, light and comfort become both increasingly difficult and important. Manipulation of space, in terms of volume, helps us to steal light and views, and to facilitate connections within tight constraints.

As our cities grow and increase in density, the ability of designers to manipulate space becomes vital. We must preserve connectivity and consider the built environment in terms of light, volume and space to help our cities to thrive.



Studio Cachoua Torres Camilletti

For the past fifteen years, we have been actively involved in residential design in Mexico and abroad, and since our first projects, we have always believed that everyone has the right to benefit from architecture. Therefore in the context of the 16th International Architecture Exhibition, “Freespace,” we find the theme of the exhibition strongly resonates with our long-held principles.

In the past few decades, architecture has lost its focus... It has as Peter Eisenman described, come to a crisis caused by the addictive search of the next “architectonic aphrodisiac.” And while the technical capabilities of architects have grown exponentially with procedural and algorithmic architecture, as well as the dawn of artificial intelligence as a design tool, architects have somehow lost sight who they are designing for. Our new technical capabilities and the morphologic doors they have opened for us have blinded us. But while this moment in time is exciting due to the new opportunities afforded by the latest technologies, it must also be a time of deep reflexion and mindfulness. We are at a point where we must decide whether having the technical capability of creating a new shape by itself warrants its creation, or should we be mindful of how this shape will be perceived and used by the people who in the end will own the built environment long after we are gone.

We should not fear this moment we are living now as architects, for this is the moment of experimentation that comes with the discovery of any new technology. We are living exciting times since we have an explosion of technical recourses that open the door to a great depth of morphologic and material applications. But yet we are still not sure what to make of all of this open landscape of possibilities. It always takes some time for artistic expression to come to grips with new technology. Consider cinema... After it’s invention by the Lumiere

brothers in 1895, there followed a period of 11 years where any cinematographic work limited itself to mere coarse shorts designed to draw attention to the new medium, or as early but still fragmentary experimentation. It wasn’t until 1906 where the first actual artistic expressions surged in the cinema medium with films such as “A trip to the moon” by Georges Méliès. But still, it would take another nine years to develop the poetic and artistic storytelling displayed in Cecil B. DeMille’s “The Cheat.”

We’re in the architecture world, currently at a crossroads, where the technology hype is just subsiding in favor of artistic and human expression. We are returning to what is essential after sobering up of our infatuation with technology. We design for our fellow human-kind. Our work will be appreciated, enjoyed, used, repurposed and recycled by our fellow people, they are our client. When all is said and done, the only real gauge of our success as architects is the appropriation by the actual users of our creations. Critics may speak and be forgotten; architectural theory books might cast ourselves into the history pages, or omit us altogether. But when there is life, laughter, and joy in the spaces we designed... There we have triumphed as architects.



Joan Sullivan

At the dawn of the Anthropocene, there is one constant: everything has changed.

Wise man has changed. The pale blue dot has changed. The rules of the game have changed. Food/water/energy consumption have changed. Even our DNA has changed in response to all these changes.

Time is ticking... Are sapiens wise enough to halt the further destruction of the fragile ecosystems upon which their very existence depends?

I cling to the belief, with all my heart, that the answer to this question is yes. Perhaps we are not as wise as we think we are, but just wise enough to avoid irreversible climate change for generations, if not millennia, to come. Our clever brains have already designed a multitude of technological solutions to climate change. But we lack the political will to go to scale.

What is holding us back at this existential moment? How can we shift the global climate change conversation from despair to hope, from apathy to action?

I think the answer is right here in front of us, in this beautiful space, in this magical city of Venice. We need... artists!

Throughout history, artists have played pivotal roles challenging the status quo. From medieval court jesters to Lennon/Ono's masterpiece Imagine, artists have cleverly disguised their lyrics and images as barbs that force our privileged overlords to recognize the truth.

As a photographer, I have found my artistic voice on the construction sites of utility-scale wind farms. Surrounded by heavy machinery, noise and dust, I seek moments of grace and timeless beauty.

To me, an industrial wind turbine is not an electrified tower jarring the landscape. It is a beacon of hope, designed by sapiens, powered by nature. My intention is to seduce, to inspire others to visualize - to imagine - what a post-carbon world will look like.

In the past, it was imagination that propelled Homo sapiens forward. In the future, it is imagination that will ensure our existence in a rapidly changing world.

It is urgent therefore, for artists and architects and all creative souls to take their rightful place at the table alongside scientists, engineers, city planners, journalists and politicians. Collectively we must "imagine that which we know" according to the poet Shelley. Collectively, we must design a future of clean abundance and endless opportunity. Collectively, we must immediately start to build this future. A future that, according to architect Alice Guess, not only insures we will persist, but that persisting can be beautiful, comfortable, safe and functional.

The Holy Grail is within reach: a 100% post-carbon circular economy in our lifetimes. To get there, Wise man needs to embrace the arts, culture and myth. If not, we will lose our humanity in the Human Age.



SUMA Arquitectos

Nilson Ariel Espino, Cesar Cheng, Miguel Espino

Tropi-Co-Re Housing: An architectural prototype for low-income urban expansion in tropical climates

The planet's urban population is projected to increase by an additional 2.46 billion urban dwellers by 2050. Most of this growth will take place in cities of the global south, where a high percentage of urban households will have to build their residences on their own through informal means. Governments have used in the past a series of models of intervention in order to assist poor households in these self-building processes, and help generate new urban neighborhoods that have some minimum degree of planning. One of the most important models is "core housing", where government agencies provide the nucleus or core of a house that can be later expanded by residents as incomes allow. Unfortunately, most core housing projects consist of one-story detached units or two-story townhouses that cannot, due to their modest framework, develop into dense, true mixed-use districts that generate jobs and attract residents from other parts of the city. In addition, the simplicity of their architecture makes them uninteresting to citizens from other neighborhoods. The result is that these areas turn into large, stigmatized, and segregated bedroom communities that are only accessed by people who live there. More recently, dense complexes of "self-built housing" have been developed as a result of the squatting of half-finished, high-rise buildings located in central urban areas, which offers an interesting possibility. What if we build these large skeletons on purpose and make them architecturally interesting, so they can develop progressively as vital and popular urban districts, even if they are located on the urban outskirts?

This project develops conceptual urban and architectural prototypes for such a possibility in a humid tropical context. The buildings consist of multistory structures envisioned almost as an unfinished office

building, made up of large, empty floors with a vertical circulation core. The core would carry the plumbing and electrical connections, which would branch out to the actual residences as they are developed around it. The buildings are large enough to allow the ground floors to be liberated for commercial establishments, while the top floors allow for residential occupancies of different styles and sizes. The structures are made of vertical bamboo trusses, with light-weight floor slabs which extend as eaves and balconies, and two-layered metallic roofs in the form of gigantic folded plates. The top layers handle solar radiation, while the bottom layers capture rainwater. The ventilated space in between insulates thermally the interior. The prototype can be scaled in different ways, both horizontally and vertically, to allow for variety. The architecture of the buildings themselves is also striking enough to guarantee sustained Interest.

At the urban scale, the buildings are organized in urban blocks of 100m x 100m, which would conform a reasonably walkable grid. The disposition of the buildings in each block can also vary, sometimes providing open space in the middle, sometimes in the borders. This could differentiate more residential blocks from those more decidedly commercial. The streets between the blocks should conform regional connections that integrate the zone to the rest of the city.



Sunshine PR

Shenzhen Huahui Design & Crox International

Sunshine PR

Sunshine PR is the first agency in Mainland China that is specialized in the field of architecture, interior, lighting and product design. Our clients range from global listed companies to emerging individual designers. They share one thing in common that their design works are of high quality and worthy to be known.

We are based in Shenzhen, the most fascinating city adjacent to Hong Kong, as well as China's first UNESCO City of Design. We curate and manage events related to creativity, culture and arts, in mixed ways of exhibitions, talks, conferences, competitions, etc. We are eager to discover design concept and practice that reflect the designer's rational consideration between new & old, fashion & tradition, human behavior & natural existence, etc., in order to explore how design could better benefit daily life of the mass in China's urbanization process by the role of designer.

Through a great quantity of on & off line media channels in design market, we gather original media comments from within the industry, provide professional perspectives and industrial foresight from a global point of view and bring effective strategy reference for global branding of China Design. We showcase fabulous works of Chinese design talents, convey multicultural perspective and cross-border thinking and outline evolution panorama of contemporary architectural and interior design in China.

HHD-SZ

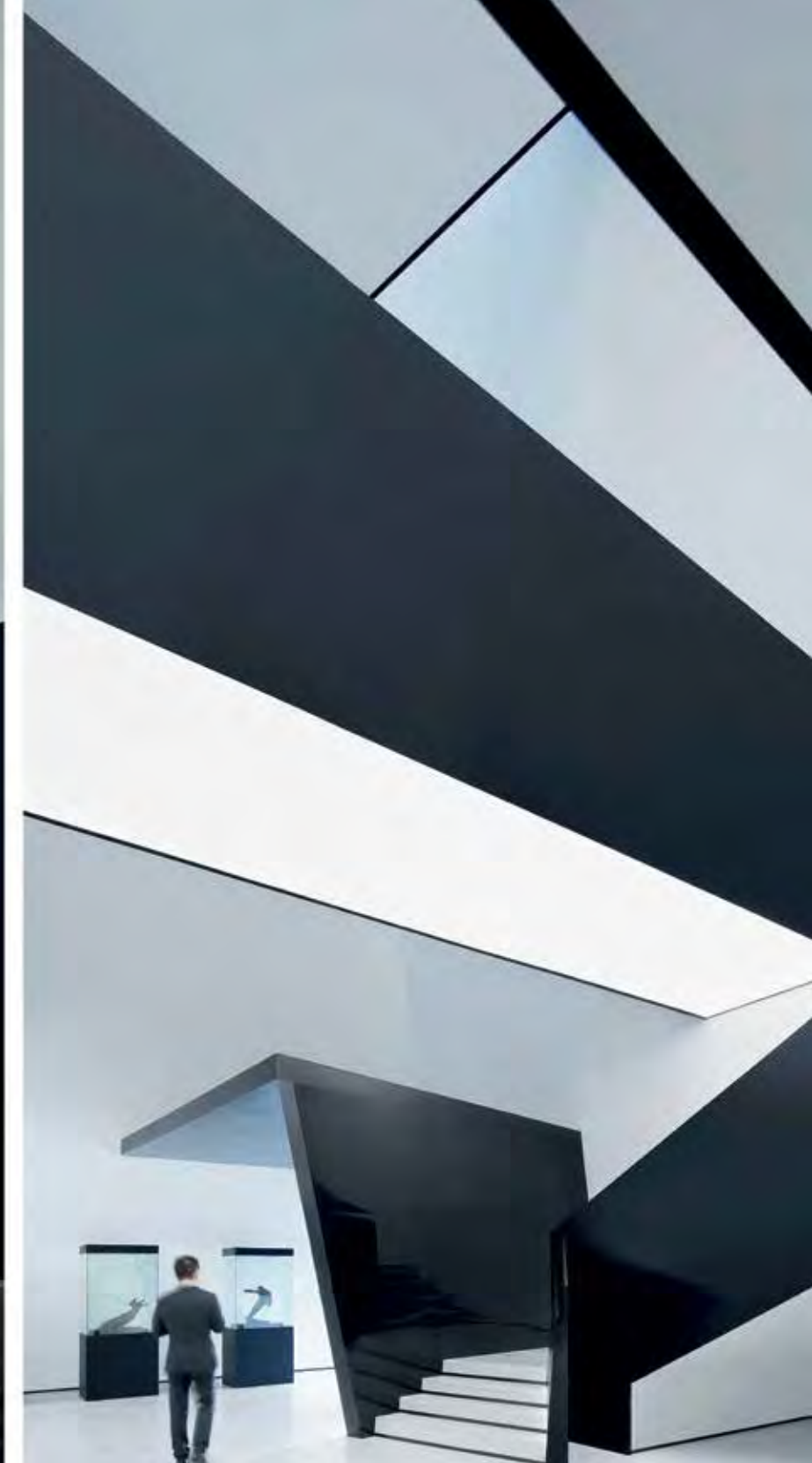
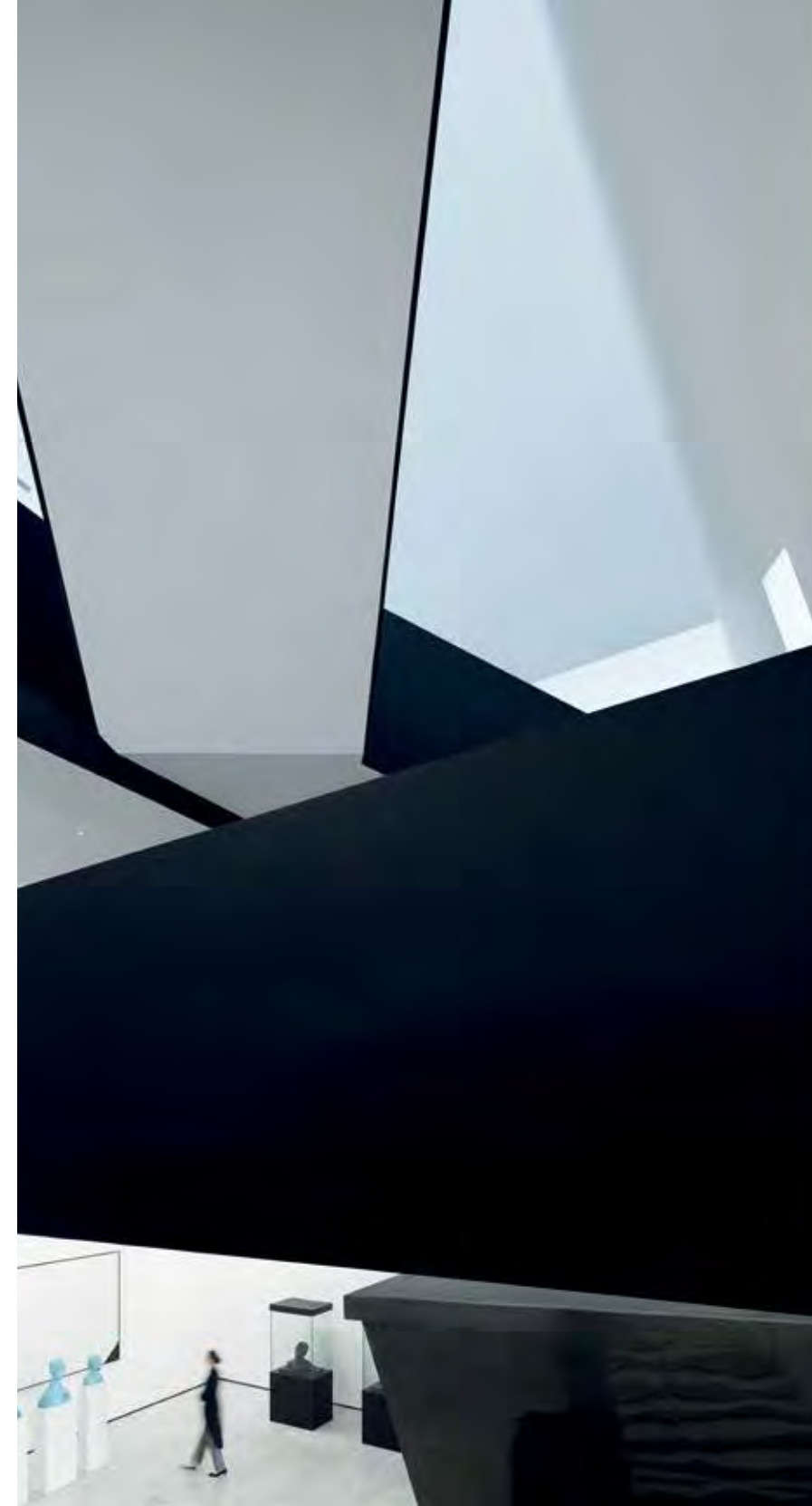
Shenzhen Huahui Design Co., Ltd (abbr: HHD-SZ) was established in 2003. As an important part of the design brand of Huahui, it has been committed to providing professional architectural design solutions and services for the development of urban construction in China

for many years. It is particularly concerned with design practices of large residential areas, commercial complexes, office and cultural & educational building.

Crox International Co., Ltd.

Inspired by Rem Koolhaas, the world famous architectural theorist and his landmark publication S, M, L, XL, Crox International Co., Ltd. is established with the belief that the relationship between the users and the environment must reach the state of equilibriums in all space design projects. From metropolis plan, city landscape, interior decoration, exhibition design, scenery creation to window display, Crox has successfully overcome the traditional space definition and presented a new experience of communication without boundaries.

Based in Taipei and Milan as one of the world's most dependable space design firms, Crox embraces every project type from all geographic regions and budget levels. With the enormous energy and insights from the global specialists, the team is committed to collaborating with clients and their ideas. Crox is continuously working in the productive team-cooperation system to deliver the inventive marketing conformity through design satisfaction.



Syracuse School of Architecture

by Michael Speaks and Fei Wang

Design Energy Futures: Xiong'an New Area

Rem Koolhaas suggested in his 2014 Venice Biennale catalogue that modernization began to accelerate in 1914 with the onset of the first world war, transforming national identity, and thus national architecture identity, into a Universal Modernism that today, more than 100 years later, can be seen in cities around the world.

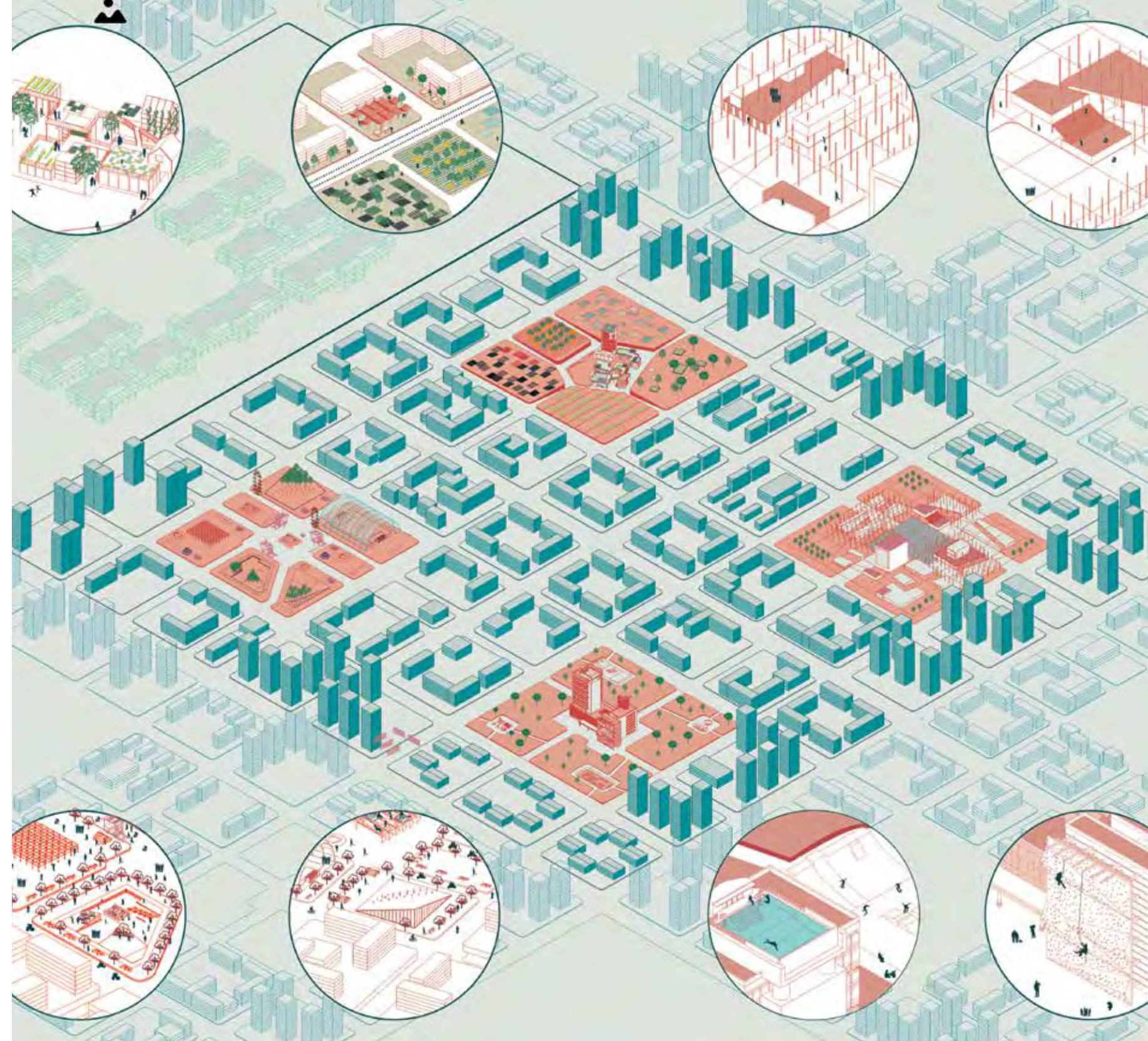
Cities, Koolhaas suggests, and the buildings that define them, which in 1914 looked very different from one another, today look very much alike. Koolhaas's assumption is that modernization begins in the West and quickly colonizes the rest of the world, leaving only "non-architectural" building practices and customs as traces of national architectural identity. That, in fact, is one of the story lines of the 2014 Venice Biennale.

If Koolhaas is right, modernization creates, as it byproduct, a paste of Universal Modernism made from the pulverized remnants of local, regional and national architecture identity, which is spread evenly around the world, pushed even into the most underdeveloped economic crevices, cracks and deformations, to create a uniformly smooth surface. Evidence of this spread has given adherents and antagonists alike reason to believe that global modernization is the completion of a linear process that began in the West and that has smoothed over and re-made the rest of the world in its image and likeness. But Koolhaas is not right. Modernization is not homogeneous, and it is not linear.

Modernization does not begin in the West, as Koolhaas and many others believe, and spread around the world, transforming difference into sameness. Rather, global modernization is heterogeneous and non-linear and is defined neither by space nor by time, but instead by speed. Global modernization is a humming, churning chaos that operates at

different speeds in different zones, quarters, and districts of the city and, indeed, in different cities within different countries all around the world—all at the same time, all simultaneously.

Nowhere is this more evident than in Xiong'an New Area, which forms the spread of a very different temporality than the one imagined by Koolhaas and other minor Enlightenment architects, urbanists and theorists. Our contemporary world is more unpredictable, interconnected, and more interdependent. Dependent on normative master planning and data-driven smart solutions, strategies that are inherently conservative rather than future oriented, our best architects and planners continue to focus on managing the present rather than on speculating about what might exist in the future. Accepting Xiong'an New Area as a spread of global modernization moving at differentiated speed and experienced as a marbled temporality, the work featured in this catalogue proposes temporary design solutions and provocations that pose problems unanticipated by the present: Each studio presumes to suggest, as do the organizers of this Biennale, that the city is more important now than ever; each project is a speculative aspiration to access the real-but-ultimately-inaccessible temporality that is the future; and each student takes on the responsibility to become a designer and not merely an architect, planner or urbanist.



Széchenyi István University

text by Péter Bach, András Cseh

Architecture education at Széchenyi István University Győr, Hungary

Curiosity, this peculiar feature of basic human nature is the key to learning. When learning of architecture, the wall is the fundamental element that has thousands of meanings according to phenomenology and with even more connotations coded into our history of anthropology.

There is always another space behind a wall. The tense space is almost totally defined and dominated by the presence of this wall, yet the mystery of the other side is intensively palpable. When standing against the massive-looking surface of the structure so close, there seems to be no way to avoid the encounter with that strong, straight and ancient archetypical aspect of spatial creation.

Behind the wall echoes the ever-growing noise of shared thoughts, pencils and computers that became the medium of the daily existence at the corner of the University of Győr a decade ago. Spatial perception and creation in all scales are the key learning tools in the project-based Design Studios which focuses on the possibilities and responsibilities of future architects while working closely together with a wide variety of disciplines. The enthusiastic community of professionally respected local architects joined forces with some of the greatest minds of the field from around the country to found a new program for students, whose interest lies in architecture. After almost two decades of setting up, the Architects' Atelier Building and its new curricula is working as a smoothly operating machine.

Studying architecture happens through experiencing and creating spaces in both the physical and virtual environment. The basics start

from two directions: hands-on experiments with materials and structures through the construction of dozens of mock-ups and learning about the fabric and habitation of the city through design schemes and installations of all scales.

The following Design Studios are focusing on the relations between space and functions, society, environment and technology. The project-based courses mix individual tasks and team-work. Active organisation of annual building camps, international workshops and conferences, research and exchange programs have become the basis of architectural education as a preparation for the launch of the Master of Architecture program in English in the autumn of 2019.

This small-scale architecture institute among the three capitals - Budapest, Vienna and Bratislava - continues that the city of Győr has been doing for 16 hundred years: it connects various cultures and combines their experiences to create a strong and up-to-date set of skills and knowledge through diversity.

Through the mask-like imprints of faces one can peek into the space behind, where the soul of the Architects' Atelier - the faces of the people here - is facing the spectator, who becomes a part of its community. The cheerful looks are telling personal and straight stories of the unique, personal and straightforward atmosphere of this architecture community.

It is a simple statement with the hope, that YOU also take it personally.



Natsuki Takauji

All of my work is driven by a central preoccupation with human sexuality and fertility, always with the knowledge that this word leads, inevitably, towards fatality. I am marked by a constant thought of the impermanence of beauty. This sculpture reflects this state of flux, with movement of oil across the sacred.

When the sculpture is empty, it looks hard, like steel. Unlike most fountains, with their riot of sprays, my fountain is very slow and calm. It looks static, but actually, movement is happening. You almost do not notice the flow, unless you pay close attention, or visit it after much time has passed. When it is full of oil it will be symbolic of a deity rising from a lotus flower. It will be shiny and golden, with a sacred atmosphere, rooted in the base and primal color and texture of the oil. You will wonder if this is a symbol of the supreme entity. I have the image, from my heritage, of this ovoid shape of the leaves, with Buddha rising from it, having deep religious meaning.

When the liquid flows between the bronze shapes, it creates a sensual ontrast, showing the power of the human, the driven energy. I think that fertility is the circulating energy. The oil is the circulating fertile energy of the earth. The Zen garden at the base of the sculpture, when visible, gives the illusion of permanence. But the lines anticipate the liquid, and a desire for abundance. Then the oil rises, covering the garden, filling the sculpture with desire for life and energy.

The lotus leaves holding a pearl express purity of shape, and suggest genitalia, as a manifestation of the spiritual power of fertility. The oil comes from deep within the earth, the distillation of eons of decayed matter, turned into a sensual liquid that grounds the exalted lotus in the loaminess of nature.

I spent most of my life in Tokyo, and thus my visual sense is very

Japanese. I saw temples and shrine and sacred spaces, especially in nature, where Buddhism and especially Shintoism, showed us that there are Gods everywhere. It was almost an animistic belief. A lot of Japanese are scared of hurting these spaces, or even of cutting an old tree. This is my foundation.

I have lived in New York for ten years now, and this makes me realize truly who I am, in comparison to the diverse cultures around me. My art is based in Japanese culture, but I became an artist cultivated by universal senses in this New World. These changes in space and time and distance are reflected in all of my work, and provoke this desire to explore fertility, and it's opposite, fatality, in everything I do. I am 35, the age of fertility now. I am facing that fundamental need. I question how our lives would be if we didn't experience the desire to be fertile.

In our world, there is a constant tension between spirituality and carbon, beauty and debasement, fertility and fatality. These are all impermanent states, captured in the contrast of the shapes, symbols, textures and materials and colors of this sculpture. The beauty is in the change, in the temporary beauty, in the repetitive movement of viscous liquid over metal, filling the garden and then leaving the garden, only to return. Aside from constant change, nothing stays forever.



Amelia Tavella

My architecture will last longer than me. I would like it to perpetuate beyond the anonymous who conceived it. It is a privilege of the architect to imagine and build sustainable artefacts.

The landscape takes ownership of our buildings to embed them. There is a fusion that time triggers between architecture and its locus. The separation between the two must emerge from what Marcel Duchamp called the infra-thin. We impose, we transplant this architecture on this complex, sick and gigantic body that is the landscape. It is impossible for us -whatever our pride dictates- to foresee whether this transplant will be absorbed or rejected. We do not deserve so much responsibility.

My buildings are penetrated by the landscape. There may be a large tree that dictates the shape or a sea perspective that imposes the line. The congruity of materials (stone, wood, iron) with the place of implantation and the work of the artisans constitute my artist's signature, in the manner of that of the ancient painter who ran studio. I would hardly like my buildings to be identifiable. My wish is that upon its completion the building would suddenly acquire the age of its surroundings. Through the language of architecture I would like to be able to converse with the architects of the past and those to come.

The walls of a building are a skin that the landscape and the weather consume. If the landscape accepts the penetration of the building, it will not overwhelm it completely. The existence of a building is a violent and romantic struggle with the landscape and time. An architect is not starry-eyed: he is obscene and he is marvelous.

The rules of harmony and proportion must be scrupulously applied.

There is also the need to compose with the shadow in balance of light in the manner of the negative of a photograph. We must keep in mind that we build volumes that leave a void and that this void consists of other volumes within which to compose. Each architectural project bears the weight of the waste of all projects that have been rejected due to its selection.

I am accustomed to creating a sensual architecture and to maintain a relation that borders with sexuality. I have a maternal feeling towards my creations, and giving birth to them leaves me with scars and wounds.

The trace of blood, the only liquid on the dried pebbles of a river in the center of the world, south, north, west and east. The rising wind on the plateau of the sea, the wind blows down from the mountain another time. [...] All living creatures moved beyond. Were more. Becoming all. Far from any alleged erogenous zone.

Peter Handke

The Women Architects presented are winners of the Prize of Women architects from 2015 to 2017. ARVHA, Association for Research on the City and Housing, launches in 2018 the sixth edition of the French Prize for Women Architects. This award aims at highlighting the work and careers of women architects, so that young women architects can build on existing female models, and at encouraging parity and equality in a male-dominated profession. The only requirements to participate in the award are to be registered with the Order of Architects and being the author of the projects.



Nadia Tromp

The architect as the instrument for change.

“Embracing human-centered design means believing that all problems, even the seemingly intractable ones like poverty, gender equality, and clean water, are solvable. Moreover, it means believing that the people who face those problems every day are the ones who hold the key to their answer. Human-centered design offers problem solvers of any stripe a chance to design with communities, to deeply understand the people they’re looking to serve, to dream up scores of ideas, and to create innovative new solutions rooted in people’s actual needs.” – IDEO Field guide to human centered design.

This approach is core to our design philosophy. Architects have the power to create physical environments that challenge social injustices of the past. In the action of engaging with marginalised communities, who have seldom had the ability to exercise their own agency, it is an opportunity to assist these self-same people to create their own spaces and shape their futures.

This becomes the architect’s challenge. The challenge is how to convey the experiences of the millions of people, while retaining dignity. Through story-telling we can gain a better understanding of our shared humanity.

Our garden exhibition deals with the issue of the migrant crisis in Europe, while reflecting on a similar situation in South Africa, where migrants flowing into South Africa from the rest of the continent, has lead to xenophobic attacks. The idea for a living museum was conceived as a response to the question ‘how might we create empathy for refugees?’ and the follow on question, ‘how could we start telling different stories on the topic of the refugee crisis in order to change attitudes and create a new narrative?’

A physical disruption of the urban landscape can become the catalyst for change. The concept of a temporary, modular, locally fabricated piece of architecture that would transform an environment for a limited eriod of time and encourage engagement, was the vision for the Museum of Human Migration (MoHM). It is imagined that this living museum could be placed in a historically meaningful urban space in a city, a contested space, to create a forced tension. It becomes a reflection on a society that is supposedly orderly and well-structured, being juxtaposed to the perceived invasion and disruption by the refugees. It forces dialogue around issues that are uncomfortable to deal with.

In this case, the physical transformation of the landscape is temporary, but the transformation of peoples’ attitudes that witness, contribute and experience the content of the museum, is permanent.





tschinkersten fotografie

Nadine Tschinke | Ferdinand Kersten

Last days

By coincidence, as we received the invitation to participate in the exhibition “Time Space Existence”, we were already working on a long-term project that shows important, often historic buildings in a state of change.

Our interest doesn't lay in the before and after, but we find that it's the interim-period which creates its own ephemeral existence.

Therefore we took pictures of some pieces of famous architecture like the Vienna town-hall, the Künstlerhaus on the well-known Karlsplatz, the Kunsthistorisches Museum, the Academy of Fine Arts, etc, all covered and completely or partially hidden behind white screens. The screen evokes a shift in the relationship of the structure to its non-covered parts and to its surrounding.

For “Time Space Existence” we decided to focus on a special building. Every day since we live in Vienna we walked by the Architect Harry Glück's so-called „Glaspalast“. The building, a computing center, completed in 1980, lost its function and has already been demolished in the meantime. The building used to be unpopular, nevertheless we always thought we should photograph it. In the end we captured it in a state of the most visible absence.

Harry Glück died aged 91 in 2016, the “Glaspalast” vanished in 2017.

Before being torn down, the building got covered with a white screen that restored and reinforced its visibility in its last days. Trivial scaffolding and tarpaulin create a unique aesthetics. All the building's characterizing attributes are hidden, which intensifies a pure sculptural presence.

It's temporary (non-)existence comprises unknown stories of the past and the future. Since it's demolition we walk by an empty plot.

tschinkersten is a team of two photographers since 2016.

We are interested in spaces in an interim time, the poetic situation between two conditions, rescued spaces, spaces in downtime, last-of-its-kinds...



TU Delft Bouwkunde

Without research, design lacks direction

The Netherlands has always had a lack of space and so using it well has always been a priority. Designing the built environment means allocating resources to maximise value – so it is natural that design plays an important role. The TU Delft is just the place where we ask the question, ‘How can we do this even better?’

- How can we reuse old building stock?
- How should we react to our increasingly automated lives?
- How does it work to live in a war-torn city?
- How can we make climate-proof cities?
- How can we create self-sufficient and adjustable personal living spaces?
- How can we achieve affordable housing for everyone?
- Which tools do we have at our disposal?

Seeing is believing

Take Africa: it is expected that population growth will double by 2050, to 2.4 billion people. This is the place with the greatest potential to make more people’s lives better. It is the place where improvements can be made which have major impact.

In an Addis Ababa neighbourhood for example, the city was planning a series of high-rise building blocks, made from costly imported concrete. Our Master students discovered how the neighbourhood could instead profit from people-oriented, small-scale dwellings constructed from local materials. Through research by design, we generate the knowledge about how to make things more local and more sustainable.

BK Booths

On show for the very first time at the Venice Biennale, the BK Booths present the latest architectural research, researched for you by students,

post-docs and other designers from TU Delft Bouwkunde.

As one of the largest architecture faculties in Europe and leading design academy, TU Delft Bouwkunde plays a key role in design-oriented research. Our research on architecture and the built environment ranks about the best in the world.

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BK Booths



TU Delft
BK Bouwkunde

Judith Unger

Leda: A Changing Narrative of Female Existence Over Time

This Sculpture is part of a series of my sculptures entitled Mythological Images, my revision of the Greek Myth “Leda and the Swan”.

“A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.”

Excerpt from Leda and the Swan by W.B. Yeats

My rendering of this myth brings the legend into today's context. It offers a changing narrative of female existence over time. Unlike the story of the ancient Greek Myth, this sculpture “Leda and the Swan” transforms herself into a powerful swan, who can fight off her attacker and protect herself. My version of Leda pushes towards gender equality. As I sculpted this series, I saw the strong sensual shape of the Swan and the Woman become one.

I studied at Rhode Island School of Design where I fell in love with Sculpture. Clay felt so right. The fluid sensuality in my hands. Sensuality I learned to translate into polished sculpture. I need to sculpt and draw. It is elemental to my existence. I love to sculpt on circular forms, the exquisite harmony of a beginning and end merging in time.

I live and work in rural Vermont. My sculpture has been deeply influenced by my visits to Venice. Venetian color and light so breathtaking. Gilded light on land, sky and water, a painter would need a new vocabulary of paints. My eyes fill with tears of joy every morning. Each time I visit Venice, I return home to my United States, Vermont studio in an explosion of creativity. Each place, Venice and Vermont, magnifies the intensity of my work.

Excerpts from my Venice Journals

“We stood applauding from the ornate Golden Royal Box centered in La Fenice Opera House. A wide private staircase sweeps up to the velvet and golden mirrored box overlooking a central inner view of the magnificent jewel box theater below. Mario Brunello, cello in hand conducts the symphony orchestra with his bow. He plays his cello exquisitely in an arena of complete silence. I hear the sounds of a flute and harp come from his cello. Marvelous. We stand and applaud. I loudly yell ‘Bravo’ and ‘Squisito’. I am told his mother sits next to us. She beams up at me as I smile at her and say ‘Congratulazione, your son is wonderful’ in Italian. She glances at my drawing pad and says I draw beautifully like Da Vinci. I laugh a loud laugh...”

Organ concerts at St Giorgio, across the Gran Canale from St. Marco. I draw and the priest removes the ornate rope from the inner sanctum to offer me a seat on one of the ornate altar chairs. Drawing at the Fondazione Querini Stampalia Palace. The guard looks at my drawing and says, ‘It’s...so beautiful’ Then offers me coffee, hoping to lengthen my visit. “

It amazes me that Venetians, surrounded by so much Art of the Masters, have so much awe, respect and appreciation for contemporary art. Art flows timelessly in their existence.”

My work is a Celebration of Strong Women.

My hope is that you enjoy my Sculpture and take a powerful memory of it home with you.



Universidad Anahuac Mexico City

School of Architecture

19/S

The idea behind the 19/S Project was to build up a dialogue between the data gathered from the earthquake that struck on September 19th, 1985 with that of the earthquake that took place this past year, 2017, (also on September 19th). This work focused principally on Mexico City, but also took into consideration the whole country. The intent was to map the results of each city and region as they encountered a 'free space' to engage in a 'rebirth', an unfortunate result of the earthquake.

Giving equal importance to the void and the tangible, we created a unique topography, using raw material, that mapped the gathered data. The different layers of the collected data are the design, and show the diverse results from the regions that were joined together in tragedy and that will ultimately serve as a memorial to the 19th of September.

The representation of **TIME**, **SPACE**, and **EXISTENCE** is present in the process of transforming data into drawings that evolved into three dimensions - resembling a codified structure. The many layers, that seem unrelated and put together haphazardly, are actually a deconstruction of data, traces of memory that have been translated and 'processed' as drawings and physically 'reconstructed' using a chosen material, giving the appearance of something 'undesigned'. The possibility that technology provides allowed for the realization of the 19/S project. Using a CNC machine and gray valchromat, (a high density resistant material, that at the same time is highly moldable) we interwove 50 layers of data into a whole piece that become a memorial for the events of 19/S.

Joining processes together, rather than accepting a preconceived image, is the main impetus of the whole project. The 19/S project

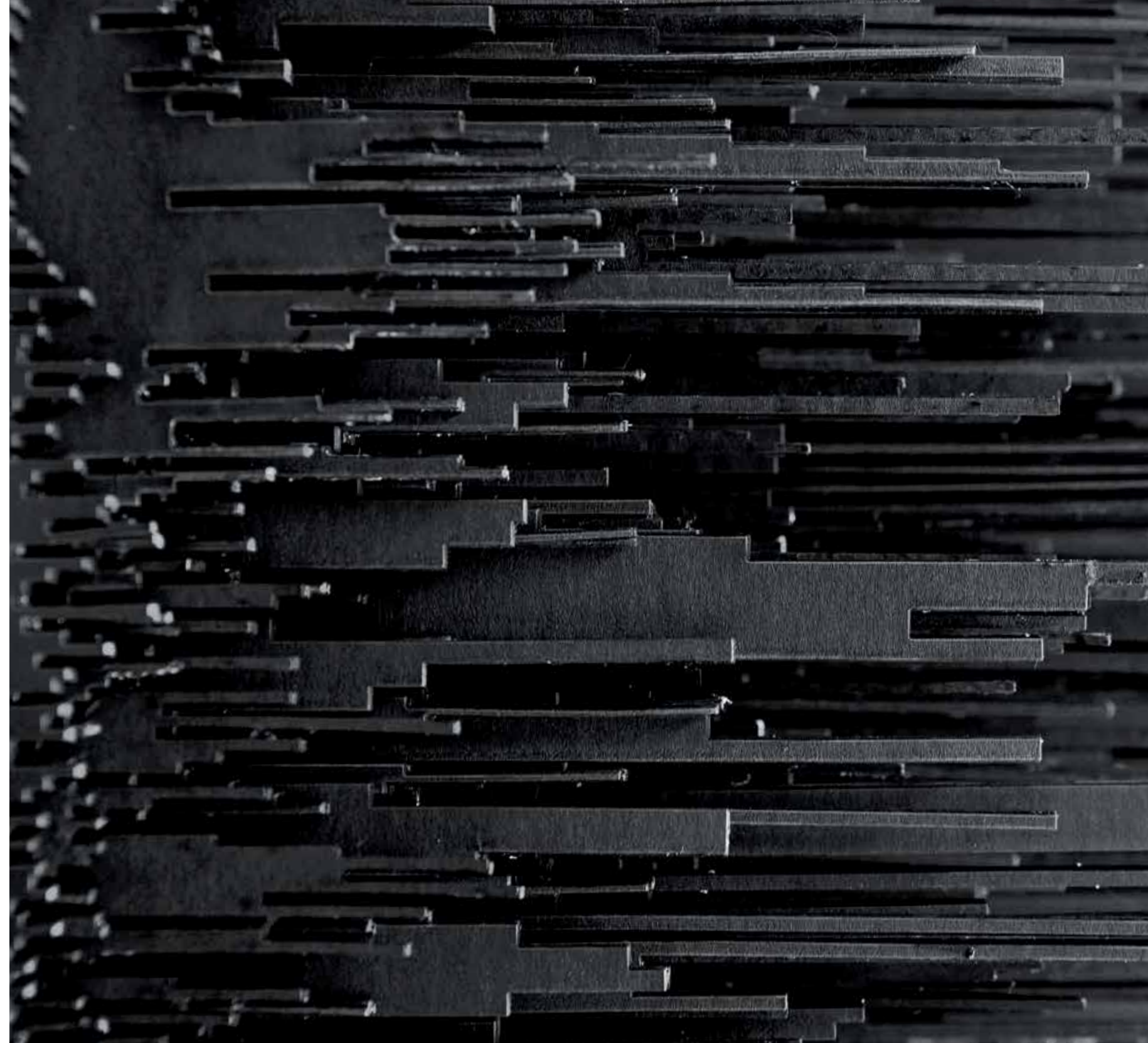
attempts to have a non-linear process of transformation as its main discourse of investigation. The final result is one of the various architectural approaches to create a representation of the relationship between deconstruction and construction. The materiality of the structure has been transformed into a new material.

Perhaps, the discourse of this investigation is really just a rethinking of the way architecture is materialized, or more simply, exploring different possibilities of creation - evidenced in this project in the seemingly simple act of repeating a process - transforming numerical data into space.

The physical structure is segmented into individual data layers. The lower levels represent the condition of the slowly sinking and earthquake prone underground of the center of Mexico City. Also represented are the accelerogram graphics, showing the force of the movement of the earth. The damage of individual urban buildings and the surrounding rural regions are also present in the structure.

The 'emptiness' in the structure can be interpreted as space that has been fractured and reveals the weakness and rupture (in terms of the built environment and also that of individually constructed lives) that needs to be filled and be repaired as in any reconstruction.

Simply put, the 19/S project strives to represent in a physical structure the material reconfiguring and the new identity of Mexico City and its surroundings that were an immediate result of a devastating event.



Universidad Iberoamericana Mexico City

Professor Arq. Juan Pablo Serrano

Earthquakes and water settlement rehabilitation

México City is located in a system of lakes over 2000 km2, surrounded by mountains at 2200 m above the sea level. Due to its geographical location and the irregularity of the soil, the land where Mexico City is cemented is prone to earthquakes that have been recorded since pre-Hispanic times, such as the one that occurred in 542 years ago that several constructions of the great Tenochtitlan were in ruins. In the latest year we’ve suffered a big earthquake, in 2017 about 400 people lost their lives by a 7.1 degrees earthquake.

People have inhabited this place for more than 6000 years. Since the Aztecs, we have increased the size of the main island limits and keep building above the lake area. In the Spanish Viceroyalty period they start to build their cathedrals, palaces, houses, offices, living areas and all their necessities not only above the lake but above the pyramids, temples and farms that all the prehispanic people had built.

Since then, the “Big City” started to grow and to expand above the lake area, they didn’t notice about the consequences of water settlements. Now a days the heaviest buildings of the XIX century sink five to seven centimeters each year and we keep building heavy and tall buildings with low technology for the water settlement.

What can we do?

The proposal is to grow urban settlements with tall building so this can create a high density but in strategic zones. These buildings should studied the land and to be conscious that years before was a zone full of water, and consider that the land would start to sink. Nowadays we have developed different types of technologies world-wide to stop the water settlement of the city, it’s truth that there’s

not such a city as Mexico built over a lake but we don’t have the experience using the latest technology, that’s why Mexico needs to start improving their building structure, and spending the money in valuable things.

In Mexico we have two main strategies to control the settlement and the prevention of falling buildings. The first one is the “base isolation”, where the basic elements of the system are responsible for exerting the decoupling effect between the building and the foundation. The “second” one that is more convenient for the type of construction used in Mexico City is the truss system. It consists in vertical and horizontal supports; the complex combination of these structural system makes the building resistant to torsional movements and allows large horizontal base shear to be absorbed.

Like these two solutions for structural system for tall buildings there are many others. The idea is to bring all the structural technology used worldwide to Mexico City. With the new density of a vertical city many tall buildings will born; first for living environment, then other for offices, recreation, retail and other necessities.

The proposal is also to build new buildings with good structures in the best zones of the ground of the city. Like we analyzed, most of the buildings that felt down during the earthquake of 2017 where located in the transition zone where the lake finishes and the resistant soil starts. In these parts is where we have to pay attention about new technologies and be careful with the existing buildings.



University College Dublin

**M.Arch II Students UCD Architecture
with NCAD Visual Communication, Dublin**

Reflections on___ focuses on how a space can change state through unintentional interactivity. This may come about through the interaction of the space with time, nature and/or people.

This exhibition comprises a series of episodes shot by final-year architecture students at University College Dublin in collaboration with communication designers at National College of Art and Design, Ireland. As we approach the end of our time as students, we occupy the edge territory between education and practice. As individual fragments, the videos have become musings and reflections on this condition, mapping our positions relative to the culture and practice of architecture. Some of the films captured the ethereal qualities of everyday encounters, foregrounding the incidental and trusting in chance. Whilst others document our experiments in critical discourse, testing methods of collective action to question accepted institutional and societal norms.

Each film responded to the question ‘*What can you do to make a (free)space undergo change?*’, as a starting point, documenting spaces before and after our own interventions. The films thus engage with the transformative potential of space, and are a series of reflections on the ability of space to contain memory, free thinking and generosity but also resistance in the face of inherited social structures. Film as a medium allowed us to document the environments and situations around us that evoked specific aspects of space, time, existence.

The resultant works are neither generic nor specific: they explore without confirming any definitive agenda. Overall they share an

ambiguous mood, slipping between anxiety and optimism, they betray our collective reflection on our position at the threshold between education and practice.

- UCD:

Murtada Almohsen, Ozan Balcik, Nicola Blake, Bing Chen, Nicholas Cunningham, Laura Doyle, Conor English, Cameron Folens, Stephen Gotting, Alanna Holmes, Edward Horan, Sadhbh Hynes, Mark Kavanagh, Ferdia Kenny, Chloe Loh, Liam Naessens, Susan Nakazibwe, Cian Neville, Luke O’Neill, Janice Po
- NCAD:

Conor Foran, Matthew Dillon, Sarah O’Neill



University of Alicante

Iván Capdevila + Vicente Iborra

Unstable Realities

4+1 not so stable design conditions from 8 European editions

Stability is a characteristic condition for architecture. We can find this concept amongst some of the classic definitions of architecture along times. But a stable condition in the architectural thinking makes it static, closed, hermetic and why not, perfect. On the contrary we believe that the only way to think architecture is through an unstable situation.

As time goes by, our cities, societies, cultural referents, technologies and certainties change, and even more important: we change with them. For more than one decade we have re-thought our architectural approach in a continuous and compulsive manner, trying to redefine it through new and different ways of thinking, drawing, building and teaching at the University of Alicante. Here we share 4 unstable conditions that try to summarize how our architectural approach has changed along time circling over and over again around a kind of reference axis (a condition of stability), though our proposals for European competitions:

FROM URBAN DESIGNS, that try to provide a “solution” to specific urban matters, TO CITY LABORATORIES, that propose a set of urban tools for multiple agents to explore possible futures.

FROM COMMON SENSE, as an intuitive quality that can be summarized as: thinking before doing, TO 9 URBAN SUSTAINABILITY DOMAINS to face reality.

FROM STRANGENESS, as a design tool to discover new typological possibilities, TO ADAPTABLE FORMULAS that enable participation

of the “other” in architecture, no matter this other means public or a private client.

FROM THE PHYSICAL ENVIRONMENT, that prefigures a design strategy, TO MULTIPLE SOCIAL ECOSYSTEMS in order to find not only a physical response, but a social and economic strategy that enables the future development.

In parallel, architectural objects and urban spaces based on FIGURATIVE STRATEGIES (literal copies, formal analogies and recreation of experiences) give a response to cultural conditions.



Housing Northwest Arkansas Fay Jones School of Architecture and Design

University of Arkansas

As a school of architecture and design within a research-centered public university, we are a creative knowledge-producing and knowledge-sharing community, founded on the belief that design and education are fundamentally borne out of compassion, optimism and generosity. These qualities lie at the heart of the “Freespace” concept articulated for the 2018 Venice Biennale by curators Yvonne Farrell and Shelley McNamara; these qualities more importantly humanize, transcend and specify the abstractions of time, space and existence. “Housing Northwest Arkansas” continues the School’s ideal trajectories first demonstrated in our 2016 European Cultural Center exhibition of “Building/Community”; the 2018 exhibition again extends the University of Arkansas and the School’s commitment to the virtues of creative practice and to the people of its Arkansas communities to a larger audience.

“Building/Community” highlighted the award-winning design work of two of the School’s faculty, Marlon Blackwell, FAIA, and Stephen Luoni, director of the School’s Community Design Center, specifically their design work addressing the contemporary circumstances of place and value in our Northwest Arkansas location.

This attentiveness to the specifics of where we are - and building well within those specifics - is never a limiting boundary condition, however; rather, the School’s resourceful emphasis on these responsibilities is understood as having a projected, transferable value across the boundaries of geography, history, and culture. The School’s collaborative, inter-disciplinary

professional education in architecture, interior design and landscape architecture is possessed by this sensibility and sensitivity, and is then further directed towards addressing issues of imperative value for our state, the region and the world.

“Housing Northwest Arkansas,” the Fay Jones School’s 2018 exhibition at the European Cultural Center, is a further demonstration of the School’s fundamental approach to design education and professional responsibility and the underlying all-too-human questions of identity, engagement and meaning. If our 2016 exhibition focused on significant cultural buildings and resilient community designs in this cause, the 2018 exhibition now highlights the equally critical issues and typologies of housing design, relevant simultaneously to the specifics of our rapidly growing region and to the larger concerns of communities, cities and societies nationwide - indeed, worldwide.

Aided by a grant from the Walton Family Foundation, in the spring of 2018 the School was able to address housing design issues through an advanced option design studio for our students, a regional symposium for the public, and a professional design competition for the region; the exhibition summarizes these efforts and refers the visitor to further information and proposals (see housingnwa.org). The seemingly prosaic nature of housing design should never be undervalued by educators and professionals; here, it attains a heightened value in the lives of our students and our neighbors. Our work intends to close the gap between good design and market-driven economies, and in the process, to construct more resilient communities.

Housing design at any scale, at any level of income, in any location and for any community, must necessarily address concerns for social inclusivity and access, and concerns for individual dignity and value. In the abstract sense, we exist in time and in space, but our greater charge as architects and designers is to provide the means for a deeper sense of living, through an intensification of each moment and of each place for each person. “Housing Northwest Arkansas” as a project thus possesses multiple levels of open-ended investigations and potential outcomes.







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el dorado
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Jarmund-Vigsnaes AS Arkitekter MNAL
Oslo, Norway

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ISA-Interface Studio Architects
Philadelphia, Pennsylvania
MOS
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OOPEAA
Helsinki, Finland
Utile
Philadelphia, Pennsylvania

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Kennedy & Violich Architecture
Boston, Massachusetts
LOT-EK
New York, New York
Michael Maltzan Architecture
Los Angeles, California
OJT (Office of Jonathan Tate)

Site 4/Group 4

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NADAAA
Boston, Massachusetts
Onion Flats
Philadelphia, Pennsylvania
Stanley Saitowitz | Natoma Architects
San Francisco, California

Site 5/Group 5

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Works Progress Architecture
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Brininstool + Lynch
Chicago, Illinois
Gray Organschi Architecture
New Haven, Connecticut
Javier Sanchez Architects & Robert Hutchinson Architecture
Mexico City, Mexico & Seattle, Washington

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Caleb Bertels (B.Arch '19) Exhibition Assistant

University of New South Wales, Sydney

Faculty of the Built Environment

Government Architect New South Wales

Looking for Love on the Sydenham to Bankstown Line New Strategies for Sydney

Our homes are places of celebration and silence. They are dining rooms open for anyone to share a meal. They are tea rooms and bars encouraging conversation and debate. They are recital halls and art galleries offering private viewings. They are centres for learning and study. They are libraries. They are places of worship. They are places of intimacy and pleasure. They are workplaces and workshops. They are pocket parks, kitchen gardens and small plot farms. They are not one thing but many.

Our housing is also increasingly unaffordable. Sydney is one of the most expensive cities in the world to buy or rent a home, a condition set to worsen. The population of the city is projected to grow by more than 2.1 million people over the next twenty years to 6.4 million. The demographics of the city are changing and becoming more culturally diverse. Within this context, new housing currently lacks diversity or the capacity to change over time. Between the detached single-family home and the strata-titled apartment, there is little variety in housing choice for the rapidly growing population. There is an urgent need to rethink our approach to housing and its impact on the city.

This exhibition offers new strategies for the development of our city, from the domestic to the urban – models and planning frameworks that support design quality and equitable social associations, that embrace difference, create connections and provoke dialogue.

We bring to Venice a snapshot of Sydney's multicultural and rapidly evolving inner western suburbs from Sydenham to Bankstown. Encompassing eleven established centres, well-known for their cultural

and socio-economic vibrancy and diversity, this urban belt captures many of the contemporary challenges that face Australian urban centres. Together with a proposed metro line, 35,000 new dwellings are planned. Most of the new housing proposed is investor-led, lacks diversity in type and arrangement and is generally more expensive than existing stock to buy or rent. This housing will radically alter the cultural and socio-economic mix and the comparative spatial equity afforded the existing communities.

The exhibition presents speculative proposals informed by the richness and diversity of the area, proposals that challenge the status quo in terms of ownership, occupation and finance, along with policies and projects that champion and illustrate the increasingly vital role of design and design-led planning in the creation of our cities. It combines projects from the Architecture program at the University of New South Wales, Sydney and the Government Architect New South Wales – independent forums for design research and strategic policy. The work of local photographers documents the diversity of the existing communities, displays evidence of the urban transformation taking shape, and provides a backdrop within which to appreciate the work.

Exhibition team. UNSW: Jon Jacka, Maryam Gusheh, Delia Ngay. GANSW: Alicia Pozniak, Melanie Buettikofer, Olivia Hyde. Graphic Design: Christie Fearn. UNSW Student Contributors: Clara Ho, Lisa Ho, James Masman, Li Mengying, Siyuan Ni, James Paviour, Maria Luisa Vittorelli.



University of Patras

Katherine A. Liapi + Future Structures Studio

Let me fly high

Time present and time past, are both perhaps present in time future, and time future contained in time past. If all time is eternally present, all time is unredeemable.

T.S. Eliot

Time in human terms is not a linear sequence of events. It is composed of fragments; significant moments that capture the essence of the human condition. For Hannah Arendt, there is actually no ‘present’ time. We always find ourselves in a time gap, between past and future, and we struggle to link our existence to both, the past and the future.

Two structures, representative of two different points in time, coexist in the same space, setting the stage for contrasting and complementing manifestations of human imagination, creativity and consciousness. The lightness, free form and delicate equilibrium of the structure in tension flying over our sight, stands against the rigidity, massiveness, geometric completeness, and protective enclosure of the masonry vaulted ceiling. A setting that provokes us to reconcile our memories and dreams and to take a stance against the past and future of architecture.

The new structure we designed for the Palazzo Mora is a tensegrity network of helicoidal form. -The term ‘tensegrity’ refers to structures of tensional integrity, or floating compression, where isolated components in compression are held in equilibrium inside a net of continuous tension.- This novel structure is an algorithmically generated minimal surface network used here as an installation.

The structure consists of rigid and flexible linear members connected to each other in such a way that the rigid compressed members

do not touch each other, while the pre-stressed tensioned members delineate the system spatially forming two parallel layers. Surface elements of triangular shape attached on the rigid members are confined between the two layers of the network. They form a pattern that alludes to visual and mental associations to flying birds. The delicate stability of the structure, inherent to tensegrity networks, can turn it to a mechanism by a simple retraction of a few cables, to let the birds actually move.

This installation is expected to challenge existing norms in structural design and technology, to provoke innovation, and to stimulate questions of theoretical order. In a way, the structure’s tectonic expression reveals, in the most direct way, that in tensegrity networks the structural, architectural and aesthetic concepts are inseparable. It also serves as a convincing argument that the embedded mathematical processes account for the structure’s controlled complexity and rigorous form.

The bird resembling elements, alluding to our dreams and wishes, provide a connection to the Biennale’s theme, ‘freespace.’ In the Palazzo Mora setting they are to be perceived as a flock that, although trapped in the tensioned net, escapes through the windows towards the light, restating the freedom of imagination; our human way to create future.

Team Leader: Professor K. Liapi
Design: K. Liapi, A. Ioannidi, A. Papantoniou
Code: Chr. Nousias A. Papantoniou
Construction: K. Liapi, A. Ioannidi, Th. Georgopoulos, A. Papantoniou, M. Diamantogianni
Presentation: K. Liapi, A. Ioannidi, A. Giotaki



University of Pennsylvania School of Design

Department of Architecture

12 Objects & 12 Images

One could argue that the oscillatory play between “Objecthood” and “Background Image” defines the way we experience architecture in the city. From our surroundings some qualities leap forward, toward us, in object-form while others fade away and melt into the background, becoming part of an image. This seemingly simple observation carries with it profound questions not only in regards to how we perceive our temporal-spatial environment but also in how we ascribe content, meaning, and value to architecture itself.

For instance, we tend to perceive architecture’s “auxiliary” components such as infrastructure or hardware as *background*. Regardless of their physical proximity or distance to the beholder, these elements mostly recede backwards to become one with a peripheral urban/building context. *Objects* on the other hand act in reverse as they delaminate from their context, popping up in front of us in clear outline and apparent autonomous totality. As such, they feature prominently in our judgment of what gives character and value to architecture, while what constitutes the background is deemed secondary at best.

Since the background is also made out of objects (faded as they may be) the question arises as to why some objects push to the fore and others do not? Or, even more poignantly, why does the very same entity belong to the category of objects at one time yet is perceived as background at another? These are aesthetic questions as they deal with our sensorial capacity to receive material information and form subsequent judgments. Usually we deem objects aesthetically superior to others when they actively demand attention, namely when they are “designed” or in some other way “extra-ordinary”. It follows then, that the background in turn is populated with un-designed and ordinary objects, which cannot resist being absorbed into second tier.

Viewed from this angle, intriguing problems emerge from the object/background-image dichotomy and how it impacts our conception of architecture. Categories are formed, hierarchies established, roles of influence distributed. Power structures skillfully exploit both the aesthetic of foreground (through commodification, spectacle, etc.) as well as the aesthetic of background (by utilizing the “everyday” as a pacifying *normal*).

“12 Objects and 12 Images” compiles select PennDesign studio work, which loosely registers an awareness of the foreground/background problem and speculates on alternative modes of representing architecture. At times, the work points to the tension between object and image at other times it produces a flat ontological stage from which aesthetic judgment can venture beyond commonly established categories of fore- and background. In either case, the projects on display resist an all too easy absorption into above-mentioned categories and open up new ways of locating architecture in the city.

Department Chair: Winka Dubbeldam

Exhibition Curator: Ferda Kolatan

The exhibition features work from the Design Studios of faculty members Kutan Ayata, Hina Jamelle, Simon Kim, Ferda Kolatan, Ali Rahim, and Robert Stuart-Smith.

Teaching Assistants: Joseph Giampietro, Angela Huang, Aidan Kim, Brett Lee, Emma Peng, Caleb White, and Michael Zimmerman.

Students: Nicole Bronola, Zhuoqing Cai, Mark Chalhoub, Woo Choi, Sarah Davis, Wenjia Guo, David Harrop, John Hilla, Angela Huang, Insung Hwang, Bosung Jeon, Dawoon Jung, Keaton Kane, Zachary Michael Kile, Kyuhun Kim, Joung-Hwa Kim, Han Kwon, Wan Jung Lee, Phoebe Leung, Lexie Li, Qingyang Li, Yang Li, Yisha Li, Michael Liu, Andrew Singer, Andre Stiles, Angeliki Tzifa, Morgynn Wiley, Long Ye, Mengqi Xu, Zehua Zhang, Yuanyi Zhou



Pavel Voinitski

Project “Breathing” is based on my own traumatic experiences of living through a nuclear disaster. I was eleven when the town where I lived was swept over by a nuclear cloud spewed by the Chernobyl explosion in 1986. Nothing will ever be the same since. Chernobyl irreversibly and drastically altered history – that of innumerable radiation-polluted villages and towns of Belarus and Ukraine, even leading to their complete erasure in the “Exclusion Zone”; resettlement of a huge amount of people, evicted from their own homes and lands, where generations of their ancestors have lived... But, personally for me, first anguish was over the loss of a small river with its sandy islets, where I used to splash as a kid before the disaster... and, now, it is over the state of my own children’s’ health.

I struggle with the wall of silence around the Chernobyl disaster camouflaged in latter-day propaganda clichés like “self-sacrifice and heroism” and other highfalutin oratories to smother the grief and sorrow of today’s nuclear calamity anniversaries. I’m sure that one day, we will be a person’s duty to revisit the tragic events of the Chernobyl disaster in order to give an accurate ethical and legal appraisal of the role of every one of its actors and to assess its scientific and medical implications. Now we need to simply remember what has happened to us and what is still happening.

As it turned out, the Chernobyl disaster had not only an utterly negative effect: ruthless and destructive for people and architecture. The Chernobyl accident seems a sort of medicine for nature, at least - freeing (land)spaces from the troublesome human and healing traces of their activities. It is always so calm in the ruins of cities absorbed by the Chernobyl’s forests - the view of entropies and decomposition of human habitation back to their natural elements

is not oppressive. I hope that, among other things, Chernobyl gives humanity a chance to rethink its attitude towards its relationship with the planet. It looks like it does well without us...



WTA Architecture and Design Studio

Social Architecture

Why does architecture matter? Do we build for everyone when we create amazing destinations and grand institutions? Why do we constantly put up barriers and restrictions in the name of safety and security? Globalization and rapid urbanization has wrought about a whole new set of situations and problems that requires change in what we build. The rise of megacities, the ubiquity of smartphones and apps, increasing migration numbers, along with the spread of casual information through social media have all changed our daily lives.

Social Architecture in its various forms strives to end this friction and loss of connection by breaking down the institutions, ushering them towards the people—it creates with communities in mind. It is architecture with a social purpose that takes on a scale that is often overlooked by urban planning and politics. It focuses on connecting with people on the ground, engaging the streetscape and activating public spaces.

We seek to identify the opportunities where we can apply our ideas and change how our institutional infrastructure is built. Social architecture proposes to create a network of localized institutions that are inclusive and barrier-free. Through our own projects, we have abstracted three main aspects. These are: engagement, inclusiveness, and locality. All of which, when successfully achieved, creates architecture that operates in the manner of discovery and exploration, and promotes qualities for a gentle and harmonious pace for societal development.

Engage

We propose to bring libraries, museums, and other institutions closer to us. Make these places come to the people by inserting them everywhere into their daily paths. Access to a library or museum

should be just as convenient as getting your daily cup of coffee from your corner café. Through downsizing and strategic insertion, these micro forms now have the potential reach and stark convenience of a mobile app. These places, though small in nature, become landmarks by their ubiquity and repeated usage. Instead of forcing people to go to the institutions, we bring the institutions to the people. Making them much more convenient and accessible for our daily lives.

Inclusive

We seek to remove these barriers. To create completely barrier-free spaces where everyone is welcome. Social architecture rejects the climate of fear and segregation that leads us to putting up these barriers. In order to achieve universal access for all, we propose a frictionless system that works on the human scale. We seek to create architecture that is completely open and nonrestrictive.

Localize

Instead of monolithic institutions that strain the public's coffers, we propose to create micro institutions that cost a fraction of that. Social architecture creates a physical mesh of institutions disseminated throughout the modern metropolis. The combined effect of multiple units gives a compounding response that allows the institutions to operate at an urban level. Clusters create complex pedestrian interactions around them and streetscapes are enriched. The free-flowing movement and gentler footprints become insertive rather than disruptive creating a sustainable and highly adaptive form of urban intervention.



YTAU - Yannick Troubat Architecture Urbanisme

“Just so stories” of architectural artefacts

To be completely honest, when we were contacted by the Global Art Affairs Foundation to participate in the exhibition Time, Space, Existence in the context of the 16th Venice Architecture Biennale, our reaction was mixed: on one side we were very excited about participating in this major global event, but on the other hand we were quite concerned about having to present an approach still under construction. Let me explain : we are a young architectural firm created 5 years ago after 8 years of collaboration as an independent architect with architecture, urban planning and landscape offices in France and Asia. This path has certainly helped to forge some convictions, to develop methods and to identify themes of special concern. But to base one's own practice requires time and hindsight that the life of a developing office paradoxically hardly allows. The preparation of this exhibition obliged us in a positive way to take this time and this hindsight.

The title of our contribution to the exhibition refers to the classic of children's literature *Just So Stories for Little Children* created by Rudyard Kipling in 1902. Kipling began working on the book by telling the first three chapters as bedtime stories to his daughter Josephine. These had to be told “just so” (exactly in the words she was used to) or she would complain. What is inspiring in these stories is that they explain with imaginary reasons how one animal or another acquired its most distinctive features, such as how the leopard got his spots, whereas scientists has not yet been able to provide definite answers. In a way architectural design and contemporary territories have in common with biological evolution their irreducible mystery. And that's fine like that. For the exhibition Time, Space, Existence we present silent “just so stories” of architectural artefacts, using photos, drawings and collages in the compulsive manner of Josephine using

her words. The whole captures the present, the past and a fantasized future of the situations to create an imaginary narrative in the relative absence of rational explanations. It also highlights the approach, the design process and the concerns of our emerging practice.

YTAU is a Paris-based multidisciplinary office founded by Yannick Troubat in 2013. We intervene in the extended field of spatial strategies that covers architecture, urban design, landscape and design, with private and public clients, in France and abroad, regardless of program, scale or context. This variety is one of the conditions of our practice because it provides empirical knowledge of contemporary typologies, allows the renewal of our methods and our concepts, and finally because it constantly questions our conception of Architecture.



Dr. Nicole Kalms + Dr. Gene Bawden

XYX Lab – Gender + Place, Faculty of Art, Design and Architecture, Monash University

Just so fucking beautiful

Even walking through that street during daylight gives me the creeps! I used to feel a lot safer... I avoid the city now. The walkway is terrifying at all hours of the day, but especially at night. I was accosted here once but I have to use this route most days. Men in cars and drunk men on the street — I've been harassed here many times.

A guy whispered "just so fucking beautiful" in my ear...

When areas of the city and suburbs feel unsafe, the usual civic response is more lighting, more CCTV cameras, and more authority figures. But, these familiar responses to public safety have persistently failed to mitigate the increased occurrence of both reported and unreported sexual harassment and social taunting. Women, girls and members of the LGTBQ community are constantly required to negotiate their engagement with the city, with access to some of its parts made difficult, or even entirely denied them. It is not only the physical, environmental and spatial characteristics of a city that produce this, but the activities and language of its streets as well.

"Just so fucking beautiful" is a whisper—a quiet, but misogynistic threat—that irreversibly made one young woman reassess her engagement with the city. A split-second exchange; no doubt forgotten by its perpetrator—or potentially reused on other young women—is ever-present in cities where sexual harassment and assault is rife. As real as the buildings, streets, traffic and people, sexual harassment materialises in cities. Comments and fear may remain as the enduring memory of a city place; a reason to question returning to it, and a reason to re-evaluate one's place in urban life.

Access to place = access to power

XYX Lab—a team of researchers and designers at Monash University in Australia—seek to address the factors that make cities exclusionary and threatening according to gender. "So fucking beautiful" is making the whisper tangible. It solidifies the predatory taunt into a palpable manifestation of a felt experience; and in doing so makes real the impact of a city's capacity for exclusion.

Focusing on women and girls and LGBTIQ communities the XYX Lab works alongside clients and stakeholders to identify safe and unsafe areas in cities to address the design mechanisms that lead to social exclusion. Unsurprisingly, there are a range of propensities where limited access to city spaces reflect limited economic stability and limited personal and political power.

Sharing stories = sharing responsibility

When addressing complex problems, such as unequal gendered experiences of city spaces, we bring together diverse and underrepresented voices – this is crucial. By bringing 'outsider' communities together with designers, architects, government officials, members of the law enforcement, social services and researchers they can co-create a shared vision.

Rather than a reactive afterthought, the XYX Lab provides a future-focused emphasis on safety and inclusion. By building on a foundation of diverse stories—stories that are heard and responded to—both communities and designers can tackle these issues via gender-sensitive approaches to place-making.





Palazzo Bembo

Alan Abraham | Abraham John Architects

TIME SPACE EXISTENCE

The organic evolution of architecture is an encompassing description of human aspirations.

An architect expresses this through the built environment he creates. From the existentialist to the consequentialist, architecture describes the history of human development. Be it a small hutment in which a family survives, or a vertical high-rise apartment where families co-exist or a palatial bungalow where a few live in opulence, the Architect defines the lifestyle and the aspirations of each in a timeframe. From the cozy, warm womb where the foetus starts its journey through the various stages in life till the time it is confined to the cold grave, one's life experiences a variety of defined spaces which is what we call architecture of human development. Finally, we learn that it is nature that nurtures the architecture of the built environment.

Recently, with the ongoing refugee crisis, we have started questioning: what if Space was a fundamental right – available to refugees or legal citizens, assured for the period of their life but not for perpetuity? If we look at the lifespan of a person, architecturally, from the cradle to the coffin, we would see the requirements of space evolve over time. This can be plotted in a graph. As the requirements grow, the need for space grows. That need for space moves from the strictly personal to the social & shared (school, college, hospital, sport, office, park, etc.) We examine different typologies of architecture (plans and sections) to conclude that these shared spaces and the private ones can be brought down to a specific number.

We at Abraham John Architects have always maintained this fundamental approach in our practice. One of the main attributes of our work is the interweaving of the natural landscape and the built spaces. We practise in a tropical climate and we take care to define our

spaces to suit the environment keeping in mind sustainability. In all our projects we attempt to integrate the landscape with the interior, bringing the outside in and the inside out. As a result, a lot of spaces that are formed are in-between spaces, and being in the tropics, these tend to be used most of the time.

Life happens in these in-between spaces, this is where most things come alive and this is what we focus on in our designs.

One example at an architectural level is our project in tropical Goa, Villa in the Palms, where sloped roofs pay homage to the monsoons, and our villa occupies spaces in-between the ageing coconut trees that have withstood the test of times. Twenty towering coconut palms thrived for decades on the land, so instead of cutting them down to build the villa, we decided to build the villa around the palms. The villa is entirely sustainable and eco-friendly.

Another example at the urban level is our proposed intervention over the railways, the lifeline of Bombay. The Bombay Greenway Project proposal aims to end the East-West divide of the city by the railways, giving back to the city more than a thousand acres of urban green space while aiming to stop the deaths of about 4000 people a year on the tracks. Bombay, with just 1.1sqm/person, is one of the most space unfriendly cities in the world. In doing so, the project aims to bring people together and give them truly great, open, civic spaces.



Eisenman Architects, Degli Esposti Architetti & Guido Zuliani

For the past fifty years, since 1968, the architectural debate has been between two obvious poles: modernism and postmodernism. While these terms had real weight in 1968 – they could define whether a building was modern or, alternatively, postmodern – today, when looking back at buildings of that time, one is no longer certain that these terms have any validity. For example, in 1968 it would have been said with certainty that Le Corbusier's Carpenter Center was modern. Today, the same statement seems problematic, as does any attempt to categorize today's architectural production as modern or postmodern. To say that something is post-post-modern merely shows the emptiness of these categories.

Our building, the housing project for Piazza Erba in Milano, demonstrates a new typology. Not only for our work but for new construction in general. It proposes the intersection of two genealogies – abstraction and phenomena – that, it will be argued, have always constituted the underlying structure of a critical dialogue. Abstraction here refers to any aspect of architecture which is embedded in a syntactic structure, while phenomena is grounded in the material presence of the architectural object. While these two genealogies represent disparate modes of thought that have shaped architectural discourse for the past half-century, they intersect in our work for the first time in the Piazza Erba project, as the materials serve as both syntactical indications of a three-part Milanese typology, and as phenomena.

The building is an intricate superposition of different constraints, internal functional requirements fused with a tripartite Milanese housing typology. These urban contextual discourses are overlaid with a rendering of three different materials: a roman travertine base punched with openings, a grid of metal paneling in the middle section, and a frame of metal outrigging that outlines a Carrara marble

upper course. These constitute a series of urban villas on the top-most floors. The whole is slightly shifted to the front, precipitating a front and back. Together, these elements expose a clear dialogue of phenomena and abstraction that suggests an alternate way to frame an architecture of resistance, one that is no longer a condition of *either/or*, but one which suspends an easy resolution. It is this possibility, the framing of the undecidable, that is new to our work.

Peter Eisenman





Pedro de Agustín Mayor

Present is always past, from the moment we talk about it. Architecture is a colossus that clings to be immutable despite the passage of time. Physical space is a slave to the whims of the passage of time. Nothing escapes the phagocitator of time, because the only thing that remains is him. That is the only constant.

Six random locations. Seven photographs selected for each location, analyze these six spaces of very different types. What is built by men has a time scale different from ours, but time adapts and applies its laws, always winning in the same way.

Photographs always show a past interpretation of what has been photographed. On the horizontal axis, future and past are respectively represented, while vertically, the different possible interpretations of our current reality appear before us.

The plane of the film, links reality (or not) with the viewer. The same happens with the physical frame of the exhibition, it is the spectator who must interpret in a personal way what he is seeing, independently of the photographer. We only create windows so that interpretations can be produced, that's where the infinite potential of photography resides.

Everything is past, present is not concrete and future is a diffuse figure to speak of the imminent past, of the ephemeral existence of what everything is composed of.



American University in Dubai

Georges Kachaamy, Ph.D.

Chair and Associate Professor of Architecture

Rising Oases

Disrupt | Unchain | Rewire

Nature comprises within it all future discoveries

Since the inception of cities, humans have gradually disconnected themselves from nature in search of a more convenient fast-paced urban lifestyle. Inadvertently, this evolution, with all its advantages, has created a human lack of connection and need for a reunion with Mother Nature.

“Rising Oases” are series of unchained built environment that comprise natural resources (light, wind, water, flora, fauna, etc.). They are human scale places of wellbeing that provide the opportunity to disconnect from the city and reconnect with nature. They are platforms inside the city where humans can unwind themselves from their daily restraints and rewire themselves with a once lost unison with nature. Like lotuses rising from the mud and oases thriving in the desert, these objects are floating beacons of detachment and symbol of omnipresence, unity and rejuvenation. In this exhibition, the architect has chosen four main sources of water: a spring, a pond, a waterfall and a river. Each object comprises one of these sources and is levitated on a different plane than that of the city using a breakthrough technology that allows it to generate an antigravity architecture suspended in the air.

The symbolism behind an architecture floating in the air is a statement that demands from the discipline to move forward in order to align itself with the advancements of this era.

Throughout its evolution, architecture has crawled out of caves, settled on grounds, climbed on pilotis, stood tall and even danced. Now it is about time to challenge itself, defy gravity and rise up.



American University of Beirut

Ghazal Abbasy-Asbagh, Hans de Klerk, Mohammad Awwad, Natacha Bou Akl

Noble Absurdity: A Selfie Booth

Borrowing from Ruskin, who talks of the ‘noble grotesque,’ this installation traces the many arches that exist between a hyperbolic parabola (a funicular shape) and a Venetian arch, his ‘model of perfection.’ Each layer is then a combination or a transition between two fundamentally different arches; two fundamentally different ideologies, two fundamentally different methods of construction. If Venetian architecture is an ‘effigy of an ideal society,’ each arch has within it a trace of a past that is as present today as it ever was, hence connecting two historical moments.

Far from an ideal society, today we are obsessed with our reflection and its reflection on the web. The installation consists of many golden mirrors; this is a ‘selfie booth.’ Cameras will be triggered upon one’s entry to the booth. As such, the act of visiting the installation is one and the same as the act of taking a selfie, as this is a space of self-reflection. The selfie will be automatically posted and geo-tagged, and tracked on social media.

Ghazal Abbasy-Asbagh is an architect and educator. She teaches and practices between Beirut and Manhattan. Hans de Klerk builds architectural objects around the globe. Mohammad Awwad is an iOS developer, a geek, and a passionate seeker of good change in the world. Natacha Bou Akl is a student of architecture in her fifth year at the American University in Beirut.

With special thanks to Bay Qiu and Huang Shoudong for making this installation possible.



Atkin Olshin Schade Architects

A Future-Oriented Preservation

We are interested in the intersection of the physical city and the theoretical city - a city of ideas and philosophies where place, time, and purpose are forever shifting. Our work enables communities to find a socially-just balance between the past and the future, between the physical and the theoretical. Too often the process by which the city is curated has been given over to “experts,” ironically separating society from the lessons of the past as our historic sites become static. We are interested in a more democratic preservation process that provides agency to communities, enabling them to determine their own sense of significance, integrity, and authenticity. An equitable future demands this.

Eastern State Penitentiary opened in Philadelphia in 1829. The first purpose-built penitentiary ever constructed, ESP was organized on the principle that all criminals can be redeemed through penitence. By the time the facility closed in 1971, ESP had long abandoned these ideals. It is the most influential prison ever built, inspiring the design of more than 330 prisons across the world and spurring international debate on criminal justice that continues today. Our master plan provides a guide for sequential improvements geared to building conservation and activism – inspiring a deeper public dialogue on the broken American criminal justice system. Carefully balanced stabilization and restoration efforts will provide visitors with a clearer understanding of shifting penological approaches and changing beliefs in human goodness, while a new Visitor Center, now under construction, provides a calibrated introduction to the visitor experience and a multi-purpose space for thoughtful programming.

The Owe’neh Bupingeh preservation project reinvigorates the

plazas and dwellings of the central village of Ohkay Owingeh, one of 19 Native American Pueblos in New Mexico, USA . The adobe homes have undergone seven centuries of growth, abandonment, and alteration. Maintenance was woven into the traditional calendar, yet the homes are understood to be of the “living earth” to which they should return. Historic preservation, as defined by international standards, is thus antithetical to their world view. Long resistant to preservation policies grounded in western values of material integrity, this Pueblo has realized a self-determined approach based on their specific cultural values. Whereas Western preservation dogma asks how the village looked originally, when it had the greatest integrity, and how it should be restored to better represent the past, the people of Ohkay Owingeh recognize that no moment in time has greater significance than any other. Their “period of significance” is tomorrow.

Places of the past should not be preserved because it is “the right thing to do” – rather, places should be preserved because they remain relevant to contemporary peoples and can provide guidance as we enter the future. An equitable and socially-just preservation practice allows places to evolve through deep dialogue around local heritage values. We aim to show that preservation is about people more than materiality, and that it is more about the future than the past.



Iwan Baan

Iwan Baan, born 1975, the Netherlands, is mainly known for images that depict life and interactions that occur in the context of architecture. Iwan Baan grew up outside of Amsterdam and studied at the Royal Academy of Art in The Hague in The Netherlands.

After his studies, Baan followed his interest in documentary photography, before narrowing his focus to record the various ways in which we humans, individuals, communities and societies create, and interact within their built environment.

With his passion for documentary photography and interest in space, Baan's photographs show how the objects available to us and building materials are adopted by humans, in order to create a place which we can call our own.



Ron Baird

Aspects of Time

What, if there was a party in the Palazzo Bembo tonight and all the great artists from whom you have learned and loved, from all times, past, present and future, were celebrating there? Would they respect your work? Would Leonardo shake your hand? Would Magdalena Abakanowicz blow you a kiss? Would Rodin smile at you and say, “J’aime vraiment vos créations!” Or, bored by your efforts, would they turn their backs and talk excitedly about more interesting works?

The artist’s goal is to do his or her best to create things that are time-less and that will be treasured by the legendary people at the party, always. Often using stainless steel as a medium, along with naturally kinetic designs, I can only hope my installations will not only last, but continue to engage the viewers over time.

I strive to stimulate inquisitiveness in the viewer, a feeling of wonder -‘suprisement’, if you like. Some of my works weigh literally tons, yet they dance and spin in the wind, underscoring the power of the elements in all seasons, at all times.

My shadow grows longer.

Space

If you imagine that you are a bumblebee full of sunshine and joy, blessed with compound eyes, able to hover, dart and dive effortlessly through space in any direction, then you know how I explore architectural and sculptural spaces to seamlessly blend them. My choice of stainless steel is very deliberate. Because it has naturally reflective qualities it can mirror its environment and the moods of the sky, the activities of the people, colours and seasons.

Many of my pieces are situated in public spaces, complementing the structures and landscape of the area. Working closely with architects,

I feel that public art bestows a sense of place, strengthening the connections between people and their surroundings. It can be integral in fostering a community’s sense of identity, honouring its social, historical and cultural threads - il motivo festeggiare! A reason to celebrate!

Existence

Creo ergo sum.

Art was first conceived of as magic, it was a way to influence the luck of the hunt, to enhance fertility or honour beings, to bring abundance, protection and life after death. Maybe, it still works that way. It certainly can manipulate your feelings, love, laughter, anger, disgust. It diddles our senses, our wonder, our pride and contentment. Making or viewing great art is a powerful affirmation of our existence and that is a welcome thing, essential to survival as humans.

My challenge is to create works that are aesthetically complex yet visually simple, inviting the viewers to find their own magic and sense of existence in their reactions. I’m inspired not only by nature, but also by the archetypes known to us all. How the designs are interpreted will differ because of our own unique life experiences, but the themes are universal. I hope to continue my lifelong dialogue with architecture and with form, with all of its challenges and rewards.



BEHF Architects

LLOONBASE 36, Vienna

1888/89: Construction of the Hugo Reinhold Gläser Factory in Quellenstrasse 149, 1100 Vienna based on the design by the architect Oskar Laske. The factory compound was soon expanded through acquisition of the surrounding plots and construction of the wood-sheds commenced.

1900: Maximilian Luzzatto appropriates the ownership of the factory.

1906/07: Construction of the three-aisled machine hall with a brick façade on the surrounding plot in Siccardsburggasse 36, 1100 Vienna designed by the architect Ludwig Schmidl (the cast roof structure was engineered by Waagner-Biró)

2004/06: BEHF Architects converts the hall into a multifunctional production facility and an event venue for the Balloonart company.

In the early 1900s, the machine hall still showed the character of a workshop: heavy flywheels with running belts, large metal work pieces, workbenches and turning lathes operated by workers cluttering the hall – a typical ambience before the advent of the Taylorist factory with assembly lines. The factory workers who were paid for each completed piece were highly regarded craftsmen combining specialized skills with pride; they counted themselves among the elite of the proletariat. After the death of Maximilian Luzzatto in 1935, the hall fell into neglect - only in 2005 was it successfully revived by BEHF Architects.

The request to convert a century-old building into a space for new uses, implied careful consideration of the factor “time” – especially when the goal was to keep the historic fabric visible and in a harmonious dialogue with new architectural insertions. The solution was to preserve the external appearance and retain the feel of the original, while integrating new modern details. The existing brick

facade was retained to emphasize the building’s unique history. By means of a “room in room” concept, the entire dimension of the hall covered with a filigree glass roof was preserved. The previously open gallery surrounding the hall was enclosed with pre-cast concrete elements and a continuous frameless glazing providing views into the hall. All new insertions are clearly recognizable as such, while the spirit of the old machine hall is still alive.



BEHF Architects

Telegraf 7, Vienna

1881: First telephone exchange established in Austria (Friedrichstrasse/Operngasse, 1010 Vienna (since 1899: Café Museum designed by Adolf Loos))

1895: Private telephone network was nationalized

1897: Launch of an invited competition for the design of the new Telephone Exchange building in Dreihufeisengasse 7 (today Lehárgasse), 1060 Vienna. The demolition of the old buildings revealed a three-storey wine cellar.

1899: The construction of a new building was commissioned in the style of the Renaissance according to the plans of the architects Eugen Faßbender (building) and Julius Koch (façade).

2016/17: BEHF Architects converts the building to an office complex for the headquarters of the real estate agency JP Immobilien.

After spending the last decades in a deep sleep, the former telephone exchange was converted into an inspiring office building. BEHF Architects sought to give the space a sleek new look, while maximizing the existing character of the building. The centre of the concept are two minimalistic glass boxes that serve as work space and seem to be detached from the existing historical inventory: A room-in-room construction. The result is a seamless integration of historical structures and modern elements evoking an authentic atmosphere that is at once traditional and contemporary.

Travelling about 120 years back in time, in today's Lehárgasse No. 7, in Vienna, hidden behind the magnificent 19th century façade lies a telephone exchange office. The advent of telephone systems enabling instantaneous connectivity brought a wave of hysteria in the city, affecting also the young ladies working as telephone operators. Many of them suffered from anxiety, nervous exhaustion or fainting.

At the same time, they feared for their moral integrity. Despite their ordinariness, the operators were surrounded by an air of mystery that inspired many artists. Marcel Proust, for instance, described them as the priestesses of the Invisible.

The factor “time” in Vienna’s former telephone exchange can be traced on several levels: “backwards”, in the past, as well as “forward”, in the future, not only in the history of the institution that once housed it, but also in the previous use of the building site. As indicated in the timeline, for instance, during the demolition of the building constructed in 1822, older, multi-storey cellars and a door labeled with the year “1692” were revealed.



Achim Birnbaum

A short moment and a lasting staging

I studied architecture and photography in Trier and Warsaw, I am a passionate observer and during my work I am constantly in motion with the intention of creating pictures which are bright or dark, which have a beginning and an end, which are often quiet, sometimes very loud and a lot might happen at the same time. The stories of the final spurt are also told, photographs show proportions and contexts and contribute to spatial clarification.

Encounters and clashes are staged, on which i also try to impact with myself and the camera position. I give the scene time to develop and document my encounters often in several single shots. But I don't play them as moving pictures, I bring them together vertically. These pictures are testimonies of life on and with built space. In this directness, they act as a commitment to the existence of an everyday aesthetic that surrounds us all, which the photographs are intended to communicate.

The life cultures of modern people are just as interesting as grown traditions and old customs as an expression of the time in which they arose. In the current works two main topics can be found over and over again: The appropriation and use of space by people and the depiction of a time frame in which an everyday moment becomes a staging.



Paul Bonomini

As a sculptor I am drawn to the beauty and symmetry of The Platonic Solids, of which there are five. The cube is associated with the earth. The Octahedron with air, the Tetrahedron with fire and the Icosahedron with water. Of the fifth Platonic solid, the Dodecahedron, Plato said "...the god used [it] for arranging the constellations on the whole heaven". I will be exploring the properties of the last four in the future, for now the cube holds my fascination and attention.

My sculpture - "Deconstructed Cube Form I" was specifically created for the Time Space Existence exhibition in Palazzo Bembo. It explores both the relationship between the space in which it exists and the internal voids within the form itself, the connections between old and new, natural and manufactured. It is one of a series of four experimental works that can be seen at Palazzo Bembo based on deconstruction and suspension within a defined space. In the case of the large scale work DCF I that space is the room itself. The form is supported on stainless steel rods that connect and raise it in the space. The other three pieces are maquettes, each one having a defined cubic volume created within an open framed steel cube. DCF II is suspended on steel rods that pierce the nodes of the lap jointed wooden form and connect with the frame. DCF III uses a tensioned elastic network secured to the frame. With DCF IV I am experimenting with weighted elastic which adds a feeling of dynamic motion to the work. Both DCF III and IV are kinetically charged which further disrupts the piece and the surrounding space.

The first of these forms: DCF I - was initially conceived and constructed as a cast bronze and steel maquette. This has been reinvented in wood and stainless steel. The deconstructed cube

form made from Douglas fir is held together with a traditional peg joint; it is suspended and interconnected within a set of five stainless steel rods, three of which provide the support for the structure. Although rooted to the floor - apparently fixed in time - the timber form appears to be tumbling through space, disrupting the volume of the room in which it exists. Moving around the work, new forms emerge, spaces open and close, connections are made and broken. My use of pine wood, joinery and the carpenter's marks (Roman numerals) are intended to give the work a sense of history a connection both to the ancient building in which it is housed and the city of Venice: The method of construction draws on Venice's rich tradition of building on oak and pine piles, or Tolpi, used to create the foundations of the city and on its tradition of shipbuilding and carpentry for buildings and furniture.

My work is driven by process that is both in concepts of design and by the medium through which the design is expressed, namely the materials and construction techniques that I use: Casting, forging and making pieces in a range of materials, including bronze, glass, steel, wood and more recently 3D printed plastics. My background in Theatre Design informs my use of space, spatial relationships and occasionally narrative. The sculptures I am showing in Palazzo Bembo draw on this conceptual and constructional background and, I hope, transcend it.



Darren Bradley

Yesterday's Vision of Tomorrow

Following World War Two, architecture was going to save the world. We were emerging from decades of war and economic depression and needed rebuilding. Old ideas and traditional ways were discredited. Nowhere was this break with tradition more evident than in the architecture of the time.

Modernist architecture had emerged in the late 19th century, but had been little more than a fringe movement for the wealthy avant-garde. Emerging from the devastation of World War 2, the world faced severe housing shortages and the need to develop new communities quickly and efficiently. This housing shortage, combined with society's newfound sense of optimism and willingness to break with tradition, happened to coincide with vast new industrial capacity, as well as revolutionary advances in science and technology. Innovations such as large expanses of glass and sculptural concrete forms became possible. Everything about how structures were built for centuries was re-examined. Buildings could be abstract sculpture! They could also be healthier, bringing sunlight and nature indoors! Partially out of necessity and partially out of a desire for new ideas, the world embraced this perfect convergence of art, science, technology, and social revolution to design new spaces that completely altered how we lived and saw the world.

More than just designers of buildings, architects became social engineers tasked with creating new ideas about how we live and interact with each other. Their designs conveyed a sense of progressive optimism – a break from the chains of tradition where anything was possible. Better living through architecture!

Modernist architecture became a critical tool for everything from commercial branding to tourism, and even diplomacy. We were eager

to show how “Modern” and progressive we were, and architecture was the perfect tool to do so. Postcards of Honolulu in the 1950s and 60s emphasized the Modernist concrete towers of Waikiki – not the beaches. In 1959, the US Government engaged its top architects and designers (including George Nelson and Charles and Ray Eames) to create the American National Exhibition in Moscow. This exhibition served as a propaganda tool during the Cold War, displaying American advances in consumer appliances, design, and architecture. It was inside a model kitchen at this exhibition that the famous “Kitchen Debate” took place, where Soviet Premier Khrushchev expressed skepticism to Vice President Nixon that the average American would have such a modern kitchen in their home.

As these movements tend to do, the pendulum started to swing in the other direction by the mid-1970s. Higher energy costs, social unrest, economic instability, and general insecurity eroded the public's optimistic spirit. Modernist architecture became a symbol of these broken promises and society started to reject the aesthetic as cold, cheap, dated, and even oppressive.

As a photographer and architectural historian, I have spent the past 20 years rediscovering these once celebrated buildings and trying to capture their progressive, optimistic spirit. Through my photographs, I hope to cause people to reconsider these spaces and buildings - to see and even appreciate them for their original beauty and purpose.



Brauen Wälchli Architectes

“The alchemy that gives encounters of art and architecture their power, coherence and beauty is a complex, delicate practice in which one transforms the other, and vice versa, to the point where neither can now be imagined without the other.”*

Artistic collaborations have been a constant theme running all through Brauen Wälchli Architectes’ work. Artworks have always accompanied and inspired the architects’ thinking, as well as being omnipresent throughout the spaces where they work and live.

The Time Space Existence exhibition was an opportunity to commission a photographic work from the artist Renate Buser, in response to a built project by the architects. A lithograph by another artist, Anne Peverelli, had itself formed the basis for this architectural design. The purpose of this commission was to illustrate the ongoing dialogue between art and architecture at Brauen Wälchli Architectes – showing how art is transformed into structural art and then, in turn, transformed into an artwork once again.

Located directly on the Lake Geneva shoreline, the villa’s plot offers a panoramic view over the lake and the Alps. The clients wanted to enjoy their unique view of the lakeside world without any intrusion from prying eyes, and asked the architects to protect their privacy. In addition to achieving a harmonious integration with this exceptional site, “seeing without being seen” became the central theme of the villa’s architectural design.

The inspiration came from a lithograph by the artist Anne Peverelli which hangs on the wall of the architects’ office: this provided the model for creating a prefabricated concrete screen which forms a filter between the inside and outside of the house. Suspended from four

concrete supports in order to keep the ground floor unobstructed, the ensemble forms a protective latticework shell around the fully glazed living area.

For production efficiency, the screens on the four façades needed to be made using a single formwork mould. The architects drew on the design of the original artwork to sketch the outlines, the civil engineer defined the key structural framework, and the precaster specified cutting lines in order to produce units that could be transported by HGV. Building on these structural, technical outlines, the artist then re-created the harmonious overall effect by adding in supplementary lines. Following this process, the façade units were precast by a specialist producer – and then delivered to the site and installed by masons as the villa was constructed.

The completed structure provides a screen that offers protection from prying eyes while ensuring an unimpeded view of the lake.

Artist Renate Buser brings her own perceptive sensibility to bear on the completed villa, viewing its architecture through the unique prism of her own photographic work. Four juxtaposed photographs reconstruct a panoramic view, opening up new perspectives.

*Françoise Jaunin, in *Art + Architecture*, Ueli Brauen + Doris Wälchli, Lausanne: Brauen Wälchli Architectes, 2014.



Louise Braverman

The Hyperloop Suburb

The Hyperloop Suburb rejects the binary view of the polarity between city and suburb, addressing current global data demonstrating that many people favor living in suburbs. Since it relies less on the private automobile and more on autonomous vehicles and net zero construction, the 150-year tradition of the garden suburb is now at a tipping point. Thanks to the rise of driverless cars and a proposed sustainable 670 mph propulsion high-speed transportation system connecting the urban and pastoral, the Hyperloop Suburb suggests an impending regional rethink.

Communities that share a common thread of productivity and connectivity can create sustainable, culturally diverse, impactful, houses, communal clusters, neighborhoods and regions. No longer viewed as just an exit strategy for monolithic anti-urban millennials, aging baby boomers, informal settlers or others fleeing the effects of gentrification, the porous prototype of the Hyperloop Suburb offers a diverse, democratic alternative to the problem of urban displacement.

The Regional Environmental Continuum

With the role out of the driverless car and test trials for a cost-effective, high-speed transportation network propelling passengers and freight in pods through low-pressure tubes currently underway in the US, Mexico, India, Canada and the UK, the distance between city and country will begin to shrink. The Hyperloop Suburb will become a focal point between both ends of the regional spectrum, not only incorporating the desirable attributes of urban and rural, but also distributing goods and services in both directions.

The Productive Penetrable Neighborhood

The Hyperloop Suburb will be productive in its own right, creating

viable live/work and community engagement within its own neighborhoods. Temporarily parked at solar-powered locations, self-driving cars will erase boundaries between public and private transportation, simultaneously functioning as autonomous warehouses and communal workspaces. Barriers between housing clusters will disappear, creating view corridors between residences, offices and informal community events.

The Permeable Ecological Cluster

Substituting today's suburban paradigm of large lots, mowed lawns and car-centric shopping centers, the Hyperloop Cluster eliminates driveways in favor of porous paving, drone and communication infrastructure for material deliveries, and front doors facing personal gardens adjacent to a flexible, purposely under programmed communal commons housing social, artistic and family events. Symbiotically working together, the cluster creates a sense of open space while individually maintaining a small carbon footprint.

The Private/Porous Suburban House

The Hyperloop suburban house embraces a compact, curated lifestyle of human connection. Eliminating the need for garages, these homes will be visually compelling in the context of small size, healthy living, layered public and private zones, low-tech, cost-effective sustainability and changeable layouts for variable family size and long term ageing in place.

Addressing upcoming interdependencies of new technologies within open space and built form, the Hyperloop Suburb provides a porous prototype to develop aesthetically delightful, digitally driven, pluralist communities across a metropolitan and agrarian continuum.



Michael Burch

Continuity in Mediterranean Architecture a 10 minute video

“Freespace encompasses freedom to imagine, the free space of time and memory, binding past, present and future together, building on inherited cultural layers, weaving the archaic with the contemporary.” Our video attempts to show this interconnectedness of time and memory within the Hispanic/Mediterranean tradition and compares examples from **The Precedents (c1200-1800s)**, **The Golden Age of Modern Revivals (c1915-1940)**, **The Ersatz Mediterraneans (c1950-)** and **The Return to Authenticity (c1980-)** and ends with a few examples our work.

The Golden Age of Modern Revivals (c1915-1940)

California architectural historian, David Gebhard, states: *“In the twentieth-century American architectural scene, there has been only one brief period of time and only one restricted geographic area in which there existed anything approaching unanimity of architectural form. This was the period, from approximately 1920 to the early 1930s, when the Spanish Colonial or the Mediterranean Revival was virtually the accepted norm in Southern California.”*¹ While much of the resulting architecture was indeed a stage set, still it would be difficult to deny that the coherence of these schemes, their concern for human scale, and the simplicity of their architectural forms often led to highly satisfactory urban planning. Equally successful were the many smaller shopping centers, groups of town houses, or units of professional offices, the quality of which has rarely been equalled since.²

Perhaps the most fascinating aspect of the Spanish Colonial Revival was its close relationship to the several avant garde or Secessionist movements which manifested themselves in California from the

*late 1890s through the 1930s; and it is worth repeating that this was a give-and-take relationship, with the Secessionists often receiving more than they gave”*³

The Ersatz Mediterraneans (c1950-)

Gebhard described how the condition had changed in 1985: *“[Currently] Spanish Mediterranean [designs] do not make a convincing reference to sentiment or romance. Most of these buildings convey a sense of cynicism... In spirit and in fact, these buildings convey a feeling of tokenism... The majority of contemporary Spanish buildings are simply inept, not because of the client or a restrictive budget, but because of the inadequacy of the architect.”*

The need for The Return to Authenticity (c1980-)

Ned Cramer, editor in chief of ARCHITECT: The Magazine of the American Institute of Architects sums it up in the 11/2007 issue: *“The real problem is that the profession is largely unwilling and unable to meet the never-ending demand for tradition – in no small part because architecture schools teach their students to despise it. So why should architects be surprised that the lion’s share of what gets built in a historicist manner looks like so much dog duty?”*

Freespace, the freedom to imagine without stylistic prejudice.

¹ Gebhard, D (1964) Introduction to George Washington Smith, 1876-1930

² Gebhard, D (1967) “The Spanish Colonial Revival in Southern California” JSAH v26 n2

³ Ibid





CMYT / IMM Chair

The Power of Urban Architecture. 50 years before and after

Any reflection on the City is first and foremost a discourse on Architecture that crystallizes in a finite form its elusive characteristics, its power. We believe in reactivating the Power of Urban Architecture by reconsidering the contemporary city as a space of energy through its fragments, its structures, its transformation processes and relations to human life. The image of energy fields, waves and flows of different intensities, multiple temporalities, linear and non-linear dynamics, can thus metaphorically describe our understanding of today's urban territories. This conceptual approach notably came together around the idea of a rediscovered relationship between architecture and the city.

Far more than a rhetorical discourse, the Power of Urban Architecture is an experience. We picture it as a cube - an ideal form in charge of representing Architecture - that contains a dynamic virtual contemporary City. Places and territories of several European, Asian and Latino-American metropolises take on life within the space through projections and mirroring effects, happening in different parts of the volume. As they unfold, seemingly infinite ambiances will develop, allowing the visitor to experience a virtual metropolis whose urban architecture takes shape through intense places of dynamic flows alternating with the calm and meditative energy of spaces of contemplation.

All our projects, images, publications, constructions, theories and experiments, adopt this vision where architectural and urban materials evolve and transform according to this complex multi-scalar energy interaction. Thus, this volume will "break" from within the limits between scales, interior and exterior, past and future, conceptual and physical territories. Capturing the imagination of the public, this suspended moment in time will question the manner in which the

past informs the future, creating a unity within the diversity of urban architecture. Looking 50 years before and after the present moment, the dynamic interior space will then open a dialogue where the power of urban architecture is endlessly re-thought, re-drawn, re-read in the ever-changing city.

Before entering into the three-dimensional experience of the Cube, we have to face its external surface, an Atlas (a reference and a re-interpretation of A. Warburg) helping us to visualise at a glance the variety of the different approaches of the Urban Architecture Factory, an innovative collaborative virtual laboratory for architecture, urban design and mobility. Through this manifesto, our team joins together, navigating through diverse scales, continents and cultures aiming to bring recognition to the deep meaning of our work on Urban Architecture, interrogate the future by studying the potential reactivation of its approaches and project theories in relation to the undergoing mutation of the metropolis. The team is formed by architects, philosophers and artists, who themselves are also teachers, researchers, doctoral candidates or master students.

Involved in the exhibition: Angel Badillo, Jean-Philippe Degoul, Andreea Grigovschi, Jeremy Allan Hawkins, Cristiana Mazzoni, Pauline Personeni, Alexandra Pignol-Mroczkowski, Yannis Tsiomis, Evelyne Wicky, Bin Zhang & Lang Fan.



Confluence

Architecture is a shelter for mankind for all their needs and is contextual to the culture and environment of the place. India is a large country with varied climatic conditions and has an approximate population of 1.32 billion with a rapid growth in urbanization. It has been predicted that by 2030, most of the population would dwell in the cities, hence would create a huge deficit of infrastructure and housings. Among other sectors that we cater to, housing takes the major share of our work. In context to housing we are discussing **‘Time space and existence’**.

Space and existence

Architecture for us at Confluence, is inspired by nature where small human scale landscapes formed by trees, plants, landforms join together to form a huge forest. Similarly, human scale modules (spaces) integrate together to form large buildings. The small modules – ‘private spaces’ integrate through mathematical logic to create spaces which are connected to bigger interactive common spaces providing flexibility to the user.

We believe that design is about aesthetics as well as utility, hence creating projects that are socially responsible, economical, environmentally sustainable and inspirational is our main aim. Constant use and awareness of new techniques and application of the latest technology helps in creating our visions to reality.

As architects, keeping in consideration the bye-laws, various commercial decisions and policies, the agenda is to create an environment that is far better than what is normal or currently existing hence enhancing the quality of life.

Time

Indian culture is about community living. Home and world are extensions

of each other. World where space is shrinking, neighborhood is becoming estranged. The need to get out of the shell demands the shift ‘from horizontal spread village’ where the spatial value is decreasing and no longer seems to inspire its user, to the ‘vertical village’ providing solutions to its users with personal greens and openness at higher levels and bigger common greens and common spaces at lower level also giving back the sense of community. The change from chaos to organized, organized yet organic is the outcome.

The hierarchical spaces derived from history have been interpreted in current times in different ways yet bringing back the essence and quality of life. The ‘courtyard’ has been converted to central green space, ‘community halls’ to well-equipped clubs with facilities like swimming pool, gymnasium, indoor games halls, mini-theatre, cafeteria, sports halls, libraries and lounges. Children need organized spaces to play, interact and learn, hence by providing them with a well secured environment within the complex, we encourage a carefree community living. Architecture is the proof of the past, the present and the future. It defines the beginning, the society, the progress, the manifestations of living and experience of the journey.

We deliver sustainable and tangible projects by listening, asking, analyzing and proactively engaging each client as a part of design. Our process is deeply informed by the changing nature of working and learning globally, regionally, and locally, and is applied across a range of sectors.



Carlos M. Domenech Photographer

City of Shadows

In the crevices of space, in the shadows and silence where secrets change lives and form dissolves into atmosphere, our consciousness is tricked. Outside in the open light, in the heat and space of what is and what is not, can the ambiguity of vapors still cast spells? Can the middle distance between light and twilight be charted? Can the alchemy of the lens marry these two stations? Can the rational and emotive be sustained together?

During early morning walks through Merida, I searched for that ghost. In the urbanized center of the Yucatan jungle, I hunted the illusive jaguar with my chosen weapon... the lens. In the space between daybreak and day, when a wall, a door, a wire, a window, a shadow are just that but also more, my prism worked.

In the end, what is time?
What is space?
What is existence?
It's early... let's walk.



Jorge L. Hernandez Architect

Professor University of Miami School of Architecture

Historic Preservation Certificate

Architecture is Made of Light

Light is the first thing,
The first thing that one sees and the last.
Matter, shape, form, space and consciousness are defined by it.
Light is the first thing, all else follows.
Before we know to name the form of things, it illuminates them.
Light marks time,
Delineates space, and
Sustains existence.
Light is a paradox, and though we never really see it, without it,
We never really see.
Not until it incarnates a body, by gifting presence to the visible,
is light visible.
Light speaks in the vernacular:
The light of Venice (45.4° N, 12.32° E)
the light of Miami (25.8° N, 80.2° W)
And in absolutes, when tearing day out from night,
always and everywhere.
Light is the first thing.
Architecture is made of light.

Light Box

This space, Light Box, is interpreted as a “wunderkammer” (cabinet of wonders)... where every object within it reframes the theme “vessel of light”. Recalling the childhood game of filling a glass jar with fireflies from the garden, the jar (a light box) and its content (a microcosm), magically capture and emanate light. The camera oscura, a room, buildings, Venice, the Earth, each human person, can be understood as vessels of light that receive and share light across time, space, and existence.

The structures exhibited are conceived as vessels and veils that emanate light from within. Here, light is understood as a tool of the intellect, the active agent in making architecture and informing architectural composition as conceived in building sections. Mass is vigorously hollowed out by the movements of light. It sculpts a hierarchy of luminous points (spaces) that punctuate an interior landscape bound to the environs of place and the building’s purpose. The structures chronicle luminous rooms evoking worlds where floor, sky and the inhabited realm between them repeat nature’s order.



Carlos M. Domenech Photographer Jorge L. Hernandez Architect, Professor

University of Miami, School of Architecture
Historic Preservation Certificate

Architecture is Made of Light

On October 25, 2012, Hurricane Sandy swept across the Caribbean, battering Santiago de Cuba for 24 hours, causing widespread devastation of the original colonial capitol. As fallen trees were cleared, relief efforts commenced and losses assessed, another type of loss began to reveal itself: loss of memory. The backdrops, so profoundly rooted to Santiago's identity, had been ripped open by winds of 150 miles per hour.

At the center of the City, a constellation of colonial parish churches and plazaletas (8 urban and 4 territorial) emanate from the Cathedral Square. They anchor the quadrants of the foundational plan, providing an unparalleled example of congruity between territory, townscape and architecture. This web, 500 years in the making, heralds Santiago's spiritual and cultural provenance, now at risk. After Sandy, Monsignor Dionisio Garcia-Ibanez, the Archbishop of Santiago, began to restore this extraordinary environmental artifact. He collaborated with European universities and assembled a school of craftsmen to accomplish the ambitious work. One year after the storm, he sought my assistance. We developed a plan of advocacy for the site, then unknown to the global heritage community. The churches were documented, a museum exhibition was realized and the site was selected by the World Monument Fund Watch increasing international awareness. Carlos M. Domenech undertook the photo documentation. His portraits capture not only the spirit of these structures, but of Santiago and the island itself.

Led by the School of Architecture, in 2017, faculty and students of the University of Miami, engaged in the scientific documentation of SantaLucia (1701), one of the oldest churches. Traditional and digital documentation produced an invaluable record of existing field conditions. Restoration will follow.

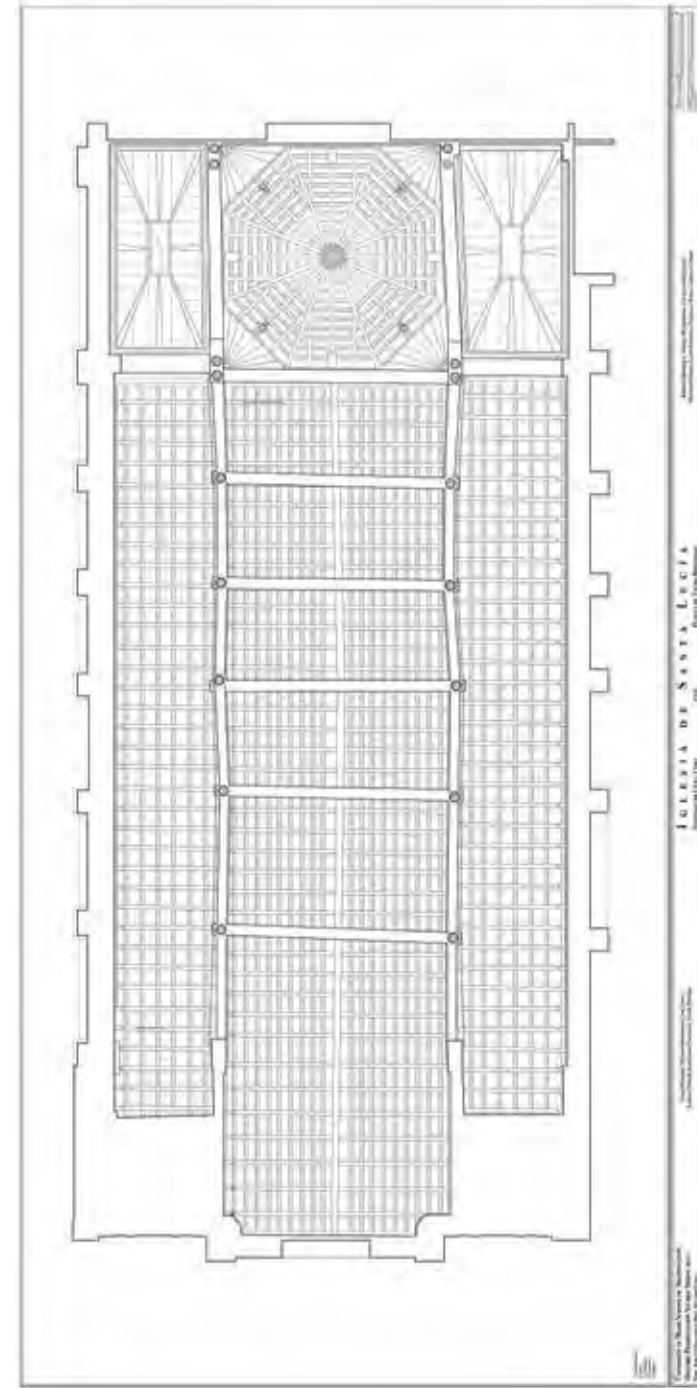
University engagement in the rescue and protection of global patrimony is an invaluable tradition promoting generational appreciation of cultural heritage stewardship. The 50 year anniversary of the World Monument Fund Watch occurred in 2016, the year Santiago's Colonial Churches were included. In 1966, the program's inaugural year, the first and most iconic site was Venice. We are grateful to be able to present this work, the product of collaborations between artists, architects, faculty, students and professionals at the European Cultural Center exhibition in the context of the Venice Biennale 2018.

In Venice, one is acutely aware of the humanity of cities. Here, our stewardship responsibilities of the natural and cultural environment are unavoidable. The beauty, fragility and vulnerability of this city engender a heightened sense of what it means to be alive. The great teacher, Vincent Scully, stated... "it is in the city that the living are closest to the dead. They build it together. It is a conversation between generations, the closest state to immortality that human beings can know." Cities are the light of our cultural heritage, the gift of humankind across time, space and existence.

Special thanks to:

Manuel & Annie Kadre
Ernesto & Cecilia Poma





The Christopher C. Gibbs College of Architecture

The American School of Architecture at the University of Oklahoma

Do Not Try to Remember.

“A new school, probably the only indigenous one in the United States” is how the architect Donald MacDonald characterized the School of Architecture that developed at the University of Oklahoma (OU) in the 1950s and ‘60s. At the time, architectural curricula in the United States either followed the French Beaux Arts model centered on the classical tradition or the German Bauhaus model centered on abstraction and materiality. The University of Oklahoma College of Architecture stood apart from these two trends and developed an authentically American approach to design. Under the leadership of Bruce Goff (1904-82), Herb Greene (b. 1929), Mendel Glickman (1895-1967), and others, OU faculty developed a curriculum that emphasized individual creativity and experimentation. Students were taught to look to sources beyond the accepted canon of western architecture and to find inspiration in everyday objects, the natural landscape, and non-western cultures such as the designs of Native American tribes. As MacDonald described, at OU there emerged “a truly American ethic, which is being formulated without the usual influence of the European or Asian architectural forms and methodologies common on the East and West coasts of the United States.”

While OU students developed a keen awareness of global architectural history, when they arrived in the design studio, they were instructed: “Do not try to remember.” Do not begin with classical column capitals and proportional systems or modernist pilotis and grids. Do not begin by imitating the designs of your instructor. Do not arrive at the beginning with the end already in mind. Instead, begin fresh. Begin with the natural context: the slope of the land, the quality of the light, and the local materials. Be earnest in attempting to respond to the program. Sincerely listen to the needs and desires of the client. Most importantly, begin by trusting your own creative instincts.

The results of this pedagogical experiment—the fantastic environments imagined on paper and through built works—are characterized by complex geometries, attention to context, and resourcefulness. Students like Takenobu Mohri and Violeta Autumn came from as far away as Japan and Peru to study at OU and later helped spread the American School legacy around the globe. In the post-colonial intellectual context of the US, however, many leaders of the Architectural Establishment were suspicious of anything indigenous. As Susan King explained, “In the minds of the Ivy Leaguers and big city critics the jump was from Beaux Art to Bauhaus because it allowed them to retain their umbilical cord to Europe. The American School cut that umbilical cord.” Nevertheless, traces of the intellectual legacy of the American School may be found today in design-build programs, sustainable approaches to landscape and materials, and participatory design methodologies.

This installation is a preview of a major exhibition, “Renegades: the American School of Architecture,” which will open in 2020 at the Fred Jones Jr. Museum of Art at the University of Oklahoma.





Data & Matter

Modes of perceiving, experiencing and inhabiting cities are radically changing along with a radical transformation of the tools that we use to design. Cities, buildings, bodies are complex and systemic organisms requiring approaches that engage new multi-scalar strategies to connect the physical layer with the system of networked ecologies. Over the past two decades we have witnessed a series of projects with an interest in shaping architectural form coining terms such as ‘datascares’ ⁽¹⁾, and more recently, ‘atmospheric thinking’ ⁽²⁾. In these projects computational technologies inform new relationships between information and matter, code and space to redefine new urban ecosystems where light, temperature, humidity, and biometric data are pre-conditions for spatial form. This exhibition presents a group of projects by leading international designers using emerging and novel forms of reading and producing spatial conditions that connect/visualize data, responsive systems, and sensing/actuation technologies, through micro and macro scales. The exhibition takes the opportunity to exhibit a range of projects, side by side, that transform data as an abstraction into spatial and experiential configurations. It aims at triggering discussion and debate on how the use of data in design methodologies and theoretical discourses have evolved in the last two decades and why processes of data measurement, quantification, simulation, ubiquitous technologies and algorithmic control, and their integration into methods of making architectural form and spatial experiences, are becoming vital in academic and industry practices.

⁽¹⁾ Mass, W. Van Rijs, J. De Vries N. http://www.mvrdv.nl/en/about/Design_Philosophy
⁽²⁾ ‘Thermodynamic Interactions’ An Architectural Exploration into Physiological, Material, Territorial Atmospheres’ Ed Garcia-German, J. Actar Publishers 2017

Exhibition curated by:
Marcella Del Signore
Associate Professor, New York Institute of Technology, NY, USA
Nancy Diniz
Assistant Professor, Rensselaer Polytechnic Institute, NY, USA
Frank Melendez
Assistant Professor, City College of New York, CUNY, NY, USA

List of Exhibition Participants:

1. URBAN SYNCOPATION
Ila Berman, Mona El Khafif, Marcella Del Signore, Steven Beites
BBDE University of Virginia, New York Institute of Technology, Laurentian University
2. THINKING FOREST FABBED FIELDS
Carla Leitao and Ed Keller
AUM Studio
Rensselaer Polytechnic Institute and Parsons School of Design
3. MILLE-OEILLE
Elena Perez Guembe and Rosana Rubio Hernandez
Rensselaer Polytechnic Institute and Universidad Camilo Jose Cela
4. LIGHTWEAVE
Jason Kelly Johnson and Nataly Gattegno
Future Cities Lab
California College of the Arts

5. 10 SHORT FILMS ABOUT FOG
Gyungju Chyon and John Stanislav Sadar
Little Wonder Studio
Parsons School of Design and Swinburne University of Technology

6. OPTICAL ILLUSIONS OF VOLUME: BUBBLES
Adam Schueler, Mara Marcu and Ming Tang
MMXIIIUniversity of Cincinnati

7. ASSOCIATIVE AGNOSIA María Fullaondo and Lee-Anne Khor +
Diego Fullaondo and Ciro Márquez
Monash University and Deakin University

8. DATAField
Marcella Del Signore and Cordula Roser Gray
X-Topia and crgarchitecture
New York Institute of Technology and Tulane University

9. CURRENTS
Michael Szivos
SOFTlab
Pratt Institute and Yale University

10. ARTIFICIAL LUCIDUM
Nancy Diniz, Frank Melendez and Christine Marizzi
Augmented Architectures
Rensselaer Polytechnic Institute, City College of New York and Cold Spring Harbor Laboratory/DNA Learning Center

11. REZONING NEW YORK CITY THROUGH BIG DATA
Pablo Lorenzo-Eiroa + Alejandro Mieses Castellanos, Tamara Orozco Rebozo, Francis Egipciano Cruz and Linnette Guitierrez Ortiz
e(eiroa)-Architects
The Cooper Union

12. BIO-DATA MATTER OF NEW YORK CITY
Wendy W Fok
WE-DESIGNS
Parsons School of Design



1



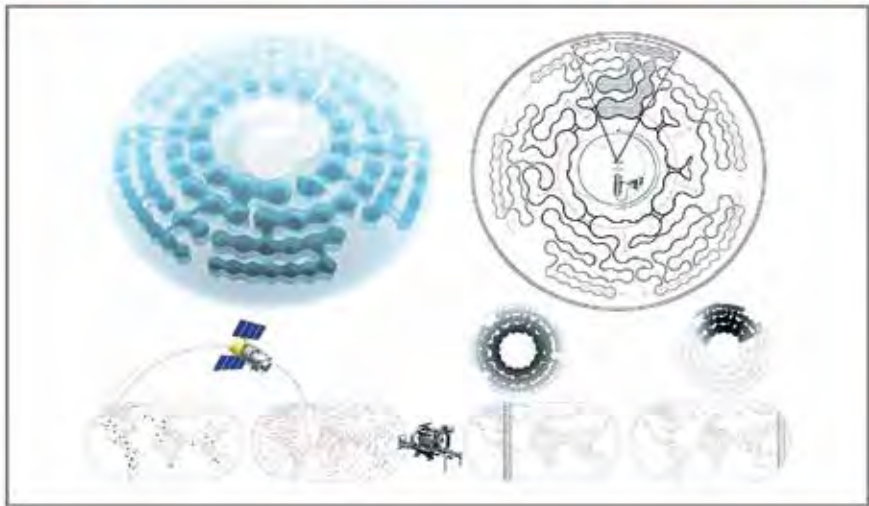
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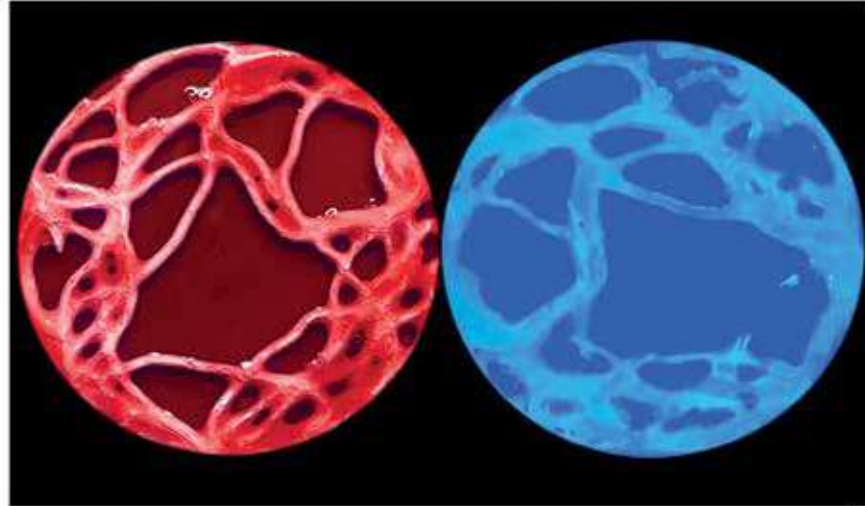
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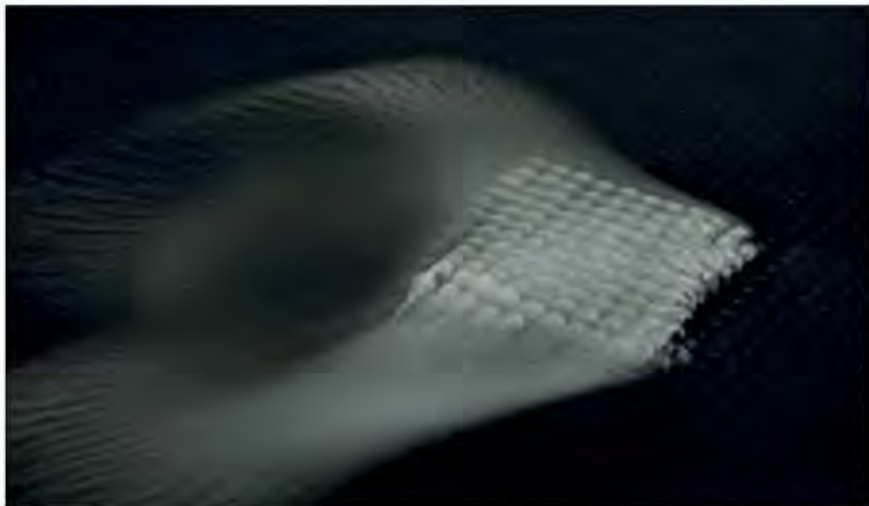
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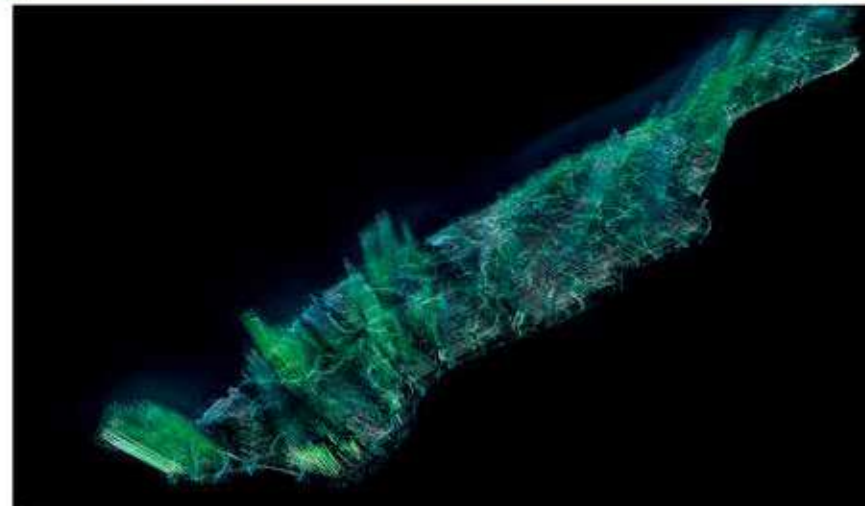
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11



12

Odile Decq

Time Space Existence between the sky and the sea Diagonal 0 tower in Barcelona

Our Studio never thinks with the notion of centrality, referred to an abstract observer. We understand the world as a topological apparent disorder which defines new urban forms spreading over the territories by relations of continuity in discontinuity, deformations, bifurcations, density and dynamic heterogeneity rather than metric system. We constantly question the static spatiality and permanence of forms in time. We always try to develop new possibility for new kind of gravity, or machine of gravity, that understand the relativity of the moment of perception.

With non-regular curvy shapes all around the building and a dynamic distortion of verticality, the tower building takes the opportunity of the sky and of the sea movement to redefine a twisted volume.

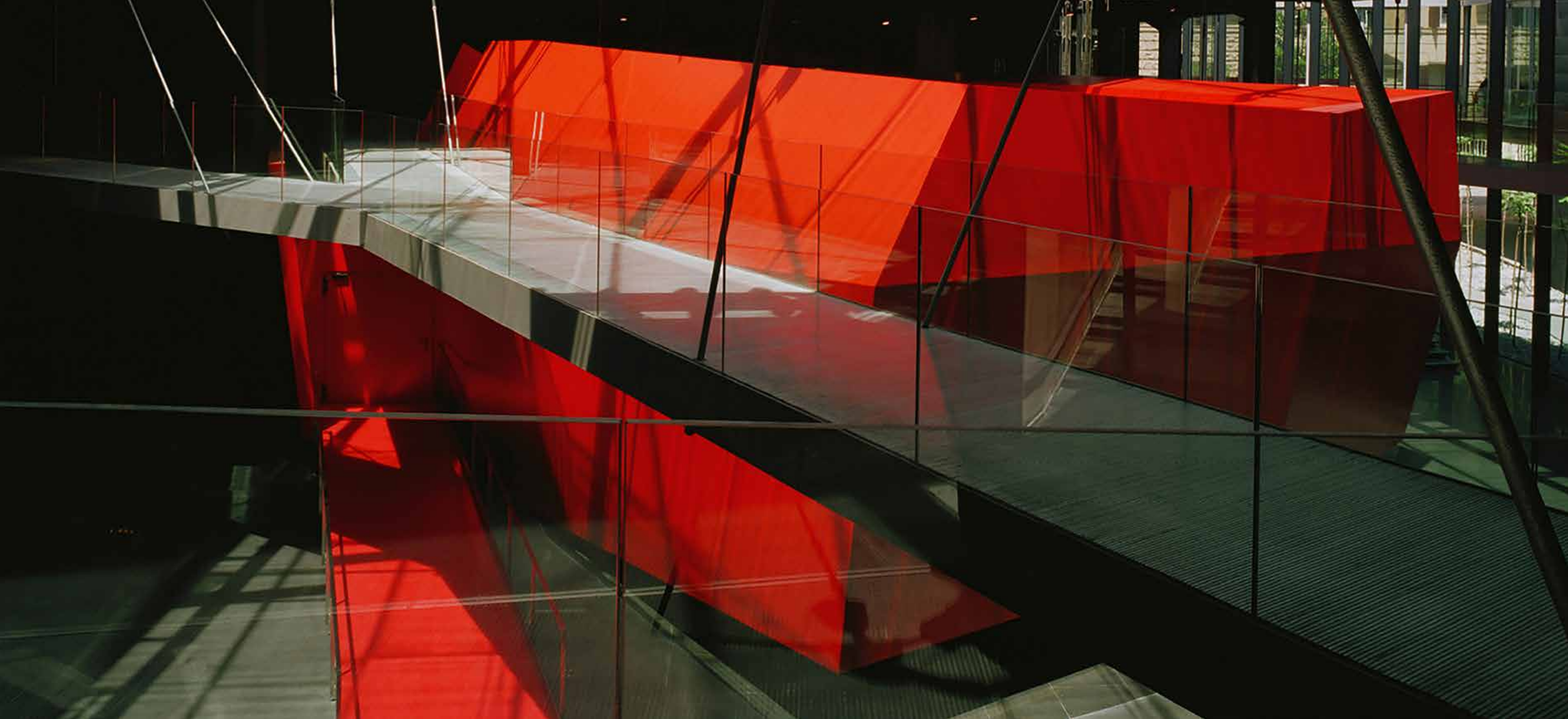
We are living in an ultra-dynamic time in which the body is never stable, where the time and the space are perceived as instants, as events instead of permanent. We are in a nomadic period in which the discontinuity of space and the fracture of time are the modern condition.

The studio has always taking in account the need of the body displacement and movement inside spaces. The succession of point of views, thought as instability of the view, generates a dynamic vision of the space. The variation of perspectives creates a permanent tension and a sensual ambiguity in complexity and perception of space. The sequential articulation of images such as the linear distortion constantly displaces and perturbs the point of view. We always think about chaining images to create escaping lines, moving perspectives, sequential images where the tension is introduced in the assemblage

of fading forms. Architecture and space are a constant discovery and are never out of bounds. The opportunity of promenade and of travel in time through the spaces offer always new visions.

In the tower building, it's not only a question of shaping, it's a question of how to use the development of a dynamic vision everywhere, in every little moment in the space and in every object. That gives the building a strong identity and a different perception of time and space through a global design vision.





Digital Disobediences

....but Architecture

[gardens of earthly delights]

New-Territories / Francois Roche with IKA-RMIT SPAN /
Matias Del Campo and Sandra Manninger MÆTA DESIGN / Ezio Blasetti and Danielle Willems

In power games, [apparatuses could be considered] relationship strategies supporting types of knowledge and supported by themselves.”

Michel Foucault, 1994, Dits et Ecrits)

We can’t remain satisfied with protest. This historically operative way to challenge the organization of power is now naïve, childish, self-complacent and unproductive.

Should we suspect that digital “art” is meant to be used as a glamorous lure, a blue sleeping pill, to entertain those who produce it, just as turpentine intoxicates the painter, and, for its consumers, to help maintain their belief in the illusion of positivism, progress, emancipation through science and novelty gadgets... Trapped in a post-science world without even knowing it, one already described by Rabelais in the middle of the Quattrocento...

Should we suspect the apparent direct opposites of these Mephistopheleses, the regressive moralists and semiologists who turn their indignation into capital to recoup their 30 pieces of silver, using correct consciousness as a flagship, commoners and common goods as their willing victims, promoting “bottom-up” processes on the condition that they be the masters of ceremony... in their Prada suits... the intellectuals denounced by Chomsky who safeguard the system, its means, meaning and authority,... but nevertheless claim, by virtue of their indignation, the magnificence of their position... of their forgery...

Should we reveal that these two paradigms are simply the Janus faces of the same system... in a symmetrical convergence of interests and benefits? Could we develop a paradigm other than the interplay between the cynic and the clown?

Should we denounce our academic standing as a wasp-like trialophile position of expertise, operating and reproducing the new disciplinary

vogue for our daily three obols, the standard rate for courtesans and heliasts at the time of Cleon? Are we trapped in false debates between hereditary abstractions and social formalism, or even, the counterpart of all this, trapped in the empty speeches of gala socialism? Has the empathic penitence of our silence rendered null and void the articulation of our experimentation? Should we denounce the Melian nymphs’ pride and foolishness and subject them to their weak suffering? Should we suspect that, in the amnesty’s aftermath, we will have to pay the fine in exile, drink the conium, or even accept being forgotten in our escapist digital swan song?

How to embody the performative polymorphism and inheritance of our techno-social economies and language, to vectoralize the fiction of identity egotism towards new sortitions of assemblies, at a time when the similitude of appearances is dismissed as “filer à l’anglaise”? at a time of Computationalism, when space is quantized with subjectivities? Should we suspect that our own graft is, in fact, the suspect, suggest another game, one we could lose... “Try to remember. It was in the gardens at Marienbad....”

These rules of this predictable “ANCIENT REGIM” world, in the sense of the division of labor, delegation of power and concentration of data bases, needs to mask their powerlessness, their impotency, through this managerial debate, fake conflict and disputatious storytelling / the computer geek vs. the political clown... defining niches and territories from where they could operate, both of them spreading “the traditional and compliant speech of the masters.”

We are in the midst of a paradigm shift, to quote Thomas Kuhn, between two inherently incommensurable systems. The old system that uses technology to reproduce and perpetuate top-down pro-

cesses (which they falsely claim to oppose)... and a new system that needs to discover its potential, its limits, constraints, intrinsic logic... to re-negotiate the scenario of thinking and doing... “””but””” architecture... the means and the meaning, rearticulating “le vivre ensemble” and the “common good”... for protocols more disruptive than linear, more heuristic than deterministic, more anthropo-technological (Sloterdijk) than purely dedicated to accuracy, performativity, expertise, now analyzed as one symptom of the copy-based syndrome...

Digital Disobedience can be described as an alternative frame of thinking about the application of novel tools in our contemporary discourse. Architecture as a discipline is on the verge of a decisive moment: automation and artificial intelligence will bring more change to the entire practice than even the revolutionary introduction of computational tools did in the last quarter of a century. This brings along an entire set of questions, which *Digital Disobedience* attempts to ask. The answer is not the main issue here, rather the set of opportunities presented in the critical interrogation of our current, and future relationships to novel ecologies emerging in society, economy and technology. How will we, as architects, respond to this rapidly progressing change? Is being docile, in expectance of the best a sufficient position to maintain? The collective of architects on display here refuse to be usurped by a neoliberalist position on computational design and architecture and rather support an idea that fosters a speculative approach to the future. A position that embraces change triggered by technological progress in the methods of materializing architectural entities. A future in which robots and human form novel modes of machines infused with aspects of morality and inquisitive intelligence. A post-capitalist future that embraces the radical change in our social texture triggered by the possibilities of a world

governed by deterritorialized entities in which we expand, repurpose or accelerate aspect of our culture and technology for the benefit of our world at large.

How is one to digitally disobey? Would the ultimate disobedience be to automate design, to automate intuition? While the profession would decry the idea of automating intuition anathema, to a laymans eye such intuition has already been automated. Turing-complete neural networks are able to intuitively (a justifiable term as even their programmers do not fully understand the logic of their working) synthesise everything from Monet to Shakespeare, creative works that would be impossible to describe with conventional programming. To a philistine, Van Gogh might appear to have been automated. ArchFakely proves poor architectural writing has been automated in a literary project that has no aspiration to be read, as no-one reads the text of the data-set on which it is modelled anyway. As cultural content is generated faster than we could ever consume it, and content that does make it to an audience is consumed instantly, do we really find pause to absorb its meaning? Is digital disobedience this acceleration? The the skimming of latent-space in order to shift from “computational design” to the “computational derive” through a snowcrash of endless difference? Have machines already learned to model the tastes and desires that might guide this meander? Is digital disobedience a reluctance to be spoonfed? A resistance to the state of the art? After forgetting how to code and critically engage with the machines that generate their visual culture, will architects forget their own canon? Will fake histories emerge, channeling popularly held belief and melting what was once thought to be immutable historical fact into a toxifying generative adversarial goo?

This is a shift from imposing our will/intention on, or within, the systems of computation, to embracing the dissolution of the binary

distinction of the intuitive and systemic. While computational design seeks to embed intuition into the self-organizing algorithms of complexity theory, this is being superseded by the emergence of a computational intuition – ‘what kind of subjectivity the heuristic bits dreams ?’ Rather than computational architecture’s attempt to shift from invention to pseudo-orchestration, this shift/glitch questions the subjective/objective division established between architect its technological matrix. Is this a symptom of a wider blurring of digital/material, robot/human, emergence/intuition, process/artefact, where these participants all interact on the same plane, rather than considering the robot as either the slave of savior, or vice versa?

“*Libidinal Economy*” of J.f. Lyotard as well as the “*#ACCELERATE MANIFESTO for an Accelerationist Politics*” of Alex Williams and Nick Srnicek, as well as ‘*the specter is still roaming around*’, one of the first book of Zizek, are describing the hiatus, the hypo_crisis situation of lefties, drinking red wine at the e-flux carnival, during the performative election of oval room populism... As actor of the world of today, in the zeitgeist of absurdism and cutting edges daily announcement of new gadgets, new saving energy, new electric car, new Viagra, new climate threads and ignorances, using sciences, paradoxically, as a new obscurantism.....in post-human, post-queers, post-dummies...for permanent “newspeak” propaganda... what means to be an architect...in terms of apparatus, knowledge and strategies of knowledge, re-articulating fabrication within specific organization of the “means of production” which re-question the know-how, the will and the process, in another distribution of task-power, authorship, bottom-up strategies, in term of trespassing “the true and the fake, the rigor and madness, and... the forbidden(!)”.

Did somebody say time break!

Few words /

- Socio Parade Moralism Vs Workerism
- Oedipal Haptic Vs Blind Machines
- Symbiosis Vs AutoPoesis
- Heuristic Vs Linear
- Disobedience Vs Compliance
- Artifact Vs Determinism
- Disruptive Vs Causal
- Psychotic Vs Compliance
- Singularities Vs “deja vu”
- ‘Pataphysic Vs AI
- Anomalies Vs By-product
- Necrosis Vs Permanence
- Ecosophy Vs Ecology
- Artifacts vs Expertise
- Paradigms Vs Paradigms
- Paranoia Critic Vs Voluntary Servitude
- Profane Vs Institutional
- Gafa Big Data Vs Democratic Social Contract
- Digital_Analogue Vs Digital_ Fetishism

‘Michel Foucault “the Order of Discourse” / 1971

Francois Roche (*New-Territories*) . Matias Del Campo - Sandra Manninger (*SPAN*) . Ezio Blasetti - Danielle Willems (*MÆTA DESIGN*). Roland Snooks. Benoit Durandin . Stephan Henrich. Gwyll Jahn (*ide.ai*)
Bangkok, New-York, Melbourne, Athens, Stuttgart, March 2018



e (eiroa) - Architects

Pablo Lorenzo-Eiroa, Gabriel Munnich, Yaoyi Fan, Pablo Toubes-Rieger, Nelson Montas, Zhiyi Cheng, Yilan Dong + ADG Engineering

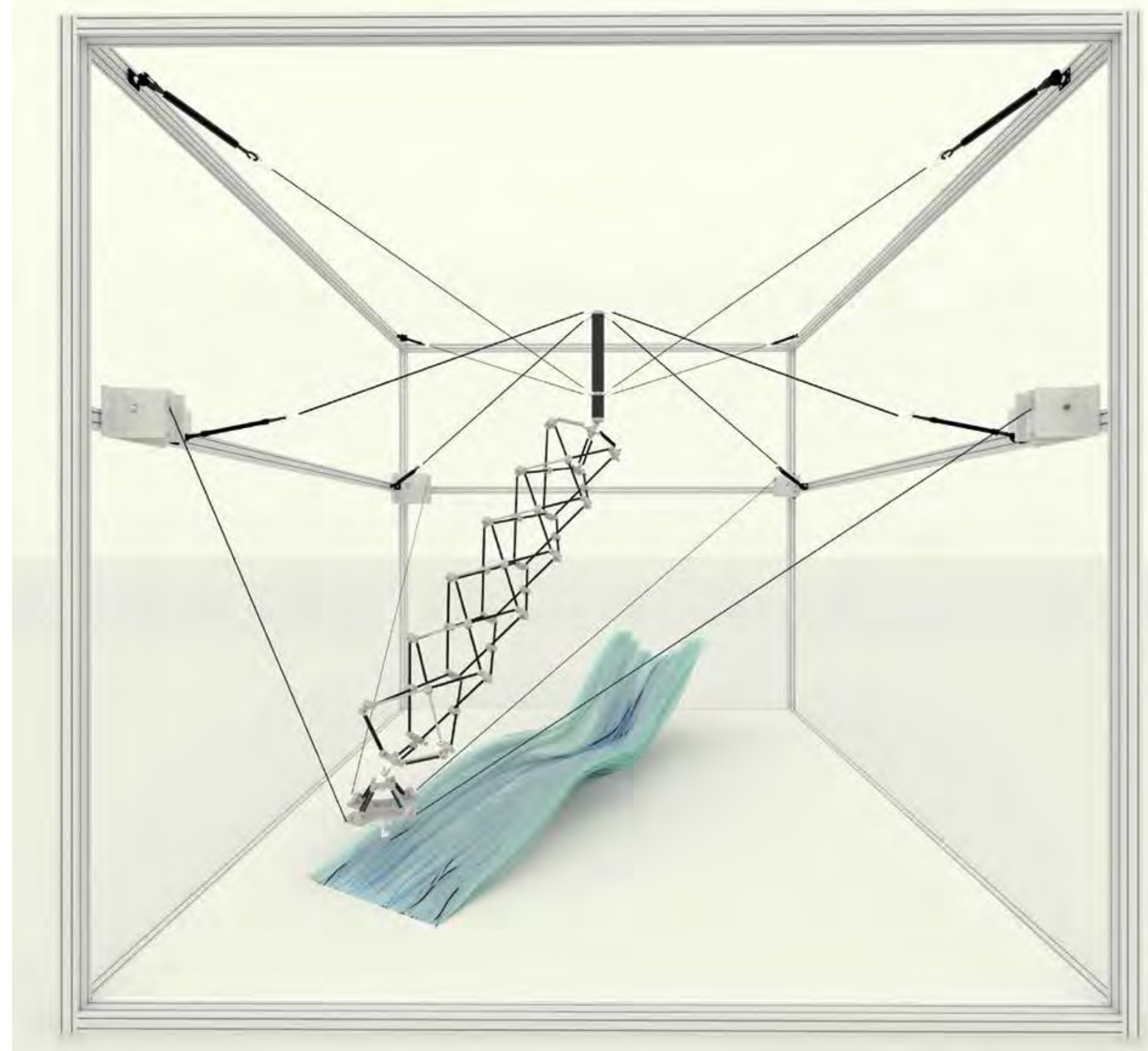
Site-Specific Adaptable Robotic 3d Printer and e-Chaise Longue

Contemporary architecture has been progressively informed by new technologies, to the point that they currently determine its cultural project. e-Architects' philosophy is to design at the same level both foreground and background processes, displacing systems, parameters, computer codes and fabrication technologies, to secure cultural innovation at a structural level, opening up new possibilities for new architectures. e-Architects' expands design authorship, critiquing the division of labor (Fordism).

This project challenges the background processes that usually remain separated from foreground object design. The e-Chaise Longue is 3d printed through a research, design and developed site-specific adaptable robotic 3d printer tensegrity. The uniqueness of this robotic 3d printer mechanism is that it is site-specific, therefore it does not depend of a structure to adapt to any existing condition.

The e-Chaise Longue expands dimensions in the architecture of its differentiated field of points-lines-surfaces-volume-topology to displace the background process that informs its design. e-Chaise Longue's digital design, 3d printer fabrication system and material behavior all feed-back on each other identifying latent opportunities to inform its design process. 3d scanning is used to start-up real time the e-Chaise design, which is prepared to be custom-fabricated to any-body. The G-Code that controls the way the robotic 3d printer distributes the material is customized to address material behavior under stress. The e-Chaise can be materialized through industrially programmed polymer materials that sense and adapt to body temperature.

The aim is to create a design that can only emerge in recognizing potential relationships between background and foreground design processes developing a continuously informed topological object-space.



Évora University

School of the Arts, Department of Architecture

João Rocha, João Soares, Jorge Sá

Progetto as a theme

University of Évora was founded in 1559, a Jesuit Institution which for two centuries was distinguished for its role in the education of the elites and the missionaries of the Kingdom. Restored as a public University in 1973, it has aimed at meeting new societal challenges and awarded several *Honoris Causa* Degrees to figures such as Nobel laureate José Saramago, the photographer Sebastião Salgado, his Excellency the Prince Aga Khan and the architect Alvaro Siza.

But what is the significance of teaching architecture at this World Heritage city located in the Alentejo region of Portugal?

Progetto, one of the words we often use. But what is the really meaning of this word? [M. Cacciari 06.58]. The necessity of an embodiment of progetto is thus pursued at our Design Studios, on both Master and PhD levels. The act of travelling along the territory as a method to create an architectural memory and to find new themes that could give other meanings to the *progetto*. *What is really important is to have a good pair of boots which can takes us wherever we want* [D. Belo 1:18:19]. This timeless poetic of space finds also echoes in Carrilho da Graça's words, *I do an enormous effort to rationalize reality, but with the consciousness that is almost an impossible task*, [JLCG 21.15]. To position an architectural reflection and critical discourse within this context is giving to *progetto* a form of ethical responsibility, a reevaluation of heritage and of landscape use and at the same time, to include its values in our contemporary thought.



Curtis Fentress

Airports as Civic Spaces

It is estimated that there are a million people in the sky at any given moment, with as many as 10,000 commercial flights traveling flight paths that connect virtually every city on Earth through more than 50,000 airports. As the world's population continues to grow (it is expected to surpass nine billion by 2020), more than seventy percent of all people will be living in dense urban areas. A tremendous surge in air travel will necessitate the need for even more airports.

As the necessity for airports increases, so too does their significance. In less than a century, the airport has become a new category of architecture at least as important to our global, post-modern culture as train stations, temples, courthouses, and museums. Airports symbolize our ability to break the bonds of gravity and connect with others around the globe. Since their inception as spaces for transit, airports have become important civic buildings, adopting significance in social, cultural and public life. An airport is a symbol of the community it serves and it reflects a sense of the culture of that place. As people are transported from one culture to another, buying goods from one another, and eating foods from the regions they visit, the airport has become an incubator for globalization.

A profound transformation is occurring today in all forms of public architecture. "Transparency" is often used to describe this transformation; making public architecture transparent makes it accessible for all, thus improving the quality of life for everyone. Stately and exclusionary columns are no longer de rigueur for courthouses. Museums have opened their galleries to daylight and hands-on activities, and temple architecture is as diverse as any other modern building type. By creating new emphasis on forms and the spaces within, and assimilating amenities that make people comfortable,

architects and designers are creating spaces that people want to linger in.

Key to designing public spaces is to make them flexible. What was a beautiful and spacious "great hall" pre-9/11 is now a makeshift assortment of stanchions and security equipment, with long lines of passengers waiting to get through security. This too will change. Research-driven technology that will eliminate these lines is being harnessed rapidly, thus necessitating continuous modification in the areas between secured and non-secured spaces.

Airports will be one of the world's most important types of civic architecture in the twenty-first century, primarily due to increases in population, migrations from rural areas to large cities, and the affordability of flight. People are spending more time at airports—an average of two hours per flight—making the experience that much more important; they are no longer simply passing through.

The journey has become the experience. Every moment counts, and quality and efficiency are vital. Artwork, daylight, places to exercise, charge electronic devices, cozy spaces for relaxing, top-rated restaurants and retail establishments—these are the things that make airports exciting civic spaces. This is the memory that one takes with them as they remember their visit.





Volker Giencke

“It’s the crowd that decides whether or not a product is attractive and competitive ...” If shameless consumption counteracts the search for meaning, what for and why, no further questions about the beautiful, the good and the valuable need be asked. Anyone speaking or writing like that attempts to conceal their lack of creativity, disregarding and denying art in a bid to secure the approval of a naïve majority. They seek to attract attention to themselves by ignoring an object’s uniqueness, or even by romanticising its true, i.e. boring state through extended interpretation. Who would really want to become a folk rock ‘n’ roller after “Shine a Light”, or just try to be funny as a people’s artist after Cy Twombly?

Only the one who puts the questionable charm of the mundane as a new, yet old goal in architectural discourse before the unmistakable and surprising in architecture and art can speak about the quality of interdisciplinary customer competence. There is no such thing as quality of interdisciplinary customer competence. Neither initial participation, nor DIY, nor open source, and so on, have achieved results worth mentioning. Anyone flirting with arbitrariness will end up becoming arbitrary themselves. Beauty, by contrast, as an homage to lost terrain.

Tangible Utopia – Time, Space, Architecture.

A house is not yet architecture. For me, seeing right means thinking. What then, I ask, could still inspire me? Architecture as bodily experienced poetry? Maybe. But, ever since the Pantheon, 150 AD, deliberate architecture has already been cluttered with too much pathos! And tangible Utopias? To think architecture and visualise it as built. A grand and highly philanthropic answer to the propagated humdrum architecture. Tangible Utopia as something special and unique as opposed to the superficial, to decals and agonising gimmicks

in architecture. Tangible Utopia as the ultimate target of all endeavours.

New Concert Hall “Great Amber” at the Baltic Sea, City of Liepaja /Latvia

An example for Tangible Utopia: Liepaja. The third largest and westernmost city in Latvia, its population has fluctuated between 80.000 and 100.000, depending on economic crises. Viewed from an aeroplane, the city has an especially fascinating topographical setting located on a spit between the Baltic Sea and a lagoon. A broad waterway connects both water bodies. As a Latvian hub of music –both rock and classical music- Liepaja competes with the country’s capital city Riga. At the beginning of last century, the city experienced an industrial and cultural boom. Shipping services running twice a week to New York and Halifax are ample proof of that. As a seaside resort, Liepaja became famous for some of the most beautiful beaches on the shores of the Baltic Sea.

The decision to built a Concert Hall was made back in 1896, and in 2015, the Concert Hall finally became reality. According to legend, Liepaja is the city where the wind was born. That is why we designed “Great Amber” to lean against the wind. Amber is intriguingly transparent, especially when it encapsulates an insect – as if it were protecting and caring for a living thing. By comparison, the double skin facade of the Concert Hall forms the envelope that provides a microclimate for the Grand Concert Hall, Chamber Music Hall, the Experimental Stage, Music Club and Music School etc. as well as the “Civita nova” as a performance venue and stage for the people of Liepaja. Besides designing unique architecture and equipping the Hall with the very best acoustics for classical concerts, it has always been our ambition to give Liepaja and its residents a fresh cultural identity.



HAJ - Hornung and Jacobi Architecture

The Metamorphosis of the House

A project supported by bloomimages (visualization firm) and MAXX raumelemente (concrete specialist)

The project 'THE METAMORPHOSIS OF THE HOUSE' is closely connected to the exhibition 'Time Space Existence' and deals with the change of gestalt dependent on time, space and their natural existence.

Similar to metamorphic transformation in the plant kingdom, specific construction and design principles lead to the adaptation of the house to its environment. The close relationship between the house and its changing surroundings affects the outer form as well as the experience of space. The ratio of the spacial proportions is identical in floor plan, cross section and elevation. Observing a blossom, one can find a similar relation between their components. 'THE METAMORPHOSIS OF THE HOUSE' allows a clear differentiation, adaptation, and fusion of the house with its surrounding nature.

Thus, the concrete and its colourfulness differs clearly from the surrounding. Its structure is ponderous, robust, and dark, however it mirrors construction principles and transformation abilities also found in nature. Adaptation takes place through the potential of the gestalt and the feature of the glass surfaces to open up to six sides in order to react to the surrounding nature. Each of the six visible and shapeable facades is characterised by an identical relation of concrete and glass surfaces.

Furthermore, the relation between built volume and contact surface to the ground, which at first might be confusing, reacts to familiar relations we know from nature. In order to make this possible, gestalt

and volume inside align themselves with structural requirements. The grout anchor of the house into the slope allows this spacial experience and forms the entrance.

The house transforms from what it was into what it is, into what it may be and potentially is already in a continuous circle of time, space, and existence.



Paul Hirzel Architect

An Architecture of Structure, Economy, and Site

Strangely, my revelation about architecture came to me when I was writing an essay in architecture graduate school comparing Richard Neutra and Frank Lloyd Wright – how each regarded a different relationship between building and landscape – Wright’s desire was to be more “of” the landscape and Neutra’s more “on”. Wright believed he could truly “blend” his buildings with landscape – blurring the edges between the two. Neutra was more pragmatic about this relationship, seeking to make a clear differentiation between the building and landscape. In the midst of this analysis, I had an odd epiphany about my personal relationship to architecture. That I was much more at ease, calmer, more thoughtful, and felt more empowered when I was “outside” a building rather than “inside”. I recalled that as a child my gravest punishment by my parents was to be kept “inside” and not allowed to go “outside” and play. I thought it was quite curious that I was in an architecture school – challenged to make extraordinary buildings - when buildings, in an extreme sense, seemed to be more prisons to me than sanctuaries.

It was at this juncture that I vowed to begin to study, teach, and make buildings more inclusive of the “outside” experience ... honor the landscape, at a minimum, as an equal partner in the creation of places ... and create buildings (and landscapes) that invite people to spend more time outside than inside – challenging a trend in US culture, where sadly *people on average spend only five percent of their day outside*. This is no wonder, given the many unwelcoming exterior environments found in the US. My goal is to help overcome this strange separation between building and landscape. Even our professions reinforce this separatist mentality. *I have often envied the more holistic professional title of Landscape Architects (versus the limited title of Architect) – as they truly encompass the whole*

creation of places – both architecture and landscape. I believe that all architects should philosophically be landscape architects.

It is this perspective that has led me to blend architecture practice with university teaching at Washington State University, where my work focuses (whether in the classroom or in project creation) on **three** fundamental architectural intentions:

Expression of structure: Architecture can reveal the pure beauty and exhilaration of material responses to gravity and lateral forces (wind, water, and earthquake). It can bring remarkable transparency and suspension to the architectural experience.

Economy of means: Beyond the obvious reduction of initial project cost, architecture should consider the long-term effects of conservation of material resources, the ingenuity of forms that address multiple problems with one solution, and the aesthetic pleasures of a lean, healthful architecture.

Site Responsiveness: The more a structure can be woven into the forces and conditions that exist on the site, the more lasting (and valued) the bonds between building and landscape. Architecture can be an enhancement of phenomena: Water, Sky, Vegetation and Topography.



Tonya Hart

ANIMATE FIELDS AND THE ARCHITECTURE OF THE UNSEEN LANDSCAPE

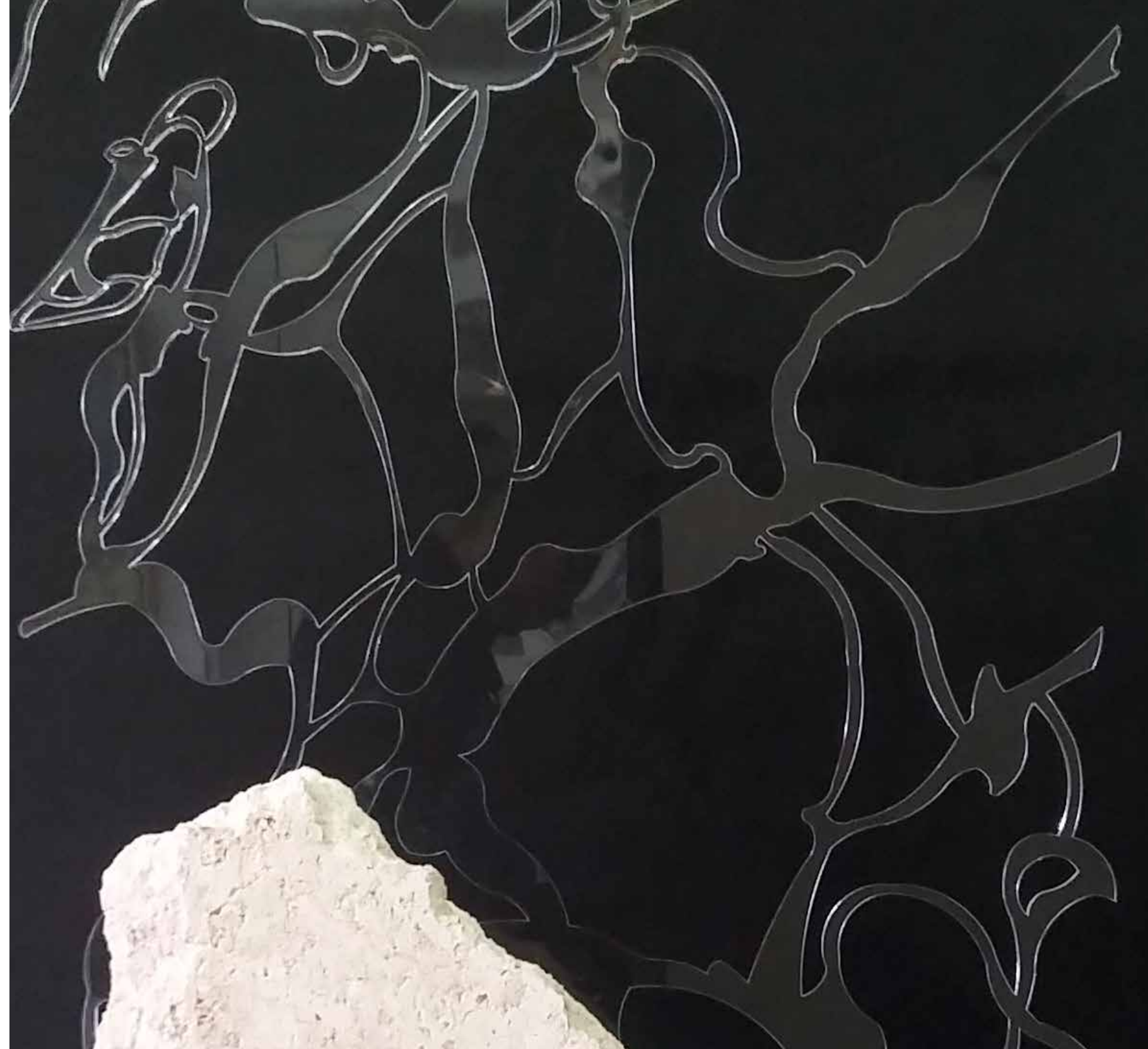
As a sculptor, I am drawn to the visual animations of fluid dynamics and magnetism that explore the underlying structure of the universe. Fluid dynamics is the study of the mechanics of flow in liquid, gas and air; while magnetism is the dominant force structuring movement. As relevant subject matter for an architecture biennale I am contributing new work to the GAA Foundation's TIME SPACE EXISTENCE exhibition that seeks to visualize dynamic structures and engage in dialogues on chaotic geometries in context with art and architecture.

Tidal Skeleton portrays the skeletal structure of water through a quarried slab of limestone paired with the pattern of the sun's reflection on water cut out of clear acrylic. The weight of the solid, opaque stone is juxtaposed with the glass-like clear acrylic. Limestone, especially Keystone limestone from the Pleistocene age is composed of the sediment from skeletal fragments of marine organisms. It is a porous rock full of residual fossils defined over time and space. Clear acrylic is transparent but a solid plastic material. The contrast of pervious and impervious materials was important for a work that represents fluid dynamics, which affects both the formation and deterioration of matter.

Magnetism is the dominant force of our universe, and like fluid dynamics, part of our unseen environment. Magnetic fields are ubiquitous, largely invisible, and in a permanent state of flux. Architecture shares a long history with magnetism since the compass was one of the first means of establishing orientation. For an architect, orientation is the measure from which all other measures

follow. For many sculptors magnetism is synonymous with gravity, but I see magnetism as synonymous with structure. Map of Random Attraction and Static Light are very different works, yet both strive to capture the chaotic geometry of magnetic fields.

Map of Random Attraction is part of a series of handmade paper works that combines crushed magnet and/or iron with paper pulp to create embedded magnetic maps. Static Light depicts an oscillating wave of light contrasted with a linear rod. Light is analogous to seeing. Unseen, magnetic fields of electric currents occupy our environment in a permanent state of flux. Both artworks explore magnetism structurally, seeking new forms and perspective. Far from the calm sequential geometry found in Fibonacci's patterns, the geometry of magnetic fields manifests in chaotic patterns. Following the advance of science and our understanding of the magnetic geometry and fluid dynamics is a challenge to renew our perception of time, space and existence, breathing new life into static forms that shape art and architecture.



Jaya Kader

"The contemplation of beauty causes the soul to grow wings"

Plato

With the Barwdu School in Liberia, Africa, architect Jaya Kader, explores a new framework to engage in the process of architecture. In traditional contemporary practices, architects serve clients who offer a tailor-made project to be designed, and realized. This project afforded the possibility to imagine architects as activists who seek to transform through interventions from the ground up. Jaya partnered with Simon Crowe, a life coach based in London, who has dedicated years to the development of educational leadership programs in Liberia. Simon had committed his efforts to help a community in Central Liberia build a school.

Liberia is a poor country with a troubled past. A 14 year brutal civil war left the country in shambles, destroying over 80% of its schools. 65% of primary school age children are out of school, and more than 50% of young people aged 15-24 are illiterate.

For this project, Simon facilitated the dedication of a 52 acre parcel of land, granted by the Government of Grand Bassa. The site is near Buchanan, the third largest city in Liberia with a population of approximately 35,000, and adjacent to Duwehns's town, a small rural village. The hope is for the school to serve as a catalyst for transformation and eventually trigger the development of a sustainable agricultural community.

Looking back, Jaya wonders how she ever made it to Liberia...

"I never saw myself as the missionary type. Upon Simon's insistence that I travel to Liberia, my curiosity was triggered. I was going through personal and professional transformation which coincided

with efforts within the architectural profession to foster diversity and gender equity. After significant involvement, I realized that equity alone was not enough. We are a privileged generation of western women who are finally involved in the shaping of collective human affairs. At this juncture, the more relevant question to ask is what we may contribute to help heal the world through our fields of expertise in ways that are uniquely feminine AND in collaboration with men.

The power of architecture to transform, to enhance and to inspire should no longer be hostage to the capitalistic, or ego-driven realm that has created our present reality. We should clad our efforts to contribute to the built environment with love, compassion, grace, and respect. To achieve that, diversity is key, and collaboration through reinvented partnerships, essential. We can be instrumental in identifying and creating projects in our communities, countries or across the globe, where design can bring most needed hope, dignity and transformation."

Jaya Kader, AIA, LEED AP, is the founding principal of KZ architecture, Inc. an award- winning Miami based architecture firm committed to design excellence and sustainable building practices. With a design philosophy that is rooted in context and purpose, Jaya believes in the power of design and architecture to enhance the human experience.

Jaya earned her Master of architecture at The Harvard Graduate School of Design in 1988. She is a world traveler, a seeker, and a yogi and considers art and music to be her greatest advocates and companions. She is the mother of four children and lives in Miami with her youngest daughter.



Künstlerhaus Vienna

Since its founding in 1861, the Austrian Artists' Society has developed in a field of tension between art and architecture. The Künstlerhaus building in Vienna bears witness to this history. Time, Space and Existence brings together works by seven Künstlerhaus members that represent coordinates within this field, combining them in a statement that is both heterogeneous and unified.

Lifting architecture out of its context and leaving depictions partial, these works reflect the increasingly fragmented perception of spaces that human beings are subjected to today. And yet the position taken by each artist forms its own narrative thread, which the beholder can trace and follow deeper under the surface:

Alessio Coloni, COLONIarchitects, thematizes architecture as metamorphosis within the flow of time. His numerous project proposals for a single site, created over a period of 20 years, give rise to a sort of "form chameleon". Initially his designs employed an organic approach before advancing into a structuralist phase. This, in turn, has given way in his most recent design to the crystallization of a sculptural language.

At times fragments – in **Isabel Belherdis'** work alluding to the realities of the present day – pose misleading diversions that can no longer be interpreted with certainty. Much remains open, resisting attempts at orientation, like a Moebius strip that makes it impossible to identify inside or outside, above or below, where time, at most, can become an anchor.

Hans Peter Petri draws analogies to the continual formation and transformation of neuronal structures and cognitive processes operating within us, and representing the external world. His clusters, clouds and towers can be read as architectural psychograms.

Architectural-artistic mental worlds condense in **Tanja Prušnik's** work into "impregnable" diamond-seat-sculptures. Under closer examination they reveal themselves to be manifestations of a social upheaval, technical design realizations of a process of social transformation.

Various dimensions of demographic processes are brought to light in the residential and urban structures of **Mladen Jadric, JADRIC ARCHITEKTUR**. They become apparent in the schemes of city planning and the ways that the hand of the planner preestablishes future uses. They can also be traced in the form of a single building, derived from the human hand, as it makes visible anew the naturally grown in a new architectural structure.

Norbert Steiner, SPUTNIC ARCHITEKTUR, shows how the partial collapse of the inner structure of what has already been conceived and built can open up the planning process, casting off the chains of the past. The new finds its way by dissolving the old, generating its shape and function through small interventions in space.

In an existing block on the edge of the city center, **Philipp HUGO Urabl** inscribes a spiral-shaped structure. Calculated links to the urban nucleus give rise to a rotating midpoint with new potentials. A sensuous interplay between surface and solid body begins.

Emotions move. Feelings are spatialized. Architecture is embodied. Sound forms space.

Künstlerhaus Vienna: Isabel Belherdis, Alessio Coloni, Mladen Jadric, Hans Peter Petri, Tanja Prušnik, Norbert Steiner, Philipp HUGO Urabl





KBNK Architekten

Ipanema - A story of transforming space

The district City Nord (Hamburg) in times of change, the correlation of spaces and the understanding of Being.

Times bring with it never ending change and the constantly evolving society invariably needs new answers to questions like:

How do we want to work?

How do we want to live?

How do we want to spend our time for recreation?

What began in the cities, in the post World Wars years of the 1950s, as a development in politics, economics and architecture with democratic ideals, now needs contemporary structures that are future oriented. The understanding of space within a city, the strict separation of work and residential and the presence of traffic has altered significantly over the past years. A lively, animated environment repeatedly refers to current social queries and needs. Not only a reflection upon the past, a wise contemplation of our way into the future but also a cautious handling of our resources, present challenges that require from us a sensitive approach.

City Nord was conceptualized based on the ideas of modern American architecture of the late 1950s. The individual corporate headquarters, with their ridged straightforward architecture, are a reflection of the zeitgeist of those years. Parallel to this development in architecture, Roberto Burle Marx founded the modern garden architecture in Brazil. Knowing this, a thought comes to mind: what if the then Chief Planning Director, Werner Hebebrand had let himself be inspired by South America too?

The „Corporate/Office City in the green“ of the 1950s, with its spacious green areas has enormous potential to transform into a more

livable urban space. The district is experiencing a revival with the reorganisation of functions that allow a combination of living and working and offers many new possibilities and perspectives for the future in Hamburg.

To be able to set new impulses, existing green areas are required just as much as sites acquired through the demolition of old structures. The building called the „Postpyramide“ - perhaps reflecting the ideas of the architectural movement of Brutalism – initially designed for a modern working world is now completely outdated as it does not meet with the current technical and functional standards. With the demolition of the Postpyramide a chance has been won to create a locus where people can live and work.

We can now let ourselves be inspired by the ideas of Roberto Burle Marx and hope to design a space that reflects a bit of his talent for creating a surrounding of lightness and ease. Burle Marx's expression of his visions and his naturalness in doing so, is of great relevance in creating a liveable environment in today's times.

Keeping this thought in mind, the landscape and architecture of „Ipanema“ manage to blend together to generate spaces of fluency. Not only the curvilinear form of the built space but also the ever changing unique flora enrich the lives, not only of the residents and office goers but also the pedestrians passing through. The changing times will constantly determine our lives and to create appropriate spaces is an enormous task for the future.



Kirsh+Dereka Arkitekter

Time-Space-Existence

Three meanings that are interconnected and that architecture is closely related to. Three attributes that define every space created and its existence in time.

Time

In October when the invitation of the organisers arrived, our office had been operating for nearly six years. An office that is located in Stockholm Sweden and engage in town planning and residential projects. The selection of projects that are chosen for the exhibition are samples of our work from the last three years. Projects that reflect the current needs of the demographic targeted, the societys comprehension of living and our vision as architects. Values that all these projects share among them is s providing attractive common and private spaces. Spaces that allow vegetation in the built environment. To provide for the everchanging personal preferences of how to use the dwelling with flexible interior spaces. To create a good design within strict budget constraints. Strong values like these result in a sustainable building.

Space

The idea of a design or a theoretical vision that concludes to a built environment were people will interact for many years to come, has always been an intriguing thought. To create a building that stands the test of time has to incorporate the functional and aesthetical requirements at the present time. As a derivation the inhabitants will prolong the life span of the building and they will wish to maintain it. A space is the result of the imagination of the architect but also a result of the multiple constrains of the task provided by the client. The setting of each project provides the architect with a palette of factors to incorporate into the design. Conjunction of functionality

and aesthetics combined with the actual constrains that maybe only the architect is aware at that point in the process. Making the most of all these factors will maximise the qualities of the spaces in its environment. This will allow the building to exist through time.

Existence

The validity of the design in the years to come, the after life that the space the actual building has once It has been realised. The life span of a residential building counts more than 100 years. An existence that exceeds the life span of the human. That instantly brings the realisation of the hard task at hand: to create a building that will predict and endure the change of time not only aesthetically but also structurally. Every building is liable not only for serving as a shelter but also as a part of a bigger cluster that creates our cities. Its a small part of a bigger puzzle that effects the psychology and behaviorism of the people that it surrounds.

Despina Dereka + John Kirsh



Kengo Kuma & Associates with PiM.studio Architects

“My inspiration always starts from the place where the project will be. I have visited Scotland many times. It is a very beautiful country and I’m truly in love with the Scottish landscape and nature. When we started this competition, the first thing I wanted to do was visit the site. I always want to do this. After all, certain things can be felt there and nowhere else.”
Kengo Kuma

Building Description Envelope

The building envelope is created by methods of twisting, connecting and layering the city grid axis and the adjacent RRS Discovery ship axis, using a ring structure made of reconstituted stone and concrete to compliment the traditional construction materials used in Dundee and reflect the natural cliff structure of the coastline. The building’s form creates dramatic spaces with an impressive main hall forming a public indoor plaza, and areas that overhang the external public plaza. The external envelope draws people to the waterfront and generates a new migration route along the riverside promenade. The interior space of the main hall is filled with a gentle light emanating from apertures cut through the layered stone to create an open yet intimate public space.

Ground Floor

The ground floor, which splits in two parts connecting on the upper floor, comprises the building entrance hall, reception, café and shop on the public part of the building; administration, delivery, back-of-house facilities, storage on the second part of the building. The main hall will be a welcoming social space - a ‘living room for the city’ designed to encourage the public to interact with the building. It will be a fully programmed space hosting a variety of design-led events,

a vibrant place for everyone to socialise and enjoy. We designed a space that could capture the imagination of visitors and feel like an extension of the sequence of public spaces and plazas outside. It will create a strong integration between outside and inside, providing an offer that will appeal both to the citizens of Dundee and visitors from all over the world. Flexibility and ease of access is critical to the function of this room. This is achieved through the careful organisation and positioning of elements such as the reception desk, cloakroom, café, museum shop and main feature staircase. Consideration of visitor movement within the area is reflected in the layout of this space.

First Floor

The picnic room, offices and associated amenities are located on the first floor. The remainder of the space is predominantly dedicated to plant space and storage.

Second Floor

The second floor is dedicated to exhibition galleries: the permanent Scottish Design Galleries and the 1,100 sqm temporary exhibition gallery which can also be subdivided in two galleries. In the same floor there is a learning centre with learning studios, a 150-seat auditorium and a design studio, a resource centre, a flexible open space for the Michelin Design Gallery and a restaurant with a beautiful view over the River Tay.

Lead Architect: KENGO KUMA & ASSOCIATES
Partners in charge: Kengo Kuma, Yuki Ikeguchi, Teppei Fujiwara
Project Architect: Maurizio Mucciola

Delivery Architect: PiM.studio Architects
Executive Architect: James F Stephen Architects





KWK Promes

Robert Konieczny

Blurred boundaries

Does architecture need strictly defined boundaries? How can relationships with the surroundings become an integral part of the spatial concept of a building?

These questions have been addressed in our projects for quite some time now and have led us to very different concepts. The main thing they all have in common is striving to avoid obvious answers and create new quality every single time. The user and his needs are always a starting point for all the explorations. The external form of the building is simply a result of a pragmatic design process. What at first glance may seem like formalism, is in fact a logical answer to the questions posed earlier.

We have selected five seemingly diverse projects for the Exhibition. Each of them, however, explores the subject of mutual relations with the environment in its own way.

In the Safe House, mobile elements interfere with the spatial layout of the plot, either containing the safe zone within the outline of the house or extending it to the surrounding garden. Once opened, the house integrates completely with the garden and the fence becomes an extension of the house. The boundaries of architecture begin to blur.

The Dialogue Centre Przełomy is a museum and a lively public space at the same time. The building has been designed so that its boundaries are blurred, smoothly blending with the city. The object itself appears and disappears in several ways; its gently falling roof partially merges with the surrounding area, and the moving elements in the facade form a complete wall, when closed, revealing the interior only after opening.

The Ark is a house seemingly isolated from its surroundings. As it is a holiday home, sliding shutters have been used on the façades, making it possible to close off the house completely, when its residents are away, and thus avoiding placing a fence around the building. That way, the house becomes one of the elements of the surrounding landscape, and the grazing animals gather around at all times. After opening the facade, the Ark changes its appearance completely, letting the surroundings penetrate into the interior of the house.

By the Way House - located on a beautiful, extensive plot of land by the river. The weaving ribbon of the road shapes the house and connects all the elements scattered over a huge area. Regardless of whether we are at its beginning, in the driveway, or on the terrace going down to the garden on the other side of the house, or inside, we feel the closeness of the surrounding nature in the same way. The meandering ribbon, through its folds and curvature, blurs the boundaries between the interior and exterior, connecting the building with the landscape.

The house in Kassel is an experimental project, which is the next step in the search that began with the idea of a living-garden house. It has been developed and improved in our later projects for several years now. We strive to fully integrate the house with nature, and to show the dematerialisation of architectural barriers. Life in a living-garden house is comparable to living outdoors, in immediate proximity of nature. The project is an attempt to answer the question of what would happen if we actually placed a garden with its entire living ecosystem inside the house.





L35 Architects

An architectural journey.

After five decades in the profession, the architecture of L35 cannot be analysed in terms of style or architectural trends. The practice is not based on a signature style but on a design method with results as diverse as the range of projects developed and the architects leading them.

However, it is possible to see a guiding common thread in the work of L35 throughout its 50 years of existence: an approach to projects that is driven by a deep analysis of the social and cultural context, and integration within the environment. This implies an understanding of architecture as a living organism for the use and enjoyment of people, as much as a work of art.

The profession of architecture is currently in the midst of an extremely competitive context where the need to stand out leads, frequently, to frivolous proposals of little content. In turn, the immediacy of communications, in a globalized and interconnected world in real time, hinders the “originality” of many architectural proposals.

The culture of the image and wow-effect has spread to all areas of the profession and the so-called iconic or singular architecture is a claim much requested by public or private clients, and often welcomed by users.

It is, therefore, paramount to reflect and analyse as to what point a project should be iconic without losing sight of its need to resolve correctly its inclusion in the environment, its formal quality and social purpose.

The perspective of architectural modernity is a common and remarkable factor in the accomplishments of L35. The projects, of very different typologies and scales, are considered from this point of view both in the analysis and in the methodology.

At a professional level, where quality as a basic requirement is taken for granted, L35 provides a know-how defining a specific methodology: L35 can be defined as a “team of teams”, each led by a partner acting as the main point of contact. The concept of integral collaboration with all the actors of a project (clients, collaborators and consultants) balances the subjective side of the traditional architect who imposes authorship.

Time tests the strength of a project. Good architecture must reinterpret the past, be anchored in the present and project towards the future. The architecture that lasts is that which transcends the ephemeral and fashionable thanks to its material and symbolic quality.

Everyday life evolves on different scales from the home to the city and the territory. Space, as the essence of architecture, is the setting for personal experience, both in the realm of private life and of social relations, hence its correct design is a tool to improve people’s living standards.

Our work is to intervene as architects in those different scales, always placing an emphasis on existence, the human way of being in the world and its relationship with the physical and cultural environment, pursuing a lasting, sustainable architecture and spaces that promote positive social behaviour.



Manchester School of Architecture

Scott Miller, B.15 Modelmaking Workshop

WHAT WE DO HERE

Education in any profession should prepare us for that field as much as it should equip us for an efficient and considerate life surrounding it. To profess in architecture, a subject that directly influences the built environment for all, necessitates this conscientious quality more than most.

It is therefore essential in schools of architecture that we equip students to be resourceful, respectful and conscious of the physical spatial and environmental impact their decisions may have.

Studying at Manchester School of Architecture presents two main areas of work; Studio taking place alongside Architectural Theory. Studio work encompasses a wide range of media in order to advance each individuals' understanding of how to produce appropriate design outputs for practice and research. This includes drawing and modelling, both traditional and digital. Proposals are developed and presented through tutorials and group reviews allowing feedback to be given and projects to be refined as they advance. Theoretical research pursues varied subjects leading groups of students in multiple directions. Both of these areas, equip students with a range of skills fundamental to preparing them for fast paced advances in architectural practice, a primary career aim for graduates year on year.

Of the design tools at a students' disposal in both of these areas, it is the act of physical making that brings together the ideas of theory and design to confirm the successes or failures of both.

In "WHAT WE DO HERE", anthropology film makers Kieran Hanson and Howard Walmsley have examined how and why students

use physical modelmaking in a digital age. Exploring the 'how's and why's' of what we do in the workshop enables us to investigate our thought processes much like we would approach any problem in making. Alongside the student body, staff interaction with the workshop environment also benefits and is an increasing focus area for both teaching and research which encouragingly grows year on year. Our interest here at B.15 has always been to highlight the value of making beyond the finished product through the lessons learnt during the process itself. Thought, testing, refining and production of a physical output all provide valuable design and life lessons. It is a firm belief that this longstanding and often overlooked element of study should be strongly integrated within the practice of architecture at Manchester School of Architecture and the profession beyond. By engaging in making by perhaps picking up a scalpel, a piece of wood or a printed prototype we are gifted a much needed break to reflect away from the digital realm. Computer-driven and manual machines at work, freshly cut timber and the smells of fresh paint are a play on the senses that is wholly different to that of the studio and seminar space. Despite this hectic atmosphere, perhaps strangely, for many students the workshop is a free and creative space to effectively think things through and bring ideas into three dimensions. In education and at home we should all endeavour to find this space for creativity and not lose sight of the experience that the physical, practical world of design and tactile making continues to offer us.



markharris ARCHITECTS

Memories of the Ruined Landscape: Hybrid Architectures for the 21st Century

“Cicero discussed how our cities and buildings simply reflect the cultures that created them. If this is so, what message would the excavated foundational remains of our current buildings say to an archeologist 2,000 years in the future when they are not able to tell the difference between a school, a hospital, and a prison?”

- Don Octavia Alejandro de Silva

What would happen if we unearthed a Stealth Fighter at the site of an ancient Mayan city? It would answer little, but it would question much. Regardless of the power and magnificence each has as individual objects, and as confounding as their union might seem, they would become inherently tied one to the other, and as such, would likewise make us question many of our current beliefs. Context is everything, but only if we acknowledge the complex relationship it has with our perceptions. If we choose to acknowledge a broader purview of consideration, we inherently risk upsetting the comfortable familiarity of our current perceptions.

Through a series of provocative architectural projects, this exhibit challenges many of our deeply entrenched precepts and operatives; Duality, Reductivism, Human Exceptionalism, Gender Binaries, Consumerism - each of which are operative subroutines that currently work to inform our built environment.

Memories of the Ruined Landscape is a unique museum exhibit in that it is a scientific study that manifests itself as an art exhibit. Merging what would normally be considered divergent fields of study (architecture, sociology, neurology, systemic technologies, etc.) into a cohesive yet intellectually charged dialogue, the exhibit seeks to simultaneously

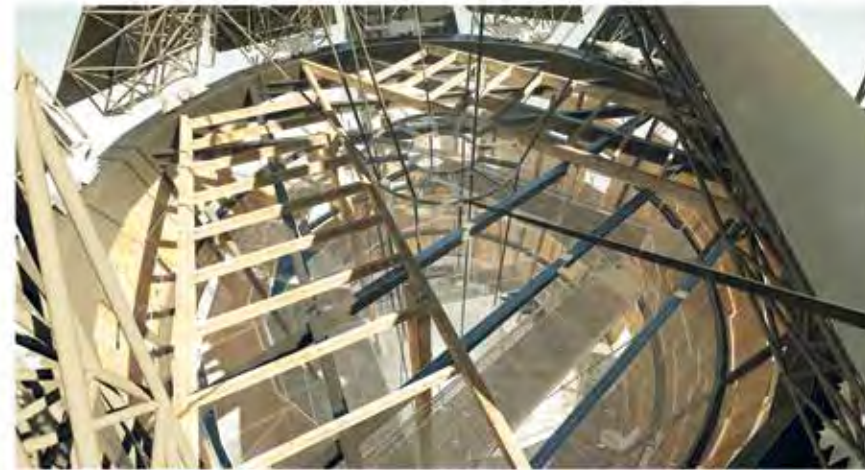
question and (re) phrase some of our most ardently held values, a majority of which are showing significant structural cracks in our daily media headlines.

To be truly accessible, the exhibit works through multiple avenues and at multiple levels, each seeking to acknowledge, question, (de) code, and (re) code not only our relationship to the natural and built environment, but to each other as well. The exhibit reaffirms the notion that Architecture has the power to move us at physical, intellectual, and emotional levels. The goal of this exhibit is to (re)introduce this notion, and to provide an optimistic glimpse into our ‘future-future’; a world of possibilities where our buildings and cities are armatures for greater meaning in the on-going human experiment.

The work reveals Architecture as a new form of social science, one that seeks a broader purview of consideration about both ourselves and the world around us, and one that seeks to physically, intellectually, and spiritually merge the biosphere of our inheritance with the technosphere of our creation.

Additionally, it seeks to question the durability of our current cultural intentions, attitudes, and approaches. To this end, the work has in the past been described as ‘architecture on the therapy couch’ - interestingly, most viewers quickly realize that it is they who are on the therapy couch as they relate the architectural questions back towards their own lives.

In this way, the exhibit acts as a Kafkaesque three-way mirror - one which simultaneously reckons backwards, gazes at the present, and remembers forward.







Richard Meier & Partners Architects

Torre Cuarzo on Reforma. Mexico City, Mexico, 2012 - 2018

Richard Meier & Partners is an international practice with offices in New York and Los Angeles led by Pritzker Prize laureate Richard Meier and eight partners. The firm has been praised for projects that fulfill complex programmatic and operational needs, constructed in a reasonable time frame, and sustainable for future generations.

Natural light is the most fundamental element central to the work of the Studio, and is as much a building material as concrete and stone. It is manipulated to shape space, mark the passage of time and presence of the sky – all elements essential to a rich experience.

Mexico City represents one of the most important cultural and commercial centers in Latin America. As the city's economy continues to thrive, it has been a goal of the firm to develop a new project that is sensitive to the history of Mexico and its rich architectural legacy.

Torre Cuarzo on Reforma is located along Paseo de la Reforma in Mexico City. This distinguished Boulevard was designed to commemorate the history of the Americas and has become a major commercial thoroughfare that cuts diagonally across the city. Sitting boldly along this Boulevard, the proposed development is a mixed-use building complex designed to embrace a new kind of density, which is more diverse, mixed, vertical and sustainable.

The unique 1,292,000 SFT development is comprised of two buildings unified by a base. An iconic 40-story mixed-use tower that accommodates offices, retail spaces, restaurants, and space for parking. In addition, a 27-story tower that follows the same design principles as its counterpart complements the activities of the complex.

The overall design of the project considers the current constraints of the city while accounting for the possibility of future development

and change of its surroundings. It addresses issues of congestion and density by proposing a new type of public space. An elevated sky plaza performs both as the extension of street life and the connection of both towers. In this regard, the base building becomes a vertical hub that combines infrastructure, mixed-use program, and parking that serve as a transition space to a new urban courtyard in the sky.

The project's design operations challenge typical tower conventions. By strategically carving a central void through the tower volume; structure, infrastructure and program become redistributed into unconventional yet efficient configurations.

The new possibilities of this internal logic are reflected on the exterior through volumetric cut-outs. A gesture that allows maximizing internal natural light and natural ventilation within the center of the office floor spaces improving transparency, and emphasizes views of the historic city center and Reforma Boulevard.

The urban courtyards generated in the towers become a celebration of space, form and light. Not only they unify and organize the internal logic of the towers, but they also generate a dialogue of transparency and solidness between them. The unique character of the voids; the openness of the lobbies, stairs, terraces and corridors, allow natural light to filter through the voids providing for animated light conditions that celebrate the long tradition of courtyard buildings at a new scale in Mexico City.

The bold, yet simple, massing of the new towers will create a dynamic relationship between the building and the existing fabric of Mexico City while making a visual statement in its urban context defying the traditional tower design typologies.







Steve Murphy

Shaping space, through time, is our existence.

The enigmatic and the familiar are territories explored in my process. Simple forms which upon investigation reveal the complexities of their geometry. The work is imbued with a sense of calm yet countered with threatening aspects or perceived elements of danger. These dualities are crucial in creating that aura of mystery.

The work engages the classical elements of sculpture; form, volume, surface and edge. It is the result of a continued reductive investigation of those sculptural elements that produce simple yet engaging geometric configurations.

I work within a limited range of shapes, edge treatments and angles of repose. Juxtaposing these elements into multiple formats is the primary focus of my continued investigation and development.

My intent is to be nonspecific in alluding to recognizable objects. My titles are not to be construed as dogmatic or overly descriptive but more poetic in nature thereby enhancing the interpretive nuances of the pieces. The revealing of the unique physical nature of the selected materials employed adds to the allure of each piece.

I want the viewer to bring their experiences to the work and find their unique connections. To entice the viewer to enter into a quiet meditative experience when contemplating these works and hopefully gain fresh vision and insights of their world about time, space and existence.



Marie Muskens

Ever since I was a young girl, I was very aware that even before I was born, I was a small point of energy and light in the midst of this vast universe.

The chosen theme, “Time Space Existence”, for the Palazzo Bembo exhibition during the 2018 Venice Biennale therefore resonated passionately within my being. As an artist my thoughts and reflections have always revolved around deep existential questionings. In recent years, my sculptures have become more and more abstract, minimalistic and conceptual.

It is with tremendous pleasure that I am presenting two pieces that I especially created in Pietrasanta (Italy) for this architecture Biennale, which also coincides with my 10th year stone-sculpting anniversary.

TIME : My chosen medium, marble, encapsulates in its very core the notion of time : it takes 50 million years to form! It is always the stone that chooses me and not the other way around. I then simply let my hands, at their own pace, do the work, without necessarily knowing in advance where they will lead me, keeping the essential and removing all that is superfluous.

SPACE : I have always been fascinated by spirals, those sacred symbols coexisting everywhere in our universe, from the immenseness of our galaxy to the microscopic particles of life, our DNA. The Fibonacci spiral is especially inspiring to me: it is the life force emerging from all things, unstoppable and ubiquitous. Our evolution is inevitable, we change in spite of ourselves under the influence of this most incredible energy.

“TIME PORTALS”

Various marbles 2018 symbolize rites of passage we go through during our lives, energy vortexes or changes, moments and oppor-

tunities that appear unexpectedly and in many different forms. Each door is unique and has a different orientation. Looking through one door you do not always see the next one nor the previous. While I created these portals, marble dust, which had been captured, imprisoned for centuries, was finally released back into the atmosphere. It was almost a cleansing process, freeing emotions, an initiation to the mysteries of life. A moment anchored in the present but equally touched by eternity. Seven doors, because the number 7 is a mystical number: Pythagoras named it the vehicle of life, the addition of the 4 (material world) and the 3 (spiritual world). Our life paths teach us to join both in an alchemical process.

EXISTENCE: Mankind, masculine and feminine, light and darkness, emptiness and abundance, yin and yang, glossy and matt. The union of opposing forces, the attraction of differences. Existence remains a mystery for me and the second sculpture translates all the above complementary energies at work.

“MYSTERIOUS”

Belgian black marble/ Onyx 2018 Mysterious : adj. 1610 (mystery + -ous) „full of mystery” from Latin mysterium. Earlier on, in same sense was mysterial (early 15c.) from Late Latin mysterialis meaning arousing wonder or curiosity, especially difficult to explain or understand...

All sculptures can be adapted for in or outdoor spaces. Please feel free to contact me, I am looking forward to create any project for you.



Nardi Associates LLP

Framing the Air

Before starting his practice that has produced numerous built projects in Europe, China, and all over South, Central and North America; before becoming a Professor of Architecture, which has informed and inspired his architectural design for over forty years, Norberto Nardi was contemplating a career of a classical musician. At the age of 14 he became the youngest musician to play violin with prestigious Santa Fe Orchestra. “In music and in architecture, I have always been fascinated with chora, a Greek word whose derivatives include the contemporary English word ‘chorus,’ which signifies, in Plato’s philosophy, a space in-between, a receptacle, and an interval.” Whether carving negative spaces within the solid volume, as in the case of Atalaya Apartments (1978, Santa Fe, Argentina), or taking a decisively tectonic approach of connecting distinct volumes via a different material and structural system (Metalinie, 1978, Santa Fe, Argentina), since the early stages of his career Nardi has searched for a combination of novel construction materials and methods with such timeless aspects of architecture as void, transition, transparency, and reciprocity of gaze.

While maintaining its worldwide architectural presence, for the last thirty years the main headquarters of our firm, Nardi Associates, have remained in Southern California. California’s diverse climate that ranges from the rainy environment of North Bay (San Francisco Bay Area) to the desert cities east of Los Angeles has provided an ideal laboratory for exploration of the above fundamentals of architecture. No less important are the vibrant cultural and ethnic diversity of the region, the history of its struggle for social and racial justice, and its rich tradition of design innovation. This environment provided a unique opportunity to approach architecture—in practice and in pedagogy—as a vehicle of bringing a meaningful change.

Transparency, tectonic joint, void, and reciprocity of gaze inform the LA Down Town Olympic Tower project. The promenade of the Dos Lagos shopping center acts as a literal transition, connecting different programs within the complex, as well as a transition from the arid semi-desert climate of the city of Corona to the shady, breathy milieu of the promenade. The self-effacing Miller project, located within humid lush-green environment of Sausalito, becomes an organic “joint” between the small town and the surrounding hills. The architecture of Burlingame Technology Center and Hunter Point mix-use development combines bold gestures of the overall form with the atmospheric qualities of translucent surfaces, and intricate transitions from the intimacy of private and semi-public enclosed spaces to the spectacular views of the San Francisco Bay. Finally, the housing projects for the underprivileged communities of Compton and Boyle Heights treat outdoor common spaces as “joints” that facilitate interactions between residents.

“Framing the air” is the concept that is central to our design philosophy. We strive to provide meaningful transitions between the indoor and the outdoor, between the natural and the cultural settings, and between the public and the private realm that provide a vibrant environment for the users of all income brackets and ethnic backgrounds.



Nickl & Partner Architekten AG

Global Health

In our work as architects, we constantly develop new forms and solutions in response to our changing environment. Social changes, new techniques and materials are developed, and we are also influenced by economic factors.

A look back at the past shows how many factors are at work in the design and construction process. At the beginning of the last century, the large-scale industrialisation of building created new opportunities, brought fundamental changes to the world of architecture and sparked a quest for new, forward-looking ideas.

Today we have reached another turning point, as the transformation wrought by networked digital information and communication technology brings new challenges and opportunities. The pioneers of modernism used new construction methods in response to changing social needs. We see digitalisation not as an end in itself, but as a means of solving today's problems and realising society's vision of the future.

One such vision is of comprehensive healthcare, both in fast-expanding cities and more remote rural regions: desert settlements in Africa, islands in the South China Sea, villages in the Andes. Global challenges demand global solutions.

As architects, we must never lose sight of local climatic and cultural realities, and we must incorporate these into our work. People identify with architecture if it suits its location and reflects their lifestyles and social status. This requires us to tread a fine balance between our social role, the available technology, and the need for the very highest architectural quality.

The Pocket Clinic project reflects this vision and exemplifies our understanding of socially committed architecture. We want it to help people who would otherwise have little or no access to healthcare because in practice there are still big differences in the availability of this fundamental human right. As architects, we must be more socially responsible.



North Carolina State University College of Design | Airport Studio

“Future Airports: Thinking Globally.”

Many of today’s airports have lost the dignity and glamor of the golden age of flight. They have deteriorated into frustrating and fatiguing facilities for “processing” human cargo. Finding the vision and resources for restoring the grand experience of flight has become a daunting challenge for today’s airport designers, the entire air transport industry, and the public at large, who patronize and rely on these airports and whose governments provide crucial resources and regulatory functions. The volumes of traffic alone are staggering: In the year 2017, airports hosted 7.8 billion passenger trips, moved more than 55 million metric tonnes of freight, supported over 46 million jobs, and sustained more than \$7.5 trillion dollars in economic activities. By the year 2050, it is expected that passenger trips will be over 20 billion and the airfreight industry will move over 400 million metric tonnes of cargo. Another set of challenges is highlighted by a flying public that is becoming more technologically sophisticated, with higher expectations regarding their flying experience. While current airports are falling short in terms of the passenger experience, future airports have the potential to become public and civic spaces of profoundly enriching and impactful experience.

Airports are the entry portals to every great metropolitan area on the planet, making them both symbolically and functionally the gateways to all parts of the world. Travelers passing through these modern-day ports-of-call should have the opportunity to experience the poetic idea of space that leaves an indelible impression on the senses as well as a definitive statement about the cities that these airports serve. The passengers should experience a choreographed production of grand space and light,

a symphony of sounds, and a rich sequence of aromatic sensations, reflecting the culture of the region and tastes from around the world. These enriching, experiential sensations of the journey, along with the layering of space, form, and light, give airports the potential to be one of the most dynamic and exciting design challenges of civic architecture.

Founded as a joint effort between the North Carolina State University’s College of Design and Fentress Architects in 2013, the Airport Studio has offered a constant theme that explores not only the typology of the airports of today, but also what comes next. How will airports of the future incorporate conference facilities, medical centers, hotels, businesses, financial institutions, shopping malls, civic centers, cultural icons, multimodal hubs, a broad range of entertainment and services, and other functions that have yet to be identified? What happens to the airport as we move from subsonic to supersonic to hypersonic aircraft and, ultimately, to space travel?

The emerging architects taking this studio are encouraged to employ global design thinking while exploring complex, multidimensional, multidisciplinary, and multimodal transportation problems of future airports.





PART

Practice for Architecture Research and Theory

by Sille Pihlak and Siim Tuksam

Practice /'praktis/ 1. a place for carrying something out 2. repeated exercise in or performance of an activity or skill so as to acquire or maintain proficiency in it.

PART is founded in Tallinn, Estonia by two architects who have their strongest professional influences from Vienna and Los Angeles. From Vienna the desire for creative freedom and from Los Angeles a critical technological utopianism. Bringing this mindset to a place as pragmatic and traditional as Estonia is bound to yield in some creative friction.

Being fluent in computational design and digital fabrication and building on Estonia's strongly cultivated image as an e-country, that has the most technology start-ups per capita, we started looking for ways to combine local traditions with the technological status quo. We found that the highest potential lay in the local timber construction industry. Since then we've been looking for ways to connect our desire for sustainable design and formal expression with local capabilities and demands.

As timber and its products are the main export articles of Estonia, forest management and adding value to the local wood before selling, is highly topical in the country. Constructing high quality timber buildings, we argue, is one way to add value to local timber while, at the same time, make the construction industry a lot more sustainable. Combining this with algorithmic optimisation for structure and energy results not only in more efficient buildings but also gives us, as architects, more opportunity to express these values in form and update traditional timber building practices.

Our work is exploring contemporary industrial timber materials and processes. Starting with free form frame and lattice structures, moving

towards plate materials, like plywood or cross-laminated timber, investigating variability and modularity, trying to find the fine balance between standardisation and creative freedom. The work is driven by material qualities, geometry and the resulting structural performance. The aim being to create inspiring spaces and sustainable architecture.

We have used robotic log house manufacturing lines to mill hundreds of unique elements resulting in free form structural frames; developed modular structural lattices that we have applied in various scales from furniture to infrastructure; worked on ways to create free form plate structures from unique as well as repetitive elements. All of this work is striving towards building up an applied research oriented practice, that is rooted in the Estonian context, while not being limited by it.

The exhibition coincides with the release of our Estonian Young Architect of the Year prize publication. Therefore the catalogue and the exposition form an inseparable symbiosis in the form of the installation. As was said by the jury of the prize, given to Estonian architects under the age of 40, we didn't receive it for having the most impressive architectural portfolio, but rather for the promise to push Estonian timber architecture forward. This exhibition therefore can be seen as the first work in progress review.



Marco Piva Partnership

Marco Piva, Armando Bruno, Fabio Basile, Daniela Baldo, and Sarah Gabaglio.

“ preferisco cercare di immaginare l’infinito che il nulla.”

“I prefer to imagine the infinite instead of nothing”

Marco Piva

The space of research, the time of matter, the existence of life, the imagination of the future. I believe that man has been created or has arrived on Earth to witness the wonder of the world - of the universe. We are born with the determination and the ability to leave traces of ourselves on earth. Architecture is one of the main tools that allows us to physically witness our passage on the planet; it assigns a ‘permanence’ to our ‘being’.

Architecture is in fact a ‘continuum’ between space and time, architecture is at the same time both the space and time of human action. In living, working, communicating, knowing and it is also an identifying expression of the different cultures, of the different social structures, and of the history of man. Contemporary architecture is increasingly a transversal and global phenomenon: forms, styles, technologies, material and decorative elements are continually cross-contaminated and spread. This often occurs totally independently of the territorial and historical roots in which new buildings arise.

Our project activity is experimented in very different places, from the United States to Europe, from Russia to the Middle East, and from India to China - in the various fields of Urban Planning, Interior Design, and Architecture. Our Studio is also made up of a multinational and multicultural structure that allows us to approach the design themes from different interpretative angles, thus merging our Italian matrix with many other different conceptions.

The search for what the past has left of significance in a given place or context, the search for a concept to be encapsulated in a ‘design’ that can have meaning - and therefore has the opportunity to remain. It follows that most of our design activity focuses on the search for new forms of expression, new technologies, and new ways of using materials. Matter, form, texture, color, and light are the constituent elements of our design language, which continuously crosses the various scales of the project.

The attention we pay to the environment is equally important and constantly growing, with increasingly conscious choices regarding materials and construction techniques, as well as the meticulous use of energy needed to construct and manage buildings in the most efficient way. We are interested in understanding what the limits will be between natural territory and urbanized territory; and how the transitional areas can be configured.

We are committed to investigating how to build the cities of the Future - and on the basis of which principles it will be possible to allow a dignified and quality life to the billions of people who will live in them.

How much will the new materials be able to be ‘light’ from the environmental point of view; and how will we be able to reduce energy consumption by turning more and more decisively towards renewable sources?

These are the questions that we commit ourselves to every day in our project making, and to which we try to give answers that, even if limited and partial, can assist in shaping a better world.





Pavol Stesko

True art is TIMEless

For me – art is not the matter of actual fashion. The question is how to conserve and prolong the moment of eternity and artistic work for the longest time and in the top quality level. My answer is bronze and stone – my favorite materials – thanks to them I try to conserve the TIME and I try to make sculptures and paintings timeless.

SPACEward, not backward

My art - it is the life itself, it is me. I try to innovate my art pieces and go spaceward, not backward. That's why it is dynamic, expressive, here and there loud, however fine and pure, with the sense for a soft detail. It is not trivial. Simple lines with details that have their own meaning and purpose can be seen at a first glance. My vision as well as mission is to create. For myself, for others, for life.

CoEXISTENCE with nature and materials

I am from Slovakia, where the nature is an important part of our lives. I coexist with the nature and materials that I use. I love nature and people as they are. Especially when they are natural. Each, even a detail that is meaningless for somebody, is a great inspiration for me which I then transform further – on the paper, in the clay, plaster, stone, wood, bronze...”

I coexist with materials and I use them with enthusiasm. They are my ally with whom I cooperate – I listen to it and adopt thereto. Thus I can achieve that my pieces of work are pure, dynamic and balanced in line with material they are made of.



Studio Jenny Jones

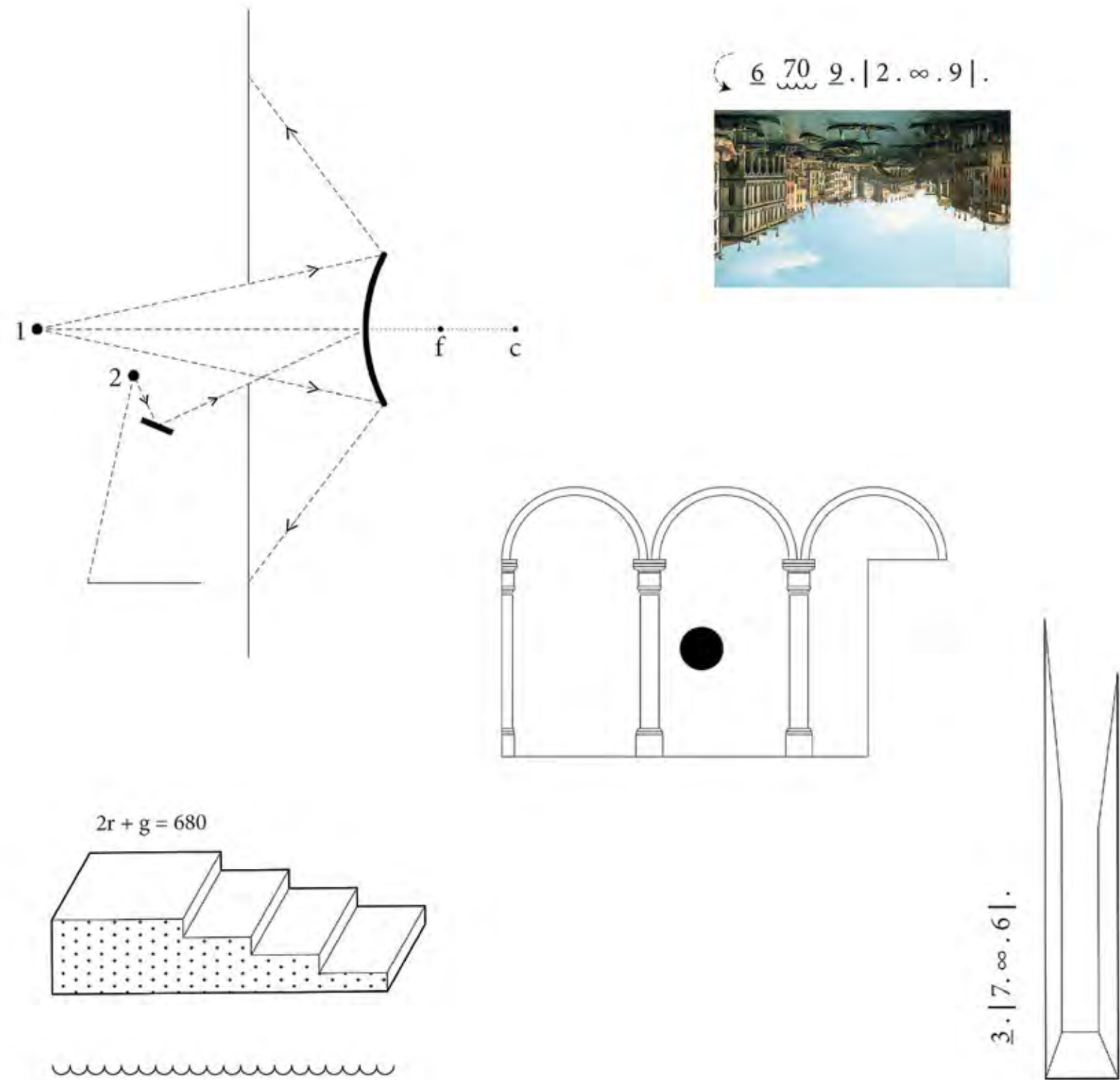
Reflecting on the space between

We exist in the space between. The dimension and quality of the containment of space on one hand delivers the function and the politic, and on the other hand the possibility to touch our emotions.

In Venice, the spatial dance between the proportion of alleys, the cadence of stairs, the water's edge, the visual span of the grand vista, the suspended moment on the flat peak of the Rialto, is almost intact from those days of Canaletto. Through the words of Calvino, the recordings of the vedutisti, Stendhal's prognosis, the ultimate commercial flattery of a "replica" in Las Vegas, and now the proliferation of #s from those selfies, we can surmise that we really "like" Venice. But what is it that we like? Is it the desire to record in person those intact grand vistas first exported with the Grand Tourers? We are lucky (or unlucky) that over in Las Vegas, at the Venetian, they inadvertently answered this question by building an architectural copy paste of those big hitters, engineering an image-capture-top ten-journey to the belly of the Casino. But the Rialto (on travelator) segue to the first floor of the Doge's Palace etc. misses the derive, the detournage, the getting lost, that augments and agglomerates. The deletion of the journeys between renders the opiate quest of finding the trophy view all too easy. In Vegas the engineered edit probably delivered what was intended. In Venice, we are curious to study the spatial choreography of the unedited.

We have created a site specific and interactive installation, occupying the rear view windows of the Palazzo Bembo, mapping an imaginary desire line from a dislocated view to its original siting. The layers of the route are viewed through the lens of human

scale and the laws of reflection. The work we have started here in Venice illustrates a design process that we use in the studio. We apply these principals to internal and external situations and across diverse scales. At the centre of the approach is a curiosity about the effect that design has on the relationship we have with the scale and permeability of the containment of an atmosphere.



Kanjo Také

Beyond Shôji - interactive video

„Beyond Shoji“ means behind the mountain is another mountain; behind the sky is another sky. Shoji serves here as a metaphor for the feeling of being at home and in the safety of one’s “cave,” where one can open oneself and take off on a visionary flight beyond many horizons.

The concept utilizes a virtual Japanese shoji sliding door. The door’s position can be shifted with the aid of a Web app, to open the shoji upward, downward or toward the sides. This lets the viewer access the most widely diverse worlds of images, in front of which he can reflect splendidly on “TIME, SPACE and EXISTENCE.” But he can also choose simply to surrender to the images and allow his thoughts to drift in wholly other directions.

My video is a sequence of coherent montages: cityscape and landscape spaces oscillate into one another. Their expressive spectrum ranges from cosmogonic upheavals (with primal egg and primal screw, the biological and constructive beginning), through the evolutionary greenhouse world of wildly proliferating nature, to a massive procession of proletarian shovel blades. Other worlds of images have a similarly universal character: for example, a Noh mask transforming into a shamanic mask, a manga figure flying around the Jin Mao Tower, or the collapsing Tower of Babel (inspired by Breughel’s painting). The worlds tallest buildings rise from the clouds. They are attacked by military aircrafts.

We find ourselves behind a Japanese shoji sliding door. When the viewer approaches the video projection, the sliding panel opens and a particular scene appears: e.g. an army of golden shovels marches toward the viewer. The door closes horizontally. The door

opens vertically. A shamanic dance on a plowed field. The shoji sliding door closes, the door opens, exotic birds fly out of the jungle. With the aid of a web app, the viewer has the opportunity to get direct, virtual, interactive access to the video in front of his eyes. The visitor can transform his selfie with the Noh mask in the video installation. A guide will be available in the exhibition.

The videos reflect on TIME, from the Stone Age to today’s ZEROONE CENTURY. Through SPACE, you can travel from the jungle to infinite, universal space. And through EXISTENCE, you can journey from captivity in a golden cage to the overpopulation and flooding of the Earth. One connective element is the plowed field, which gives us our food; another is the shovel, as an extension of the human arm, which grounds us.





Norbert Thomas

Design in Context

Meaningful Integration of Art and Architecture

My design principles are related to those of the deconstructivist architects. It is about avoiding the deliberate formation of signs, superficial symmetries, banal orders, rigid grids and personal intuition. The special thing about this kind of design is that the result is neither premeditated nor anticipated. Chaos is avoided by starting from an underlying method, to which all steps of deconstruction that are systematically carried out refer to. The results are thus not arbitrary products, but rather deliberately and rationally designed results, however systematically using degrees of freedom such as, for example, randomness. New and unexpected shapes and variations are created. The aesthetic appeal is based in particular on the deviation from a comprehensible regularity or a comprehensible system of order. Art, which had already adopted the principle of constructive deconstruction prior to architecture, can - because art does not have to take any use into account - apply this principle with far greater consistency and thus more effectively in terms of aesthetics.

No coincidence is without method.

No method is without coincidence.



Tongji University

SUN Tongyu and XU Kai

Super Pedestrian Block Model

AN URBAN MODEL FOR FUTURE SUSTAINABLE CITY

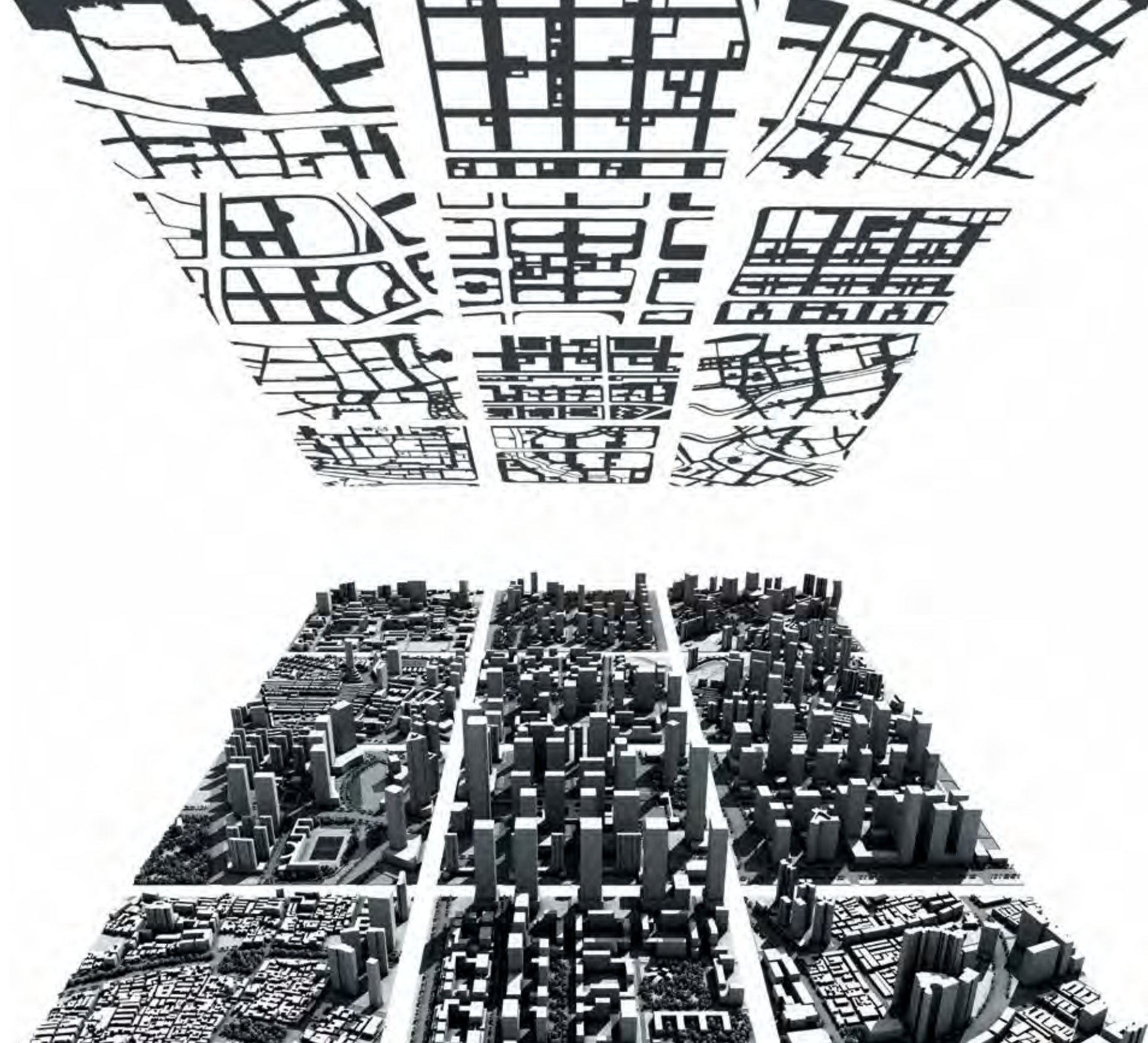
The contemporary urban pattern is dominated by motor traffic, while the zoning urban planning system separates the urban space by different functions. These act as the main causes for urban problems in nowadays metropolitans. Among those urban problems, the lacking of public space vitality and low quality of pedestrian environment are on the top list.

Is it still possible for us to create pedestrian-friendly environment and flourishing street life filled with urban vitality in the Motor Age? Our answer is positive. We propose an urban development model named as “Super Pedestrian Block” to be a key solution in such situation, which still recognizes the high mobility brought by motor vehicles, while immensely relying on public transit to improve pedestrian accessibility. In a territory of approximately 1kmX1km in size, a number of urban blocks are assembled as an urban entity in which a pedestrian-friendly environment is planned. Seven strategies are crucial to implement this model:

- 1) Pedestrian priority in the whole area, immensely based on public transit support ;
- 2) Cross-territory high-speed traffic roads be planned as underground tunnels;
- 3) Small-scaled streets that shall be planned in form of a net. The distance between streets ranges from 80m to 150m;
- 4) Shared underground garage;
- 5) Mix-use and high-intensity development in the metro station area;
- 6) Retail shops alongside all streets;
- 7) Public space and pedestrian system connected as a whole network.

Efforts are to be made on three different layers which we call “points”, “lines” and “surfaces”. “Points” refers to TOD nodes, which shall become important pedestrian nodes and key to improve the overall quality of pedestrian environment. “Lines” refer to arterial roads which act as boundaries of each “Super Pedestrian Block”. Efforts shall be made, with planned multiple-leveled pedestrian system, to cross over these “boundaries” and thus unite all “Super Pedestrian Blocks” without breaking the continuity of pedestrian paths. “Surface” refers to dense street net that serves both pedestrians and slow-speed motor vehicles. With such system, the reliance on motor vehicles is tremendously reduced while the overall quality of pedestrian environment is improved.

We are sharing with this exhibition a variety of city areas which we have designed in the past years. For all projects, the concept of “Super Pedestrian Block” is reflected in certain way and certain degree. In the urban design project of “2022 Hangzhou Asian Games Athlete Village” and “Nanning Sport Community in Wuxiang New District”, urban areas and their underlying systems are newly and completely planned. There is also the project like “Hangzhou Qianjiang Century City”, in which the 10-year-old CBD area are restructured and adjusted for “Super Pedestrian Block”. And in other projects like “Liyang Road-Hailun Road Historic District”, “Shanghai Old City Historic District” and “North Tongji University Area”, in which complicated historic contexts are existing, we define more sensitive strategies to weave out new-old urban fabric combination and dense pedestrian-friendly street net, on which concept of “15-minutes-living-circle by walking” is based.



Dr Simon Twose, Professor Jules Moloney & Associate Professor Lawrence Harvey

Victoria University of Wellington, Deakin University, RMIT University

Canyon is a project in experimental drawing; it distils architectural ideas from the the dynamic undersea landscape of Kaikōura Canyon, Aotearoa, New Zealand. *Canyon* draws atmospheric qualities from the unseen topography and vast body of water of the canyon, recently jolted by the 2016 Kaikōura earthquake. *Canyon* extends ideation via a novel hybrid of hand sketches, soundscapes and virtual reality (VR). The ominous scale and power of the submarine landscape is distilled through these hybrid drawings, which allow abstract architectural possibilities to emerge from the massive subject matter.

Just 500 metres from the Kaikōura coast, the seabed plummets to over a kilometre in depth, and continues to deepen as it flows to the Hikurangi trough, which marks the junction of the Pacific and Australian tectonic plates. Huge forces in this undersea landscape were released in the recent 7.8 magnitude Kaikōura earthquake. The seabed lurched upwards, triggering undersea landslides and turbid flows of sediment; the bathymetric landscape, previously unconsidered, suddenly became powerfully evident. The *Canyon* project explores the architecture of this unseen, dynamic environment through analogue drawings, sound and digital imagery. Once within the *Canyon* installation, visitors experience soundscapes, evocative sketches and are given glimpses into an abstract, virtual canyon, through VR technology. These three modes project the visitor into the vast scale, materiality and atmospheric potential of Kaikōura Canyon: the installation in the tiny gallery space becomes conceptually and perceptually linked to the architecture of the submarine landscape.

Canyon contributes to research into architectural drawing and architecture's relation to landscape. Drawing is expanded as a hybrid

medium, able to distil poetic knowledge through multiple sensory platforms; and the undersea landscape, as a poetic drawn through this hybrid technique, is reoriented as New Zealand's powerful and enduring architecture. Drawing's capacity to explore intangible, qualitative dimensions is intensified in the *Canyon* installation. The power of drawing to evoke is augmented by a combination of sketches, sound and kinaesthetic possibilities afforded by immersive virtual environments. These extend drawing beyond the visual. Analogue drawing, kinaesthetic experience and spatial sound emerge as a multi-sensorial mode of drawing, crossing human, physical and digital influences.

Landscape and its capacity to trigger the architectural imagination is a significant international theme, particularly for new world architecture. In New Zealand, the scale and power of landscape is usually romanticised, with landscape the natural, picturesque setting to an ideal, stand-alone architecture. The *Canyon* project departs from this picturesque tradition by focussing on a landscape that is not visible. It draws intangible, poetic characteristics from a submarine landscape, abstracting architecture from its scale, mass and ominous seismic potential.

Canyon breaks new ground in architectural drawing through a mix of kinaesthetic, sonic and VR modes. It draws abstract, sublime architecture from a bathymetric landscape.





University at Buffalo, The State University of New York

School of Architecture and Planning

See it through Buffalo

Buffalo's complex history, contemporary challenges, and current trajectory offer an especially compelling context to study and practice architecture and urban planning. The city is home to the country's first registered woman architect and a global model for refugee resettlement, yet it remains America's seventh most racially segregated city. Buffalo and the Great Lakes Region are celebrated for their scenic landscapes and vital ecosystems, but remain scarred by industrial development.

Driven by commerce and industry, by 1900, Buffalo, New York, was home to more millionaires per capita than any city in the United States. Growth, innovation, and optimism inspired prodigious investments in the built environment, giving rise to some of the country's most influential works—the Frederick Law Olmsted-designed park system (1868-1898), Louis Sullivan's Guaranty Building (1896), and Frank Lloyd Wright's Darwin D. Martin House (1905) and Larkin Administration Building (1906). In the first quarter of the 20th century, Buffalo's vast collection of grain elevators gave argument for the rise of modernism in Europe. In 1931, Buffalo built its commanding City Hall, and in 1940, opened the doors to Eliel and Eero Saarinen's Kleinhans Music Hall, enduring symbols of a time when Buffalo dreamed big and built boldly.

At the height of ascension, and amidst the onset of World War I, the city mobilized around a promise to protect and imbue hope, pride, and confidence in its citizens looking forward. While coined to garner support for the war effort, the slogan—Buffalo Will See It Through—was prophetic, a prescient sentiment for the second half of the twentieth century, when the city was beset by a dire loss of industry and the departure of more than half its population.

In the throes of the city's decline, the School of Architecture and Planning at the University at Buffalo was founded. And from its early years, marked by the teaching and research of Reyner Banham, to today, the city has maintained a commanding position in the ethos of the school. It is the full arc of Buffalo's history and the complexity of its current character—rise and ruin, rust and revival—that underscores the school's temperament and drive.

The school plays a leading role in transforming the city and propelling its resurgence, through economic development planning, urban design, research partnerships with industry, and full-scale constructions. Students, faculty, and staff engage global issues—from economic inequality and refugee resettlement, to food security and climate-change resilience—partnering to plan and build neighborhoods, homes, playgrounds, gardens, and wildlife habitats.

See It Through Buffalo reveals this history and how the university is engaging the challenges of today and working to advance prospects for the city's future. The film, a documentary collaboration between Paget Films and the School of Architecture and Planning, presents the varied urban landscapes of Buffalo, along with the deep and long-lasting impacts of university-city partnerships, where members of the academy are both participants in the life of the city and help shape the policies, plans, buildings, and spaces that construct its identity.







Vitaliy and Elena Vasilieva

INSPIRED Project

Our work on this project aims to awaken the hidden power in every-day architectural objects by challenging the usual associations through intervention of modern technologies.

There is no other element with the same long-term impact on our lives, as the light. Light enchants us with its unique nature. we enjoy exploring it, studying its physical context and the perception of light by different peoples for thousands of years

Project INSPIRED - is not just an artistic lighting, its a light show, intellectual performance, created by light, lasers, interactive projectors and human fantasy in love with artistic transformation. Using the latest technological achievements, INSPIRED awakens the hidden power of the architectural object, challenges stereotypes and dissolves the walls no matter how tough they are. All this transformation takes place in real time! Being the basis of the creative environment of any artist, connection between materials and light is interesting by itself. But with INSPIRED, the architectural design elements which enhance and support the light's components of the Project are of more profound significance.

And then, by nightfall the show begins! Slow incandescence created by laser and video cameras, gradually turns into an interactive phase - walls "fall." Scanning System reacts to all happening inside of the building and reflects it on the wall of the facade. With three-dimensional graphics object walls become "transparent ". People outside of the building see its interior. If it is a museum, they get to know that is now on display, and what exhibition or installation can be visited during the day time.

Architectural building itself becomes a living installation, attracting audience every night.

INSPIRED Project turns hidden into clear.

What is protected by impregnable walls at daytime, is open at night to the eyes of travelers, tourists and wondering observers.





Jean-Paul Viguier et Associés, Architecture et Urbanisme

Time, Space and Existence, when applied to Architecture refer to Vitruve's trilogy of Solidity, Function and Beauty. Paul Valéry in his book "Eupalinos ou l'Architecte" ("Eupalinos, or The Architect", 1921) points out one can measure how much a building is "Solid" or "Functional", but not "Beauty", as this is a matter of personal appreciation. Time and Solidity illustrate the capacity of Architecture to produce a work that lasts, Function and Space a work that meets its usage, Existence and Beauty are then the essence of life.

Architecture is this Art that transforms an answer to a technical or programmatic question into a proposal opening new outlooks: An Art of outreaching the limits. The skill of the Architect being to fulfill the constraints of the matter and space as a building must stand but after having stretched the possibilities to the limits, he is this kind of character having spent his life exploring this extremely narrow territory in between the conventional and the unexpected. This attitude which consists of not being satisfied by a merely related answer, and interest to constantly reconsider the idea of the limit of what is possible, has generated the theme of our participation to this Palazzo Bembo Exhibition, namely:

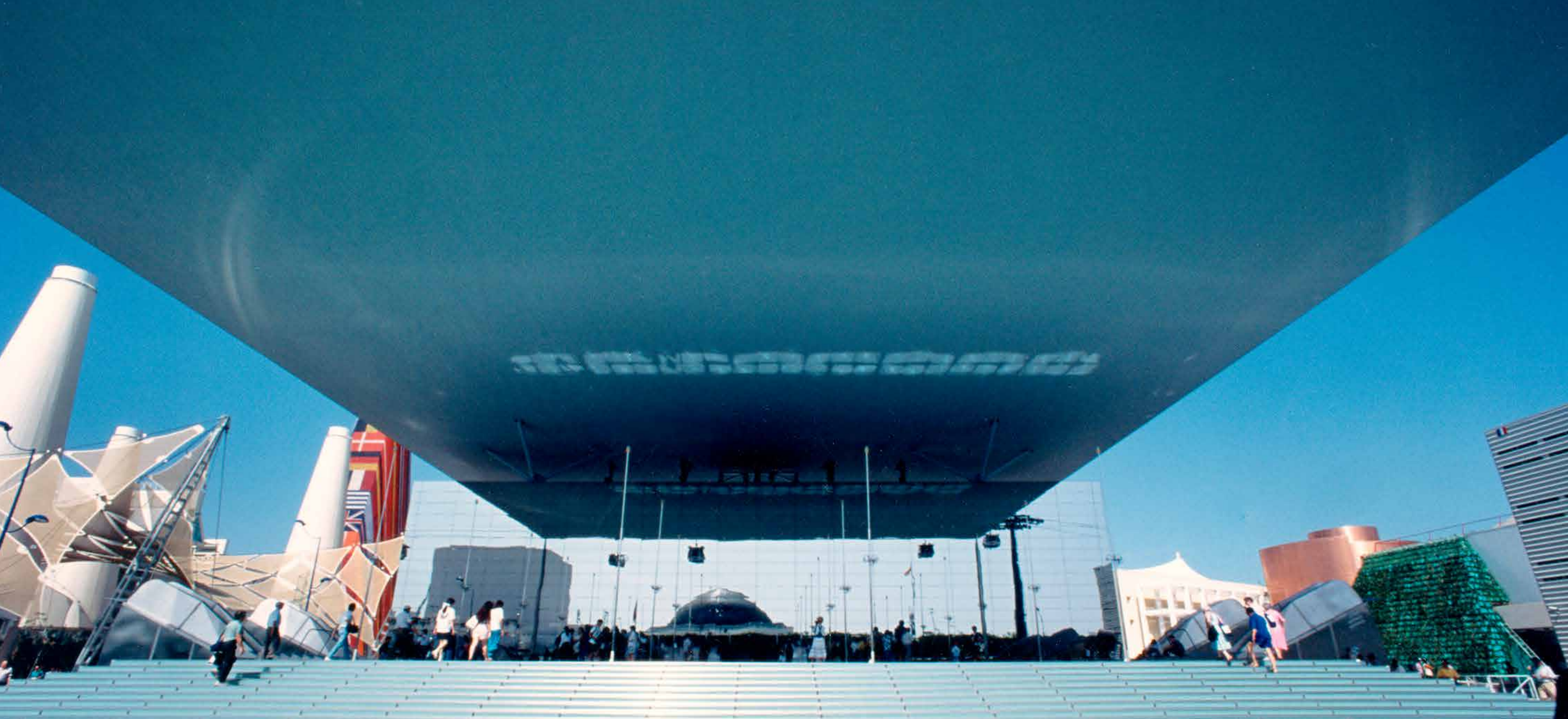
Beyond

The few illustrated projects show how we have tried to design unexpectedly in the hopes to create this emotion and pleasure that relates architecture to art through vision and beyond imagination. This attitude applies to all kind of programs we have been commissioned for, including recently large urban design pieces to accommodate the thrust of urban migration.

Among these projects and over time features the Pavilion for France and the "zero theme" at Seville 92 World Expo where a 50 by 55-meter "carbon blue sky" was floating at 15-meter height and having zero thickness when viewed from the ground as a personal statement for the future of this kind of event. The Paris Citroën Park where a 750-meter long diagonal crosses all the landscaping themes to tell the public its conceptual story. Reims Media Center built out of a black metal frame filled with clear glazing standing across the World Heritage listed Cathedral of Coronation as a demonstration that extreme visual tension in architecture created by this face to face regenerates the City. Chicago Sofitel Water Tower with its knife-like edge protruding 10-meter at the top stunning literally those raising their heads. The McNay Art Museum Stieren Center for Exhibitions in San Antonio Texas where an adjustable roofing system for light extends to new limits the kind of possible shows. The Majunga Tower designed to relief the stress of being hermetically enclosed by creating sky garden-loggias and operable windows to breathe the outside air and hear the urban activity. And some other projects till recently on this conceptual grounds looking for a relationship in between Meaning and Emotion.

This Beyond attitude is now applied to Hypérion wooden tower in Bordeaux to investigate how high a Cross Laminated Timber based structure (CLT) can go opening a new frontier in sustainability and to the Brussels NEO Europea Project as well in an urban design scheme where the stressing issue of increase in city density is through design transformed into Urban Intensity.







Grand magasin

MALLOF EUROPE

Archana Vikram

Structural geometry has always been fascinating for me. The play of light and air as it seeps through some structures or is held in check by others is incredible.

Architectural photography gives me the opportunity to delve into the soul of the design. It is my effort to do justice to the creators' (Architects') vision and to quench my passionate thirst for these gems hidden in plain sight.

My images depict largely outdoor architectures that are at once as enormous and concrete as they are mystical. My aim is to abstract the project from its utilitarian purpose and underline its form and structure. I am fortunate to experience stunning architectural realisations from around the world and capture their geometric abstractions.

When visiting any structure I sense commencement of a dialogue between the building and me, the photographer. After taking in the structure and its surrounds for the first time, some compositions will arise instantly. Some others take shape as the dialogue deepens and with the participation of constantly changing weather & light. The analysis of these interactions between me, the structure, light (both natural and artificial) and nature, leads to each particular creation. Focussing on lines and light, the spaces created are unique in their structure and design frozen in a frame. I see each streak of light give every structure a distinct personality of its own.

These abstracts strive to capture the symbiotic relation between design, structure and light. Always with a space to ponder the possibilities of what lies further or beneath, where it rises from or where it leads to.

Every possibility — just beyond the frame.



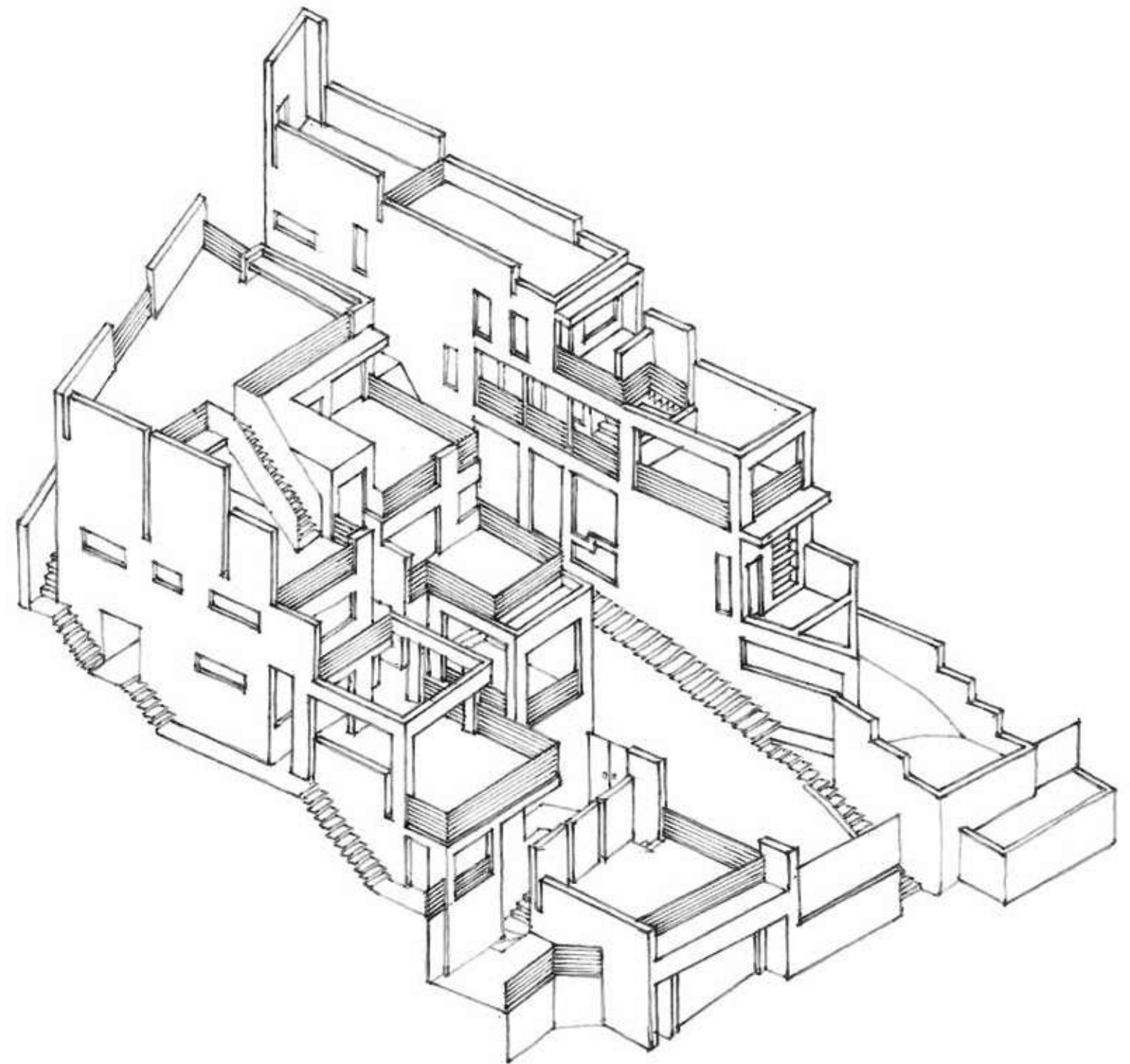
Charl de Villiers Architect

AFRICAN URBAN DENSIFICATION – CONCEALED OPPORTUNITIES REVEALED

“The Mountain Home” by South African architect Charl de Villiers, now under construction, is on a Pretoria city centre mountain, with prime views, where wealthy and poor areas meet. The larger family home has a smaller “Outbuilding”: an auxiliary multiple-story, mixed-use partially community centre, providing combined petite living, working and playing spaces (an amphitheatre, meditation courtyard, garage converting to a pop-up art gallery cum cinema) Though compact in scale (441 m² in total), highly complex!

The small stand was recently created in an established suburb by fusing two parcels of left-over city street and private garden. Because of building lines and criss-crossing city servitudes initially only 270 m², split into three separate bits, of the 717 m² stand had the city’s permission for construction of a single house of one storey only. Careful negotiations resulted in improved permissions. The slope is extremely steep. City’s bulk services on the stand (electricity and water) had to be addressed as did neighbours who occupied both the stand and city’s road. These battles required resilience – the aforesaid took more than ten very demanding years.

The buildings are double storeys stepping down the mountain. Roofs and balconies maximize outdoor living and optimise safety and security in a country with crime. There are private water and electricity supplies independent of city services. The buildings and gardens are maintenance-free and lock up and go. The handicapped home owners enjoy a self-contained ground floor apartment, with garage, within the family home. The project is proudly Modernist: functionality generates a linear design with no applied decoration. It is also earthy and African - highly sculptural, using the most rudimentary local materials: clay bricks and concrete. This project bravely fuses with the mountain as one single whole.



Marc Vinciguerra

The Triptych of the Religion Atheism

The Religion of Atheism is making its world premiere in this 16th century Venetian palazzo. Marc Vinciguerra, the philosopher-sculptor, posits a new dialectic of the sacred in his monumental sculpture. In the 21st century, we are in a theological transformation, an age wherein the mere existence of the sacred can instantly change the space of the real. A sacred time confronting the historical time - where the spiritual becomes spatial and philosophy morphs into architecture.

To read the triptych, start with the two opposing panels, the contradiction; forming a philosophical virus that propels us toward a resolution in the center panel. On the right, you find The Essence of Christianity. The body is ascending but the face is descending, an ascent made of pain with no liberation. On the left, in the opposing figure, The Essence of Atheism renders a floating body heavy with negation. The body experiences a negative force that expands the figure but as the face casts its glance downward, it is evident, liberation has not been granted: an ultimate negation of God. In their opposition, the right and left panels embody a religious force yet the manna of deliverance has escaped them. Through their opposition they participate in the dialectic of the sacred.

Moving to the center panel a corpse lies on the ground, obeying to the Middle Age codification of a triptych. This figure offers no physical movement yet manifests a mysterious inner life: nihilism. Nihilism has no force, no ascension, but looking closely one sees a sleeping God force. Rising up from below, a floating body completes the central panel. This pyramidal sacred figure encapsulates Sacred Nihilism. What is horizontal is secular and what is vertical, religious. In this panel one body rises from another – floating

horizontally, the sacred rising from nihilism. The sacred figure forms a new code; secularism ultimately verticalizes itself to become sacred. A new theological password is introduced, unlocking the sacred dimension of atheism. Opposition no longer exists between atheism and God. Through this sacred space, the triptych discloses that atheism is an enantiodromic force that reveals God.

Opposition has found its ultimate liberation in the triptych's three-dimensional religious dialectic: God is on the right; atheism on the left and sacred atheism balances in between. As in Wagner's Parsifal, we have arrived in the place where "Time has become space." Secular time has morphed into sacred space. Architecture is reunited with sculpture in a new form of desacralized religion. The triptych of The Religion of Atheism unlocks a new essence by positing that the death of God is the ultimate religious experience. What remains is the Sacred Spirit, liberated through art.

During the Middle Ages, painted triptychs were commonplace in the cathedrals of Holland. They all but disappeared as societies experienced a desacralization. Through the 20th century paintings of Francis Bacon they experienced a re-birth. Through the work of Marc Vinciguerra, the world experiences the first sculpture triptych with The Religion of Atheism.





Giardini Marinaressa

National Pavilion of Pakistan



The Fold: An existence between limitation and unanimity

Located in the Gardens of Marinaressa, The Fold takes inspiration from the tangible and intangible dimensions of open spaces rooted in the many informal settlements of Karachi, Pakistan's largest and most populated city.

Karachi has long served as the premier financial and industrial centre of Pakistan, attracting people from all parts of the country in search of employment opportunities. It has also drawn migrants from nearby countries facing conflict and economic deprivation. This influx has seen Karachi grow from a city of about a million inhabitants in 1950 into an ethnically and linguistically diverse metropolis of over 20 million today. Simultaneously, it has seen the city expand rapidly and almost irrepressibly into an urban fabric revealing both regulated and unregulated development patterns. Characterized by informal settlements, the unregulated development patterns have largely resulted from a widening gap between demand and supply of affordable housing.

Today, over 60% of the city's population resides in informal settlements occupying only 8.1% of the city's land. Many of these settlements have now largely densified, while others are in the process of densification. This occurrence has surfaced a number of issues in the process, one of which is the severe contraction and disappearance of open spaces for communal sociability. In fact, the only open spaces that remain here are the narrow corridors trapped between layers and layers of buildings, occasionally opening into slightly wider pockets of space.

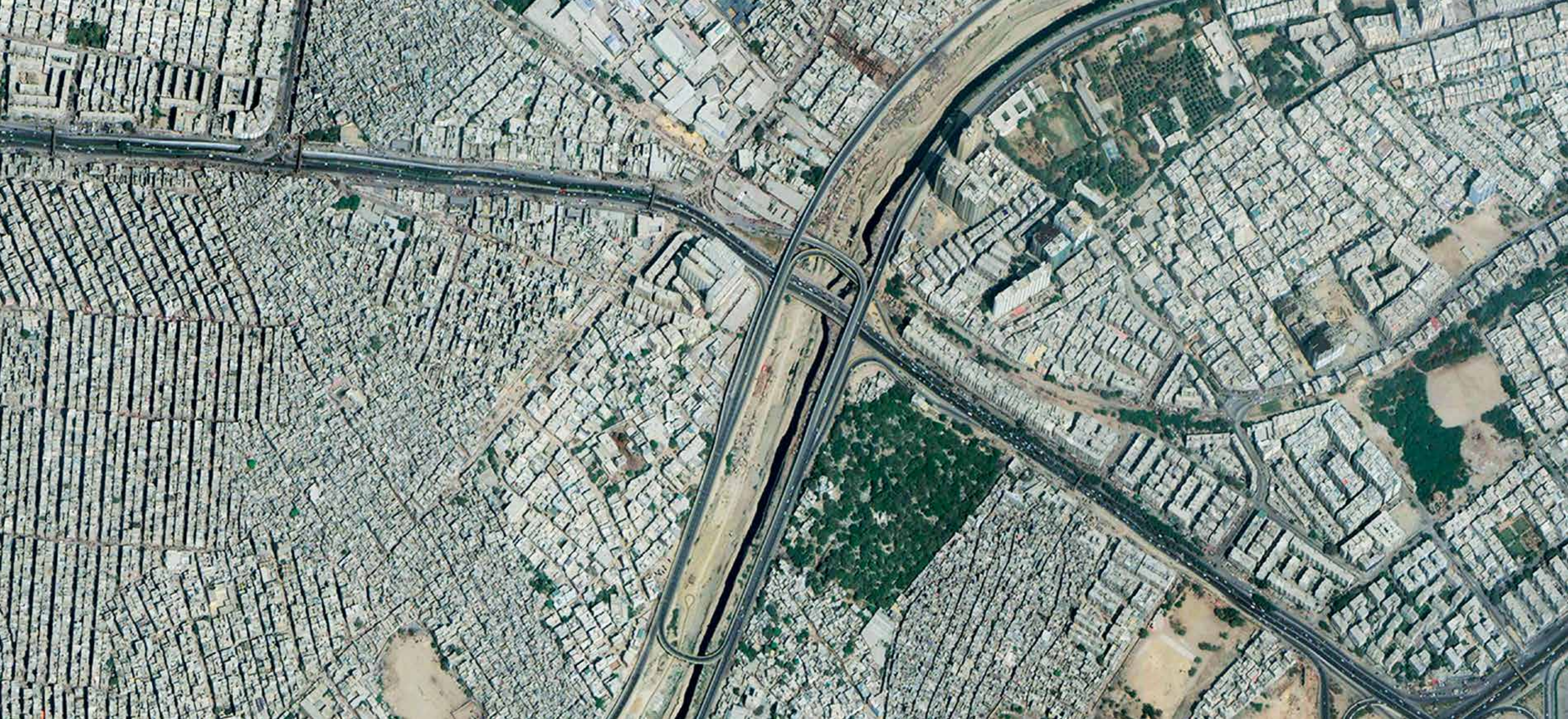
Despite confined physical conditions, these open spaces manage to remain full of life and vitality. They not only function as thoroughfares,

but serve as vibrant arenas for interaction, dissemination of information, exchange of ideas, and even play. Inconceivably, they find ways to make enough room for everyone, displaying an overwhelming sense of community that builds and thrives on consensus and mutual understanding.

The Fold echoes the physical (tangible) and social (intangible) conditions of these spaces, inviting visitors to experience an existence embedded within the dense informal settlements of Karachi. Layered with ideas of limitation and unanimity, it first appears as an elusive volume quietly resting in the expanse of a public space. Composed of a layer of unevenly spaced verticals, it consumes a small portion of the garden, removing it from the surroundings. Upon closer proximity and inspection, the layer reveals itself as a singular folding system, partially revealing what it encloses. The two ends of the layer meet in ways to define an opening, providing access to the inside: a constricted space attempting to - and attempting not to - communicate with the encompassing public domain. Besides suggesting the condition of limitation, the layer is also indicative of the verticality, multiplicity, density and irregularity evident in the many informal settlements of Karachi. At the same time, the subtle tapering of the profile against the sky symbolizes the tendency of these settlements to rise in synchronization.

Inside, a set of axes support the condition of unanimity – encouraging visitors to activate the space through shared aims and values.





Atelier Romeo + Groupwork + WebbYates Engineers

Ateliers Romeo/Mineral Expertise, Webb Yates Engineers and Groupwork+Amin Taha are independent and award winning studios who were last year shortlisted for the RIBA Stirling Prize and who have been collaborating on research and applied projects for number of years.

The inventive Mineral Expertise have been working together with Webb Yates Engineers, Groupwork+Amin Taha at first rediscovering lost techniques for load bearing stone, cantilevered and mutually cantilevered/resting and reciprocal structured stone. Applying and further developing this knowledge across Europe, the middle and far east. This has been not solely an aesthetic or academic exercise but intended to find solutions that enable construction that has a lower carbon footprint, is faster to build and ultimately has longevity by virtue of the material's inherent strength and beauty. This research has received further Italian government funding for application to the building industry.

Mineral Expertise have recently experimented with the quarry waste, taking in this instance marble chippings and bonding these to create 25mm structural plates that can take any form. The attached images are of 5m x 5m canopy made up of cone barrel vaults tapering along 5m from 1.0m to 0.5m and 25mm thick. The material is a wholly new innovation for which we have worked together to design something that showcases its properties. The engineer's structural drawings are attached to demonstrate its integrity, wind loading and limited ground fixing elements given the likely location. There are further iterations of the product including the integration of insulation sandwiched between two thinner layers of the stone so that together they perform the same structural function but add thermal and weathering enclosure as well as finish. Again the advantages are not merely

aesthetic but have less than 10% of the carbon footprint of concrete or steel construction from source to completion and is a faster method which in turn lowers the carbon footprint further still as well as construction cost.

The design follows a structural load path unique to this material which is then set onto a steel display frame designed for ease of placement within the grounds of the Giardini as well as wind and dynamic loading. The arches are cut vertically to echo the formality of palazzos facing the Grand Canal and are left elongated and tapered to drift more informally into the canopy of trees further within the Giardini.





Rafael Barrios

“The best magic doesn’t trick you... it makes you believe”

We do not see with our eyes, but rather observe with our minds. It is a seduction. What we assume to be the case is not always true. It leads the observer to see what is not really there, much like a magician.

My work both present and absent, it appears to float without any gravitational pull as if it was an autonomous entity that has randomly congregated in one place for an eternal moment. Each shape, with convex and concave sides, contains a different perspectival view-point, suspended within the same space. Neither a monument nor an anti-monument.

Over eons of time we have become obsessed with gravity as if gravity were embedded in our consciousness and had assumed control not only on our bodies but on our minds as well. This is the moment to reassess our presence in space/time and to enter the elasticity of subjective viewing evoking a “sense of spirituality”.

If gravity was not on our minds, the world would work better.

I do not consider phenomenology as an academic pursuit but rather a mean to understand that what I’m doing as an artist and how I might proceed in terms on an aesthetic investigation of space and time or from the perspective of relativity, of space/time. I understood that they were indivisible. I have always been interested in mental action which creates art. To produce I have to get goosebumps, If I don’t have goosebumps I don’t do it.

I’m less concerning with the symbolic representation in the semiotic sense than I am with the conundrum of perception. There’s so much

to learn about perception and the way we perceive reality and my purpose is to extend my visual language.

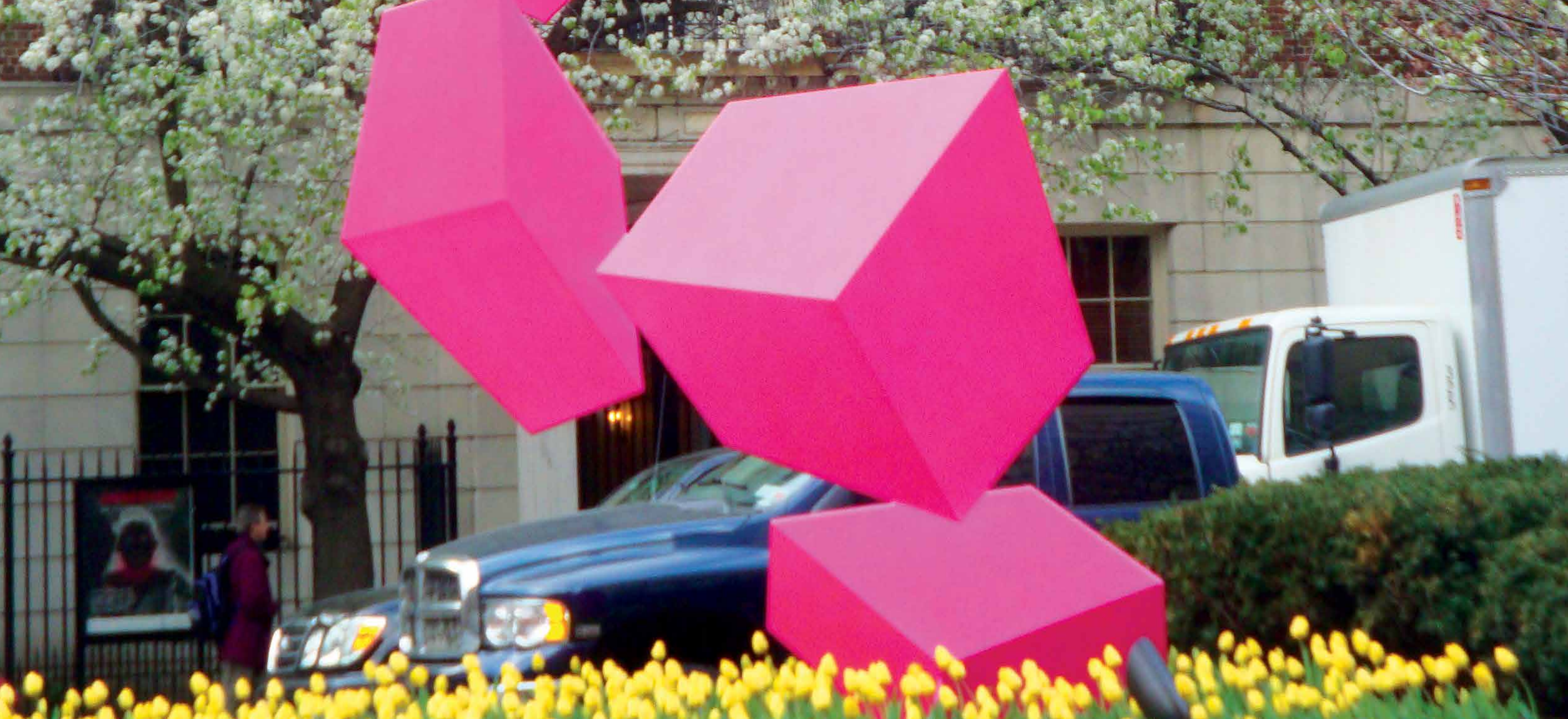
The challenge is not merely to recognize how the eye sees, but how the mind envisions what the optic nerve is assimilating, removing the the lethargy that blocks our ability to see the richness of the world of transcendental phenomenology where our virtual momentum and light-bearing integrity come together. The eyes are merely the lens with which we see life.

The future in front of us as is a serialized progression within an extended duration that suggests the virtual and haptic dimensions of reality as they converge toward a unity that ensures stability in this century.

Art catalyses the future of science, the future of human, the future of everything. It is an opportunity to offer humankind an alternative vision, another way of considering how the world might function, when one can still become excited and moved by the possibilities of what art can do and how it can transform our minds and senses into an experience that fulfils our expectation of life at its best, beyond the superficial differences that tend to pull us apart from one another.

Art is a profession which dignified humanity right now. It dignifies the immense possibility to be alive.





Helaine Blumenfeld OBE

For me sculpture has been a journey to try and reach beyond the physical, emotional and cultural boundaries that limit our perception as well as our growth as spiritual beings. Through sculpture I have tried to create a language that does not depend on words but on images for its impact.

A desire to capture in form the mystery that is the human spirit was the initial reason I turned to sculpture. The essence of what it is to be human, I believe is located in the soul. Not an entity that can be seen or measured – but a force that suffuses us, illuminates us and which we can nurture. It is not physical. It is beyond substance.

My sculptures are never narrative or descriptive of our physical world. They are glimpses into feeling, into obsession, into pleasure, into fear, into the risks I am willing to take. Without risk there is no growth.

I believe the external form of a sculpture can reveal the ‘essence’ that lies within it. But only if the viewer is able to set aside his preconceptions and directly experience the work. We have been brought up to separate reason and emotion. To create a work of art the artist must merge the two. To fully appreciate its impact, the viewer must blur that distinction as well.

I begin every new sculpture without any preconceived idea of what I am going to do. The key for me is to almost lose consciousness. Each time I start a new piece in clay I tap into a part of myself with which I normally have little contact. I never use an armature to support what I am creating. This would limit me. However, there is a danger. Sometimes the new piece will collapse in my frenzy to express it.

The work I do in clay contains the energy, the vision, the emotional landscape that will set the parameters for the completed work. I can

create the initial model in a few days; to realise it in bronze or marble can take months.

The craft of sculpture is in danger of being marginalized as “The Idea” and “The Concept” have become increasingly celebrated. One hears all too much about “the cutting edge.” I believe that work in any media can be on that edge. It is not about using new materials; it is about pushing the materials and forms you are using to their limits. It is about reaching beyond the established frontiers in whatever discipline engages one. Above all, it is about infusing the energy and originality of your own being into the work, thus transforming it and extending it into another sphere.

ASCENT can be seen as my most autobiographical work. In its union of two figures, we see a theme that I have often gone back to: by balancing intimacy with independence we can create a unit of two people which has strength as well as tenderness.

In the past, I have explored this theme through tension, by forms which are stretched or even splitting apart. Here, though, the emphasis is on harmony and support. Seen from one side, the female figure soars, but her ascent would not be possible without the strength of the muscular figure that anchors her to the ground; viewed from another angle, there is an extraordinary parity between the two figures – a visual rejection of dependency in favour of inspiration, encouragement and vision.



Jim Galucci

History

In a tiny college classroom in Syracuse, NY, on October 23, 1969, I discovered my passion for sculpture. It was on that day I began to create art at Le Moyne College, a small Jesuit school. It was there the foundation was laid and shortly afterward, I received my Master of Fine Art from Syracuse University. I then taught art as a university instructor for 10 years, and later worked as a zoo exhibit designer, while making my own art. In 1993, I became a full-time artist, creating public art in my Greensboro, North Carolina studio. I have been a working sculptor for over 40 years, designing and fabricating public and private art commissions, currently with the help of seven assistants. My commissions are in public, corporate, and residential spaces throughout the United States. I also create sculpture for temporary public sculpture shows around the country for small town and city exhibitions. At present, I have over 40 sculptures, which intermittently rotate to new installation sites, in cities across the United States. These exhibitions I call, "art catalysts."

My Philosophy

Good art physically manifests an idea or event that evokes an emotional response from the viewer. It speaks to us and strikes a chord deep within us. Good art challenges us, can make us feel righteous, moves us, soothes us, and can instill happiness or help us heal. I strive to create work that is accessible to the public both physically and intellectually. I often use archways, gates, and towers as motifs in my work. The gates provide an entrance for the viewer, and the towers serve as beacons. These viewer experiences inspire and prompt awareness of the impact of art in everyday life.

Golden Oak Leaf Arch

The arch is a perfect form to capture the theme of this year's biennale.

Invented in ancient times by the Etruscans and perfected by the Romans, it defies gravity and cultivates wonder through its form. The arch defines a space by the position of two touch-down points, where they rest. An arch defines time as a passage through a portal. The movement gives one a concrete grasp of time. My sculpture uses the fascination of an arch to celebrate the magnificence of nature using a simple form, the leaf.



Gill Gatfield

Carved in unique stone extracted from the remote mountains of New Zealand, *Zealandia* combines natural materials, technical innovation and minimalist form. Twin slabs defy gravity, stretching up from an Italian granite plinth. Like shifting tectonic plates, the stone panels slice through each other, linking the sculpture to its subterranean source. Exposed striations capture striking snapshots of primordial time. From the earth and of the earth, *Zealandia* conveys qualities of fragility, strength and resilience. It registers the discovery of Zealandia, the 8th continent, a submerged landmass with small islands rising up from the Pacific Ocean.

This elegant X-figure is formally complex, even contradictory. *Zealandia* proposes a baroque abstraction. The organic markings in the deeply veined stone evoke human tissue, musculature and skin. These undulating patterns also hint at the graceful flow of drapery reminiscent of classical sculpture. A steel skeleton reveals a backbone, a scaffold for the skin of stone. Spatial dynamism and structural tensions combine to intrigue and provoke, while silky planes entice hands to reach out and touch.

Zealandia blurs distinctions between art, text, mathematics and architecture as it rethinks Da Vinci's *Vitruvian Man*, immortalised on the one Euro coin. Front view presents an anthropomorphic figure with arms stretched up, legs apart, feet firmly on the substrate below. Interlocking limbs create an A-frame, a physical cave, a shelter between splayed 'legs'. Presented first in Venice (the home of Da Vinci's drawing), *Zealandia* begins a new conversation about the shape of humanity and our bond with nature.

Streaked with threads of silver and gold, the mineral crystals and mica trigger illusive and ephemeral effects. *Zealandia* is both regal and dramatic; majestic and delicate. Shimmering in the glare of sun-

light, luminous in twilight, and brooding under clouds and moonlight, the sculpture becomes a metaphor of human psychology. In daylight, the X-figure is replicated on the ground, casting an encircling shadow that tracks the passage of time. Creating the female genetic code XX on horizontal and vertical planes, this blueprint speaks of the origins of human life – deep within women.

Also a Roman numeral: dieci/ten, the hourglass figure with high waist, slim features and open limbs evokes 10/10, a male-defined measure of absolute feminine beauty. Amid global movements demanding gender equality, respect and inclusion for all, *Zealandia* invites a shift in perception. Encircling the work, it changes from a sensual feminine form into a robust vertical shaft. It becomes a freestanding column, the Roman numeral one, an 'I-figure', a universal gender-free symbol of existence.

Simultaneously ancient, current and futuristic, *Zealandia* blends artistic canons, continents and eons. In the footsteps of the ancient *Winged Victory of Samothrace*, Rodin's *Walking Man* and Boccioni's *Unique Forms of Continuity in Space*, this contemporary monument traverses time, gender and place. Representative of humanity's interconnectivity with the planet and universal human rights, *Zealandia* asserts an aura of renewed power, action and triumph.



Beatriz Gerenstein

The Third Partner

We, human beings, undertake many activities in which share or cooperate with a common goal. It can be business, work, love, envy or war. What makes us social entities? What is it that allows or encourages us to be partners?

No doubt there is something special. We can call it with many names or represent that “something” in different ways. But, in one way or another, we all feel that there is a special energy that makes us social, that makes us establish relationships with our peers. This energy is like an added partner in each relationship. That’s what I call the “Third Partner.”

A knot is in the center of the sculpture. From it come the three endings. Two are going down, towards the earth. At their upper end, at an angle, they are joined together by the knot. Another end, our Third Partner, comes out of the knot on its upper face and heads upwards towards the heavens. The universal energy finds in this Third Partner a channel to give what is necessary for the human being to be human.

As public art, the Third Partner will contribute and reflect the spirit and culture of the Town. I want to my work to have a positive impact not only on the site visitors but also in the city. The Third Partner must represent the essence of the Venice and nourish the traditional aesthetic of its people. Venice is a beautiful, ancient and intriguing city. It has a valuable history of progress, romanticism, struggles, art, and love. In each *canale*, in each *palazzo*, the action of the human being is tangible. How would all this have been possible without the third partner?

My sculptures are influenced by the exploration of the daily pleasures, anxieties, and mysteries of the human being, the desire to exist and to love. In such a world we live in, full of wars and self-regard, violence

and political cynicism, I choose to talk about the human condition, the actual human being, with love, friendship, anguish, indulgence, joy, pain, and spirituality.

My works allow me to fulfill the desire of each artist, to reach the hearth and the mind of many people. I think that is the public appreciation of the esthetic message and social content of my works what opened so many doors to show my sculptures in many places of the world. To emphasize my message, I do not hesitate to use different medium, techniques and even aesthetic trends. I work mainly with bronze and stainless steel, but I often use organic materials like manila rope, exotic woods, feathers as well as semi-precious stones.

We could struggle a lifetime attempting to change reality, to modify it, trying to break and transcend the limits imposed by our limitations. Maybe the happiness we all are looking for is not at the end of the journey but in the process, in the work that takes to get there.



Wataru Hamasaka

Begin with aforesism: TIME - SPACE - EXISTENCE in sculpture

Sculpture is the way to spend time. Especially sculptures made from stone are confronted from time to time. Sculpting stones is a matter of time and events to be made come at the moment. The descending idea is a momentary inspiration, and when it comes, the time that the carving is engraved is occasionally replaced by the existence of *“mono”*, and the substance returns to the phenomenon over time. Stone sculpture leaves the egg of imagination to the transition of time, handling the communication beyond time. The drop of time exposes the sculpture to the challenge of secular change and inquires into the appearance of the world after the passage of time. It is a future ruin, a future plan for the past. A landscape of time and fun artistic planning to dig a huge hole in a hill with a used shovel car and to embed a number of stone sculptures in the ground. After several thousand years the archaeologist unpacks a gable house assembled solidly with several stone plates except for the topsoil mixed with silicon chips. The Rope of time have at stake and space, to travel the space-time is slide in the transverse direction of the unexpected space, it is not possible to adjust the gap of time gone by.

Sculpture is said to be a kind of spatial art, rather sculptures are present in the real world and phenomena, mediated by the tactile vision of the surface. It can also be said to be a device being “monolithic” and vocalized. When setting as an item confronting sculpture and space, the overlapping area is clearly indicated. It interpenetrates the entity of sculpture and the absence of space. (The viewpoint is diversified.) The Deconstructivism architecture and exhibition space after modernism have mimicked sculpture. That is, the sculpture is like a larva in the pupa. Rather, the diversion of purely modernism ‘s blessed architectural functional space into the exhibition space is reappearance of late modern space.

In the case of outdoor open spaces, it is assumed to be a backgroundized space, rather it can be said to be institutionally managed space. The spatial transformation surrounding the sculpture standing in the wilderness, buried in the ground, or sinking in the rough sea has already been witnessed.

Is Sculpture possible as being beyond time and space? In order to visualize the phenomenon of light and shadow through time at a specific place, I made a sculpture by changing the song coordinate, that the shadow of the cone moves due to the change of the season. I also made Sculpture the shadow caused by astronomical phenomena of solar eclipse during the 20th century by similar transformation. Since I entered the 2000s I tried a stone carving floating on the water. Initially, the shape of the ship is adopted as a metaphor, and the part where water is kept and the part which floats are carved from the same stone. Then sharpen and sharpen until completely floating.

Recently I’ve been making sculptures about sound. I made sculptures to recognize my existence myself by perceiving loud noise on the sculpture. Both are variants of existence form.

“mono”, Spiritualized substance



Edwin Hamilton

I began working with stone thirty-four years ago, dropping out of college to apprentice myself to master masons. Later I traveled throughout Europe—studying many extraordinary architectural monuments, including England’s York Cathedral, the stone circle of Callanish, the diverse array of ruins in Sicily, and the streets of Paris. In Provence I helped rebuild a stone house and worked in a quarry. I built walls and a bridge over a stream for an innkeeper in Scotland. Finally, I returned to the US, where I have maintained both masonry and sculpture practices since the early nineties, focusing on large-scale architectural work and sculptural installations throughout the country.

In every aspect of what I do, I consider the extraordinary, universal power of the ancient craft of shaping and placing stone. The Inca stonework of Cuzco and the Urubamba Valley in the mountains of Peru has especially inspired me—in particular the walls of Sacsayhuaman, where the perfect, mortarless fit of immense boulders cut and placed together many hundreds of years ago remains a marvel of engineering and artistry. When I visited this site in 1996, I remember being literally stopped in my tracks by their magnificent presence. As I looked around I was intrigued that other visitors seemed to have a similar reaction. I began to think of constructing sculptural forms that might echo the extraordinary stonework. This moment was a milestone in my sculpture practice.

As an artist, I try to capture the resonance of the time-honored craft I have been privileged to study, keeping its traditions alive in the modern world even as I reinterpret it through my own language of forms. In both large-scale works and more intimate sculptures like the one included in this exhibition, *Untitled/ Peruvian Travertine* (2015), I strive to create a universally accessible experience with this natural material that has been shaped by man—that we may all feel its inconceivable

agelessness and silent dignity. I’m inspired by simple forms found in nature—water-worn pebbles encountered on a beach, bones, tree trunks twisted by wind and time.

Age-old architectural principles govern my sculpture on display here: two stones over one and one over two—the most basic tenet of stonemasonry. An arch creates the opening through the center of the sculpture in which a keystone spans the curve and supports the weight above it. Within this simple framework of architectural principles, a formal complexity emerges through the interlocking parts, fitted together through an unfolding, intuitive process. Stone is a very ‘slow’ material, allowing for decisions to be made with a deliberation that modern life has almost completely removed from artistic process. I want to restore that sense of making that unfolds over decades or even centuries, to invoke that sense of wonder. The finished work enters into a venerable continuum of stone work, a history that has existed almost as long as we have.



Istanbul Bilgi University

Faculty of Architecture

Istanbul Bilgi University - Faculty of Architecture

was founded in 2009, by İhsan Bilgin as its founder dean + a team of young academicians and office-based architects through an integrated understanding of design and reality. 1st year curriculum is common for three departments of the faculty -Architecture, Interior Design and Industrial Design. In this 1st year, design and manufacturing technologies are at the core of the education. Tectonics, material qualities and local specific issues are main concerns in the 2nd year. In the 3rd year, urban problems and city context are emphasized. Finally renovation, restoration and regeneration of built environments are the main impetus of the 4th year.

ComputationBased BasicDesignStudio @ BILGI

is a special first year design studio integrating high-end design and manufacturing technologies to design education. It was developed and initiated by Şebnem Yalınay and Onur Yüce Gün; and has been conducted since 2009 by a group of theme-expert professionals and young academicians. The purpose of the studio is to develop a new generation design education milieu by integrating 1:1 scale construction experience through an understanding of materials and computational design+manufacturing technologies. Computational technologies, rather than just offering tools, inhabit a capable design logic that transforms settled educational habits and pedagogies. The studio aims at fostering an awareness of the nature of materials, technologies and environment. In the final project, students are asked to pick a material and question its performance i.e., its flexibility, strength. Rather than forcing the material into forms, which doesn't fit its nature, they discover layouts and geometries according to its performance. Design and construction of 1:1 scale systems require group work, through which they gain skills of sharing design ideas and finalize a design work in collaboration.

CARAPACE

the thick hard shield that covers part of the body of crabs, lobsters, tortoises etc. is a Basic Design final project, which was designed and constructed as a material system to be exhibited at Santralistanbul in 2013. Carapace examines the capability of plywood and how it can be reduced to units in a systematic way to create a shelter. It is an interlocking system, where the material was used as its connector. The puzzle-like macroform with a simple geometry of units and connectors performs together as a thin and innovative self-standing shell structure.

Studio Coordinator: Şebnem Yalınay Çinici.

Design Team: Ekin Arslan, Ece Abdioğlu, Ece Emanetoğlu, Deniz Eskiçırak, İdil Işıksöy, Kübra Koyuncu, Elif Özüçağlıyan, Pelin Tatlıcı, Eylül Utkan.

Studio Critics (2013): Alper Derinboğaz, Avşar Gürpınar, Benay Gürsoy, Caner Bilgin, Deniz Manisalı, Elif Erdoğan, Fulya Akipek, İdil Erkol, İdil Karababa, İnanç Eray, Melike Altınışık, Salih Küçüktuna, Şebnem Yalınay, Tuğrul Yazar, Zülal Korur.

Biennale Coordination Team: Bilge Bal, Caner Bilgin, Ertunç Hünkar, İdil Karababa, Rahman Çelebi, Şebnem Yalınay.

Leaflets & Digital Booklet Design: Akın Arslan, Ahmet Hot, Ayça Özgün, Can Çobanoğlu, Elif Kendir, Oğul Öztunç.



Studio Libeskind

Daniel Libeskind & Yama Karim

Life does more than adapt to the Earth.
It changes the Earth to its own purposes.

James Lovelock

Facing Gaia is an architectural hypothesis. A meditation... An idea... A question... One that looks to the instability of the future of the earth, nature and the role humanity has played in this mutating ecology.

Geotectonic forces are pushing humanity to a crossroads. We are moving into a cultural shift from sustainability to viability. Old notions about the environment, economy, progress and truth can no longer be used to constructively build the city unless climate regime is understood.

The stunningly fragile system which is transforming the earth is both a threat and an opportunity for a new understanding of the environment. Dependence on the conditions of the environment to sustain life, makes us conscious of the climate and its imperativeness.

The composition of the tower, the materials, and the reflection of light, explores the tension between stability and emptiness; centrality and periphery; the vertical and what surrounds it. Each moment aims to reveal the embodied power and meaning of architecture in its most basic form.

As Bruno Latour sees it, we have entered an ambiguous new reality that alters all our notions and forces us to face Gaia.

This totem is an expression and guidepost on the path to Gaia.







Dalya Luttwak

by Laura Katzman

Acclaimed Israeli-American artist Dalya Luttwak creates large-scale, site-responsive steel sculptures that symbolically represent the root systems of various plants and trees. To forge her naturalistic yet inventive creations, the artist works from actual roots that she digs out of the earth, as well as from her own photographs and delicate drawings. The aim is to uncover the hidden beauty of roots, exploring the relationships between what grows above the ground and what grows invisibly below. Luttwak's dynamic sculptures reveal what nature prefers to conceal; her wish has been "to uncover and discover roots even when they are hidden, indeed especially when they are hidden." The artist's own family roots in World War II-era Czechoslovakia and in the newly founded state of Israel inform the meanings of her sculptures. But her lyrical, fantastical, and at times haunting works defy literal interpretation, whether personal or botanical. In fact, while she is attentive to biological accuracy, it is the dramatic transformation of roots in size, material, color, and location that give her work its metaphoric significance.

Luttwak's recent work is inspired by her special feeling for Italy, with its magnificent landscapes and rich layers of history. *What If Roots Could Grow in the Waters of the Arsenale*, 2011, was installed by the Italian Navy between the two towers of the famed Arsenale, as a six-month tribute to the city of Venice and its glories as a major historic sea power and a "most serene" independent republic. In an impressive feat of art and engineering, Luttwak's roots of ivy emerged from the water along one of the towers, and stretched across to the other, making "an ideal aerial bridge above the traditional and solid Venetian bridges" – her dream of "a new life" for Canaletto's city. Taking us further back into Italian history, *Roots of Sweet Potato/ Radici di Patata Dolce*, 2016, radiant in its golden tones, climbs along the side of the Castello Lanza di Trabia, off the spectacular coast of northern

Sicily, which dates back to the Roman Empire and was used as an Arab fortress in the Middle Ages. This intimate encounter with walls of the ancient world, according to the sculptor, "allows contemporary time to converse with the past."

Global Warning: The First Tropical Mangrove in Venice, 2018, Luttwak's latest work in Italy, represents the complex root system of a mangrove tree for the Giardino della Marinaressa. The artist has long been fascinated by mangroves, which physically adapt their root systems to survive harsh environments by growing visually intriguing aerial roots. The provocative presence of mangrove in Venice compels viewers to explore the existential question of the archipelago's future, vulnerable to flooding and sinking. With vivid imagination, Luttwak wonders if the mangrove, which thrives in tropical climates, could flourish in the Adriatic Sea's legendary lagoon, and if Venice—tenacious and proud—could survive its arrival.

Laura Katzman is a professor of art history at James Madison University in Harrisonburg, Virginia, USA. A scholar of documentary photography and public art, she curated *The Hidden Half in Black and White*, the 2010 site-specific exhibition of Dalya Luttwak's work at JMU's Sawhill Gallery.



Philippe Meyer with Otiima Artworks

“The best is the enemy of the... bad” or how non-definition leads to the tangible.

To think architecture.

To think the built object occupying a space; to think it far from all rules, constraints, habits and reflexes within a firm strategy of indefinition.

A strategy of absolute, abstract, unfinished – a strategy of things to be still open, still awaiting to be given a use, distanced from trends, styles and times. Forget design, over-representative of its own condition, to understand a formalisation of space that generates typological and genetic modifications of the site. It is in respect of this original state of the site, its memory, its history, that we are fundamentally aware that any intervention may be an alteration.

The atmosphere of a space, regardless of its scale, is not only affected by its future constructed reality – built, physical, tangible – but also, be it intentionally or fortuitously, by the interaction of light, sound and smell. Spaces thus consist of overlays, strata that are never empty.

The strategy of non-definition borrows a part of these considerations.

This means that this non-definition strategy will not offer an instant rendering of the occupied space, that is, it will offer a singular, unprecedented interpretation of it, intrinsically transitory or ephemeral.

This scenographic work serves a singular very acute notion of “apprehension”. Non-existent in any form of architectural terminology, this word assumes its full meaning as the recipient of the built object is occupied to the same extent as the space. It is not simply a question of forms or materials combined in a mode of composition, but of a

journey to be designed, experiences or emotions to be transmitted.

The land, the space invested, is an area that is “available”, useful and usable as a base for dynamic transmission. To create a context, an environment, an atmosphere.

The shape is not the object. The space contextualisation goes beyond the element itself. The installation outweighs the design of the tool. Contemporary art supersedes decorative art, “ [...] the atmosphere is not created by the ‘decorated’ but by the objects in use [...] that we sit on, work on, use, wear out and replace.”

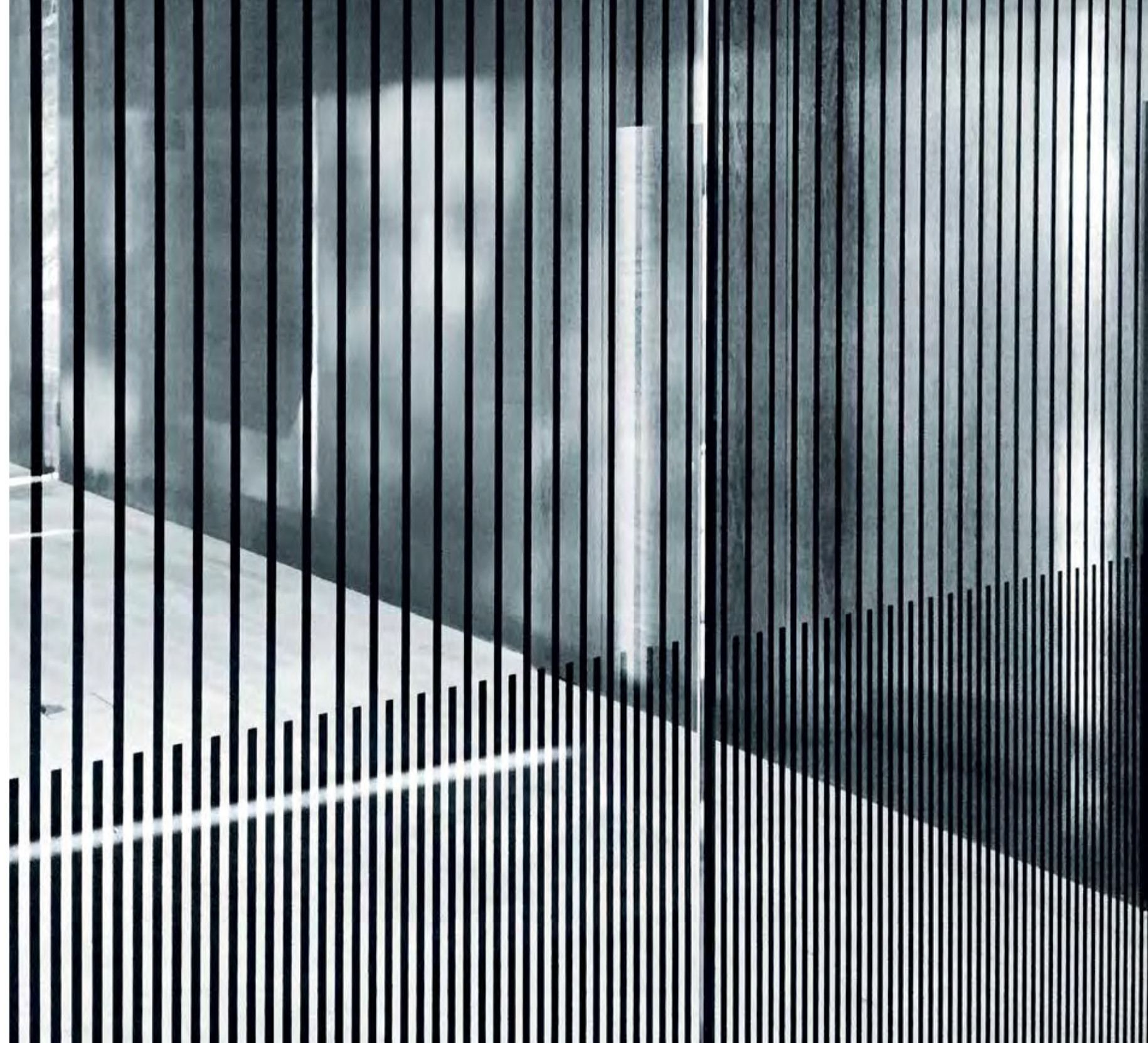
What the inhabited space represents is more important than the object itself. The images suggested. The concepts recalled. Décor only makes sense if it emerges from thought.

This work must be inscribed in a narrative structure that of a “brain-script” constantly connected with the evolution of thought and the culture of its time. A system of layers whose depth depends on the multiplicity of the given experiences.

The planning process, the development scenarios, the management and use of the land, the development of professional structures and the multiplication of lifestyles should lead to a global deliberation on the cultural “state” of production.

In an era when the virtual is radically transforming the dissemination and consumption of culture, the question of housing reflects a breakthrough requiring urgent examination so that “in the end, the best is the enemy of the bad...”

Geneva, October 2017





Allison Newsome

Visitors of exhibition Time Space and Existence will embrace a new way of thinking for a sustainable future. As an artist and Bioneer I am driven to be part of the new Renaissance that is picking up momentum with STEAM: Science, Technology, Engineering, Art and Math. As the “A” in STEAM I am dedicated to the pursuit of sustainability and utility at the core of my sculpture. The study of Bio mimicry plays a huge part in how my forms develop, and allow the viewer to contemplate the imitation of nature to solve complex human problems.

The concept to develop a rain harvesting sculpture began for an exhibition at an Arboretum. The Arboretum featured a redwood tree, which are a species native to my childhood home in a cabin deep in the redwoods of the Santa Cruz Mountains. On a daily basis I witnessed the redwood forest’s ability to reshape the local climate and environment in which they lived. They control the movement of water in the forest with their upper canopies, catching coastal fog and directing it downwards to maintain the life and homeostasis of the myriad of under canopy ecosystems as the ‘fog drip’ soaks into the ground and replenishes streams. My sculpture ‘RainKeep’ is informed and inspired by Botanist Stephen C. Sillet’s accounts as an explorer of the redwood forest canopy, and his descriptions of the “3dimensional labyrinth that exists in the air above the forest floor”. We can learn volumes from the redwoods when it comes to persistence in evolutionary adaptations to changing climates, a species that can withstand drought and fire.

The ‘RainKeep’ I am creating for ‘Time Space and Existence’ will celebrate Venice’s historic wellheads and complex underground cisterns, which are found throughout the city. Venice is built on a saltmarsh without potable groundwater and historically relied on catching rain-

water stored in cisterns under the cities courtyards. The wellheads provided access to the water. Artists were commissioned to create elaborate sculpted panels on the walls of the wellheads. Lions are the symbol for Venice, when Napoleon conquered Venice he had lions chiseled off of several wellheads. Many lions were destroyed, but many remain! My ‘RainKeep’ will symbolically “bring back the lost lions of Venice”. The ‘RainKeep’, now formed with steel, bronze and brass, can hold anywhere from 800 to 8,000 gallons of water, and reduce the use of municipally treated potable water used for gardening, cleaning etc. It can be utilized for drip irrigation, or as a regular garden hose with a hookup and bucket.

When I approach a site I always take into account the history and the ecology of the site as a foundation to build upon. My work, at large, raises the question of our current human psyche. We are “child like” in how we take nature for granted. We are supported unconditionally by nature, but to what extent? When will nature stop supporting our culture; when will our oceans stop absorbing our garbage and soaring CO2 emissions. I can only hope that as I explore these avenues of thought, I shall continue to create significant works of art that engage, educate and enlighten the public. These are critical times. Art and Science must work together in any way or form to move toward a symbiotic existence between Nature and Culture.



Li-Jen Shih

In the bright sunlight, the King Kong Rhino reflects the blue sky, the sea, the buildings and the surrounding environment. It also reflects and reproduces the human interactions. Its colossal body is like a building structure and it carries my dreams: imagine the people who ever are facing to it, are also as passionate as I am?

Rhinoceros has always been a creature I attend to. Although I have never actually lived with a rhinoceros, my emotion is deeply involved by the burning issue of slaughter and extinction of rhinoceros in the world. It stimulates my thoughts on the ecological environment and thus become the main topic of my research and creative process. My findings suggest that the rhinoceros has been existing already for a long time in history, and that it plays a pivotal role in the development of the Chinese culture. Just think: how to develop my personal vocabulary on this traditional yet representational topic and endow rhino with the novel imagination and concept in the new era. The process of thinking, judging, creating, and presenting of a concrete sculpture, echoes exactly the theme of “time, space, and existence.” In Venice --- the international arena for art and culture, I present the sculpture with my personal identification that differentiates itself from any traditional form.

On the spiritual level, my creation incorporates many thoughts rooted in the ancient Chinese culture, while, in the style and expression, I constantly seek for the possibility of breaking through the traditions. I personalize the rhino with the idea that this species can also evolve into new civilization and can incorporate the spirit of revolution. The King Kong Rhino, equipped with armors, accompanied with modern rivets and vajra, exudes a strong air of perseverance different from traditional sculptures. I integrate the fingerprint, symbol of the human beings onto the rhino horn that signifies breaking through the fetters

and handcuffs. This is not only the motto of my life to pursue a positive energy, but also to call, by means of the fingerprinted rhino horn, to all the human beings to respect all species on the earth.

The King Kong Rhino is made of hundreds of stainless steel pieces and forged through complicated a systematic procedures. From the construction to the completion of the sculpture, the whole creation process of the King Kong Rhino is, to me, the same as that of a building construction. It also inspired me to future map out a blueprint for a rhino architecture.

Although the King Kong Rhino is regarded as a giant sculpture for urban life, it is more than that. In my way of thinking, one of the main differences between architecture and sculpture lies in the fact that the building has practical inner functionality. Contemporary architects nowadays make every effort looking for new changes in the shape and style from outside to distinguish themselves from the past. This process is similar to create a sculpture, which is attempting to be the eye-catching landmark. It is just like my King Kong Rhino. I embodied myself in it, and my spirit will be inherited and carried forward.







Bjørn Okholm Skaarup

My animal sculptures play at the limits of nature and culture. They can be seen as detailed, life-like forms or as symbols, in the medieval tradition of written and illustrated bestiaries. In each bronze animal, I embed an allegory or a series of references to decipher, drawn from art history, popular culture, mythology, fables, and music, to name a few. One sculpture, *The Majestic Lion*, 2008, shows the precious stone-encrusted armor and battle charger of a great monarch, in the spirit of Giambologna's equestrian statue, *Cosimo I de' Medici*, 1594. Unlike *Cosimo I*, however, *The Majestic Lion* sits astride a rocking horse—a playful reference to how fleeting and fickle power can be. Another sculptural tableau, *The Batrachomyomachia* (or, the Battle of the Frogs and the Mice), 2011, illustrates an ancient Greek parody of the Trojan War, using animals instead of human soldiers, based on Homer's epic poems. A suite of sculptures, *The Carnival of the Animals*, shows a group of animals using manmade tools, in order to extend their natural abilities—the cheetah rides a scooter to run faster; the giraffe perches on stilts to stand taller; the kangaroo balances on a pogo stick to bounce higher. The kangaroo is also a play on words, as the word for "pogo stick" is "*kængurustylte*" in Danish, my native language. The sources for my work are varied, and connect across space and time—what I like to imagine might have happened, if a sixteenth century Italian bronze sculptor and a twentieth century American animator or comic book artist could have collaborated.

Hippo Ballerina was created very much in this spirit. She stands in a similar position to Edgar Degas's well-known sculpture, *Petite danseuse de quatorze ans*, circa 1880, and is dressed in a nineteenth century bodice and tutu. Yet, she also reminds me of the *Commedia dell'arte* character, *Colombina*, the graceful and carefree beloved of the shy Harlequin. At the same time, she also refers to the dancing hippos of Walt Disney's *Fantasia*, 1940, with her playful smile, agility,

and plasticity. For me, *Hippo Ballerina* represents many things at once. She is an attempt to create a witty and whimsical mélange of various artistic traditions, all within one voluminous form.

Bronze—itself an amalgam of copper and tin—is a fitting medium for this type of sculpture. It offers the possibility of creating both unparalleled compositions, animation of form, and surface details. It is also inextricably linked, in my mind, to Italy and the great legacy of Renaissance bronze casting. For the last fifteen years, I have been working in Italy, creating and casting my sculptures, using time-honored materials and methods, in a foundry outside Florence. This living tradition, not only of art but also of highly skilled craftsmanship, inspires me daily and brings a fresh appreciation for my medium, especially in the places where it is an integral part of the urban fabric. In Venice, among centuries of sculptural heritage, *Hippo Ballerina* has found a fitting home.



George Tobolowsky

“Sustainable Flowers” Sculptures

My two sculptures located in the Giardini Marinaressa, Venice Park, are titled: “Sustainable Flowers.” I created these sculptures by welding together recycled steel and stainless steel “found objects.”

The found objects I use can be as small as a flower petal or as heavy as a two thousand pound industrial metal castoff that I find in metal scrap yards and metal fabrication plants. I rarely alter these objects. Instead I combine them together into sculptural compositions. My sculptures are one part assemblage and one part recycling, which follows closely with the philosophy of one of my early artistic influences and mentors, Louise Nevelson.

These “Sustainable Flowers” Sculptures are painted for the Biennale with very bright, organic colors. The bold colors bring out the remaining energy found within each object. Painting each object highlights and re-defines that object into its own time and space while also reinforcing its three-dimensional abstract form.

I chose the bright colors for these pieces to emphasize the relationship of my “Sustainable Flowers” with the landscape, the materials, and the technology of our time. Most of these organic colors play a critical role in the natural flora surrounding my Studio in Texas.

Within fifteen miles of my Studio is a Sustainable Tulip Farm that is owned and operated by a family from the Netherlands. The Tulip Farm has over ninety varieties of tulips and colors and thousands of families visit the farm to pick tulips to enjoy at their homes. This Sustainable Tulip Farm has been an inspiration for my colorful “Sustainable Flowers” series.

My titles are typically added upon completion of a sculpture. The title offers a suggestion for interpretation but mindfully allows room for various readings within each piece. In the case of, “Sustainable Flowers,” I chose to focus on how the ecology of the metals interplays with the ecology of the natural environment.



University of Cincinnati

College of Design, Architecture, Art, and Planning

In the words of Italo Calvino: “Every time I describe a city, I am saying something about Venice.”

The Alchemy Exhibit, although uniquely Cincinnati, utilizes material, texture, and design to reveal socioeconomic disparities of one community that is representative of our global society.

The birth of an urban epicenter and academic leader

The University of Cincinnati, Ohio’s premier urban research university traces its origins to 1819, a time in which Cincinnati served as a major port along the 891-mile long Ohio River, and was considered the cultural and economic epicenter of the Midwest.

Referred to as the ‘Queen City,’ Cincinnati grew into an important industrial, political and educational center. However, in the 1950’s downtown businesses moved to the suburbs. Residents who could not afford to move lost jobs and struggled financially.

Today, Cincinnati is home to worldwide business and industry leaders, renowned arts and culture, and a global world-view and influence. However, not all residents within the city’s 52 neighborhoods flourish. Eight neighborhoods have low income and nearly 82-percent of Cincinnati Public School students are from economically disadvantaged families.

University of Cincinnati Alchemy – sustaining the past to create the future

Building on the history of Queen City and the university’s present day movement to redefine the 21st century, this exhibit focuses on the socioeconomic landscape of an urban city. To create Alchemy, the students mined materials destined for the landfill from local industry, some of which claim an iconic stake in the yard of Cincinnati’s cultural and industrial heritage.

Urban Futures Cluster – carrying the voice of UC’s urban impacts forward

UC is committed to broadening its impact in interdisciplinary areas of real-world learning and research, solving issues related to urban health, talent development and community-based partnerships. Each day the university empowers its more than 44,000 students to question and change the world. Part of that work lies within the Urban Futures Cluster, a university-wide initiative to conduct research and teaching in the areas of race or racism, social (in) justice, educational inequality or access, health disparities, urban housing, poverty, policing, and other topics that speak to the challenges facing cities and urban living. The Simpson Center for Urban Futures, within UC’s College of Design, Architecture, Art, and Planning, supports the integration of visionary and interdisciplinary urban studies into course curricula and provides scholarships and fellowships. With a focus on social justice and community engagement, UC established the University of Cincinnati Press in 2017 to help carry urban initiatives forward, and cast fresh light on common problems in our global community. The Press cultivates and disseminates accessible books by architects, planners, designers, engineers, educators and others to sustain and reinvent the vitality of urban spaces. Cutting-edge tech platforms stimulate dialog and connect the author and reader to resolve disparities at every level of society.

UC College of DAAP students and faculty team with leadership from Robert Probst (dean), Terry Boling (architecture professor), Danilo Palazzo (urban planning director), Chris Auffrey (urban planning professor), Matt Wizinsky (design professor), Joe Girandola (art professor)

Drawings: UC architecture students, 2017, 2018

Photography: UC architecture students; Terry Boling; Hadley Fruits, 2017







"WHERE MY WORLD STARTED."

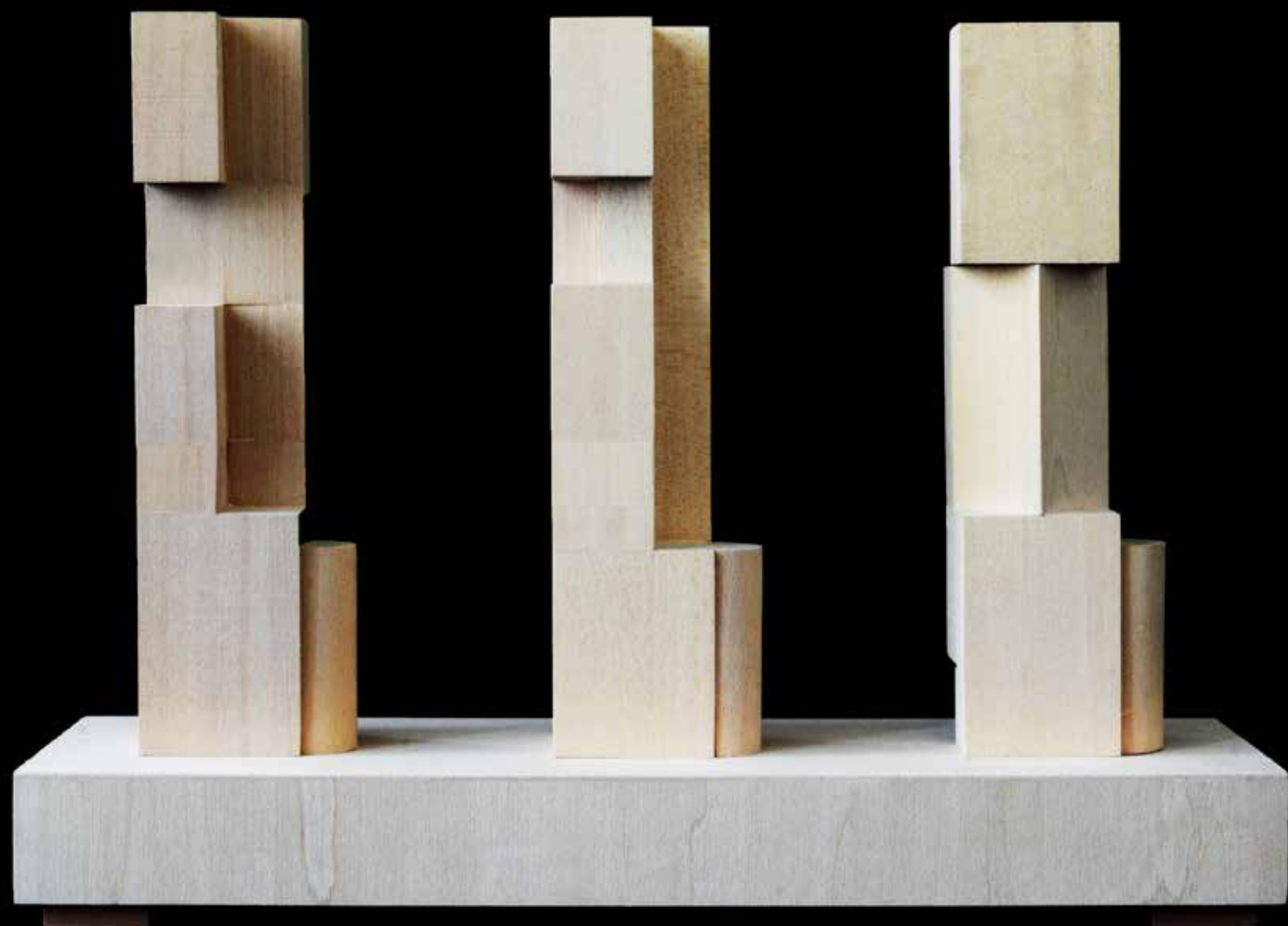
CASSIDY GASKINS

"MY CITY IS A STRANGE

PLACE, BUT IT'S UNIQUE."

"FALLING ASLEEP TO SIRENS,

CARS ON THE HIGHWAY, AND T



Exhibition organisers



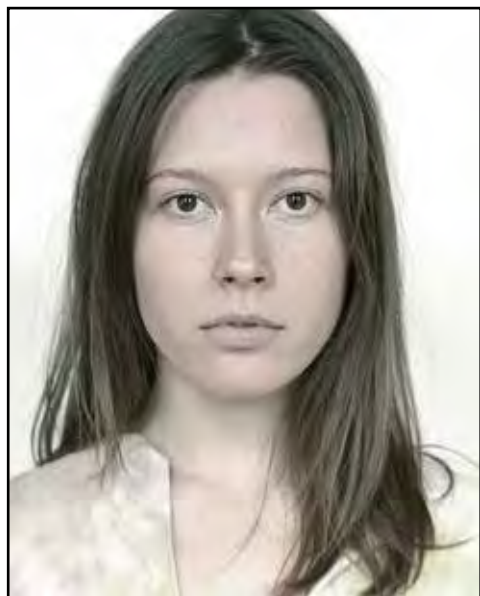
Valeria Romagnini



Rachele De Stefano



Lucia Pedrana



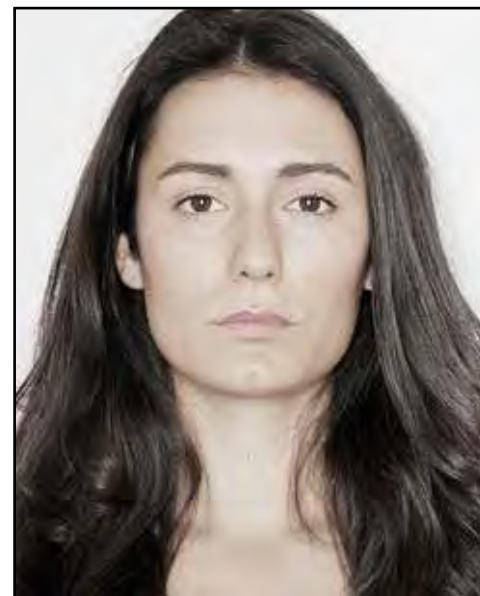
Alesia Varnaeva



Alessandra Valle



Bérénice Freytag



Bianca Bonaldi



Claudia Piovani



Elena Volpato



Hady El Hajj



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Mila Sarkisyan



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p. 457 The Painful Truth aka Gilded Splinters – 2016 – gilded wood – dimensions (variable) / each element –10x10x215 cm (3”x3”x84”) – 15 lbs (wall piece)

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p. 487 Rotes Quadrat, 3pcs., 2007, Varnish on Stainless Steel, 350 x 350 cm. Photographer: F. Springer

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p. 492 Canyon presence-drawing studies, 2017. Simon Twose

p. 493 Image A: Students are at work in the school's fabrication workshop, Buffalo, New York.

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p. 500 Vitaliy&Elena Vasilieva, Inspired, 2014

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Koyuncu, Elif Özüçağlıyan, Pelin Tatlıcı, Eylül Utkan, Photographer: Hüseyin Aldemir

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p. 546 Studio Libeskind, Military History Museum, Dresden, Germany, Completed 2011 © Hufton + Crow Photography.

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p. 575 View of assembled structure showing reclaimed woven wood wall and salvaged Rookwood ceramic tiles. Photography credits: Terry Boling, 2017.

p. 576 Prior to establishing a design direction, students worked directly at full-scale with salvaged materials. The accumulated experiments and prototypes of joints and details were dubbed the “cabinet of curiosities.” Photography credits: UC architecture students, 2017

p. 578 Salvaged wood joists from a church are stacked to create a woven wall. The wood is imprinted with glyphs created by school-children using a custom made press and scrap copper shapes. Poetry from local high school students is etched in the wood and will trigger augmented reality audio and video scenes from Cincinnati. Photography credits: Hadley Fruits, 2017

p. 582 Courtesy Richard Meier & Partners Architects

p. 586 Kengo Kuma, V&A Dundee, Scotland. ©Hufton+Crow-The organic exterior shape of the building sits in harmony with its surroundings

p. 594 Moshe Safdie, Habitat 67, Montreal, Quebec, Canada, By Timothy Hursley



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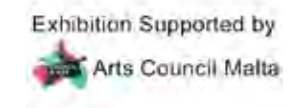


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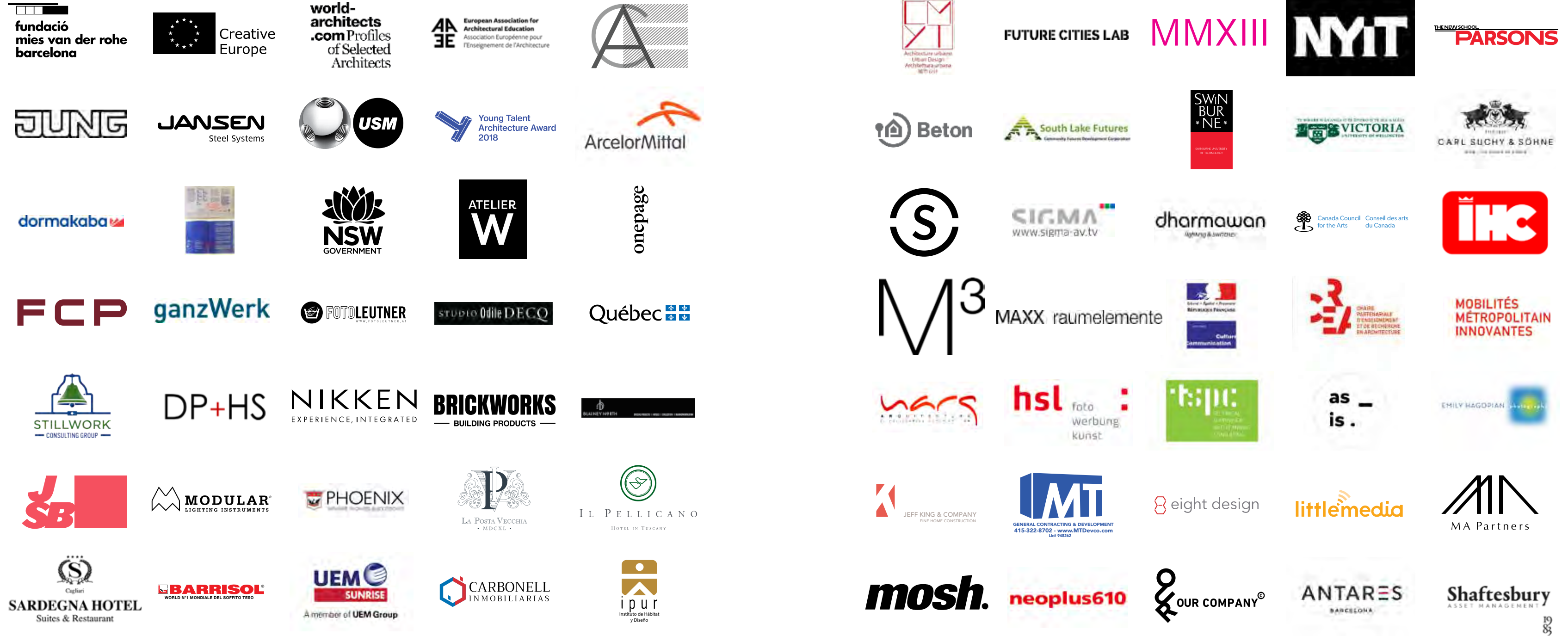
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