

TIME

SPACE

EXISTENCE

**10.5 – 23.11
2025**

**VENICE 2025
ARCHITECTURE
BIENNIAL**

**Palazzo Mora
Palazzo Bembo
Marinaressa Gardens**

**TIME
SPACE
EXISTENCE**



Exhibition organised by
ECC Italy in collaboration
with Open Space Venice



Hosting the Collateral
Event *EUmies Awards*.
Young Talents 2025

Foreword

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

With an extraordinary presence of organisations dedicated to art and culture, and a rich history as a crossroad of cultures and ideas, Venice was the ideal place for the realisation of the objectives of the European Cultural Centre (ECC). In addition, the city with its lagoon is an emblematic place where to expe-

rience and become aware of global issues related to climate change and mass tourism.

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

By giving space to a diverse and growing number of participants, with our project

we hope to continue to stimulate new ways of dialogue that is inclusive of all voices and transcends all boundaries.

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

We created this exhibition as an open platform, a laboratory, that we hope can inspire new ideas and approaches on how we live on our planet.

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

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Repair, Regenerate, Reuse

In 2023, we curated an exhibition centered on sustainability, exploring its many scales and forms through the work of architects and practitioners from around the world. As we face the urgent realities of climate change and global societal challenges, it has become increasingly clear that architecture must take a bold, transformative role. Architects, uniquely positioned to drive this change by rethinking how we build, adapt, and restore.

The built environment plays a huge role in environmental damage. However, it also

holds immense potential to become a driving force for positive transformation. This year, we are building on the narrative of our previous edition by encouraging participants to go even further and showcase projects, ideas, and reflections on how architecture can adopt a regenerative approach. This means prioritizing repair, embracing reuse, and fundamentally reshaping contemporary practice and research.

As part of this evolution, architects are experimenting with new materials and tech-

nologies, pushing the boundaries of design while reconsidering our relationship with nature, the built environment, and technology. These explorations raise essential questions about how our ways of living and thinking must adapt to a rapidly changing world.

Across the globe, architects are increasingly working with existing structures, repurposing and transforming them to meet new and evolving needs. This shift presents both opportunities and challenges, requiring a deep understanding of the social, econom-

ic, and cultural dimensions of such interventions. *Repair, Regenerate, and Reuse* are not isolated concepts but interconnected principles shaping a new architectural ethos. Through this exhibition, we highlight the dynamic relationships between these themes, and showcase the diverse, multidisciplinary strategies architects are using to address them.

The exhibition brings together a cross-section of disciplines, ideas, and cultures, presenting projects that demonstrate archi-

ecture's power as a catalyst for social and environmental repair. From community-led initiatives to adaptive reuse and material innovation, these works reflect the growing movement toward more responsible, sustainable design.

This year's edition also amplifies voices that have long been underrepresented in architectural discourse. Indigenous knowledge, with its deep understanding of ecological balance and place-based sustainability, plays a crucial role in shaping new

approaches to architecture and education. Beyond indigenous perspectives, the exhibition seeks to highlight other historically overlooked voices, including women in architecture, whose contributions have often been sidelined due to political, cultural, and institutional biases.

Emerging architects, including young firms and recent graduates, are also a focal point of this year's exhibition. Many of these forward-thinking practitioners were invited to participate in *Time Space Existence*,

where they present visionary projects and speculative work that explore cultural heritage restoration, reparative design interventions, and regenerative architecture at various scales.

Through this exhibition, we continue to push the boundaries of architectural discourse, advocating for a future that is more inclusive, responsible, and regenerative.

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Palazzo Mora

Actual / Office Architecture

Adam Dayem

5 Houses is a survey of residential work completed by Actual / Office Architecture in the past seven years. Two of these houses have been built, three are speculative projects. All five houses are based on explorations of conventional concerns in architectural representation in two and/or three dimensions. These explorations in representation lead to diagrammatic drawings that directly inform the design of each house. The diagrams introduce opportunities to re-think the spatial conventions of ‘house’ and the image of domesticity.

The *Sleeve House* diagram is one elongated rectilinear volume nested inside another. Nesting the two volumes produces two distinct types of space for the house: space inside the inner volume, and space in between the inner and outer volumes. Spaces inside the inner volume are smaller scaled, with softer, more domestic finishes. Spaces in between the inner and outer volume are larger scaled, with harder, more institutional finishes. These two types of space become more private domestic sleeping and study areas, and more public gallery-like areas for art-collecting residents.

The *Hollow House* diagram is related to the Sleeve House, but rather than nesting an interior space within another interior space, an outdoor void is nested inside an interior space. This void produces a strange variation of a courtyard house where the courtyard is an inaccessible oblique pointing toward the sky. From the interior, the void is perceived as a solid volume alternately interrupting interior space to define separate rooms and stretching space along unexpected axes.

The *PF House* diagram switches from three-dimensional concerns in architectural representation like nesting and boolean difference, to projections between two-dimensional planes. The project is a renovation and addition to a historical farmhouse in rural New York State for a hip-hop music producer. Plans of new oblique landscape elements are projected onto the elevations of the house to produce a type of camouflage on the house that introduces an unorthodox image of domesticity to the rural landscape.

The *Zag House 1* diagram brings projection from two dimensions to three dimensions in the intersection of two-dimensional planes with a three-dimensional volume. The intersection lines between plane and volume run continuously over all exterior surfaces of the house. They define the spacing and orientation of roofing, siding, and decking, and the create another, more subtle version of the domestic camouflage used for the PF House.

The *Zag House 2* diagram returns to a more spatial approach. Responding to the clients’ desire for recognizably domestic architecture in the context of their suburban neighborhood, the diagram begins with a gable icon, which is extruded, bent into a ‘zag’ form, and boolean differenced to create three indoor, and two outdoor programmatic zones.

Actual / Office purposely drifts between speculations in architectural representation and the realities of building. The freedom to actualize hidden potentials, bringing the previously unimagined into focus, is alternately separated from and simultaneous to the weight of architectural practice.



Sleeve House
Photo by Michael Moran / OTTO Archive, 2017

A interiors

Anoud Khalid

Traditional with a twist epitomizes A interiors latest project, as award winning designer Anoud Bint Khalid playfully balances modern minimalism with warm earthy textiles to create a farmhouse on the fringe of Riyadh's desert, that is both sleek without feeling stuffy; welcoming without feeling worn.

The sheer scale of the interior, light and airy as the rooms stretch both outwards and upwards, is exaggerated by the use of white on the walls and floors. This *carte blanche* lets every artfully selected piece stand out in its own glory. Deep reds interwoven in carpets that reflect the rich sands of the Sahara, draw the eye downcast, welcoming you to bask in their hand-made intricacy. Woven palm baskets, sourced from across the Kingdom of Saudi Arabia and the continent of Africa, and colorful hand-crafted goods thoughtfully occupy shelves and walls, paying tribute to the owners Arabic roots.

Expansive white couches, fashionably functional, create a sense of peace, as the eyes have moments to rest as they glide across the rooms. Natural materials further ground the farmhouse as deep woods, lush greens, and vintage aged furniture and doors create anchors that tip the design from too bright, to just right.

Hanging lantern and basket lighting effortlessly illuminate the living and dining areas, subtly reinforcing the sense of traditionalism, while maintaining its contemporary core. Crisp, clean white lines juxtapose with dark, rounded circles proving that, when done correctly, opposites can

complement rather than contradict. This clever balance is extended to the guest bathrooms, where an exposed natural stone wall stands proudly in its nakedness next to a modern double sink.

Imposing, yet delicately etched 'mashrabiya's – intricately carved woodwork – span the space, from windows to hangings, creating shadows that filter sunlight into mesmerizing rays and patterns on walls. Sadu textiles hug cushions and are delicately applied to dining chairs, further homage to the farmhouse's Saudi origins.

Mirroring the melding of contemporary and traditional, interior designer Anoud, teasingly brings the exterior indoors, as palm trees loom to the side of the living space, and cheekily provide shade in a bathroom. Inspired by the house's location, surrounded in nature amongst mountains, palm trees and farms, Anoud was careful to respect the environment, absorbing it into the design, to create a symbiosis.

This continuous entwining of opposites defines Anoud's design ethos, and the farmhouse is a testament to her distinctive style; constantly seeking to redefine the old to make it something new, while still enduring the test of time.

A interiors is an eclectic design firm that transforms everyday living into luxurious lifestyles. Blending traditional culture with avant-garde techniques, the firm creates innovative, space-efficient designs. Inspired by global travel, art, and culture, its mission is to define and enhance unique lifestyles.



Ammariya Farmhouse Villa, 2022
Photo by Ka Ho Lam & Christian Hagward,
Visualizer Alex Chomicz, 2023



This prototype hydrogen station was conceived as a demonstration project to raise public understanding and acceptance of hydrogen – a clean, safe, renewable energy source – that is potentially the fuel of the future.

Because hydrogen is a new source of energy and hydrogen cars use new technologies, the design of a hydrogen service station should also be innovative. To advance this new thinking we looked at today’s service stations with a fresh eye – to see what works, what doesn’t, and why.

The service station is one of the most widespread and frequented commercial buildings. Its visual impact on towns and cities is substantial. If a hydrogen station is to be successful, it cannot be just another exercise in image making. Consequently, we broke with traditional service station designs by developing a unique radial layout in a park-like setting with many innovative features. For example, it provides a consumer-friendly environment; a simplified system of entry/exit and internal circulation; and easier accessibility to dispensers for faster refueling. Motorists simply drive up to a dispenser as if looking for a parking space. A red/green signal light at each column/dispenser tells the approaching motorist whether a transaction is still ongoing or completed.

Hydrogen at this station is generated on-site where it will be used, rather than being transported from a distant, centralized production facility. Hydrogen is created on de-

mand using electrolysis or steam methane reforming. These technologies eliminate the need for bulky hydrogen storage and transportation and reduce delivery costs.

Fuel cell cars use compressed hydrogen stored in reinforced tanks aboard the car. Hydrogen is fed to a fuel cell that is not an engine but essentially a small chemistry set. A membrane in the cell allows the protons to pass through while the electrons are routed to provide the electricity to run the electric motor. On the other side of the membrane, hydrogen combines oxygen to form water vapor, making it a zero-emissions vehicle. A hydrogen car requires less maintenance because it has no clutch, water, oil tank, transmission or air pollution devices.

We believe that our Prototype Hydrogen Station will further public understanding of how hydrogen is produced, stored, and used in a fuel cell car. As a result, increasing numbers of motorists will recognize the benefits of hydrogen and will feel more comfortable with this new technology.

Alan Eliot Goldberg, FAIA, was a partner in charge of the Architectural Department at the prestigious firm Eliot Noyes & Associates, now known as AG|ENA. The firm is a multiple collaborative practice that includes Architecture, Corporate Design Consulting, Industrial Design, Interiors and Graphics.



Advanced Hydrogen Refueling Retail Center, prototype
Alan Eliot Goldberg, ongoing

Possible Futures. Every project at Alencar is born from the meeting of people, ideas, and possibilities. We don't just design buildings; we design futures. Futures that carry the weight of the present, the memory of the past, and the ambition to create something that resonates with empathy, balance, and connection. Our architecture seeks to create spaces that engage with the environment, embrace humanity in its most diverse forms, and inspire relationships. Between the tangible and the intangible, our projects are more than lines on paper or structures erected in space – they are manifestations of what we believe: that architecture has the power to transform not only landscapes but lives. In everything we do, there is a deep commitment to substance. The substance of exchanges, experiences, and encounters.

Every project embodies the pursuit of innovative, sustainable, and conscious solutions, but above all, it carries the desire to build a better world now, in the present. What unites all our projects is not just aesthetics or technique, but purpose. A purpose born from the desire to connect, to foster encounters, to create impact. It is reflected in the careful choice of materials, the appreciation of the context in which each project is set, and the delivery of spaces that become part of people's lives. Whether it's a shelter that welcomes, a residence that embraces the landscape, or a square that invites interaction, all our projects are driven by the same vision: designing futures that make sense. For us,

every work is a promise. A promise that we can be agents of change, that we can build paths that are more human and connected, and that space can be far more than functional – it can be transformative.

Our practice reflects who we are: passionate about details, aware of our responsibility, and committed to creating with purpose. Every line drawn, every choice made, is a gesture of care and attention. It is the sum of what we have learned from tradition and what we dare to imagine for the future. At the heart of it all is connection. The connection between people, between ideas, between architecture and the world around it. It is there, in this space of dialogue and exchange, that our projects come to life. We don't believe in the future as a distant destination; we believe in the future as something we build with every choice, every action, every gesture.

At Alencar, the project is more than the final product – it is the process, the impact, and the opportunity to transform the present and inspire the paths ahead.

Alencar transforms spaces with empathy and purpose, honoring the past while imagining human-centered futures. We aim to design more than structures – we create connections, experiences, and innovative solutions. The future is not a destination but a shared journey shaped by transformative choices.



Mátria Parque de Flores, 2021
Photo by Leonardo Finotti, 2022

Alketa Misja

Tatì Space Center

*Albanian Scapes. In Albania
Between Natural and Human Landscape*

Due to its diverse landscape and nature, Mediterranean climate, ancient traces and monuments, Albania represents a veritable paradise for photographers. The unsubtle human interventions in the landscape and territory stand in stark contrast to this idyllic situation. As Ruskin (1816-1900) predicted, “untouched nature is always beautiful, the nature modified by people is not.”

In *Albanian Scapes Series*, Alketa Misja offers a depiction of this ongoing aesthetic, cultural, and ethical contrast. She portrays all of these juxtapositions in her photographic narrative about Albania as an architect and photographer, using iconic images that urge people to think and consider the true value of the landscape, culture, and history, as well as what we have lost.

The Thethi and Cape Rodon photos allow us to experience the sublime, while the ones of Divjaka and Ionian enable us to witness the thousand-year dialogue between the sea and the land. The stone belfry in Orosh, surrounded by pine trees, prompts us to consider the relationship between the oxygen emitted by those trees and religious education. The panoramic photographs, framed by the ancient fortified walls of Rozafa and Himara, depict the interaction between nature and people. While the photograph of the

Himara Castle at dusk conveys the slow, almost unchanging flow of time, dated through a simple contemporary object, two plastic chairs.

One can read the anxiety caused by overbuilding, the void created by the loss of heritage, and the neglect of urban regulations in the urban photos of Tirana and Vlora. However, the artist attempts to compensate for the inherent pessimism of these images by creating iconic photographs, where the value of quality and strong thinking come to the fore. In this aesthetic body of work, the pleasing sights captivate both the eye and mind. The photographer draws attention to the complexity, contrast, and problems of this country with which nature has been so generous. This photo series emphasizes the responsibility of society and residents to carry out activities with as little negative impact on nature as possible, and encourages you to see Albania through photographer’s eyes.

Andi Papastefani, landscape architect.

Alketa Misja is an architect and photographer based in Albania. After years of teaching in University, her focus shifted to Photography, as a means to represent the land transformations in contemporary society. In 2021 she founded Tatì Space, a platform of architecture and urban photography.



*Albanian Alps, Thethi AlbanianScapes
Alketa Misja, 2014*

Almost Studio + Nanette Carter

Excess Entitlements investigates the future potential of arrested developments, also known as zombie developments, littered throughout the western United States. According to the Lincoln Institute of Land Policy, after the housing boom and bust of 2008, in certain Western states – including Utah, Arizona, Idaho, and Wyoming – nearly three-quarters of all zoned subdivisions were paused, canceled, and halted in place. The housing bust was a national economic implosion desolating hundreds of Pompeiian suburban developments greedily reaching out from dense metropolitan centers in its wake – memorials and theme parks to the housing crisis embalmed in time. To this day, you can still visit these sites free of admission.

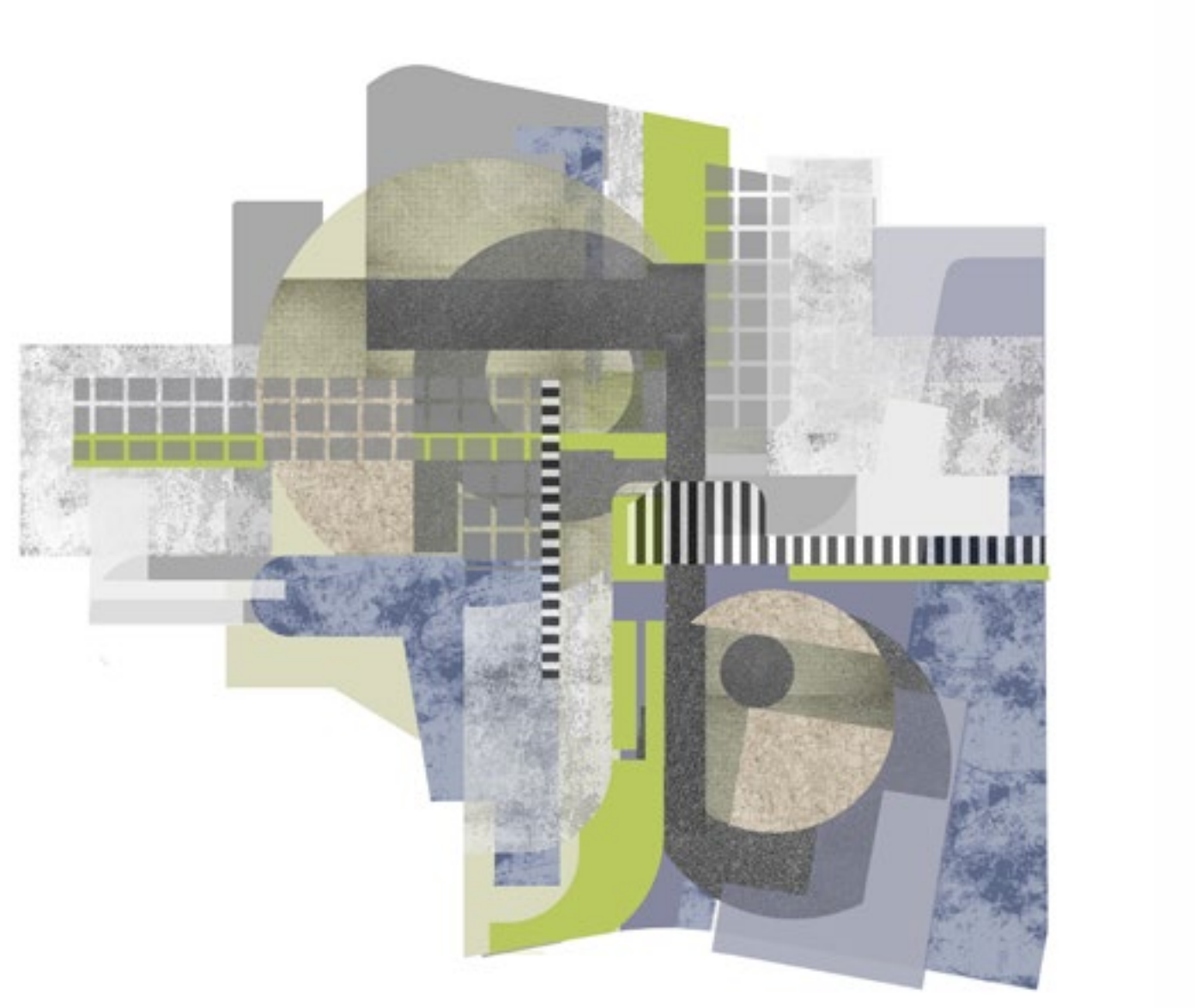
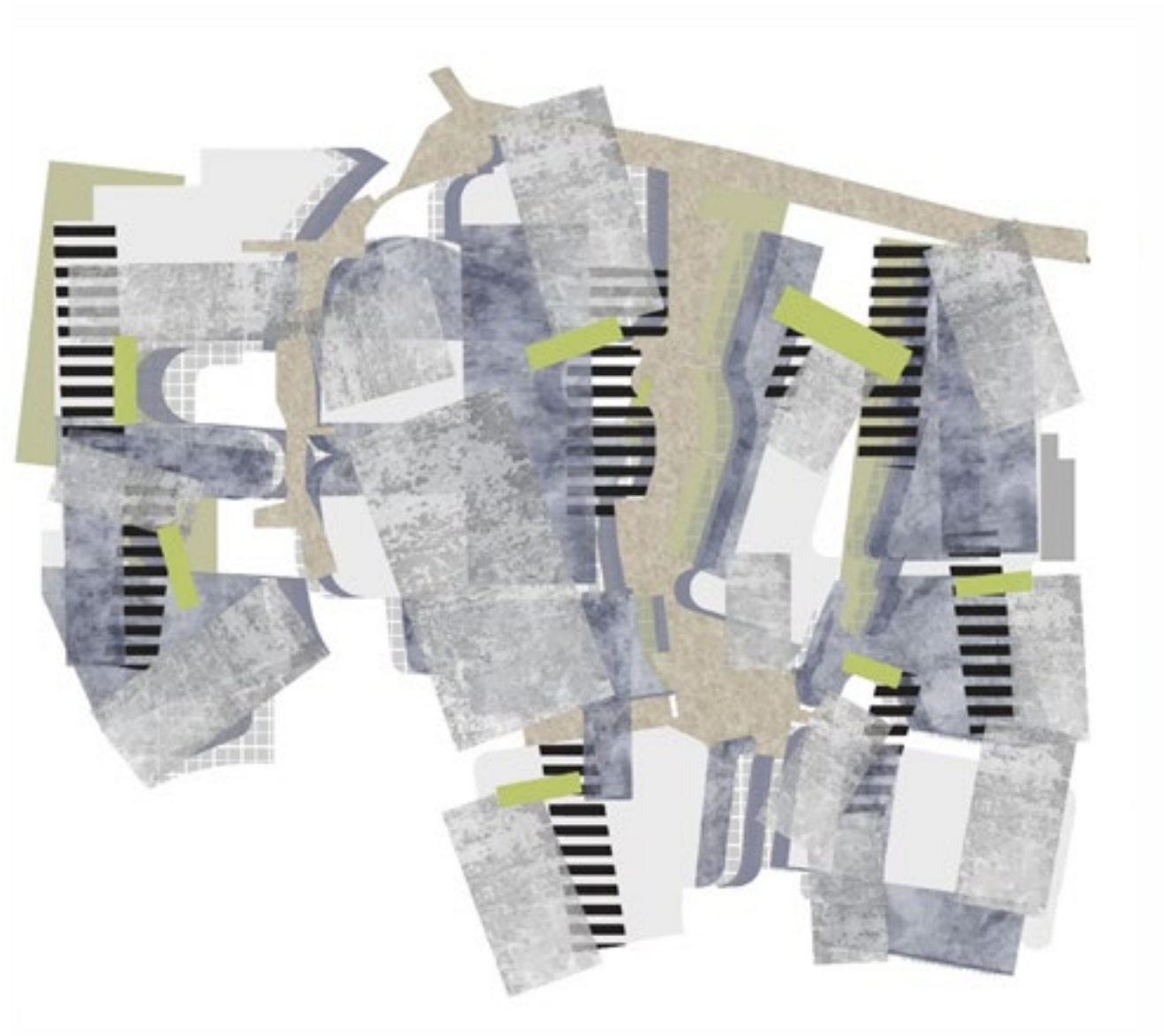
Almost Studio and Nanette Carter are collaborating to speculate on the optimistic and regenerative possibilities of these “zombie developments.” Beautifully fragmented, these abandoned sites are in the blind spot of current developers and the public eye due to the trauma suffered by so many in 2008 and onwards. However, as the proverb goes – “one person’s trash is another person’s treasure” – these sites are uniquely situated for reconsideration. They are rich with the hidden, and typically the most costly, resources for the creation of a housing development including excavation, grading, utilities and various infrastructure. In numerous cases, municipalities are still paying monthly costs over fifteen years later for utilities to the non-functioning sites. There are lampposts brightly illuminating invisible streets and paved sidewalks to nowhere.

In a series inspired by the work of Nanette, Almost Studio utilizes the regenerative technique of collage – es-

pecially its reuse of fragments – in order to recycle and incorporate fragments of the zombie developments toward proposals of new suburban masterplans. The six collages are divided into two site-specific studies – West Park and Farallon – located in Buckeye, Arizona – a suburb of the greater Phoenix metropolitan area. Although specific, the two sites were selected for their characteristics that allow them to be prototypes enacted across a wide breadth of zombie developments throughout the United States. Important suburban requirements and relationships that were considered in the project include Phoenix’s high-demand for housing as well as the subdivision’s site boundary, zoning, setbacks, public transportation, entitlements, deeds, municipal codes, and homeowners association manuals. The collage investigations found three formal strategies – fondly thought of as the 2025 Almost Studio Zombie Zoning Code (ZZC) – that can be adapted to the varied found conditions of zombie developments. Once the coded-collages were complete, one masterplan was selected to explore further volumetric potential in a site model at 1:300 scale, partnering in a series of workshops with The Ohio State University Knowlton School of Architecture.

A collaboration between Almost Studio, an architecture practice led by Dorian Booth and Anthony V Gagliardi, and artist Nanette Carter – both based in New York City. The design team consists of Sachio Badham, Dillon Day, Justin Leung, Taely Freeman, Sahil Shah and Knowlton School of Architecture.





American University of Beirut, School of Architecture and Design

Glory Nasr, Stephanie Achkar, Trevor Ryan Patt

In a dense alleyway, a neighborhood-sized construction site sits dormant, halted at the excavation stage, the consequence of a postcrisis city and derelict architectural promises. Glory Nasr responds to the problematic of the inherent death of architecture, of obsolescence and material degeneration, uncovering a poetics of interrupted building cycles – embracing the natural process of decay and developing an architecture that is inherently one of non-architecture.

Over 100 years, the capstone, suspended by vertical circulation towers, slowly descends towards the pit, 0.5 cm a week for a century – one floor level every decade. In parallel, mechanisms of matter accumulation are activated. Among the activities is a new brewery, whose residual waste material is used to build bricks to furnish the pit and for restoring neighboring heritage buildings. Meanwhile, the pit itself invites dust, dirt, wind, water, and other matter accumulation, petrification, erosion, oxidation, occupation, vandalization, and eventually exhumation.

Identifying an archipelago of archetypal – but inert – edifices of control across the city, Stéphanie Achkar introduces (satirical, functional, recreational) follies that engage in negotiation and subversion with their host structures, adding mundane programs to previously restricted spaces, reformulating the power nexus between disparate entities, and renegotiating their boundaries to expand the democratization of space.

The subversive follies all converge at the heart of the city. It is where they are designed, manufactured, and deployed, where knowledge is produced and stored, and counter-narrative disseminated. It culminates in a dynamic forum for direct action. Rejecting fixity of form and program, architectural

agency is asserted through the continual reconstruction of event space across the face of a monumental, vertical agora. In contrast to mute power centers, this project visually broadcasts current activity with the past recorded through a palimpsest of reused material.

Across Beirut, a failure of typical infrastructural services and non-enforcement of regulations, has led to the proliferation of solar panels, diesel generators, water tanks, wiring and plumbing, in addition to typical rooftop uses for laundry, leisure, gardening, or pigeon fancying. Unplanned, an inchoate metabolism has plugged itself into the calcified architectural strata. Uniquely, these systems display a tendency toward integration – not toward producing an electrical ‘grid’ or water ‘main,’ but as a meshwork of services that assembling multiple buildings together.

Trevor Ryan Patt has used swarm modelling to explore a ‘linked-up’ potential across Hamra through a megastructural act that can leverage existing resources, while adapting to the regeneration of the many vacant properties in the neighborhood, and improving service distribution.

Sinan Hassan advised the student projects. Research work was supported by MSFEA Concept Note and SoAD R&D grants.

SoAD at AUB teaches design as a cultural practice that engages social, economic and political issues. The architecture program offers a professional B.Arch, graduating critical thinkers and skilled professional architects committed to the advancement of the field and the practice across the region



Rooted in their shared focus on dense cities and Malta's unique built landscape, Andreas and Nigel collaborate through *CUT* – an installation which addresses Malta's urban zoning challenges by evaluating the sharp transitions between Urban Conservation Areas (UCAs) – low-rise preserved residential zones typically capped at 2 floors – and adjacent high-density developments, where buildings often rise to 10 floors.

This stark contrast creates buffer zones on which policies are yet to be established, resulting in UCA streetscapes overshadowed by neighbouring developments deprived of sunlight and sea views despite Malta's coastal geography and topology. *CUT* proposes a radical yet pragmatic intervention: a horizontal incision at the third-floor level across seafront developments, creating a public corridor that repairs the severed connection between inland UCAs and the coastline. Accessible via historic 'piazzette' and the promenade, the corridor restores visual and physical access to the sea while preserving private property rights – an example of spatial reuse by repurposing existing built-up areas.

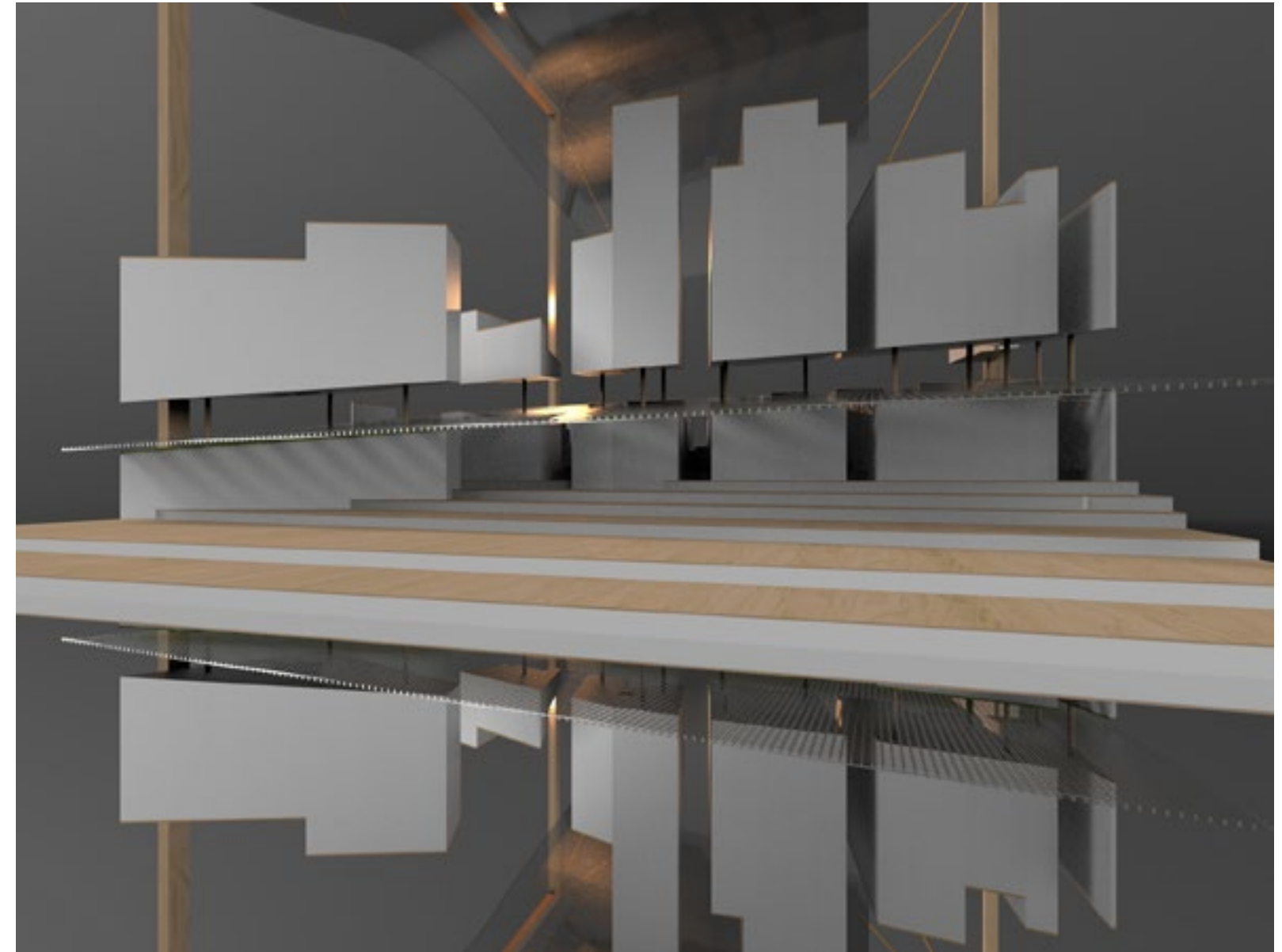
Embedded in Malta's unique urban landscape, where dense cities cluster around church-dominated cores on low-gradient slopes, the installation evaluates mid-20th-century zoning policies that separate historic and modern zones. This legacy has led to jarring contrasts: UCAs with centuries-old limestone townhouses abut glass-and-steel towers, creating fragmented skylines and social inequities. *CUT* interrogates these divides, proposing a regenerative framework for cities globally grappling with similar situations.

The installation's symbolic waves, transparent to emphasize dialogue over imposition, reflect the tension between preservation and progress as they symbolize the gradual dissolution of barriers between zones. To offset the loss of third-floor space within the seafront properties, the design redistributes this area as an additional rooftop floor, minimizing visual impact given the existing building heights.

CUT redefines equity in vertical cities, prioritizing public benefit without erasing private ownership. Though conceptual, the proposal challenges current zoning paradigms, advocating for regenerated urban transitions and thus frames the Biennale as a platform to spark policy debate rather than present a finalized solution.

By reimagining spatial legislation, *CUT* seeks to spark dialogue on Malta's urban future, not as a definitive solution but as a provocation to rethink policy. The project does not claim to resolve Malta's zoning challenges but asserts that creative interventions can reframe entrenched problems, urging policymakers and citizens to see conflicts as opportunities for innovation.

Andreas, a structural engineer specializing in material science with a particular focus on reinforced concrete, and Nigel, an architect and urban designer with a Master's from Politecnico di Milano, collaborate to improve Malta's built landscape through innovative solutions and research.



3D visualization of the installation
Andreas Vella & Nigel Cini, 2025

Architectural studio PROJECT-REALIZATION

Architecture is the movement from the shadow to the light. It sprouts through volumes and spaces, bursts out and spreads wings, glides down and bring light. It brings beauty for all people, regardless of their nationality, health, social status and wealth. We searched for a symbol that can express the ideas of freedom, equality, striving for light by creating buildings as an intellectual geometric shape. The analysis of historical architecture and culture guided us to utopic functionalism.

The exposed projects are based on the universal symbol of hospitality, ancient multinational geometry of lace, embroidery and wood carving. We keep the tradition, reuse and adapt it for the new project. White geometric pattern reminds of something homely and subconsciously invites people in the inner space of the building to give the visitor all the best it can.

Symbolism as a conclusion from the reflections of Heraclitus and the works of Umberto Eco is a path from

Medieval to Modern, which fills architecture with life, turns buildings into images of ideas. It also mainly influenced the external appearance of our projects and became a guideline to the facade structure.

We are also eager to fill the architecture with the collective intelligence of the creator. The building is a work of art, a space for ideas, based on the concept of openness of a masterpiece. We also try to make possible the further positive changes with the help of the common intellect of all those people who fill with life and use these buildings with the help of an integrated artificial intellect and enjoy the architecture even more.

Architectural studio PROJECT-REALIZATION was founded in 1996. The head and the heart of the architectural studio is Bumagina Olga. The group of colleagues is still growing and changing. Most of the buildings are designed according to the utopic functionalism style.



*The concept project of a 1200 and 925 - seat schools
Olga Bumagina, Vera Safonova, Svetlana Kharitonenko, 2024*

Cultivating landscape: The site-sensitive approach in architecture. At the intersection of design and environment, a site-sensitive approach explores the delicate balance between the built and natural worlds. This perspective invites a thoughtful integration of landscape architecture, environmental art and urban planning, with an emphasis on creating spaces that respond harmoniously to their surroundings.

By focusing on the relationships between elements – urban and rural, public and private, built form and landscape – we open up new possibilities for how we engage with the spaces around us. This approach challenges us to reconsider boundaries, not just in physical terms, but in how we interact with and experience space over time.

Key questions arise from this exploration: How can design foster harmony between individuals and their environments? How might we protect ourselves from the fragmentation of insight caused by the misuse of diverse technologies, and create with site-sensitivity in the continuously expanding global network?

The spaces we create are more than just physical forms; they are expressions of time and place, shaped by the dialogue between creator, context, and inhabitant. The beauty of this approach lies in its embrace of dualities – between simplicity and complexity, permanence and change – and its capacity to transcend the limitations of time.

By adopting a site-sensitive method, we aim to infuse public and private realms with meaning, creating environments where daily interactions contribute to a deeper, ongoing dialogue with the world around us. Ultimately, design becomes a way to engage with context and inhabit space in a manner that is both timeless and responsive.

Simplicity always remains.

Arhitektura nova is an architectural studio founded by Marija Dimitrievska Cilakova, active in the fields of architecture, environmental art and urban design. The studio strives to find methods in architecture and design that form a balanced coherence of contextual developments in terms of spacial, social, economic and aesthetical aspects.



*Athletic Stadium in Podgorica,
International Competition, 1st Prize, 2024
Marija Dimitrievska Cilakova, Viktorija Bogdanova,
Danica Spasevska, Iva Popovska, Mina Gutović*

Arquitectura Spinetta

The *Patrimonio Building* is a project that aims to enhance a 1914 building (Pichincha neighborhood, Rosario, Argentina), recognized as a heritage site by the Municipality, through conservation actions, renovations, and extensions to adapt its use for housing, commercial spaces, and offices.

In the early 19th century, Pichincha reached its peak, with over thirty brothels concentrated on the street bearing its name. This historical circumstance left an indelible mark on the neighborhood's architecture, creating a “modest or local” heritage of great significance to the community, as it is tied to their history and serves as the backdrop for their everyday activities. Therefore, intervening in these spaces involves a conceptual expansion, recognizing the local aspect as a fundamental part of history, contributing to the enhancement of identity in the face of cultural homogenization and globalization.

The project proposes the conservation of all the spaces that make up the original building, respecting the typological scheme of the central courtyard, without altering the existing construction systems of the vaulted slabs or the original façade design, nor its urban placement. The extension is located at the back of the lot, ensuring that the existing building is always perceived as the focal point. The new project includes 13 residential units of various types,

all with patios, terraces, and/or balconies, 2 commercial spaces, offices, parking, and a large section of common areas. Quality and comfort are integrated into a design that blends the traditional with the contemporary and history with current life.

The major challenge of this project lies in demonstrating that heritage buildings can be seen as cultural capital that enhances real estate investments and urban development. New constructions can complement the authenticity values that the built heritage offers. Additionally, the environmental agenda has imposed limits on waste and triviality. In cities with underdeveloped economies, such as those in Latin America, which face constant crises, it is not feasible to destroy and reinvent cities endlessly, as this creates environmental imbalance that translates into social, economic, and environmental costs.

Melina Spinetta is an independent architect based in Rosario, Argentina. As a partner of CMS Arquitectas and founder of Arquitectura Spinetta, she specializes in the design and development of single-family and collective housing, for which she has received numerous prestigious awards and recognitions.



Patrimônio Building
Existing versus project. Corner facade

Perception / Sensation

A central aspect of their work is to find a distinct character for each project. Using the potential of the given territory or environment, creating an atmospheric architecture by using sensitive materials, details and colors.

The aim is that the materials would be able to merge in its existing context and reveal its best features. Details help to underline the simplicity of the architecture, while colors highlight the strength of the project and bring an attentive level of the present.

Their dedicated focus on context and material helps them to explore architectural concepts that contain sustainable, dialogical and unique environments.

Atelier Brandau Ciccardini was founded by architects Dirk Brandau and Dani Ciccardini in 2017 in Lucerne. They focus on authentic context and its experience on various scale within architecture and urban design. Through their work, their objective is to encourage regeneration of the local architectural heritage.



The window is a flaw that cracks the wall and weakens it. Yet, for centuries, windows have been expanded to the heights of churches and commonly placed on the façades of houses, often disappearing behind the reflection of curtain walls. It is clear that architects don't allow the building to keep its blind body. The opening of a wall will always reflect the relationship we share with the environment and the fragments of reality we choose to preserve. The Theater of Light explores the narrative that unfolds as a wall opens to a sensitive and symbolic reality.

Designed from primary forms, the one-room building is built entirely from recycled steel sheets, bolted together on-site. The panels are sized and weighted to facilitate transportation and installation, allowing the pavilion to exist both in its constructed form and as a dismantled structure, awaiting a new site. The hardness of the material and the constructive logic should contrast with the filtered light, which appears as colored air, framed by the light cannon

facing the viewer and shaped to the scale of a body. The right shutter of the door opens inwards, following the curve of the wall to align with the light cannon. A removable triangular seat is placed in such a way as to block the door from the outside, allowing for a moment of solitary contemplation. The light space is crossed by the gutter, which collects rainwater flowing in front of two horizontal openings. These two openings allow only a fragmented view of the landscape surrounding the pavilion, underlining the importance of light as the primary subject of the architectural experience.

Atelier David Telerman is a Paris-based architectural office, working on various scales with a constant set of preoccupations with geometry, volume, light and the strong belief that each project should express and reveal the inherent truth of the place it occupies.



Axi:Ome

Heather Woofter + Sung Ho Kim
with Luis E. Carranza and Yun Kyu Yi

Mies van der Rohe's statement that the "dwelling of our time does not yet exist" provoked reform of both the home and the idea of dwelling. Those who accepted this challenge rethought the typology of the modern home and adapted it to new needs and expectations. Axi:Ome's Amonte House solves this challenge by being both modern and traditional; acknowledging the fleeting placelessness of modernity while also recognizing the specificity of geographic location.

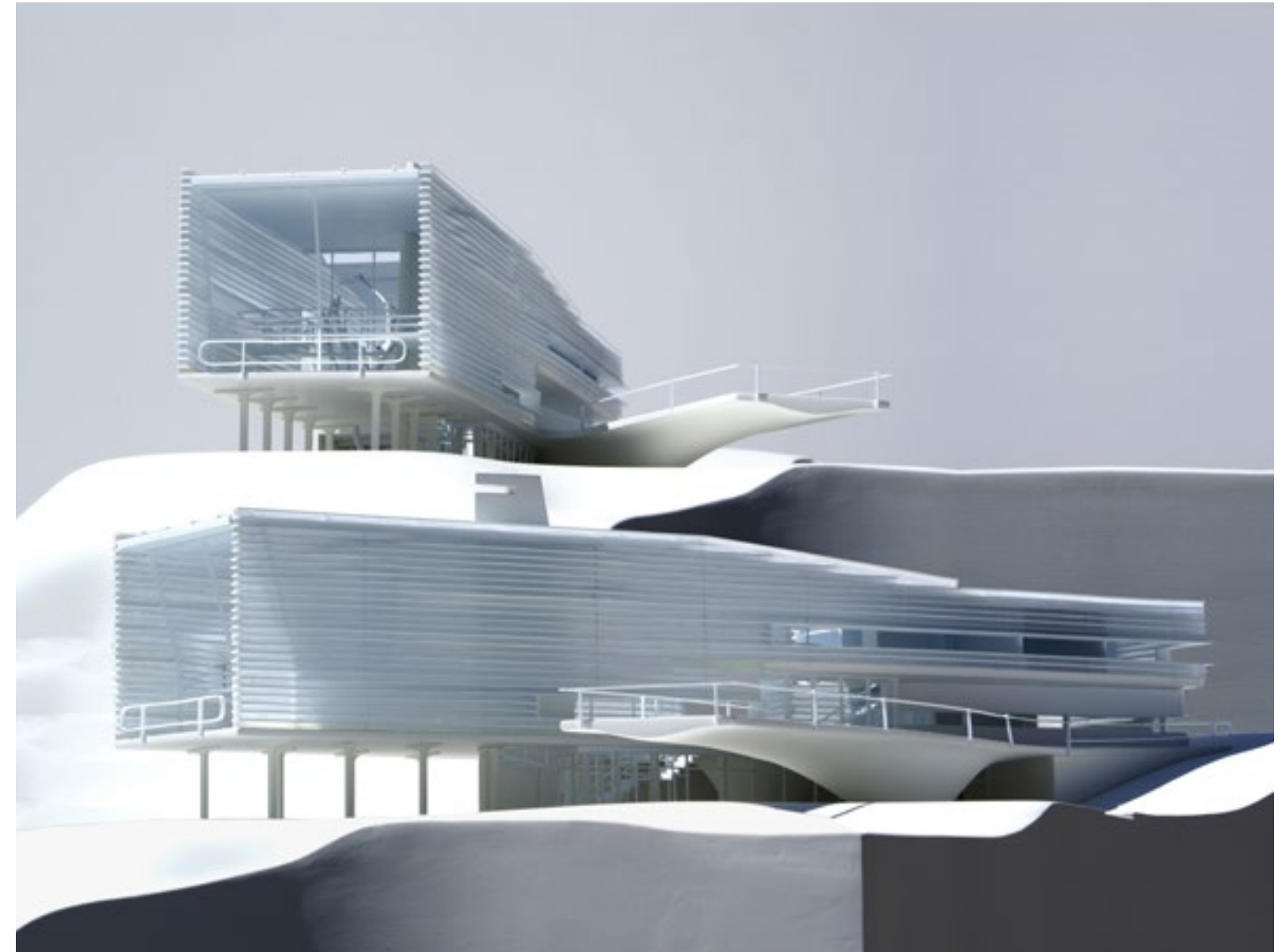
A classically inspired modernist glass box, the house rethinks Mies' investigations into the modernist courtyard house while addressing sustainable challenges and the realities of complex siting conditions. The rooms of the Amonte House operate as interior gardens, acting as vertical verandas, and reveal that vernacular, regional traditions can situate a structure within a its location. The house's stereotomic components outshine the simple functionality of the tectonic structure. They use architectural massing, central for passive heating, to ground and enclose simultaneously. A manually operated brise-soleil on the building's skin, along with double glass wall system, regulates the house's ventilation. These informal – and almost primitive – personal mechanisms allow users to adapt and modify their dwellings, and to actively participate in modifying architectural space, experience, and ecological response.

Amonte House takes a humanist approach to architecture through lightness, transparency, luminosity, and gravity. It is a tangible expression of making in a specific time or place. It provides warmth, allows the play of light on forms,

and reinforces our attachment to the earth. History might suggest that architecture is a result of formal, contextual causalities, but the Amonte House results from careful reconsideration of generative design strategies of form and space. Axi:Ome creates buildings committed to social and ecological engagement with the surrounding community. Our architecture gives form to the latent phenomena of the everyday that ordinary perception often overlooks or misunderstands, but which are key to the formation of our sense of place, wonder, and humanity.

In our time, to dwell means to acknowledge the limitations we face yet to revel in the myriad opportunities available to us. The house is an instrument of knowledge, a gauge that mediates our experience to the world, and a practical, functional structure. To dwell is to live in the world and in art; to exceed the programmatic; to exist in the interstice between transparency and translucency, between and privacy and opacity; to live mindfully within the rapidly changing conditions of our times yet fully aware of the diminishing little we have left; and to honestly recognize our actual dwelling needs and, as Mies would suggest, the means required to satisfy those needs.

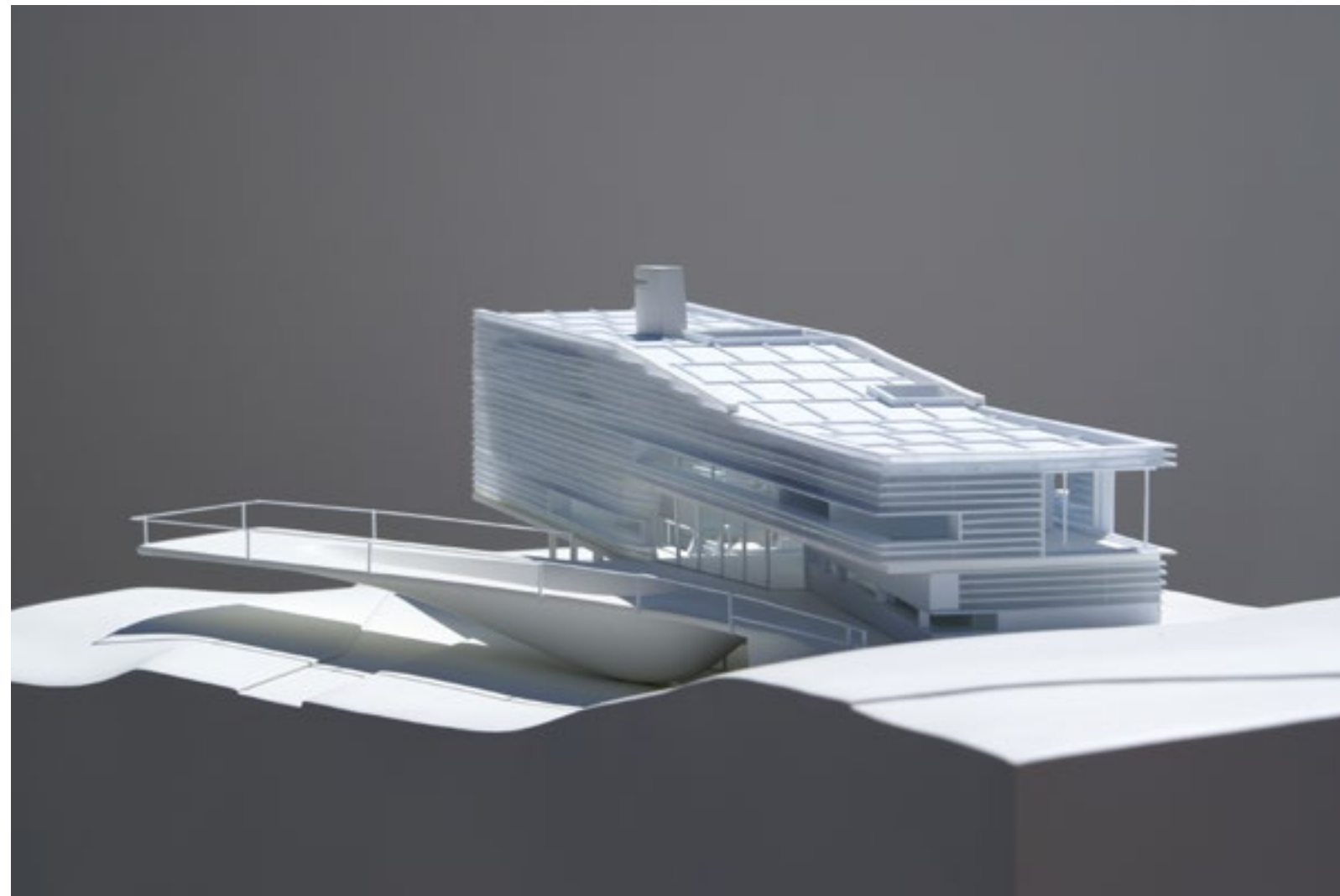
Heather Woofter is the Dean at UT Austin + Sung Ho Kim is the Director at Kent State University and both are Directors of Axi:Ome. Luis E. Carranza is a Professor at Roger Williams, Columbia and Yale Universities. Yun Kyu Yi is an Associate Professor at Illinois at Urbana-Champaign.



*Amonte House Model
Axi:Ome, 2005*



Amonte House Model
Axi:Ome, 2005



Amonte House Model
Axi:Ome, 2005

Bill Price

Brown Endowed Chair, Graduate Coordinator,
School of Architecture, PVAMU

The Passage. This design-build project was a temporary structure located on a historically significant site – a former plantation on the campus of Prairie View A&M University (PVAMU), a Historically Black College and University (HBCU). The structure was conceived as a humble passage, evoking the memory of those who once toiled on the plantation grounds where hundreds of individuals were enslaved. The project poses a profound question: What and how can we build in the face of the tragic histories and narratives of a place? It illuminated both the limits of historical memory and the limits of building itself.

The project's strategy was an act of atonement, expressing a delicate balance between tectonic effacement and presence. The structure consisted of a biodegradable frame and skin made from cellulose materials, crafted from upcycled paper elements sourced from grass harvested by students and faculty on the original plantation grounds. This process symbolized a commitment to preserving the site's history. Designed to degrade organically over time, the structure's materials intentionally mirror the inevitable erosion of memory. Through its materials, methods, and means of construction, the project emphasizes the architect's responsibility to confront and address troubling historical narratives.

Participants in this short-duration design-build project included undergraduate research assistants and students from four academic levels, offering a collaborative and interdisciplinary learning environment. Throughout the process, students grappled with questions of envelope, assembly, materiality, circular resource use, envi-

ronmental sustainability, place-making, and the ethics of memorialization.

Beyond its physical form, *The Passage* sought to foreground pedagogical and moral considerations within architectural education. It fostered collective learning by enabling multiple participants to engage simultaneously while encouraging moments of aesthetic and ethical reflection. This nuanced approach to design-build projects promotes a richer dialogue, serving as a meaningful link between PVAMU and Wyatt Chapel Cemeteries. Moreover, the structure embodied temporality, bridging the present with the past through its provisional existence.

By respectfully acknowledging complex and contested historical contexts, the project became a nexus connecting different eras, memories, and communities. For students, *The Passage* served as a crucible for developing ethical identities, integrating these reflections into their architectural practice.

Research Assistants involved in the construction of The Passage under the BEAM (Building, Envelope, Assembly, and Material) program: Francisco Solis, Phillip Joshua, William McNeal, Kirban Keller, Chase Martin, Darwin Dawson II. Special acknowledgment to Frank Weiner, Professor – VPI&SU, for inspiration and editorial contributions.

Bill Price's three-decade career spans 11 countries. He spent four years with OMA/Rem Koolhaas as R&D Director, completing Villa Bordeaux. He collaborated with Ai Weiwei, who featured his work in Phaidon's 10x10-3. In 2024, he was named Emerging Architect of the Year by a Toyo Ito led jury.



Blouin Orzes architectes

Marc Blouin and Catherine Orzes

Northern Horizons.

Beginning in the 1950s, the formerly semi-nomadic populations of the Canadian arctic were forced to relocate to permanent communities, and since that time the question of whether architecture still serves as a tool of sedentarization has become a critical question for architects working in the North. The fact that Blouin Orzes' first projects were commissioned by Inuit cooperatives, however, allowed them to align the scope of their practice with the development visions of the communities themselves. They have come to see their role as architects as one of accompanying these communities as they take charge of their economic, social, and, above all, cultural future.

As both observers and actors in the development of Canadian northern regions and efforts to address the immense needs of their populations, Blouin Orzes approach their architectural practice as one that works with Inuit communities in their search for a balance between their now sedentary lifestyle in villages and the practices of their traditional activities on the land. Over the course of many consultations and participations in university research projects, all of which have taken this dynamic into account, their journeys in the North have been marked by encounters with extraordinary people, and by contact with magnificent landscapes.

In the North, a sudden fog or blizzard can put a trip on hold for days. Time takes on a different dimension. Such

delays are welcome opportunities to move from the role of actor in community development to that of observer, with photography as the means of documentation. These periods of reflection, outside of time and from an outsider's perspective, have nourished their approach, bringing into focus the gap between contemporary and traditional building techniques for dealing with weather and climate, and thus between the codes and standards of the architectural profession and the traditional building techniques of the North, inherited from a nomadic culture. These contrasts illustrate the tensions that exist between the permanent and the temporary, between stability and movement, each with its own vision of sustainability.

The subject of this exhibition, named Northern Horizons, is a North/South duality that is intended as a photographic report on human interventions in the landscape. The images question, respond to, and complement one another, offering a sometimes impressionistic but always vivid look into the challenges faced by northern populations.

The work of Blouin Orzes can be understood as an exploration of the Canadian arctic through architecture. Their approach is based on careful listening, sustained community engagement, and a mastery of the technical aspects of building in a northern environment in a time of climatic changes.



WLFRS Pond Inlet, Nunavut Territory
Blouin Orzes architectes, 2017

Brian J. Mac, FAIA

Birdseye

This work by Brian Mac chooses to inhabit dangerous, challenging territory. Architectural history is replete with examples of deconstruction, destruction, renovation, alteration, addition and subtraction and many other formal and functional modifications. Who, among us hasn't experimented, in their youth, with destruction? Stripping trees of their bark, blowing up frogs with bi-cycle pumps, slicing off the tails of salamanders to see if they would reproduce, shooting squirrels with sling shots or BB guns?

All of these are genetic anticipations of the final destruction that waits at the end of all our lives. But they also ground our creativity into the cycles of life and death. Especially life. Robert Rauschenberg erasing a de Kooning drawing; sheets of yellow tracing paper, crumpled up and discarded in waste baskets in architectural offices around the world; the wolf coming to blow the house down; the earthquakes; the floods; the fires. All of it destructive, all of it feeding into the great stream of architectural creativity. Remember Gallagher? He smashed watermelons with a wooden sledge, onstage, while spectators in the first row of the auditorium reeled under the protection of plastic sheets. Or Jimi Hendrix destroying his guitar? Arman, enclosing commonplace materials within transparent polyester castings? Pennsylvania Station, destroyed in spite of the protests of so many architects, and so many citizens? The World Trade Center? Urban renewal, wiping out entire neighborhoods? Pruitt-Igoe, in Chicago, the first of the high-rise housing projects to be demolished, with the contention that they were simply the breeding grounds for

drugs and violence, but the fact is that when they were built with federal aid, they were denied the additional social services to which they were entitled and which they deserved. Malcolm X would have characterized the destruction "as American as apple pie." It certainly is the correlate of the progressive notions that have driven development in the United States since its inception. Progress has its collateral damages.

In this project, the three-cube frame is itself deconstructed into a 3x9 frame, two-dimensionallying it. Impeccable plexiglass construction houses the debris of a 27 year career: 27 architectural models, study models, obsolesced by sub-subsequent design re-iterations, and finally, of course, by the real thing, the houses for which these models were searching deep in this architect's creative imagination.

This plexiglass box, along with its contents, sends our own imagination back to Indigenous Peoples placing their dead on the high branches of ancient trees. To images of funeral pyres on the shores of the Ganges. Or to Columbarium walls in Italian and French cemeteries, with their neat, gridded rows of the earthly remains of lives much like our own.

Louis Mannie Lionni

Brian J. Mac, FAIA, is the founder and principal architect of the 29-year-old architecture studio at Birdseye, an employee-owned architecture and building company in Richmond, VT, USA. Mac is from Detroit, MI where he received his architecture degree from the University of Detroit.





Bruno Doedens Land Artist Circle4Change Collective

Circle4Change aims to become a significant, multi-year European social artwork that connects and inspires people. Its core message emphasises being a good ancestor, promoting long-term thinking, and striving toward a symbiotic world in harmony with the Earth. The project traces a circular line through nine European countries, with Leeuwarden (Netherlands) and Nova Gorica (Slovenia-Italy) as its two poles – cultural capitals in 2018 and 2025, respectively. The line stretches through the Netherlands, Germany, Poland, Czechia, Austria, Slovenia, Italy, France, and Belgium.

This circular line will be a magnet for initiatives demonstrating that enriching the Earth is more rewarding than burdening it. Together with local communities, organisations, artists, municipalities, and businesses, we will infuse the line with activities and projects driven by imagination, hope, and change. This magical circular line will evolve into a platform and laboratory for renewal and connection – a Gesamtkunstwerk envisioning the Symbiocene, celebrating diversity, and ultimately transforming into a contemporary long-distance walking and cycling route with a positive message.

Every three years, we will highlight the circular line with an engaging event. In 2025, we launch our first initiative, *A Tree Cycles Through Europe*. Along the 5,000 km route, we introduce the *Birthday Tree* concept: *It's my birthday, so I am planting a tree*. This first tour in 2025 will resemble the Olympic torch relay, serving as both an announcement

and a prelude to 2028, when we aim to cycle through Europe with an entire 'forest.' Over the coming years, we will plant countless birthday trees with many people, creating numerous birthday forests along the line and collectively building a vast landscape artwork.

Bruno Doedens explains: "Circle4Change is a multi-year project with an ambitious goal: a world in balance with nature and the planet. We need new stories that inspire, activate us, and guide us toward a balanced future, a future we can achieve together. I am convinced that we can trigger societal shifts by employing radical imagination and activating social energy. Art and culture are essential in this process as they shift our perspectives. As individuals, we can certainly make a difference and create beauty. But together, we can achieve so much more. The focus must shift from 'me to we,' from 'ego to eco,' and from 'short-term to long-term.' These are the challenges ahead. Circle4Change aims to inspire radical optimism, making the impossible possible. Through this, we aspire to contribute to a symbiotic world that is more harmonious and balanced."

Land artist Bruno Doedens creates large-scale works exploring the dynamic relationship between nature and culture. Harnessing social energy and radical imagination, he transforms landscapes into evolving experiences that inspire us to rethink our behaviour for a more symbiotic existence.



A tree cycles through Europe (montage)
Bruno Doedens / DS landscape architects

CASE Center for Architecture Science and Ecology

Rensselaer Polytechnic Institute

CASE research integrates transdisciplinary, next-generation systems and technology for an environmentally and socially sustainable and equitable built environment, applied through lab-based and real world projects.

The collection of projects exhibited in Time, Space, Existence encompass three primary themes under the umbrella of CASE research: *Bio Materials*, *Climate Adaptation*, and *Energy & Environmental Intelligence*. Through a combination of research methods and practice, CASE faculty and students collaborate to explore all aspects of the built environment, from materials to building systems, production methods, energy efficiency, AI integrations and more. The juxtaposition of CASE projects highlights their interconnected nature across disciplines and industries.

Bio Materials. CASE research explores the full potential of bio-materials and reclaimed waste to change the trajectory of end-of-life outcomes that result in excessive landfill mass and high pollution rates. The building industry in the U.S. has the largest carbon footprint of any sector with 40% of CO2 emissions coming from buildings. Exploring the use of bio-materials in design and construction CASE is developing eco-friendly, cost effective solutions to optimize energy efficiency, temperature control, building envelope optimization, acoustics, and more.

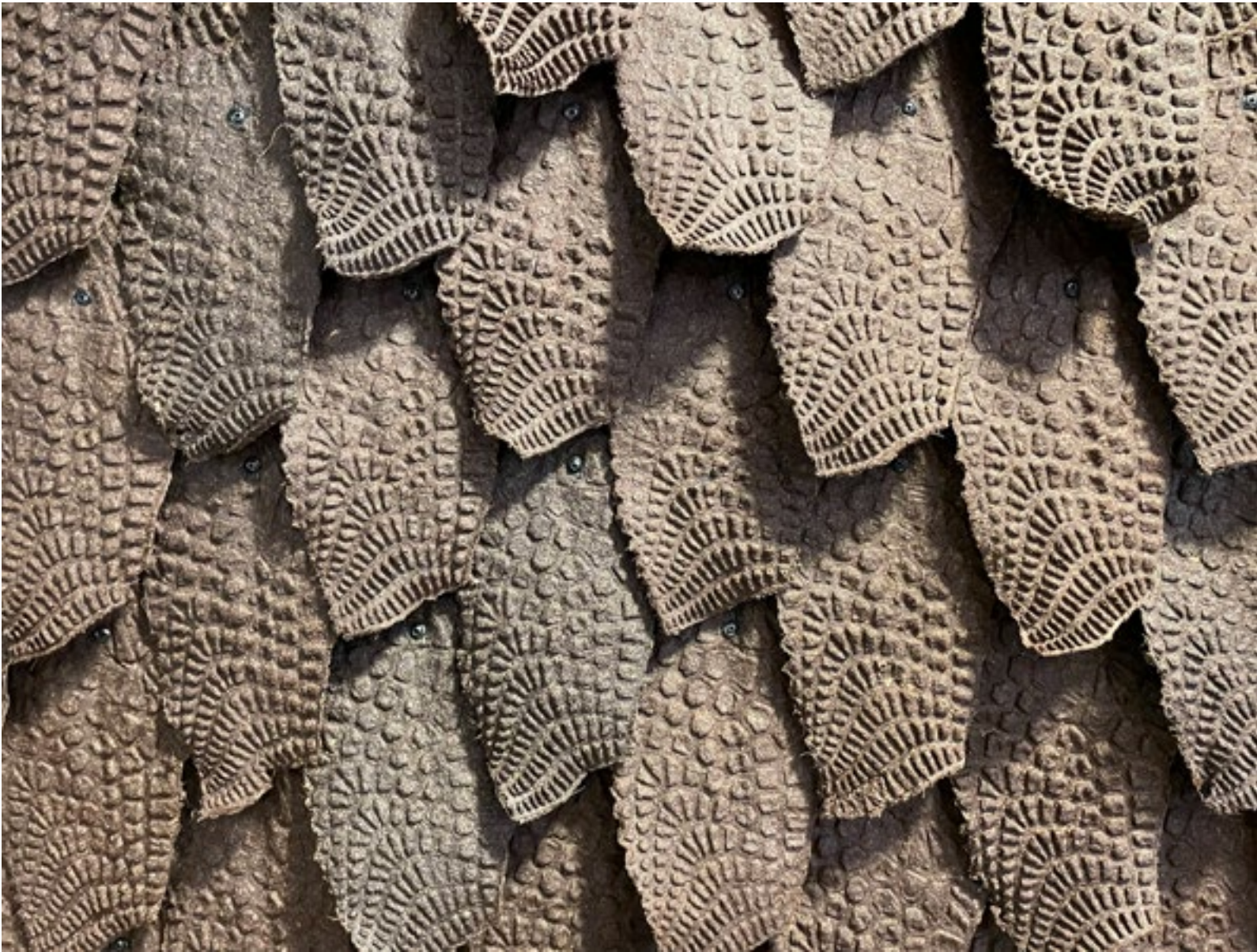
Climate Adaptation. Adaptation research examines the effects of climate change and the city's ability to accommodate environmental transformations such as upgrades and retrofits to both historic and contemporary building systems, evolving human migratory patterns, and improving living standards. CASE is tackling the pressing need for adapted systems and infrastructure by designing and

building flexible systems that consider the interplay between natural and built ecologies while incorporating the anticipation of continuous and rapid change.

Energy & Environmental Intelligence. Information integrates the delivery processes of building, and is increasingly embedded in the materials, systems and operations of the built environment. CASE research is creating a world where design and engineering virtual models continue their lives as embedded intelligent environmental systems, monitoring environmental conditions and working collaboratively with human occupants to deliver optimized and healthy experiences. CASE projects span scales to optimize energy use and energy-based decision making.

Each body of work explores the optimization of the built environment, from individual components of design and engineering to larger systems that support circular economies of construction and beyond. Together, this collection of projects complement one another to prioritize the reuse of existing materials and waste, innovative repair of infrastructure and building systems, and the regeneration of cities, communities and the physical, social and economic systems that propel them.

CASE, is a Rensselaer Polytechnic Institute research center tackling some of the most critical environmental and humanitarian issues of our time. CASE research fosters sustainable, technologically enabled built ecologies – interconnected systems of buildings, cities, and places, together with their connections to the natural world and the societal systems they support.



Waste Acoustics: Diffusion panel array
Photo by Josh Draper, 2023

Adaptive Reuse. The conversion of existing buildings is an important instrument for sustainable urban development and offers ecological, economic, and social opportunities at the same time.

An important point is the reduction of resource consumption. Instead of constructing new buildings, existing structures can be reused. This makes a significant contribution to reducing CO₂ emissions, as the production of building materials and the demolition of old buildings cause considerable environmental pollution.

The economic perspective also plays a central role. The conversion of existing buildings is often more cost-effective than a completely new construction, as the basic structure already exists. This makes conversions an attractive option, particularly in cities with limited space and rising construction costs.

The greater the contrast between the previous and future use of a building, the more the effects but also the opportunities for a sustainable, future-proof city and its needs for society. However, the social and urban development impact of these processes must be carefully considered in order to harmonize the original, evolved structures, the identity and history of the location, as well as the new

functions and requirements. This transformation results in a high development potential for individual buildings, building blocks and even entire districts. Both the radical insertion and the careful integration of new uses can be sensible ways of further developing existing buildings. Conversions are also experiments with social dynamics and an open outcome. Positive revitalization or gentrification, reactivation, or reinforcement of existing social problems.

The five exhibited projects show how these topics are dealt with in different ways. Different in their scale, use, and ultimately their social impact. In the context of the sustainable development of existing buildings, CBA Clemens Bachmann Architekten is increasingly taking on this task. In addition to architectural and structural sustainability, the office is particularly interested in the social impact and the transformation of functions.

CBA Clemens Bachmann Architekten was founded by Clemens Bachmann in 2004 in Munich. The interdisciplinary and award-winning studio works on national and international projects of various sizes in the fields of architecture and interior design.



This project is named after Katherine McKittrick's canonical text, *Plantation Futures*, which interrogates the enduring legacies of plantation landscapes. Through their work, Abba Cavelier expand on McKittrick's framework to investigate Oak Alley Plantation in Vacherie, Louisiana, the most visited plantation in the United States. Today, Oak Alley is preserved as a cultural landscape that glorifies the Antebellum era, yet it silences the histories of the enslaved and the nonhuman agents – the mud, the river, and the land – that also bore the weight of this violent system.

The project challenges conventional conservation practices, centering the narratives of resistance, refuge, and joy forged by the enslaved while also bringing to life the stories of the nonhuman. The plantation was not only a site of human exploitation but also a complex web of interspecies relationships, where the land, water, and other nonhuman actors were forced into the service of extraction and profit. By reimagining these relationships, the project honors the agency of the nonhuman and their role in sustaining life and resistance.

Abba Cavelier propose a series of interventions that reorient the plantation's spatial and ecological hierarchies. They disrupt the glorification of the master's house, shifting focus to the spaces where the enslaved and the nonhuman coexisted in acts of care, survival, and resistance. The ditch, the swamp, and the plot – landscapes shaped by both

human and nonhuman labor – become sites of memory, ritual, and ecological repair. Through material and spatial transformations, these elements invite visitors to confront the violence of the plantation while imagining restorative futures rooted in interspecies kinship and empathy.

Along with landscape interventions, the project includes a re-spatialization of the master's house, which has long served as a symbol of the Antebellum South's oppressive legacy. By dismantling its dominance and centering the spaces occupied by the enslaved and the nonhuman, they create a new cultural archive that prioritizes marginalized narratives. This shift challenges the romanticized image of the plantation, offering instead a landscape of accountability, remembrance, and possibility.

Through these interventions, *Plantation Futures* envisions decolonial approaches to conservation, centering the entangled stories of the human and nonhuman and speculating on restorative futures.

Abba Cavelier is a worldmaking collaboration exploring the intersections of ecology, environmental racism, and design through spatial inquiry and visualization. It envisions anti-colonial futures rooted in care, challenging dominant narratives and reimagining relationships to land and community.



In the city of Houston where nothing is old but nothing feels new, a culture of repair, regeneration and reuse is somehow both imperative and programmatically without merit.¹ Hurricanes tear down trees and tear off roofs, winter freezes shutoff power supplies and burst pipes.² The cyclical rebuilding required of this perilous climate places little value in labour sacrificed or material extracted, but rather in that which exists for now. A small 1200 square foot bungalow built in 1961 is perhaps an exception to this rule.³ Stripped of its finishes, a history of modification and slap-dash fixes within the original wood-frame structure was discovered. Now, through acts of sistering and reinforcement to stabilise the home on swampy ground, a new layer has been introduced to this ad-hoc composition. Under the frenetic hat of new and old wood members lies a reworked interior plan that opens up the house as a single room. These messy and banal examples of American construction suggest the possibility of an architecture that embraces temporality as a signifier of longevity - an architecture of permanent impermanence.

clovisbaronian is an international architectural practice whose work explores the interrelation of climate and aesthetics through contemporary themes of domesticity, urban public comfort and transformations of the existing built environment.

1. While Houston was established in 1836, before cities such as Chicago (1837) and San Francisco (1849), it remained a small city until its drastic growth in the latter half of the 20th-century. As a result of missing the dense pre-war urban development of its contemporaries, less than 5% of buildings that exist in Houston today were built prior to 1945.
2. The US Federal Emergency Management Agency (FEMA) has declared 26 natural disasters in the greater Houston region in the past 41 years, with 8 of those having occurred since 2015. More than 322,000 homes in Houston are located in FEMA-designated floodplains and the average cost of home insurance in Texas increased more than 50% in the years 2019-2024.
3. The home would not have been considered small when it was first constructed. Prior to the 1950s, homes in the United States averaged below 1,000 square feet. In 2023, the average new residence in Houston was 2,230 square feet, over twice that size. Today, the cultural expectation to build big is reinforced by the institutions financing new construction, together driving a construction culture that prioritises cheap and fast over quality or longevity.



In Mitwitz, a historic town on the edge of the Franconian Forest, one of the oldest residential buildings had to be demolished due to its dilapidated state. The municipality struggled to find a satisfactory urban planning solution to fill the gap while maintaining public use. Architecture and Civil Engineering students accepted the challenge and collaborated on an interdisciplinary project to design a new timber pavilion that serves multiple purposes: it provides shade, shelters the nearby bus stop, and functions as a market hall, concert venue, children's playground, or simply as a gathering place for the residents.

The pavilion was constructed with “waste timber” from the Franconian Forest, abundantly available due to a major bark beetle infestation. The timber was sawn at a local sawmill and assembled with simple handcrafted joints in a participatory process by students and community members, under the guidance of a master carpenter. Also, a workshop with students of the Architecture and the Digital Heritage Technologies program created a highly precise 3-dimensional digital model for cutting the timber structure and enabling the construction to be accurately adjusted to the pre-set point foundations on-site. In collaboration with an external civil engineer, the students developed the building application and statics prioritizing a minimum steel usage to reduce the carbon footprint of the building materials. Finally, the surrounding space was designed co-operating with a landscape architecture office.

The project incorporates several aspects of applied research, enabling notable transfer of knowledge from Coburg University to practice. Firstly, the pavilion demon-

strates how an architectural intervention can significantly enrich the heart of a rural town. This is achieved through a new building that blends into its surroundings, combining design with traditional construction methods. Revitalizing the center of rural towns, that today often face vacancy, makes them more attractive alternatives to both the expensive urban housing market and environmentally problematic suburban sprawl. Secondly, the project exemplifies that “waste timber” can be locally utilized and serve as a carbon storage solution. Moreover, using local timber eliminates the need for long-distance transportation and energy-intensive processing. The simple yet architecturally demanding construction was adapted to local conditions deploying latest digital tools during the planning phase. The structure features simple screw connections, making it reversible and modular enabling easy disassembly and material reuse. Finally, the construction was manually built on-site. This approach supports local craftsmanship, fosters economic growth and as a result sustains and creates jobs and livelihoods within the community. Further, a 'care and repair' mindset is promoted, which is essential for a much-needed shift in construction practices.

The Faculty of Design at Coburg University of Applied Sciences combines modern design with craftsmanship. Students develop practical skills in the areas of design, planning and construction in an interdisciplinary process, with a focus on sustainability to prepare them for a successful career.



Neue Mitte Mitwitz
Photo by Stefan Meyer, 2023

CRCL x SXL, EPFL

Marirena Kladeftira, Alberto Johnsson,
Stefana Parascho, Corentin Fivet

Re:Config is a research project that explores the potential of human-robot collaboration as a new means and methodology to extend the life of existing building stock in peri-urban and rural environments. This demonstrator project focuses on the adaptation of partially damaged or outdated timber structures by reconfiguring on-the-fly their spatial layouts and structural systems while preserving and reusing as much material as possible on site. This is an effort to bypass the complex logistics that are a direct consequence of material supply chains for circular building practices, focusing on local interventions that center around local crafts and materials and site-specific knowledge.

Re:Config introduces a hybrid workflow where two humans and two robots collaborate to disassemble, repair, and reconfigure a traditional timber frame structure, as found in various regions of central Europe. By drawing on the strengths of each actor in this multi-agent system, it navigates the uncertainties of varying conditions and mechanical properties of found materials, ad-hoc tectonics that may span generations of added building layers, geometric inconsistencies, and other factors which cannot be accounted for a priori in construction sites.

Deconstruction specifically is a very demanding fieldwork, where workers are exposed to safety and long-term health risks. At the same time, both deconstruction and reconfiguration are very challenging to automate as they rely on impromptu reasoning and decision-making on-site. The pairing of semi-autonomous construction robots and field workers has the potential to expedite and streamline these circular practices at a local level, while minimizing the risks workers are exposed to. Furthermore, this model can augment their decision-making capabilities with digital models and data robots can collect on site.

By integrating robotic fabrication, computer vision, structural design, and assistive decision-making, *Re:Con-*

fig enables localized, on-the-fly interventions that eliminate the need for extensive scaffolding, logistics, or full deconstruction. All operations in this project follow design-for-disassembly (DfD) principles, aiming to preserve future reuse potential. As a new DfD logic is introduced into traditional interlocking frames, hybrid tectonics emerge; bridging traditional techniques with adaptive, forward-looking construction methods.

This year-long project was conducted at the Lab for Creative Computation (CRCL) at EPFL, under the direction of Prof. Dr. Stefana Parascho and Prof. Dr. Corentin Fivet. It was led by Dr. Marirena Kladeftira during her time at EPFL and continued at her current role at the Department of Design Tech at Cornell University. Alberto Per Johnsson Alvarez contributed to the execution of the demonstrator while a research assistant at CRCL.

The project is funded by the EPFL ENAC Cluster grant. This exhibition was supported by CRCL and Cornell Design Tech.

Marirena Kladeftira is an Innovation Fellow and faculty at Cornell University, interested in how emerging technologies can radically reshape our making cultures towards ecological sustainability in AEC. Before joining Cornell she was a Postdoc at CRCL where she led the ReConfig project.

The Lab for Creative Computation (CRCL), directed by Prof. Stefana Parascho, investigates new modes of interaction between humans and robots to address today's construction challenges.

The Structural Xploration Lab (SXL), directed by Prof. Corentin Fivet, focuses on the upcycling reuse of load-bearing components in buildings and contributes to the adoption of a circular economy by the construction industry.



Re:Config, 2025
Marirena Kladeftira

David Prendergast Architect

Implausible Architecture: Thinkbelt 2.0

Thinkbelt 2.0 reimagines Cedric Price's *Potteries Thinkbelt* (1966) as a dynamic urban network integrating living, learning, and leisure. Mapped onto an imaginary topography, this system is linked by "conductors" – railways, roads, electric grids, pneumatic tubes, neural pathways – forming an adaptable infrastructure that reconnects fragmented post-industrial structures.

Cedric Price (1934–2003) revolutionized architecture with his Fun Palace (1964), co-conceived with avant-garde playwright Joan Littlewood. This radical, non-static structure integrated technological interchangeability with social participation, challenging conventional notions of architecture as a fixed, monumental form. According to Stanley Mathews, "*The Fun Palace* challenged the very definition of architecture... a virtual architecture merging art and technology." Price's *Potteries Thinkbelt* (1966) a project to revitalize Britain's post-industrial landscape, proposed a mobile, adaptable educational network using the region's abandoned railways and industrial infrastructure. Transfer Areas functioned as reconfigurable hubs, where shipping container-like modules – housing classrooms and living spaces – could shift to meet evolving needs.

Inspired by Price's radical vision, *Thinkbelt 2.0* transforms industrial remnants – oil refineries, gantries, concrete

plants, and derricks – into modular social nodes. These structures, arranged as silos, kiosks, sheds, grids, and pavilions, embody shifting metaphysical states. *Thinkbelt 2.0* is not a fixed space but an evolving, networked system – an architecture of mobility, adaptability, and communication.

Since architecture is a medium of communication, *Thinkbelt 2.0* emphasizes graphic storytelling. Its visual style is comic-strip-like, featuring high-contrast imagery, photo collages, and ground textures rendered as text. Diagrams, words and sentences become integral architectural elements. Media screens, acknowledging their omnipresence, are embedded within structures. The graphic style nods to 1960s aesthetics, using retro techniques like Zip-a-Tone films and supergraphics to reinforce the project's conceptual lineage. The project expands on Price's experimental techniques of montages, enigmatic diagrams, and ironic visual commentary.

David Prendergast is a graduate of Cornell College of Architecture. His projects include PS1/MoMA, several NY Public Library branches and Engine Company 10. His honors include Design Excellence awards from the NYC Design Commission for the Kingsbridge Library and the Staten Island Children's Museum.



Thinkbelt 2.0 Media Kiosk
David Prendergast, 2025

Renovation of apartment, Voula, Greece, 2024
Design - Construction: Degree Zero Architects°

The renovation includes the full strip-off of a two-bedroom apartment, in a residential building of 1988, to accommodate the extended spatial needs of a larger family. Both space function and materiality have been revised with a fresh approach matching the family’s particularities. The need for an additional bedroom changed the balance between private and daytime living areas, rendering critical the creation of an open-plan layout. The private – social boundary is defined by a long, curved walnut wood surface, a continuous flowing gesture, integrating kitchen and storage. A similar curved surface in the master bedroom incorporates a walk-in closet and a study. The pressure generated by relocating the boundary is expressed dramatically on the 5m long kitchen / dining island. The austere orthogonal form, is pushed towards the existing column, folding around the vertical structural element, becoming deformed, opposing its relocation. Photos by Yorgis Yerolymbos.

Aegean Summerhouse, Dodecanese, Greece, 2023
Design: Degree Zero Architects°

Set against the rich cultural context of a small Greek island, the design proposes a balanced integration of architecture and nature. The house concept derives from the combination of programmatic requirements, local rituals, geometrical and cultural characteristics of the island. The proposal creates ample outdoor spaces, with optimal orientation and selected views, taking advantage of good weather in the summer, provoking daily routine and internal functions to be placed outdoors. Daytime living enclosed spaces are placed underground, covered with soil restored to the original level. Bedrooms and guest units are scattered

on the landscape, shaped like naturally corroded monolithic volumes, opening up to unobstructed views, while private spaces look into gardens within. The design embraces the landscape with a free-form intervention bringing the composition together, implementing contemporary demands and architectural expression in a harmonious synthesis. Renders by GRid.

Kaizer Serviced Apartments, Athens, Greece, 2024
Design: Degree Zero Architects°

The development inhabits a 1984 incomplete office building located in the historic centre of Athens, in contact with a listed building of 1920. Responding to the augmented city needs, the adaptive reuse of the building transforms the existing concrete skeleton into 14 serviced apartments. Smaller in volume than originally licensed, the development benefits in environmental imprint, while historical elements are maintained, not being demolished. Acknowledging the existing façade concrete canvas, a new aluminium skin consisting of 3 layers is applied, using innovative materials and construction methods. It’s intricate geometry both filters and frames views into the distance, ensuring privacy from across the street. A unique effect created inside the units, blends with the interior design concept into a strong spatial experience. Renders by ToT.

Degree Zero Architects is co-founded by Dimitris Kolonis and Zetta Kotsioni. Both studied and worked abroad – Greece, Cyprus, USA and the UK where they worked for Zaha Hadid Architects. Since 2019 the studio focuses on residential, hospitality, commercial projects, urban landscaping and competitions.



This film brings together the works presented in the exhibition *Indigenous Intelligence: ancient knowledge, current design*, originally shown at the Faculty of Architecture and the Built Environment, TU Delft. Through a carefully assembled sequence of images, voices, and reflections, the film presents a collection of practices, stories, and designs rooted in Indigenous intelligence – knowledge cultivated over centuries of living in deep relationship with land, water, and community. In contrast to extractive and colonial systems that have fragmented these connections, the works on display reveal ways of living and making grounded in reciprocity, resilience, and care. From matriarchal place-making and ecological governance to vernacular construction and cultural storytelling, these projects demonstrate that Indigenous knowledge is neither static nor nostalgic. It is a living, evolving force – offering guidance for how we might design with, rather than against, the complex ecosystems we inhabit.

All the projects presented here have been recently produced by students, PhD researchers, and educators at the Faculty of Architecture and the Built Environment, TU Delft. Together, these projects ask how Indigenous knowledge

can shape future design and education. They challenge inherited myths of technology as separate from nature and invite us to imagine pedagogies of Indigenism – ways of learning that value observation, listening, collective memory, and responsibility.

Indigenous Intelligence. Ancient knowledge, current design is part of an ongoing effort to open space within architectural education for alternative approaches – ones that prioritize care, reciprocity, and collective wisdom. It reflects the shared intention to position architecture and urbanism not only as acts of shaping space, but of shaping relations between people, environments, and generations – with humility and care.

This installation was produced by BK Public Programs at the Faculty of Architecture and the Built Environment, TU Delft. It is an initiative led by Dean Dick van Gameren. Curator of Public Programs: Javier Arpa Fernández. Team: Jesse Verdoes, assisted by Max Bernaerts, Rens Hoofs, Neha Sreekumar and Francesco Gugliotta (video). Coordination: Linda van Keeken



DS Landscape & Architecture

Sevim Aslan & Deniz Aslan

Missing Stories: Revisiting Hasanpaşa Gasworks

Hasanpaşa Gasworks in Kadıköy, established in 1891 during the late Ottoman Empire, was a major industrial facility producing gas until 1993. Initially using horizontal retorts for gas production, the plant expanded in the early 20th century with a new infrastructure, reaching peak output by the 1930s. In its final decades, it struggled with modernization but continued operations until its closure in 1994. When it was faced with demolition, locals formed the “Gasworks Environmental Volunteers” in 1994 as an NGO, and successfully raised awareness and protected the site. Documented by Istanbul Technical University, the Gasworks was added to Turkey’s National Inventory of Intangible Cultural Heritage. After its restoration, the complex was rebranded as *Müze Gazhane* and reopened in 2021 by Istanbul Metropolitan Municipality, as a cultural hub for exhibitions, workshops, and events.

Jorge Luis Borges’ *The Garden of Forking Paths* delves into the nature of time, fate, and parallel universes. The story follows Yu Tsun, a Chinese spy, who seeks Dr. Stephen Albert, a man unknowingly holding vital intelligence. Dr. Albert explains that time is not linear but a labyrinth of branching paths, where each choice leads to multiple possible outcomes. Borges challenges conventional views of time, suggesting that our decisions create parallel realities, each with its own consequences and paths.

The *Copy-left* principle, applied to the Hasanpaşa Gasworks and Borges’ *The Garden of Forking Paths*, offers a way to rethink the site’s transformation. Like Borges’ labyrinth, the Gasworks’ history is an evolving narrative shaped by countless decisions. Its shift from industrial complex to cultural space mirrors a branching universe, where each choice adds complexity. Now a living archive, the Gasworks’ future is open-ended, defined by the choices of today. Each intervention, whether preservation, or adaptive reuse, or cultural programming adds a new layer to its story. This approach turns the Gasworks from a static monument into a dynamic canvas for the future. Like Borges’ Garden, it becomes a network of possibilities, where the past and the future co-exist, and constantly adapting. The site’s history is never fixed but continuously evolving, contributing to a complex and multifaceted narrative in motion.

DS was founded by Sevim and Deniz Aslan in 1994 in Istanbul, and specializes in landscape and architectural design, also in conservation studies. DS aims to create sustainable, adaptable and applicable environments, the goal is crafting a microcosmos that merges nature with rational and ethical values.



Kadıköy Hasanpaşa Gasworks
Photo by Cemal Emden, 2022

The land was here before us invites viewers to explore the design process behind four houses, focusing on the interconnected elements of bioregional analysis, material experimentation, construction system definition, and detailing. The exhibition begins with a video showcasing a beautiful drawing that enhances and celebrates the surrounding landscape, providing a visual foundation for the design journey that follows.

At the heart of the process is a thorough bioregional analysis, considering the local climate, geography, and cultural context. By understanding these factors, the design responds to the land, creating buildings that harmonize with their environment and contribute to the area's ecological well-being.

Material experimentation plays a crucial role in this approach. The emphasis is on using locally sourced, renewable materials that align with the principles of responsible building and environmental sensitivity while integrating appropriate construction technology.

Building systems and detailing bring these concepts to life in a practical, functional form. Every decision is made with careful attention to its impact on both the environment and the life within it. The goal is to create homes that are energy-efficient, resource-conscious, and built to last – simple yet deeply rooted in the needs of both people and place.

In all, *The land was here before us* offers a glimpse into a design process dedicated to reducing environmental impact while honoring the land it occupies.

DubGanem+ works at the intersection of architecture, sustainability, and technology, offering design & build services alongside consulting for large-scale projects. Prioritizing resource efficiency and bio-based materials, they create resilient spaces rooted in research and context.



Atelier-A
Photo by Fernando Schapochnik, 2022

The photography project of Casamalia is memory. Between the folds of the wallpaper and gaps in the tiles a treasure was kept: a story to be read on the surfaces and the air saturated with light dust. The photographer Edi Solari perfects a moment that feels like years. Texture and pattern, that declared their belonging to an era, are transposed onto a dress and outline a silhouette, cut out against the background. It is Nora Santonastaso, of the studio Design Outfit. Her role of architect has been overturned: it is not the project that is a tailored dress, but the outfit that makes each room unique.

Edi Solari is an interior and architectural photographer. She works with private, architectural firms, designers and luxury real estate firms. In 2017, she started working with the interior design magazine Ville&Casali, and she grew close to the world of architects. Based in Rome, she photographs homes all around the world.



Casamalia
Edi Solari, 2022

Transforming buildings into carbon sinks.

The world is adding the equivalent of the city of Madrid every week to meet the needs of an urbanizing world and the desire for better living standards. This is driving demand for innovative and sustainable building solutions.

ELEMENTAL and Holcim present the world-first application of a new decarbonization technology, applied in a resilient housing project. Biochar is an innovative carbon-sink technology that advances the decarbonization of a range of building materials, from cement to mortars and concrete.

At the end of life, organic waste releases CO₂ into the atmosphere. By converting it into a charcoal-like material called biochar through pyrolysis, carbon that would have been released as CO₂ is permanently sequestered.

One kilogram of biochar prevents the release of up to 3kg of CO₂.

Biochar acts as a carbon sink, and when integrated in formulations of cement, mortars and concrete it reduces their CO₂ footprint, with no compromise in performance.

Alejandro Aravena’s architectural practice ELEMENTAL and Holcim are joining forces to show how biochar can already be used in a real world application to reconcile the need to build the essential infrastructure our growing world needs and staying within our planet’s boundaries. Combining their shared vision for resilient and adaptable

housing with the cutting-edge, innovative solution that is biochar, the companies reimagined together Aravena’s award-winning Basic Services Unit (USB). These units follow the principle of incremental design that ELEMENTAL has been developing in different formats over the last two decades. The reimagined prototype of this unit unveiled in Venice was built entirely out of Holcim’s advanced, net-zero* biochar concrete formulation, with 100% recycled aggregates inside.

ELEMENTAL and Holcim are demonstrating how this innovative biochar carbon sink technology can shape the future of construction.

ELEMENTAL is a Do Tank founded in 2001. Its work stands out for engaging in projects that range from housing to public space, from objects to buildings, covering a wide spectrum of interests.

Holcim is a global leader in innovative and sustainable building solutions. The company offers the broadest range of advanced solutions, from its sustainable building materials ECOPact and ECOPlanet, to its circular technology ECOCycle®, all the way to advanced roofing and insulation systems.

* Scope of concrete production phases (A1-A3) in Life Cycle Assessment, Cradle to Gate. Assumes average transportation distance of 300km for cement and filler & 100km for aggregates.





The projects exhibited reflect our firm's journey and approach, our research work and constant reflection about design thinking in response to contemporary needs.

The exhibition comprises a variety of projects – some completed and others under construction, as well as competitions in which we participated and preliminary designs, all of which reflect the diversity of our practice. Each project is the result of a process that gives rise to architectural solutions that not only respond to the functional but are also deeply connected to the spatial character and environment that surrounds them, influencing each other.

In this chronological journey, several constants can be identified underpinning the premises that give architecture its purpose and are part of the firm's DNA.

One such constant is the interaction between architecture and its surrounding landscape – both natural and built, which is interpreted not merely as a backdrop but as an active component. The city is understood as a living organism whose transformations and needs must be addressed through proposals that add value to urban space. In this sense, the projects do not merely seek to solve housing issues but also contribute to the creation of new gathering spaces and places for habitation.

Material development and research play a crucial role in design exploration and are closely linked to the spatial and sensory experience. This entails the challenge of combining the objective, as tangible matter, and the subjective interpretation, resulting in an immersive architecture through the interplay of light and shadow, reflections, permeability, scales, and the dissolution of boundaries. The ongoing quest for new resources and construction techniques is reflected in the diversity of each project, utilizing materials such as wood, GRC, concrete, metal, and masonry in a continuous dialogue between the interior and the exterior.

Design becomes a vehicle to materialize these principles. Each project attests to our firm's commitment to pursuing an architecture that is both thoughtful and profoundly connected to its context.

Estudio Abramzon is an architecture studio formed by an interdisciplinary team. The studio offers innovative solutions for projects of various scales, addressing challenges with creativity and precision while respecting cultural and environmental contexts. Their work blends functionality and design.



Intelligent Systems in Motion: On Land, in the Air, and Over Water. At the TSE 2025 Biennial in Venice ECC Italy, three visionary projects highlight how playful curiosity can drive technological breakthroughs in land-based robotics, aerial drone systems, and aquatic motion control. Each effort merges scientific rigor with creative exploration, revealing new possibilities for art, architecture, and our collective future.

On Land: From RoboSoccer to Kiva Systems. It began with *RoboSoccer* – an academic challenge that tasked students with designing autonomous soccer-playing robots. This playful experiment in real-time control and multi-agent coordination soon led to *Kiva Systems* (now *Amazon Robotics*). Repurposing algorithms initially crafted for robot athletes, *Kiva* transformed warehouse operations with fleets of cooperative robots, redefining large-scale logistics. What started as a curiosity-driven exercise became an industry-defining innovation, demonstrating how existing technology can be adapted and reused to address real-world challenges.

In the Air: Flying Machine Arena to Verity. The *Flying Machine Arena* pioneered drone-based research and performance, showcasing how aerial robots can orchestrate everything from architectural construction to dynamic art installations. One striking demonstration – *Flight Assembled Architecture* – featured drones collaboratively building structural forms, hinting at new ways to regenerate urban spaces. Out of these explorations emerged *Verity*, a company that initially captured audiences with drone-based stage shows. Today, *Verity* applies its expertise to industrial settings, combining efficiency with the same sense of wonder that first propelled flying robots into the spotlight.

Over Water: The Way of Water – A Dance of Curiosity and Innovation. *The Way of Water* brings autonomous robotics to the aquatic realm, envisioning robotic “dancers” gliding across canals worldwide. Initially focused on perfecting propulsion and control on water’s ever-shifting surface, the project soon transformed into a compelling performance art form. Students and researchers alike have been captivated by the challenge of merging fluid dynamics with artistic choreography, sparking a new generation of creative engineers. While its long-term impact remains open-ended, the mesmerizing interplay of precision and spectacle hints at transformative potential for future designs.

A Tribute to Playful Curiosity. These three projects – *RoboSoccer* turned *Kiva*, the *Flying Machine Arena* turned *Verity*, and *The Way of Water* – exemplify how curiosity and hands-on experimentation can spark world-changing ideas. As you explore *Time Space Existence 2025*, we invite you to reflect on your own creative pursuits. Embrace first-principles thinking, trust the data, and let your imagination roam freely. When science, art, and curiosity dance in unison, we transcend mere invention – we ignite entire new realms of possibility. Thank you for joining us on this journey. May you leave inspired to ask bold questions, challenge boundaries, and discover uncharted frontiers where the playful spirit thrives.

The Institute for Dynamic Systems and Control at ETH Zurich, led by Professor Raffaello D’Andrea, advances autonomous systems and motion control. D’Andrea, an engineer and artist, blends technology with creativity, crafting dynamic sculptures and robotics that bridge science and art.



A *Way of Water* robot on Lake Zurich
Photo by Christopher Golling, 2025

F05’s piece proposes a redefinition of the urban space of Medellín, a city that, in recent years, has become the epicenter of a tourist exchange that has altered the social, political, and cultural values that have always defined it. Conceptually, the work encompasses a geographical reorganization of the city, a reconciliation with its surroundings, where urban harmony prevails, reflecting these values. From left to right, the work is composed of two halves on a photograph of the map of the Aburrá Valley. In the first, concrete blocks arranged chaotically and held in place by metal beams offer a critical look at the city’s current architectural development. In the second, the same

amount of blocks begin to organize themselves to find balance, freeing themselves from the beams and establishing a harmonious dialogue with Medellín’s landscape. F05 would like to thank Julian Duque and Juan Pablo Pemberty-Jiménez for their involvement and collaboration on this project. F05 is a studio founded by the architect and designer Felipe Mora in 2020 in Medellín, Colombia. F05’s work is bold, constantly asking why, searching for new ways, continually coming up with questions and ideas, and consistently trying to find new ways to live within our society.



PROGRESS
F05 Studio, 2025

Fabrication and Material Aware Architecture,
Accademia di Architettura USI, Sacha Cutajar
Professorship Ena Lloret-Fritschi, FMAA
Consultancy by M.Eng. Elia Quadranti

The cement industry alone is responsible for ~8% of global CO₂ emissions, with concrete production accounting for a significant share due to its reliance on cement.¹ In Switzerland, up to 41.5 million tonnes of concrete are produced annually, requiring vast amounts of temporary formwork to shape it. As we seek to optimize concrete use through more efficient and complex geometries, the reliance on formwork increases – leading to even greater material waste. Of the 74 million tonnes of construction waste generated each year, up to 2.5 million tonnes come from wood waste, with an estimated 40-50% discarded from single-use formwork.² This highlights the urgent need for innovative solutions that reduce both material waste and emissions while re-thinking how we shape concrete in a truly circular way.

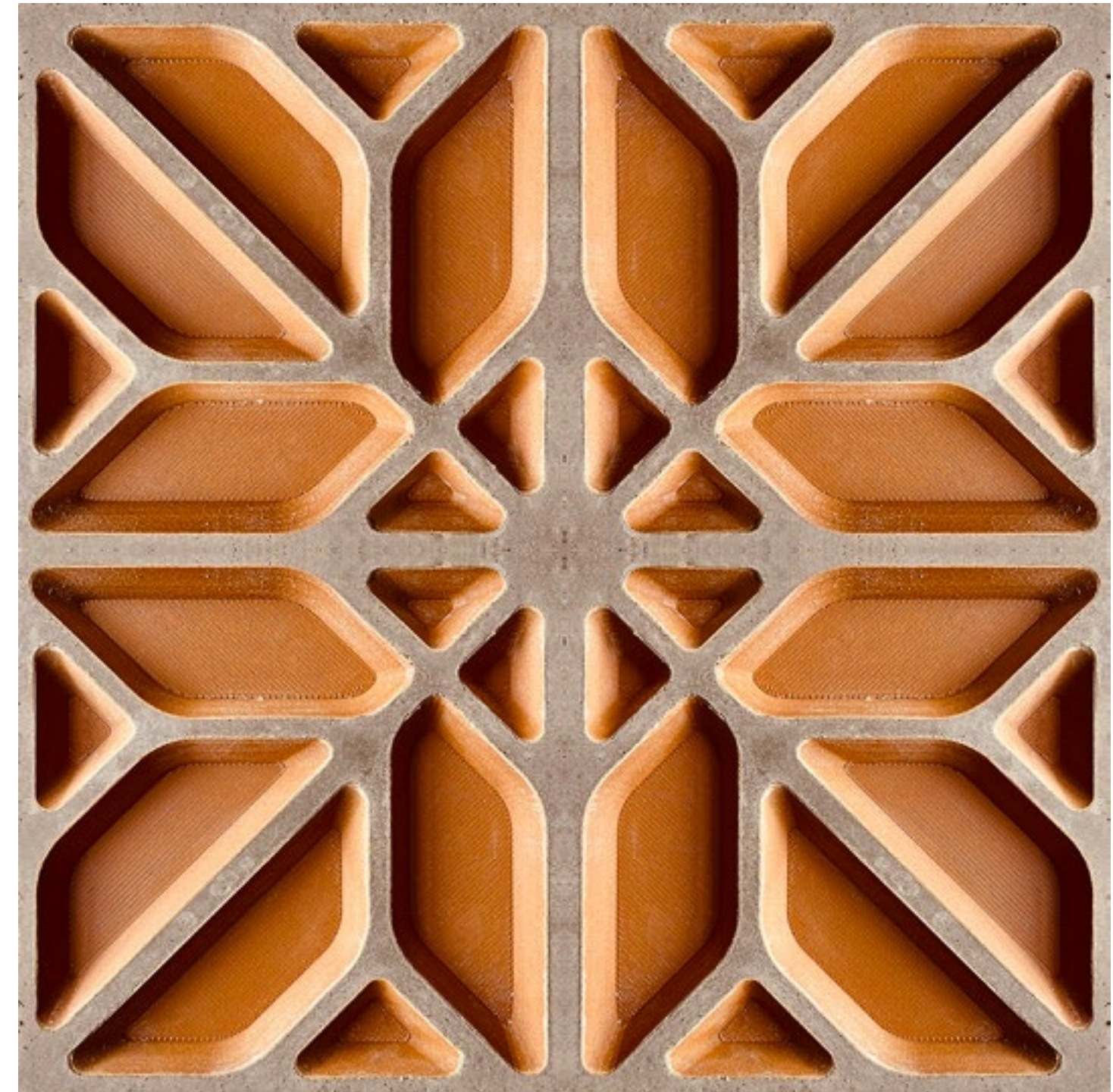
This project introduces a fully recyclable and reprintable earth-based formwork system, reducing material consumption and construction waste while enabling complex concrete geometries. Inspired by traditional Indian building techniques, it minimizes concrete use by up to 50% through highly customizable, fiber-reinforced, 3D-printed earth components.

Unlike conventional formwork, this integrated system accommodates openings, rebar placement, and intricate designs while remaining cost-efficient. In its unfired state, the embedded formwork enhances indoor environments by absorbing noise, dampening vibrations, and regulating moisture.

Free from chemical additives and fully reusable, this circular digital-earth approach transforms formwork from disposable waste into a sustainable and regenerative material system, redefining how we build with concrete while preserving natural resources.

The FMAA Research Group at AAM-USI, led by Assistant Professor Dr. Ena Lloret-Fritschi, advances research and development in sustainable construction through digital fabrication. By integrating earth and concrete with innovative formwork and computational design, FMAA targets low-carbon, material-efficient solutions, reducing waste and optimizing resources.

1. Swiss Federal Office for the Environment - BAFU
2. Swiss Federal Office of Statistics



Digital Earth Filler Slab Demonstrator
1:2 scale, 2025

As the world is experiencing grave issues such as climate crisis, divisiveness, polarization and income inequality, a compelling antidote to this is an empowered global community that embraces inclusivity, resilience and a sense of belonging which can forge a sustainable and regenerative future.

A *Creative Community* is an intensely inclusive community whose shared value system revolves around the attraction of participatory art and innovation, of embracing and sharing self-expression, of empowering and unlocking the inherent creative and imaginative spirit that resides in every human being. It is a network of relationships. It focuses on balancing the production and consumption of self-expression with the intention of sharing this locally and globally. All great communities create more culture and innovation than they consume. The quality of culture and innovation in a community or a nation is reflective of the health of that community, but it also inspires that community to grow and thrive.

The nexus of this approach is the concept that cultural activation is provided by the residents for each other. This extends current community planning concepts of “Live, Work, and Play” to include “Learn and Create”.

To establish a city that is livable but even more critically lovable, a Creative Community values the emotional engagement of its members. This engagement needs to be pervasive at all strata of the city's population. As humanity has advanced through the millennia, the Creative Class has produced many of the memorable aspects of our collective existence. This group of poets, artists, scientists, intellectu-

als, and innovators has inspired powerful levels of positive change. In recent decades the Creative Class has become more essential to progress and more critically empowered as its demographic has expanded.

Creative Communities strive to create buildings and cities that have a high degree of vibrancy, authenticity, and a strong sense of community. They desire an engaged population that not only loves their environment, but also participates in its creation, and in its ongoing evolution. The extension of this means they feel responsible for its maintenance and improvement and are inspired and empowered to infuse it with their cultural and artistic energy. They create traditions and rituals which carry this collective effort forward to successive generations. This vibrancy extends across the full range of socio-economic strata, so that everyone participates and enjoys these benefits. As the depth of this process grows, they will extend a caring sense of community beyond the physical environment towards caring for each other's wellbeing because they sense how each of us contributes to the success of our communities.

Designed for 150,000 residents in Reno, Nevada, *The Portal* is a creative community that thrives on participatory art, innovation, and shared self-expression.

John Jennifer Marx AIA is the Chief Artistic Officer of San Francisco-based Form4 Architecture. He is a passionate advocate for changing the way Architects design buildings and seeks to return a sense of humanity to the “Second Century of Modernism” in architecture.



Future Cities Laboratory

Dense+Green Urban Development

Urbanization and climate change demand transformative approaches to city planning and development. The *Dense+Green Urban Development* research at the Future Cities Laboratory examines sustainable integrated districts as a compelling solution to these global challenges. These districts prioritize environmental sustainability, social inclusivity, and economic vitality, offering a blueprint for resilient and liveable urban environments.

Sustainable integrated districts minimize environmental impact through efficient land use, green infrastructure, renewable energy adoption, and low-carbon transportation systems. These strategies not only mitigate climate change but also foster ecological resilience. Social inclusivity is achieved by promoting affordable housing, accessible amenities, and vibrant, diverse communities that encourage social interaction and cohesion. Economically, these districts serve as hubs for innovation, attracting businesses and generating jobs, thereby driving long-term prosperity.

This research provides a comprehensive exploration of the spatial, social, environmental, and economic dimensions of sustainable integrated districts. Drawing from case studies in Singapore, London, Amsterdam, and Toronto, the study underscores the complexities and opportunities involved in designing adaptable and sustainable urban environments. Examples such as one-north in Singapore, King’s Cross in London, and Quayside in Toronto demonstrate diverse strategies for integrating green infrastructure and enhancing liveability. Additionally, Zurich’s initiatives to incorporate green elements into its existing urban fabric highlight how established cities can embrace

sustainable practices and retrofit their urban landscapes. The study also investigates the planning tools and governance mechanisms that enable the successful implementation of these districts. It emphasizes the importance of collaboration among stakeholders, including public-private partnerships and community engagement, and the need to adapt strategies to local contexts while addressing global sustainability goals.

Building on prior *Dense+Green* research phases at the Future Cities Laboratory, this work underscores the pivotal role of green elements in systemic urban solutions. It bridges the intersection of planning, architecture, and governance, offering actionable insights to shape more inclusive, sustainable, and vibrant cities.

This collaborative effort by the Singapore-ETH Centre, the Singapore University of Technology and Design, and ETH Zurich presents sustainable integrated districts as a forward-looking model for addressing pressing urban challenges. Through its exhibition, the research invites architects, planners, and policymakers to explore the transformative potential of sustainable design in creating resilient and inclusive urban environments that respond to the demands of the 21st century.

The *Dense+Green Urban Development* research team at the Future Cities Laboratory explores sustainable districts as models for high-density, liveable cities, combining architecture, urban planning and design, and ecology to develop strategies for climate resilience and urban liveability.



One-north, Singapore, aerial view
JTC Corporation

Creating retreat spaces for our health and well-being has become a major concern in our increasingly stressful society. Alexander’s recent work focuses on land-based intervention projects in diverse but carefully selected natural settings. Drawing from the historical context of sacred architecture and modern concepts of measuring energy, Alexander has developed a means of pinpointing ‘power’ locations for her works. In essence, she transforms spaces into zones of relaxation, regeneration, and reflection, sites where viewers can pause, feel renewed, and breathe anew. Newly created retreats in our urban environment are being planned; the spaces are open to the public and enrich our daily lives.

An earlier series of visual works, entitled *Energy Fields*, illustrates her creation of perceptual spaces. Inspired by optical theories of perception, Alexander crafts vibrant compositions that capture her experience of wonder in nature. Compositions that recreate moments such as the spectacular interplay of light, color, and form invite her viewers to experience a similar sensation of being in nature and, likewise, to enter into a dialogue with it.

Natural places have always served as sanctuaries or recovery spaces for the artist, providing the resilience needed to transform her experiences with pain, trauma, and loss. Reflecting on their significance, she shares, “They gave me the strength to move forward and make the choice for life.”

When Alexander decided to extend her ideas into land-based art, she searched for sites with the quality of the powerful healing places in her past. Recently, Alexander’s

interventions have comprised a collection of symbolic designs or glyphs drawn from her research of different cultures that she carved into huge free-standing rocks with traditional tools. Her sites are precisely selected based on archaeological, geological, or personal significance. The places retain a quality of timeless mystery and exotic beauty – as if the viewer has stumbled upon some undiscovered Prehistoric site. First and foremost, the artist intends them as invitations for the viewer to immerse themselves in the space and allow their imaginations to come alive. Will you uncover your meanings for the enigmatic signs and symbols depicted? These sites of power, strength, and regeneration, Alexander wishes, will elicit a sense of awe for the complexity, beauty, and immense power of nature.

In her own words: “The chosen forms are a kind of code... I play with different formal languages to try and awaken an awareness of ancient knowledge, including our inner wisdom, which is intimately connected to nature. In essence, it is a public declaration of appreciation for the subtle energies existing all around us in nature *and* the importance of respecting and honoring them.”

Swiss-German artist Garda Alexander focuses on painting, sculpture, and spatial concepts. With an international academic background in art, design, and medicine, her work is deeply rooted in interdisciplinary research. She developed a unique geometric formal language and transformative perception fields.



Staziun da Forza II
Garda Alexander, 2022
© 2022, ProLitteris, Zurich, for
the artwork of Garda Alexander

The 500-Year Building: Regenerative Futures. For centuries, architecture has been seen as something permanent – solid, unchanging, and a lasting symbol of its creators. But in today’s fast-changing world, buildings must adapt. Designers are now planning with the future in mind, ensuring spaces can evolve to meet the needs of generations to come. Severe weather, shifting populations, and advancing technology constantly reshape how we live, work, and connect, making it essential to design for transformation rather than permanence. At the core of this approach is optimism – believing that the built environment can support a better future.

This exhibit explores how buildings can adapt and how architecture reflects the broader human experience. Inspired by Gensler’s research and expertise on adaptability and social resilience, it envisions a world where rapid change is balanced by the timeless aspects of being human.

Through interactive displays, visitors will experience a range of ideas – from practical innovations in sustainable design to thought-provoking visions of the future. The exhibit features immersive experiences, dynamic sketches,

and sensory-rich installations that invite visitors to imagine how cities and buildings might evolve. It also highlights key principles of sustainable design, showing how structures can be both efficient and responsive over time.

Rather than offering fixed answers, the exhibit encourages conversation and exploration. Visitors can take part in an interactive station where they select a future time period, express their hopes and ideas, and use generative AI to visualize their concept. These posts become part of the exhibit, creating an ongoing global dialogue about the future of design.

This journey through time, space, existence, and possibility aims to inspire, inviting everyone to dream about a built environment that fosters human connection, resilience, and a brighter future.

Founded in 1965, Gensler has built a team of 6,000 professionals who partner with clients in over 100 countries each year. As the world’s most influential design firm, everything Gensler does is guided by their mission: to create a better world through the power of design.





Global Design Initiative for Refugee Children (GDIRC)

The *Portable Play Initiative* stands as GDIRC’s heartfelt and innovative response to an escalating global crisis – the need for safe, nurturing spaces for the 47 million children who are displaced across the world. In a world where traditional playgrounds fall short of meeting the needs of transient and fluid living conditions, we have crafted two prototypes that embrace the essence of this exhibition – *Repair, Regenerate, and Reuse*.

GDIRC was formed in 2016 by members of Boston’s design community in response to the Syrian Refugee Crisis. This current initiative is the culmination of three years of exploration, creativity, and development – a journey that included design charrettes, material testing, and a virtual roundtable with mental health experts who provided critical insights on trauma-informed design for displaced children.

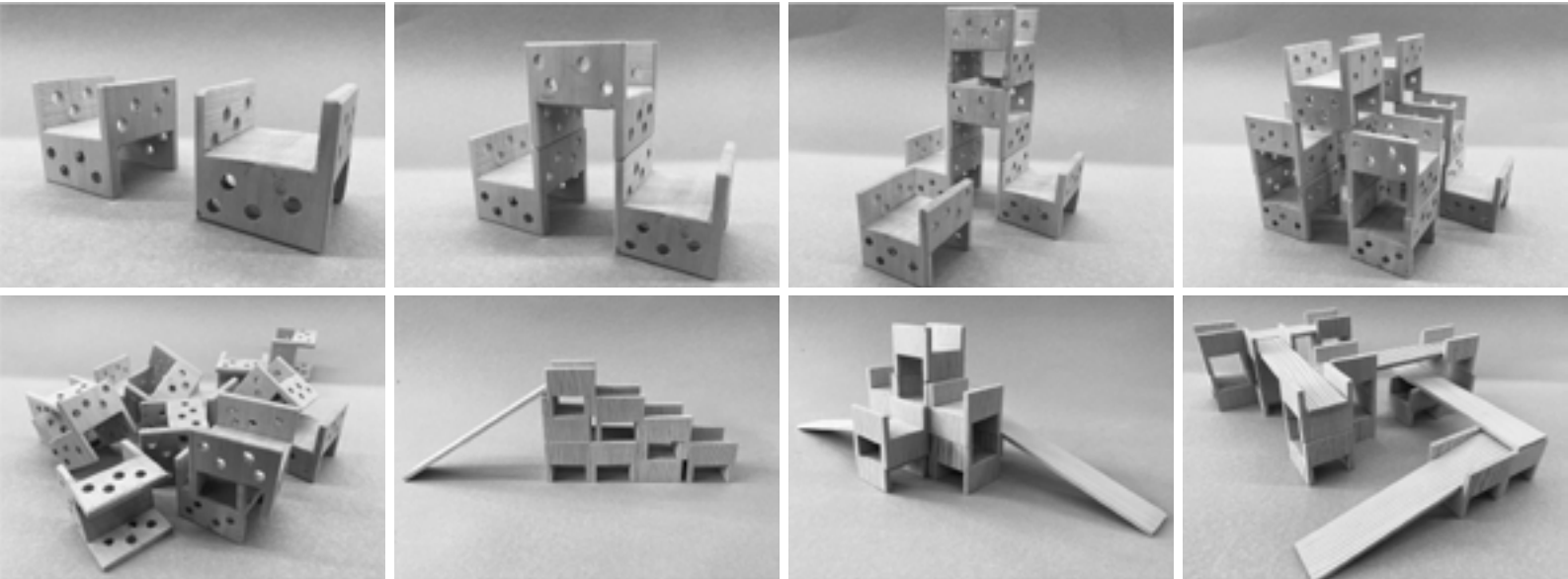
The exhibition presents our two complementary solutions. *The Cube Climber*, displayed here, utilizes readily available materials and straightforward assembly methods to create a versatile, reconfigurable play structure. Its colorful, perforated panels create engaging light patterns and spaces for creative exploration. *The Climbing Hive*, installed at Marinaressa Gardens, draws inspiration from nature’s hexagonal patterns to provide optimal structural strength while facilitating both collaborative play and individual retreat.

Both designs repair the fractured relationship between displaced children and their environment by creating intimate spaces that support active play and quiet refuge.

Their regenerative aspect manifests in their ability to foster healing, serving as micro-community spaces where children can rebuild social connections and develop resilience. The reusable nature of both systems addresses the practical challenges of displacement – they can be easily assembled, disassembled, and reconfigured without specialized tools.

These prototypes signal a transformative shift in humanitarian design. They represent not just a solution to an immediate need but a vision for a future where children’s emotional well-being and right to play are safeguarded in the face of crisis. Currently being tested with children in local communities, immigrant populations, and at the Children’s Museum of Boston, these designs are more than just structures – they are living, breathing spaces of recovery and joy, demonstrating how thoughtful, compassionate design can create safe havens in challenging circumstances – offering a means of rebuilding communities and reconnecting children with the simple joy of being.

GDIRC creates play spaces for displaced communities worldwide. Through collaborative work with designers, mental health experts, and community partners, we’ve built projects across four continents, supporting social cohesion and healing for refugee children and their families. Social and Environmental Entrepreneurs (SEE) serves as our fiscal sponsor, providing financial expertise for GDIRC to operate as a NGO.



The act of design is inherently optimistic. Conversely, the impetus for a design solution, the design problem, is inherently a negative condition or challenge. The magic that separates designers from the rest of the world is the ability to perceive these conditions as opportunities. This friction between positive intervention and negative condition is what ultimately creates designed beauty, elegance, and utility.

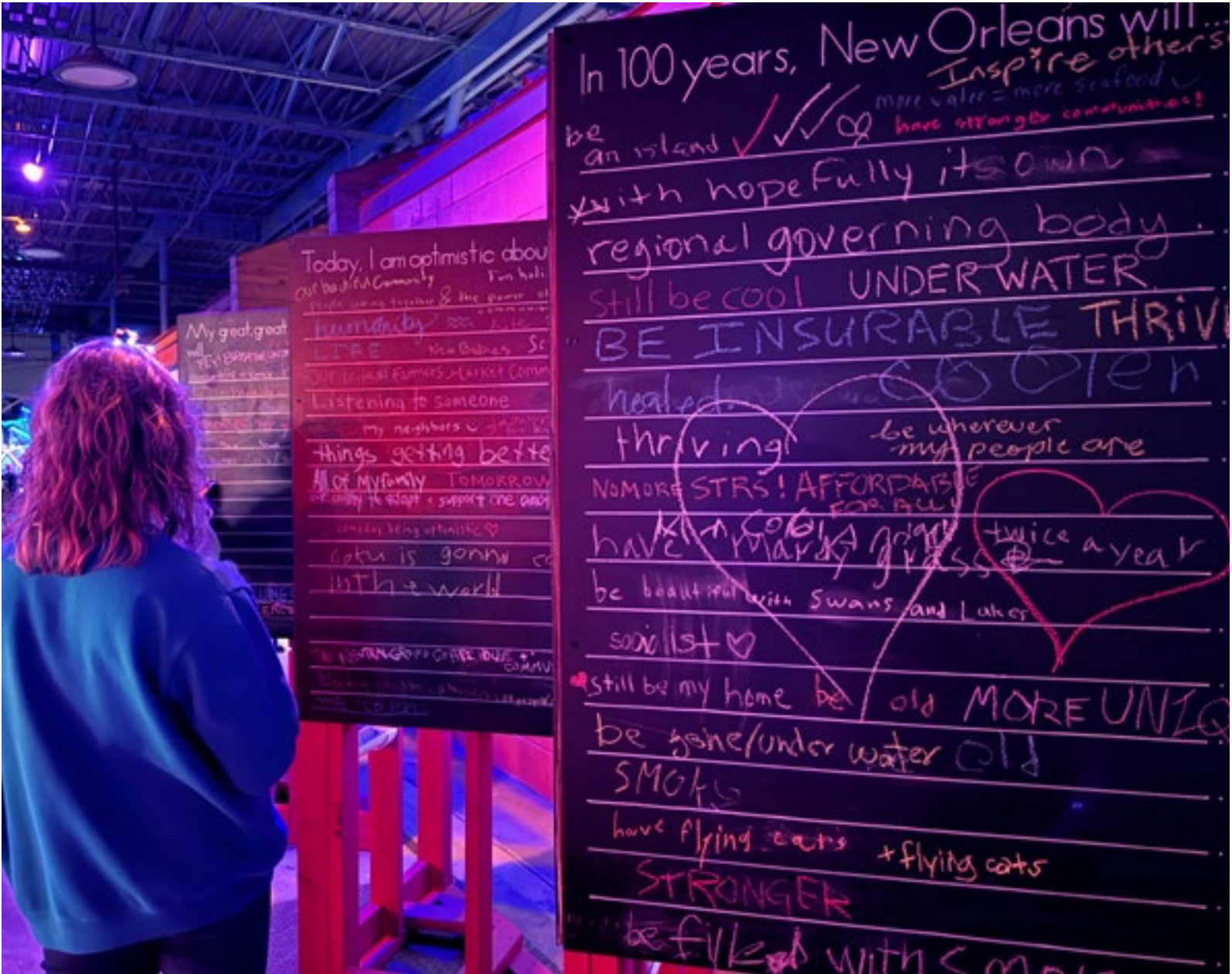
Looking out at the profession of architecture today, it seems that many may need reminding of the above foundational truth. Pessimism is understandable given the sheer magnitude of the challenges many communities are faced with. The threats posed by manmade climate change are truly existential for many; the inequality of access to necessities, opportunities, and justice across communities continues to fester unacceptably; the political and social divisions between communities frequently feel unbridgeable; unpredictable and seemingly unchecked ‘advances’ in technology have made the immediate future more obscure than ever; and the list goes on and on. These challenges certainly require a sober, stoic reckoning and the futures imagined by many in the architectural profession have understandably tipped toward the dystopian. However, this is a subversion of the social responsibility of the profession. The role of the designers of the environment in which society operates is to create a positive vision that we can all aspire to and to then draft the roadmap to achieve it.

To this end, GOAT has taken the radically optimistic position that the continued existence of New Orleans is non-negotiable. This is not naivete or hubris; this is what the moment requires of the profession. The following project is the start of a multi-generational undertaking that

will continue to drive and inform GOAT’s work as long it exists: to help envision a thriving near and distant future for the city of New Orleans, encompassing and responding to the challenges (opportunities) that will inevitably arise, positively re-framing the local and regional conversation, and to ultimately create the roadmap to achieving that optimistic vision.

Every project GOAT undertakes follows a version of a broadly similar process and the first phase is always pre-design research, in which we seek to establish and better understand the project’s parameters. The exhibition is GOAT’s documentation of this initial phase’s key components: (a) meeting with the project’s stakeholders, seeking to understand their respective needs and expectations; (b) thoroughly documenting the site and its informing context; (c) researching the inputs and forces that will inform the ultimate project’s design; and (d) drafting a living outline of the path toward execution. The exhibition establishes the parameters for the ongoing, final project: **foreverNOLA*, a radically optimistic vision for our continued existence.

Founded in New Orleans in 2016, GOAT is an innovative architecture & design practice, as well as a research studio, that is deeply embedded in and committed to the community they practice in. They have made the long-term viability of their infamously endangered home city the studio’s *raison d’être*.



**foreverNOLA*
Photo by Colin VanWingen, 2024

Graduate Urban Housing Studios.
University of Pennsylvania, Weitzman School of Design
Curated by Hina Jamelle, Associate Professor of Practice,
Director of Urban Housing. Exhibition Design: Brennan Flory Chase

UNDER PRESSURE: Vacancy, Urgency and the Architecture of Conversion.

In major US cities-housing and commercial buildings are both under pressure – housing from affordability, offices from vacancy. In an era of growing pressure on urban resources, there is a renewed focus on adaptive reuse – particularly the transformation of commercial buildings. This approach encourages the creation of hybrid forms, uses, and architectural conditions that explore the relationship between old and new.

Expanding the scope of adaptive reuse, the Graduate Urban Housing Studios at the Weitzman School of Design are exploring the transformation of vacant commercial buildings into residential units. The rise of remote and hybrid work following the 2020 pandemic has significantly increased vacancy rates in office buildings across many U.S. cities. With companies downsizing their physical footprints, demand for traditional office space has declined, leaving many older or less centrally located buildings vacant – often at levels exceeding those seen during the Great Recession.

In cities like New York, developable land is concentrated on the periphery, typically in non-residential zones. As a result, urban construction increasingly focuses on renovating and repurposing existing buildings. Commercial-to-residential conversions have emerged as a strategy to address rising housing costs – worsened by persistent inflation – by increasing the available housing supply. Local governments are responding by incentivizing these projects, particularly as outdated office stock becomes

redundant in the face of evolving workplace preferences. In 2024, Washington D.C. led with an 88% increase in conversions, followed closely by the New York City.

Over the last decade, green building incentives have increasingly positioned adaptive reuse as a key sustainable strategy. While new buildings can often outperform older ones in terms of energy efficiency, advances in materials and stricter regulations now allow existing structures to be retrofitted to similar performance levels. Many historic buildings also feature durable materials and superior insulation properties, which are no longer widely available or have become prohibitively expensive. Furthermore, the energy required to demolish structures and source new materials often exceeds the total environmental cost of retrofitting.

Commercial-to-residential conversions give cities the tools to incentivize adaptive reuse, helping once-thriving urban cores retain their vitality. The student projects featured here present a range of design strategies for reimagining vacant commercial spaces as housing, with proposals sited in Philadelphia and New York.

Credits: Studio Scott Erdy, Studio Richard Garber, Studio Hina Jamelle, Studio Ben Krone and Studio Brian Phillips. Department of Architecture. University of Pennsylvania Weitzman School of Design.

Our studios position new urban housing projects with an existing structure. We engage architecture as a cultural agent, examining how buildings establish and organize dynamic relationships between site, program, and materials, while proposing new paradigms for living in urban society.



Shifting Hybrids // Adaptive Reuse of the Flat Iron Building. New York, Xiyan Li, 2024
Courtesy of Hina Jamelle Urban Housing Studio with Brennan Flory. University of Pennsylvania Weitzman School of Design

Greenest House by Office Ten Architecture
with Adaptavate, Brouns & Co,
Cleveland Steel, EcoDuct and Sisalwool

The UK faces multiple housing crises: a shortage of affordable homes, and an abundance of outdated, cold, and inefficient housing stock. Often, attempts to address this lead to unnecessary demolition, displacing communities, generating avoidable carbon emissions, and prioritising profit over people. *Greenest House* is working to break this cycle. Since 80% of the buildings that will exist in 2050 are already standing, the future of the built environment is already here. *Greenest House*’s economic model shows that by upgrading what we already have, we can create social, economic, and environmental benefits for all.

The environmental crisis is no longer a question of “What should be done?” but “How do we deliver it?”. *Greenest House* is pioneering a new model for redeveloping existing buildings. By increasing the volume and utility of these buildings, we unlock value that is reinvested into fabric upgrades, low-carbon materials, and energy-efficient systems. The result: more housing, stronger communities, and buildings that are future-proof.

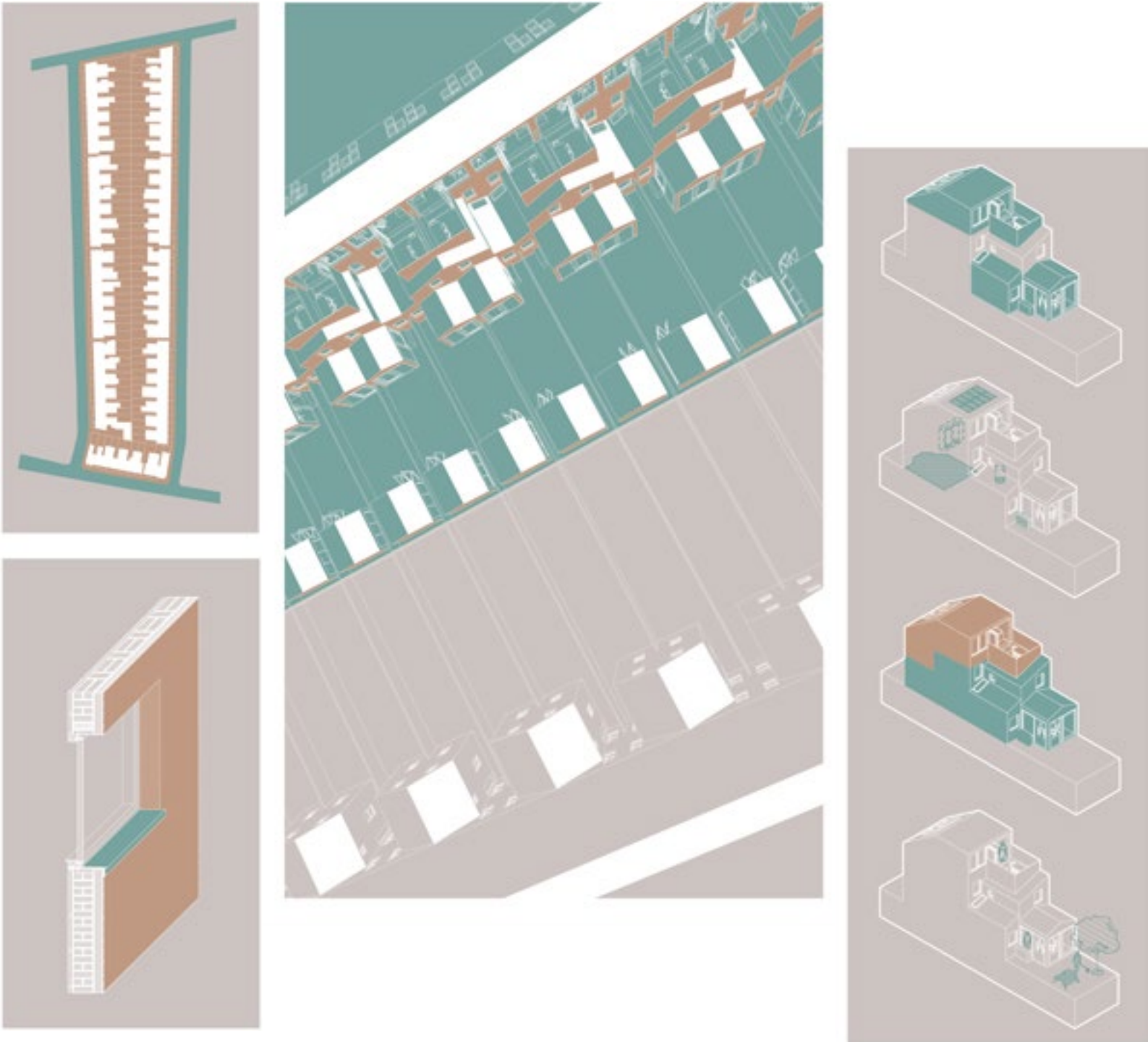
At the core of this project is the terraced house – a deeply embedded typology in the UK, especially in Victorian-era neighbourhoods. Found across every UK city, these homes were designed over a century ago for a very different world. *Greenest House* works with this typology due to its ubiquity, but the approach can be adapted to other building types. The mission is simple: healthier, happier homes without demolition. After all, the greenest house is the one that already exists.

The construction sector often loses valuable knowledge when teams disband after a project. *Greenest House* takes a different approach. Its development cycle is continuous – a project finishes, and the team immediately moves to the next. By partnering long-term with suppliers, manufacturers, and builders, knowledge is retained and refined, leading to improved construction details, more efficient schedules, and skilled tradespeople.

Greenest House is a collaboration between Office Ten Architecture and suppliers and manufacturers dedicated to creating meaningful change in how we build homes. *Greenest House* is a partnership – a sustainable economic model to create a more environmentally sustainable future – to get change done.

Current partners include:
Office Ten Architecture: a London-based studio specialising in existing buildings; *Adaptavate*: producers of carbon-negative plaster and plasterboard alternatives; *Brouns & Co*: manufacturers of natural linseed oils and paints; *Cleveland Steel*: suppliers of repurposed steel; *EcoDuct*: makers of energy-saving pre-insulated ductwork; *Sisalwool*: producers of breathable insulation from natural fibres; *Ten & Sen*: manufacturer of sustainable joinery that is built to last

By participating in this exhibition, *Greenest House* aims to connect with potential partners or inspire similar projects elsewhere.



GRO Architects

Richard Garber & Nicole Robertson

(Im)Possible Density serves as the impetus for flexible and sustainable living while promoting community development in a series of housing projects in the greater New York City area. The projects, containing studio or micro-dwelling units are designed to be highly efficient with flexible furnishings, where different configurations for living, dining, or sleeping, and variations in between, are possible. This interest in housing efficiencies has aligned in recent years with a global housing deficit, particularly in affordable units.

The concept of micro-housing is simple enough: individual dwelling units are designed to be as small and efficient as possible, while common amenities are larger than those found in typical apartment buildings, including gyms, work spaces, and lounges. These amenity spaces allow for greater social interaction within the buildings, giving them more of a community atmosphere. This idea of compactness allows for densities that are ultimately more sustainable than typical apartment buildings, as building services are provided to more people over the same size footprint. This study of density is done through three specific areas: micro-housing, modular construction, and adaptive reuse of under-tenanted urban buildings.

Micro-Housing: The project comprises 122 micro-housing units, offering a progressive housing alternative that promotes a sustainable urban living agenda, maximizing density with each unit measuring just 220sf (20.4 m²). Each micro-unit is expressed boldly at the façade on Academy Street, as metal-clad window boxes project towards the street, organized into a grid that forms a collective that speaks to the relationship between individual and com-

munity. Custom built-in furnishings are highly efficient and flexible as a 24-hour life cycle is considered. Unique to the design is the organization of the unit into a wet zone (de-centralized bathroom with separate toilet, sink and shower compartments plus kitchen sink) and dry zone (fold-down work desk, murphy-bed, and pop-up coffee/dining table) and the upholstered window seat.

Modular Construction: This new modular construction comprises 79 micro-units located on a corner lot. The project's average unit size is 350sf (32.5 m²), constructed in prefabricated modules, with each residential studio being assembled as a stand-alone modular unit. In addition to providing additional storage space for the studios, the cantilevered masses cast a shadow over the fresh-air intake grilles of the building's heating and cooling systems, minimizing their visual impact.

Adaptive Re-use: This project reimagines a historic hotel as a new micro-housing development. Built in the mid-twentieth century, the cast-in-place concrete structure remains, while corridors and unit demising walls are reconfigured for code-compliance and accessibility, yielding 33 units per each of eight stories for a total of 264 micro-housing units of approximately 354sf (32.8 m²) each

GRO Architects is an award-winning architectural practice servicing projects throughout the New York metropolitan area for over 20 years. Projects range in size, program, and complexity, as GRO works to leverage new computing and construction technologies to create innovative design solutions.



Nest Micro-Housing, 2021
Photo by Nest Micro Apartments, 2021

Dreirosenbrücke by GRUNER&FRIENDS.

About Basel. Basel-Stadt is located in northwest Switzerland, bordering France and Germany. It is a leading city regarding art, quality of life, and economic strength. Basel boasts architecture by 13 Pritzker Prize winners, including Herzog & De Meuron, Richard Meier, Frank O. Gehry, and Mario Botta. The city stands out in sustainable building, from utilising recycled materials to repurposing industrial spaces. Basel is actively committed to climate protection and pursues an advanced environmental and energy policy like the "Net Zero 2037" strategy.

Grand Vision for Basel. The Rhine River is central to Basel, offering cultural, historical, and recreational opportunities. Landmarks sit along its course, including the Roche towers, Novartis campus, art institutions such as Kunstmuseum Basel, Tinguely Museum, Vitra Design Museum and Fondation Beyeler. Basel is also home to the world-renowned ART Basel fair. GRUNER&FRIENDS propose connecting the Rhine's banks and bridges with continuous green spaces, enhancing the city's appeal for residents and visitors. The project includes adding vegetation on all bridges crossing the Rhine, transforming them into recreational spaces. The focus is on Dreirosenbrücke.

Dreirosenbrücke Today. The Dreirosenbrücke in Basel connects Kleinbasel with Grossbasel. The 226-meter-long bridge (rebuilt in 2004) is part of a 900-meter road that serves as an important traffic hub with high noise levels. The sidewalk is not pedestrian-friendly as it lacks shade, rain protection, or any green spaces. The concrete and asphalt surfaces act as heat islands, negatively affecting the microclimate. This contradicts Basel's sustainable orienta-

tion and offers significant potential for improvement.

Dreirosenbrücke Concept. GRUNER&FRIENDS present a visionary design for the existing Dreirosenbrücke. By integrating a gently curved timber pergola, the existing bridge becomes a landmark that harmonizes architectural beauty and functionality. This elegant structure reflects Basel's modern character. The pergola frames the view of the city and the Rhine, offering users a unique experience.

Architecture and Design. GRUNER&FRIENDS see the bridge design proposal as a new meeting place for the city. The concept features a playful pathway for cyclists and pedestrians inspired by Venice Beach. A timber pergola on both sides will provide shade and weather protection. Multi-functional "islands" along the bridge offer relaxation zones, cultural & community spaces, and sports areas transforming the zone into a lively public space. The nearly 350-meter timber pergola extends over the bridge and beyond, hovering like a tree's leaf. It opens with a large, sweeping gesture towards the city to offer the best view of Basel. The pergola is covered with a protective membrane and photovoltaic panels that shield users from rain, sun, and heat. Integrated seating areas, steps and amphitheaters will encourage social interactions and cultural exchange, facilitating community-building.

GRUNER&FRIENDS is a pioneering architecture firm from Basel, whose work blends local tradition with visionary design and a strong focus on sustainability since 2017. Led by Patrice Gruner, the international office seeks economic, environmental and social solutions that reduce any negative impact.



GRUPPO FON ARCHITETTI

Nicola Salviato, Oscar Scomparin, Silvia Marinotto

An almost leftover plot, wedged between a roundabout, an anonymous green space, and a commercial-industrial area of San Donà di Piave like so many in the Veneto region. A kind of "third landscape," as Gilles Clément defined it, where an old house and stable persist. The buildings had been abandoned for years; only the walls remained standing not their function, nor their soul although once this was a lively place of rural gatherings and celebrations. The project's mission is to *Reuse* this place, *Repair* at least the house, and *Regenerate* this neglected space.

Architecture holds the tools to embrace the challenge of transformation, going beyond mere recovery to create new value. The Architect must avoid the trap of a superficial "façade architecture," typical of industrial-commercial zones, where anonymous structures are merely decorated in ephemeral styles. Instead, a decisive choice was made: the construction techniques themselves generate Architectural Space, clearly marking a recognizable landmark for passing drivers.

Such a challenge for the Architect, whose meaningful decisions must navigate generic norms and regulations, often at odds with geometry, proportion, and ultimately beauty. Three buildings define the site: the restored old house for public functions, a connecting structure replacing the stable for services, and a new building dedicated to production. Together, they host two transformation processes: one turning hops into beer, the other converting local agricultural produce into meals.

This project is not merely a brewery and kitchen but a place that revitalizes social dynamics by welcoming people,

stories, and culture. The idea arose from the profound connection between beer brewing and slow cooking, initially discovered through homebrewing in 2010 and later refined through years of international experience. Returning to Italy gave purpose and shape to this vision, transforming the site into a vibrant space for gathering and sharing.

Sustainability guides every decision: from renewable energy sources to responsible resource management and supporting local supply chains. Every detail is designed to create an environment where tradition and innovation blend seamlessly, resulting in an authentic and contemporary experience.

Through its tools Architecture has created density and, thus, value. Good Practices in this project emphasize the conscious use of wood and its technology, slender metals, and glass as both shelter and light. Energy is sustainably drawn from the earth through geothermal systems and from the sky with photovoltaic panels. All this has been achieved with discretion, aware that although there might exist an Architecture of Technology, Architecture and technology are not the same. Technology is merely an opportunity Architecture remains the home of humanity.

Founded in 1988 as a container of multidisciplinary experiences, the firm is composed of a group of architects who over the years has developed projects in historical architecture, housing and urban and territorial regeneration. Part of the office develops formats for leading food & beverage companies.



Harrison and White (HAW)

Brutal retrofitting - aggressively sensitive
renewal work of Work of HAW

Harrison and White Architects (HAW) established themselves as leaders in adaptive regeneration, reshaping urban and architectural spaces through thoughtful renovation and sustainable design. This exhibition piece explores their transformative work, showcasing projects that breathe new life into the built environment while responding to contemporary challenges. It shows their sensitive approach to retrofitting and adaptive reuse, integrating old and new to create buildings that are both functional and deeply contextual with historic traces sometimes challenged, sometimes fetishised but always considered.

They have reworked with a finely tuned balance of nostalgia and brutality, sensitivity and unsentimental force. If renewal is an act of aggression, HAW has practised it with precision: never reckless, never timid. HAW has consistently taken on some of the hardest jobs in architecture hustling intellectually, physically, and politically, but never kissing on the lips.

Working at every scale, from the radical recalibration of RMIT New Academic Street collaboration project, which turned a fragmented campus into a cohesive urban precinct, to the City of Melbourne Solar Preservation Study, which mapped the city's potential for a more sustainable

high-density future without the loss of solar amenity, to their Foyn-Johanson House at the domestic scale, stripping back and reconstructing with an exacting eye, never lapsing into pure sentimentality yet never losing sight of the human experience.

Like in lipstick traces, their work marks the intersection of past and future, of rupture and continuity. This piece explores how HAW's practice of sensitively aggressive renewal shapes urban life, proving that architecture, when done right, is an act of persistence, precision, and above all, purpose. Aggressively sensitive renewal offers an insight into Harrison and White's design philosophy – one that values sustainability, innovation, and a deep respect for the urban fabric. This exhibition invites visitors to explore how architecture can bridge past and future, shaping cities that are resilient, inclusive, and adaptable.

HAW was formed in 2006 by directors Stuart Harrison and Marcus White. Innovation and experience were combined to deliver a range of project types including housing, education, recreational, institutional and commercial types. Exhibition content curated by Tianyi Yang.



New Academic Street (Collaboration Pods), 2018
Photo by Tianyi Yang

Harvard GSD Laboratory for Values in the Built Environment, ViBE Lab

Elizabeth Bowie Christoforetti in collaboration with
the Harvard Center for Green Buildings and Cities
and the Museum of 21st Century Design

What it means to live together with new and artificial natures in a moment defined by the intersection of environmental crisis and the emergence of artificial general intelligence is yet unknown. *Continuously-Becoming Home* asks big questions about small domestic relationships and the design of architecture in a time of significant environmental and technological change. The title refers to the emerging reality that the nature of our mundane domestic activities and the simple solidity of the shelter that holds them is destabilized by continuous streams of invisible information that flow through our increasingly efficient responsive environments and quantified lives.

The installation imagines the emerging 21st-century domestic landscape through the lens of eight small vignettes that explore the disposition of the home as a living and systems-linked architecture defined by a choreography of friction and cooperation. It explores the strange, uncanny, and delightful rituals that emerge from the relationships between humans and non-humans living together in acts of reciprocity, energy conservation, vulnerability, and stewardship. Inspired by rituals and prayer calibrated to the hours of the day in the Christian tradition of a Book of Hours, the interactions unroll over the course of an average day to explore the multiple and layered relationships between human and home as a physical, technological, and biological construct, and between our interior lives and the digitally-connected world beyond.

In contrast to the invisible efficiencies and technocratic slickness of the “smart home” paradigm, the installation explores the messiness and positive environmental impact

of entangled systems of human life, data, and the biological world. It poses essential questions for design at the intersection of architecture, bio-design, and ambient computing as we collectively cascade toward an era of human-AI interaction and intensifying climate crisis: What are the relationships of care and maintenance between humans, data, and environmental systems necessary for a sustainable life together? What is the role of design in simultaneously confronting decarbonization and re-imagining what it means to be human in the 21st-century?

The installation directly builds upon the work of the Harvard Center for Green Buildings and Cities House Zero, a living laboratory that researches the use of data, machine intelligence, and automation to decarbonize the built environment. Designed to push the boundaries of energy efficiency and sustainability in architecture, the House Zero project poses challenges for the nature of architecture as both an act and an artifact. The installation also features two archival projects that track the history of friction between design for human meaning, engineered technologies, and the physical and biological systems that inhabit it: the tension between energy efficiency and the human need for meaningful inefficiencies.

The ViBE Lab creates design knowledge that builds upon values that are consistent with the development of meaningful and sustainable 21st-century communities. The transdisciplinary work joins quantitative and qualitative approaches to better understand and imagine the future of our built world.





HiSTAuRy Collaborative
InTec-HiS of University, of Bergamo & Brick & Stick of Penn State
University with Form Finding lab of Princeton University

Historical Shell Through Augmented Reality (HiSTAuRy) symbolizes the research developed in recent years in the field of masonry shell construction. HiSTAuRy demonstrates the disruptive potential of the combination of complex construction techniques, innovative technologies, and the efficiency of curved masonry structures. The installation showcases how augmented reality can facilitate the revival and expansion of traditional masonry techniques. This interactive exhibit highlights how simplicity and complexity go hand in hand in masonry shells.

Masonry shells are constructed using simple and relatively small blocks (brick or stone), yet they can achieve great spans and describe complex shapes. They have been offering an efficient alternative to post-and-beam systems for millennia. Unlike beams, which work in bending, masonry arches and vaults primarily carry their loads via compression, allowing the adoption of inexpensive and sustainable materials. The way loads are carried down to the supports in an arch – or similarly in a vault – can be visualized by the so-called thrust line, which must be contained within the thickness of the arch to achieve structural stability.

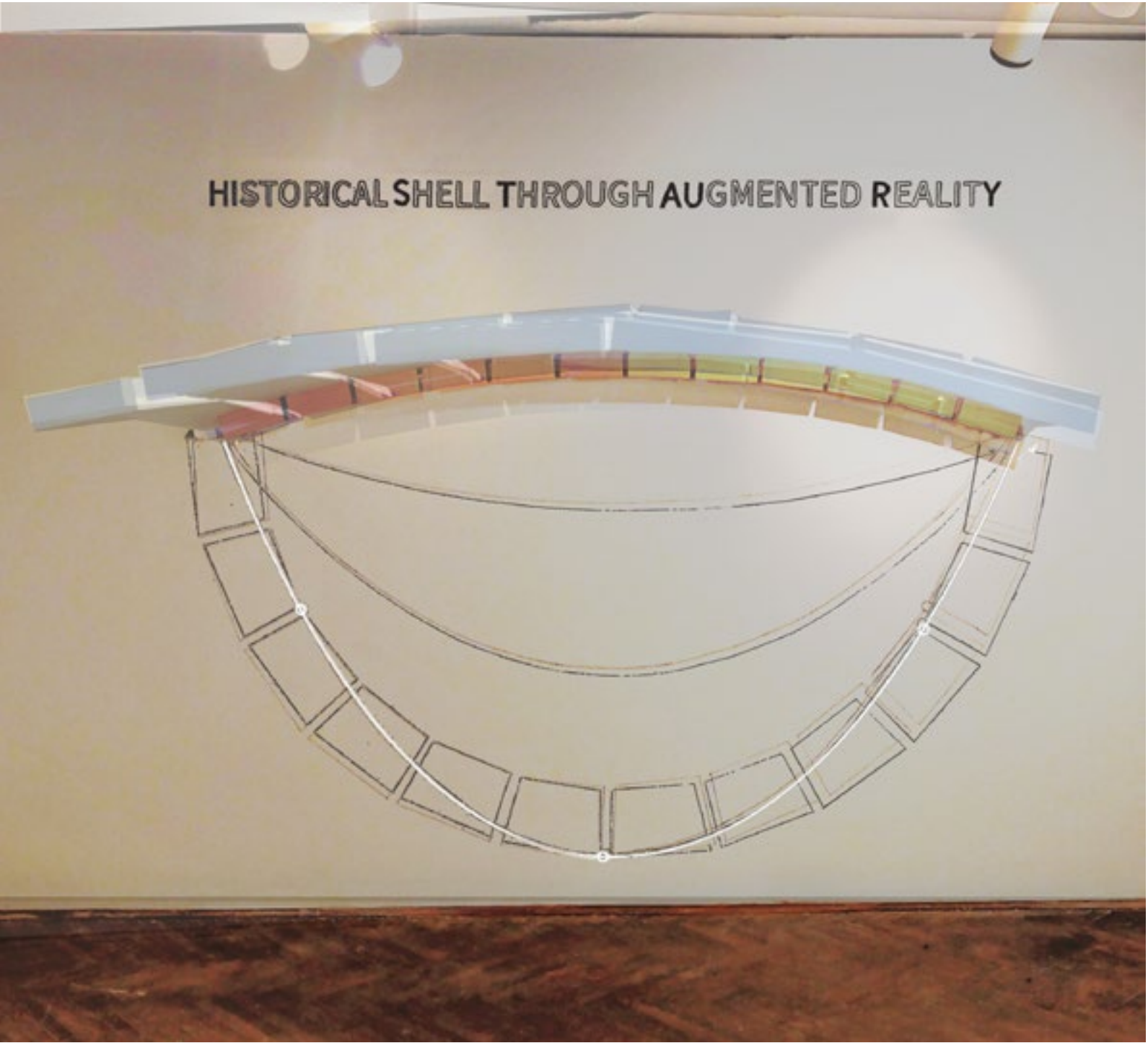
The fact that geometry was at the base of the structural state was well known to ancient builders, who designed magnificent shells based on geometrical proportions. Nowadays, the rediscovery of the thrust line under the li-

ght of new theories is opening new applications for masonry shells. Thus, the geometry of a masonry arch or vault matters. However, their construction traditionally requires formwork, centering, and scaffolding.

Across cultures and throughout history, civilizations have consistently pursued efficiency and economy in construction. In doing so, builders developed techniques that allowed arches and vaults to be constructed without formwork or scaffolding. Such techniques are identified by the term: SCAFFOLD-FREE. Scaffold-free construction can deliver significant material savings, but it requires highly skilled labor, which is disappearing.

As previous research showed – Technology Application of Augmented Reality for Renovation Work (TAARREW) – augmented reality could mitigate this lack of practical knowledge regarding complex scaffold-free vaulting by guiding masons and carpenters through the projection of complex geometry and avoiding the need for temporary tracing structures.

Just like with complex vaults, HiSTAuRy is built relying on augmented reality and uses simple and sustainable materials. All information is traced by hand following AR instructions. Even the visitors are encouraged to explore how masonry structures and augmented reality work: they can experience the vault in three dimensions through augmented reality.



Hyperlocal Workshop / Handover Projects

Rebuilding a warzone and sheltering displaced refugees requires a diverse level of care. It is important to have building solutions that can be repeated and applied as inherently simple and robust but still sensitive to locale conditions and culture. H_arbor is an earth or rubble based structural support system for highly adaptable shelter that is used as a standalone or in series to provide the basis for hardened housing and community space. The H shaped support structure acts as an arbor for formal and informal additive building elements. The shelter can be dispatched to many regions utilizing the creativity of the NGO and residences.

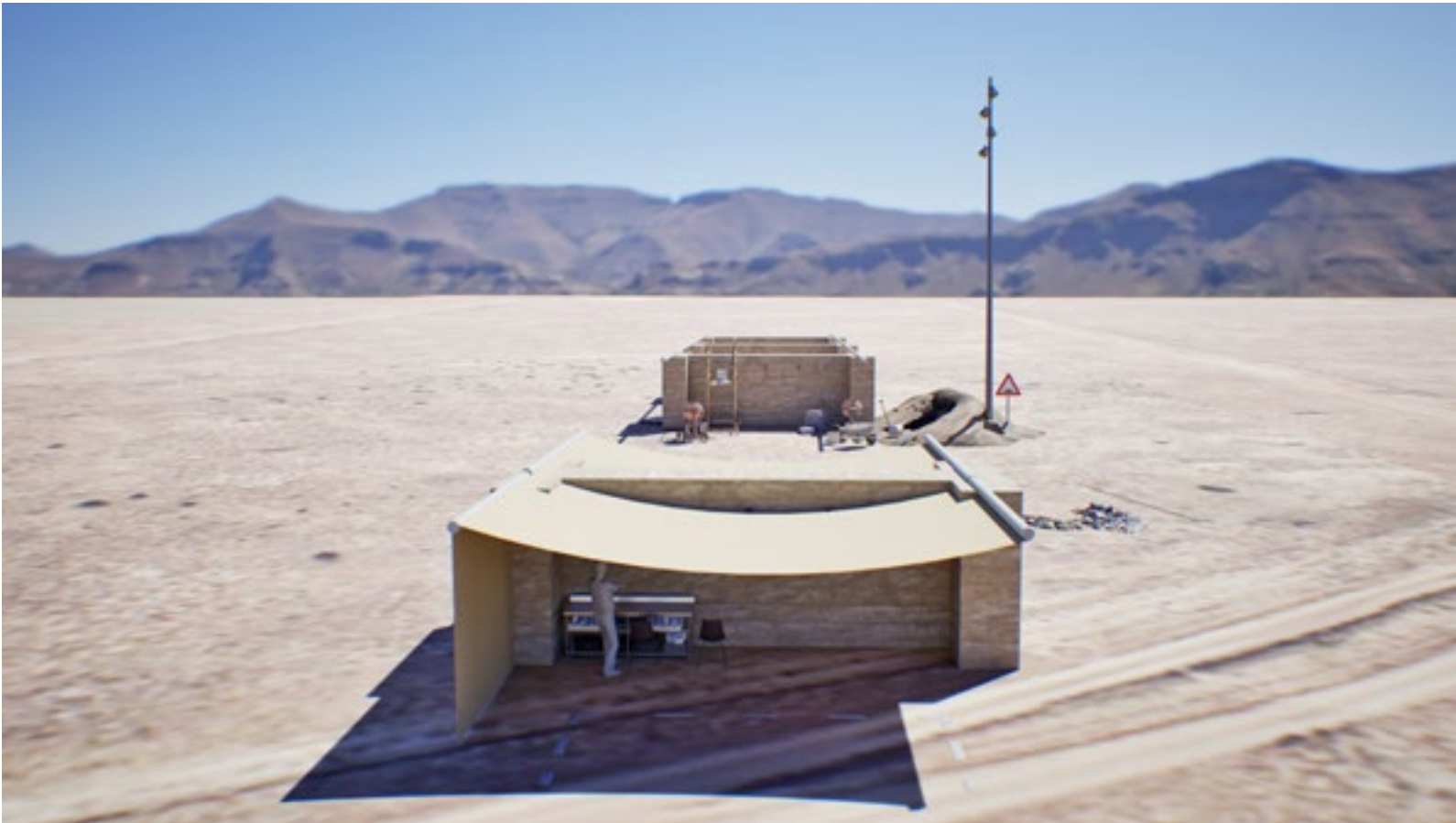
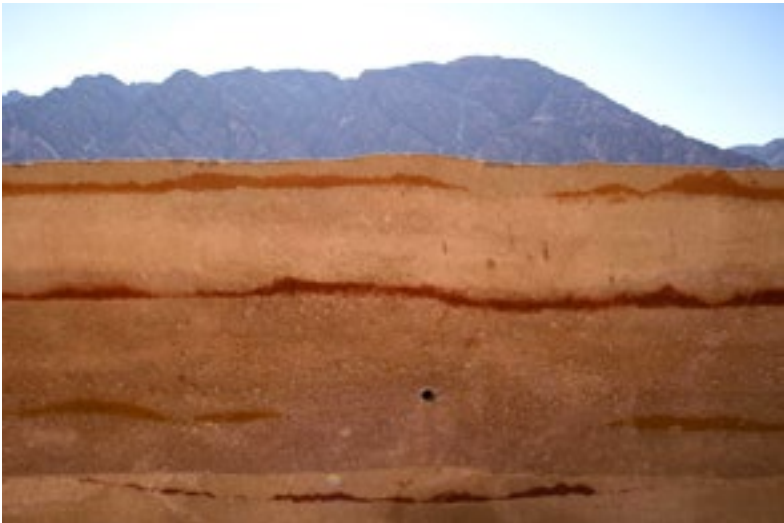
Due to the utilization of localized and abundant raw materials, basic construction training will optimize the effectiveness of local labor. With the provided steel roof support, lightweight commercial systems like canvas or sheet metal or vernacular wall and roofing systems can be applied. Based on a modular scheme a single unit can house two families with modular power, kitchen and restroom facilities suspended from the core wall. When placed in series H_arbor provides larger protected spaces that are suitable for community and commercial purposes such as dining, retail, community centers, schools, and medical centers. Enhanced security can be built between H_arbor units while supplying natural light and ventilation.

Building with earth and rubble means that minimal external materials are needed to provide shelter to those affected. As these materials are available on-site, wherever it may be, the goal is then to teach the local population the

process by which they can rebuild their communities and provide the required machinery or equipment and technical support. Rammed earth, adobe block, earth packed rubble, and gabion systems can be utilized based on practicality. By incorporating Augmented Reality, the transition from modular design to the realities of on-site construction becomes much more seamless. Incorporating this technology into HandOver's human-centered earth construction techniques, can eliminate waste on-site while saving time and avoiding errors. Using this method, there is no need for drawings on site and speed and precision of construction work is significantly increased.

The building can be deconstructed with minimal impact in respect for national refugee treaties and regional needs. Given the complexity of housing populations in flux however, the structure will also serve as the core for more elaborate building as needed. The inherent durability and mass of the structure can support significant additions based on the occupant's need and availability of materials for medium to extended use cases.

Handover is an Egyptian based company specializing in earth construction. Services include design and build, consultation design and sustainability, and workshops. Hyperlocal Workshop is a US based award winning design firm specializing in Passive House and alternative construction methodologies.



it's a local collective

Soft Spot presents a social furniture that unfolds into cushioned steps, embedded with earthen casts. The design offers a soft, adaptable canvas where users can rest, hug, gather, and explore their own ways of inhabitation to fulfil various social needs. This interactive experience is complemented by the earthen casts which serve as playful, versatile objects – such as tables, plinths, and vases – welcoming personal customisation and connection.

Soft Spot tells the story of two key materials: limecrete and knitted fabric. It's a local collective has worked closely with Yu-Mei Huang, a London-based textile artist specializing in innovative knit practices, to create this unique pairing. Reversing the traditional approach of placing soft fabric over hard materials, *Soft Spot* embeds the hard into the soft. This distinctive pairing celebrates the breathable, hygroscopic qualities of limecrete, which enhances our well-being in public spaces by buffering moisture and absorbing carbon dioxide, while the soft cushioning and tactile nature of knitted fabric provide comfort and intimacy. Together, these materials invite us to reimagine public furniture that not only adapts to diverse social needs but also enhances our sense of belonging in shared spaces.

The assembly of *Soft Spot* uses only folded fabric and removable casts. Without the use of nails or permanent fixtures, the social furniture can be easily disassembled and relocated, minimizing waste. The height and length of the furniture can also be customised by adjusting the number of folds. This design offers a regenerative approach, both in terms of materiality and construction, to exhibition installations.

Here's to finding soft spots for our public spaces and feeling more at home.

It's a local collective works at the intersection of art, architecture, and anthropology. From station seating for Network Rail to a contemporary bathhouse for Malin+Goetz and an earthen landscape at Richard Saltoun, the creative studio is interested in domesticating public spaces to prioritise social integration and well-being.

Designed by it's a local collective with Yu-Mei Huang
Knitted Fabric by Yu-Mei Huang
Earthen Casts by it's a local collective



Born from Earth
Photos by Taran Wilkhu, 2022

During climate crises (often associated with other political, economic, and social crises), we observe and experience an increasingly inhospitable and unpredictable environment. These extreme transformations of our natural context damage our ecosystems and urge us to redefine a fundamental architectural concept: habitability.

Our cities are material ecosystems with a colossal impact on local and global communities. This inherent connection between construction processes and material culture is at the origin of architecture.

Looking back to the foundations of our discipline, we can materialize a balanced relationship with our natural and material ecosystem and rebuild fundamental cultural and social bonds for more sustainable and healthy communities. Therefore, it is imperative to reformulate an ecological, social, and economic framework that supports a balanced growth model for our cities and reevaluates the current scenario.

Impluvium Redux. In ancient Roman architecture, the *impluvium* was a water-catchment system to capture rainwater falling from the *compluvium* of the roof. It was usually made of marble and placed about 30 cm below the floor of the atrium and emptied into a sunken cistern.

Grounded on this architectural tradition revisited through contemporary technologies and material tradition in Catalonia region (Spain), *Impluvium Redux* lends itself to operate as a prototypical flexible module that can be deployed onto any pre-existing urban rooftop or public area. The modular system comprises hollow ceramic pieces acting as structural columns and water collectors, a modular floor elevated on pedestals, and a lightweight folded struc-

ture and waterproof membrane that opens and closes to capture and clean rainwater through its folded surface. The water management system, as proposed, works to shade and alleviate the heat island effect, flooding and drought through storage, as well as release and reduce runoff by harvesting water. The materiality of the modular ceramic columns and floor provides energy-saving cooling benefits. The resulting prototype integrates structural and material strategies to optimize construction aspects related to transportation, assembly, and disassembly of building components, and thermodynamic principles related to heat transfer and water cycles while helping to foster a sense of community, ecology, and healthy environments for social interaction.

Juan José Castellón is an Architect, M.Arch. in Emergent Technologies & Design from the Architectural Association, and a Doctor of Sciences from the Swiss Institute of Technology (ETH Zurich). He is currently Assistant Professor at Rice University, School of Architecture, and co-founder of xmade.

Principal Investigator: Juan José Castellón
Team: Olga Sobkiv, Tianle Chen, Tammy Feng
Collaborators: Rice School of Civil and Environmental Engineering, Rice University; xmade
Fabrication: Industrias BEC; Ceràmica Cumella; Huguet; Suimco
Engineering: CODA
Audiovisuals: FRAU Recerques Visuals
Sponsors: Rice School of Architecture, Rice Global, Rice University, Rice Engineering and Computing, The WaTER Institute, The Carbon Hub and Ms. Martha Claire Tompkins



Impluvium Redux
Photo by Frau Recerques Visuals, 2024

Julia Rutherford Architect

My architectural practice celebrates nature’s resilience and fosters a future where humanity and the environment thrive together. Rooted in *Repair*, *Regenerate*, and *Reuse*, my work reshapes how we inhabit spaces – not as separate from nature, but as integral to its ecosystems.

Repair. Each site is a dialogue with the land, addressing its scars and unlocking its potential. In the Elaleni Forest House, the ancient fig tree at its heart guided the design, shaping the house’s levels and U-shaped courtyard. By listening to the land, we create architecture that mends rather than disrupts. This philosophy earned *Elaleni Forest House* the “Condé Nast House of the Year 2024”, in collaboration with Studio Kalki.

Similarly, the *House of the Resting Swallows* restores the connection between architecture and place. Perched above an ancient swallow nesting ground, it integrates locally sourced bamboo and quarry rock, blending into the forested setting while inviting biodiversity.

Regenerate. Beyond restoration lies regeneration – revitalizing natural systems and human connections. The *House of the Morning Lilies* embodies this, layering green spaces from ground-floor gardens to a rooftop lily pond, fostering biodiversity and creating a sanctuary for flora, fauna, and people alike.

Our homes extend this philosophy to energy and construction: solar panels, water tanks, passive cooling, and methods inspired by Roman traditions – lime, salt water,

and ash – ensuring non-toxic, enduring spaces. These choices demonstrate that luxury and ecological vitality can coexist.

Reuse. Reimagining the existing is central to our approach. Reuse extends beyond materials to the revival of landscapes and cultural narratives. In every project, we transform natural stone, reclaimed timber, and hand-glazed tiles into enduring beauty, preserving history while forging a sustainable future.

Through *Repair*, *Regenerate*, and *Reuse*, we craft architecture that resonates with the earth’s rhythms – spaces that prioritize health, longevity, and beauty. Each home becomes a living organism, where people and nature coalesce in balance.

We envision a world where architecture is not an imposition but an invitation – to reconnect, rebuild, and renew. Our goal is not just sustainability but profound restoration, celebrating the enduring relationship between humanity and the natural world.

Julia Rutherford

Julia Rutherford's studio crafts architecture that listens to the land. Rooted in nature, sustainability, and timeless craftsmanship, the studio creates homes where trees dictate form, biodiversity flourishes, and every material tells a story. Each project harmonizes luxury with an intrinsic connection to the earth.



Elaleni Forest House
Photo by Nikhil Tricam, 2023

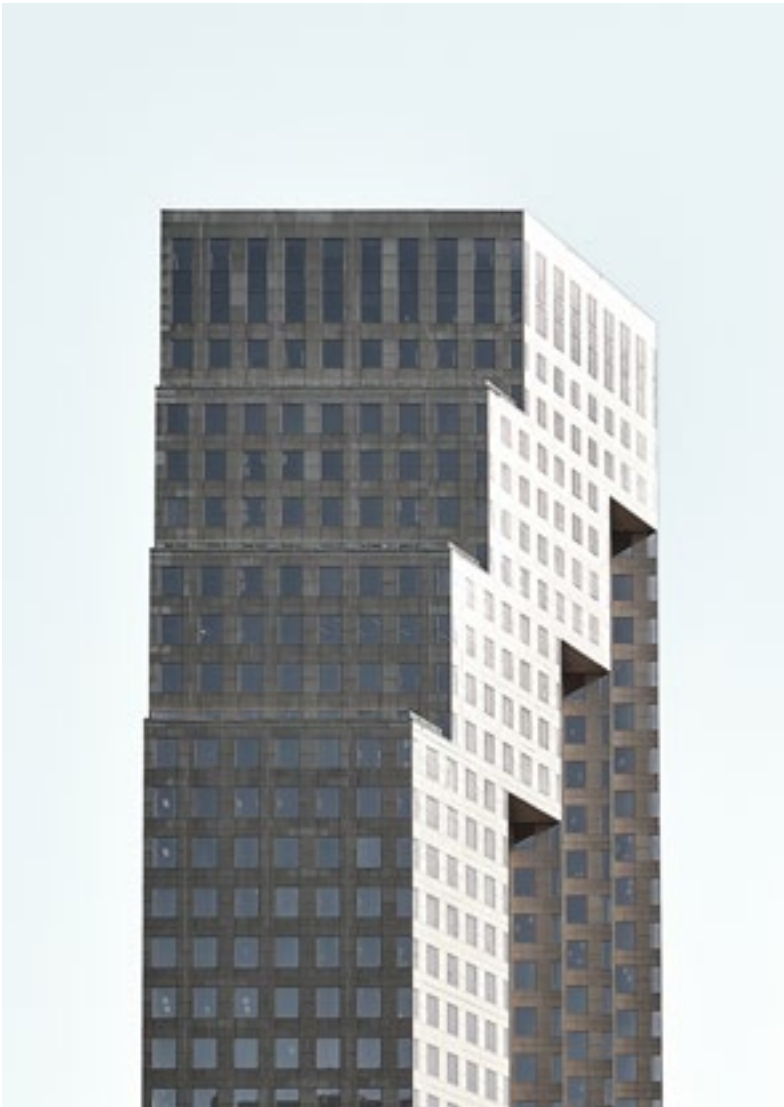
“Anything goes” was the main idea behind the postmodernistic architecture. While the functional and clean design of modernist buildings lost the connection between their intension and people's visual needs, architects tried to keep up and create buildings which let the architecture stands for itself, hedonistic and sometimes excessive. Post-modern buildings were meant to make life exciting, joyful and more reflective of the cultural context that gave buildings a soul. Playing with symbols, shapes and forms were more an expression rather than serving a specific purpose. This playfulness can irritate, but more often we don't recognise it. In the busyness and density of urbanity we fail to see the abstraction.

In the photographic work *Postmodernism* the photographer is focussing on the upper part of postmodernistic buildings. The architecture seems stacked with a sculptural

character. It reveals a graphical power as well as a certain kind of surrealism. The photography is defined by reduction, abstraction and minimalism. Windows stack up on top of one other, multiplying into the distance. The excerpt, the detail, implies to be more interesting than the bigger picture.

Katharina's background in architecture has enhanced her understanding of these structures, enabling her to capture their unique aesthetics in clarity.

Katharina Klopfer is a German born architect und photographer based in Dresden, Germany. She studied architecture in Germany and Sweden. During an extended stay in Vancouver, Canada she focused on architectural photography. Her photography lives from reduction, abstraction and the graphical peculiarity of buildings.



Postmodernism I
Katharina Klopfer, 2022



Postmodernism II
Katharina Klopfer, 2022

Contrasts of Time and Matter: Temporary Structures, Eternal Structures. This exhibition delves into the intriguing interplay between the ephemeral and the enduring. It examines temporary structures designed to be disassembled, reshaped, and revitalized juxtaposed with those built to last forever. The choice of materials sharpens this dialogue: pristine white marble, evoking strength yet revealing fragility, stands in contrast to natural wood, whose soft, flexible qualities invite transformation and fluidity. Together, these elements weave a narrative of resilience and impermanence, highlighting how materials shape our

perceptions of time and matter. This project, crafted by an artist and an architect, merges their distinct perspectives into a dynamic and poetic dialogue.

Kfir Galatia-Azulay: Architect, engineer, multidisciplinary designer, artist, and the founder of KOT Architects. His work merges innovation and tradition, precision with artistic sensitivity. Suly Bornstein Wolff: Multidisciplinary artist incorporating recycled materials, while exploring themes of simplicity, habitat, and the multifaceted nature of human existence.



The three projects by lohrmannarchitekten, located in the southwestern region of Germany, differ in building type, function, and character, yet share a common architectural philosophy focused on sustainable design. These projects are guided by an approach that values craftsmanship and materials, aiming to create spaces that are both functional and aesthetically appealing while connecting to regional traditions. Inspired by the resources and traditions of southwestern Germany, the architecture reflects a sensitive balance between historical continuity and contemporary innovation. This influence is evident in the careful selection of materials, the precision of execution, and the integration of sustainable design principles.

A key feature of all three projects is the use of natural materials. Wood, stone, clay, and other sustainable materials are chosen for both their aesthetic qualities and environmental benefits. These materials ensure sustainable construction while creating a sensory experience. By engaging thoughtfully with local resources, each project embodies a natural authenticity that enhances both its functionality and its experiential quality. The *LOGL* project exemplifies this philosophy through its strong emphasis on sustainability, utilizing regional value chains and maximizing the use of renewable materials, particularly wood. To minimize environmental impact, components are carefully optimized, such as replacing particle board (OSB) with glue-free GFM board. An energy-efficient, zero-emission system – including a heat pump, PV system, and decentralized ventilation – enables the building to generate its own energy and heat, significantly reducing its primary energy

demand. The "Alte Kelter" renovation focuses on preserving the existing structure and honoring its historical layers. The openness of the builders allowed for the retention of the rich patina of surfaces while introducing new materials that tell a story. This approach blends old and new, preserving historical charm while integrating modern interventions. At the "Wildpark Pforzheim" visitor center, materials are used resourcefully, with solid wood kept to the necessary minimum. A careful mix of wood types, from industrial to niche products, optimizes material use according to each component's requirements. The project highlights the use of regionally sourced timber, including wood from orchards and mixed forests, showcasing a responsible and balanced approach to sustainable construction.

All three projects feature materials sourced from the surrounding environment, reinforcing the connection between the buildings and their context. The thoughtful use of regional resources ties the projects together, creating a harmonious ensemble that respects tradition and innovation. Through these design choices, lohrmannarchitekten has created buildings that are simple, poetic, but yet functional, connected to their environment and celebrate sustainability and craftsmanship.

The work of lohrmannarchitekten seeks to address the dissolution of typological rules overlooked in architecture in past decades. They create sensuous spaces with a positive aura. Through meticulous processes, the unique designs reflect clients' needs while integrating harmoniously with their surroundings.



LOGL
Photo by Volker Schrank, 2023

**London South Bank University, Anne Kyyrö Quinn,
AKTII, Opensystems Architecture**

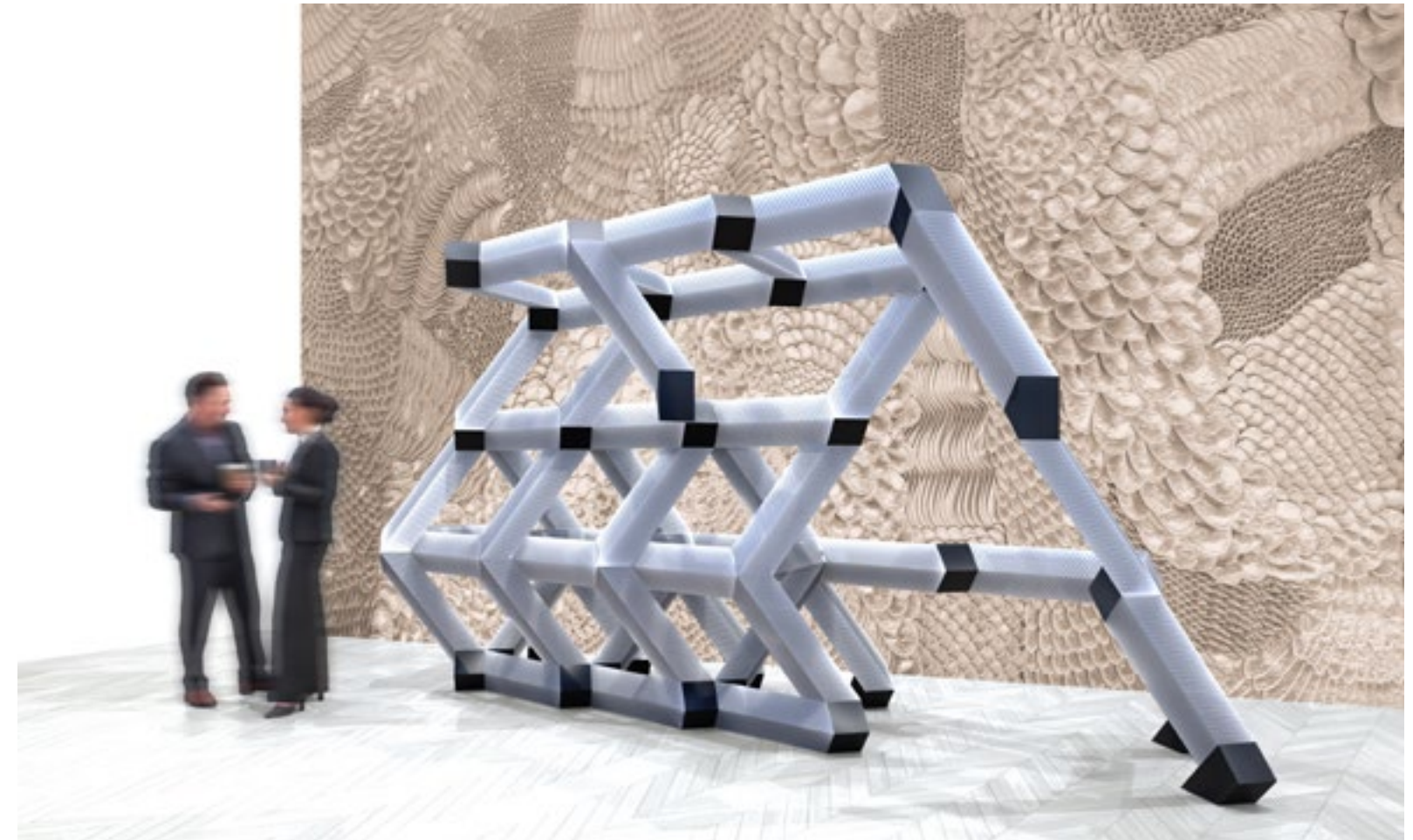
Anne Kyyrö Quinn, Federico Rossi, Stephen Dance,
Ottavia Rispoli (LSBU), Alessandro Margnelli,
Edoardo Tibuzzi (AKTII), Marco Vanucci (OSA)

The multidisciplinary collective present an installation comprising of two artworks: a lattice structure made out of bio-plastic and an acoustic improving tapestry.

The experimental lattice structure links advance computation, digital manufacturing, material research and world-class engineering by proposing a modular structural system consisting of an adaptable kit of parts. The system was born from the collaboration between Associate Professor and expert in digital manufacturing Federico Rossi (DARLAB), designer Marco Vanucci (Opensystems Architecture) and Alessandro Margnelli and Edoardo Tibuzzi, both Directors at the structural engineering consultancy AKTII. Embracing a paradigm of digital tectonics, the project harnesses advanced digital manufacturing techniques—integrating precision large-scale 3D printing, algorithmic topology optimization that enhances structural strength while reducing plastic usage, and integrated prestressed systems—to transform ocean-recycled PETG into a modular bio-lattice structure that redefines material hierarchies, localizes production to reduce carbon emissions, and establishes a scalable framework for sustainable, circular economy-driven architecture.

The tapestry artwork is designed by the leading Finnish designer Anne Kyyrö Quinn. The artwork presents a stunning aesthetic to innovate interior design through the application of Functional Felt Art. The innovation is in the design of panels that facilitate a tranquil aural environment to improve acoustic by improving speech intelligibility, particularly in the hybrid space. The material used in the elegant design comes from a sustainable source, wool felt. Working with long-term partner, London South Bank University, the design has been optimised through layering and twisting of felt to create a larger effective surface area. The result are beautiful sculptural wall pieces each rated as “Class A” sound absorbers (ISO 11654) providing architects and interior designers with an exciting option that enhances the room acoustic. These solutions can be adapted lobby spaces, reception areas and boardrooms.

Anne Kyyrö Quinn is an artist and designer. Federico Rossi is an Associate Professor in Architecture at LSBU and Director of DARLAB. Stephen Dance is a Professor of Acoustics at LSBU. Ottavia Rispoli is a Senior Lecturer in Structural Engineering at LSBU. Marco Vanucci is a Senior Lecturer at LSBU, Design Director OSA.



Bio-Lattice
London South Bank University, Anne Kyyrö Quinn,
AKTII, Opensystems Architecture, 2025

Lucila Aguilar Arquitectos
Jorge Esteve & Lucila Aguilar

The *Cocoon Project* presents an innovative approach to sustainable living by redefining the relationship between architecture and the natural environment. The project explores ways to minimize environmental impact while enhancing comfort and adaptability. It is a prefabricated living solution designed to seamlessly integrate into diverse climates and terrains, ensuring high construction quality and efficiency while reducing waste. By allowing for disassembly and relocation, it maintains a non-intrusive presence, demonstrating a commitment to regenerative design.

A key aspect of the project is its material selection, which is guided by principles of sustainability and resource efficiency. Various alternatives were explored before choosing bamboo as the primary structural material due to its rapid renewability, ability to sequester carbon, and inherent strength and flexibility. This choice ensures durability while maintaining a low ecological footprint. Shading solutions are crafted from xuxe, a traditional Mexican artisanal material known for its translucent quality, which allows natural light to pass through while preserving privacy and reinforcing a sense of connection with the surrounding landscape. Locally sourced wood from cacao plantation shade trees further supports sustainable forestry practices and responsible resource management.

The project also incorporates passive building techniques and insulation strategies to minimize energy consumption. Walls are designed with natural insulation materials that regulate indoor temperatures, reducing the reliance on mechanical heating and cooling systems. By optimizing thermal performance and utilizing ventilation strategies, the building remains comfortable while signifi-

cantly lowering energy demand. These approaches, combined with intelligent orientation and material selection, ensure a harmonious relationship between the built structure and its environment.

The adaptability of the project extends to its roofing solutions, which can be tailored to climatic conditions and user preferences. Options include projected cork, valued for its natural insulation properties; slate stone, which offers durability and requires minimal maintenance; and synthetic palm derived from recycled plastics, providing an eco-conscious alternative with a long lifespan. These strategies reflect a broader effort to reuse and repurpose materials while enhancing architectural resilience.

This project embodies a vision of sustainable habitation that aligns with contemporary ecological challenges by integrating regenerative design strategies and fostering a more responsible relationship with natural resources. Through its modularity, use of renewable materials, and adaptability, it offers a refined approach to creating spaces that are both functional and environmentally attuned. By balancing sustainability and architectural innovation, it seeks to contribute to a built environment that not only respects but actively contributes to the ecosystems in which it exists.

LAA is a design studio specializing in sustainable architecture, integrating nature, technology, and traditional craftsmanship. With a focus on regenerative materials and alternative ways of building, the studio creates innovative structures that harmonize with their environment while enhancing human well-being.



The Cocoon Project
Lucila Aguilar and Jorge Esteve

María Isabel Paz Suárez
Materia Arquitectura & Design

Quito Fragmented is a textile installation redefining craftsmanship as research and artistic expression. This project maps Quito through handwoven rugs, each representing a distorted city fragment. By merging digital design with the ancestral knotted rug technique from Guano, the work creates a dialogue between contemporary creation and traditional knowledge, exploring Repair, Regenerate, and Reuse.

Repair: Safeguarding an Endangered Tradition. The project responds to the critical state of Ecuador’s knotted rug tradition, a craft practiced for over four centuries in Guano. Today, only 11 artisans continue this meticulous work, making its survival uncertain. *Quito Fragmented* seeks to repair this fragile cultural ecosystem by bridging generations, fostering appreciation, and demonstrating the value of this craft beyond its utilitarian function. Each rug, handwoven with 42,000 knots per square meter using locally sourced natural fibers, is a testament to resilience – both of the artisans and the cultural legacy they carry.

Regenerate: A New Perspective on Craftsmanship. By abstracting Quito’s urban fabric, *Quito Fragmented* regenerates the way we see both the city and the art of weaving. The project does not merely depict a map; it reconstructs it through the lens of memory and perception. The distorted scale of neighborhoods reflects an emotional rather than geographic representation of the city. This approach reimagines the rug not just as a household object but as a dynamic medium for storytelling, research, and urban exploration.

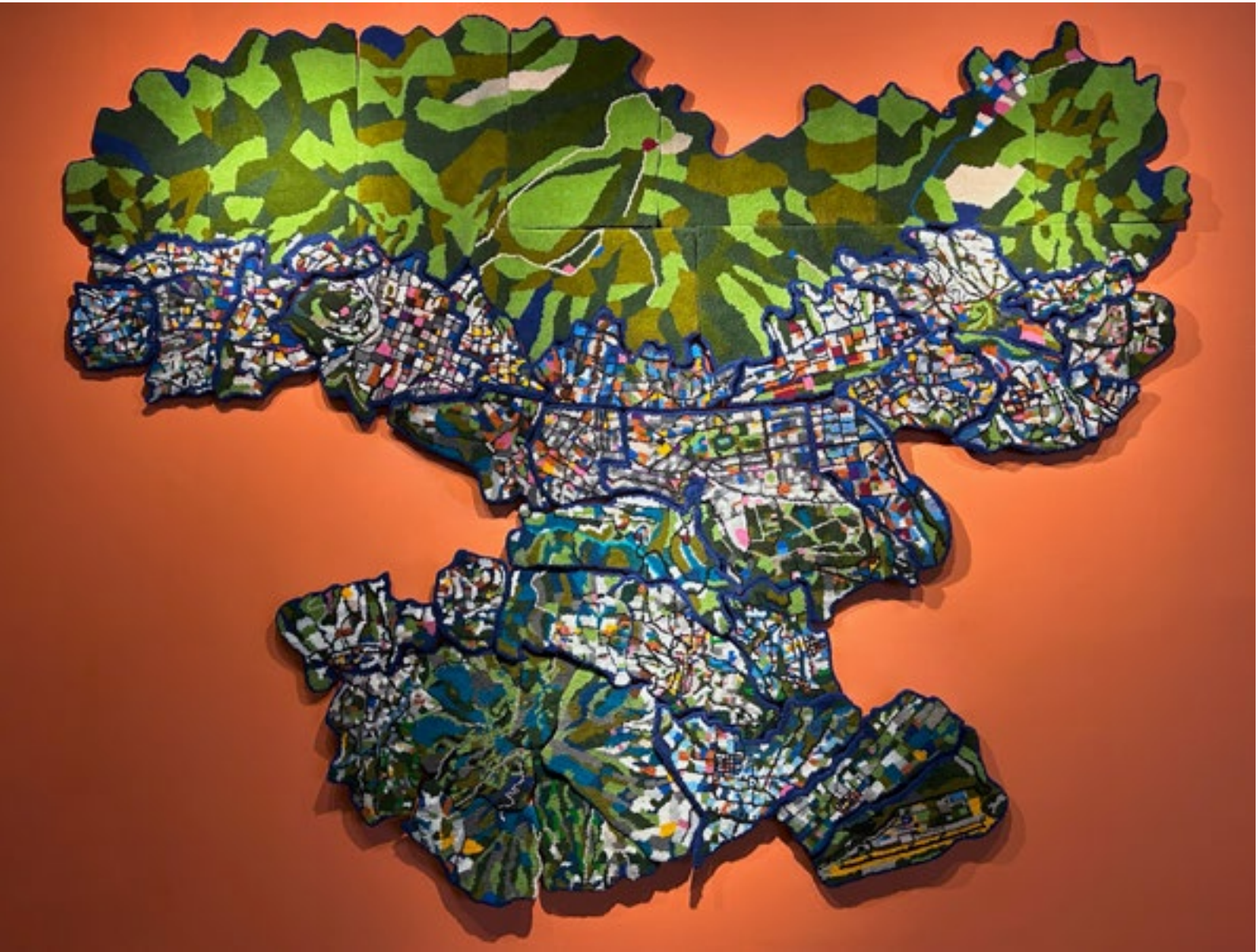
Reuse: Expanding Tradition Through Collaboration. *Quito Fragmented* has not only preserved Guano’s rug-making craft but also pushed its boundaries. Tra-

ditionally, each artisan worked independently, creating rectangular rugs with fixed edges and orientations. This project introduced a radical shift: for the first time, artisans collaborated on a single, large-scale piece where no single person controlled the outcome. The organic shapes of Quito’s neighbourhoods challenged their techniques, requiring them to break free from symmetry, set formats, and fixed orientations – adapting to curves, irregular forms, and seamless transitions. This evolution marks a significant leap in their way of making, proving tradition can expand and transform without losing its essence.

By connecting artisans with contemporary design and global art spaces, *Quito Fragmented* reclaims and elevates a disappearing craft, ensuring it is not only remembered but actively woven into the cultural narratives of today and tomorrow.

María Isabel Paz, an Ecuadorian designer based in Quito, holds a BA in architecture from UVA and an MArch I from RISD. She leads Materia arquitectura & design, a studio focused on architecture, interiors, art, and research. She is also a full-time professor at Universidad San Francisco de Quito.

Collaborators: Camila Correa, Borys Aguirre, Martina Chiriboga, Daniel Cevallos, Adriana Betancourt, Alfonso Maria Allauca, Fanny Esmeralda Pancho, Mario Oswaldo Amaguaya, Clara Isolina Chacha, Luz Elisa Ushcapilco, Edgar Medardo Pancho, Hilda Yolanda Alarcon, Segundo Jorge Llongo, María Lucía Caliquiña, Pedro Pablo Llongo, Rosa Elena Llongo.



Quito Fragmented
Photo by Borys Aguirre, 2025

As part of María José Vasconcelos' work, this selection emerges from over two years of photographing and studying the identity and history of the Cité Universitaire de Paris. Conceived during the interwar period as a visionary project to foster peace and international cooperation, the campus has welcomed over 150 nationalities for nearly a century, shaping the cultural diversity that defines our world today.

Architecture is a reflection of a society's cultural identity and its era. The Cité Universitaire de Paris is an eclectic and unique architectural ensemble, bringing together residences that embody diverse cultures and historical periods from Switzerland to Mexico and Brazil. Designed by renowned architects such as Le Corbusier, Jean Prouvé, and Lucio Costa, its buildings blend Art Deco, modernism, and brutalism, mirroring the rich multiculturalism of its residents.

This project explores the fluid nature of memory, identity, and belonging through photomontages constructed from images of the same building captured from different angles and at different moments then reassembled into a new image, a new reality. By layering fragments of time, these collages challenge our perception of space and tem-

porality, revealing the impossibility of a fixed memory and the continuous reconstruction of both personal and architectural identity.

At its core, this work questions the evolving identity of architecture in a world where cultural boundaries are increasingly fluid. As globalization reshapes our sense of belonging, the contrast between individual and collective identity becomes more pronounced. How does cultural diversity influence the way we perceive, design and inhabit spaces? How do these shifting identities redefine architecture's role in preserving memory and history? And in an era of rapid change, can we still anchor ourselves to a sense of place, or are we destined to exist in a constant state of redefinition?

María José Vasconcelos is a Mexican-Spanish architect and multidisciplinary artist based in Paris. After studying architecture in Mexico City and earning a master's in Visual Arts and Photography at Paris College of Art, she has developed a practice integrating space, image, and materiality through installation, photography, architecture, and visual arts.



Temporal Reverberations
María José Vasconcelos, 2024

Martin Bechthold, Marina Sartori, with Maroula Zacharias and Juan Pablo Ugarte Urzúa
Harvard University Graduate School of Design,
Material Processes and Systems Group

Material Perception: Ceramics

Globally, approximately 16 billion square meters of ceramic tiles are installed annually! Yet despite their ubiquity – who remembers the tiles of hotel lobbies, supermarkets, airports, hospitals? We might recall people, a beautiful view, or getting lost. Tiles, or more generally, materials? Walter Benjamin, in his 1939 essay *The work of Art in the Age of its Technological Reproducibility*, reminds us that ‘Architecture has always offered the prototype of an artwork that is received in a state of distraction and through the collective.’ Research in perception science supports this observation. Materials, it seems, are doomed to be overlooked.

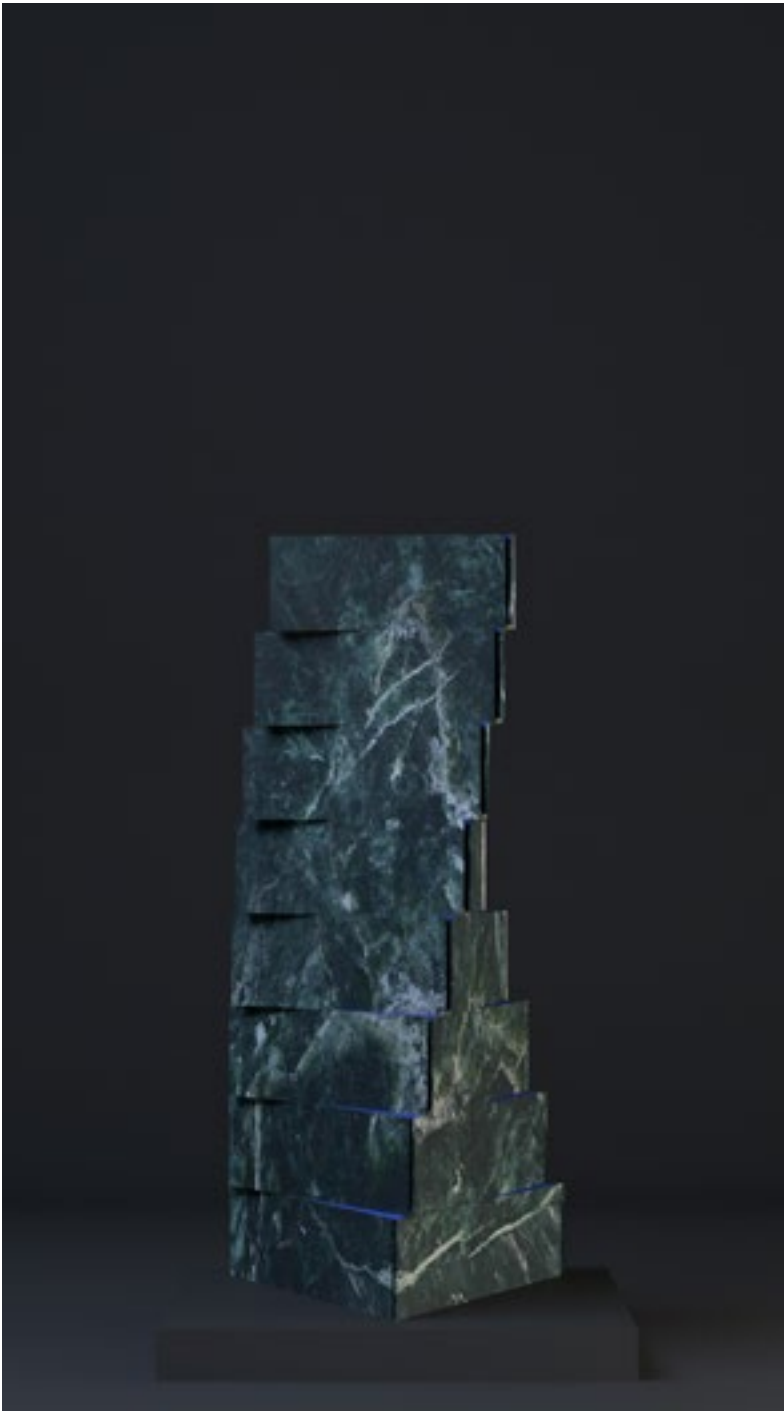
The Material Processes and Systems (MaP+S) group at Harvard’s Graduate School of Design, founded by Martin Bechthold, has long been a leading academic research unit with a focus on materials. Earlier MaP+S installations include work that demonstrates the structural capacity of ceramics: a grid shell and three model towers were made entirely out of thin porcelain tile. The two-story sculptural hypar tower demonstrates how post-stressing can lend load-bearing capacity to hollow extrusions, while the tessellated walls derive their aesthetic presence through exposing what we don’t normally see – the inner division structure of hollow extrusions.

MaP+S work has often created unexpected encounters with ceramic tiles to demonstrate that these products, once removed from walls or floors, can attain unique structural and spatial design qualities. The prototypes displayed in the exhibition are focused on our work with dry-pressed flat tiles, often designed as hyper realistic imitations of other

materials. These ‘faux’ materials - physicalized renderings – have a long history: terracotta facades starting in the late 19th century were frequently faithful yet more economical reproductions of stone. The exhibition shows several floor mounted installations using industrially produced porcelain imitation tiles as ‘cairns’, removed from their contexts, allowing the material itself to emerge as a protagonist to curate unexpected encounters with a strange world of hyper realistic imitation materials. These faux material markers operate on the dual scale of architectural model as well as material artifact, only revealing their true materiality upon closer inspection.

The wall-mounted artifact draws on scientific findings from the areas of photobiology and neuroscience to evoke a gamut of circadian effects – a “Circadian Transition” – based on the viewer’s position, movement, and exposure to its shifting hue. As the viewer moves, a gradual transition from blue-enriched to blue-depleted tones unfolds. Materialized through a dual geometric arrangement of porcelain tiles resembling colored onyx, the installation transforms a static surface into a dynamic experience in which the effect of architectural form, along with its perception, is intrinsically shaped by materials and the observer’s point of view.

Martin Bechthold is Professor and founder of the Material Processes and Systems Group. Marina Sartori is an architect, visual artist and scenic designer. Maroula Zacharias is an architect and founder of Atelier Morphology, a studio specializing in biophilic and circadian design and lighting. Juan Pablo Ugarte Urzúa is an architect and educator.



Cairn I: Tor
Rendering: Juan Pablo Ugarte Urzúa, 2025
Material Donor: APE Grupo



Cairn II: Shard
Rendering: Juan Pablo Ugarte Urzúa, 2025
Material Donor: APE Grupo

Crafting Atmosphere explores Materia's commitment to embedding cultural narratives into architecture. Rooted in a design ethos that merges craftsmanship, materiality, and sustainability, the exhibition invites visitors to experience spaces that transcend function, evoking emotional, sensory, and intellectual resonance.

The exhibition unfolds as a contemplative journey through Materia's most significant works, structured around three core themes – The in-between space, Voids of light & Surfaces of Change-. While each wall highlights one of these themes, they are interwoven across all projects, offering insight into Materia's architectural approach. The "In-between" wall examines architecture's role in shaping cultural and spatial narratives, emphasizing the role of the liminal space as a connector and conveyor for spatial and context integration. "Voids of light" depict the space-making strategy through subtraction and arrangement of thresholds. "Surfaces of change" emphasize craftsmanship, assembly, and materiality to create identity and livable facades.

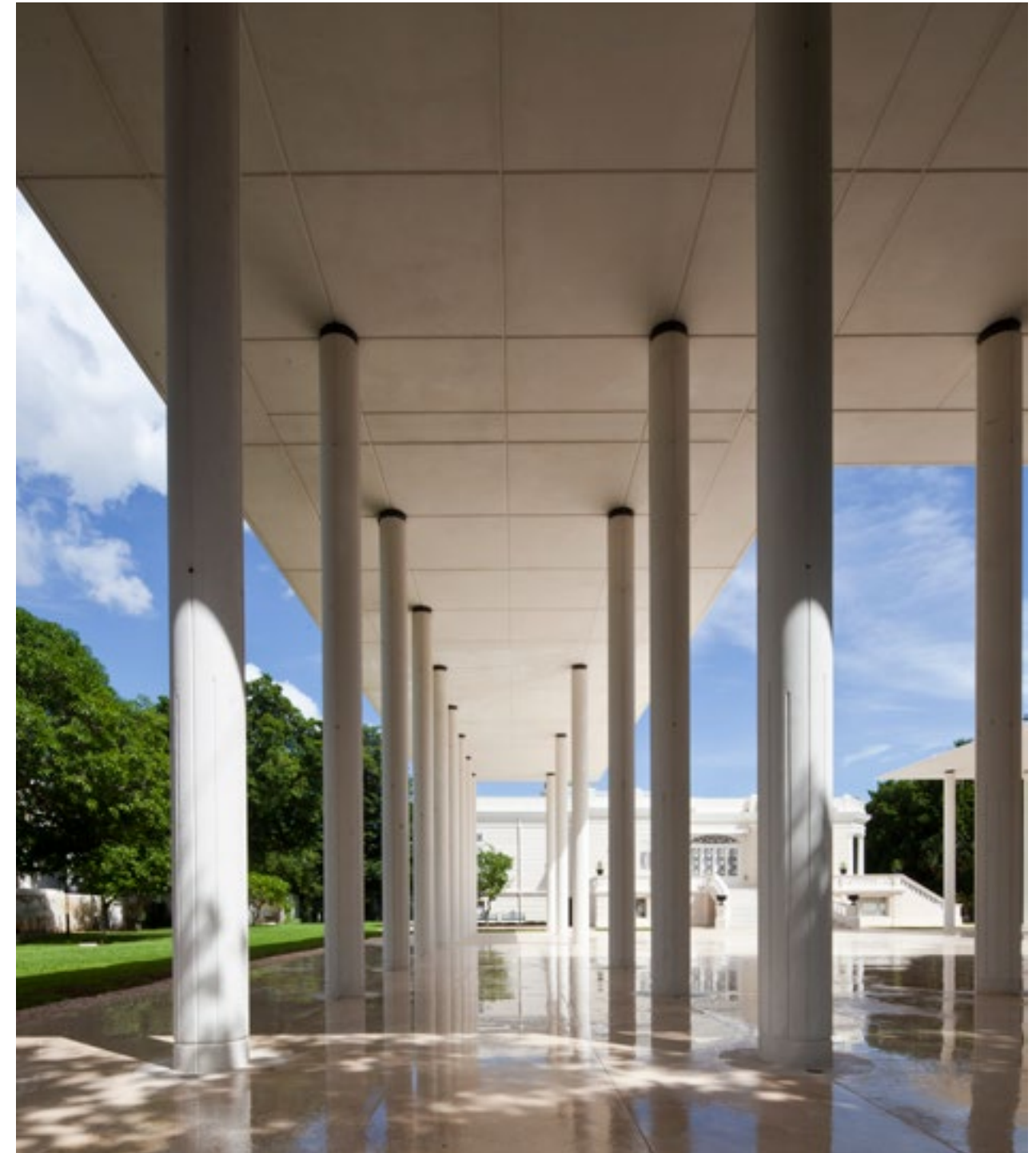
The three walls showcase models of project sections and illustrative drawings that invite the careful and deep observation of the visitor to discover common threads in

the work of the studio. Light, as in the built work, operates as the "first material", bringing the assemblies, spaces, and identities into existence.

The selected projects include the Quinta Montes Molina pavilion and cultural center, awarded for their role in the conservation of cultural heritage buildings. Other projects speak of disruptive, yet sensitive strategies for renovation or environmental integration. Facades, pavilions, houses, pre-existing commercial spaces or unused buildings, complete a repertoire that speaks of repair, regeneration, and reuse through different architectural languages.

Crafting Atmosphere presents Materia's body of work as a vessel for storytelling, sensory engagement, and renewal. By intertwining sustainability, craftsmanship, and cultural resonance, the studio reaffirms its commitment to sensory experience and its ties to the essential thinking or the architectural practice.

Materia is an architecture studio focused on designing atmospheres, crafting tectonic assemblies, and understanding place through local narratives to create immersive spaces and sensory experiences across a diverse range of scales and typologie



Quinta Montes Molina Pavillion
Photo by Jaime Navarro Soto

Located in the heart of Mexico City, the French Institute of Latin America (IFAL) has been a cultural and academic landmark for decades. However, its facilities have aged and require renovation to ensure functionality and maintain relevance as a space for cultural exchange and French language learning. This project will modernize its infrastructure and redefine its architectural identity, unifying and optimizing its spaces.

Currently, IFAL consists of four adjacent buildings that have undergone multiple interventions, resulting in a complex lacking coherence. Additionally, facility deterioration affects safety, accessibility, and energy efficiency. This rehabilitation will enhance user experience through a design that respects the site's history while adapting it to contemporary standards of functionality and sustainability.

A key pillar is reorganizing the complex around courtyards. Removing the parking lot at Río Sena 32 will expand green areas, creating open space for interaction and recreation while improving natural lighting and ventilation.

Another priority is establishing a new security checkpoint to enhance access and circulation. A more efficient control system will be introduced, utilizing the excavation process to construct a potable water cistern, reinforcing sustainability.

Unifying facades is another essential component. Previous interventions will be integrated through a lightweight skin in the courtyards, achieving a modern, cohesive language. Street-facing façades will undergo subtle modifications to respect the urban context, incorporating latticework that aligns with the courtyard design.

Internally, circulation areas will be relocated to courtyard façades, allowing classrooms to receive more natural

light and ventilation. This enhances energy efficiency by reducing artificial lighting and improving thermal comfort. Additionally, lobbies and halls will become gathering spaces, integrating architectural elements that highlight their role.

The project integrates passive design strategies to maximize natural lighting and thermal comfort. Annual Sunlight Exposure studies identified areas for optimal natural light use, reducing artificial lighting, while insulation in walls and roofs will regulate temperature and limit air conditioning needs. In summer, natural ventilation will be supported by mechanical systems, while green areas enhance thermal comfort and reinforce IFAL's ecological identity. These improvements benefit users and reduce environmental impact, aligning with sustainability principles.

This renovation will revitalize IFAL with modern, functional, and sustainable infrastructure. Space reorganization, aesthetic unification, and energy efficiency strategies will ensure IFAL remains a leading institution for French language and cultural exchange. The transformation will make its facilities more accessible, safe, and welcoming, reaffirming its significance in Mexico City's cultural fabric and strengthening its mission of fostering Franco-Mexican knowledge and culture.

MCxA is a global architecture firm led by Mauricio Ceballos, specializing in innovative, sustainable designs that integrate technology, research, and culture. The firm offers comprehensive solutions in architecture, interiors, furniture, and landscapes, with a focus on creating human-centered, high quality spaces.



IFAL Central Courtyard
Mauricio Ceballos x Architects, 2025

Metamorphic Art Studio

Xaveer Claerhout, Barbara Van Biervliet & Adriaan Claerhout

Sustainability in architecture is no longer optional – it is essential. The exhibition *Time Space Existence* by ECC in Venice examines architecture that transcends traditional boundaries. Metamorphic Art Studio's *Periscope*, *reality displacement as space enhancer and energy storage device* captures this vision through its innovative subterranean design.

The Periscope boldly addresses spatial constraints and environmental challenges. Conceived as an underground residence, it integrates seamlessly into its natural setting, featuring a central patio and outdoor spaces below terrain level. This design enhances natural lighting, ventilation, and landscape preservation while significantly reducing energy consumption for heating and cooling.

Underground architecture typically faces challenges related to limited daylight and views. The Periscope House solves these through a dynamic, periscope-inspired system of movable double mirrors positioned at a 45-degree angle. These mirrors capture and redirect natural light and external views deep into the interior. Adjustable for optimal daylight, they rise during the day and discreetly descend at night, blending into the landscape.

Beyond enhancing living quality, this metamorphic feature significantly contributes to sustainability. The upper mirrors function as planters, introducing greenery into the architectural composition. Solar-powered actuators elevate them during the day, and their descent converts gravitational energy into electricity. This innovative gravity-battery system, supported by solar panels, offers a sustainable solution for renewable energy storage.

Despite its pioneering nature, the Periscope architecture utilizes proven construction technologies, ensuring practical feasibility. By integrating familiar principles into groundbreaking concepts, it demonstrates that sustainability can be both visionary and attainable, since the intention is to effectively build Periscope architecture.

Although originally residential, the project's principles apply broadly, offering solutions for offices, museums, and cultural institutions.

Drawing inspiration from classical Roman and Palladian villas, the Periscope reinterprets traditional architectural themes through a contemporary, sustainable lens. Rather than merely reflecting its environment, it actively reshapes perception, fostering a meaningful dialogue between architecture and nature. In embracing *Repair*, *Regenerate*, and *Reuse*, this project introduces a resilient, adaptable architectural paradigm deeply rooted in environmental consciousness.

Metamorphic Art Studio from Belgium, founded by Xaveer Claerhout and Barbara Van Biervliet, focuses on metamorphic transformation. Their work redefines art, architecture, and design by seamlessly integrating innovation, sustainability, and organic evolution into a dynamic, ever-evolving reality.

The Periscope-Architecture exhibition is made possible through collaboration with key partners: Group Ceyssens (glass and mirrors); Energreen (renewable energy and storage); Düsterhus GmbH (telescopic motion); ArcelorMittal (low carbon emission steel); Formando (scale model); Claerhout-Van Biervliet Architects (architecture); Adriaan Claerhout Studio (film and visuals)



Periscope, mirrors risen
Image by Adriaan Claerhout Studio, 2023



164

Periscope, entrance closed
Image by Adriaan Claerhout Studio, 2023



165

Periscope, entrance open by lifting the mirrors
Image by Adriaan Claerhout Studio, 2023

A land of myth and rebirth, a mythical guest house floating on the sea. This project is a proposal for a guest house that offers visitors a special time and experience, reinterpreting the affinity with the sea and the mythical origin of Awaji Island in a modern way, with the beauty of traditional Japanese architecture. Set on land facing the sea on the east coast of Awaji Island, the island of creation that appears in Japanese mythology, the design aims to merge cultural heritage with contemporary architecture. In recent years, Japan's regional cities have been experiencing population decline and aging, leading to the loss of valuable architecture and traditional houses that embody the history and culture of the area. These structures are irreplaceable heritage, and their disappearance results in the erosion of local identity. While Awaji Island is rich in natural beauty and tourist resources, it is also facing serious demographic challenges. This project seeks to regenerate the lost memories and landscapes of the region, connecting its past to the future.

From design to construction, the main structural components of the building will be made of reclaimed wood from old houses that are no longer in use. This approach not only promotes the effective use of resources but also preserves the memories embedded in these materials, giving them new life and meaning. By collaborating with local craftsmen and residents, the project prioritizes the preservation of traditional techniques while fostering a sense of community and revitalization. The chosen site is a scenic location referenced in the Manyoshu, Japan's oldest poetry anthology, which has drawn visitors for centuries. To

enhance the natural beauty and historical significance of the area, the architecture is designed to be light and open, creating the illusion of floating on the sea. The structure echoes traditional Japanese architectural forms, seamlessly integrating the sea and a water basin to create a serene and timeless atmosphere. This fusion of architecture and nature provides visitors with a profound sense of history and culture.

We envision this guest house as a place that will attract both visitors and local residents, encouraging engagement with the unique lifestyle of the island. By creating a space that reflects the mythology and natural essence of Awaji Island, we aim to inspire people to rethink their connection to the land and community. Architecture serves as a mirror of culture and history, and through thoughtful design, new possibilities emerge. This project aspires to become a meaningful presence—bridging nature, mythology, and human life—while adding new value to the island.

By rethinking traditional Japanese architecture and the sense of unity with nature in a modern context, we aim to create spaces that evoke a sense of timelessness. A closer relationship between architecture and nature creates a rich spatial experience that transcends time itself.

Lead Architect | Advance Architect, Michihiro Matsuo
Project Architects | Sohei Obata, Tatsuya Nishimura, Suguru Yamauchi
Design Team | Kaoru Mimura, Takumi Matsuo, Rinako Tayasu, Kotoha Shimizu, Nanako Hosokawa, Waka Senda



Eternal Time
Photo by Michihiro Matsuo, 2024

Mirjana Lozanovska
Deakin University
Technical assistance, Qiaochu Tang
Research assistance, Alexandra Florea

Mapping – immigrant stories explores the migration story as a story of return to places of origin, departure, the place of emigration. It rewinds the chronology of history. Like many advanced economies in northern Europe, in 1947 Australia embarked on a massive recruitment of immigrant workers. These workers were recruited from nations with stagnant economies to work at the BHP Steelworks in Port Kembla, located on the scenic Illawarra eastern coastline of Australia, 80 kilometers south of Sydney. By 1959 the Port Kembla Steelworks expanded with three new blast furnaces, a new hot strip mill, and iron-ore sintering plant, and the workforce had grown to 22,884 with more than 60% post-war labour migrants.

Repair. Discontinuity and a shared loss are the ways that migration is described and understood. Mapping wants to take the scene back to the realities and fantasies of departure/emigration. Mapping attends to the repetitive nature of memory work – to go over again and again – the activities, the words, the scenes and the relations as a way of understanding and repairing the moment of rupture and separation. Through oral history workshops with post-war immigrant workers this method explores an alternative space-time paradigm: one in which the temporal starts from the present but leaps to a temporal pre-migration origin. Such an origin will have a date, a factual numerical point in time intermingled with fictional words and photos of the past. Such an origin may have a point on the atlas but leaping back over the geographic outlines of oceans and continents to a repeat migration trajectory tends towards a counter-cartography – the texture, sound,

texture of lands and the architecture of ports, the interface between mobility and grounding.

Regenerate. Mapping – immigrant stories (phase II of Dignity of Labour) evolves from two modes of work. Firstly, from the mapping workshops, memorabilia, dialogues, moments and fragments of the past immigrant workers' origin stories and journeys. Secondly, exploring individuality as an antithesis to a perceived metanarrative of 'mass migration' in which individual lives are submerged within overall statistics, economic growth and/or ghettos. In this work individual migration builds an inventory of travel paths that intervene the cartography of the world. The counter-mapping of journeys evolve into installation elements conceptualised through tracing the trajectories of travel translated via geometric methods – piecing the fragments of data; and crafting of ephemeral difficult to hold-onto abstracted pieces of individual pasts.

Reuse. Commitment to labour in creative practice exercises an ethics of care while at the same time acknowledges the fickleness of memory and partial portrayal of immigrant labour. In different ways, with a variety of media, these creative works explore – *the absence or presence of the human body, action and drama as a tension within architecture.*

Mirjana's work explores the interface of migration + architecture. Architecture's concrete, functional boundaries are reinvented through experimental modes of representation (visual, oral, film) to explore aesthetic perception and the socio-spatial.



Port Kembla Steelworks: Spaces of Labour
Photo by Mirjana Lozanovska, 2023

Myefski Architects

John Myefski, Christopher Myefski, Philip Morath

Venice's Marinaressa Gardens, situated along the Riva dei Sette Martiri in the Castello district, is composed of two sections: Ponente Garden and Levante Garden. The green space is situated alongside the part of the San Marco basin between the iconic Arsenale, once the heart of Venice's naval power, and the Biennale Gardens. Before being established as Marinaressa Gardens in the 19th century, the area was for centuries a maritime and industrial zone.

As Venice underwent urban transformations in the 19th century, the city sought to create public green spaces to enhance and celebrate the city. This shift marked the conversion of the area into the tranquil Marinaressa Gardens. Today, the gardens stand as a reminder of the city's ability to adapt and reimagine its spaces.

The Marinaressa Gardens were chosen as the setting for *The American Treehouse* due to their historic and distinctive leaning pine trees. These trees, sometimes referred to as the "Pesto Pines," are unique to this park, growing at such dramatic angles they require wooden posts for support to prevent them from toppling over. These leaning pines became the central inspiration for the treehouse's design.

The concept embraces the angled nature of the trees, incorporating slanted framing that mimics the experience of walking out onto a tree. Similarly, the treehouse's structural supports echo the angled posts, creating a harmonious dialogue between nature and architecture. By blending traditional treehouse construction techniques with the unique character of the leaning trees, the resulting structure evokes wonder and imagination, captivating both children and adults alike.

Elevated on crisscrossing, piling-like supports, the structure offers a unique vantage point to appreciate the surrounding landscape. Its woven panels, both protective and porous, evoke a sense of shelter while inviting light and shadow to play across its surfaces. This constant interplay transforms the treehouse into a living canvas, where perspectives shift, and moments of beauty emerge with every change in the sun's position.

Beyond its architectural qualities, *The American Treehouse* symbolizes connection – between people, nature, and the act of renewal. By reinterpreting traditional forms in a modern context, it challenges visitors to consider how thoughtful design can foster harmony with the environment, inspiring not just reflection, but action.

The American Treehouse is an abstract homage to ingenuity and nature's resilience. Rooted in the overarching theme of *Repair, Regenerate, and Reuse*, the installation reimagines the classic treehouse as a sculptural dialogue between human creativity and the environment.

The Palazzo Mora exhibit reveals the creative process behind the Marinaressa Gardens installation, highlighting how the trees' resilience shaped both the concept and structure.

Myefski Architects, built on creative instincts, embraces unconventional thinking. More than architects, they are problem-solvers, dreamers, and visionaries. For over 30 years, the firm has combined design savvy and technical prowess to create buildings that enrich communities.



The American Treehouse
Myefski Architects, 2024

The Anthropotechscene

In a world where technology supersedes craft, where invasive machine intelligence threatens to replace human thought, we propose a chasm dedicated to contemplation and imagination.

In his 1977 essay, *The Pleasure of Architecture*, Bernard Tschumi wrote: “The architecture of pleasure lies where conceptual and spatial paradoxes merge in the middle of delight, where architectural language breaks into a thousand pieces, where the elements of architecture are dismantled and its rules transgressed. [...] Typologies, morphologies, spatial compressions, logical constructions, all dissolve. Inarticulated forms collide in a staged and necessary conflict: repetition, discontinuity, quotes, clichés, and neologism. Such architecture is perverse because its real significance lies outside any utility or purpose and ultimately is not even necessarily aimed at giving pleasure.”

Tschumi theorized that the experience of architecture is wedged in a gap between architectural surfaces, two edges of the pyramid and the labyrinth, two types of pleasure, one that is conceptual, culturally conservative and rule bound,

the other sensual, transgressive – even violent. It is the gap that is erotic.

Tschumi emphasized the need to seek different modes of experiencing space, training architectures inhabitants in new ways of practicing space. These techniques refuse the distinctions between concept and percept, container and action, and install the new process of event space. Tschumi is fond of saying that “the future of architecture lies in the construction of events.”

Building upon this theory grounded 50 years ago, NANO asks today, what is the future of architecture if the movement of events has been lost in a world dominated by technology? The future of architecture lies in the construction of experiences.

NANO, founded in 2001 in New Orleans, is an award-winning, internationally recognized architecture firm. With a team of 20, they deliver innovative, resilient design solutions across sectors, from historic preservation to new construction, shaping communities and tackling global challenges.



Neuroscience Optimised Virtual Environments Living Lab (NOVELL)

NOVELL - redesigning and regenerating stroke rehab facilitie

The Neuroscience Optimised Virtual Environments Living Lab (NOVELL) project aims to reconceptualise stroke rehabilitation by transforming hospital spaces to enhance patient recovery. This initiative, focuses on repairing, regenerating, and repurposing existing hospital infrastructures to create environments that promote autonomy and active engagement for stroke survivors.

Traditional hospital designs often fail to meet the specific needs of stroke patients, potentially hindering their recovery. The NOVELL project addresses this by reworking facilities to foster therapeutic interventions and restful areas essential for effective rehabilitation. By integrating evidence-based design principles, these spaces become conducive to patient-centred care. NOVELL emphasises the importance of environments that stimulate cognitive and physical functions. Incorporating natural light, green spaces, and adaptable layouts, the project creates harmonious settings that cater to immediate patient needs and adapt to evolving therapeutic practices. This regenerative approach accelerates rehabilitation and ensures sustained efficacy.

Through collaborative efforts among architects, scientists, stroke survivors, clinicians, and policymakers, NOVELL has developed innovative designs for stroke re-

habilitation facilities. Utilising virtual reality technology, the project showcases reconceived bedrooms and wards that support patient autonomy, activity, and rest. These designs encourage patients to engage in their recovery actively, transforming traditional rehabilitation environments into spaces that inspire and heal.

The NOVELL project led by Prof. Julie Bernhardt, clinician researcher, NHMRC Established Fellow and Senior Principal Florey Research Fellow (Florey Institute of Neuroscience and Mental Health), and Prof. Marcus White, ward winning architect, urban designer and lead of STRÜDAL (CDI) (Swinburne University).

NOVELL team: Marcus White (Swinburne University), Julie Bernhardt (Florey Institute), Ruby Lipson-Smith (Florey Institute & Western Sydney University), Tianyi Yang (Swinburne University), Aaron Davis (Florey Institute & Uni of South Australia), Juan Pablo (JP) Saa (Florey Institute), Mark Lam (Swinburne University/University of Melbourne), Mehrnoush Latifi Khorasgani (Swinburne University), Marie Elf (Dalarna University), Leonid Churilov (University of Melbourne), Maria Crotty (Flinders University), Belinda Seale (Deakin University), Jack Wilde (Uni of South Australia), Luis Pflaumer (The Florey Institute).

Industry partners: STH, Vivid, McBride Charles Ryan, Stantec, Jacobs, Maynard.



Renewed rehabilitation hybrid Butterfly, Quartet & Troiker room typologies and Standard rehabilitation room typology (bottom right) NOVELL, 2018

New York Institute of Technology, School of Architecture and Design WORLD UN/DESIGNED

Building upon the topic of this 19th Architecture Venice Biennale, the contribution of New York Institute of Technology, School of Architecture and Design through this installation focuses on the merging thresholds between *Intelligences: Natural-Technological-Human: INTH* within our *WORLD UN/DESIGNED* concept. This explores new frontiers while integrating collective knowledge accumulated and refined over time.

Palazzo Mora's *INTH* transforms the room's surfaces into a three-dimensional immersive environment emerging from various geometries culminating in a suspended object extruded from the ceiling. This tension generates a new horizon amplified by a floor projection that virtually completes the loop through light – a shared energy of natural, technological, and human intelligences. The installation explores a dialogue between past-present-future, light-shadow, matter-immateriality. It synthesizes conflicts between intelligences, fostering diverse, performative, and interconnected expressions within the space.

INTH networks data by blurring the boundaries between Natural, Technological, and Human intelligences, immersing the visitors in the dynamic interplay of water ecologies, climate change issue, and urban futures. Through data collections, projections, light, sounds, and AI-driven simulations, the installation visually connects human activities and their effects on biodiversity and hydrology, redefining the qualities of the natural and built environments of Venice and New York – intrinsically tied to water.

A three-dimensional illusion emerges from the fabric surface of *INTH*, connected to sequential rings of light that represent their future sea level rise. Starting at a shared horizon – the current water level – these ascend toward the ceiling, forming an exoskeleton that evokes the ethereal spatiality of an abstract underwater world, enhanced by the

bathymetric maps on the floor. This immersive installation transforms the impact of rising sea level into an experiential narrative, visualizing complex climate data in a dynamic synergetic network.

Below the horizon, hydrological data showcases aquatic biodiversity, linking species' survival to water quality. Visitors can trace pollutants from the sources to their degrading impacts. Moreover, through AI simulations a set of future scenarios is generated, revealing co-dependencies between New York and Venice. Water ecologies, pollution, climate change, and human actions are linked and catalyzed/visualized through *INTH*.

By correlating bio-techno-anthropic intelligences and translating these into spatial experiences, *INTH* encourages visitors to reflect on their role within this complex and evolving web of interdependences by envisioning how individual and collective actions can shape more sustainable futures for these iconic cities.

The School of Architecture and Design at New York Institute of Technology with its diverse students and distinguished faculty are a vibrant community dedicated to academic excellence, transforming learning experiences, and interdisciplinary research that prepare to engage with leading design practices worldwide.

Curator: Maria Perbellini, Dean

Co-Curators: Giovanni Santamaria, Marcella Del Signore, Ezio Blasetti

Fabrication Team: Brian Polgar, Elijah Williams, Fadhil Fadhil, Ana Finkelstein

With the support of: IDC Foundation, FRIENDS of NYIT School of Architecture and Design, and New York Institute of Technology (NYIT).



WORLD UN/DESIGNED - Intelligences: Natural-Technological-Human: INTH, Interior View 1
Courtesy of NYIT - SoAD, 2025

While urban, topographic, and contextual analysis are often the starting point for design, its beating heart lies in the development of the shared or public spaces of a given project. From here, all the other aspects and the different components branch out.

If, as we know, the concept of sustainability is essentially defined by three main pillars - environmental, economic, and social - in the four projects presented here, it is the latter aspect that is emphasized.

Four projects, then, in which the model is distilled to its core, taking shape as metal profiles just one centimeter thick - the minimum size required to support the surfaces where communal life takes place and where the greatest opportunities for interaction among the residents or users of the project arise.

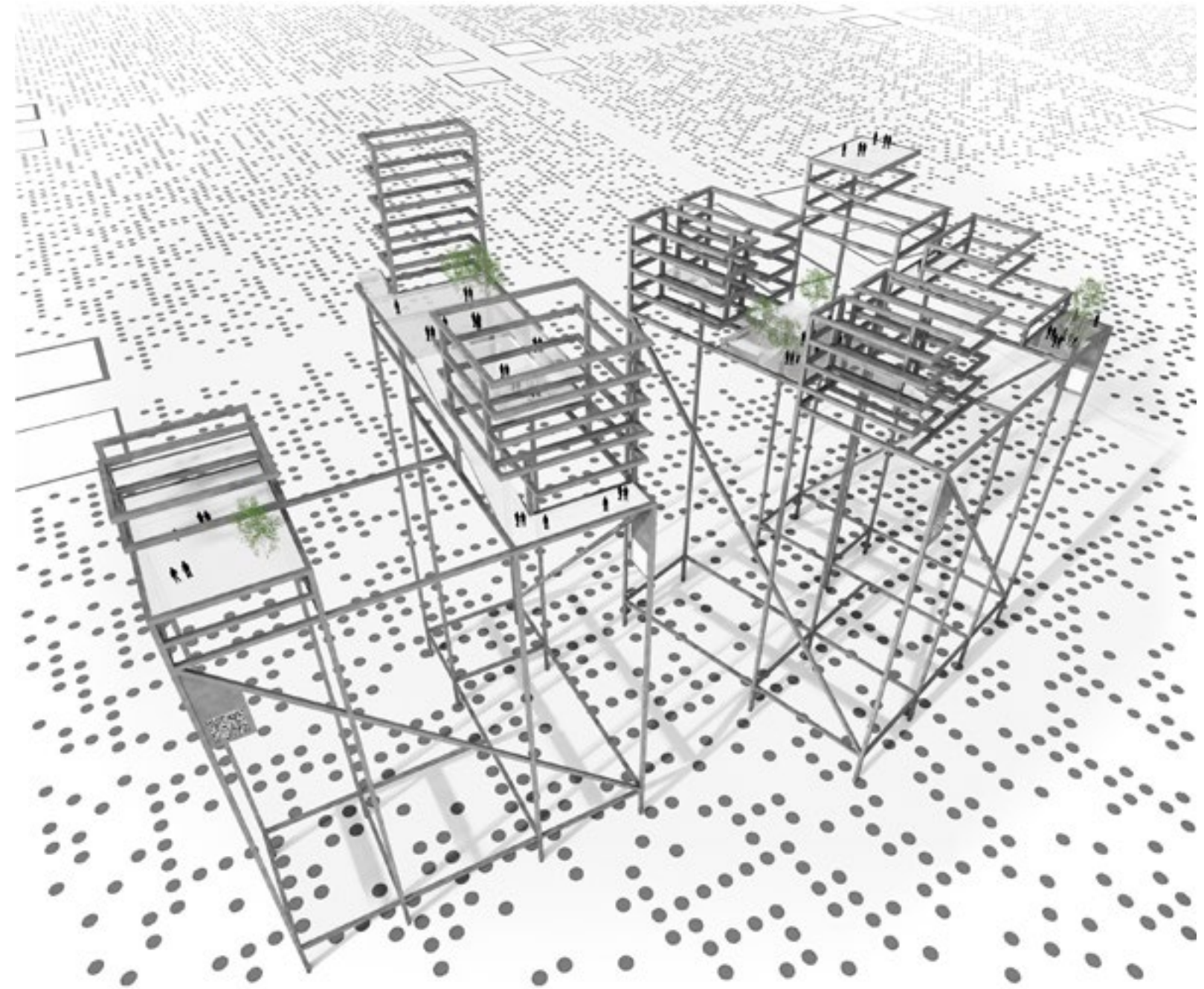
The four projects evolve through their sections, strengthening or transforming the existing initial conditions. The more urban projects aim to regenerate parts of the city, while the suburban projects seek to give new identities to hybrid places suspended between the city and the countryside.

As mentioned, the four projects take shape through their sections. The Canton of Ticino, a region in the south of Switzerland, has a hilly or alpine topography, so it is not uncommon to encounter significant disparities in height or altitude.

The section becomes the generator of new identities; in the section, life takes shape. In the section, too, the model is reduced to its essence, a skeletal presence that highlights the common areas or public spaces of each project.

The model has its double, a QR code that becomes the invisible thread, directing us to a less idyllic elsewhere, beyond the spaces of Space, Time, Existence, beyond the spaces of the Venice Biennale. Here, somewhere in the network, virtual spaces become real, transforming into the project's locations, suspended in the global city.

Nicola Probst studied at Supsi in Lugano and at the University of California, Berkeley, where he received his MArch. He was assistant at the Academy of Architecture in Mendrisio and currently teaching a studio at Supsi. He is in charge of the International WS between Supsi and Zhejiang University on architecture and sustainability.



The project and its double
Nicola Probst Architeti, 2025

NO Architects Designers and Social Artists

Floating Animal Shelter Pavilion.

This architectural design presents an innovative shelter for domesticated animals and poultry, affected by severe tropical floods, exacerbated by climate change. The structure prioritises safety, comfort and adaptability, ensuring the well being of animals during and after extreme weather events.

Climate change: Climate change has exacerbated the ill effects of rainfall, leading to heavy floods in 2018 and subsequent years. This situation has led to loss of human lives, livestock and extensive damage to houses and infrastructure. It is estimated that the India will lose half its GDP to the adverse effects of climate change. It is important to develop systems that can aid people to survive such devastations, with minimum loss of lives and property. It needs the application of technology, which is cheap, affordable, and replicable.

Why save animals? Domesticated animals like cows, goats, dogs, cats, and poultry suffer badly during such floods and cloudbursts. People hardly find time to save themselves during such unpredictable weather events, while animals are swept away. The architects have tried to create a cheap and affordable animal shelter that can withstand flooding, with discarded plastic bottles as the floating component. It combines this floating technology with locally available materials like wood and bamboo, using

the skillsets of local craftsmen. The design also helps in collecting plastic bottles and reducing their accumulation in water bodies.

Design: The shelter is designed such that it can float on its own in case of rising water levels, without human intervention. This would be helpful in reducing the extensive loss of animals, in such unforeseen situations. In an agrarian society, saving pasture animals and poultry means much more than an emotional aspect, as their livelihood is heavily dependent on their existence. Therefore, saving them during floods must be a priority, in any aid effort, to prevent the disruption of the rural economy.

Form Evolution: A straight bamboo is bent into the shape of a catenary vault to achieve its outer shell. It uses discarded PET bottles, wood packaging, and disused fishing nets to create the structure.

Prior Prototype: Floating Plastic Pavilion made from discarded PET bottles, packaging materials and salvaged fishing nets.

NO embraces the philosophy of design as an act of social change. They are an architectural practice from India, working at the forefront of climate change. Partners: Harikrishnan Sasidharan, Master of Science, TU Delft, The Netherlands; Neenu Elizabeth, Master of Landscape Architecture, SAP, Chennai.



Northwestern University & Princeton University
Adaptive Structures Lab, Form Finding Lab, & Thermofluids
of Urban and Natural Environments (TUNE) Lab

Kirigami d’Aria: Breathing life into urban spaces. As cities grow denser and climate change intensifies, the built environment remains largely static – trapping heat, stilling air, struggling to adapt. In response, *Kirigami d’Aria* envisions architecture as fluid, responsive, and self-regulating. It guides airflow and casts shade dynamically, creating spaces that are both liveable and life-like.

At the heart of the *Kirigami d’Aria* pavilion is kirigami, wherein strategically placed cuts transform flat surfaces into intricate, three-dimensional forms. This ancient Japanese art form inspires both the aesthetics and mechanics of the project. Applied to architecture, kirigami allows for lightweight, reconfigurable surfaces that adjust to environmental conditions, much like natural canopies or biological membranes. *Kirigami d’Aria* is designed for urban canyons, courtyards, and park pavilions, where heat stagnation and lack of airflow are persistent problems.

Sections of the kirigami canopy buckle and rotate when the sheet is stretched, passively capturing and redirecting wind into areas with trapped air, while simultaneously modulating sunlight. Actuated by a motor, *Kirigami d’Aria* autonomously adjusts in real time. The breathing surface and its wavy structure reflect the constant, evolving fluidity of

the Venetian canals. As sunlight meets its vibrant dichroic surface, the structure comes alive – shimmering, shifting, and dissolving the boundary between material and atmosphere on Palazzo Mora’s Mezzanine Terrace.

Kirigami d’Aria is a vision for a built environment that breathes. By incorporating modularity and retrofitting potential – while offering waste-free fabrication, easy customization, and flat-packing transportation – it demonstrates how existing spaces can be transformed rather than replaced, making climate-responsive architecture scalable and accessible.

Blending engineering, art, and environmental intelligence, *Kirigami d’Aria* embodies an architectural paradigm that is not only sustainable and regenerative, but also sensitive to the rhythms of nature and the evolving needs of urban life.

Kirigami D’Aria is the creation of a team of engineers: Lucia Stein-Montalvo (Adaptive Structures Lab, Northwestern University); Sigrid Adriaenssens (Form Finding Lab, Princeton University); and Elie Bou-Zeid (Thermofluids of Urban and Natural Environments (TUNE) Lab, Princeton University). Hypersonic, (Brooklyn, New York) led construction.



Kirigami d’Aria (Prototype)
Photo by Laura Barisonzi, 2025

Norwich University, Design + Build Collaborative and Stonorov Workshop Architects

Repair, Regenerate and Reuse | Housing: Finding Density in Existing Small Town Built Fabric

Through the implementation of the Accessory Dwelling Unit (ADU) typology, this exhibit proposes sustainable, innovative and affordable infill housing models for small towns as a means to increase density within the existing urban fabric. The five case studies call upon Norwich University’s Design + Build Collaborative and Stonorov Workshop Architects’ two decades of research on small, affordable housing models, both in the academic and professional context. There is a dearth of affordable/sustainable housing in Vermont. Providing a sustainable, contextual, affordable model to develop ADU’s on existing properties provides increased housing while serving the documented needs of older Vermonters who wish to age in place as well as young people interested in putting down roots in Vermont. This exhibit further explores the importance of Design Build education for architects professionally and in an academic context.

Norwich University Design + Build Collaborative Case Studies

Lift House. This 360 sf house investigates an affordable, sustainable housing model for people transitioning out of homelessness. Norwich University Design + Build Collaborative, DBC, partnered with Down City Community Development and Washington County Mental Health to develop a way to reduce the financial cost of new housing while creating safe, healthy, and sustainable homes for vulnerable Vermonters. The LIFT House is about how architecture can aid in community development, providing a focus on the underserved, with social justice and architecture for everyone as its goal.

CASA 802. A 324-square-foot micro home that provides sustainable, beautiful housing for people from all income levels. CASA’s immediate and long-term objective is

to develop a regionally derived, affordable housing model that offers an alternative to the mobile home. Inspired by Vermont’s vernacular architecture, CASA 802 aims to fit into its surroundings with its gabled form and material palette, while simultaneously introducing a new way of living through modern detailing and a reduced footprint.

Stonorov Workshop Architects Case Studies

CA ADU. A micro dwelling with a footprint of just 200 sf. This project is a gut/renovation of an old decrepit structure. The resulting dwelling provides a space of solace in the center of urban fabric. Through biophilic choice of materials, careful consideration of aperture and a focus on small scale living, the CA ADU provides a rich housing experience with a minimal mark.

Remote Lake Cabin. The Remote Lake Camp is designed for an immersive biophilic experience through the integration of natural wood and light. Rough and refined, spaces are designed to be as small as possible while providing nourishing comfort.

VT ADU. With a 426sf footprint, the Vermont ADU is perched on a hillside in the back corner of an existing dwelling city lot. It provides gracious space, biophilic materials and precise, well considered views to ensure a dynamic, thoughtful and rich experience for living.

Norwich University’s Design + Build Collaborative develops regionally informed, resilient housing projects to address Vermont’s most urgent community needs.

Stonorov Workshop Architects uses sustainable materials and methods in honest and simple expressions to create warm and tough modern works.



Norwich University and DBC_SWA Exhibit
Tolya Stonorov with Norwich University
and Stonorov Workshop Architects, 2025

OOMBRA showcases a modular, timber, off-grid EV charging station to address the growing demand for sustainable and accessible electric vehicle infrastructure. Leveraging mass timber, the installation embodies principles of *Repair*, *Regenerate*, and *Reuse*, redefining how charging stations can be deployed in remote and underserved locations. The system challenges conventional infrastructure by eliminating the need for extensive groundwork, concrete foundations, and complex grid connections. Instead, it offers a prefabricated solution that is rapidly deployable, scalable, and environmentally responsible.

The modular design enables stations to be transported efficiently and assembled on-site with minimal environmental impact. Prefabricated mass timber panels and a lightweight construction system reduce reliance on traditional materials like steel and concrete. The structure sits on weighted pads and tie-downs, ensuring stability while allowing for future relocation, adaptation, or expansion. This flexible approach aligns with *Reuse*, as components can be repurposed for evolving needs, reducing material waste over time.

Designed for on-grid or off-grid functionality, the station can integrate renewable energy sources such as solar panels or wind turbines. Battery storage could allow for energy independence, enabling deployment in areas lacking grid infrastructure. As infrastructure expands, stations can connect to the grid, supporting phased growth and Regeneration of the built environment. Additional sustainability features include solar compacting trash bins and shaded seating areas, enhancing comfort while reducing energy consumption.

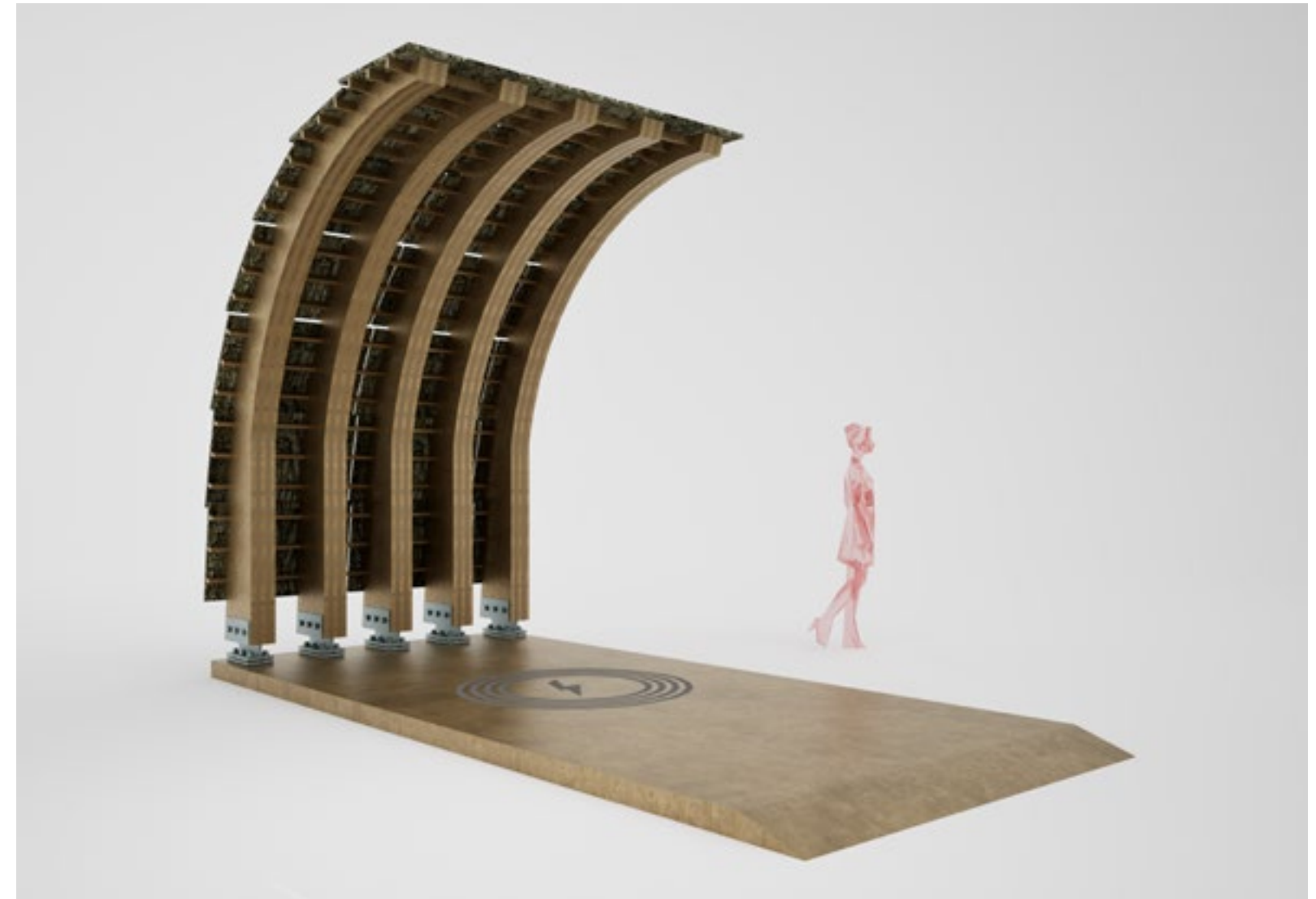
The station also prioritizes user experience and multifunctionality. Beyond EV charging, the design accommodates bike and e-scooter charging, extending clean

mobility options. Larger installations may incorporate restrooms, vending stations, and micro-retail spaces, transforming charging hubs into community-oriented rest areas. By integrating human-centered design with renewable energy solutions, the project fosters a holistic approach to sustainable infrastructure.

The long-term vision extends beyond the exhibition. The Venice prototype serves as a proof of concept for real-world implementation along the corridor between Phoenix and Los Angeles, where large stretches of highway lack EV infrastructure. The modular nature allows for strategic placement along rural highways, national parks, and underserved communities. A leasing model enables landowners, such as farmers, to host charging hubs while integrating renewable energy solutions, reinforcing the project's scalability.

OOMBRA's installation embodies a forward-thinking response to climate challenges, demonstrating how Mass Timber and regenerative design can reshape the future of mobility infrastructure. By prioritizing adaptability, sustainability, and accessibility, this project advances the conversation on how architecture can contribute to a repair-based approach to the built environment. It serves as a critical step in proving that EV infrastructure can be environmentally responsible and functional, paving the way for a resilient, decentralized charging network.

OOMBRA is a design studio that creates thoughtful, socially responsible environments through a collaborative, client-driven process. Their work is grounded in context and material exploration and blends innovation, craft, and community to shape spaces that inspire connection and enhance the human experience.



EV charging station
OOMBRA Architects

Eternal Flow. An eternal flow is here connecting to the future generations. Architecture is the result formed from the flow of human activities, information, ideas, objects, natural phenomenon and so on. The flow which fit to the human behavior is fascinating people. It also efficient, flexible and sustainable. OSAMU morishita Architect and associates intend to make that kind of diverse flow into the physical existences. Those will embrace people, functions and sustainable ideas, safely, comfortably and efficiently. Flow will sublimates to the future and on a certain point in the environment, which will be defining time and space. That is architecture. Therefore, architecture is not something that is created, but an entity that is created by its own self-development. Architects just find the methods and orders to control this flow sustainably. Then the architecture will self-develop and transform to meet requirements, connecting human society with nature, the global environment and future generations. To “connect” means to embody the flow created by nature within the environment and turn it into architecture. And on to the future. An eternal flow.

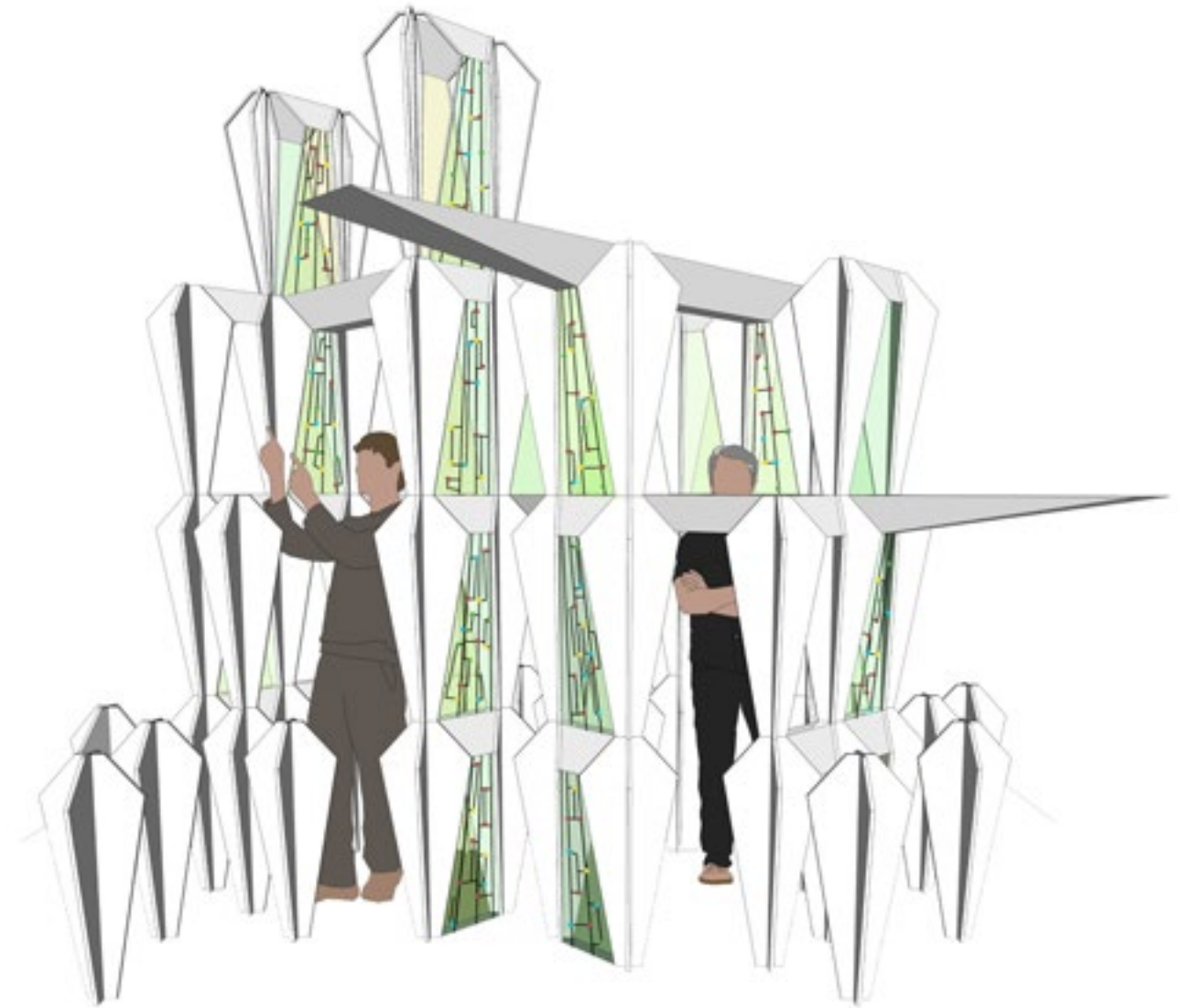
The installation on the venue is expressing the order which supporting the eternal and sustainable flow around architecture. J.S.T. Mfg. Co., Ltd. is one of the major electric connectors manufactures in the world, which ordered OSAMU morishita Architect and associates to create 3 huge Product, R&D Center in Japan. The installation on the venue will be metaphor from the structures of the 3 projects.

Each unit is composed of two sheets of diamondshaped plywood, those will be stacked and connected with trape-

zoid thin steel sheets those will create a kind of the composition of the space frame, very stable. From the composition the beams will be expanded and support spaces flexibly. On the other hand, some physical lines like electricity, information cable plumbing and actual flow of the air, lighting and thermal will rise through the unit. Of course, people can pass through them. J.S.T. is manufacturing diverse connectors and the field of the factories should be flexible to be suit to each product’s producing system. They inquire flexible and sustainable environments.

The units of the order which compose the project is covered with transparent screen on inside and outside, which compose the double-skin exterior which cause the chimney efficiency and efficient use of natural lighting. On the venue the ETFE is used instead of the glass screen, on which many diverse greenery images are printed and inside the screen the J.S.T.’s manufactured connectors will create an artistic composition which express the idea, “connection”. Those will be the enlightenment toward human society, the metaphor, thus we should preserve this precious globe toward the future. The images on the ETFEs are taken by the owner of J.S.T. Mfg. Co., Ltd., Atsuhiko Nishimoto and another photographer, Marina.

OSAMU Architects is an architectural designing office, considering how to connect diversities and activities, The firm is trying to create the eternal flow in the human world. Especially they intend to preserve this precious globe, handing to the next generation throughout creating architecture.



Palestine Museum US
Palestine History Tapestry

A Stitch in Time. The Palestine Museum US proudly presents an exclusive preview of its 2026 embroidery art exhibit, featuring the renowned Palestine History Tapestry (PHT). Since merging with the museum in 2024, PHT has continued to chronicle Palestine's rich history through intricate embroidery, with over 100 panels completed by skilled women in Palestinian refugee camps across Lebanon, Jordan, the West Bank, the Naqab, and Gaza.

The next phase of the project focuses on documenting the devastating Gaza genocide over the past two years. One hundred new panels will vividly depict scenes of destruction, carnage, and resilience. These scenes will include the bombardment of hospitals and healthcare workers, targeted members of the press, displaced women, children, and civilians, forced evacuations, starvation, and lack of water, as well as the devastation of civilian infrastructure. This monumental embroidery project, the largest in Middle Eastern history, engages dozens of Palestinian women, with each panel taking two to three months to complete. A curated selection of existing and new panels will be showcased at the Palestine Museum US exhibition in the Personal Structure Biennial Art Exhibition at Palazzo Mora.

Sponsorship opportunities are available for individuals and institutions to support the creation of the new Gaza panels. Sponsors' names will be elegantly stitched on the bottom of each panel, serving as a lasting tribute to their contribution. Join us in preserving Palestinian history and culture through this extraordinary embroidery project.

About Palestine History Tapestry. The Palestine History Tapestry is a remarkable project that preserves Palestinian heritage by using traditional embroidery techniques to showcase Palestine's rich cultural heritage. The tapestry chronicles Palestinian history from Neolithic times to the present, highlighting key events, figures, and daily life. This project also empowers Palestinian women, engaging those in refugee camps and communities, and providing them with economic opportunities and a platform to share their stories.

As a cultural ambassador, the tapestry promotes cultural exchange, sharing Palestinian history and culture with global audiences. Ultimately, the Palestine History Tapestry supports the preservation of Palestinian identity, documenting Palestinian history and culture to help preserve Palestinian identity and resilience. The Palestine History Tapestry is a testament to the power of art, culture, and community in preserving heritage and promoting understanding.

The Palestine Museum US, launched in 2018, marks a milestone as the first Palestinian museum in the Americas, and showcases Palestinian heritage, art, and history, promoting awareness and understanding. The mission of the museum is to tell the Palestinian story to global audience through the arts.



A refugee camp, a military watchtower, and the apartheid wall
Embroidered by Jan Chalmers; inspired by art by Rani Sharabati
Photo by Faisal Saleh

Party Wall Common

The subdivision of land into private property plays a crucial role in shaping a society's coexistence. This condition is particularly apparent in environments where the grid has become a facilitator of the right to own land, enabling humans to abstract their relationship to one another and the environment they inhabit. The resulting degradation of land and the rising intensities of weather patterns have compelled a recognition of the link between the exploitation of resources and the concept of ownership. Hence, the monetization of resources and the wasteful consumption of synthetic and organic matter suggest the actual limits of this line of thinking. In light of these ecological and societal circumstances, there is a pressing need to rethink existing systems of ownership.

Party Wall Common examines the concept of ownership and the challenges pertaining to our disconnection from one another and our environment by exploring the legal and spatial conversion of party walls typical of row house typology into a common ground. In this context common ground stands for self-governance, a framework that is driven and directed by democratically governed interactions whereby every individual holds the right to act. As commoners form a common ground, they generate an environment of many constellations – an assemblage that consists not just of one world, but of many different worlds embracing equality and the disparity of oppositions.

Based on these parameters, ownership unfolds here through a complex interplay between parts and whole – a form of engagement that cannot be associated with the language of private ownership, as subject and object are not understood as separated entities. They blur into each other and generate a boundary condition that bonds self and other. In other words, the boundary between self and other is understood here as both body and world.

As mutually generated and agreed-upon values unfold through a dynamic field of changing boundary configurations, common ground emerges. In such a common ground, neither the public nor the private “governs”; rather, a multitude of interactions generated by a collective body embracing a field of changing configurations, by which the duality of “I” versus “THEY” is permeated by a third entity: the “WE”. The notion of “we” is the legal and spatial materialization of a common ground in which a collective embraces a form of ownership that is devoid of exploitation and is committed for the long term, that centers around social equity and care for the environment, and shares both material and immaterial resources by means of inhabiting *Party Wall Common*.

Petra Kempf is an architect, urban designer, teaching at Washington University in St. Louis. She has worked at institutions within the public and private sector and her work has been exhibited in in the United States and Europe and has been featured in multiple publications.



Party Wall Common
Petra Kempf, 2024-2025

Pfeifer Jones

Aaron Jones, Bret Pfeifer

in collaboration with David Broome

Drone Dome is a bell-like paper dome that graphically maps and mutates a historic ecclesiastic interior into a 3-chambered performative venue.

The interior dome surfaces or “intrados” are mirrored, mapped, and “groined” into new interior conditions through low poly modeling, graphic manipulation, and experimental printing techniques.

The resulting environment incorporates a looping audio track scored by musical luminary David Broome. Entitled *Organ Drone*, the score draws linkages with the stretched interior graphics through a series of elongated organ notes.

The mash-up of musical scores within re-presented/ distorted historical interiors is meant to stoke a deeper and more critical engagement of both elements, ultimately sparking new conversations from various points of view..

Pfeifer Jones is a Tulsa, OK based design studio which specializes in the production of deeply thematic architectures. David Broome is a pianist and composer interested in exploring psychoacoustic phenomena and performance traditions in his music which build into surreal worlds which mimic our own.



Drone Dome, interior
Aaron Jones, Bret Pfeifer, David Broome, 2025

pod designed the modern, sustainable Rabbit Hole Distillery in 3 chapters in Louisville’s NuLu neighborhood. Rendered in metal, glass, and blackened wood, it is a bright star along the city’s famed Urban Bourbon Trail.

1. *Re-Purposeful Distillery*, 2018. To reduce the 55,000 SF urban distillery’s carbon footprint, pod kept most of 2 repurposed buildings on site. The design evolved from there, blending the “bones” of the old with the tectonic expression of the new, and supported the mantra “form-fol-lows-process” (of bourbon making). The result is a net embodied carbon reduction of 48%*

The client, Kaveh Zamanian, envisioned transparency, and pod responded with a 60-foot-tall Manufacturing Atrium enclosed by blackened wood louvers.

pod also worked with Zamanian and consultants to harness energy savings from within the distilling process. Natural gravity flow reduces equipment and consumes less energy. Fermented grain (stillage) becomes a bio-source of heat for cooker equipment. In turn, hot water piping within the cooker becomes a heat exchange source in the water tanks. Dual-purpose chillers and hot water tanks share bourbon production with building use.

Sustainable solutions support human well-being. High-volume, low-velocity air intake through the Atrium’s “chevron trusses” in temperate months increases comfort and reduces energy consumption. The exterior wood louvers eliminate radiant heat gain and eliminate lighting loads. Tiered comfort zones ensure minimal energy use in a maximal energy-use industry, and extra-large ventilation fans in warehouses and back-of-house spaces replace mechanical cooling.

An Energy Star-certified facility, the distillery meets the U.S. Environmental Protection Agency’s strict energy performance levels.

2. *Community Beacon*, 2023. In 2023, pod designed an 1100-SF Tank Expansion Building to increase bourbon production. Wrapped in back-lit perforated metal, the kiosk-like building fronts its historic alley (site of NuLu Bock-fest) and is a terminus to a pedestrian greenway to Nulu’s busy Market Street. As a beacon, the kiosk is a community link for a vibrant street, its back-street environs, and the urban distillery. It also provides a safe space for exploring the eclectic neighborhood.

3. *Streetscape Cadence*, 2028. The current work-in-progress – a 45,000-SF Campus Expansion (Part 3) – will produce a square block of street-front facades infusing NuLu’s urban *streetscape cadence* (lost over time on that site) while extending the modern aesthetic.

Like the distillery, the Expansion will incorporate sustainable design/construction principles, including repurposing two old buildings. The expansion includes an 11,000-SF rooftop solar array and passive design strategies geared toward minimal energy use and wellbeing. The result is designed to meet *2030 Challenge** for a net-zero, carbon neutral building with zero net fossil fuel energy consumption.

pod architecture + design is a multi-discipline design studio co-founded by the husband-wife team of architect Doug Pierson, AIA, and acclaimed experiential designer Youn Choi. pod exists to create modern, sustainable buildings and environments that enhance the lives of those who use them.

* Sources: Carbon leadership forum 2017; FCBS Carbon tool, UK; architecture2030.org and Sefaira building performance Tool.



Rabbit Hole Campus
Photo by Steve Grider, 2023

Pontificia Universidad Javeriana Bogotá
Faculty of Architecture and Design,
Office of International Affairs, Office of Physical Plant

Intelligences for Inhabiting the Future from Colombia: Designing a Regenerative World.

Presented by the Faculty of Architecture and Design and the Campus Administration Office of Pontificia Universidad Javeriana in Bogotá, this exhibition at the 2025 TSE Venice Biennial explores how architecture can respond to pressing climatic, social, and technological challenges. As the second most biodiverse country in the world, Colombia serves as a unique innovation laboratory where architecture bridges natural and the built environment, the local and the global as well.

The exhibition is structured around three interconnected intelligences: Natural, Artificial, and Collective, offering integrated solutions for sustainable and equitable living.

Natural Intelligence draws on ecological processes to regenerate ecosystems and promote biodiversity. It emphasizes the use of local biomaterials such as bamboo and soil to reduce carbon footprints and strengthen links with the territory. By integrating urban agriculture into both private and public spaces, it promotes food sovereignty and environmental connections.

Artificial Intelligence leverages in digital tools and technological advancements to enhance design efficiency and sustainability. Generative planning tools and intelligent energy management systems optimize consumption, reduce waste, and minimize emissions.

Collective Intelligence engages communities in the co-creation of spaces tailored to their needs. It encourages material reuse, repair, and regeneration, empowering people to actively participate in shaping their environment.

This exhibition represents an invitation to reflect and take action. By combining these intelligences, we can envision a future where architecture acts as a catalyst for positive change.

Visitors will experience interactive components, including regenerative design workshops, virtual simulations, dynamic infographics, and immersive spaces with augmented reality. Through this multi-sensory approach, the exhibition proposes a vision of a more equitable, resilient, and creative world – one built on the synergy between nature, technology, and human collaboration.

From Colombia, we share our vision and innovative solutions. With a commitment to responsibility and sustainability. Coming a board with us and join this ambitious mission, together we must show that we care our world for a better future.

This publication was made possible by the collaboration of the Faculty of Architecture and Design team, Alfonso Gómez Gómez, Carolina Valbuena Bermúdez, Constanza Ordoñez, Carlos Hernandez, Raúl Niño, Office of International Affairs, Office of Physical Plant, Giovanni Calvano, Javier Forero, whose expertise and commitment were essential to its success. Special thanks to the student team for their hard work and dedication.

Founded on 1623, Pontificia Universidad Javeriana is a colombian university which stands out for its multidisciplinary education, research and the promotion of social justice. With campuses in Bogotá and Cali, distinguishes itself as an unique hub of higher education in Latin America.



Pragma, Design & More, Mozsos

Roots of Hope, Layers of Resilience

Gaza, a land steeped in millennia of cultural and natural history, is a living palimpsest – a canvas where layers of human and ecological narratives have been written, erased, and rewritten over time. Its landscape bears the scars of cycles of destruction and reinvention, yet the Gazan spirit of *Sabar* (patience) endures, holding within it the roots of hope, continuity, and resilience. Roots of Hope seeks to reimagine Gaza as a resilient place by reconnecting its people to their land and repairing its ecology through regenerative practices.

At its core, the project is about understanding and honoring the layers of history embedded in the land. The first step is to "read the palimpsest" – to map and record the last layer of Gaza's history, documenting traces of its agricultural and ecological past. The process of mapping is an act of resistance and resilience that reconnects the cultural landscape and the ecological one. It is transformative, offering a foundation to build a new vision for Gaza acknowledging the deep bond between its people and environment through centuries of upheaval.

Central to this vision is the recognition that Nature is not static thing, but a dynamic process. In Gaza, where human structures and agricultural systems have been repeatedly destroyed, nature remains the only constant. It adapts, regenerates, and persists – much like the people of Gaza. This project embraces ecological repair as a collaborative process where we can either wait for Nature to heal itself or actively accelerate its recovery through bioremediation, regenerative agriculture, and sustainable land management. By deploying ecology, we can restore Gaza's ecosystems and create a foundation for long-term resilience.

The Roots endeavour envisions a "New Nature," where Gaza becomes a self-sufficient, regenerative landscape powered by innovative agricultural practices that prioritize soil health, water conservation, and biodiversity. By reinventing Gaza as a place of abundance and resilience, we can break the cycle of dependency and vulnerability that has defined its recent history.

The venture aims to create a hybrid ecosystem where memory, people, ecology, and technology converge. This new layer of the palimpsest merges resilience, agro-ecological processes, and metabolic buildings that function as living systems. Enabled by bioremediation, these structures will serve as instruments of regeneration and resilience, housing communities, supporting agriculture, and processing waste in closed-loop systems that mimic natural ecosystems.

This is not just a project of repair but of reimagination. It is a call to see Gaza not as a place defined by destruction but as a land of infinite potential, where the past informs the future, and where nature and humanity coexist in a dynamic, regenerative relationship. By embracing resilience, self-sufficiency, and ecological harmony, we can transform Gaza into a model of resilient living – a future where the layers of history are woven into a tapestry that is the *Roots of Hope*.

Design & More is a design studio focused on designing a better today, planning a safer tomorrow, while keeping an eye on yesterday. Mozsos is a studio that crafts visual experiences with compelling narratives. Pragma design studio operates within the fields of architecture, urbanism, and research.



Roots of Hope, Layers of Resilience
Image by Karim Moussa, 2024

Exploring themes including circular construction, co-living, adaptive reuse, and deep energy retrofit of existing buildings, *Building Futures* presents work from a diverse cohort of academics and practitioners who work across architectural design, community planning, building technology, and policy. Recognizing that significant and broad transformations of the built environment can only happen through cross-sectoral coalition building, Pratt faculty work with public and private sector partners and community-based organizations to share expertise and amplify knowledge in sustainable building and community-based

planning & design. Design projects, from the scale of the building component to the scale of the neighborhood, are produced using a rigorous, ongoing participatory process that enables lasting change.

Pratt Institute provides the creative leaders of tomorrow with the expertise they need to build a better world. With a focus on communities, industries, and the environment, Pratt research brings together students, faculty, and practitioners to address today’s most complex challenges.



Collaborative Futures
Pratt Institute

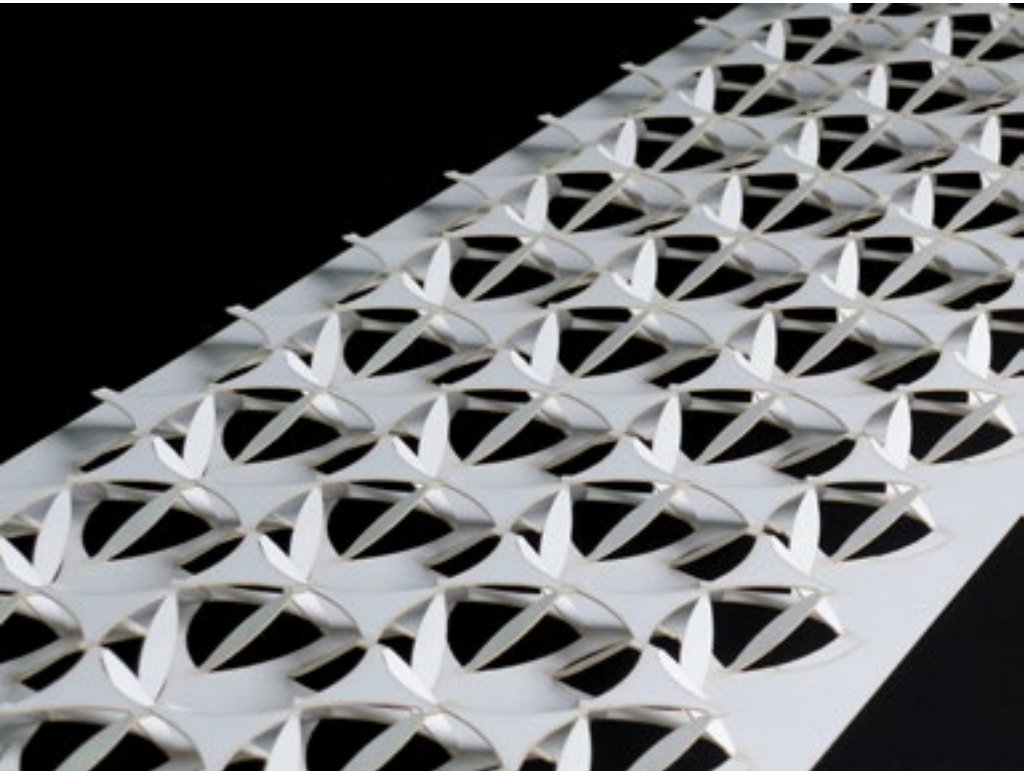
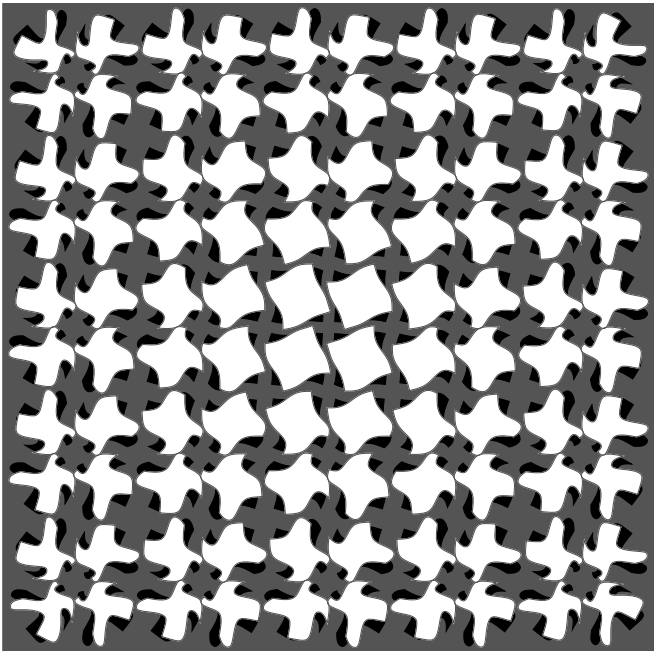
Kirigami – the art of cutting and folding sheets into patterns to achieve shape changes–offers a promising approach to reducing the construction industry's significant waste footprint, which accounts for more than a third of global solid waste. By applying the spin-valence kirigami system, thin steel sheets can be flat packed and seamlessly reconfigured into low-waste pop-up assemblies of mechanically performant 3D space frames. This approach embeds assembly intelligence directly into the system, enabling the fabrication of load-bearing components with fewer parts than current manufacturing alternatives.

Kirigami Strata: Layers of Symmetry and Form showcases how mathematical transformations, defined by symmetry groups, achieve tailored patterns for kirigami space frames. Each pattern endows the space frame with unique, multifaceted attributes: remarkable mechanical performance, distinctive architectural expressions, and a mesmerizing interplay of light and shadow. The kirigami patterns are generated by a neural network, an artificial intelligence (AI) model that learns from data to optimize the performance of building components. This AI model

serves as a creative tool, allowing designers to use text and image prompts to guide the design of these cut patterns. The synthesis of AI and mechanics supports designers in the regeneration of built environments where creativity, performance, and low-waste fabrication coexist. With this integrative framework, designers can create easy-to-build, lightweight and strong building components such as roofs, floors, and walls, as well as light-steering porosity for façade applications.

Kirigami Strata is led by Princeton University affiliates Isabel Moreira de Oliveira, Rafael Pastrana, Cindy Zhang, Sigrid Adriaenssens, and Ryan P. Adams, with the collaboration of Emily Baker of the University of Arkansas, Vittorio Paris of the University of Bergamo, Carpenteria Bonatese Srl, and Taramelli Srl.

Computer scientists and civil engineers from Princeton University, alongside architecture and industry collaborators, combine artificial intelligence with mechanics research to unlock the design space of kirigami space frames for building applications.



Princeton University Research Film Studio
Erika A. Kiss, Founding Director

The Research Film Studio enables Princeton University faculty and students to pursue, develop and disseminate higher learning and research via audio-visual and mixed media. The studio’s faculty and student fellows hailing from all areas of advanced studies strive to counter the centrifugal forces of increasingly specialized and fragmented research with the centripetal force of the integrative language of vision that fuses artistic, technical and scientific data visualization. The studio is dedicated to an overarching art of persuasive design pedagogy and theory termed ‘architectonic rhetoric’ in the hope of shaping a commonly shared view of the contemporary world that is appealing to the senses yet also guided by advanced knowledge instead of conspiracy theories and propaganda. To invoke Gropius, the new architectonic art of persuasive design is able “to generate an integrated expression of the thought and feeling of our time” as a “visible pattern of a true democracy”. The studio also explores a new optical language with immersive, plural, transparent and dynamic perspectives adequate to new physics.

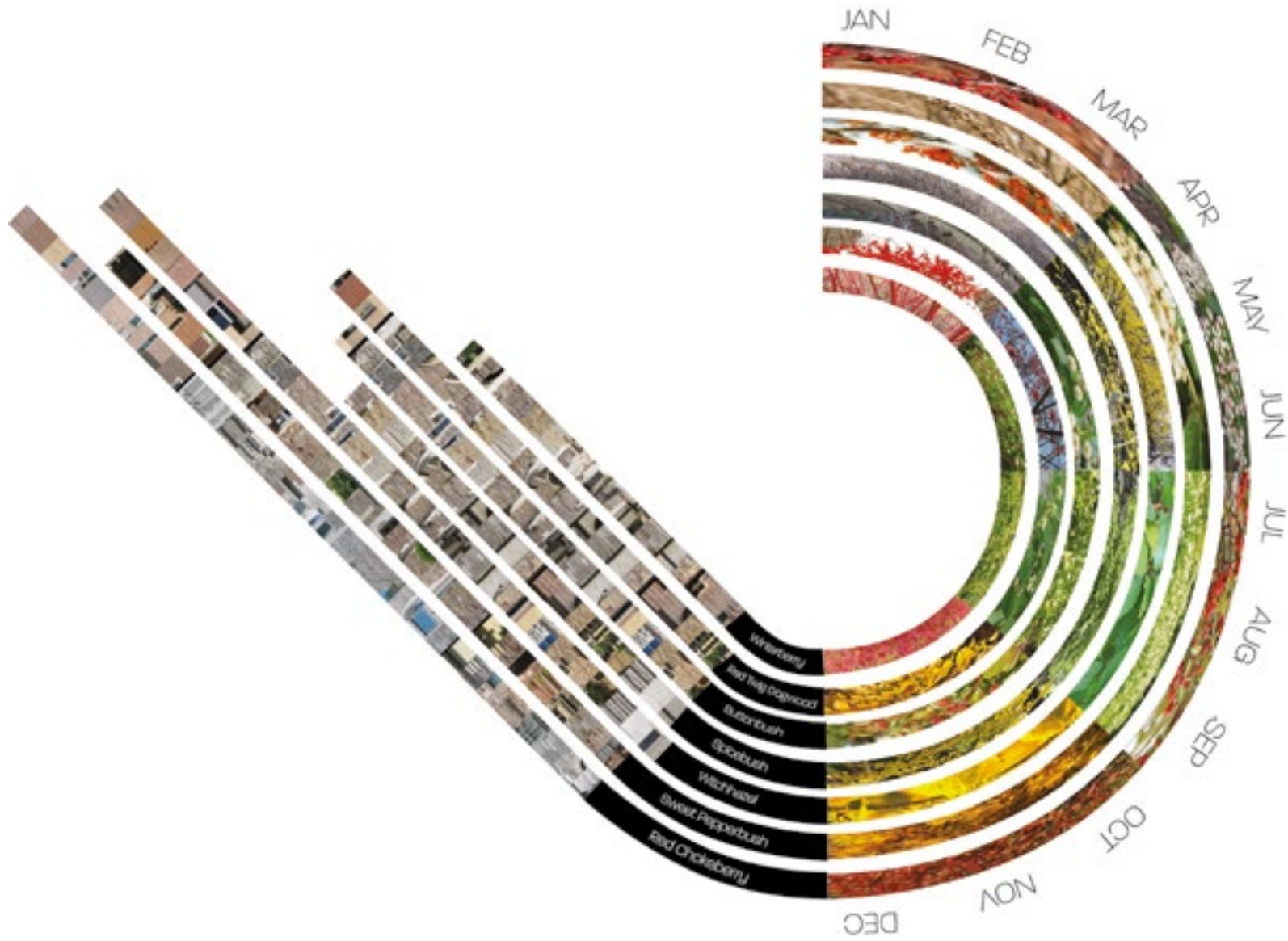
The studio’s *Genius Loci* project grew out of a Princeton course entitled *Environmental Film Studies: Home Beyond Good and Evil*. The course examines environmental crises in relation to homemaking, starting with the definition of home as a place where energy is replenished. A selection of film essays made as homework for this production-based class is exhibited as well as collectively made short documentaries inspired by the students’ intellectual home, the Princeton Campus.

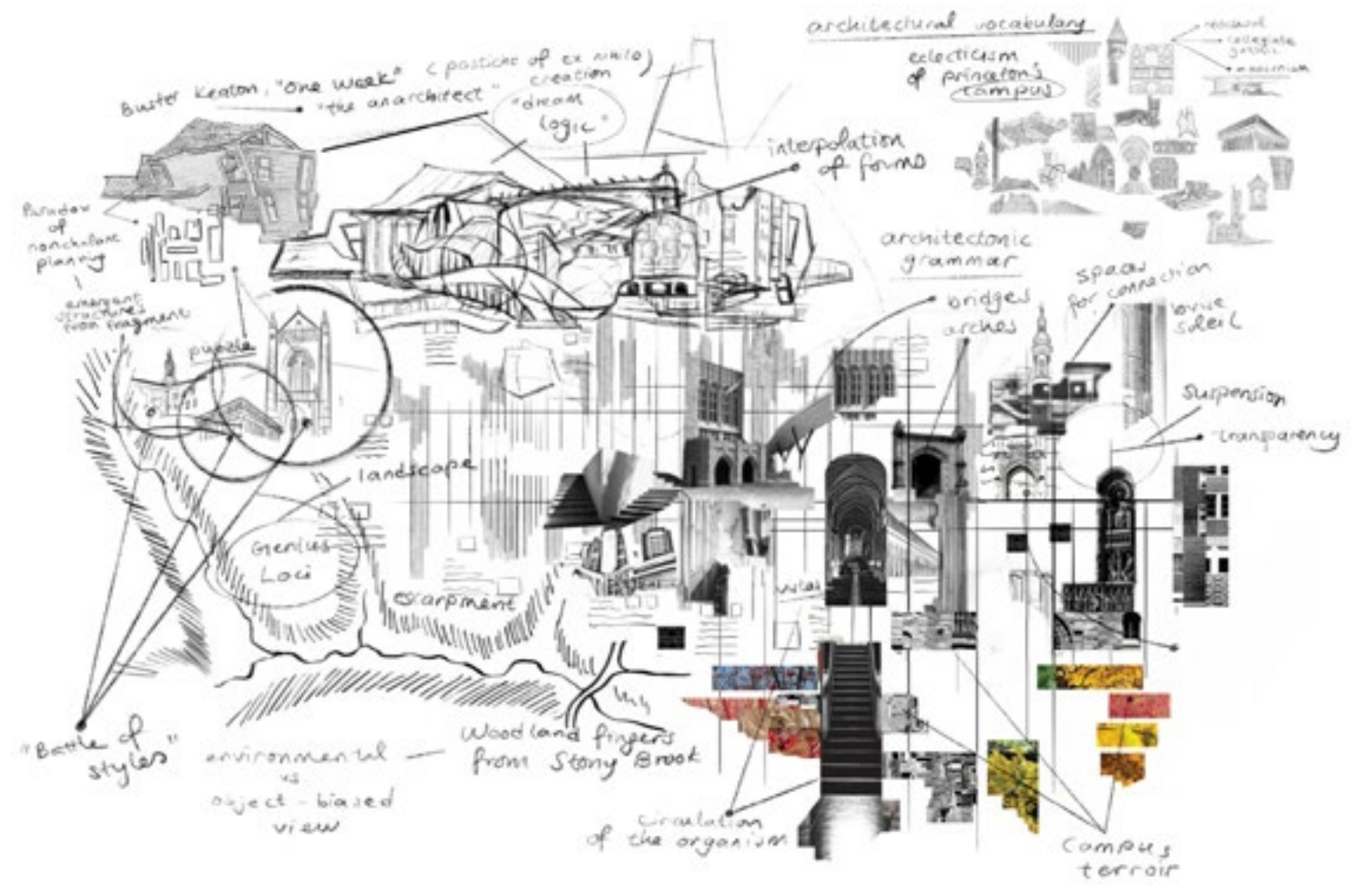
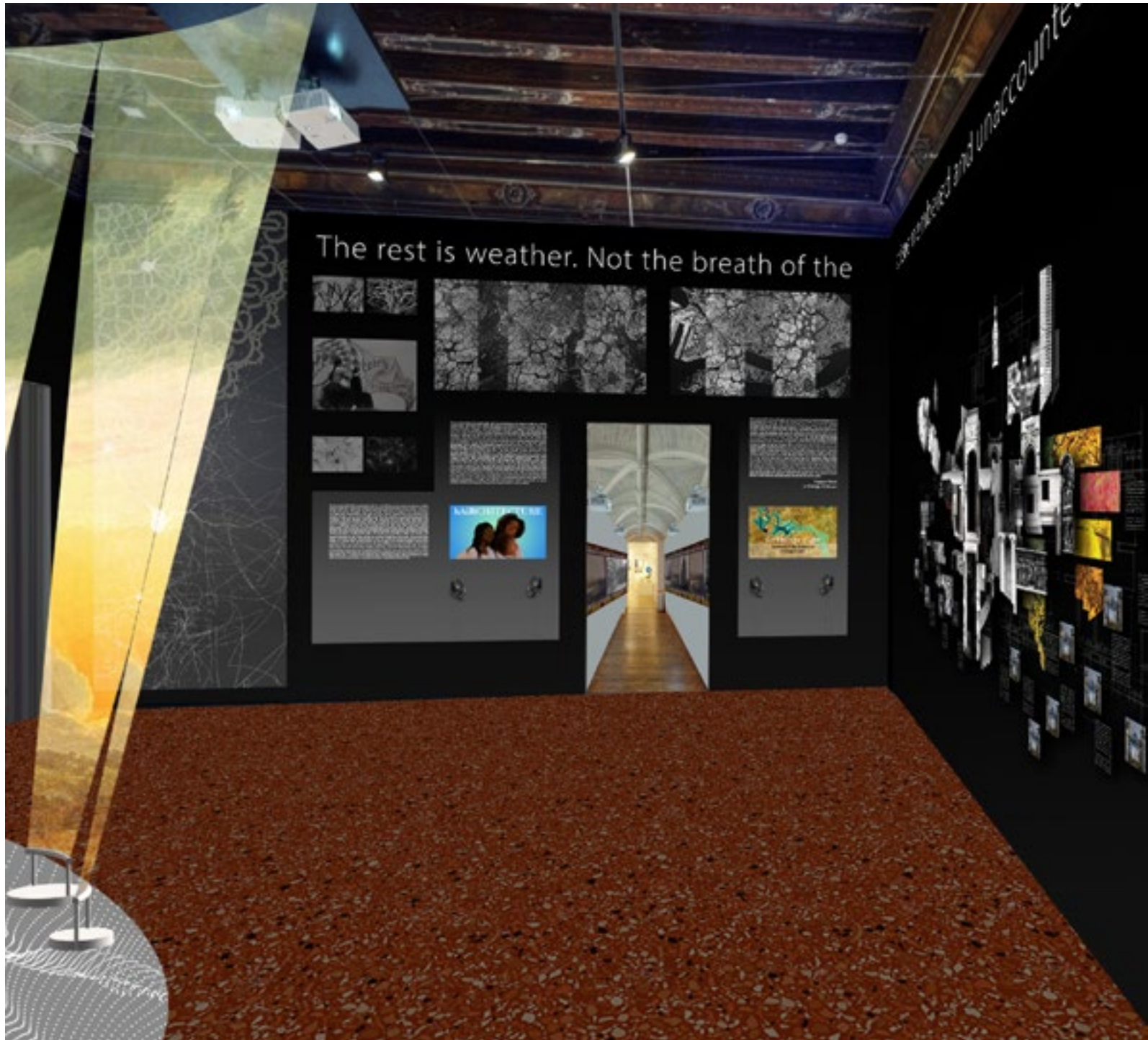
The centerpiece of *Genius Loci* is an installation capturing a student’s learned and loving vision of the whimsically eclectic campus. The architectural puzzle pieces of the campus hang in layers off the wall where one can decipher the blueprint of the first Princeton building, Nassau Hall. The suspended puzzle carries the various constructive tensions of the campus: the diversity of battling styles, the dialogue between landscape and buildings, terroir and human creation, spherical and orthogonal forms, emergent and planned qualities.

This installation is the key piece to a larger puzzle of the *Genius Loci* exhibition with the puzzle pieces of rigid, fluid, atmospheric, and quantum architectonics. A video installation in the adjacent corridor even embraces the Buster Keaton mode of ambulant “anarchitecture” with a playful reenactment of a Princeton building moving from one side of the road to the other.

A visualization of atmospheric architectonics is presented via a holographic video installation that dramatizes thermal exploitation by a soaring bird on top of a heat column as the ultimate home where energy is replenished. This work is an illustration of Nietzsche’s poem *The Free Spirit* and is inspired by Paul Klee’s iconic painting, *Angelus Novus*.

The Research Film Studio, based at Princeton’s University Center for Human Values, supports faculty and student research through short films, immersive media, and exhibitions. It hosts award-winning filmmakers and showcases work at global festivals with support from several university partners.





In Venice, a selection of student works showcasing innovation and academic depth is presented alongside completed pavilions that exemplify the integration of theory and practice. These pavilions, serving as prototypes, represent the successful outcomes of a cohesive industry-teaching-research approach.

The practice projects featured emphasize the use of environmentally friendly materials such as bamboo and cardboard, reflecting a strong alignment with the exhibition’s central themes of repair, regenerate, and reuse. These projects highlight a commitment to sustainable design prin-

ciples and demonstrate the potential of creative collaboration to address pressing environmental challenges through innovative and practical solutions.

RAC Studio, established in 2015 in Shanghai, China, is a forward-thinking institution dedicated to academic research and education across diverse fields, including architecture, landscape, urban design, interior design, interaction design, product design, digital art, and sustainable design.



Serpentine by Lifeng Lin
Photo by DUO Photography, 2024

Rhode Island School of Design, Department of Interior Architecture
Liliane Wong & Michael Grugl with Pell Teams 2021-2023

Crossing the Pell Augmented Reality Table.

What is the potential for 20th century autocentric infrastructure in a future of sustainable consumption? Who has agency in imagining the reuse of public works? These questions are at the heart of *Crossing the Pell*, a multi-year academic exploration (2021-2023) of infrastructural reuse and regeneration undertaken with students of adaptive reuse. Inspired by a US Senator during the passage of an American infrastructural act, the project focuses on the transformation of the 3.5km iconic Pell Bridge in Rhode Island. Four schemes were developed to provide access for cyclists and pedestrians: *Conductivity*, *The Net*, *Inhabited Bridge* and *All the World's A Stage*. In addition to design interventions for inclusive access, these projects focused on the potential for such bridge reuse to address public issues of the inequitable impact of infrastructure on the urban landscape and the potential for energy generation on infrastructure through the use of regenerative materials.

This work is a result of pandemic teaching and new modes of delivery. Designing for a 3.5km site in 2021 required a sea change in instruction. The creation of a 3D digital model for visualizing the site animated and in real time 3D using a game engine took the place of a site visit. Taken into virtual reality (VR), the site model was an immersive experience for a simulated exploration of spatial conditions and vantage points impossible in physicality. The use of spherical renderings to create a VR Pano Tour allowed virtual tours of the designs that allowed a Senator and his staff to experience 3.5km long designs via Zoom. An invitation to exhibit these works to the citizens and future

bridge users required a reconsideration of representation. Architectural drawings of a 3.2 km bridge are only understood by architects, 0.05 percent of the world, but not by the 8.2 billion individuals uninitiated into the world of architectural representation. This led to the creation of an exhibition, not of drawings and models, but of experiences. A Pano Tour and a VR headset conveyed the pedestrian experience with a 1:1 scale walk through the designs. A stationary bike with a fully interactive cycling simulation allowed the visitor(s) to pedal and steer through the designs in VR. A 12m augmented reality (AR) table (displayed here) conveyed bridge history and served as an AR marker to bring a full virtual bridge into the physical environment. The four designs are available for complete exploration in a holographic and fully animated projection. Displayed in the US and in Denmark, this exhibition has allowed visitors of all ages and backgrounds access to infrastructure reuse that is their future.

Professors Liliane Wong and Michael Grugl co-teach in the post-professional graduate program on the adaptive reuse of the built environment. Together, Wong's publications on reuse and Grugl's expertise in technology are at the heart of their pedagogy of making the designs of reuse accessible to all.

Teams 21-23: C Chen, Z Cui, Y Deng, M Goldschmidt, S Guan, R Habis, X Huang, J Huang, N Maduskar, S Nepomuceno, S Oh, D Okunfulure, S Paez, S Rao, Y Ren, H Song, R Strompf, R Tai, X Tang, Z Tang, T Tian, M Wang, Z Wang, X Xiang, Y Xiao, C Xie, G Xu. Consulting faculty 21: B. Cornelius, A. Harkness, W. Rudolf.



Crossing the Pell Augmented Reality Table
Michael Grugl, 2025

Semillas
Mencoriari secondary school Students,
Semillas Team, La Cabina de la Curiosidad,
Red Arquitectura

Native amazon peoples have long lived in harmony with the forest, shaping its landscape while preserving its biodiversity. They created what are known as “Cultural Landscapes”, deeply integrating nature with their way of life. The Museo Itinerante del Bosque (Wandering Forest Manifesto) was born from the Mencoriari community's dream to re-trace their relationship with the forest acting as a catalyst for collective memory and inspiring neighboring communities to recognize and celebrate their own unique knowledge of the environment. The museum highlights an essential truth: global social justice requires global cognitive justice. By showcasing it in Venice, we invite you to explore the ways cultures relate to their Habitat, opening a dialogue on how architecture can celebrate this coexistence.

The Museo Itinerante del Bosque represents the final phase of the educational project Territorio de los Saberes (Territory of Wisdom), an initiative that is meant to be an inspirational case of collective action within the Nomatiguenga community of Mencoriari, combining architecture and pedagogy to drive social transformation and empower the community.

The first phase, Semilla-Infraestructura (Infrastructure-Seed), culminated in the 2021 Forest Laboratory, highlighting ancestral forest knowledge and the potential of participatory architecture in creating a welcoming environment. The second phase, Árbol-Pedagogía (Pedagogy-Tree), focuses on developing an educational methodology that incorporates ancestral knowledge into the school curriculum through innovative architectural spaces that enhance learning and strengthen the bond with the habi-

tat. Collaborating with Science, Technology, and Vocational Education teachers, the aim is to challenge traditional, standardized education by promoting a teaching approach that respects and values local wisdom. In the final phase, Bosque-Multiplicador (Forest-Multiplier), a workshop to create the Museo Itinerante del Bosque was organized by Semillas and RED Arquitectura, with facilitators from Semillas and La Cabina de la Curiosidad. This laboratory brought together architects, interdisciplinary professionals, students, and local community members to recognize and integrate heritage forest wisdom into the educational and cultural spheres.

The Museo Itinerante del Bosque features paintings by native students narrating the forest’s story: from myth and colonization to the loss and revival of knowledge. This mobile artifact embodies the Territorio de los saberes project, fostering dialogue that redefines the forest as a Subject. By offering a collectively designed space, native students can share their knowledge and become ambassadors of their culture. In a context where the dominant narratives tend to silence the voices of native peoples, Territorio de los Saberes manifests itself as an act of resistance and demand, a project that offers a replicable model that invites to revalue their knowledge and dream of a more just future.

Semillas is an organization transforming educational spaces in Peru, particularly in the Amazon, through participatory architecture. Founded in 2014, it integrates sustainability, local knowledge, and pedagogy to create infrastructure that empowers communities and fosters collective well-being.



Mencoriari Forest Lab, main façade and the forest
Photo by Eleazar Cuadros, 2022

Architects601's work considers building an “invisible world” more important than architectural work that embodies visually perfect senses and outstanding skills, and that is the philosophy they are truly pursuing. Avoid artificial or contrived rhetorical details, and love and respect the beauty of construction with a plain and sincere attitude. It uses materials as weak but inherent physical properties such as wood, Korean paper (paper), ink, and water to lead to a pure experience of architecture. In addition, the “revealing” of architecture, which resembles nature and responds with pure and natural scenery, is understood as part of their attitude toward architecture, in which these architectural works harmonize with the environment and breathe with nature rather than visual senses. Their main projects include residential and detached architecture, art galleries, commercial space design, and art furniture, and they insight, explore, and build all elements that are recognized and experienced together as spaces toward architecture. They deny spaces that sparkle and receive attention or disappear as they are consumed, and aim for architecture that becomes deeper and stronger in their value as time passes. From the user’s point of view, the role of a serious and sensitive troubleshooter is regarded as being completed from the insight, perspective, and sincerity of the architect.

The elements of the architectural experience that Architects601 considers important are the coordination of light and nature, and the modernization of Korean character. It moves with the change of time and provides a variety of sequences. In a way that leads to the experience of the pur-

est and absolute essence, it is by no means contrived. The flow of light leads the energy of the invisible air warmly and serenely, and the natural landscape expands the depth of space. Only then is the user led to the experience of essential senses and thoughts, not space as a visual element. As such, the images and feelings of “beauty” permeating into the senses cannot be clearly explained, but they are invisible but they are living entities. In addition, the exploration of aesthetic consciousness from the Korean tradition of the past and the beauty of the East, especially the exploration of Korean character through the present and into the future, is recognized through their various project atmospheres.

Major projects include Pangyo House, Unjung-Dong House (Nostalgia), House with the Moon, House of Joy in Yeosu, 100th Anniversary Memorial Hall of Anseong Cathedral, and many others. He won the 2022 German Design Awards Excellent Architecture, IF Design Awards’ Winner in 2021/2023, and the 2020 Italian A Design Awards Architecture Residence Category Bronze Award, and has a history of winning the 2019 Idea awards museum and architects-house respectively.

Led by Shim Keun-young, a female architect and space designer, Architects601 carries a natural landscape that resembles nature without distorting the essential meaning of objects and relationships. True sensitivity and valuable experience. Building an invisible world beyond what is seen.

Team: Jung Dong-won, Kim Sun-je, Cho Yoon-hoo, Choi Jin-young
Special additional partners: Nam Ki-tae and Seo Tae-wo



Zoe House (Light of spirituality)
Photo by Park Young Chae, 2024

Sinking Cities: Jakarta, Venice, Gouda

Cynthia Boll & Stephanie Bakker

The Sinking Cities project addresses one of the most underestimated threats we face: land subsidence. This makes cities vulnerable to flooding, damages buildings and infrastructure and negatively impacts nature and biodiversity. Twenty percent of the world's cities are sinking, affecting a fifth of the global population.

Photographer Cynthia Boll and journalist Stephanie Bakker explore what it means to live in sinking cities in different parts of the world. What are the consequences for residents? How do they adapt? Is there an alternative, a perspective that offers hope? And what can other cities learn from them?

At Time Space Existence 2025 they present three cities on the frontline of climate change: Jakarta, Venice and Gouda. Water brought them trade and growth, determined their physical form and shaped the identities of their inhabitants. But now water – which for centuries brought pride, growth and prosperity – is a threat to these cities' very survival. Jakarta is the most rapidly sinking city in the world, Venice is the Atlantis of Europe, and Gouda is symbolic of the Netherlands – one of the countries most impacted by land subsidence.

How can we adapt to a changing climate? Considering the tangible and intangible heritage shaped by the same water that is now threatening our cities? The answers of these three cities are all different. Jakarta is opting for a drastic solution and moving the capital. The Venetians are embracing the water, and Gouda is doing what the Netherlands has always done: adapting the land to the needs of its inhabitants. There is no right or wrong solution. These cities are on the front line of climate change. They hold up a mirror to each other and to other cities facing the same challenge, encouraging us to think more fundamentally about the future and our vulnerability.

Sinking Cities is an award-winning multimedia project about the consequences of land subsidence and a changing climate on cities and its inhabitants. This independent collaborative project is initiated by Dutch photographer, filmmaker Cynthia Boll and journalist, documentary maker Stephanie Bakker.



Regional Relevance is a project about the architectural possibilities emerging from regional communities' efforts to strengthen their identity through architecture. The exhibition focuses on two wood-centric projects with a public agenda, aiming to connect cultural history from the past to the present. Accompanying the exhibition is a video, made in collaboration with Anthony Barratt, which explores contextual fragments of the region, adding an immersive layer to the narrative.

Norway is a vast country with a small, widely dispersed population. Rugged mountains, deep fjords, a vast coastline, and tundras form a geography that, coupled with harsh climates, has shaped settlement patterns for centuries. Economic activities have traditionally been, and largely remain, tied to natural resources. Norwegians maintain a deep emotional and physical connection to nature and place and are not a very urban people.

Although there is broad political consensus on the importance of maintaining the vitality of rural Norway, many small communities face the challenge of staying relevant as people and resources increasingly gravitate toward cities. These communities are also vulnerable to the influence of large commercial entities, whose priorities may conflict with local identities. As a result, many small communities are becoming more aware of the need to define and promote a clear cultural identity.

Many rural communities possess unique cultural histories and are surrounded by scenic nature. Some of these communities are now deliberately using architecture as a tool to assert control over their cultural narratives, fostering

a sense of community, strengthening local identity, and enhancing their appeal to both residents and visitors.

Flishuset at Ørje Brug exemplifies traditional craftsmanship within a protected industrial site with deep connections to timber history. This reconstruction respects its cultural setting through locally sourced materials and traditional joinery techniques. The building is entirely conceived from wood – from the structure and insulation to the cladding; even the nails are made of beech wood.

Linnekleppen Watchtower, on the other hand, represents the evolution of timber technology. As Northern Europe's only remaining staffed fire watchtower, it has served as a cultural landmark for generations. The new tower is the third in line, unifying the main characteristics of both of its predecessors while reconnecting with its forest surroundings. Using precision-engineered glulam components and custom connectors, the tower is an example of wood innovation.

Both projects aim to raise awareness of the region beyond its borders, serving local needs as well as broader regional interests. This dual function highlights architecture's potential to foster regional relevance in the face of urban competition.

STRÅ is a Norwegian architectural practice focused on place making. Their projects embody a distinctive sense of place through balanced craftsmanship, material selection, precision, and playfulness, resulting in architecture with strong spatial presence, clean forms, and thoughtful detailing.



STRÜDAL (White and Langenheim)

Death of Urbanism - Transitions Through Five Stages of Grief

As city populations increase at unprecedented rates, and the need to understand if it is possible to repair and regenerate existing cities to accommodate this growth without loss of health and public amenity. In *The Death of Urbanism: Transitions Through Five Stages of Grief*, we investigate the profound transformations shaping contemporary urban design. Drawing inspiration from Elisabeth Kübler-Ross's model, we navigate urbanism through five stages: Denial, Anger, Bargaining, Depression, and Acceptance.

Denial: Urban sprawl epitomises this phase, where unchecked expansion reflects a refusal to acknowledge the unsustainable trajectory of our cities. This denial manifests in developments that prioritise short-term gains over long-term viability. *Anger:* The rise of NIMBYism (Not in My Back Yard) characterises this stage, as communities vent frustration and resistance to urban changes perceived as threats to their established way of life. *Bargaining:* Here, the emergence of revisionist new urbanism signifies attempts to negotiate a return to traditional design principles, seeking a compromise between modern demands and nostalgic ideals. This bargaining reflects a desire to reclaim a sense of community and coherence in urban spaces. *Depression:* A pervasive sense of disillusionment emerges as 'starchitects' produce designs that, while visually striking, often fail to address the pressing social and environmental needs of

urban populations. *Acceptance:* Embracing an optimistic manifesto, this final stage advocates for adaptive regenerative strategies that acknowledge past missteps and proactively engage with the challenges of urbanisation. It calls for a collaborative effort to foster resilient, inclusive, and sustainable urban environments.

Through this framework, we aim to provide a nuanced understanding of urbanism's current state, offering insights that resonate with both professionals and the public. Our goal is to inspire a collective movement towards urban spaces that are not only functional but also enriching for all who inhabit them. In acknowledging our urban grief, we pave the way for transformative renewal. Acceptance is not resignation; it is the courageous act of envisioning and enacting better urban futures.

[Urbanism] isn't dead... it just smells funny
Frank Zappa.

Prof. Marcus White is director of the Spatio-Temporal Research Urban Design and Architecture Laboratory (STRÜDAL), Swinburne's CDI. Dr Nano Langenheim is a landscape architect, horticulturist, arborist, and senior lecturer in landscape architecture and urban design at the University of Melbourne.



ArchitectyA – it's not just for wankers &
ArchitectyA – Plaster of Muppets
Marcus White, 2005

STRÜDAL (CDI)

Safe & Successful Places: redesigning streets for safety & place

Over the past century, streets have been increasingly dominated by motor vehicle movement to the detriment of pedestrians. As we look to the future of cities, streets must be repaired and regenerated to prioritise people once more. This piece exhibition explores the intricate interplay between movement and place, presenting findings from our iMOVE CRC research project conducted for Transport for New South Wales. At its core, the project seeks to redefine how we redesign streets to ensure they are both safe and successful for all users. Through a dynamic blend of video imagery, 360-degree immersive virtual environments, and data-driven insights, the exhibition invites visitors to explore the nuanced relationship between human mobility and the built environment. The showcased materials highlight innovative methodologies for capturing and analysing movement patterns, alongside the sensory and emotional dimensions of place. By leveraging cutting-edge technology, the exhibition offers an immersive journey through reimagined urban landscapes, demonstrating how thoughtful

design can harmonise the flow of people with the character of place. The visualisations of pedestrian and cyclist interactions, public transport hubs, and shared spaces, all underpinned by empirical research and community feedback. This exhibition piece not only presents the project’s key outcomes but also prompts critical reflection on the future of urban design. It challenges conventional approaches, advocating for spaces that prioritise safety, accessibility, and inclusivity while fostering a sense of belonging. Ultimately, it underscores the importance of balancing movement and place in creating vibrant, liveable cities for generations to come.

Led by Professor Marcus White and conducted with iMOVE CRC in collaboration with Transport for NSW.

Project team: Prof. Marcus White, Dr. Tianyi Yang, Prof Jeni Paay, Prof. Hussein Dia (Swinburne University of Technology), Dr Ian Woodcock (University of Sydney), and Dr Nano Langenheim (University of Melbourne).



*360-degree immersive virtual environment streetscape with bike lane
and with ‘cattle fence’ protective pedestrian barrier
STRÜDAL, 2020*

**STRÜDAL (Swinburne University) with
THUD (University of Melbourne)**
Walk-quality: retrofitting cities for walking

Mobility independence is essential for health and well-being of communities. Proximity to service destinations such as public transport, schools and open space is widely accepted as a promoter of active transport choices and physical activity. Redesigning car-dominated cities to be conducive to walking and cycling is critical to addressing physical inactivity, the fourth leading contributor to the burden of disease globally. Neighbourhoods with high quality pedestrian environments including good network accessibility, comfortable topography (not too steep), have safe intersections with low level pedestrian risk, are tree-lined with good human thermal comfort and have low levels of air pollution encourage walking for transport and recreation.

Urban design professionals currently lack suitable tools to evaluate these built environment factors in an integrated design decision making process. New tools are needed which can be used to evaluate, quantify and communicate the ‘walk-quality’ of existing streetscapes as well as test and provide evidence of potential gains from improved designs (“what-if” scenarios). This project is attempting to fill a gap in understanding the micro-level spatial and environmental factors contributing to walk-quality and provide open-access digital tools to help urban design professionals make better planning decisions and help the community plan safer and more comfortable walking routes. Five key factors that impact walk-quality acting as barriers to active

journeys have been identified: pedestrian accessibility, topography (steepness), pedestrian risk (such as dangerous street crossings), human thermal comfort (including shading), and air quality (pollution).

Walk-quality: retrofitting cities for walking is an exhibition piece that shows our prototype design decision support system – a loose-coupled digital toolset that quantifies, integrates and allows for weighting of multiple urban walk-quality factors – that allows urban designers, planners and policymakers to design and advocate for renewal urban environments to facilitate active trips for more active, healthy and sustainable cities.

A research collaboration between the Spatio-Temporal Research Urban Design and Architecture Laboratory (STRÜDAL) (Swinburne University), and Transport, Heath and Urban Design (THUD) (University of Melbourne).

Our team is made up of researchers from Swinburne University of Technology (Marcus White, Tianyi Yang, Xiaoran Huang, David O'Reilly and Geoff Kimm), and the University of Melbourne (Mark Stevenson, Nano Langenheim, Sachith Seneviratne, Robyn Schofield, and Stephen Livesley), working with leading industry and government collaborative partners including: TAC, City of Maribyrnong, City of Glen Eira, City of Port Phillip, and DoT (VicRoads) to deliver this ambitious project. This project was supported by the Australian Research Council Linkage Project (Grant No. LP190100089).



*Walk-Quality Shade model
North-South street shading people walking at lunchtime
North-South street shading asphalt in the afternoon peak heat
STRÜDAL / THUD, 2024*

Studio Appalachia, University of Kentucky

Jeff Fugate & Rebekah Radtke

Continuous Recovery blends digital cartography with traditional craft to create a time-series of studies meditating on the new rhythm of disaster and recovery in the climate age. Further, the textiles are embedded through traditional dying processes with elements from the region, representing the character and complexity of floodwaters.

In July 2022, portions of Appalachian Kentucky were inundated with up to 16 inches (40 cm) of rain. The resulting flash-flooding was both predictable and apocalyptic. Quickly dubbed a “1000-year flood,” this event had been preceded by a “500-year” flood in Spring of 2021. Recently another major flooding event occurred in February of 2025. We must accept that so-called “natural disasters” are no longer generational events.

Central Appalachia’s mountainous terrain is rugged, resulting in thousands of ephemeral creeks and streams. As such, water is the orienting pattern for settlement in the region. Roads, rail, and rivers are often lined up next to each other in the stream flats, which offer the closest semblance to level ground as can be found in this hilly region. Towns seldom follow a true grid pattern, instead tending to be more linear and meandering along the river or creek nestled between ridges.

Cartographic convention would have these rivers and streams represented as blue on maps and diagrams. Yet floodwaters are never blue, or pristine, or cleansing. Flood-

waters are brown, carrying as suspension the elements of a place. The flood is made of dirt from the stream bank, uprooted vegetation, and minerals leached from the bedrock. The waters carry less savory elements as well, the detritus of homes washed from the hillside, overflowing sanitary systems, and run-off from the surface mines in the region.

While the floodwaters rearrange the physical elements of the place, the periods of recovery demonstrate the character of a place, as defined by its people. Tight social networks self-organize response, commandeering a vacant department store to serve as a distribution hub, distributing small cash grants so people could buy some clean clothes or food, and immediately setting to mucking out after the waters recede. The bind of familial and communal ties is often established through folk traditions and craft. Skills like embroidery and quilting are taught informally, building social capital. After each flood, there is talk about those who left, but so many more stay, recommitting to the place and their neighbors. This project acknowledges the continuous state of recovery within which these communities exist.

Jeff Fugate and Rebekah Radtke lead Studio Appalachia as faculty at the University of Kentucky’s College of Design to undertake design and research for community benefit, specifically focused on emerging climate futures in the mountains.



Whitesburg, Kentucky
Rebekah Radtke / Jeff Fugate, 2025

Studio Avocado

Ar. Yasin KM

The *Water Tank Project* explores the adaptive transformation of standalone water tanks into functional living spaces. This intervention seeks to repurpose overlooked structures by integrating an additional floor to create compact residential units. Traditionally isolated and purely utilitarian, water tanks gain new purpose through this transformation. The existing structure houses mechanical systems for water storage on the ground and first floors, while the newly introduced third floor provides a small residential unit with a bedroom, balcony, toilet, and pantry. This approach optimizes space while minimizing the need for extensive new construction, redefining perceptions of infrastructure by blending aesthetics, efficiency, and sustainability.

The project prioritizes sustainability by reducing construction waste and minimizing the environmental footprint associated with new developments. Utilizing existing structures significantly lowers resource consumption, while the design incorporates passive climate strategies, natural ventilation, and rainwater harvesting. The use of eco-friendly materials further supports sustainable practices, promoting a circular economy by repurposing industrial structures and reducing waste.

This concept is inherently scalable and adaptable. While the proposed transformation presents a compact residential model, the same strategy can be applied to various standalone structures, accommodating functions such as workspaces, community hubs, or short-term accommodations. The modular nature of the intervention ensures flexibility across urban, suburban, and rural settings. Economic feasibility is also crucial, as transforming idle infrastructure into livable spaces enhances property value and creates revenue opportunities through rentals or eco-tourism. Additionally, it provides a cost-effective housing solution without requiring extensive land acquisition, while integrating local craftsmanship fosters economic development and employment.

This intervention proposes an innovative approach to adaptive reuse, transforming infrastructure into valuable architectural assets.

Studio Avocado, an architectural design studio in Calicut, is known for its innovative, context-driven approach. Blending contemporary aesthetics with sustainability, it crafts functional, inspiring spaces that respond to the environment and user needs, shaping meaningful built experiences.



The Water Tank Project. Photo by Tahir KK, 2025
Courtesy: Naseem Nasar, Mrudhula Mohandas, Benito Abraham

REform. studio NiCHE. presents an immersive installation that transforms discarded materials into a catalyst for design innovation. Born from the remnants of our creative process of uncut materials, offcuts, and waste, this work reimagines what is traditionally seen as excess, challenging perceptions of materiality and sustainability.

Set against the backdrop of Malta, where sea pollution remains a pressing issue, the installation highlights the intersection of design, responsibility, and reuse. Fabrics crafted from ocean-reclaimed plastics and offcuts from custom joinery pieces are repurposed into sculptural elements, giving new life to what was once discarded. Through this exploration, we reveal the inherent beauty of reuse, redefining byproducts as untapped potential.

Inspired by Verner Panton's approach to modularity and playful spatial interaction, *REform* extends this dialogue with contemporary concerns sustainability, sensory engagement, and communal experience. Moving beyond

static furniture concepts, the installation fosters a dynamic relationship between users and their environment. It critiques the modern disconnect brought about by technology, advocating for a more tactile, intentional interaction with space.

By fusing material innovation with adaptable design, *REform* invites visitors to rethink their connection with objects and the spaces they inhabit. This is not just an exhibition, it's a direct call to reconsider waste, sustainability, and the evolving role of design in shaping human experience.

studio NiCHE. – product and spatial design studio – crafts experiences, not just spaces. Their designs challenge convention with bold materials, colors, and textures, blending creativity with precision. With over a decade of experience, the studio shapes interiors rich in depth and character, inviting viewers into a world where every space tells a story.



REform
studio NiCHE., 2025

studio OMT architects

African timber evolution

Studio OMT architects' exhibition highlights their journey with timber construction in East Africa, aligning with this year's themes: Repair, Regenerate, and Reuse. When they began working on timber projects at Fumba Town, they were novices, learning by doing. This process revealed timber's potential as a sustainable, renewable solution to Africa's infrastructure and housing challenges amid rapid population growth. Timber offers a low-carbon alternative to steel and concrete, repairing the construction industry's environmental impact, which accounts for 40% of global carbon emissions.

Through mid-to-high-end projects, they aim to shift perceptions of timber from inferior to aspirational, fostering demand that can eventually support affordable housing. Currently, engineered timber is imported, but their goal is to stimulate local production by creating landmark projects that inspire market growth and drive the local economy. Timber's lightweight nature also allows for adaptive reuse, regenerating existing structures with new life.

The exhibition showcases four projects, tracing their evolution from smaller to larger buildings. Each project reflects innovations in buildability, cost reduction and carbon footprint minimization. By integrating sustainable forestry practices, they promote regenerative practices. Timber's biophilic qualities, combined with passive design strategies, enhance well-being and energy efficiency, embodying our commitment to repair, regenerate and reuse in architecture.

Studio OMT architects, with offices in Berlin, Nairobi and Poznan, create sustainable, context-sensitive designs blending modern aesthetics with traditional influences. Specializing in timber construction, the firm integrates local materials, craftsmanship and technology to craft adaptive, community-centered spaces that prioritize longevity, well-being and environmental responsibility.



Cheichei living
studio OMT architects, 2025

The best discoveries aren't made out of obligation; they come from a genuine love of searching, discovering, and feeling the moment of realization. The process of making architecture, like its outcomes, is a journey of uncovering that doesn't just offer an answer but invites deep and unexpected curiosity.

For the Venice exhibit, *Power of Place* offers a tactile experience that explores the tension between presence and absence, real and reflected, surface and depth. Initially conceived during an architecture residency at Art Omi in Ghent, NY, *Power of Place* subtly engages with the layered history of land stewardship, shared ancestry, and the design of spaces for connection, coexisting, and collective reflection. A series of territorial markers embedded in the landscape highlight the complexity of publicly accessible private land. The markers are presented as twin symbols – one dedicated to Native and the other to African language preservation

– building on centuries-old traditions of territorial markers as bearers of cultural information in order to speculate on ways we can repair lost and broken ties, languages, and connections. Acrylic triangular forms, compacted with site-sourced soil, rise from a field of artificial grass, acting as both markers and voids – revealing not just what is there but what is missing. As you move, the installation shifts, the familiar becomes fragmented and the tension created by uncovering what is typically hidden refocuses our awareness on the land and its every-changing history.

Camille Sherrod's work expands architectural practice and teaching through the intersection of architecture, wellness, and culture. She owns Subterranean Architects in New York and teaches at Kean University's School of Public Architecture where she was the inaugural Presidential Research Fellow.



Marker Concept
Camille Sherrod, 2020-2025

Tallinn University of Technology and
Roma Tre University, Cities of Tallinn and Aarhus
SOFTacademy, ImperfectCity, We-Z:
European Urban Initiative projects applying NEB values

Utopia and Reality: Challenges in Applying New European Bauhaus (NEB) Values in Modernist Districts on the example of Tallinn, Aarhus and Rome.

Modernist districts were born from utopian ideals, emerging as a response to the post-war need to rebuild and address Europe's vast housing crisis, promising emancipation from scarcity and human toil. More than ever, architecture and urban infrastructure became symbols of this optimism, though they soon revealed signs of cruelty. While these developments provided urgent solutions, they prioritized rational, production-oriented approaches over the nuances of human experience. The focus was often on grand urban gestures, leaving the immediate social needs and lived experiences of these spaces overlooked, resulting in environments that could feel bare and uninspiring. In the current climate chaos, this legacy starkly reminds us of the fallacy of preordained, standardized solutions driven by the grandeur of top-down and authorial approaches. Yet, never before has the positive thrust of modernism seemed so necessary to confront the challenges of a ruining reality.

Decades later, the New European Bauhaus (NEB) seeks to address large-scale challenges while avoiding the pitfalls of singular utopian perspectives. NEB aspires to a more holistic approach, ensuring high-quality, sustainable environments shaped through participatory processes fostering a strong sense of belonging. Alas, this approach also carries utopian undertones, assuming significant engagement from experts and local communities, requiring deep knowledge and active participation.

Tallinn is co-designing one of the oldest modernist neighbourhoods, together with 320 apartment owners. Aiming to co-create a replicable example of future proof

modernist district, corresponding to the residents needs and providing a cosy environment.

Rome presents testimonies of modernity, districts and energy power plants where multiple transitions overlap in response to a ruining world. An incremental exhibition thus incorporates research materials and discussions from the national research projects *Changes*. Between concrete and failed utopias, the cases are united by an interdisciplinary and collective approach to the territory.

Aarhus embraces the city's vibrant “imperfections,” enhancing them rather than erasing them. Working with “imperfection” as a potential for innovation and social sustainability.

All projects confront NEB's dilemmas: balancing resident wishes with urban goals, adding beauty to budget-constrained projects, and ensuring genuine engagement. We seek a dynamic approach, acknowledging the city's complexity. Crucially, we aim to create housing, public spaces and neighborhoods that are inclusive and supportive, particularly for those who are psychologically vulnerable, ensuring spaces where everyone feels a sense of belonging and safety.

Balancing these competing priorities inevitably means making trade-offs – letting go of some aspirations while holding on to others. Yet, the question remains: what more is needed to bridge the gap between our envisioned utopias and the realities of implementation?

Architecture departments of TalTech (Lill Sarv, Luisa Männilaan) & Roma Tre (Giovanni Caudo and Federica Fava; Lorenzo De Strobel, Elisa Piselli, Flaminia Vannini, Maria-vittoria Straface); Tallinn (Kaidi Põldoja, Mae Kõõnmägi) and Aarhus (Anne Marie Frederiksen, Vibeke Jensen) City governments.



TANTAI ARCHITECTS

Tantai Matthapha

Living with Nature: Architecture in Harmony with the Environment. *Living with Nature* is an exhibition exploring the deep, non-linear relationships between humans and nature through the architectural works of TANTAI ARCHITECTS. The exhibition highlights how natural elements – such as light, shadow, and wind – can be integrated into architecture to create spaces that resonate with the rhythms of nature and culture.

The three projects presented – Sunshade House, The Three Nagas, and Southwest House – demonstrate TANTAI ARCHITECTS' design philosophy, which draws on local wisdom, cultural traditions, and a deep understanding of the natural environment. Each project explores how architecture can repair, regenerate, and reuse elements of the environment to create meaningful and sustainable spaces.

1. *Southwest House: Reusing Natural Forces to Shape Space.* Southwest House embraces the southwest monsoon winds. Strategically placed walls, courtyards, and openings channel the wind, cooling the house and generating airflow. This project showcases how natural forces – specifically wind – can be reused to create a comfortable and energy-efficient living environment, offering a sustainable alternative to air conditioning.

2. *The Three Nagas: Regenerating Spiritual and Cultural Connections.* In the Three Nagas, light plays a symbolic role in creating a spiritual space. Inspired by the spiritual traditions of Thailand's Isan region, the project reinterprets the myth of the Nagas (serpent deities) to design a space where light enters ritualistically, transforming the environment. This project illustrates how architecture can regener-

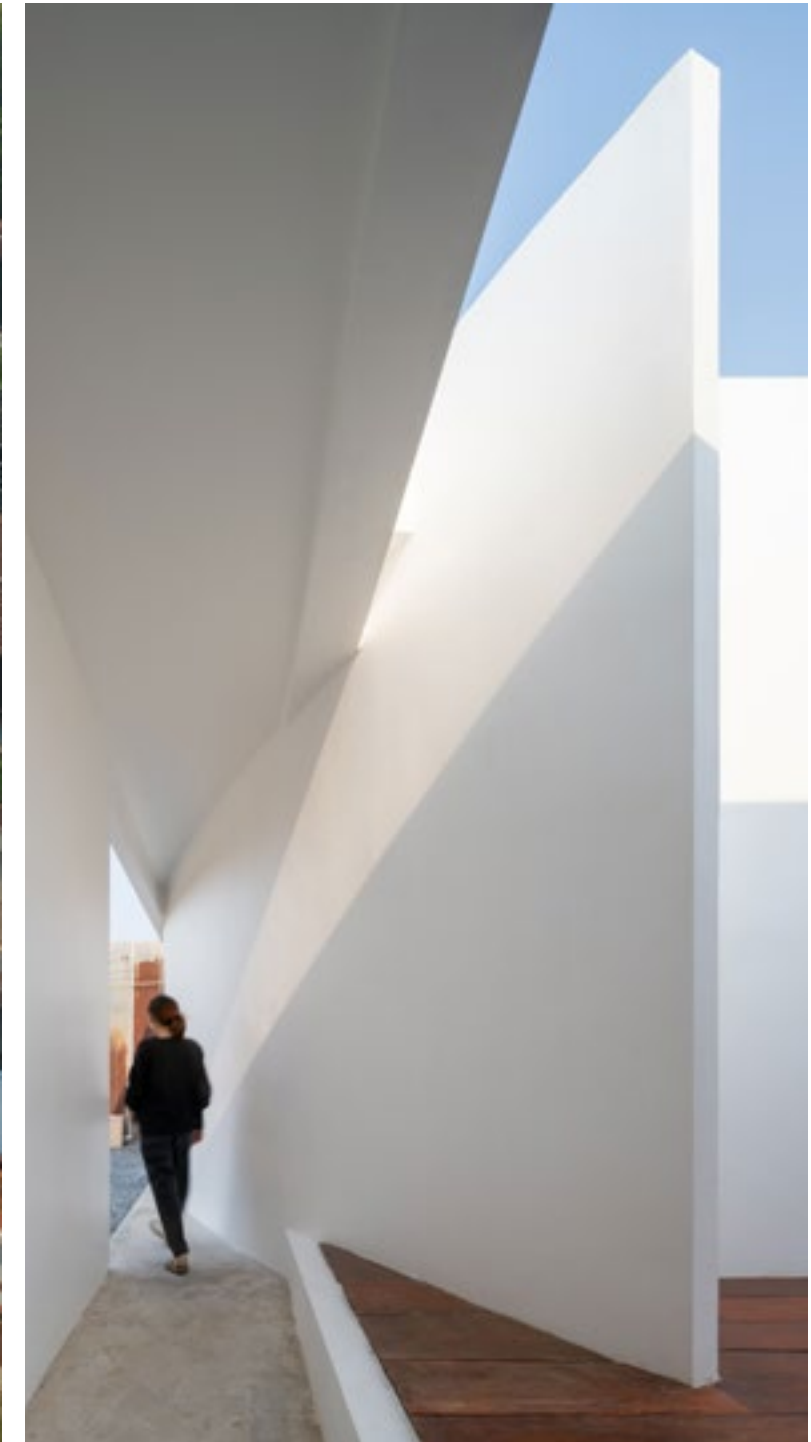
ate cultural traditions, offering a space where the spiritual and natural world coexist harmoniously.

3. *Sunshade House: Repairing the Relationship with Light and Shadow.* Sunshade House explores the relationship between shadow and space. By using shadow as a dynamic element throughout the day, the project demonstrates how architecture can repair the balance between built environments and nature. Shadow enhances aesthetic value, moderates' temperature, and balances light, restoring harmony between the indoor space and natural elements outside.

Through these projects, TANTAI ARCHITECTS shows how architecture can go beyond construction, becoming an active participant in the environment. The designs embrace repairing the relationship between the built environment and nature, regenerating cultural and spiritual connections, and reusing natural elements to create sustainable and meaningful spaces.

Conclusion. *Living with Nature* invites visitors to experience how architecture transcends shelter to become a space resonating with natural forces and cultural significance. By integrating light, shadow, and wind, these projects create spaces that serve practical purposes and nurture the soul, restoring balance, and forging a deeper connection between humans and nature.

TANTAI ARCHITECTS reconnects humans with nature through space, blending local wisdom with modern forms. The firm explores light, shadow, and wind to shape spatial identity, creating architecture that resonates with its place and time.



Technion Israel Institute of Technology – Fluidic Technologies Lab / Material Topology Research Lab

Erez Hochman, Moran Bercovici, Aaron Sprecher

Architecture has always sought to challenge gravity, driving innovative explorations of form and structure. Pioneers such as Antoni Gaudí utilized string-based models to develop catenary arches, optimizing structural efficiency by allowing gravity to dictate natural load paths. Similarly, Buckminster Fuller's *Cloud Nine* concept envisioned massive geodesic spheres that, through controlled internal environments, could achieve buoyancy and float, thereby redefining the relationship between architecture and gravitational forces. Such architectures exemplify a shift towards what Gilles Deleuze and Félix Guattari describe as a “hydraulic model” in their seminal work, *A Thousand Plateaus*. This model emphasizes dynamic interactions and continuous variations within material systems, focusing on flows and forces rather than static form-matter relationships. Such an approach aligns with the principles of morphogenesis, where form emerges through the intrinsic properties and behaviors of materials under specific conditions.

Building upon these theoretical frameworks, the LiquiFab method represents a groundbreaking fabrication technique designed for zero-gravity environments. Unlike traditional additive manufacturing methods, LiquiFab leverages surface tension and strategically placed boundary elements to shape liquid polymers into desired forms without the need for molds. In a microgravity context, a liquid volume naturally assumes a spherical shape due to surface tension. By introducing boundary conditions – surfaces that the liquid contacts – we can manipulate the shape to achieve a new equilibrium configuration that adheres to these constraints. Ultraviolet (UV) curing solidifies the structure, pro-

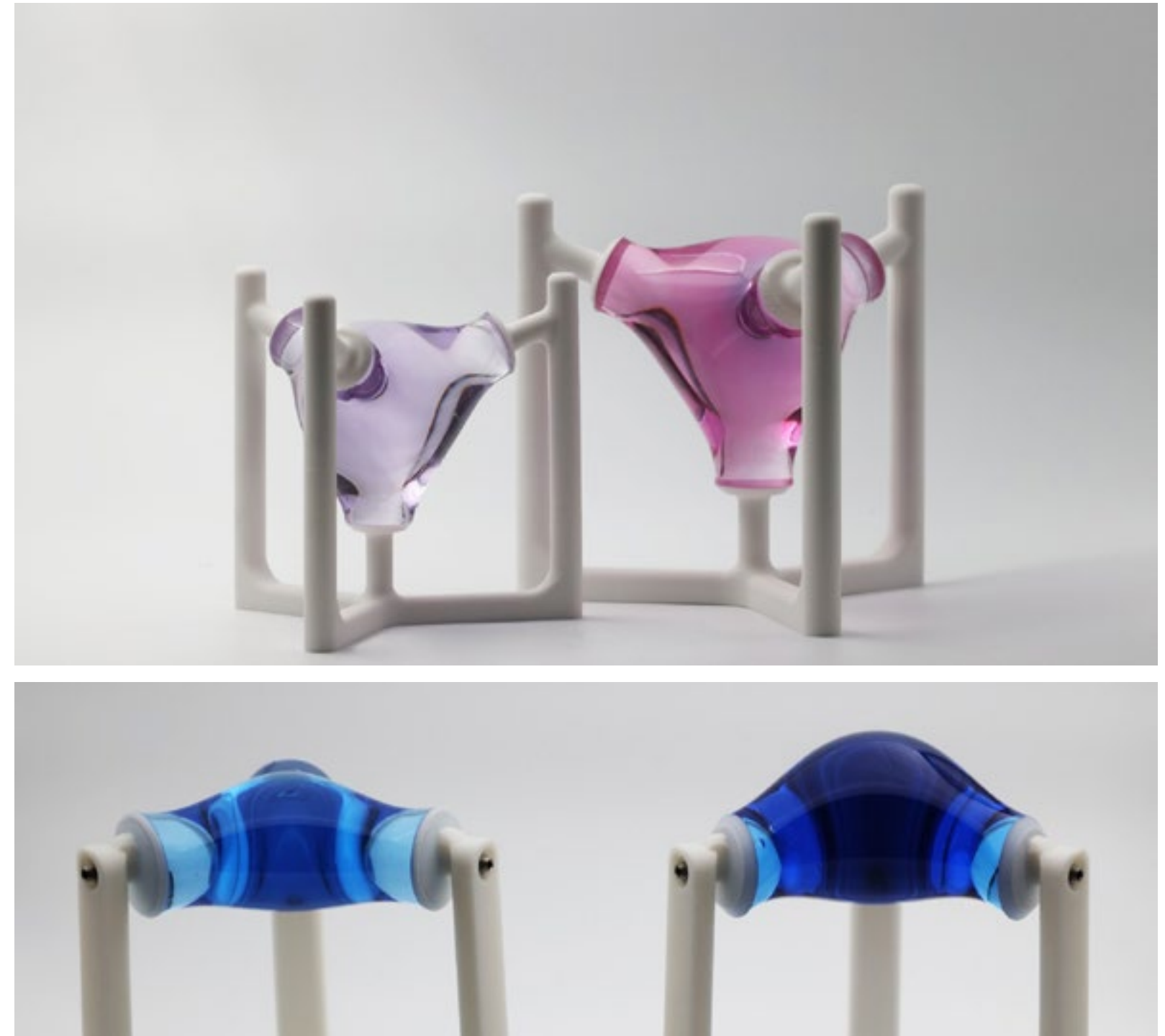
ducing exceptionally smooth surfaces with roughness on the order of several angstroms RMS, which surpasses the finish quality of conventional polishing methods.

We have developed a computational tool that allows designers to define arbitrary boundary conditions and the volume of the injected liquid, providing accurate predictions of the resulting three-dimensional forms. At the core of this tool is the Surface Evolver, a computational program created by Ken Brakke, which models surfaces shaped by surface tension and other forces. This predictive capability is integral to the operation of our robotic fabrication system, which positions boundary elements and controls the injection of liquid polymer to produce complex structures, such as geodesic domes composed of individual, uniquely shaped *LiquiBricks*.

LiquiFab embodies a paradigm shift in architectural fabrication, particularly suited for extraterrestrial construction. Harnessing the principles of surface tension in microgravity environments offers a novel approach to creating smooth, complex structures efficiently and sustainably.

Research team: Erez Hochman, Mor Elgarisi, Valeri Frumkin, Roni Hillel, Omer Luria, Amir Mann, Yuval Mihalovich, Aliza Shultzer, Katya Suzina, Moran Bercovici, Aaron Sprecher.

LiquiFab is a collaborative research initiative between the Bercovici Fluidic Technologies Lab (Faculty of Mechanical Engineering) and the Material Topology Research Lab (Faculty of Architecture and Town Planning), respectively led by Prof. Moran Bercovici and Prof. Aaron Sprecher, at the Technion Israel.





Tecnológico de Monterrey

School of Architecture, Art and Design

The installation presents a selection of representative projects from the School of Architecture, Art, and Design at Tecnológico de Monterrey in Mexico, critically exploring the production of contemporary space. These architectural and urban proposals address issues of care, inclusion, sustainability, and environmental and social regeneration. The piece seeks to foster a dialogue between architecture and contemporary social challenges, questioning traditional paradigms and exploring new ways of inhabiting and re-inhabiting space.

The design of the installation, located on one of the balconies of Palazzo Mora, invites visitors to engage with the projects from a fresh perspective – one that acknowledges the surroundings and sparks new conversations. The presence and movement of the public transform the perception of both the space and the projects on display, turning the

exhibition into a dynamic device that encourages us to imagine new ways of thinking, building, and transforming the world through architecture.

In the School of Architecture, Art and Design, we create worlds that welcome and flourish diversity, enable trust, harmony and make a desirable and lasting future for everyone. Since its foundation in 2016, the School has been at the top of the QS Ranking by Subject in Latin America and belongs to key international organizations.

Curators and coordination: Alfredo Hidalgo Rasmussen and Maximilian Nowotka

Team: Rubén Segovia, Alessandra Cireddu, Adriana Rodríguez and Rolando Girodengo.

Collaborators: Alejandra de la Garza Flores and Diego Vadillo



The Architectural Design & Research Institute (UAD) of Zhejiang University Co., Ltd.

Towards Balance Towards Symbiosis

Guided by the theory of *Balance Architecture*, UAD explores the dynamic equilibrium among the artificial, natural, and humanistic environments, aiming to construct a symbiotic community for future human habitats, resonating with the theme *Back to Balance* of 2029 World Congress of Architects. *Balance Architecture* inherits the Confucian tradition, advocating concepts such as “unity of knowledge and action” and “people-oriented thought.” It also connects with materialist dialectics, placing the subject and object of design within “dialectics” and “the theory of contradictions.” *Balance Architecture* is rooted in “people,” with “people-oriented thought” as its highest value goal. Under the goal, *Balance Architecture* points to “*ad Locum* symbiosis”: discovering appropriateness, pursuing relevance and adaptive interaction. In addressing the three fundamental questions of architecture – “utility, firmness, and beauty” – it interprets them as three pairs of basic contradictions: engineering and humanity, regulation and expression, and technology and artistry. This gives rise to three basic paths of “symbiosis,” which include: by balancing contradictions between engineering and humanity, to clarify values integrating rationality and sensibility; by reconciling conflicts between regulation and expression, to construct logic unifying norms and forms; by harmonizing distinctions between technology and artistry, to explore aesthetics synthesizing skill and art. Through above paths, a “dynamic balance” among relevant elements of the built environment is achieved, leading to a state of “harmonious symbiosis,” seeking to balance *Repair, Regenerate, and Reuse*.

In specific practices, *Balance Architecture* focuses on multiple dimensions: in architecture and society, it emphasizes the everydayness of places to illustrate people-oriented thought; in architecture and culture, it highlights the diversity of forms to illustrate pluralism and inclusiveness; in architecture and tradition, it underscores the dialectical logic to illustrate dynamic change; in architecture and city, it emphasizes systematic methods to illustrate overall coherence; and in architecture and environment, it focuses on the appropriateness of technology to illustrate sustainable ecology.

Based on *Balance Architecture*, UAD leverages the Center for Balance Architecture of Zhejiang University to explore symbiosis within “Grand Design” disciplines: establishing a new platform-based teaching-research support mechanism of “university-enterprise integration and multi-directional empowerment,” constructing a new immersive training paradigm of “industry-education integration and practice-driven education,” and creating a responsive interactive innovation ecosystem of “research-application interconnection and development leadership.” These ways integrate science and art, fostering the symbiosis of the industry chain, education chain, and innovation chain.

Established in 1953, UAD is one of China’s earliest Class-A design and research institutes affiliated with a national key university. With nearly 1,700 staff, UAD offers comprehensive services spanning architectural design, territorial spatial planning, municipal engineering design, geotechnical engineering, geological exploration, green building solutions, and cultural heritage conservation.



tHE gRID Architects

Snehal Suthar and Bhadri Suthar with The Concrete Shop

BRUTONA – a fusion of brutal and tonal – encapsulates the balance between raw strength and refined expression. Rooted in soft brutalism, it embodies the interplay of structure and fluidity, where resilience meets adaptability. Designed in Ultra-High-Performance Concrete (UHPC), *BRUTONA* challenges conventional concrete applications by merging sustainability with sculptural elegance. It redefines materiality through a subtle yet impactful presence, aligning with principles of longevity, repair, regenerate and reuse to ensure a responsible approach to design. Exploring the dualities of strength and lightness, structure and movement, *BRUTONA*'s form consists of intersecting curved panels supported by tensile elements. The structure is composed of curved panels that strike a dynamic balance between concave and convex surfaces. The composition evokes a rhythmic harmony, where each panel's fluid gesture contrasts with the stability of its anchoring pillar. The structure invites an exploration of permanence and adaptability, reinforcing architecture's evolving relationship with material innovation and ecological consciousness.

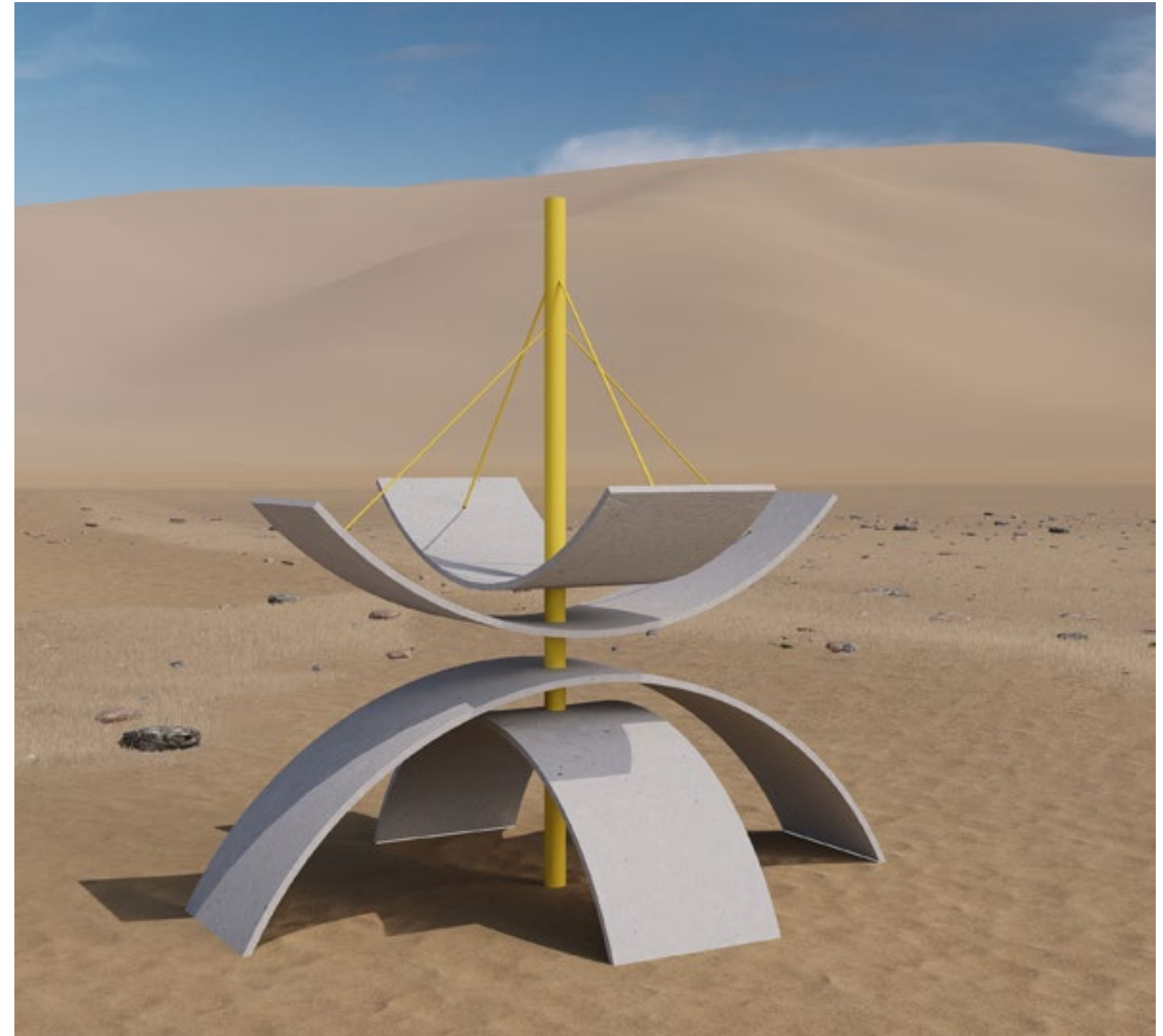
The architectural language of *BRUTONA* is defined by its layered geometry and the integration of tension and balance. A central vertical pillar stabilizes the structure while supporting tensile cables that enhance its sense of upward motion and fluidity evoking natural forms yet rooted brutalist principles. The curves are intentionally designed to create a dialogue between solid mass and open voids, symbolizing a balance between weight and transparency. UHPC's versatility allows for thin, smooth-edged panels that challenge the traditional perception of concrete as heavy

and rigid. The balance between gravity, symmetry, and the load-bearing curves demonstrates a thoughtful blend of architectural precision and experimental design.

Sustainability remains a core focus of *BRUTONA*, emphasizing durability, modularity, and circular design principles. The UHPC material ensures minimal maintenance and extended longevity, reducing the need for frequent replacements. Its modular components allow for disassembly, repair, and reassembly, showcasing regenerative design strategies that promote responsible architecture. By integrating aesthetic innovation with practical durability, *BRUTONA* initiates a conversation on how contemporary design can evolve to meet ecological challenges.

With dimensions of 6 feet by 6 feet, the structure is human-scaled and invites interaction and contemplation. Blending artistic expression with material efficiency, *BRUTONA* shapes meaningful, enduring spaces. It challenges perceptions, offering a vision where strength and fluidity coexist, where the built form is not just an object but an evolving dialogue between material, nature, and sustainability.

tHE gRID Architects is a Design Studio creating meaningful sustainable spaces that balance innovation with cultural and environmental sensitivity. Rooted in simplicity, they integrate local craftsmanship with modern technology. Beyond design they contribute to education, research, and experimental projects believing that "Designing is a Spiritual Journey".



Thomas Jefferson University, Institute for Smart and Healthy Cities

Edgar Stach, Barbara Klinkhammer, Loukia Tsafoulia,
Renee Walker, Luke Vastano, Liam Presser, Chistina Lao,
Emily Penrose, Brooke Wimberley

The exhibit *Intersections: Health, Environment, and Design*, presented by the Institute for Smart and Healthy Cities at Thomas Jefferson University, explores the deep connections between health, the environment, and the built world. It showcases innovative interdisciplinary projects that demonstrate how medicine, architecture, urban planning, and design collectively impact individual and population health. Through a multimedia wall and sound installation, visitors will experience the synergy of medical science, sustainable design, and urban resilience. The exhibit highlights pioneering research from Thomas Jefferson University and its partners, demonstrating how human-centered design can create healthier cities.

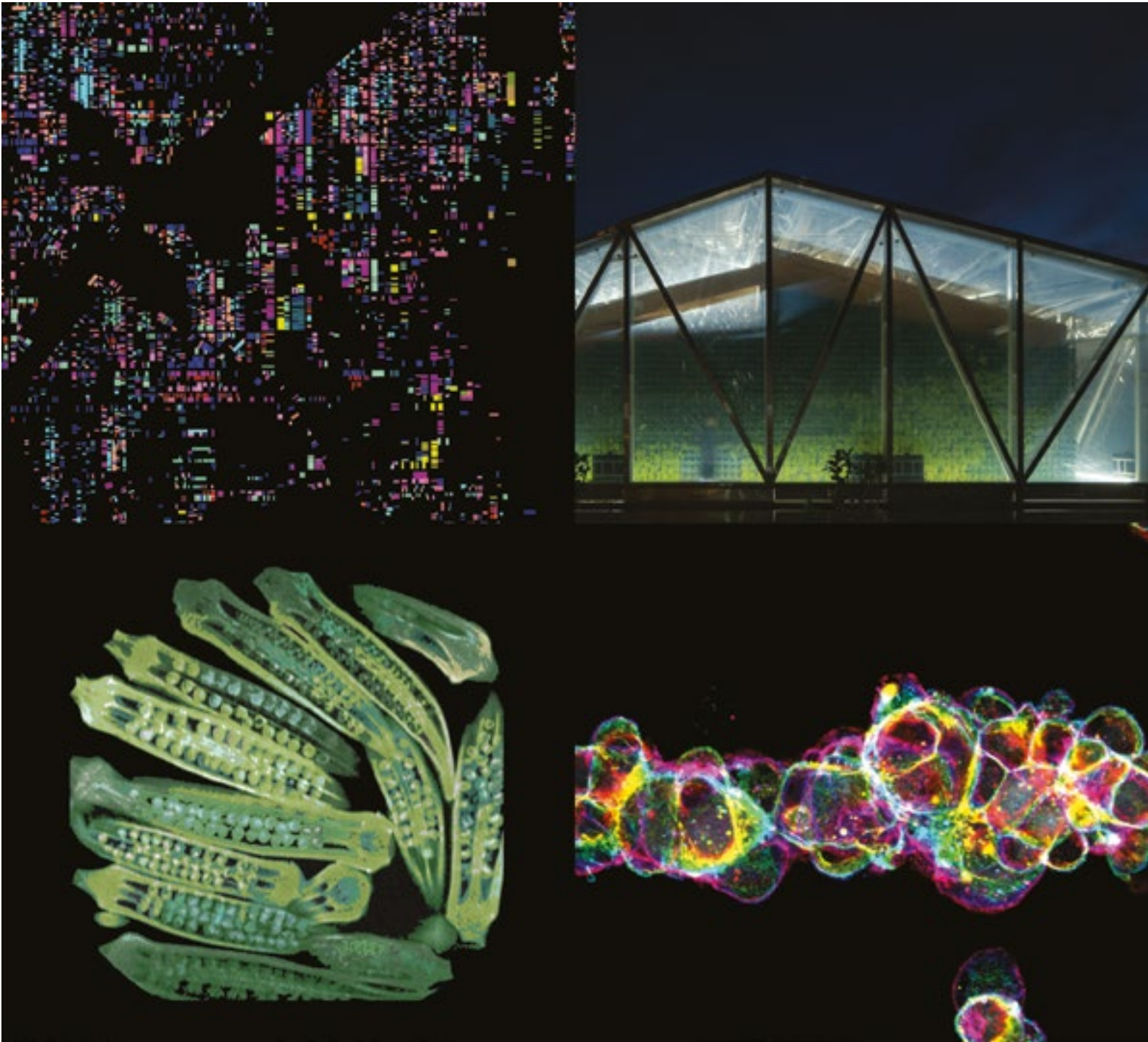
Sustainable Healthcare and the Built Environment. At Thomas Jefferson University, we are pioneering green hospitals that integrate biophilic design, natural ventilation, and renewable energy to enhance patient recovery while minimizing environmental impact. Our work explores smart building materials, such as pollution-absorbing textiles and antimicrobial surfaces, to improve indoor air quality and create healthier environments in medical and public spaces. Additionally, we are collaborating with the design industry to create adaptive healthcare spaces that support cancer treatment and recovery by integrating cutting-edge technologies with sustainable architectural principles, fostering well-being and resilience.

Urban Health and Environmental Monitoring. Recognizing the impact of air pollution on public health, we are developing air quality monitoring systems in urban areas that use real-time data to guide planning decisions and reduce respiratory diseases. Our data-driven urban plan-

ning efforts align medical research with city design, creating adaptive, health-centered environments that enhance long-term urban resilience. We also integrate nature-based therapies, including healing gardens and therapeutic landscapes in hospitals, to promote mental health and stress reduction, reinforcing the connection between natural environments and well-being.

Medical Innovations and Human-Centered Technology. Our research on prosthetics incorporates biocompatible materials and 3D printing technologies to develop affordable, customizable solutions for amputees, enhancing both functionality and sustainability. We are also advancing wearable and distant-to-the-body/remote health sensor technologies that integrate with built infrastructures, enabling real-time health monitoring and personalized treatment plans that align with smart city systems. In the field of neurotechnology, we are exploring sustainable biomaterials for neural implants, ensuring both medical effectiveness and reduced waste in the healthcare industry. This exhibition underscores Thomas Jefferson University’s leadership in designing healthier, more sustainable communities. By integrating architecture, technology, and environmental health, the exhibit fosters a global dialogue on how cities can become more responsive, inclusive, and resilient in the face of contemporary challenges.

Thomas Jefferson University is a leader in transdisciplinary education, research, and innovation. The Institute for Smart and Healthy Cities advances sustainable, people-centered urban solutions, integrating design, technology, and health to create resilient, responsive cities for the future.



TRUEFORM landscape architecture studio

Located at the very heart of the Arizona State University Campus, the Hayden Library first opened in 1966. Following a below-grade expansion in 1989 which closed the original library entries, the exterior spaces adjoining the library had become underutilized and lacked cohesive connection to the campus core.

The architectural intervention scope included re-envisioning the building envelope to introduce substantial interior daylighting, which was effectively obscured with large 4-foot by 12-foot granite slabs which were deemed to be removed in their entirety. The durability, beauty, and historical significance of this material, initially destined for the landfill, was diverted by the landscape architect to become the defining character of the revitalized open space. 5,300 square feet of granite material is purposefully used across the site, reinforcing ASU's commitment to a Circular Resource System. Repurposed granite panels now frame expansive desert gardens and hold the elevated plinth that defines the new plaza.

The original recessed exterior space below the adjacent pedestrian malls had evoked an island of knowledge, inadvertently embodying the perception of inaccessibility endemic to the Ivory Tower. Achieving the moniker of the 'moat', the circumventing space was rarely used and deemed unsafe. Infilling the 'moat' interior academic space led to the creation of a new 25,000 square foot over-structure plaza replete with desert gardens and shade trees in direct context to the adjacent pedestrian malls, thus transforming the library from a place for books to a place for people.

Resiliency is a key metric of performance for the university. A 300-foot-long linear planter recessed into the over-structure plaza supports shade trees along the western edge of the new plaza, each framed with segments of permeable pavers that support study and social gathering space. The over 7,000 square feet of permeable paving also addresses historical storm water management challenges for this portion of campus. An abundance of indigenous and drought-tolerant planting, coupled with directing storm water to vegetated edges and permeable systems has reduced potable water demands from the previous library landscape by 70 percent.

The pursuit of higher education can be as exhilarating as it is daunting, enjoyable as it is terrifying, socially integrating as it is alienating. Reimagined outdoor spaces provide refuge, offering more equitable areas that foster positive impacts on mental health and emotional development. Access to greenery in safe outdoor spaces offers stress-reducing benefits, which can lead to stronger academic performance during student's formative years of self-discovery. This significant reinvention prioritizes resiliency and the human experience, strengthening its foundation as an iconic site of memory.

TRUEFORM is a landscape architecture studio that creates meaningful places connecting people to nature and one another. The studio designs for education, urban spaces, wellness, and homes, using regional, lasting materials to craft beautiful, social, and sustainable desert southwest environments.



Hayden Library Reinvention at Arizona State University
Photo by Caitlin Atkinson, 2020

Universidad Católica de Santiago de Guayaquil
Laboratorio de Crítica Arquitectónica y Urbana, Lab C+AU
Facultad de Arquitectura y Diseño

The Architecture and Urban Critic’s Lab initiative is made out of a group of professors from the Architecture major, who have experience in the field of design, criticism, theory, history and urbanism; they are constantly working on research projects within the school and other institutions. Furthermore, at the faculty their purpose is reflexive thinking development of future architects, to form conscious professionals in their culture and environment. The process is leaded by the lab teachers where students are involved as active participants and thus become part of the new generation and contribution to the history and development of Guayaquil.

The main aspect it focuses on is the Zeitgeist knowledge. It is imperative to be present in time and place for architecture to be useful for our community. Heritage is a taboo in Guayaquil, it is a synonym of old, expired, museum, but in the reuse can regenerate the mindset of the future of architecture as well as the authors of tomorrow. That is why the lab reaches students in their process to incorporate history as a methodology, as well as a concept.

The installation presented aims to reincorporate these

buildings as a collective memory, highlighting the importance in the city’s growth, to look backwards before looking forward. Using keywords such as housing + commerce ‘galley + cocoa + wood + sidewalk + street, the cross section of the Lavayen Paredes’ house (1899) at a 1:2 scale remarks the façade details, construction methods used by the riverside carpenters, as well as the mixed gallery uses such as cocoa seeds drying, public space, commercial activities and the lively colors of the city, building scales and smells.

By stimulating the senses, mainly the sense of smell with the cocoa beans and chocolate aroma filled space will increase the experience quality, visitors will experience and remember Guayaquil’s identity and history, from the tangible and intangible aspects of the city’s beginning of the 20th century.

The Architecture and Urban Critc’s Lab at the Faculty of Architecture and Design of the Universidad Católica de Santiago de Guayaquil, are a group of professors with experience in the field of design and urban criticism, theory and history; their work is based on reflexive thinking.



Lavayen’s House Front View
Photo by Jorge Ordóñez, 2024

Universidad Europea de Madrid UEM

Department of Architecture, School of Architecture, Engineering,
Science and Computation; STEAM / AIR Lab, Architectural
International Research Laboratory of Cities Design Institute
Research Group; Chair Prof. José Luis Esteban Penelas

Project: Dreaming Future I.A. Megacities. This exhibition presents an advanced project with a visionary space centered around a large-scale, three-dimensional model of the municipality of Villaviciosa de Odón, extending to the entire Madrid region – serving as the foundation for a forward-thinking research project on the future of megacities in 2050. Several proposals are presented, one of them is based on the New Hyper-Urbanism of Drones (with the European Project AI4HyDrop); others are based on futuristic visions to develop a new Architecture and a new Urbanism based on Artificial Intelligence and the concept of Super-sustainability, a new sustainability on a planetary scale. Through concepts such as drone cities, innovative urban systems, and new paradigms of city design, the exhibition positions the School of Architecture at Universidad Europea at the forefront of architectural and urban thinking.

The immersive design includes: A 3D territorial model of the city; Architectural models of buildings; Informative panels detailing research and concepts; Dynamic LED lighting that evolves with the exhibition; Simultaneous video projections, showcasing ongoing and real-time projects from the School of Architecture.

This proposal envisions an engaging and thought-provoking space where visitors can experience the future of urban environments through a blend of research, design, and technology. This exhibition is designed and developed

by the AIR Lab Research Group, which is responsible for both the conceptual exhibition and the exhibition space.

Air Lab Research Group Design Institute. The Air Lab laboratory from the School of Architecture (Universidad Europea), works with an unitarian concept of transversality, developing projects related to the contemporary expansion of the megacities that emerged at the beginning of the 21st Century.

Contributors: In addition to the European University, the City Council of Villaviciosa de Odón, the University of South-Eastern Norway, Istanbul Teknik Universitesi, Southeast University Nangjing, iraxxxdios, participate in this project.

Professors & researchers Universidad Europea Madrid: José Luis Esteban Penelas, Enrique Puertas, Alberto Sols, Carlos Arroyo Zapatero, Néstor Montenegro Mateos, Juan José Mateos Bermejo, Eduardo Arroyo Muñoz, Francisco Domouso de Alba, Paula Montoya Saiz, Adolfo Jordán, Patricio Martinez García, Álvaro Galmés Cerezo, Javier Mosquera González, Pablo Gil Martinez, Lys Villalba Rubio, Zuhai Kol Zarco, Beatriz Inglés Gosálbez, Luis Álvarez Alfaro, José Jurado Egea, María Martínez Morón, Elena Klinnert Vlachopoulou, Francisco Javier González González , Susana Moreno Soriano

Professors & researchers South-Eastern Norway: Aurelie Aurilla Arntzen, Maged Helmy Helmy, John Mulholland

Professors & researchers Istanbul Teknik Universitesi: Emre Koyuncu, Ramazan Yeniçeri, Ipek Oskan

Professors & researchers Southeast University Nangjing: Zhang Yingle



Dreaming Future I.A. Megacities
Air Lab Research Group (José Luis Esteban Penelas Director), 2025

**University of Calgary School of Architecture,
Planning and Landscape (SAPL)**
Masters of Architecture, Masters of Design
Research, Laboratory for Integrative Design

The call for 'Urgency to Repair, Regenerate and Recycle' selected by the ECC for the 2025 Venice Biennale exhibition aligns with the research, academic work, and teaching developed at SAPL. The City of Calgary is undergoing a digital transformation in response to significant challenges, such as an abundance of vacant office and urban spaces. Buildings are being reused and repurposed, and new solutions are being developed to activate and revitalize underutilized spaces. Reusing buildings, architectural structures, and materials demands a level of knowledge comparable to, if not greater than, new construction. It requires innovative approaches to repurpose spaces while reducing material waste.

In this context, SAPL academic and research units have engaged with the City of Calgary, local startups, and the City's innovation ecosystem to cultivate new expertise and develop alternative modes of practice. Digital tools and processes of design and making are central to this transformation for their ability to create architectural design strategies beyond traditional design and construction methods. The City's rapid growth requires mass-customized, efficient and innovative structures that lead to better performance and quality outcomes while enabling knowledge transfer and new skills development. SAPL's design research follows a transdisciplinary approach that allows early involvement of different agents, including the City, policymakers, building code developers, and engineers. This occurs within the university's ecosystem, where students and researchers engage with fabrication and production methods.

For the last 3 years, SAPL, in collaboration with Zaha Hadid Architects, Fast + Epp engineers, Forest Product

Innovation, The Circular Factory, and the Laboratory for Integrative Design (LID), has explored mass-customized kit of parts in the form of adaptive spatial modules, designed for disassembly, reuse, and reconfigurability. These modules enable faster market adaptation and align with circular economy principles by incorporating local materials and hybrid assemblies.

These initiatives are powered by collaboration with engineering experts, manufacturers, and material and supply chain innovators. By combining these partnerships with user-configurable solutions and advanced manufacturing, we create scalable, flexible spatial assets adaptable to diverse urban needs. These modules are ideal for transforming vacant parking lots and underutilized spaces into dynamic, multifunctional hubs that enhance community life. The result is a model for urban regeneration that prioritizes sustainability, fosters liveability and drives economic growth. A prototype of this kit of parts has been fabricated for the 2025 Venice Biennale and represents one of the many projects developed within this framework. Through its Master of Architecture, Master of Design Research and affiliated design programs, the University of Calgary's SAPL is contributing Calgary's regeneration and supporting its growing technology and innovation communities.

The University of Calgary's SAPL, positioned within a growing innovation ecosystem, fosters interdisciplinary research and industry collaboration to advance sustainable design, fabrication, and construction. Its professional programs equip students and researchers with critical skills to drive innovation in the built environment.



Calgary urban car parks, concept render of the structure utilizing the developed kit of parts
Concept render by Zaha Hadid Architects, 2025

Pintuan [Filipino, noun] doorway; threshold; entrance.

As the first point of contact with a building, entrances not only denote physical entry but also signs of impending change (i.e., *napipintong pagbabago*)¹. Entrances encapsulate multiple meanings and actions – they guard, welcome, guide, and define our movement through the built environment. And as such, have the power to alter one’s existence.² Entrances are transformative – they serve as physical and symbolic thresholds between different states of being.³

In Filipino culture, entrances and transitions between spaces are not always physically defined but are often expressed by implied barriers – raised thresholds, changes in floor finish, or shifts in elevation and ceiling heights. Even in pre colonial domestic architecture, entry often requires climbing stairs or taking off footwear, reinforcing not only the notion of arrival and respect, but also humility, acknowledging the threshold as a space of both physical and symbolic transition. These architectural and cultural practices shape how Filipinos perceive space, emphasizing movement through a door as a ritual that prepares one to enter not just a place, but a shared, sacred, or domestic realm.

Napipintong Pagbabago: Imminent Transformation. This exhibit explores the rich symbolism and transformative power of entrances in the context of Philippine sacral architecture. These thresholds embody the fluidity and intersection of time, space, and existence because they mark the transition from the mundane to the sacred, shaping the spiritual experience of worshippers before they even step inside. Unlike secular buildings, which prioritize functionality, religious entrances are designed as liminal spaces with deep religious and cultural meanings. They are often

adorned with intricate iconography and ritual significance. These portals do not merely provide access but serve as metaphysical gateways, reinforcing a sense of reverence, purification, and communal belonging.

The exhibit examines the notion of sacred portals as transformative spaces, exploring examples from varied beliefs, including the *Porta Sancta* of Catholic churches, the iconic Gothic revival doorways of the *Iglesia ni Cristo* temples, and the pointed ornate arches of Muslim mosques. Within each doorway, analysis goes beyond physical architectural elements, and ruminates upon how entrances embody faith, reflect cultural identity and syncretism, and convey evolving expressions of sacred space in the Philippines.

Founded in 1611, the Pontifical, Royal, and Catholic University of Santo Tomas (UST), is the oldest university in Asia. The UST College of Architecture, established in 1930, with its rigorous curriculum and notable alumni, plays a pivotal role in shaping the Philippines' built landscape.

1. Barthes, R. (1985) *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*.
2. Bachelard, G. (1958) *The Poetics of Space*. London: Penguin Classics; and Turner, V. and E. Turner (1978) *Image and Pilgrimage in Christian Culture*.
3. Heidegger, M. (1971). *Building Dwelling Thinking*. In A. Hofstadter (Ed.), *Poetry, Language and Thought* (pp. 143-162).

Curatorial Team: Rodolfo P. Ventura; Vinson P. Serrano; Noel C. Cruz; Jan Carlo G. Kayanan; Caryn Paredes-Santillan.



VA Gregor Varga Smatanova, Slovak University of Technology

Vertical Design Studio, Faculty of Architecture and Design

The Manor and Small Noble Houses in Slovakia project by VA Gregor Varga Smatanová at FAD STU explores the forgotten layers of history embedded in these estates. Once vibrant centers of knowledge and cultural exchange, they now stand in varying states of neglect, silent witnesses to the erosion of cultural identity and the gradual loss of a heritage that once shaped the life of entire communities. Some still retain traces of their former grandeur, while others have been stripped of identity due to shifting political and social tides. Their fate was particularly altered during the communist era, when many were left to decay, erased from collective memory, or repurposed in ways that severed their connection to the past.

Despite their condition, these structures are more than remnants of lost histories – they offer a foundation for renewal. Thoughtful interventions can restore not only their physical integrity but also the significance they once held for their surroundings. Careful attention to original materials, spatial composition, and craftsmanship ensures that what remains is not merely patched but truly reawakened. To preserve is not to freeze in time, but to continue the story in a way that allows these buildings to remain meaningful.

The architecture of these estates formed the foundation of the social fabric in their regions. They were not isolated monuments but spaces of gathering, administration, and education, where different cultural influences met and shaped one another. Their potential today reaches beyond nostalgia; they could serve new communities, becoming places of exchange once again. Whether through cultural programming, artistic residencies, or spaces for education

and craft, these estates hold the capacity to support local identity and economic resilience.

For their revival to be lasting, these buildings must also find new relevance in contemporary life. Their adaptation should respect the layered histories they carry, while allowing for uses that make them indispensable to their environments. In regions where economic stagnation and demographic shifts have left gaps in infrastructure and opportunity, if reactivated with care and vision, they could once again be catalysts for communal life.

The exhibition itself mirrors this idea of layered history. Inspired by the ritual of dining in a manor house, it is envisioned as a curated menu, inviting visitors to choose their piece of history, their narrative, and their way of renewal. Just as a meal is composed of distinct flavours that come together in harmony, the exhibition offers an immersive selection of historical fragments – each telling a story, each offering a unique perspective on what it means to repair, regenerate, and reuse. Through research and storytelling, we reimagine these estates not as frozen artefacts but as living spaces – places capable of transformation, where heritage and contemporary life intertwine, shaping the future as much as they once shaped the past.

The Vertical Design Studio under Gregor Varga Smatanová at FAD STU, in collaboration with architect Teo Vošková, unites 21 students in a journey from the essence of materials to the identity of regions. Bridging heritage with innovation, they explore how history and contemporary design intertwine.



Coburg manor house Jelšava
VA Gregor Varga Smatanová, 2023

VOICE, Visual Outputs for Inclusive Change and Environments

Zahra Rasti & Julia Clough, design team

Built environments exacerbate conflict. Street grid layouts, one-way streets, the absence of sidewalks and crosswalks, along with a myriad of design elements, shape city demographics and have the potential to oppress residents. Craft and design of the built environment regulates human passage. Women of Iran struggle navigating this passage, and with this, the *Women Life Freedom* movement was born on September 16th, 2022. The death of Mahsa Amini, a 22-year-old Iranian woman who was killed by the morality police for improper hijab, is the catalyst of the movement. Post 1979 Iran imposes mandatory head coverings on all female citizens and visitors, regardless of religious beliefs and age. Male dominance of Islamic public spaces shoulders women into the private realm, creating a cycle of limiting and controlling females. An Iranian woman being present in public, even though allowed, feels like crossing a boundary. For Iranian women, public spaces have become phantoms of a life once lived.

VOICE's work depicts architectural changes from 1925 to 2025, compares women's public and private realms as the architecture evolves, and ultimately shows architecture affecting female domesticity and liberation. VOICE establishes architecture and design as tools during extreme emotional and traumatic events. In Iran, with open access to governmental data restricted, the role of social media and user-generated content on personal cell phone cameras is valuable in reconstructing events. Protests, humanitarian atrocities, and crimes are recorded and documented on social media in real-time. Vast amounts of visual infor-

mation created and shared on the *Women Life Freedom* movement, fuels VOICE's conversation on how architecture and urban design can provide a cohesive platform of spatial documentation, analysis, and awareness within social justice.

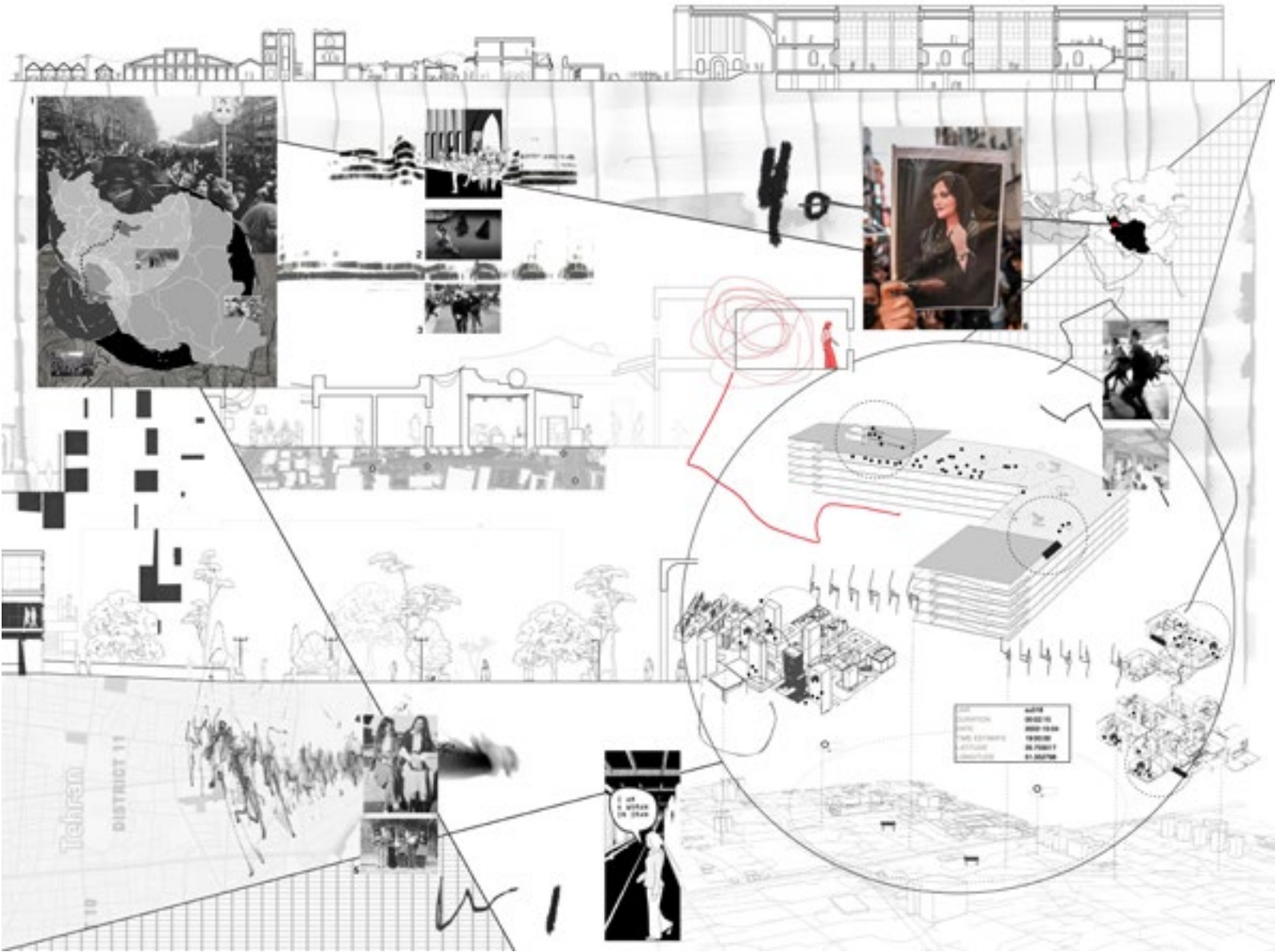
Regeneration is woven throughout the work as Iranian women make known their presence and their struggle, as they reclaim oppressed public spaces with vigor. Permanent brutality is in the air, yet Iranian women are now rebelling, resiliently making attempts to hold a space for themselves in Iranian society.

With design team: Anita Shanbhogue, Rachel Leong, Thien An Tran, Levon Melkonyan, Stephan Nguyen, and Sussan Einakian.

With directors Zahra Rasti and Julia Clough, VOICE is a nonprofit organization, advocating for social justice in conflict-affected areas. VOICE introduces architecture and design as tools to implement recorded observations of people and societal actions during extreme emotional and traumatic event.

Credits of the images in the collage:

1. AP (Associated Press) Photos
2. AP Photos, Vahid Salemi
3. Getty, Anadolu Agency, Stringer
4. ABC News, journalist Nassim Khadem
5. The Observer, David Newell Smith
6. AFP/Getty Images



Unveiled Collage
Image by Julia Clough, 2025

This exhibition showcases a total of five projects in both rural and urban areas. The three completed projects will be exhibited from the beginning of the event, while the details of the two ongoing projects will be revealed during the exhibition period.

Rural Projects. Japan’s rural areas face significant social challenges, including population decline and the decline of the forestry industry. The three projects introduced here aim to build a sustainable regional economic system by utilizing local resources and collaborating with local residents to create architecture. Our mission is to restore the production capacity of local communities, thereby revitalizing both regional industries and the environment.

House for Marebito. This project seeks to restore the relationship between urban and rural areas in a depopulated village with only 500 residents. Inspired by the traditional Gassho-zukuri architectural style, the structure was assembled without nails by joining over 1,000 precisely CNC-cut wooden joints using large-diameter local timber, in collaboration with the local community.

Shodoshima The GATE Lounge. A commercial facility designed for local olive farmers to sell their products. Instead of importing expensive timber from outside the island, the project team, together with the client, surveyed the island’s forest resources and carried out the entire process of logging, drying, and processing timber with 100 employees. The foundation uses one-ton island stones, minimizing ground impact while integrating a sustainable design that utilizes natural ventilation.

Timber Stadium. A small 5,000-seat wooden stadium constructed using locally sourced timber, with local residents actively participating in the building process. Struc-

tural elements, built in different areas, are brought together to form a unified ring, creating a festive and celebratory scene during assembly.

Urban Projects. Japan’s urban areas struggle with environmental issues and a shortage of skilled craftsmen. The latter is particularly severe, as the number of carpenters has declined to one-third of its previous level over the past 40 years, leading to construction delays and rising costs. The two projects introduced here utilize digital fabrication to create a system where even unskilled workers can complete construction efficiently within a short timeframe, while also aiming to reduce carbon emissions.

Learning Architecture for Learners. An educational facility built on a national university campus. The roof is made of concrete, with over 2,000 wooden formworks left in place as finishing materials. By adopting a leaf-vein-like undulating shape, the project successfully reduced concrete usage by approximately 40% compared to conventional methods, while also cutting costs by 40% through simplified construction processes.

Hybrid Timber Condominium. A 14-story residential building project. By applying the aforementioned techniques, this project aims to reduce the amount of concrete slabs – which account for 68% of structural CO₂ emissions – by 40%.

VUILD, founded in 2017 by Koki Akiyoshi, is an architecture startup promoting regional industry autonomy by introducing CNC milling machines to forestry areas. Their EMARF platform connects machines for accessible wood fabrication. VUILD integrates design, fabrication, and construction in-house, creating social impact



Unveiled Collage
Image by Julia Clough, 2025

YDR etudio, led by Yolanda De Rueda, has designed *Casa Suna*, a home located in La Ribera, Mexico, seamlessly blending with the surrounding landscape of sand, beach dunes, desert vegetation, and mountains. The design emphasizes a harmonious integration of architecture and nature, using local materials such as stone and timber to complement the environment. The residence is organized around a central circular courtyard, offering a versatile space for relaxation, meditation, and social interaction, with a fire pit at its center and seating arranged to foster connection. Large folding wooden doors connect this central space with the living, dining, and kitchen areas, enhancing the flow between indoor and outdoor environments. A distinctive terrace facing the beach is defined by sculptural concrete cubes, which form the pool, jacuzzi, and steps that lead directly to the sand, creating a playful yet functional connection between the house and the beach. Skylights punctuate the gently sloping roof, drawing natural light into the bedrooms and bathrooms. With a design that

encourages a close connection to both the landscape and the night sky, *Casa Suna* offers a tranquil retreat where visitors can experience the beauty of both the mountains and the beach. The residence’s neutral tones, inspired by local stone, beige concrete, and warm wood accents, reflect the surrounding desert and coastal landscapes, ensuring that the house is both a retreat and a seamless extension of its natural setting. This project by YDR Studio is a perfect example of sustainable design that prioritizes functionality, aesthetic harmony, and a deep respect for the local environment.

YDR estudio, led by architect Yolanda De Rueda, specializes in innovative, sustainable architecture. A graduate of Northeastern University with a Master’s from ETH and UPM, she has worked with firms like Tatiana Bilbao and Herzog & de Meuron. The studio blends functionality, creativity, and sustainability.



Casa Suna
YDR estudio, 2024

Zayed University, Limass Design Research Unit

Marco Sosa, Lina Ahmad in collaboration
with artist Udo Rutschmann

In a world facing increasing environmental challenges, design must not only create but also transform. *Adaptive Design by Making*, a research initiative by the Limass Design Research Unit at Zayed University, embodies this ethos through pedagogical and design exploration of Adaptive Interiority. The project upcycles decommissioned passenger aircraft interiors, originally stored as spare parts, into reimagined functional spaces, redefining the lifespan of materials and rethinking their spatial contexts.

At the heart of this initiative lie the core principles of Repair, Regenerate, and Reuse, each shaping the project's philosophy and execution. Repair is approached not as a means to restore, but to repurpose, breathing new life into discarded aviation components. The research team engaged in a radical reinterpretation of aircraft interiors, extracting their inherent material potential to craft innovative, site-specific spatial solutions. The transformation process embraces the physicality of aircraft components, preserving their industrial integrity while reconfiguring their function beyond the confines of aviation.

The principle of Regenerate comes to life through the project's immersive, hands-on methodology. Moving away from the conventional design-to-build model, the research team inverted the process, starting with full-scale prototyping before conceptualizing their designs on paper. This real-world engagement challenges traditional pedagogies, fostering critical problem-solving, material adaptability, and an acute awareness of sustainability in design. The outcome is a series of inventive prototypes, ranging from mobile workstations and private contemplation spaces to com-

munal seating areas and installations, each one reshaping the role of upcycled materials in contemporary interiors.

Finally, Reuse is celebrated as a vehicle for sustainable innovation. In an era where industrial waste constitutes a significant environmental burden, this project exemplifies a circular design ethos, proving that obsolescence can become opportunity. By incorporating real-world constraints, limited materials, no outsourcing, and adaptive design thinking, the project not only reduces landfill waste but also instills in students an entrepreneurial, forward-thinking approach to design.

The project culminates in a full-scale 1:1 prototype, an enclosure crafted from suspended interior aviation parts. This installation offers a unique spatial interplay, creating a contemplative interior setting for resting, working, and introspection. Through the delicate balance of opacity and transparency, the enclosure provides an intermix of views from the inside out and vice versa, challenging perceptions of spatial boundaries. The suspended fragments evoke both the weightlessness of flight and the grounded nature of habitation, an architectural dialogue between movement and stillness, industry and craft, enclosure and exposure.

Lina Ahmad and Marco Sosa are Associate Professors at Zayed University, Abu Dhabi. They are co-funders of Limass Design Research Unit. Their research and pedagogy are deeply rooted in sustainability, exploring the ethos of adaptive reuse as fundamental strategies for preserving modern heritage.



Prototype – Adaptive Interiority
Marco Sosa and Lina Ahmad, 2025

Palazzo Bembo

Adele Naudé Santos

Professor Emeritus, School of Architecture and Planning, MIT

Following the publication of Adele Naudé Santos's monograph, *A Form of Practice* (2023), she presented an exhibition consisting of drawings important to some of her most ambitious projects at the MIT's School of Architecture. Her work displayed for *Time Space Existence 2025* is a visual expression of her methodology and a closer look at the integral role that drawing plays in Santos's design process through a selection of single-family houses, affordable housing projects, and urban design projects.

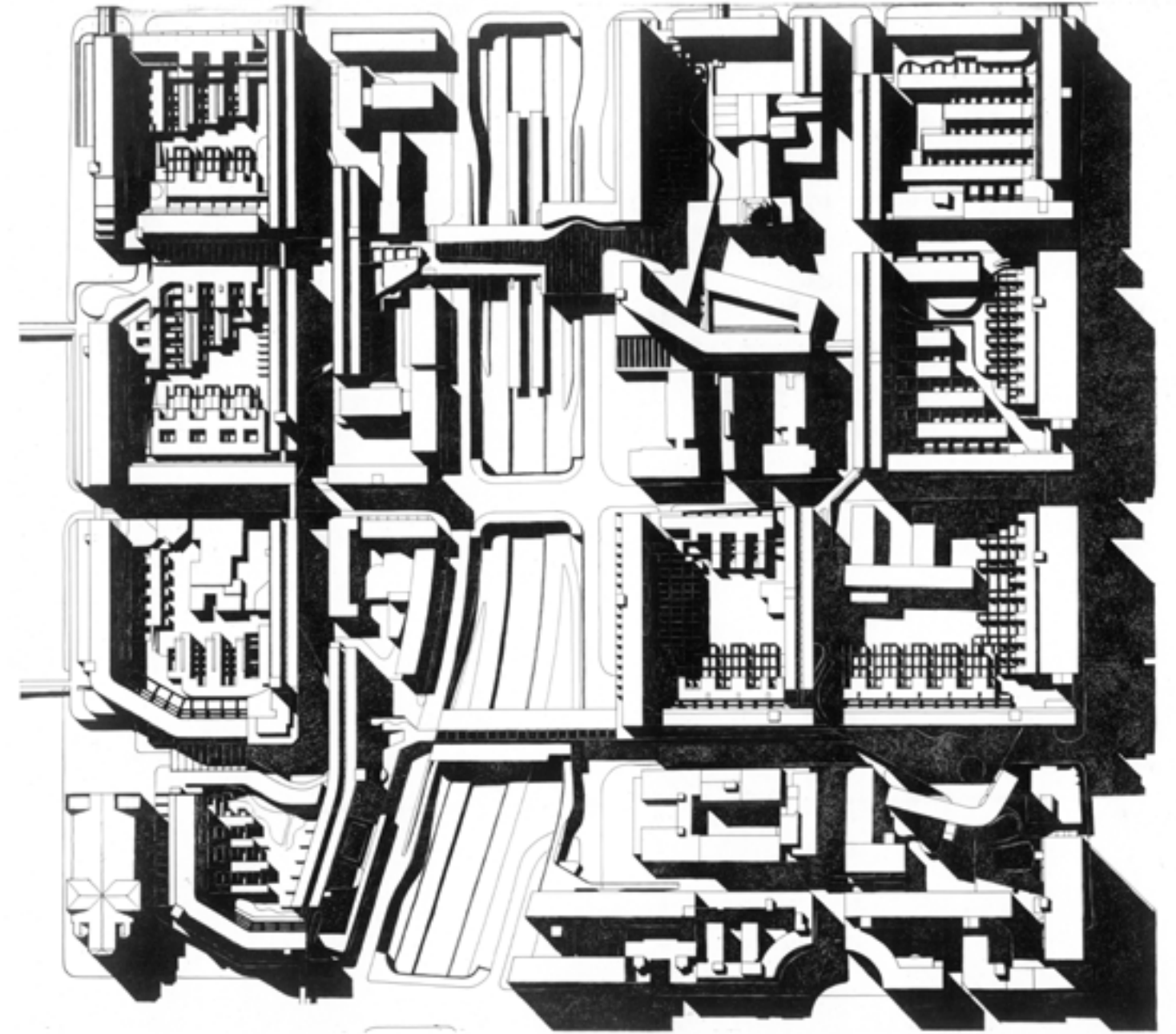
Drawing Experience displays the evolution of Santos's design process over the course of her career and the ways in which she developed her method to reveal the multiple concepts at play in each of her designs. From the beginning of her practice, Santos wished to engage and enhance human experience. Her early work engages intimate experiences in the context of the single-family home and later extends to elaborating urban design projects. The process begins in the abstract and ephemeral realm that is human experience and extended outwards, first to words, then to design concepts, which she visualizes as "graphic words," and finally to physical designs.

She has described her method as "narrative mapping," a discursive process that embeds the conceptual and contextual elements as inherent to the drawing. Many of the narrative maps displayed in *Drawing Experience* rely on the use of experiential arrows that point out crucial features of use, special vistas, landscape features, sunlight direction, and charted routes and journeys.

Santos elevates the drawing from diagram to "narrative map" with the increase in scale and complexity through her

career, as she forms stories of the relationship between human use and environmental interaction. *Drawing Experience* explores the different ways drawing human experience differs with the nature of the project. Much of Santos's earlier work engages the single-family home with the landscape and the built form. Once Santos completed her Master of City Planning at University of Pennsylvania, the scale of her projects increased. She began to focus on affordable and high-density housing, where she explored the balance between individual privacy and collective life. At this time, she also began to work internationally, taking on projects in Japan, China, and Guatemala which involved increasingly complex environments. Santos interwove her international practice into her pedagogy and used the format of the workshop to work with students and communities to address architectural and design problems in a real-world context. Drawing, from the beginning of her teaching career, has played an important role in engaging her students in the design process. Her urban design projects become a narrative through the mapping out of multiple concepts that impact the final design of the project: the environmental, the economic, and the cultural. These are consequential to the story being told.

Adele Naudé Santos is Professor and Dean Emeritus at the School of Architecture and Planning at MIT. She has degrees in Architecture, Urban Design, and City Planning. Her practice has addressed affordable housing and community development in the United States and internationally.



Adjaye Associates and the Wish4Life Foundation present a groundbreaking new project, *International Children’s Cancer Research Centre* (ICCRC), in Asikam, Ghana. The project is the vision of the Foundation’s President, Dr Tanya Trippett MD aided by global cooperation and investment in the future of children with cancer.

Located on the eastern slopes of the Atewa Range in Asikam, the centre will transform a 22,500m² site into a state-of-the-art paediatric healthcare ecosystem. The centre will include medical, research, educational, residential, and spiritual spaces, making it the first of its kind in West Africa dedicated to treating childhood cancer. The goal is to significantly improve cancer survival rates for children in developing countries, aiming to raise the current 20% cure rate to a level closer to the 80% success rate seen in the United States.

ICCRC will be more than just a hospital – combining capacity building with resilience measures- it will also serve as a premiere treatment, research and teaching centre, preparing the next generation of oncologists and health care specialists in Africa. This initiative will foster a sustainable ecosystem of local expertise integrating information tech-

nology and renewable resources to enhance the life cycle of the project. The ultimate vision is to create a lasting legacy for paediatric care across Africa and a model that can be replicated around the globe; one that extends beyond this first facility and reshapes how children’s cancer care is delivered across the continent and beyond.

Inspired by the Akan cultural belief that illness is a disruption to the whole person – beyond just the physical – the hospital is designed to be a campus that nurtures physical, emotional, and spiritual wellbeing. Drawing upon African architectural knowledge systems, with an abundance of greenery, landscaping, and biophilic design elements, the design embodies the vision of creating a sanctuary of healing and serenity, where humans live in harmony with the planet.

Adjaye Associates is a global multicultural team, stimulated by a broad cultural discourse. With studios in Accra, London, and New York, their work spans the globe. Projects include the National Museum of African American History and Culture, Washington DC and the Abrahamic Family House, Abu Dhabi.



ICCHRC Chapel
Adjaye Associates, 2026



ICCHRC Welcome Centre
Adjaye Associates, 2026

AEXN architects

Tomas Grunskis, Jūratė Kindurytė, Martynas Mankus

Designed by AEXN architects, crematorium *The Tumulus* presents a sensitive approach to the profound human experience of loss and transition. The design concept of the building located on a flat field near the town of Klaipėda, Lithuania, emerges as a metaphorical burial mound shrouded in white linen. Such architectural idea turns the crematorium into a serene and symbolic space blending harmoniously with its natural surroundings and, at the same time, remaining visible from a distance as an epicenter for burial rituals and reflection.

This architectural approach is based on metaphor, spatial functionality, materiality and ritualistic process. The peculiar form of the structure rises subtly above the landscape echoing the timeless tradition of burial mounds. The roof resembling a ritual blanket connects the building to the ground with embankments further delineating its access points. The use of exposed concrete emphasizes the concept of eternal time, with other naturally aging materials.

The circular plan helps to integrate inner yard system. It proposes processivity that would be tied with space in the essential direction outside – inside. Visitors move from one room to another following the steps of a ritual as all spaces are joined into a circle. It calmly invites and releases those who arrive. Objects on the way also provide spaces dedicated to spiritual and emotional healing as it is a place of emotional discharge and a quiet transformation. Interior spaces are designed to provide a cozy and comforting atmosphere for the visitor. Spaces dedicated to contempla-

tion and recreation are necessary to create a safe emotional environment for experiencing one of the stages of life. The design philosophy of the crematorium extends beyond its physical form providing for emotional and spiritual healing. It encompasses the duality of being inviting and transient, a place where visitors can be comforted but not meant to stay longer. This interplay between the permanent and the transient also reflects the purpose of the structure, offering a contemplative space, where a touch eternity can be experienced.

The site is further envisioned to include a columbarium park, thus adding some depth and continuity to this ritual journey. Each micro-space within the park is designed to stand apart, while differentiating itself from the fuss of the outside world and the speed of everyday life. The crematorium and columbarium park interflow creating integrated environment, where visitors' spiritual and emotional needs are met by architectural means.

Crematorium *The Tumulus* represents the evolving typology of death-oriented architecture. This project stands out as a testament to architecture's capacity to shape profound human experiences through thoughtful design.

AEXN architects was founded in 2005 by architect PhD Tomas Grunskis. Deriving its name from the manifesto *Arquitectura ex Nihilo*, the studio focuses on creative design and processes of various scales – urban, public spaces, buildings and interior design.



The Tumulus
Photo by Norbert Tukaj, 2022

Hong Kong – a city of contradictions, resilience, and reinvention. It is not a city of grand urban plans but one shaped by adaptation. Not a city of erasures, but of layered negotiations. This project traces the forces that have shaped its urban DNA, weaving an allegorical narrative of its evolution – part fact, part fiction, all truth. It deciphers the hidden logic behind Hong Kong’s perpetual reinvention – how its form emerges not from centralised control, but from a synthesis of restraint, expansion, and shared ownership.

Through three defining forces, the city takes form:

1. *Restraint as Freedom.* Hong Kong’s colonial past imposed strict physical and ideological limits, yet these very constraints incubated an unprecedented urban dynamism. With minimal governmental intervention in city-making, a self-regulating, market-driven logic unfolded – resulting in a hyper-adaptive, decentralised metropolis. Here, architecture is not dictated by master plans but by necessity and negotiation.

2. *Urban Upgrades & the Rewriting of Space.* Hong Kong’s urban landscape is a palimpsest, where expansion is a constant act of defiance and necessity. Reclamation projects push the city outward, while large-scale infrastructure strengthens its internal connections. Unlike cities that clear the past to make way for the future, Hong Kong builds upon itself – creating an urban form that oscillates between preservation and transformation, acceleration and inertia. The city is both an archive and a frontier, memory etched in vernacular forms.

3. *Allotment & the Persistence of Memory.* Unlike cities where land is consolidated for rapid renewal, Hong Kong’s fragmented ownership acts as an unintentional safeguard against wholesale erasure. Strata-like allotments mean redevelopment must pass through layers of negotiation, compromise, and shared decision-making. Change happens not through sudden displacement but through collective, measured transformation. The result is an urban fabric rich with memory – where the past is not erased, but continuously reinterpreted.

This work is a layered manifesto – part narrative, part urban theory, part spatial speculation. Presented at the Venice Biennale, it is previewed through a fragmented exposition: part text, part artifact, part spatial proposition. A model at the urban scale abstracts the city’s evolution, capturing the rhythm of its expansion and resistance, its fluidity and its fixity.

A city of limits, yet limitless.
A city of markets, yet immeasurable.
A city of memory, yet always in motion.
Hong Kong – written, erased, rewritten.

Aravia is a Hong Kong-based design studio known for its global impact. We create purposeful, resilient spaces where clarity and material honesty define every detail. Our designs evoke lasting impressions, encouraging interaction, connection, and enjoyment – spaces that inspire and endure.



Aerial View of the construction of underground tunnel and the network derived, dated 1975
Reproduced by Chan Ching Kan, 2025

Architectures Anne Démians

In 1909, Louis Lanternier, a professional architect, took advantage of the International Exhibition of the East of France to take advantage of a hot spring, rich in magnesium, sodium chloride and sulphur, in Nancy's arc Sainte-Marie. In 1913, he completed a thermal spa that he designed around -and based on- the spring. It was a project that he oversaw with great care, but the First World War put an end to the work in 1914, leaving it unfinished.

The similarity of the buildings suggests, more than any other possible extension, that the style of the original buildings really deserved to be continued throughout the project. From then on I asked myself: Should I continue with Lanternier's plans, as perhaps a conservation architect would do, and then symmetrically duplicate his architecture along its original axis? Should I completely erase the existing buildings and rethink the project as a whole, a single building by a single architect?

Or perhaps I should attempt to juxtapose two structures, the first based on classicism and the second on more contemporary concepts? In a more free, less academic way, so to speak and that is exactly what I did.

The Nancy Thermal development is a project comprising a fully licensed thermal and spa treatment area, wellness areas, a hotel area with its own restaurant and a sports and leisure area. The layout of the baths themselves has been redesigned in a classic style. It is both beautiful and surprisingly symmetrical, with a series of majestic domes to the right of each of the three main areas that make up the thermal baths.

1. The wellness areas are grouped around the large circular historic pool, crowned by the large dome, which has been carefully restored to retain as much of its original architecture as possible.

2. More centrally, in line with the monumental entrance pierced by arcades with a very elegant, sharp edge, is another dome, smaller than the previous one, which overlooks the central, strategic point of the facility. Where visitors and spa users meet.

3. Closer to the avenue, the treatment facilities for spa visitors are grouped around a large multi-purpose pool measuring 15m in diameter. You will also find a mobility pool and a walkway in the water. The spa's medical facilities also include 70 treatment rooms for respiratory, rheumatological and phlebological treatments. Above the pool is the new dome, the main feature of the extension, the classical architecture of which I decided to revisit.

I placed high openings to allow the light to flood into the bathing area, complemented by a translucent chandelier that casts a shimmering light throughout the room. No glare is allowed. The expressive nature of the light adds to the reverence of the space.

To conclude, the fluidity of the water, the unexpected reflections of the sky, the columns and the foliage, all create a cloudy or misty transparency that doubles the effect of the perspectives that open up on the surrounding natural environment, creating an unusual and metaphysical setting in the space that is the thermal baths, which is calm and soothing to visitors.

Anne Démians

Anne Démians divides her time between architectural design and production, contributing assiduously to theoretical projects and new urban forms, as well as taking part in various research groups, teaching and her activities as an elected member of the Academy of Fine Arts of the Institut de France.



Armon Architects
Eliezer Armon

“If architecture is a language, then a building is a story,” says Jewish architect Eliezer Armon, whose buildings are firmly rooted in the land and the history of Jewish people. Three of Armon’s projects – a synagogue, a cultural center, and a museum – are gathered in Venice to immerse visitors in biblical stories. “When I wander through the dark nights in the Negev, I connect my buildings as beacons; they are a sort of Hanukkah menorah lights for me,” explains the architect. A building without a story is meaningless, like a life without a dream. Each building is an open book. In Hebrew, a page and a pillar are defined by the same word. Buildings are like books.

Officers’ School Synagogue was opened in 2009 at Bahad 1, a military training base in the Israeli Defense Forces in Mitzpe Ramon. It evokes a flame that symbolizes the burning bush where Moses was called to lead his people out of slavery in Egypt to the Promised Land. “Behold, the bush was burning, yet it was not consumed.” (Exodus 3:2). The Prayer Hall’s two-story cubic volume sits on a stem-like podium. Its facade comprises 24 narrow, vertically oriented undulating panels of precast concrete. They march along the building’s square perimeter, allowing natural light to be admitted through the opposing curves of the “flames.” The hall is accessed via an open stair that ascends to a bridge symbolically suspended between heaven and earth. It leads inside through a copper door; the western sun turns it into a “screen of fire.”

Abraham’s Well Visitor Center in Be’er Sheva’s Old City was inaugurated in 2013. It houses the archeology museum and ancient Abraham’s Well, which is depicted in the Hebrew Bible. It comprises a lecture hall, a multimedia gallery, and a yard with an off-centered ancient well encircled by a

solid wall along with a tent. The center disseminates Abraham’s legacy as the father of all religions by illustrating his life’s journeys. The building’s façade, a cement wavy wall, represents a tent cloth with a raised flop supported by a pole, a sign of hospitality and mitzvah.

The Shofar Museum in Yavne responds to the city mayor’s call to establish a museum. The architect proposed to dedicate it to Yavne’s ancient history, where the Great Sanhedrin, a legislative and judicial assembly of 70 elders that acted as a supreme court in the ancient Land of Israel, was reestablished after the destruction of the Second Temple. In Judaism, sounding the shofar, a ram’s horn, is a religious and symbolic act performed in religious ceremonies to stir the heart and mind toward repentance and self-reflection. The museum’s giant shofar, a tunnel, contains a walk-through experience that celebrates the extraordinary achievements of famous Jews worldwide. “Let Us Blow (The Shofar!),” asserts the Talmud, so the Jewish tradition lives on.

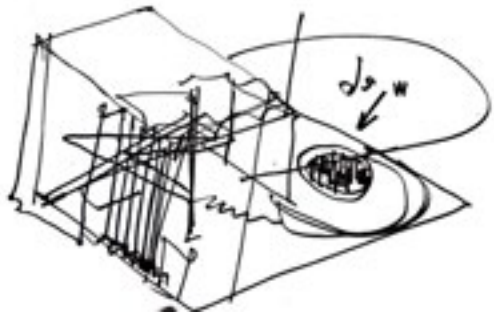
Eliezer Armon (b. 1955, Tel Aviv) studied architecture at Haifa’s Technion. At 35, he became the chief engineer of Be’er Sheva. He established Armon Architects in 1993 and has realized over 100 cultural, civil, religious, and infrastructure buildings. Armon is a devoted Kabbalist and a martial artist.

Exhibition credits: Eliezer Armon, Architect; Eran B.Y, Video Director and Exhibition Producer; David Haliva and Mia Kalman, Exhibition Designers; Amir Brener, Lighting Designer; Itzhak Hacoen, Praying Stand Fabricator; Vladimir Belogolovsky, Curator.

The Officers' School Synagogue was built thanks to the generous support of the Ruderman Family Foundation.

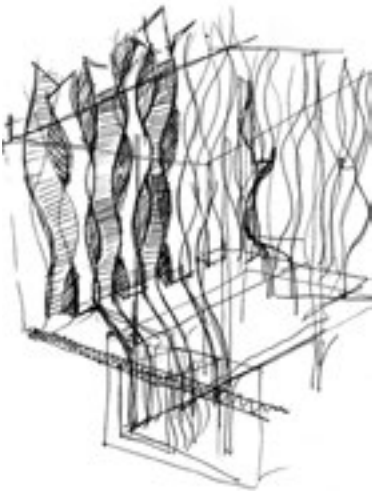
GO FORTH FROM THE
LAND OF YOUR BIRTH
AND FROM YOUR FATHER’S HOUSE TO
A LAND THAT
I WILL SHEW YOU

GENESIS 12:1

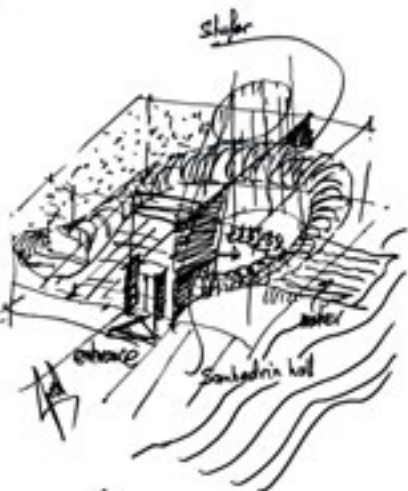


BEHOLD, THE BUSH
BURNED
WITH FIRE,
AND THE BUSH WAS NOT CONSUMED

EXODUS 3:2



RABBAN YOHANAN
BEN ZAKKAI
SAID TO THE SONS OF BETEIRA:
“LET US
BLOW
(THE SHOFAR)!”



Projects from left to right:
Abraham’s Well Visitor Center, Be’er Sheva, Israel, 2013
Officers’ School Synagogue, Bahad 1, Mitzpe Ramon, 2009
Shofar Museum, Yavne, Israel, Project

AXAR

Colectivo de Arquitectura

The ATABEY project in Punta Cana, currently under construction, redefines urban development by integrating architecture, nature, and community in a harmonious balance. Designed to offer high-quality housing, its approach prioritizes sustainability, landscape regeneration, and resource optimization, minimizing environmental impact and strengthening the connection with the surroundings. Through ecosystem repair strategies, urban fabric regeneration, and the reuse of local materials, this project seeks an architecture that not only adapts to its context but also enhances it.

Inspired by the interaction between space, materiality, and context, the design merges monumentality and minimalism, creating immersive atmospheres that respond to the unique conditions of the tropical climate. The selection of sustainable materials and bioclimatic strategies ensures energy efficiency and thermal comfort, integrating elements such as large windows, cross ventilation, and the use of stone and wood to achieve a seamless integration with nature. The reuse of local materials and the recovery of traditional construction techniques help reduce the ecological footprint and revalue vernacular knowledge, ensuring a respectful dialogue with the environment.

The project also emphasizes social interaction through plazas, terraces, and communal spaces designed to encourage engagement, promoting efficient mobility adapted to the community's dynamics. Water bodies and native vegetation intertwine with the architecture to create contemplative and sensory spaces, transforming each corner into a

point of connection with the landscape. The regeneration of public space is a key element in strengthening the sense of community and enhancing the quality of life for residents.

As part of this vision, a phenomenological pavilion is incorporated, designed to offer a sensory experience that invites reflection on the relationship between nature and architecture. Through the interplay of light, shadow, sound, and natural materials, this pavilion raises awareness among visitors about the importance of the environment and its impact on spatial perception. It becomes a gathering place where architecture moves beyond mere shelter to become a medium for experiencing and understanding the essence of the landscape.

More than just an urban development, this proposal represents an architecture that engages in dialogue with its surroundings, redefining habitation as an experience that balances innovation, aesthetics, and sustainability. Through the repair of affected ecosystems, the regeneration of social structures, and the reuse of materials in its construction process, ATABEY emerges as a model of responsible intervention aimed at restoring the balance between the city and nature.

Architecture is understood as a dialogue between space, matter, and experience. From Mexico, it collaborates with students, researchers, and creative teams from different countries to develop projects that blend monumentality, minimalism, and spatial poetry. For us, architecture transforms and inspires.



ATABEY Complex
Alejandro Bribiesca Ortega, 2025

Brennan Furlong Architects

“The history of Howth, which in many ways reflects the history of Ireland as a whole, finds expression in the earliest records which provide us with an account of the lore and legend of prehistoric times.” *The Howth Peninsula. It’s History, Lore and Legend*. Edited by Vincent J McBrierty, 1981.

The name *Howth* comes from the Viking word *Hofuð* meaning “headland”. Originally an almost circular island it consists of a 500-million-year-old Cambrian rock formation which rises over 170m above the waters of Dublin Bay. At the end of the last ice-age approximately 11,500 years ago, the retreat of the glaciers allowed Mesolithic peoples migrate back into Ireland from continental Europe. An early Neolithic site excavated on the peninsula indicates people have lived here for at least 6,000 years.

Howth has been documented on maps since the 2nd century AD – drawn in Alexandria by Ptolemy based on descriptions given to him by returning sailors who had travelled across the Mediterranean and up the western European Atlantic coast, like Marco Polo describing Invisible Cities to Kublai Khan. Ptolemy labels Howth *Edri Deserta*, meaning “Edar’s isolated place”. The Irish name for Howth, *Binn Éadair*, means “Eadair’s Peak”. Eadair was a descendant of Noah who came to Ireland from the Caspian Sea.

Howth is overlain with intertwined archaeology and mythology. A 4,500-year-old portal tomb is known locally as Aideen’s Grave. Aideen died of a broken heart when her husband, Oscar – a member of the legendary Na Fianna – was killed in a battle in 284 AD.

The peninsula forms the northern shore of the wide horseshoe of Dublin Bay, about 16km from the City Centre. From Howth, you can look across the bay towards

the Dublin Mountains to the southwest, where prevailing winds send wind and rain sweeping across the bay and from where the sun sometimes breaks through and shines on the water.

There is a magic in Howth. The place feels ancient and apart, as if it was still an island even though it no longer is. Noah’s descendants settled there, then Na Fianna, then the Vikings, then the Normans. The harbour was built in 1813 to improve mail deliveries between London and Dublin – then 2nd city of the British Empire. 101 years, later the same harbour was used as the landing-point for a shipment of guns for Irish rebels, intent on ending British Rule.

Now it is our turn. We are the custodians of this place. There is 6,000 years of precedent and context in which to work. There is 500 million years of rock on which to build. Some day we will pass it on. Then it will be someone else’s turn, to work with what we have left them.

Howth inspires artists, poets, musicians and writers. Working here it is impossible not to be aware of that cultural importance and value, and to be inspired in turn.

“[...] the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat [...]” – from the final passage of *Ulysses*, James Joyce.

Brennan Furlong Architects is a studio of 12 located in Dublin, Ireland. The practice works primarily on domestic architecture, often restoring, reorganizing and adding to existing dwellings. The projects are informed by stories (of the client, building, site, surroundings), histories & mythologies.



X⁷⁵ - Exploring Architecture and Beyond. The Department was founded 75 years ago under the name “Department of Agricultural and Industrial Building Design”. As an integral part of post-war reconstruction, it provided the intellectual basis for major technological developments of the time. However, as industrial and agricultural investments faded, the department’s community sought new fields of research. The search for links between the past and the future, between existing resources and contemporary trends began 15 years ago, exploring collaboration with universities, government agencies, international organisations and other industry representatives. In all projects, they look for ways to build on the past, to use and enhance resources with respect for their past value and in line with contemporary needs.

As a tribute to the team’s heritage in large-scale interventions, some of the new projects deal with multi-layered cultural landscapes. The layers are hidden in the rich history of the sites, often stemming from the human presence of prehistoric times and key historical periods, through the recent past, where they plan for the needs of the future. Such are the interventions in Borsod County, an abandoned industrial area with early traces of palaeontological hominid habitation, or Somló Hill with a rich Bronze Age history and the current micro-architecture of the vine cultivation. Internationality is enhanced by projects in Transylvania, Mikháza, reflecting on its Roman past and contemporary issues of loss of identity and rural abandonment; working with Mexico’s earthquake-damaged colonial heritage of 16th c. Monasteries and Syria’s war-torn crusader castle, Crac des Chevaliers.

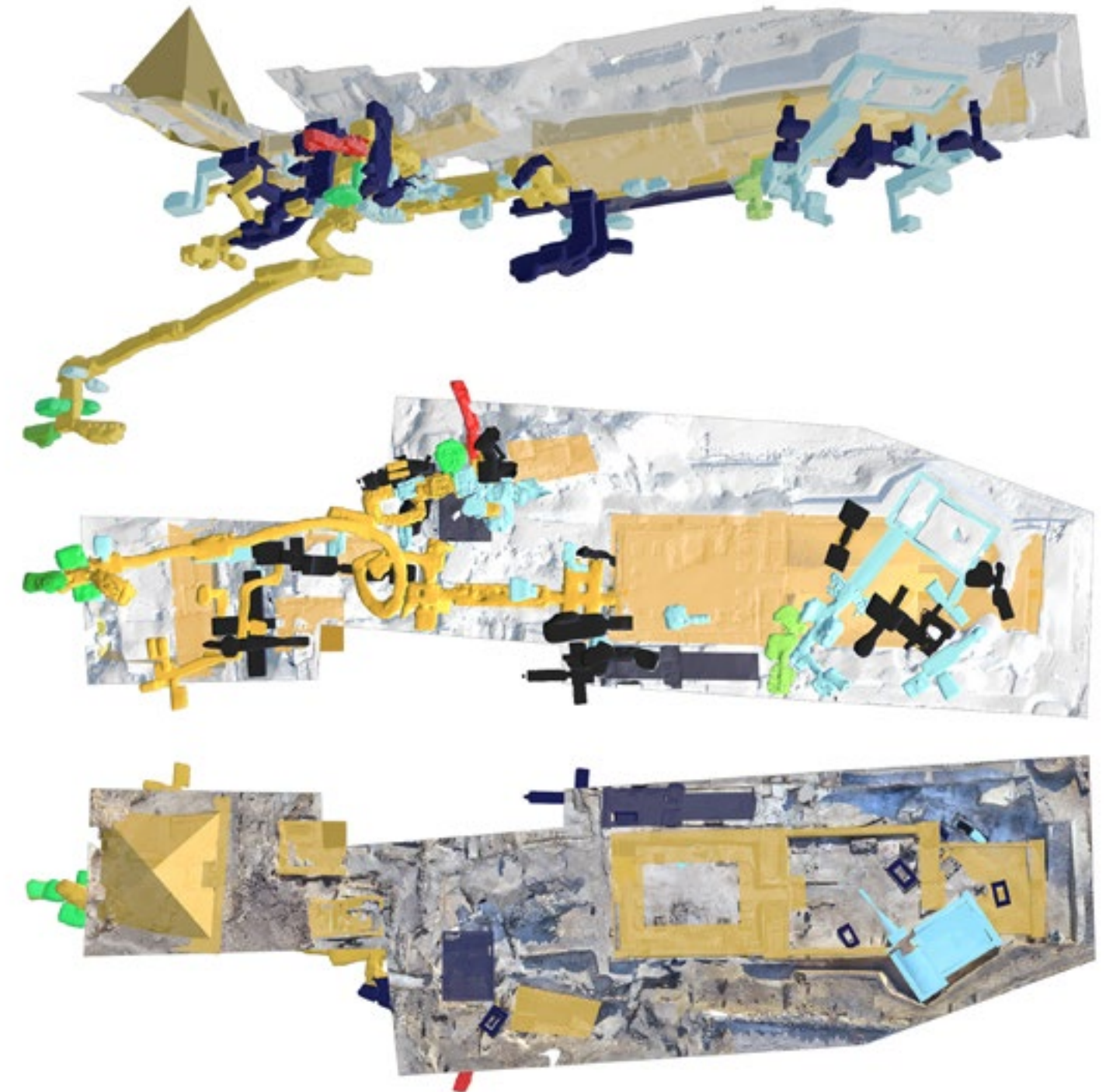
Currently, the research ventures into adaptive reuse, mindful demolition, alternative building methods with a

close connection to materiality, including a focus on interior design, the immediate, tangible part of human habitat. On a larger scale, realistic ways of carbon footprint reduction are investigated, reflecting on the particular aesthetics of reused materials and structures, and minimal living in a continental climate. The aim is to integrate green design thinking into mainstream education to change the mindset of practitioners en masse.

In focus, a complex project is presented: the architectural and archaeological research in Egypt, located in the cemetery of the nobles of ancient Thebes (Luxor West Bank). More than 40 years in the making, the excavation continues to reveal an exquisite man-made structure that has been constantly reused and modified over thousands of years. The traces of the past are analysed with methods of archaeology, architecture, anthropology, linguistics and more, inviting a unique collaboration between disciplines. This mortuary landscape is a wonderful imprint of human activity, a manifestation of great achievements when synergies are created between the now fragmented fields of art and science, providing an inexhaustible source of inspiration for the future.

Partners: Ministry of Culture-Supreme Council of Antiquities Egypt; Hungarian Archaeological Mission in Thebes-South Khokha Project, Eötvös Loránd University-Department of Egyptology; Hassan Fathy Survey Mission in Egypt.

The Department of Explorative Architecture is a design department of the Faculty of Architecture, Budapest University of Technology and Economics, Hungary, focusing on interdisciplinary research and research-based design education.



*Spatial analysis of the excavated structures
Luxor West Bank, Necropolis of the Nobles
South Khokha Project, 2015-2024*

Intelligence, as explored by this year's Biennale, is understood as natural, artificial, or collective – dimensions that define our capacity to interact with the world. Yet, beyond these, there lies another dimension: the supernatural. This exhibition proposes that architecture is uniquely poised to articulate and amplify the resonances between our natural and supernatural worlds. At California Baptist University (CBU), architectural design, in part, is dedicated to exploring how design can express, embody, and evoke these profound connections. *Supernatural Intelligens* unfolds across three thematic explorations:

Biological Resonance examines how sacred spaces affect the human body. This exhibition uses cutting-edge scientific techniques to present data on physiological responses within environments designed for worship and reflection. Drawing from these observations, principles of transcendent design are identified and utilized within student design of transcendent space. Building upon this foundation, the exhibit delves into research sponsored by the Templeton Religious Trust, which investigates how sacred architecture encodes and communicates spiritual realities. Through the use of advanced biometric instruments – including mobile eye-tracking, AI-based scene analysis, and biosensors – the study captures human responses to sacred spaces. This pioneering research bridges the gap between theological aesthetics and empirical evidence, offering unprecedented insights into how design elements elicit emotional and cognitive resonance. By showcasing these findings, the exhibit highlights the transformative po-

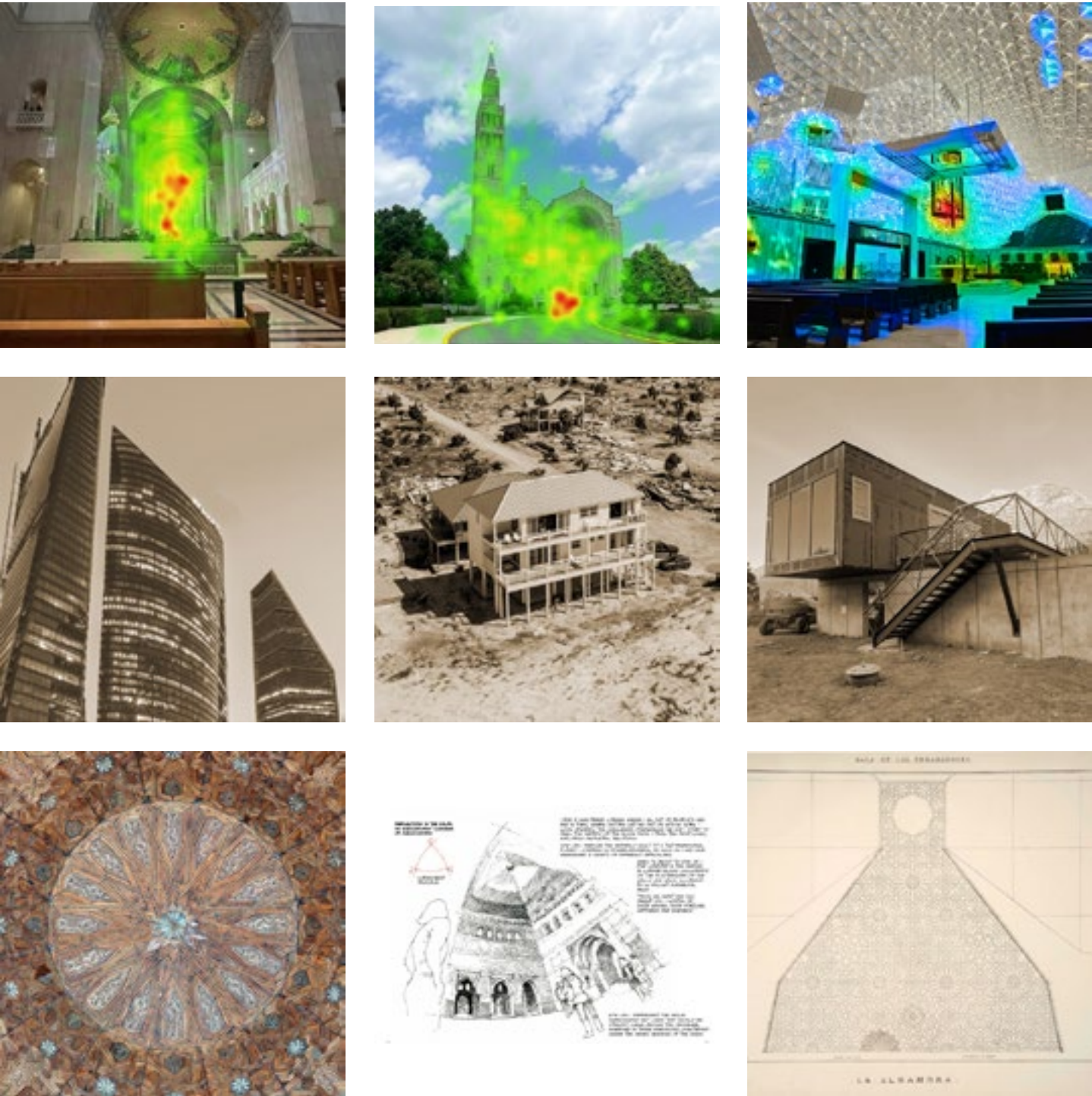
tential of architecture to enrich both spiritual encounters and evidence-based design methodologies.

Climatological Resonance addresses architecture's dialogue with creation's natural forces. From buildings designed to withstand hurricanes and wildfires, to structures surviving earthquakes, this exhibition explores case studies of how various buildings adapt to “acts of God” and how such responses reflect faith, resilience, reverence, and humility.

Cosmological Resonance investigates design decisions based on conceptions of the supernatural and sacred order. Architectural cosmology signifies a divine order that embodies a fusion of visible and hidden structures in material expression. All belief systems embody an implicit and explicit cosmological aesthetic. This historical, photographic, and drawing study investigates cosmological principles embodied in a selection of the carpentry ceiling surfaces of the Palacios Nazaríes at the Alhambra in Granada, Spain.

Through these lenses, *Supernatural Intelligens* seeks to expand the dialogue around intelligens, architecture, and realities beyond the natural, demonstrating how design can embody a resonant connection with the supernatural.

California Baptist University is a faith-based university in the USA with a robust College of Architecture, Visual Arts & Design. The architecture programs emphasize design and research grounded in goodness, truth, and beauty, striving to enhance the quality of the built environment.



By rows: *Biological Resonance Series*, *Climatological Resonance Series*, *Cosmological Resonance Series*. California Baptist University, 2024

Collectif Carré Noir

Marc Viaud, Nathanaël Pinard,
Victor Dussap & Félix Roudier-Canler

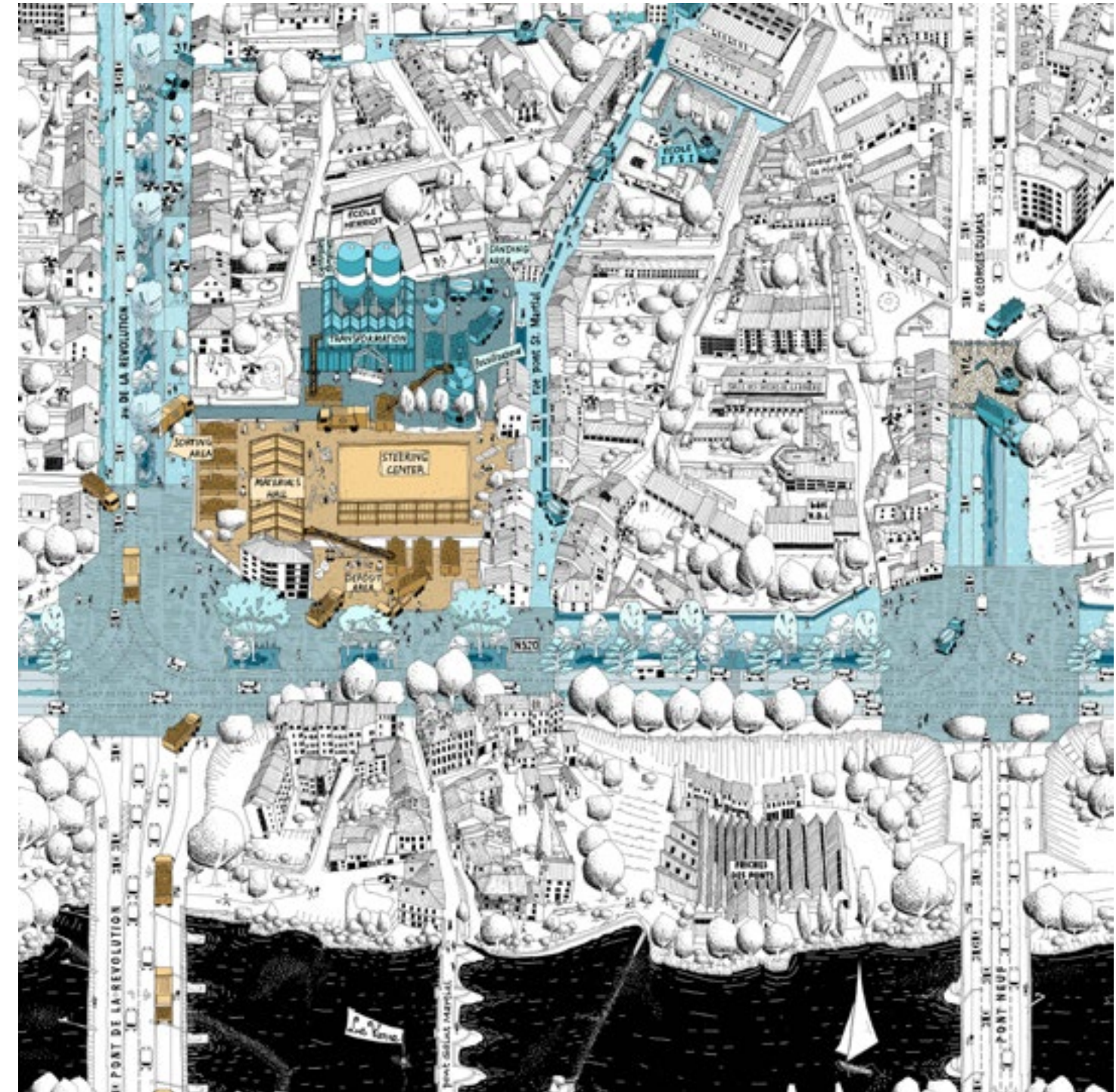
The space is diptychal and presents two transcalar universes, one urban and the other rural, under a 2050 horizon. The goal is to present a fictional utopia of the impact that the local reterritorialization of human practices would have on territorial planning and social interactions. In the face of the rise of a globalized civilization, this return to territory is made in service of the commons. Here, architectures abound towards the concept of a true *territorial heritage*, which could be defined as: “the entirety of long-lasting structures produced by the coevolution of humans with their surrounding environment” (Magnaghi, 2000). The approach we implement contrasts two forms of mobility:

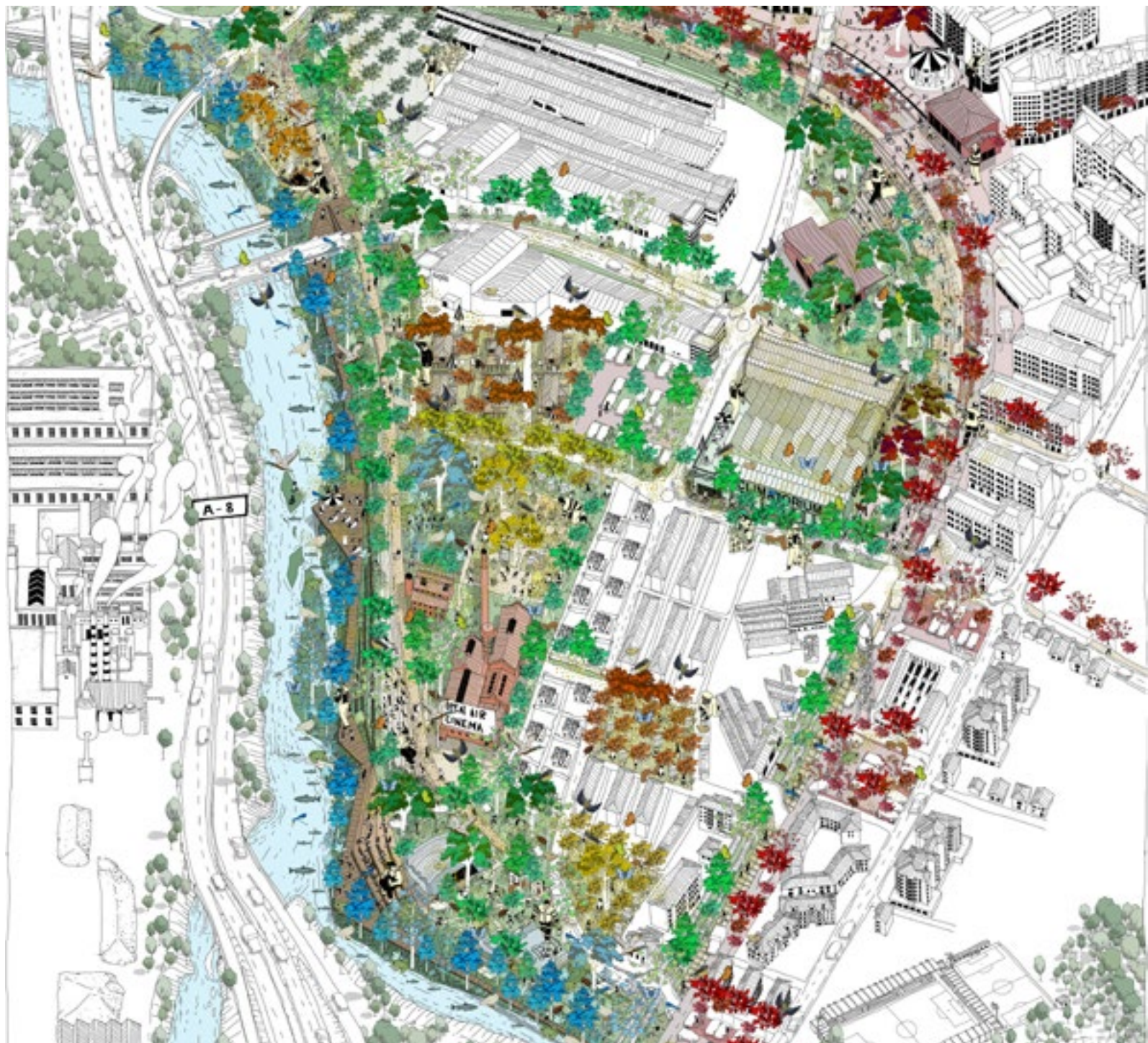
Physical mobility includes the movement of materials, resources, humans, and non-humans. On this subject, the dominant model of modern times is that of the *globalized village*, which induces the mobility of resources on a global scale. As a result, territorial planning becomes decoupled from the resources it produces by itself. This contributes to what Magnaghi calls *new poverty*, which is linked to “the uniformity of lifestyles and generalized economic interdependence”. The energy expended for this mobility and its ecological cost are immense, far surpassing the expenses generated by local consumption logic. Without resorting to exclusive localism, we replace this approach with a model of return to the territory. The exploitation of the territory's resources for its own service allows for the control of the ecological impact of developments. It also perpetuates the characteristics of the territory, both material (values of use, landscapes, human and geological infrastructures...) and immaterial (know-how, traditions, socio-cultural and socio-economic models, collective imaginaries...).

The *mobility of ideas* is linked to the knowledge economy. Unlike physical matter, ideas can be freely shared on a large scale with a low ecological cost, provided the necessary infrastructure is already largely in place. On the contrary, this mobility contributes to the spread of common values and methodologies, which can transform our general approach to territory and society. Thus, the collective scholarly thinking on planning and architecture, as well as the technical heritage characteristic of the territory, meet. It is an opportunity for architectural syncretism: two seemingly irreconcilable ideas come into contact and end up aligning. These new architectures thus act as the driving force: they are sources of innovation, economic and social cohesion, and are intended to serve the commons. The approach re-examines and reopens imaginaries by moving beyond the futile opposition between global and local, specific and generic, artificial and natural.

By engaging with these two forms of mobility, in space and time, we hope to contribute to a collective endeavour and work that is as much about physical reterritorialization as it is about the broader development of a collection of imaginaries for inhabited territories.

Collectif Carré Noir is a laboratory for experimentation in architecture and urban planning, based in Paris and Lyon. The members of the Collectif Carré Noir are architects and illustrators with diverse skills, particularly in the fields of heritage, architectural representation, and territorial approaches to projects.





CONTEXTO

Antonia Pellegrini
& Gilberto Lepori

Assembly, a way of collaborating. The open wooden joints reveal its very essence: it is not just a structure but a way to understand the tensions that hold it together and the delicate balance that keeps it standing. The assembly, crucial in joining and adjusting the timber pieces – a noble, flexible and resilient material – forms a metaphor for collaboration.

Chiloé’s living carpentry tradition presents an opportunity to regenerate and reuse an ancestral technology, revaluing this craft that has been crucial to the development of our culture. It is about recognizing handcraft as a cognitive process in itself, connecting this learning experience through hand and body with an understanding of the vast possibilities that mechanized assembly offers to architecture. With this goal in mind, a knowledge transfer workshop was held in Chiloé to pass down the value and techniques behind traditional wood joinery, bringing together expert carpenters and construction students to materialize the assemblies used for the exhibition prototype. Meanwhile, a prototype inspired by these Chilote assemblies was constructed in Venice, incorporating mechanized cuts to showcase advancements in technique, the possibilities of wood industrialization, and the benefits of ease of transfer and representation. The project aims to merge both technologies into a unified experience within the exhibition, challenging architecture to embrace new techniques without abandoning manual processes and collaborating across continents.

This immersive experience invites us to explore how spaces shape well-being by engaging the senses, grounding us in the present, and connecting body, mind, and environment. It highlights architecture as a multisensory experien-

ce, where space interacts with the body to create authentic and emotional responses. The wooden sculpture imposes its weight upon us, echoing centuries of craftsmanship and knowledge. While suspended, it opens us up to lift our gaze and adopt an upright posture that reduces stress, boosts confidence and enhances focus. The whale film leads us to journey alongside them evoking the vastness of nature and a deep sense of awe. Immense yet vulnerable, whales symbolize the delicate balance of life. Deeply rooted in our culture and carpentry tradition, our relationship with the ocean and its resources has shaped our craft, reminding us of the importance of encouraging responsible design that promotes care for nature and human well-being.

The design fosters an ethic of connection between newcomers and locals, innovation and tradition, land and sea. At the same time, it awakens empathy for fragile ecosystems and techniques, mirroring our own fragility as we migrate through time, space, and collaboration.

CONTEXTO is an architectural studio based in Santiago, Chile. Rooted in respect, its work values the context in which it takes shape, reimagining space as a place of encounter – both with others and oneself. Through intelligent design, it enhances identity, improves quality of life, and fosters innovation and a strong sense of community.

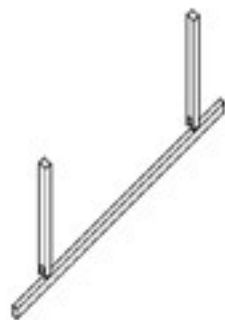
Antonia Pellegrini, Gilberto Lepori, Philip Hamilton, T. Düring, F. Leiva, S. Ulivi, G. Krebs, JA. Murillo, N. Cruz, JL. Catalán, N. Calisto, P. Villarroel, MJ. Fernández, S. Pedrals, S. Pereira, M. Berry, F. Palacios, F. Dittborn, A.P. Arce, P. Wilson, Fund. Imagen Chile, Fund. Ibáñez Atkinson, Arauco, Madera 21, Ocean Souls Films, Liceo Técnico Prof. Castro, Antenna, Cl. Neo, Museo Taller.



Assembly, a way of collaborating
Image by Fabian Leiva, 2025
Courtesy of Philip Hamilton



DOBLE RAYO
DE JÚPITER



DE QUIJERA



LLAVE CON TRABA



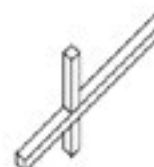
MEDIA COLA
DE MILANO



MEDIA COLA
DE MILANO



COLA DE MILANO
CON DESCANSO



MEDIA MADERA



JUNTA DE REBAJO
CON ENGANCHE INTERIOR



SIMPLE CON
BARBILLA



SIMPLE CON
BARBILLA



DIAGONAL SIMPLE



COLA DE MILANO



MEDIA MADERA DE
DOBLE CONTACTO



SIMPLE DE ENCAJE



CAJA Y ESPIGA



COLA DE MILANO
CAJA Y ESPIGA



COLA DE MILANO



DE CANDADO



MEDIA MADERA
CAJA Y ESPIGA



SPECIAL PIECE

Chasing the Sun is a multiplatform project exploring the intersection between human-made infrastructure and more-than-human ecosystems. The project uses time zones as a conceptual framework to contrast geological time with contemporary timekeeping systems, often skewed by politics (i.e. Franco changed Spain’s time zone to align with Germany in the early 20th century). Outcomes for the project include archival pigment prints, wallpaper, and generative animations of extinct plants and sustainable homes by women architects. Inspired by the artists’ Fulbrights to Austria, Germany, Chile, and China and their young daughter’s desire to follow daytime as the earth rotates to avoid sleep, the artists began working on the series during the COVID pandemic when public health and natural systems felt out of control. The imagery is fragmented but graceful, suggesting states of transformation that will find periods of resolve.

The video installation in Venice involves three channels of recorded generative animations. Each channel divides into eight vertical sections resulting in 24 vertical stripes for the corresponding 24 time zones. Within each stripe, plant and house images rotate and pan, while the brightness and color change according to the time at each represented location.

Examples of compelling home-plant pairings include Bettina Mehnert’s Volcano house, an off-grid house on the

Big Island of Hawai’i, blending contemporary Hawaiian architecture with sustainable design, mixed with a flowering plant, the Hibiscadelphus woodii, endemic to Kauai. Once thought to be extinct, Hibiscadelphus woodii was rediscovered in 2019 by a drone where it was growing out of the steep, vertical face of a cliff. It echoes the artists’ interest in using tech to solve problems created by tech.

Chasing the Sun underscores our contemporary relationship to time and how it has been warped by technology. The project also captures and contrasts the frenetic pace of screens and the built environment with the slow but steady consequences of climate change.

Chasing the Sun was created by Joelle Dietrick and Owen Mundy with studio assistants Evie Mulhern and Abigail Matthews. Sound is by Charles Nichols, Associate Professor of Music at Virginia Tech. Many institutions supported this project including the NEA, MacDowell, the Pollock-Krasner Foundation, the Knight Foundation, the Fulbright, North Carolina Arts Council, NC Arts and Science Council, and Davidson College.

Joelle Dietrick and Owen Mundy build online interventions, animations, and mobile apps to reimagine a more sustainable and equitable digital future. They are professors in the Departments of Art and Film, Media, and Digital Studies at Davidson College outside of Charlotte, North Carolina.



Chasing the Sun, 2025
Joelle Dietrick and Owen Mundy

DELIGHT Group

Loughborough University, Hiroshima Institute of Technology, Kindai University, Kyoto University, Kyushu University, Politecnico di Torino, DIST

Seaweed Pavilion is a collaborative project exploring the potential of seaweed as a sustainable building material, introducing a low-carbon, renewable resource to the construction industry. Utilizing its natural properties, seaweed functions as a tensile element in a tensegrity structure, incorporating tessellation to create a lightweight, transportable, and easily assembled pavilion. This design makes it ideal for temporary urban interventions and disaster relief structures.

The DELIGHT Group draws inspiration from the contrasting characteristics of the public realm in Japan and Europe. European architecture is often defined by buildings and facades of relative permanence, whereas Japanese streetscapes feature ever-changing, diverse facades that appear not to follow a unified rule. In this aspect architect Toyo Ito likened European cities to museums and Japanese facades to theaters. Our group seeks to bridge these two conditions by envisioning adaptable public spaces that can be transformed through temporary interventions – the strategic role of our pavilions.

The *Seaweed Pavilion* aligns with the ethos of the DELIGHT Group and the core themes of the exhibition (*Repair*, *Regenerate*, and *Reuse*). It presents a structure that is easy to assemble, allowing laypersons to create temporary public spaces for gathering and diverse activities. The design prioritizes widely accessible materials, particularly seaweed, which is not only abundant worldwide but also a rapidly renewable and bio-based resource.

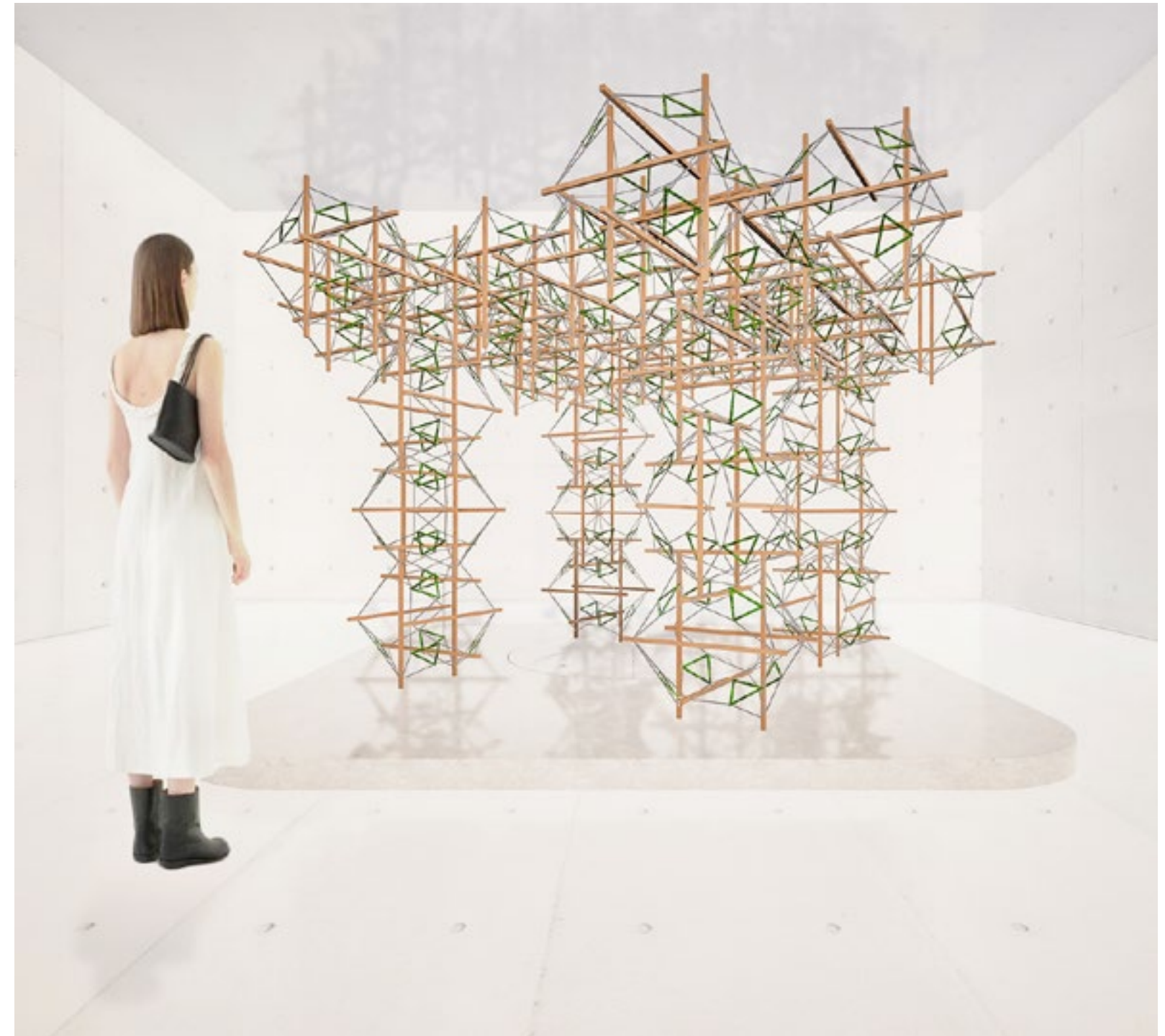
The pavilion showcases innovative material research developed by the Group, enabling seaweed to be used as a structural tensegrity material as the possibility of using bio-based materials structurally is explored. Seaweed is combined with iron chain and timber to create modular structural units, which are then tessellated to form the over-

all pavilion. This approach integrates a specific structural system (tensegrity) with pioneering material research (tensile seaweed), resulting in a unique structure with minimal weight and a low carbon footprint. The primary structure is then covered with a seaweed-based skin, serving as an exterior envelope – marking the second application of seaweed within the pavilion.

The *Seaweed Pavilion* originated as a project during the *UK-Japan Summer School Volume 6*, hosted by Loughborough University under the DELIGHT Group in September 2024. The Group was founded by Dr Matyas Gutai, Dr So Sugita, Dr Shinnosuke Fujita, Dr Yosuke Komiyama, Dr Tomo Inoue, Redina Mazelli and Giulio Cavana. The initial design was developed by students from Japan (Hiroshima IT, Kindai, Kyoto, and Kyushu Universities), Italy (Politecnico di Torino, DIST), and the UK (Loughborough University, Manchester School of Architecture). The students drew inspiration from key publications on seaweed research, particularly from Joline Schikan & Barbara Gwóźdz. Since then, the project has been further refined and finalized by the Founders of the Group into its current form.

DELIGHT Structures Group is a collaboration of universities in Japan, Italy, and the UK since 2018. The initiative blends architecture, engineering, biology, computational design, and digital fabrication. The designs and builds lightweight, movable pavilions for public spaces, temporary interventions, and emergency disasters.

The DELIGHT Group and students of Loughborough University extend their heartfelt gratitude to Barry and Valerie Eccleston, whose generous contributions and support made it possible to host the workshop in Loughborough and present the pavilion at the *Time Space Existence* exhibition in Venice.



Render of the *Seaweed Pavilion*, 2025
Wiktoria Gawrońska, Fatemeh Sobhani

The project envisages a new quarter for Detroit and the creation of an autonomous community with a diatom-based structure as the basis for an adaptive landscape, which welcomes post-construction alterations and additions to its strategic framework. Inspiration for the form is taken from parabolic hyperbolic diatoms, which use surface undulations to provide energy from movement.

Culturally dissonant to most Western form-making, its sources of inspiration are diverse, considering the communities of the Gurunsi of Burkina Faso and the Hakka communal round houses of China. The community interaction from these prototypes, with immediacy of social space and facility access, is integrated into the proposal. Layered, multi-scaled, interdependent micro-communities interact with commercial, entertainment, and administrative hubs set inside these vertical zones.

Following BLM's call for social justice, the project considers the impact of radical intervention linked to equity, allowing capital transfer to its inhabitants to revitalise and revalue a post-industrial site, delivering a sustainable mixed-use infrastructure of commercial and social partnership with a visual language distinct in its characterisation of function.

The local off-grid approach to the project includes the appropriation of vacant aerial space above the pre-existing and re-commissioned transport hub, enhancing its potential for atmospheric energy generation. The chimney effect both ventilates and drives the internal and external surface skin generators and condensers to sustain its needs. The use of stabilised waste in the printing of these supporting forms utilises new and hybridised construction techniques which define a culture of recycling and waste management inherent in the project's ethos. The extended aerial landscapes provide potential for leisure and permaculture; these undulating platforms create a series of green terraces which link over time.

A city divided by tracks, metaphorical and physical, past redlining and broken spaces enforcing social and racial division, the project seeks to foster connected communities, ending the stigma of 'the other side of the tracks'.

Desitecture, founded by Layton Reid, is an award-winning research practice. It focuses on the future of Polyculture and Sustainable cities, using emerging materials and processes to creatively address societal changes and commercial needs in the face of climate change.



Diatom City
Desitecture, 2023

DLR Group
Sammy Rupp in collaboration with Thessia Machado

Tactile is an interactive installation that explores the unique spatial needs and experiences of the neurodiverse community.

The term neurodiversity recognizes and celebrates the wide variation in human neurocognitive abilities, challenging the idea of a single “norm.” There is a wide spectrum of neurodiverse conditions, including, but not limited to, Autism, ADHD, and Dyslexia. Neurodivergent individuals have unique ways of being – whether learning, communicating, socializing, or perceiving – that can present challenges in traditionally designed spaces. Conversely, the right environment can provide comfort and complement an individual's strengths. Individuals often contort themselves to move through a world that is not designed for the way they think or perceive, causing anxiety, discomfort, and exhaustion. This does not have to be the way we design into the future. We can create communities that are accessible to a wider range of people and allow everyone to tap into their creativity and sense of belonging.

Tactile incorporates three major treatment methods for those with neurodivergence: Play, Fidget, and Destimulate. It draws on prior research, fiber art, and furniture prototype studies conducted by fiber artist and interior designer Sammy Rupp and the multidisciplinary integrated design firm DLR Group. The space is divided into an active zone with sculpted hanging fiber elements to interact and play with to assist with cognitive development, and a quiet zone to calm and destimulate to avoid sensory overload. In the quiet zone, a collection of stuffed fabric elements creates

a cocoon-like environment to dampen sound and provide a plush area for repose. A variety of textures are incorporated to provide sensory feedback to users through self-soothing touch.

A sonic element, created in collaboration with sound artist Thessia Machado, treats sound as another tactile experience. A mounted instrument activated by motorized bows creates soothing low frequency mechanical vibrations that travel through the air and the material of the structure itself to be felt and heard by the entire body. The chosen pitches and acoustic timbre of the instruments produce a somatic effect akin to humming.

Designers and architects can think holistically about the wide array of struggles users might experience and adopt a sensory informed approach to address user comfort. DLR Group is dedicated to conducting research and physical prototype studies to help inform real world spatial applications and “elevate the human experience through design.” By creating more inclusive spaces, we can provide a wider range of people access to space and community, which can lead to opportunity and collaboration for those who are so often forgotten.

DLR Group is a global integrated design firm committed to elevating the human experience through design. With *Tactile*, interior designer and fiber artist Sammy Rupp and visual/sound artist Thessia Machado explore a sensory-informed approach to designing more neuro-inclusive spaces.



Tactile
Photo by Dan Cronin, 2024

Esteras Perrote Architects

Lucía Esteras & Gonzalo Perrote

Inverted Window. The very notion of public space is deeply ingrained in the way we think. The built environment and public spaces serve as sources of identity formation and construction. Perhaps they suffer from being overly pre-determined. The street, rather than being merely a space for performing ritualized routines, is a place where new forms can emerge. Digital technologies are transforming the preservation of built heritage and collective memory. Nothing lasts longer in our history than the city!

The experience of re-inhabiting a space, of recovering, of building upon what has already been built. To experience the transformative power of architecture and its beauty in the collective process of change. To persist in inhabiting the city, rethinking architecture and our actions. To add value to a structure, to pay tribute to time and space. To understand history in order to be a part of it.

What are you drawing? An invitation to think about what comes next. The act of bringing a fragment of the city into Space 17 at Palazzo Bembo, regenerating from a spatial excerpt of a significant part of A110, understanding this threshold as a reflective space for collective exchange. Thus, a solid plane is formed, crossing and dividing the room as it does in the city, separating the public from the private. The aim is to make the concept of boundaries more flexible, seeing the wall as a door that opens to let the city in, connecting two opposing spatial situations.

Reflecting the street and the movement of Córdoba, Argentina, in a collective exchange that transforms the window into both a threshold and a mailbox, receiving and displaying drawings left by passersby. Proposing a sensory experience where drawing serves as a language to express

ideas and recreate movement. Opening the house to the street, bringing the street into the museum, completing the wall through collective action. The suggestion is to incorporate what has been omitted, offering a different reading of the past and present. To propose the future and claim the city as one's own. Public space is conquered!

Could drawing be the way to communicate? The window is proposed as a bridge, as a way to observe and reflect on the city. It recalls the archetype of the window, that opening that allowed observation beyond, understanding this action as the first step in the conquest of the city. Drawing is proposed as a universal language, capable of transcending limits and borders. A dialogue is generated, allowing one to observe and immerse in what we call the city.

In reminiscence of cave paintings that brought the past closer, the city and its architecture are associated with the concept of a palimpsest – an ancient manuscript that was reused to write history. This collective action commemorates the power of drawing and its endurance over time, like the act of valuing a structure, paying homage to time and space. Drawing as a language, with the intention of continuing to build this space through a collective exercise of immortalizing time.

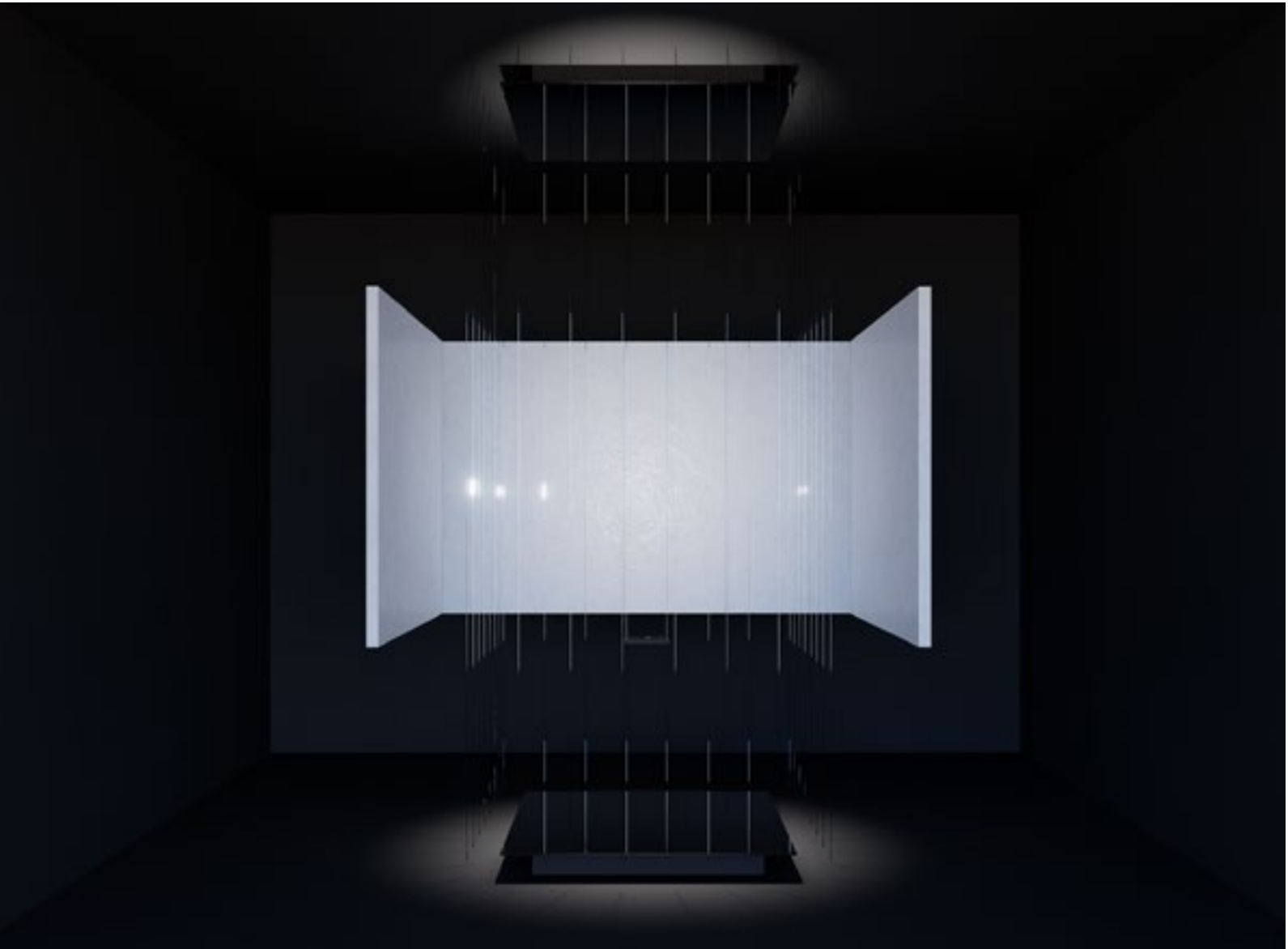
Esteras Perrote Architects integrate research, design, and execution in its practice, participating in national and international competitions. Immersed in Latin America, they develop a unique identity through design as inquiry and action, redefining technique, material, and craftsmanship to reinterpret their native landscape.



In *Non-Things: Upheavals of the Lifeworld*, Byung-Chul Han states, “The digital order de-thingifies the world by informatizing it.” The digital world creates the seductive illusion of an infinite, readily available whole. A click, an app, a social network, a synthetic function for complex problems. Things demand action from us. Materiality reminds us of our own existence as we deal with physical limits. When we consume irresponsibly, we shut ourselves off from the time and space where raw materials become products. In this sense, the implications could only lead to unrestrained and reckless exploitation. Profit conceals limits, ambition conceals responsibility. Digitalization further amplifies this detachment. The idea of the “cloud” encapsulates the

notion of non-locality; on the contrary, it is everywhere. The virtual is not subject to the laws of physics. However, we forget the obvious: nothing digital would exist without the use of physical resources. Technology and digitalization are not problems in themselves, but rather the desensitization that results from the virtualization of life.

Estúdio Empena is an interdisciplinary studio focused on architecture, design, and illustration. Its multidisciplinary approach is influenced by various fields of human expression, enabling it to work across different scales and mediums, embracing its flexibility and generalist nature.



XYZ.T
Gabriel Solórzano and Rodrigo da Cruz, 2025

Gantous Arquitectos

Claudio & Christian Gantous

Gantous Arquitectos: Crafting Continuity Between Past and Future. Gantous Arquitectos is dedicated to the art of architectural transformation – revitalizing historic landmarks, crafting contemporary interventions, and designing spaces that seamlessly bridge past and future. Our work is defined by a profound respect for heritage, materiality, and spatial composition, ensuring that every project serves as an evolution of its context rather than an imposition upon it. The projects presented in *Time Space Existence* embody this ethos through a diverse range of scales and typologies:

Palacio de Bellas Artes (Mexico City): The rehabilitation of Mexico's premier cultural landmark required a balance between restoration and modernization. Our work in the main performance hall preserved its historical grandeur while integrating contemporary technical innovations.

High Altar and Presbytery, Zacatecas Cathedral: A bold architectural intervention within a UNESCO World Heritage cathedral, this project redefines sacred space. Geometric prisms and gilded surfaces form a sculptural altarpiece that harmonizes with the cathedral's Baroque façade and austere interior.

Casa Polanco (Mexico City): A 1940s Neo-Colonial mansion transformed into a boutique hotel. The project

juxtaposes a glass-covered courtyard and contemporary volumes against the historic fabric, creating an elegant dialogue between eras.

Casa Michelena: The sensitive restoration of a historic home, enhanced with modern spatial interventions, demonstrates our commitment to adaptive reuse and timeless design.

Natural History Museum (Mexico City): A reimagining of an iconic mid-century structure, integrating new spaces and environmental strategies to revitalize the museum's role as an educational and cultural institution.

Each of these projects represents an approach where architecture is not just about form, but about redefining relationships between time, space, and existence – honoring what came before while shaping the experiences of today and tomorrow.

Since 1992, Gantous Arquitectos has led contemporary architecture with a commitment to meticulous design and excellence. Their work spans residential, hospitality, corporate, and public sectors, emphasizing functionality, proportion, and sustainability to create spaces that elevate the user experience.



Altarpiece and Presbytery at the Cathedral of Zacatecas
Photo by Eric Verdier, 2010

Global Urban Garden Network (GUGN)
By A-01 (A Company / A Foundation),
Make_Good_Design and NoNo-Studio

- 1. There are no cities.
- 2. There is no urban-nature-interface.
- 3. There are only urban parks.
- 4. There is grey, there is green.
- 5. Every urban area is Nature, made of living things.
- 6. A Garden is a space for Humans to appreciate themselves as Nature.
- 7. The City is a Garden, the Garden is a Universe.
- 8. Gardens help Humans and Nature grow.
- 9. Nature-based Solutions are the key for humans to survive themselves.
- 10. Humans must help Gardens grow to help Humans grow.

The Global Urban Garden Network (GUGN) is a participatory design network that connects and fosters the growth of urban gardens around the world. GUGN asks humans and other species what forms of Nature urban communities need, and works with them to co-create Nature-based Solutions. GUGN works collaboratively to transform grey to green, cities to gardens. To do this, GUGN listens to gardens, and helps gardens listen to each other. GUGN looks at gardens, and helps gardens look at each other. GUGN listens and looks at humans and all species to help build and regenerate their habitats. GUGN is its network, and it encourages others to ask questions, listen, design, grow and broadcast their gardens around the world.

The GUGN will premiere the world’s first live-stream multi-garden broadcast at the Venice Biennale in 2025. The ongoing live-stream features gardens in San Jose, Costa Rica; Los Angeles, California; and Venice, Italy with live sound generated by each garden’s Epiphytic Music System (EMS). The EMS senses electricity flowing through a plant’s leaves, translating the constantly shifting moods of that plant into an ever-changing, co-created music composition, designed to aid plant and garden growth. In the GUGN broadcast, plants become a collaborative performing artist, generating beneficial tones and musical decisions, helping themselves grow, and therefore humans thrive, in a virtuous cycle.

To help everyone create urban gardens, GUGN is launching a series of plantable seed-postcards, where plants share their feelings and ideas. Mail a seed-postcard to another gardener or plant it yourself to grow your own garden and share it online.

The Global Urban Garden Network was initiated by A-01 (Costa Rica / Netherlands), Make_Good_Design (USA) and NoNo-Studio (Mexico / USA). GUGN uses Nature-based Solutions to co-create built environments, experience designs, systems and objects that help humans and other species thrive.



Henriquez Partners Architects

Henriquez Partners Architects with ARUP explore a climate crisis narrative inspired by the last remaining Hexactinellid Sponge *Symplasma* found off the Pacific Northwest coast of Canada. Featuring a collaboration with Canaletto and his paintings, monumentally-scaled 3-D printed glass sea sponge sculptures, and a proposal for Vancouver's first supertall tower to create a story where architecture draws inspiration from both the form and the symbiotic essence of nature.

Throughout our existence, humans have taken inspiration from the natural world, using technology to mimic what nature has created through millions of years of evolution. In this era of environmental crisis, where our actions directly threaten both the natural world and our own existence, we must also look to nature to build structures and cities that actively address sustainability pragmatically and express it poetically.

Symplasma draws inspiration from the resilience, function and adaptability of the rare and ancient glass sea sponge's ability to survive and continue its integral role in our ocean's ecosystem. Glass sea sponge habitats pertain to both Vancouver, where reefs currently adorn the coast of North America's Pacific Northwest, and to Venice where they existed during the Paleozoic period within the ancient Tethys Sea.

Symplasma presents a proposed 'supertall tower' rezoning application in downtown Vancouver and an allegorical project located in Venice that take inspiration from their natural, historical, and cultural context framed by the global climate crisis. The towers take their inspiration aesthetically and functionally from the glass sea sponge by incorporating

structural and sustainable strategies that minimizes their carbon footprint and achieves net zero carbon in its operation. A continuous diagrid structure allows the building to address lateral and gravity loads simultaneously and geoexchange, photovoltaics, and air source heat exchange eliminate the need for carbon intensive energy sources. The allegorical project proposes to introduce new man made 'glass sponges' or 'Sustainability Machines', to Venice, structures that use nature to sustainably harness, store and distribute energy and are represented in the context of Canaletto's timeless paintings.

Venice has been a muse for generations of artists and thinkers. Italo Calvino's poetic conception of Venice in *Invisible Cities* – both real and imagined – suggesting a city suspended between material reality and dreamlike possibility, a space where history, water, and time intertwine. It also has a history of bold responses to crisis such as the great plague churches, built as symbols of resilience in the face of catastrophe. Today, as both cities confront the existential threat of climate change, these historical responses take on new meaning. The climate crisis, like the plagues of the past, demands a reckoning, not just with survival, but with transformation.

Henriquez Partners, an architectural studio based in Vancouver and Toronto designs complex mixed-use projects which aspire to integrate poetics and ethics to foster inclusive and engaged communities. Henriquez believes that architecture has the potential to be a poetic expression of social justice.



Symplasma, Vancouver
Image by Norm Li, 2025



Irena Latek medialabAU

The *Intervalles* (Intervals) audiovisual installation was created by Irena Latek in collaboration with medialabAU, the research-creation lab she has been running at Université de Montréal since 2001. MedialabAU's approach uses video and digital art to search the collective unconscious for unarticulated forms of architecture, to track their signs and traces in light, sound, moments or events, and memories. Three methods developed in the lab – moving collage, interactive landscape and video-construction – seek to enrich architectural practice in a non-standard way. These three types of representation are applied to projects, each of which takes on a theme, a place or an inquiry; the projects then become artworks in and of themselves, leading an autonomous existence in galleries, where they speak to the larger public.

The subject of *Intervalles* is public urban space. The work seeks to be a conveyor or social and mental ecologies. It immerses the viewer in the day-to-day of public spaces of three metropolises: New York, Paris, Istanbul. By seizing on the ordinariness of these public spaces and of the life that takes place there, the work aims to capture, give shape to and make seen and felt the essence of common existence – both in the sense of ordinary and in the sense of shared – that takes place in the city. The work suggests that the social value of public space lies in its dynamic nature, that of a space that is ever transforming. This transformation – which is at once long-term – the CITY figure – and as quick and instantaneous as events happening in space (and it is precisely in these two dimensions that public space is the most palpable expression of “togetherness”) – may be the thing that guarantees the survival of public space. The installation is a geometrically unstable space created by the interactions of different elements of the urban environment and of the life that

takes place there. As such, it brings to life the ideals of architecture in motion and of an architecture made from what is already there, with modest means. The work takes the form of a heterogeneous object of video/construction; landscapes, in their visual and auditory dimensions, events both natural and artificial with their variable temporalities, are joined with human existence, signified through the pulsations of human beings and their machines. *Intervalles* is made up of nine urban narratives, each of which is an architecture living in the specific time and space of three metropolises.

Intervalles, an immersive audio/video installation (9 synchronized videos, 40 min, loop) was created by Irena Latek, with sound composition by Simone D'Ambrosio, camera work by Irena Latek, Fannie Duguay-Lefebvre and Martin Bourgault, and editing by Irena Latek. Production: medialabAU. Simone D'Ambrosio is an artist working with Adiotopie, Fannie Duguay-Lefebvre is an urban designer, founder of civiliti, Martin Bourgault is a filmmaker.

The installation displayed by ECC at Palazzo Bembo is part of a larger work created over a number of years and made up of a series of two major installations, Flux and *Intervalles*. The second was originally installed at the Cinéma-thèque Québécoise in Montreal, in 2016. A print book entitled *Flux et Intervalles – Irena Latek* (Antheism-BookArt, Montréal, 2017) documents the larger research-creation project of which *Intervalles* is a part.

Irena Latek is a Canadian artist and architect born in Poland. A professor at Université de Montréal, she directs medialabAU, exploring urban space through video and media art. Her installations, shown across Europe and Canada, include *Intervalles*, Flux, and Trans-porters. Her writings link architecture, film, and technology.



Transit, 2009, Irena Latek, medialabAU
Courtesy of CEUdeM

Spilder Brygge. Repair, regenerate, reuse, Rebirth.

Architecture in Norway is in crisis. The country is struggling to build decent urban neighbourhoods. The quality of architecture, streets and public spaces is increasingly being challenged by Norway’s citizens. The architecture and urbanism of Norwegian urban settlements has become unstructured, dispersed, colourless, bland and soulless. Texture, proportion, scale, context, composition, materiality and aesthetics, these are architectural tools rarely employed in the creation of the modern city. Common, civic and commercial spaces have become generic. Play areas are decked with rubber flooring. Our children seek places to gather that are warm, comfortable and welcoming... shopping centers and Tik Tok. It’s lonely. And architects have lost their role and relevance.

Union Residential commissioned Istaden to help envision, design and build an urban neighbourhood that demonstrates a different future. At Spilder Brygge, an inner-city and post-industrial site will be transformed into a dense, urban neighbourhood, rich in architectural expression and community life and grounded in nature. A neighbourhood whose design, form and organisation has the purpose of

encouraging and facilitating the growth of a cohesive and coherent community with significant social capital and a desire to settle, put down roots and continue to evolve both physically and socially.

The layout of the new neighbourhood has emerged from the pattern of local streets, parks, landmark buildings and the site’s dramatic location at the fjord’s edge. New streets and vistas draw in the surrounding neighbourhood and its residents, stitching together previously disconnected places and pathways. The planting of Spilder Brygge Urban Forest reintroduces nature in a part of the city previously devoid of greenery, a consequence of the scorched-earth legacy of the industrial period. Spilder Brygge’s buildings present a contemporary vernacular architecture with a nod to Stavangers built past, employing classical architectural principles with an emphasis on scale, composition, articulation and ornament. The result is a new formal building typolgy that transcends and includes the past whilst displaying an assured attitude towards the future.

Istaden is an Oslo based office that promotes a different approach to urban design, architecture and process.



*Spilder Brygge viewed from the fjord
Istaden, 2025*

A story of the mill – *Echoes from Story Mill* – now mostly in ruin, most spaces are structurally unsound, with machinery and other objects accruing rust and dirt. Walking through buildings, grain scales show where connections between granary and communities began. Banter and rules are written on timber columns. Fire hoses are wrapped around corners, as if they had once been used. Holes line floors where heavy machines and tools were used to further refine products. More machines hang above as journeys meander from floor to floor. Handwritten notes peek out from cabinetry. Silos cast a large shadow on what once was office space. Concrete masses breathe cold drafts through interstitial spaces. Railroad ties sit stacked where trains once hauled products in and out. Buildings sitting on their own rubble reveal uses of spaces through furnaces and remaining furniture. Bricks, once part of a building, are now loosely stacked on pallets, indicating efforts towards rebuilding a once lively commerce. From disrepair to conservation, and beyond, stories of the mill unfold as testaments to the passage of time, highlighting the perennial conundrum between decay and renewal.

The Story Mill Complex is one of the most endangered historical sites in the state of Montana. Located in the city of Bozeman, the complex was built in multiple phases over

several decades, from the 1880s to the 1950s, and reached its peak, operating as a mill that produced grain-based food products for neighboring communities, as well as for Kellogg’s, which is best known for its cereal products. The National Park Service of the United States Department of the Interior has included the Story Mill Complex in its National Register of Historic Places since the early 2000s: “The complex retains a very high degree of historic and architectural integrity.” Nevertheless, it has remained mostly abandoned since the late 1960s. There were two major renovation attempts in the 1970s and 1990s, but both fell short due to a lack of financial investment and the deteriorating structural integrity of the complex, much of which was already in a state of ruin.

Jhett Johnson is an M.Arch. student at the University of Utah holding a B.A. in Environmental Design from Montana State University. James Park is an assistant professor of architecture at Montana State University holding a B.S. in Architecture, an M.Arch., and a Ph.D. from Georgia Tech.

Acknowledgment: This work was undertaken in part under an independent study course at Montana State University. The authors would like to express their gratitude to Mike Schlegel for his generous support of the work.



Story Mill, Bozeman, Montana, 2025
Jhett Johnson and James Park

Kathryn Bedette, Kennesaw State University

Design for the Shared Environment Architecture Studio

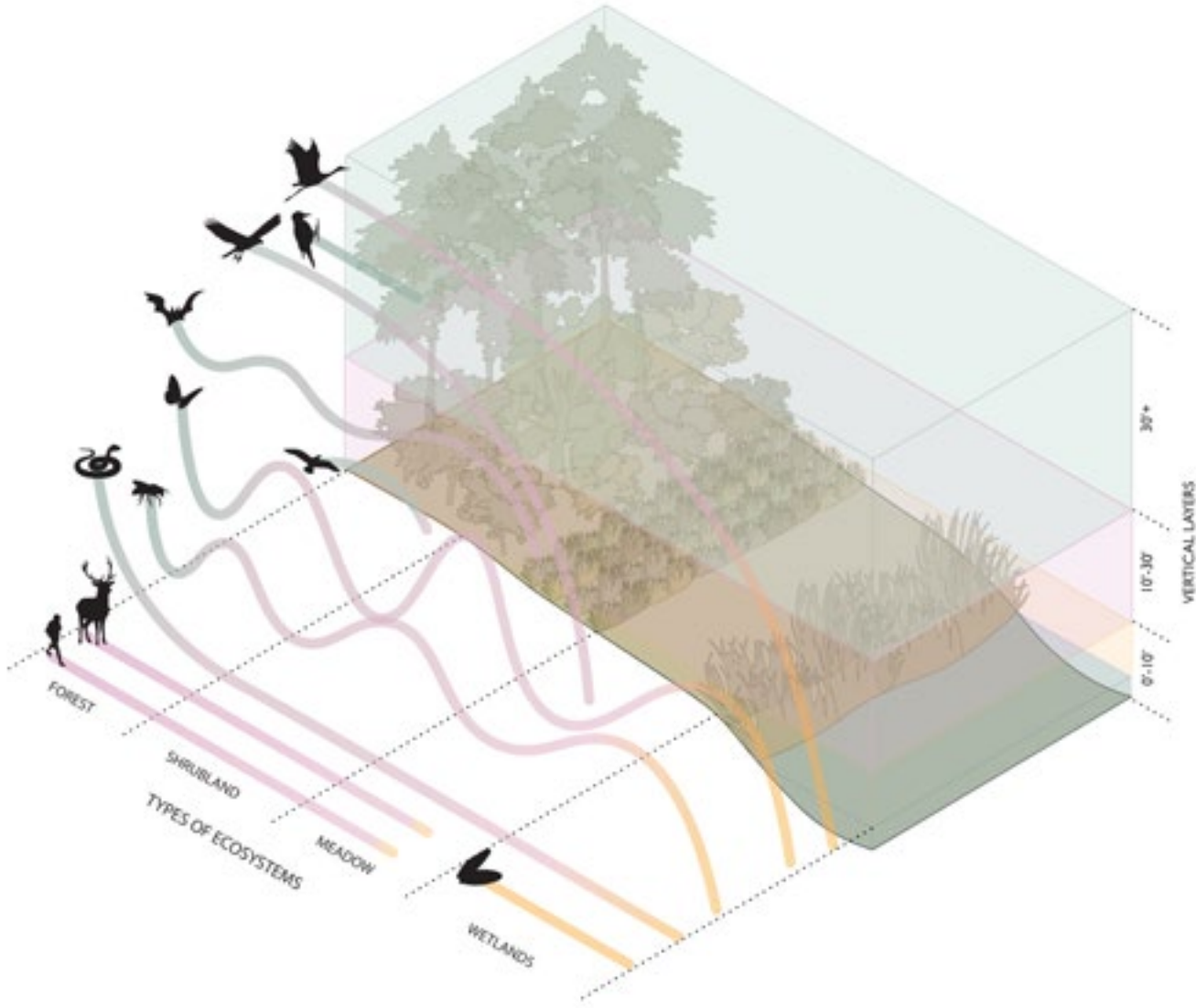
In 2023, researchers with the National Autonomous University of Mexico and Stanford University published their searing indictment of the effects of human-caused habitat loss on the Earth’s biosphere. “Mutilation of the tree of life via mass extinction of animal genera” (G. Ceballos, P.R. Ehrlich) and wave after wave of research continues to expose the extent of this sixth mass extinction. Driving this event is habitat loss, caused by us and how we eat, produce goods, and live. The question facing us now is not: does something need to be done, or can something be done? The only question is: what are you going to do about it? The question is personal and the solutions are many. From vertical farming to habitat protection and creation throughout the built environment, we can and must, respond.

In fall 2024, fifth-year undergraduate architecture students at Kennesaw State University signed up for the Design for the Shared Environment studio to explore answers to this question. A core premise of the studio was that to uphold an architect’s responsibility to the global community, architectural design must move beyond its basis in humanist, and human-centric, philosophy to establish design priorities that respond to the needs of the full biosphere in which we live. Posthumanist design, in this sense, responds to human experience, but not solely, decentering it among approaches designed to expose the needs and experiences of multiple species and processes interacting with, or impacted by, the terrain marked off as “site”. This exhibition offers samples from their responses.

Studio members sought to create a breadth of approaches to designing for the shared environment as they

identified co-clients from pivotal, endangered, or displaced animal, plant, or fungi species native to a project site near Marietta, Georgia in the southeastern region of the United States. In conducting multispecies client, site, and program studies to inform their projects’ design, students found new sets of “co-clients” that came along with their identified ones and discovered hidden interdependence between species, including networks and interactions invisible to humans. Students exposed multiple site realities stemming from different ways of being in the world and explored the site and program in terms of differences in color perception, vision patterns, and navigation. They designed for clients who create space that travels with them, mapped invisible boundaries created by their client’s fragrance production, and developed ways to redraw the site’s terrain in terms of locomotion patterns and abilities. Students found new ways of understanding a place in terms of habitat layers, activity cycles, life spans, and migration patterns. They began to restore and introduce new habitats into their proposals, sought to reclaim the site from human noise pollution, and designed multispecies architectures that programmatically shift per client-type.

Kathryn Bedette is an architect and Professor of Architecture at Kennesaw State University. She has published internationally on posthumanist design and argues for the potential impact of architectural design informed by post-humanist philosophy.



Site Study of Habitats Layered Vertically
Emily Simms, 2024

Kaza Mwendo Housing Project Research Team

Lithos Na Maji

Lithos Na Maji is a bench developed during the *Kaza Mwendo Low-Cost Housing Project: Participatory design and planning for a community in Machakos (Ke)*. This project started in 2021 as an architecture workshop for the 3rd year bachelor students at the Université de Montréal’s School of Architecture. It was developed in collaboration with the Department of Architecture of the Jomo Kenyatta University of Agriculture and Technology of (Ke). In 2024, the workshop reached its 4th edition obtaining the endorsement of Slum Dwellers International. It has involved many international academics providing knowledge on low-cost housing, informal settlements and construction technologies. The research group works with the Kaza Mwendo cooperative to plan and design the relocation of 22 families currently living in the Nairobi’s slum of Kibera. The bench is built by adopting components of the self-construction system used in the Kambi Moto housing project in Nairobi. Porous concrete blocks have also been produced, as an exploration of their use in low-cost housing, in collaboration with the McGill Department of Bioresource Engineering (Ca).

Lithos Na Maji has multiple values. First, it aims at emphasizing the importance of exploring eco-performant concrete in Housing to contribute to the ecological transition in rapidly urbanizing regions in the Global South. It includes porous concrete blocks that allow the growing of small plants and managing rainwater. In addition, the bench ecological value comes from the recycling of components realized on the UdeM campus during the workshop that

would otherwise be wasted in the environment. Second, it reveals the expressive potential of concrete to realize furniture for public spaces. Venice is one place where architecture excellence made a highly sophisticated use of concrete: one of such inspiring excellences being architecture by Carlo Scarpa. Third, the bench has pedagogical value as it allowed the workshop students to reproduce at the UdeM campus a system developed by some marginalized dwellers and communities in Nairobi’s informal settlements, thus operating a transfer of know-how from grassroots to academic level and from South to North. Fourth, the bench components are hand-made, thus demonstrating the skills of many slum dwellers, men and women, who build their houses without machinery. Finally, the investigation on concrete components encourages experimentation with the design potentials of this material that can be utilized both in public spaces and housing. The integration of porous concrete as one type of eco-performant concrete could facilitate the ecological transition of the construction industry both in Global South and North.

Team members: Dr. Georgia Cardosi Ass. Prof. at UdeM, architects Zy St-Pierre-Bourdelsais, Rosalie Pelchat (UdeM); Susan N. Kibue, senior lecturer at JKUAT; McGill’s researchers Dr. Mark Lefsrud, Ass. Prof., Dr. Sarah MacPherson, Manish Ojha, Tangina Tammana; Unina Federico II’s researchers Prof. Daniela De Leo, Dr. Eunice N. Jimmy; Artisan Lucio Cardosi.



Lithos Na Maji in Venice
Image by Rosalie Pelchat, 2025

Kenzo Makino & Associates

The studio explores architectural composition principles and their relationship with surrounding environments, re-interpreting and applying compositional techniques found in Japanese garden design to contemporary architecture. This exhibition presents an abstraction of these principles and their application to architecture through conceptual diagrams, photographs, and models.

Kyoto is one of Japan's most culturally significant cities, where preserving and renovating historical architecture while harmonizing it with new structures that meet contemporary needs is essential. This challenge is not unique to Kyoto; it is shared by many urban and suburban areas throughout Japan. As cities become increasingly fragmented, architecture plays a crucial role in connecting disparate elements and creating new value – an important theme in the studio's work.

The studio has been engaged in both new construction and renovation projects in Kyoto's urban and suburban areas, alongside significant involvement in landscape and garden design. A fundamental question in its work is: "How should architecture engage with existing contexts?" Rather than viewing buildings as isolated entities, the studio considers their integration with surrounding environments and spatial elements. In renovation projects, it seeks ways to dialogue with and update existing structures, often drawing upon garden composition principles.

The studio does not seek to replicate Japanese gardens but instead abstracts their compositional logic for application in architectural and spatial design. Japanese gardens

employ techniques that loosely connect individual elements to form a cohesive network. This approach contrasts with the placement of isolated objects, instead integrating with pre-existing contexts and incorporating unpredictable external conditions to create fluid, interconnected spaces. The principles of garden composition transcend scale, enabling a continuous perspective from architectural elements at an intimate scale to the broader urban landscape.

Furthermore, Japanese gardens are never in a state of completion; they continuously evolve over time. Within this framework, the concepts of *Repair*, *Regenerate*, and *Re-use* are inherent methodologies for adapting and updating spaces in response to changing environments. The studio has pursued this methodology through cycles of abstract study and practical implementation.

This exhibition presents these concepts, studies, and real-world projects through 100 materials, demonstrating how Japanese garden composition principles can be applied to architecture and urban design. It aims to serve as a platform for diverse inquiries, bridging theory and practice in an exploratory narrative.

Kenzo Makino & Associates is an architecture studio based in Kyoto, Japan. Ranging from small-scale buildings to large-scale structures, their projects span new construction, renovations, and landscape design. The firm prioritizes spatial connectivity and contextual narratives in all its works.



LABORATOIRE

Florence Jacques, Morgan Delvaux,
Maxime Faniel & Arnaud De Francesco

Radical Indeterminism presents six built and unbuilt projects by the Belgium-based architecture practice LABORATOIRE. Through a curated selection of images and conceptual tools, the exhibition explores the relationship between fundamental architectural forms and experimental responses to contemporary challenges. This dynamic tension between permanence and adaptability underscores the increasing complexity of architectural practice in an unpredictable world.

The exhibition highlights how LABORATOIRE's deliberately minimal structures serve as enduring reference points while remaining deeply connected to their context. By jux-

taposing the timeless with the transient, it questions architecture's potential to embrace uncertainty, turning it into a source of creativity and redefining the essential frameworks for navigating an ever-changing reality.

LABORATOIRE uses architecture as a medium between observation, experience and experimentation, where built works and theoretical projects come together to address environmental, urban and social issues. LABORATOIRE places frugality and intensification at the heart of the research process.



Roseraie
Photo by Nicolas da Silva Lucas, 2022

Public Housing, Shared Spaces, is a look inside the communal spaces created in a host of new public, social housing projects that are emerging on the west coast of the United States. From plazas, courtyards, community rooms, lobbies and passageways, these are the places of confluence for folks living together in new models of affordable housing, where activity flows from inside to out and the opportunity and impulse to gather is a driving focus of the design. Featuring work by design firms; atelierjones (Heartwood, Seattle), Hewitt (Hinoki Place, Seattle), and Salazar Architects (Las Adelitas, Portland, Las Flores, Oregon City, Mutual & Cornerstone, Sacramento)

From American architectural photographer Lara Swimmer, who's last installation in the 6th edition of *Time Space Existence, Flow: The Public Realm*, featured several new city libraries (from Austin, TX, to Missoula and Billings, MT, as well as the interior plaza at the Louvre Abu Dhabi.) Lara's work focuses on the places where people come together, in both civic and cultural spaces. She has spent the last two decades documenting libraries of the 21st century, including venerable mid-century libraries that have been renovated and preserved, a project which culminated in late 2023 with her new volume, *Reading Room: New & Reimagined*

gined Libraries of the American West, from British imprint Artifice Press, with text by architecture critic Laura Raskin. As she continues capturing new public libraries around the country, she now also turns her camera towards vibrant new public housing developments.

In addition to showing in the European Cultural Centre's 2023 & 2025 installment of the *Time Space Existence* exhibition in the context of the Architecture Biennale in Venice, Lara was invited by the Embassy of the UAE in the US to take part in an architecture delegation in 2019. In 2014, she was included in the prestigious show, *Beyond the Assignment*, with the Julius Shulman Institute at the WUHO Gallery in Hollywood. Lara was named in ArchDaily's international *12 Women in Architecture Photography* listing in 2018 and made an honorary member of the American Institute of Architects in 2005.

Lara Swimmer is an American photographer whose practice is rooted in documentary film and urban storytelling. Working with available light, Lara creates images that engage the human element, imbuing her photographs with a sense of scale and movement. Her subjects span civic, cultural spaces to public libraries and social housing.



Las Flores Community Corridor
Lara Swimmer, 2024



Mutual on the Boulevard Blue Walkway
Lara Swimmer, 2024

Lightroom Studios & Carter + Burton Architecture PLC
Dr. William Carpenter FAIA, DPACSA & James Burton AIA

Architects Dr. William Carpenter FAIA, DPACSA, of Lightroom and James Burton AIA, of Carter + Burton Architecture have collaborated for over 30 years on research and scholarship. Dr. Carpenter has shaped international architectural education through his influential writings and in founding Lightroom, while Burton has advanced a theoretical and rational approach to sustainability in both his writings and design. Their mentors, Christopher Risher and Samuel Mockbee FAIA, were pioneers in architectural theory, Southern modernism, and Design-Build education, shaping generations of architects who continue to push innovation in practice today.

This exhibition marks the launch of their latest book, *Digital Fabrication and the Design-Build Studio* (Routledge, London, 2024), an essential update to Dr. Carpenter’s groundbreaking work, *Learning by Building* (VNR, New York, 1997). Their new publication explores digital technologies, fabrication, and hands-on learning in architectural pedagogy, reflecting the evolution of design-build methodologies in contemporary practice.

The installation encourages a multidisciplinary approach to architecture, phenomenology, and the ambient in music, design, and ideation. Drawing from Heidegger’s *Fourfold* and John Cage’s *Silence* (Wesleyan University Press, 1961), the exhibition explores architecture as

an evolving interaction between light, sound, and form, shaping an “ambient modernism” that heightens sensory awareness.

Featuring works from the eastern United States and Brazil, the exhibition highlights projects that celebrate detail, context, and natural biomes. An immersive experience – including original music, visual art, film, and soundscapes – offers a deeper understanding of design’s cultural and environmental dimensions.

Lightroom crafts immersive spaces through architecture, art, and design, blending light, materiality, and craft to shape meaningful atmospheres. Carter + Burton integrates regional materials and micro-climate strategies, creating spaces that evolve over time, fostering a strong sense of place.

With the creative support of: Catherine Burton, creator of video installation; Original music score by Wiederfaden 2025 (Brian Ginn and William Carpenter); Emma Gardner Design, rug designer; Design support by Isaac Simons of Carter + Burton Architecture; Chad Reineke AIA of Lightroom Studios

Dr. Carpenter extends his sincere thanks for the generous support from YKK AP and their President Oliver Stepe.

A special thank you to Ron Mangas, Jr. of listModern and The Virginia Economic Development Partnership for their generous help for Carter + Burton Architecture.



Longhouse, Front Royal, Virginia
Carter + Burton Architecture PLC, 2024

Glen Iris Residence, Atlanta, Georgia
Lightroom, LLC, 2023

LOD | Lalive and Opr Design
Yimei Chan, Ann Yan, Gran Lee, Vincent Lee,
Yuwen fan, Wenqi Dong, Marcia Mo, Elle Tang

Kulangsu Island: Architectural Heritage and Cultural Catalyst. Kulangsu Island, located in southeastern China along the Taiwan Strait, is a small, irregularly oval-shaped island with an area of about 1.78 square kilometers. Following the opening of Xiamen as a commercial port in 1843 and its designation as an international settlement in 1903, Kulangsu became a significant hub for Sino-foreign cultural exchange. From the mid-19th to mid-20th century, the island transformed from a fishing village to an international community, and later into a historical community after China's reform and opening up. It was recognized as a UNESCO World Cultural Heritage site in 2017.

Heritage is a Living Memory. Kulangsu Island represents not only a historical international community but also a vibrant multicultural living heritage city. The significance of their historic urban landscapes is rooted in cultural diversity, collective memories, architectural patterns, ethnic symbols, building materials, social life and livelihood, ideology and so on, which are integrated into the physical configuration. It is essential to advocate for the overall protection of the island and the inheritance of its cultural diversity, while promoting innovations in cultural inheritance, social governance, environmental protection, and tourism development. Cultural Mapping serves as a key tool to effectively organize and showcase the island's rich cultural and historical assets.

ECO-logical and Sustainable Design. Kulangsu, a pedestrian-only island accessible by an 8-minute ferry from Xiamen, is unique in China as a "traffic-free island," emphasizing low-carbon transportation. As a UNESCO-preserved

site, its historic buildings are adaptively reused, balancing heritage conservation with modern development. The plan focuses on on-site segregation, reuse, and recycling. Concrete, bricks, and stones are crushed for backfilling or landscaping, while metals, glass, tiles, and plastics are recycled. Non-reusable waste is sent to local facilities. Roof tiles and red bricks are preserved or reused on site, and valuable trees are retained. Waste is processed off-site to produce recycled materials like non-fired bricks, promoting resource efficiency and reducing environmental impact.

Overlap and Dissolution of Time and Space. Revitalized Theatrical Scene of Kulangsu Island. Immerse in UNESCO-preserved cultural buildings, where modern art and the convergence of time and space unfold through the interaction of architecture and user journey. The design approach is rooted in the interplay of four dimensions: people, space, time, and activities, enhanced by visual graphic design that connects local culture with the history of Kulangsu Island, creating a multi-dimensional architectural space and community. The VR installation will incorporate community analysis, cultural studies, and behavioral data collection, seamlessly integrated into the final metaverse experience.

LOD is an architectural experimental laboratory based on concept design emotions for enhanced user experience. Through design thinking and cross-disciplines practice, LOD believes in holistic approach and the concept of integrated sustainability; and is committed to create innovative solutions and sustainability concepts in spatial and community design.



Kulangsu Heritage Hotel West & Northwest Façades
LOD, 2004

Louise Braverman Architect

As we approach our future, we must ask ourselves where we are today? Is our planet the epitome of the 20th century modernist dream of carbon fueled harmonized progress and invention or are we currently facing an environmental crisis filled with imminent fear of fragmentation, extraction and depletion? Is the world that we inhabit broken?

The mission driven architectural team at Louise Braverman Architect recognized early on in their effort to create a culture of care for their communities that they would be remiss not to address these urgent issues. Since we no longer live in a world of abundant energy, they understood that one viable solution would be to investigate existing building stock as a source of energy-saving opportunities for repair, regeneration and re-use. Their installation on display depicts their quest to recycle underutilized buildings in a way that supports their native heritage and reduced energy consumption, while simultaneously embracing inventive architectural aesthetic paradigms that speak to their current moment.

The approach that the studio employed to achieve environmental durability was to design projects that created a collaboration between old and new. Together the revamped built form evolved into a newly combined entity with its own purpose and unique architectural identity. The challenge was to refrain from looking at carbon reduction strictly as a practical necessity, a sole display of biomimicry or an opportunity to merely simulate the historic conditions of the past. Rather, the new entity had to integrally intertwine built form from yesterday and today to create an innovative intrinsic whole that honored the past but focused on the future.

What does it actually mean to interweave new forms and functions within an existing building to create a holistic new design paradigm? That was the quest for Louise Braverman Architect, who over time has crafted multiple renovations where the architectural outcome simultaneously addresses both the past and the present. Whether it was a dilapidated Connecticut Main Street store converted into a community-centered hair salon, a Manhattan drug-infested facility transformed into an affordable housing campus, or a Staten Island school gymnasium revamped into a home for modular classrooms, all projects experienced a similar design approach. The architectural team first investigated the existing context, façade, interior and native heritage of each building. The field conditions of the respective architectural site then became the underlying framework for the design of a newly renovated built form created by systematically intertwining a low-carbon, future-oriented design strategy into the original structure. Synergistically embedded within each other, the old and the new were ripe to create the regrowth of a singular architectural form. Together, they became one essential whole, ultimately establishing a renovated building as a full renaissance of its former structure.

Practicing locally and globally, Louise Braverman Architect is a highly focused firm that is committed to building architecture of art + conscience. Founded in 1991 as a 100% woman-owned practice, the studio has won over 60 design awards. Its mission driven approach to merge aesthetic excellence with civic inclusion drives all work.



Joe's Salon
Photo by Michael Moran, 2003

Two houses are here presented. Each stands in the immensity of the Australian landscape, each is a response of its time.

In the remote high country of New South Wales stands The Estate – a colonial-era house that stamps itself on the landscape. Once the centre of a vast working farm, after more than a century in the hands of the family who built it the house was bought by a young family relocating from the city. Time had not been kind to the buildings, and the new owners faced a substantial amount of work to make the house shine once more. Behind the main house stands the old service wing. In a state of advanced dereliction, it was decided that the interiors were too far gone to save. Rotting internal structures were removed, the external walls braced, and a new double-height library created. A steel spiral staircase was craned through the roof to link the two levels and lend sculptural interest to the room. Traces of the former walls and layout were left as visible markers of the passage of time. The eccentric floor plan of the house was carefully edited. New elements were introduced as crisp counterpoints to the fabric of the old building. There’s an easy blend of history and modernity in the house, a lightness of touch which belies the substantial overhaul of the place.

A new home, Highlands House presented the opportunity to thoughtfully stitch a house into a hilltop site. Place-making is foremost in its design. To stand on its hilltop site is to get lost in limitless space, how should one dwell there? A start was to orchestrate the arrival – the exhilaration of the ascent and distant views lead by and by

to a generous entrance court, the Y-shaped house stretching out to welcome one home. Where the concrete bends and folds is a small porch, its detail amplified, its scale reduced to that of a person – borrowing Aalto’s notion that the front door is the handshake of the home. At a remove from the ridge, the house steps backward into the bush. The concrete spine allows the house to set its back to the cold winds, while its permeable spaces face the sun. The clustered form makes the house seem smaller; The greying of the timber and weathering of the concrete will in time see the house recede into its setting. Between the pavilions is a linking gallery. This was designed as a piece of sculpture that rooms could be grafted onto – a raw, wind-whipped elemental form in the landscape. Gently bending to draw the eye deeper into the house, the form of the gallery also defines the three courtyards of the exterior. A long ribbon of glass runs around the house – from the outside these undercut the top-heavy mass of the barns bringing fine modern detailing to a traditional form. Inside, they tie the interiors to the horizon. The doors open up allowing the landscape to rush in.

The houses stand on the lands of the Ngarigo, Gundungurra and Tharawal people.

Desiring to create approachable, elegant architecture, Luke Moloney commenced practice in 2015. Luke aims to make sustainable, comfortable places, tailored to the people who live there. The award-winning practice focuses on residential architecture and interiors in city and country environments.



The Estate
Photo by Tom Ferguson, 2024

Manchester School of Architecture

Scott Miller, B.15 Modelmaking Workshop

The Architects Index of Modelmaking project sets out to present the approaches of a range of practitioners who use physical models as a means of design testing and communication. Collective works included in this display showcase practitioner examples demonstrating the varied role modelmaking plays in professional architectural design thinking. Through this display and the wider online index we hope to encourage and highlight the value of modelmaking to other professionals & future architects while expanding this network of like-minded thinkers.

When developing architectural designs, it is critical to allow time for unknowns to present themselves. To embrace exploration and experimentation and be confident to learn outside of formulaic or predefined lines. In an increasingly fast, digital world, it is easy to get absorbed in the pursuit of immediate results, losing the opportunities for serendipity, chance discoveries and ‘happy accidents’. For students of architecture, the opportunity to be explorative and creative is fundamental to uncovering material possibilities and limitations of design ideas. This slower paced, reflective method of learning is thought to be outdated against the latest software and hardware. Physical modelmaking is often seen as the medium of final presentation only. Yet, its potential to inform all stages of a design process and uncover alternatives to initial preconceptions remains as valid as ever. Designing through making enables direct engagement with ideas and feeds actual, tacit practical intelligence for the practitioner. It avoids an

over dependence or reliance on the intermediary of screen-based visualisation or simulation.

At Manchester School of Architecture, B.15 Modelmaking Workshop provides space for students to consider their design options through modelmaking. To pause and think about the ‘what if’ scenarios. Since the sudden move to remote, screen-based learning during the Covid-19 pandemic, this questioning form of design exploration has often been overlooked with many cohorts taught entirely via digital platforms. This has left many conditioned to screen-tied means, missing the opportunities for experimentation and a greater practical, spatial and material understanding. With the urgent need to address sustainability and climate improvement goals, architects have a duty to ensure material consumption is considered at the forefront of design decision making. It is therefore critical that students are educated with a grounded, tactile understanding of the impact of their decisions. It is our view that learning through the act of physical making is essential to achieving that. In this exhibition, practitioners display and explain through their models and words, what it means to them.

B.15 Modelmaking Workshop is part of the Manchester School of Architecture, a joint school across the University of Manchester and Manchester Metropolitan University. The workshop supports students in physical modelmaking tasks as part of all undergraduate and post graduate degree courses.



*Models of all types and scales produced by Morris + Company
Photo by Jack Hobhouse, Courtesy of Morris + Company*

Middle East Institute, Columbia University

Water and Oil: Photographing Women's Rights and Environmentalism in Iran

This exhibition presents the photographers Hoda Afshar, Hashem Shakeri, Rahi Rezvani, and Tahmineh Monzavi to depict climate change and gendered performances and rituals in Iran. It depicts the intertwining of gender and geography in Iran, through their representations of regions with geological treasure troves, like Hormuz Island, and other areas which instead are marked by the widespread desertification of water bodies, such as in the provinces of Baluchistan. Shakeri's photos convey how the desiccation of the Hamoun wetlands impact the agricultural workers on these borderlands near Afghanistan, 25% of which have migrated in recent years. In his bleached, flattened photographs of the wide-open desert left behind, Shakeri documents how the populations living in this region cope with the ghost of the lake.

While Shakeri draws attention to a wounded landscape, the other photographers bring into sharp relief the intertwining of gender and petrol-aesthetics. Rezvani photographs the famous French-Iranian actress, Golshifteh Farahani, a few days after Mahsa Amini's death provoked mass protests against the mandatory hijab; the actress covered in black paint, visually doubling as blood and oil, thereby demonstrating the intersection of gender equality and environmentalism. Afshar, instead, takes portraits of the inhabitants dwelling in the Island of Hormuz, photographing their shamanic rituals and the ethereality of their environment. She presents Hormuz, often referred to as the Rainbow Island for its cavernous stone formations and glittering red sea, and a commercially and militarily strategic "choke point" where over 20% of the world's oil is exported.

The Afro-Iranian communities she documents are the descendants of maritime merchants or slaves. Afshar photographs their ceremonies as they exorcise the winds from an afflicted body that dances and thrashes, covered in a white cloth; the winds in these territories take possession of human bodies and claim them. While these ceremonies are generally conducted by men, Tahmineh Monzavi pays special attention to how gender is performed in the diasporic Afro-Iranians communities in Baluchistan. Iranians of color suffer political erasure and severe prejudice outside of the South; Monzavi excavates this history by exploring the intertwining of gender and geography in her atmospheric series titled *The Zangi Women*.

Both Monzavi and Afshar's work explores the notion of vatan (homeland), which in Farsi is a geographical entity, separate from one's birthplace, that is as tied to geography as it is to the idea of a female beloved or a mother. The expressive images demonstrate vatan and how the gendering of geography coalesces communal identities. She records their daily lives, their participation in traditions, and the ways they have assimilated to Iranian culture while upholding the rites they've inherited. This exhibition was made possible through the support of the Violet Jabara Trust.

The exhibition, "Water and Oil," draws attention to the impacts of climate change through photographs of Iran. It features the gendered performances and rituals in Southern Iran and Hormuz Island, and it shows the cultural effects of the African diaspora in an area that is suffering from water bankrupts. It is a military "choke point" that produces and exports a large percentage of global oil.



The Zangi Women, 2020-2022
Tahmineh Monzavi

Moon Hoon - Moonbalsso

I grew up in a small mining town called Sang dong in the eastern part of South Korea, until eleven, when I moved to Seoul. I have so many vivid memories of my childhood, which seem to have become the foundation of my being. The factories, refineries, white smoke of ammonia scent from tall chimneys, and high rugged surrounding mountains, evoked a sense of being in an alien-future land, isolated and pacific.

I must confess of my Topophilia for Sang dong, my home town. I often returned many times without any specific reason other than that, I missed my town. In the 1970s' and 80s', Sang dong tungsten mine was still at its peak, bustling with almost 30,000 inhabitants from all across the country. It had a unique vibe because of that diverse range of people, unlike many small provincial towns.

My visits turned into small despair through the years, since the town became derelict as time went on, after the closing down of the mine. There were abundant abandonment progressing everywhere. It was quite a blow when the red brick apartment where I had lived disappeared and turned into a fire station. Many places where my nostalgia could dwell, no longer existed. Even the mining facility sites which were familiar to me also slowly deteriorated until no significant structure remained.

구 운 몽 *Goo Woon Mong / BaKeD DrEaM*

Goo Woon Mong (The Cloud Dream of the Nine) is a well known classic Korean traditional novel written around 17th century by Man Jung Kim. I have decided to use the title of the book for the exhibition, but this has a twist be-

cause I am using the title phonetically rather than with its' meaning. The identically written and sounding title *Goo Woon Mong* can also mean *baked dream*, which is rarely interpreted, understood, or accepted in a conventional sense. I propose a multiple, and ambiguous meaning of the title to set a mode of intervention which tries to be expansive, diverse, and at the same time, contradictory.

The *BaKeD DrEaM* Exhibition's aim is to forecast a possible future of rejuvenation for the small ailing town of Sang dong, which is also a glocal issue relevant to many towns around the world. The exhibition will be based on a narrative, very personal, nostalgic, romantic, futuristic, and imaginative, akin to children's book, full of illustrations, a cross between a fairytale and a graphic novel. Nine chapters from the intended narrative/book will partake as interventions of visionary Architectural projects which will be presented at meaningful nodes of the town. One map of the whole town as an introduction and guide for the intervention will be also be presented. Various scale models will also be exhibited alongside the drawings.

I believe *Baking the Dream* will make the Dream ever more tangible and concrete...

Moon Hoon was born in 1968 in SangDong. He has been running Moonbalsso since 2001. His major works include RockIt Suda, Two Moon, Wind House, and Sangsang Museum (KIA prize 2005). In 2018, he won first prize for Dubai Expo Korea Pavilion competition. His doodles have been acquired by MOMA, Tchoban, and MMCA.



Glove Cafe
Moon Hoon, 2024

Nar Design Studio

Nicholas Gennari & Roberto Racy

Nar Design Studio proudly presents a fresh perspective on how interior design and architecture can transform human well-being. With growing psychological and health challenges, the role of architects and designers is increasingly critical. This showcase demonstrates how creativity in architecture can promote mental and physical health through user centered design. Visitors are invited to explore the significant impacts of thoughtfully designed spaces on everyday life, presenting design as a dynamic tool for wellness and regeneration.

At the heart of this exhibition is biophilic design, recognized for improving quality of life by reinforcing our innate connection to nature. It addresses psychological and physical health challenges, as research indicates that integrating natural elements in built spaces reduces stress, boosts creativity, and enhances overall well-being. Nar Design Studio's showcased projects embrace this holistic approach, carefully considering key factors like air quality, natural lighting, thermal comfort, acoustics, and mental wellness. Strategies such as indoor plants, visually pleasing organic patterns, optimized daylight, and noise reduction methods help create tranquil and productive environments that support health, comfort, and balance.

To further enhance wellness, Nar Design Studio incorporates natural ventilation, dynamic lighting that mimics natural patterns, and materials inspired by nature, along with layouts that maximize outdoor connections.

The SK Residence and SV Apartment exemplify the seamless integration of wellness concepts and biophilic principles into interior design, highlighting the vital role of living environments in enhancing mental and physical health.

Beyond architecture, the exhibition introduces a prototype furniture line designed to extend wellness concepts into everyday life. These pieces integrate air purification, sound control, and thermal adaptability, enhancing physical comfort and mental relaxation. Sustainable materials and advanced design features contribute to improved indoor air quality, acoustics, and thermal balance, ensuring a healthier and more comfortable living environment. Features such as UV air purification, noise-reducing padding, and temperature-regulating materials make each of these active furniture pieces functional and health-conscious.

As we envision the future of architecture and interior design, it is clear that the principles of *well* and *leed*, along with biophilic design, offer a transformative pathway for the industry. This exhibition hopes to inspire architects, designers, and planners to embrace these health-focused design philosophies, fostering a new era of sustainable and health-positive architecture. We envision a future where every home, office, and public space is a sanctuary that promotes health, happiness, and well-being. We have the tools and knowledge to build a healthier, more sustainable world. The time to act is now.

Nar Design Studio, a multi-award-winning interior design firm, specializes in luxury residential, commercial, and hospitality projects. Founded by Nicholas Gennari and Roberto Racy, it delivers bespoke design solutions blending elegance and functionality while elevating lifestyles and well-being.



SK Residence
Photo by Gabriel Volpi, 2023

NI&Co. Architects + DAIDO UNIVERSITY
Nina Funahashi, Akihide Ichida, Rikito Kogiso, Hawa Fukuta

The trajectory is an important element that implies the function and potential of the windows, but it is not visible, and almost unrecognizable. Therefore, we focus on the trajectories drawn by the windows and create the landscape drawn by them.

When a visitor opens the windows, a “landscape drawn by the trajectory of them” appears. Another visitor see it. Depending on how the windows are opened, the landscape changes one after another, and the visitors relate to each other in various ways. As soon as the exhibition is closed, the windows are closed by the organizers and the landscape temporarily returns to its usual appearance, until the next day when visitors open the windows again.

The continuous arch windows that exist in the exhibition room are the subject of research to create a new exhibition space that goes beyond the function of the windows. Windows are openings that take light and ventilation into the internal space, but also allow people to see and recognize the outer space. It can be said to separate and connect the outside and the inside at the same time.

Research into this window shows that it is an opening that provides sufficient light within the 120 square meters exhibition room, although those windows themselves are an unopened, and few visitors will be able to imagine the beautiful landscape of continuous arches that is often seen

along the canals of Venice. We considered that the spatial characteristics of the exhibition room could change dramatically dependence on how this window is perceived. Our proposal is to regenerate these beautiful continuous arch windows as a new spatial element.

The behaviour of a person opening a window is a very common and natural. When a visitor touches the windows, then the windows respond to it, a landscape changes from moment to moment is created by the visitor's action.

Exhibition spaces are often one-way information, as it is difficult to create an interactive relationship between exhibitors and visitors. By designing exhibition spaces in which visitors can see, experience, and participate, the aim is to “provide new spatial values.” In fact, in many cases, the visitor views the artists' work unilaterally. In this context, we believe that proposing an exhibition space in which visitors can see, experience, and participate will lead to the creation of new values.

NI&Co. Architects is an architectural design firm in Japan. They produce new spatial interpretations by monitoring places and cities carefully and designing “latent values”. In addition, this project is worked on together with graduate students, Rikito Kogiso and Hawa Fukuta, from Daido University.



WINDOW SCAPE - Practical use of windows' motion in historic architecture
NI&Co. Architects + DAIDO UNIVERSITY, 2025

Nikola Popovic / Zone Architekten

Studio for architecture, urban planning and design

Austrian Olympic Rowing Center, Vienna.

The proposal for the Austrian Rowing Center was based on evaluating the feasibility of implementing a large-scale structure within a protected natural area. Emphasizing sustainability, the project prioritizes recycled and recyclable materials alongside renewable energy sources. Recycled concrete is used for the foundation and ground floor, offering the same durability and structural properties as conventional concrete. Wood from an existing nearby rowing center may be reused for constructing the upper floor and roof. Supporting columns and long roof beams are made of recycled steel. The façade, glass, aluminum, and insulation materials are installed to allow separate recycling after the building's lifespan. A photovoltaic system and heat pump supply renewable energy.

The architectural concept draws inspiration from airport design, mirroring the relationship between landside, terminal, and airside with a composition of landside, rowing club building, and waterside. A large forecourt in front of the building provides space for preparing rowing boats during events and competitions. The ground floor houses the boats of local clubs, while the first floor contains functional facilities for club operations.

The landside area reflects “green nature” through form, design, and materials, while the airside and waterside open to the “blue nature” of the Danube, reflected in the glazed facades. Architectural elements are shaped to resemble

the racing rowing shell and the river – elongated, dynamic, and light in character.

The four buildings consist of three modules, each with a boat hall and upper-floor facilities, accessed via naturally lit corridors. Connections between landside and waterside are facilitated by three ramps and two staircases. Boats can be transported from the upper “event meadow” to the forecourt and into the water via the ramps. The spacious forecourt allows for simultaneous boat preparation. Boat halls can be used individually or combined. Upper-floor rooms can be flexible and can be divided or expanded up to 300m².

Training rooms, coach and club offices, and meeting rooms are located on the upper level, along with plans for a cafeteria, common spaces, and overnight accommodations. The terrace is envisioned as a green bridge spanning the boat storage areas and connecting surrounding green fields. Structurally, the center uses a concrete core underground, steel frames on the first level, and wooden columns on the second. All above-ground structural elements are made of wood.

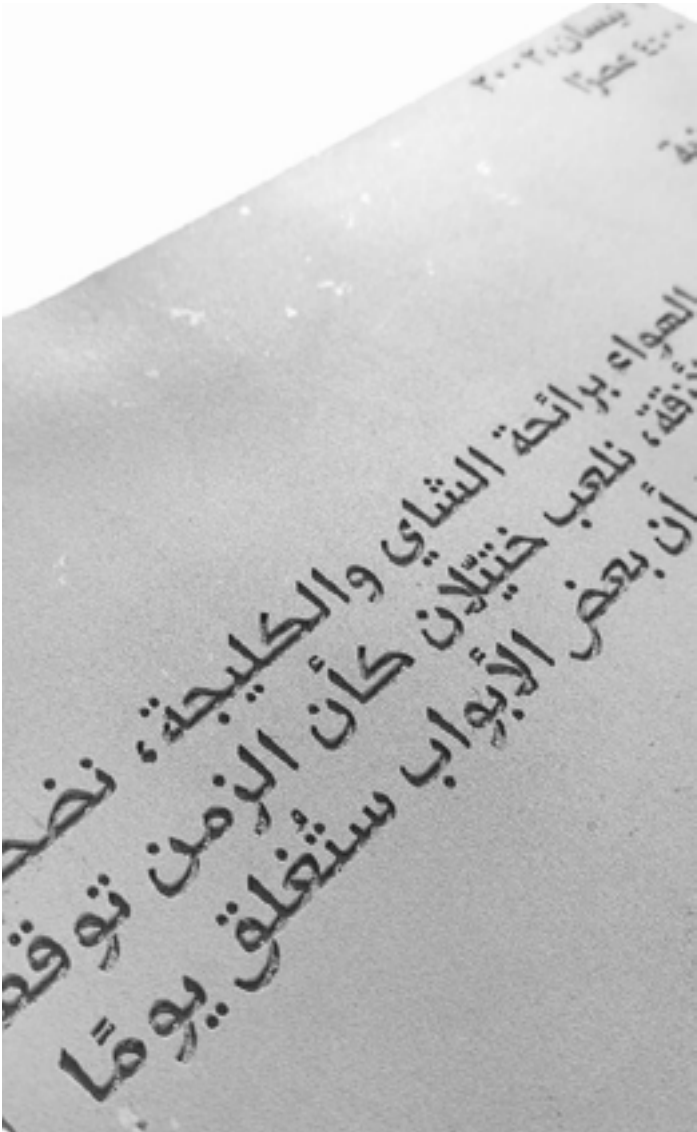
Nikola Popovic is Croatian architect and designer, founder of Zone Architekten Studio, established 2000 in Austria. He was coordinator of significant projects between Austria and Croatia working internationally. The studio has an interdisciplinary approach and blends innovation with sustainability.



*Austrian Olympic Rowing Center Vienna, 2023
Images by Ivan Zdenkovic*

Walls of Remembrance: explores the impact of war on memory, social bonds, and cultural traditions. Through three distinct concrete walls, the work represents the loss of childhood, the fading of Asrooneya rituals, and the echoes of Iraqi folklore songs such as “Marina Bekom Hamad”. By merging the physical with the ephemeral, the installation functions as both an archive of erasure and a testament to resilience, inviting reflection on displacement and the enduring imprints of war.

Ola Znad is an Iraqi architect, urban designer, and researcher based in Dubai, currently at SOM. Born in Baghdad and raised in Bahrain, she holds master’s degrees from University College Dublin. Co-founder of Manama Lab and Design Majlis, her work explores displacement, memory, and cultural identity.



Walls of Remembrance
Ola Znad

The master architect is dead. Long live collaboration!

Creation of exceptional places is the result of a collaboration that starts with discerning people, our clients. It is incumbent on us, the architect, to curate the process, listen to our clients, provide guidance, include relevant voices and ensure that the created work embodies a reflection of our clients, tailored to their unique needs, lifestyles, and aspirations.

The process starts by observing our clients’ interests in the world around them. This exploration ranges anywhere from small details to large expressions, even seemingly unconventional ideas - all meaningful contributions that set a unique tone for each project. Working from the general toward the specific, we continue by layering in spatial fundamentals: arranging experiences, highlighting focal elements, managing proportion and scale - each tailored to the unique project goals and setting. The circle widens

to include builders, engineers and crafts folk, each bringing their specific expertise and contributing further toward realizing the project. Every detail, from the choice of materials to the way natural light flows through the rooms, are brought together in unison, generating a cohesive atmosphere which feels both timeless and personalized.

Our collaborative approach leads away from a signature style. Instead, it creates different, unique places for people to claim as their own - places where they feel they belong and more importantly, places where they want to belong. This arrangement can be messy and at times challenging, however, all of us together, creating places where people can truly thrive is the meaningful endeavor we pursue in every project.

Orange Door Design Studio is a boutique architectural and interior design firm based in New York City.



Out & About Architects

Yusuma Ponnsmith & Kitsupphat Na Lampang

Reimagine Palazzo Bembo: Living with Heat in a Changing World with 5 Points of Tropical Architecture.

The tropics are no longer confined to the equator. As the climate shifts, the much-loved temperate hours of Mediterranean summer are now overshadowed by heatwaves and droughts. Wintery airs unseasonably grow warmer while a city that sits at sea level like Venice is continuously challenged by higher tides. Be it Venetians or Bangkokians, here comes the moment to swim – or sink.

Reimagine Palazzo Bembo inspires Out & About Architects to confront this shared reality. Throughout history, the world has witnessed ceaseless changes in architectural expressions. While the 1920s sees Le Corbusier pioneering 5 points of modern architecture, today's rapidly rising sea levels and global temperatures mark the time when architects must reuse and regenerate their architectural intelligence before the Earth burns beyond repair. Drawing parallels between Thailand's expertise in living with – recently extreme – tropical conditions and Venice's evolving climate, this exhibition invites its audience to reimagine Palazzo Bembo in hotter tomorrows with 5 Points of Tropical Architecture.

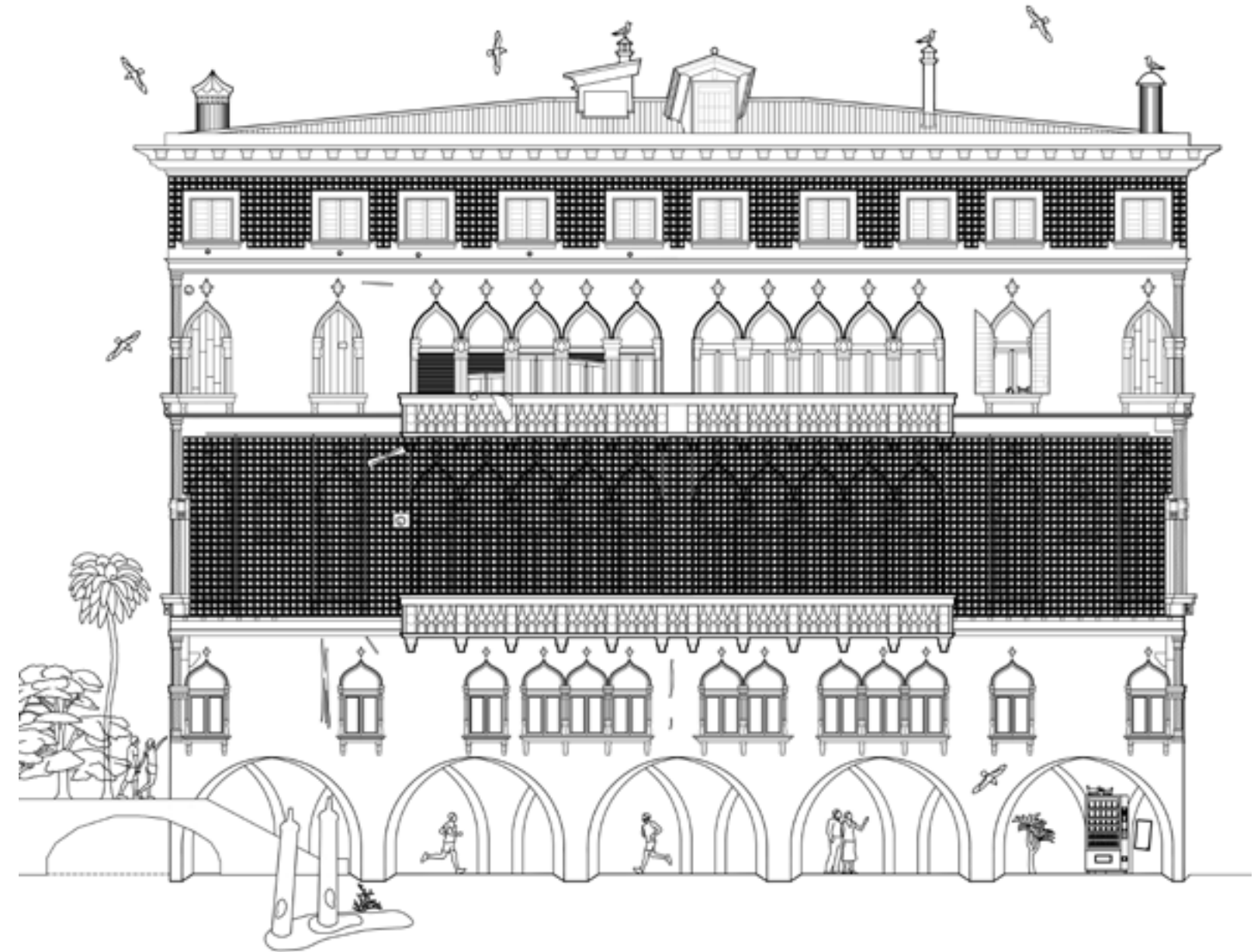
Through a vivid photo essay by DOF SkyGround, Thailand's leading architectural film and photography produc-

tion company, daily glimpses of how Thais navigate their lives with shades and moving airs through 365 days of heat and humidity in dense urban environments are captured to portray a way of life fostered by resilience and adaptability.

The main question asks: what if Palazzo Bembo embraced tropical architecture? How will its historic walls breathe on hot and humid days? Will its interiors cool naturally, or its spaces harmonise with the rising warmth?

The answers surely lie somewhere along the walls – sometimes the roofs or the façades – as the exhibition merges lessons from Thailand with the floating foundation of Venetian history. Despite geological and cultural differences, Out & About Architects is thriving to innovate a future where adaptive designs generate cultural preservation, bridging continents across the globe through shared solutions: 5 Points of Tropical Architecture.

Based 15 degrees north of the Equator, Out & About Architects specialises in renovation with a climate-responsive approach. The team constantly works closely with climate engineers to innovate an aesthetic-yet-affordable sense of calmness to weather an inevitable world of climate calamity.



Palazzo Bembo: Elevation of Reimagined Facade
Out & About Architects, 2025

Pablo Lorenzo-Eiroa
New York Institute of Technology SoAD, MS-ACT, ISRC, AI Lab

The politics of architecture through digital fabrication are often defined by a technological determinism of Aristotelian physical approximations to a Platonic ideal digital vector model. Technology, as functional knowledge, validates the means to approximate reality. Architectural authorship can emerge by interrogating signs and signals and developing new technologies, as reality becomes accessible to humans through semiotics.

Pablo Lorenzo-Eiroa’s research on robotic metal forming led to the creation of an ultra-thin shell structure installation incorporating Big Data, Simulation, and AI including along the process a group of research students. Gaudí’s (1852–1926) 1908 skyscraper design for New York City is reinterpreted through concatenated structural catenaries, actualized as signal-feedback simulations/optimizations across generations. Critiquing the utilitarian aspect of skyscrapers as symbols of vertical class stratification, the installation proposes a structural typology that is functionally voided, making the NYC skyline inhabitable.

The installation activates a thin-shell structural typology by subdividing tiles to increase the structural inertia of the surface through origami folding. The piece is fabricated using a non-standard, customized robotic incremental metal forming technique. The material used is 100% recycled aluminum alloy with a thickness of 0.022” or 0.5mm, establishing a record extremely thin, efficient shell structure. The incrementally formed tiles activate catenaries and minimal surfaces at various scales, increasing the double curvature of the installation through crease folds and buckling, with detailed features that contribute to its structural

capacity. The project explores formal organizations through site-based computational technologies by displacing the regiment of signs in the digital model, activating emergent digital signifiers through the signals mediated by the robotic fabrication process.

The installation integrates mathematics, physics simulation/optimization, Machine Learning and Machine Vision starting from 3D scan surveys of Gaudí’s work. The shell structure optimization was derived from a 3D point cloud prediction model. The installation acquired further structural inertia through detailed features made possible thanks to emergent programming over point clouds data sets integrating Generative AI Diffusion Models, and 2D-to-3D AI estimation and prediction.

Pablo Lorenzo-Eiroa, PhD, expands architecture through robotic information systems. Director of the AI Lab and an Associate Professor at the SoAD at NYIT, he authored *Digital Signifiers in an Architecture of Information: From Big Data and Simulation to AI*, Routledge, London 2023.

Installation Credits: Pablo Lorenzo-Eiroa (artist, PI, copyright); Mike Saad (RA); Yashraj Chauhan, Arefin Chisty, Selin Dastan, Jacob Sam, Meraj Nasir, Karan Patel, Alejandro Romero, Amisha Bavadiya, Jahan Selim (RS) MS ACT Program NYIT SoAD 2024; Tanish Kaushik (RA) exhibition tiles 2025.

Sponsored by: AI Lab, SoAD, ISRC, NYIT; e-Architects.net | DLO

Acknowledgements: SoAD Dean Perbellini, Fab Lab Polgar, Fadhil, and OSPAR. The installation at Stapleton Waterfront Park, overlooking New York City was part of the Art in the Park Program, curated by Masella in May of 2024.



Gaudí’s NYC, inhabiting the skyline
Photos by Pablo Lorenzo-Eiroa, 2024

Located on the bank of the wetland park, the design is inspired by the surrounding wetland natural scenery. The building breaks out of the ice in the wetland like a floating ribbon, growing from nature and becoming part of the horizon. Compared with the city skyline, the beauty and uniqueness of nature exist here, making it a landscape that integrates humanity, art and nature while being functional.

Unlike other landmark buildings that stand alone in the city, this is a “friendly” building that can be accessed from all directions. The design emphasizes the interaction and participation of citizens. The open-air theater and viewing platform on the top of the building are open to the public, becoming a vertical extension of the park, where the city skyline and surrounding natural landscape can be seen. Even if citizens do not enter the exhibition center to watch, they can walk from the surrounding parks and squares to the roof through the ramps surrounding the building, and

get close to the dramatic experience and artistic conception of the building.

The design of this case follows the concept of ecological energy conservation. From top to bottom and from inside to outside, the building forms a complete ecological circulation system. The building has comfortable and unobstructed ventilation, rainwater and photovoltaic circulation systems. The ribbon roof on the top can play a role in natural sunshade and rain shelter, and form a rich ecological microenvironment under the eaves, making the building a part of the ecology.

Founded in 2020 by Chinese architect Pan Chengshou, POA Architecture is a global firm exploring human-centered, green, and innovative design. Rooted in Eastern values, POA envisions future cities in harmony with nature, balancing people, architecture, and the environment.



China Eye Valley Exhibition Center
Pan Chengshou , 2024

Polyhedral Structures Laboratory, Weitzman School of Design,
University of Pennsylvania
Masoud Akbarzadeh

Diamanti structure is industry-academic collaborative research that showcases a high-performing, sustainable modular spanning funicular system developed using a comprehensive design method considering new and existing fabrication and construction technologies. The structural form, including the load paths inside the structure, is determined from Polyhedral Graphic Statics involving pure compression and tensile forces through its funicular geometry.

Periodic anticlastic diamond surfaces are embedded within the load paths to increase geometric stiffness and distribute shear loads. The porosity and increased surface area related to the embedded diamond surfaces reduce the structure's embodied carbon by reducing the amount of concrete material and enhancing carbonation potential. Considering construction and recyclability, the structure is designed as a modular system consisting of nine individual segments. Each segment was 3D-printed using a multi-component concrete mix, ideal for fabricating geometrically complex embedded anticlastic surfaces without formwork, further reducing the construction materials required and waste produced. The segments are prestressed by post-tensioning together with eight ungrouted steel cables. Altogether, the post-tensioned 3D printed funicular structure has minimal concrete and reinforcement and has been tested in 5m and 9.05m spans.

The structural design for the 9-meter span canopy was developed and optimized by PSL, with support from the Advanced Building Construction Lab for structural analysis. Sika contributed by supplying the material and its mechanical properties under 3D printing conditions, enhancing printability, and recommending assembly techniques in collaboration with PSL. The nine elements were 3D printed

and assembled at Carsey 3D, pre-stressed by AEVIA, and underwent load testing by CERIB in France.

Beneficially, the prefabricated modular, ungrouted post-tensioning allows the structure to be disassembled at the end of its life by easily separating concrete and steel construction materials for recycling purposes. The piece exhibited at ECC spans 2.5 meters from support to support, with a width of 60cm along the bottom surface and a maximum depth of 26cm at mid-span.

Prof. Dr. Masoud Akbarzadeh is an award-winning designer specializing in architecture, computation, and structural design. He is an Associate Professor at UPenn. He directs the Polyhedral Structures Lab and is the founder of Massive Form. He is a pioneer in Polyhedral Graphic statistics, a novel method of structural design based on geometry.

Structural and Computational Design: Prof. Dr. Masoud Akbarzadeh, Amir Motavaselian, Dr. Maximilian E. Ororbia, Hua Chai, Yefan Zhi, Teng Teng, Pouria Vakhshouri, Dr. Mathias Bernhard (Polyhedral Structural Laboratory, University of Pennsylvania)

Industry Partner: Karolina Pajak, Leon Troussel, Severin Mueller, Mylene Bernard, Fabrice Decroix (Sika Group Switzerland)

Structural Analysis: Prof. Dr. Damon (Mohammad) Bolhassani, Dr. Fahimeh Yavartanoo (Advanced Building Construction Lab, City College Of New York)

Structural Engineering & Construction Consultant: AEVIA, CERIB

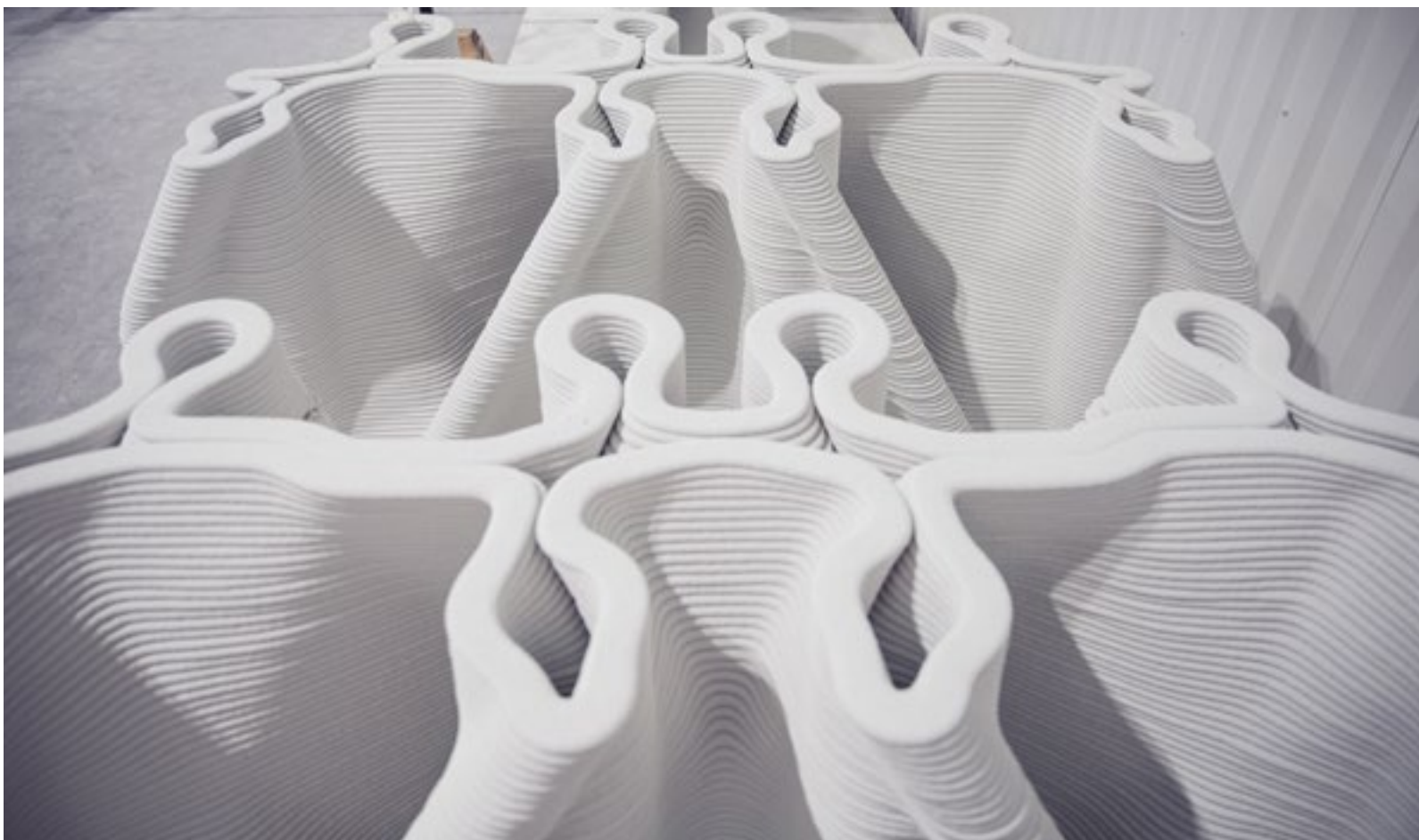
3D-Printing Materials and Services: Sika Group Switzerland, Carsey 3D

Material Calibration: Prof. Dr. Joseph Yost, Javier Tapia (Villanova University)

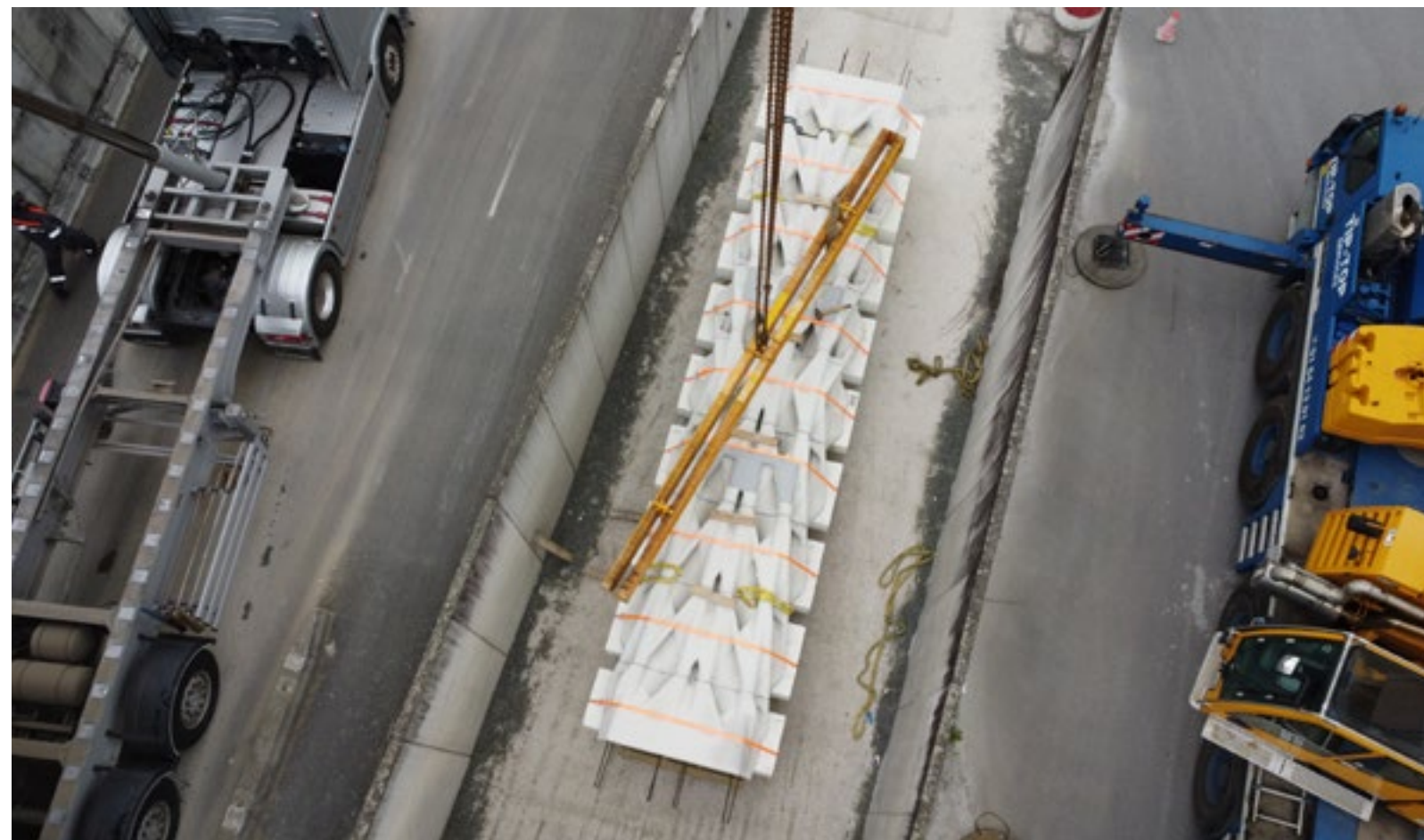
Additional Engineering Support: Paul Kassabian, Blaise Waligun (Simpson Gumpertz & Heger Group Boston)



Diamanti, Prestressed, Concrete 3D Printed Funicular Structure, 2025
Courtesy of Polyhedral Structures Laboratory and Masoud Akbarzadeh
© Polyhedral Structures Laboratory, 2025



Diamanti, Prestressed, Concrete 3D Printed Funicular Structure, 2025
 Courtesy of Polyhedral Structures Laboratory and Masoud Akbarzadeh
 © Polyhedral Structures Laboratory, 2025



Diamanti, Prestressed, Concrete 3D Printed Funicular Structure, 2025
 Courtesy of Polyhedral Structures Laboratory and Masoud Akbarzadeh
 © Polyhedral Structures Laboratory, 2025

In 2018, after extensive discussions about the future of Vienna's six round halls – structurally outdated and ill-suited to contemporary standards – the architectural studio RAUM + won a prestigious European-wide competition for their renovation. Architects Christine Diethör and Harald Fux presented a compelling argument that merely applying superficial insulation would not address the underlying structural, functional, and thermal deficiencies. Instead, they proposed a comprehensive renovation that would provide long-term, sustainable value, ensuring the effective use of public funds. As both the architects and general planners for the project, RAUM + began the pilot renovation in 2020, with the first three halls completed in 2023. One of these, the Steinergerasse Hall, was even nominated for the National Award in 2024.

The renovation went far beyond simple restoration; it involved a complete overhaul of the building's physical structure and functionality. The halls now boast a new roof structure, an energy-efficient thermal and ventilation façade, a reconfigured triple hall, and the addition of a new small hall. The installation of retractable bleachers and the renovation of changing rooms and sanitary facilities further elevated the quality of the spaces. Additionally, the halls now feature a state-of-the-art photovoltaic system on the roof, along with upgraded ventilation, heating, and lighting systems. This thoughtful redesign not only reduces energy consumption but also vastly expands the halls' functionality.

RAUM + successfully minimized the environmental impact by retaining the resilient existing structures, including the reinforced concrete support framework. This approach ensures the halls will continue to serve the community sustainably for many decades. By reusing the site and avoiding new soil sealing or the construction of additional access roads, the renovation also resulted in significant cost savings, reinforcing RAUM +'s commitment to environmentally and economically responsible architecture. With these newly renovated sports halls, Vienna now has state-of-the-art facilities for sporting activities, preserving both the architectural heritage and environmental integrity of the site. The project stands as a prime example of how intelligent design can breathe new life into existing structures while creating lasting value for both the community and the environment.

RAUM + Architectural Studio is a forward-thinking team with a broad range of disciplines and expertise. The name signifies the studio's diverse portfolio, which includes projects in sports, housing, education, refurbishment, and new construction, all underpinned by a commitment to high-quality and sustainable design, always in respect with the built environment.



SAKO Architects

Keiichiro Sako

Kaleidoscope in Tianshui is a kindergarten located in Tianshui City, Gansu Province, China. Its most striking feature is the use of ten different colors across 438 pieces of colored glass, which serve as the primary design element. The design team applied these vibrant elements above the glass doors and windows, as well as on corridor and stair handrails, making it likely the kindergarten with the highest number of colored glass pieces in the world.

During the day, sunlight filters into the classrooms through these colored panes, casting vibrant lights and shadows that spark children's creativity and imagination. At night, the illuminated interior glows through the windows, creating an equally beautiful and memorable night scene.

The second key design feature is the use of arched openings. Taking inspiration from the cave-like dwellings of the Loess Plateau – where Tianshui City is located – the design team arranged arched windows of varying sizes in scattered positions. As a result, the building resembles a festive birthday cake.

The third noteworthy characteristic is the multifunctional atrium, enclosed by classrooms and equipped with floor heating and an air-conditioning system. This central space accommodates a variety of activities throughout the year. Spanning four stories, the atrium features a glass ceiling that welcomes abundant natural light. In summer, opening the surrounding windows facilitates ventilation through the “chimney effect,” keeping the space pleasantly cool, while in winter, closing them helps retain warmth – ensuring a comfortable environment in every season.

Surrounding the atrium, the corridors and double spiral staircase handrails incorporate the aforementioned ten colors of glass, creating a brilliant atmosphere. As sunlight pours through these tinted panes, it casts overlapping shadows of various hues onto walls and floors, shifting with the sun's angle throughout the day. This dynamic environment resembles a giant, ever-changing kaleidoscope.

Beyond its captivating visual appeal, the design carefully considers the region's cold climate to optimize space efficiency. Children of all ages gather in this welcoming atrium, fostering a sense of unity and camaraderie.

Additionally, the rooftop playground offers a safe and enjoyable space where children can admire panoramic views of Tianshui City. As they grow, they will carry these awe-inspiring scenes with them, nurturing pride in their hometown.

Our overarching goal is to inspire children's limitless creativity through this remarkable building. *Kaleidoscope in Tianshui* is a new architectural landmark in Tianshui City, warmly embraced by children, families, and the wider community alike.

SAKO Architects, founded in 2004 by Keiichiro SAKO, is a distinguished architectural design firm and the first Japanese-led practice in China. Renowned for its transformative and versatile style, the firm has delivered over 160 projects across five countries, mainly in China and Japan.



Kaleidoscope in Tianshui
Photo by CreatAR Images, 2020
Courtesy of SOHO China Foundation

Schapiro Associates

Jaime Schapiro AIA RIBA NCARB

Towards a Jewish Architecture.

For many years, Schapiro has been working on the creation of meaningful Jewish Architecture, which is being manifested in a series of commissioned designs for Jewish institutions. His approach focuses on relating intellectual, philosophical, and religious identity to architecture by going beyond the use of typical Jewish symbols.

Schapiro's *Towards a Jewish Architecture*, a video presentation, portrays his search for a Jewish space or spatial environment where Jewish identity and values are expressed. This architecture features a direct style full of light, clean facades, a strong modernist influence, and simple forms inspired by Jewish abstract notions.

The video shows synagogues, religious Jewish institutions, and secular buildings with a Jewish spirit, utilizing the basic tools of architecture – space, proportions, light, and texture – with a religious reverence that is modest and humble. It presents a spiritual, timeless architecture that expresses the deepest aspects of Jewish identity, a design expressive of its symbolic purpose and motivated by Talmudic Law. This reflects Schapiro's need to express and create an architecture that emerges from analyzing a Jewish mindset, a sense of spatial experience born from both the physical and philosophical state of Jewishness.

Jewish architecture remains unresolved in terms of definition and unified style. Schapiro decided to embark on the task of finding a style. The design grammar he uses is abstract, as is Judaism, with an identity that is minimalist and honest in terms of form but deeply rooted in history, ethics, and the relationship between man and the divine.

The architect uses the fundamental tools of his profession – space, proportions, light, and texture – always

with a sense of moderation and honesty but also with religious reverence. His approach goes beyond ego, vanity, and self-glorification. It satisfies him to know that he is working on a project greater than himself, always discovering rather than assuming.

Schapiro encourages his buildings to be read like Jewish texts: with multiple meanings and hidden messages that can spark imagination toward something profound, beautiful, meaningful, and good. These hidden messages can be found in details, light and shadows, proportions, Jewish texts, and applied arts.

Schapiro focuses on the harmonious relationship between building and context in an effort to infuse each project with a sense of place and belonging while maintaining a constant dialogue between nature, history, culture, materials, and the client. Architecture, for him, is a language that connects to his past, history, religion, holy days, customs, ancestry, secular Jewish culture, and ties to the Jewish community.

The use of light is key in creating a balanced atmosphere for these sacred spaces by developing a unique architecture that enables the practice of the Jewish faith in an environment that is both simple and extraordinarily designed.

Schapiro Associates is a multi-discipline architectural practice based in Miami, Florida, USA. It has established an approach to architecture with emphasis on design excellence. Schapiro Associates, an award winning firm, has been to be a leader in the Miami Renaissance of the world renowned South Beach.



Young Israel Congregation, Surfside, Florida, USA
Jaime Schapiro, 2015. Photo by Mark Surloff

School of Visual Arts (SVA) & University of Design, Innovation and Technology (UDIT)

Migrant Housing: Water as a Medium for Healing.
“No one puts their children on a boat unless the water is safer than land.” — Warsan Shire, poet
Migrants who brave perilous waters in search of a better life risk everything. Inspired by this reality, students from NYC’s School of Visual Arts (BFA Interior Design: Built Environments) and Madrid’s Universidad de Diseño, Innovación y Tecnología (BA in Interior Design), have designed transitional living spaces that embody hope, healing, and heritage. Each 325-square-foot environment integrates water as a restorative element to counteract the traumatic memories of dangerous crossings while fostering a sense of safety and renewal.
Beyond providing physical comfort, the designs celebrate the cultural identities of migrants, offering a bridge between preserving heritage and beginning to assimilate into a new country. Through innovative layouts and materials, these spaces demonstrate how water can serve as both a healing medium and a metaphor for resilience and rebirth. The ultimate vision is a migrant hotel where inhabitants

not only find refuge but also learn skills in water conservation and reuse, empowering them to contribute to their new communities. This project challenges us to imagine a world where design transforms crisis into opportunity and water becomes a symbol of human restoration.

SVA, in the heart of NYC, has led art and design education for over 70 years with top faculty, a dynamic curriculum, and a focus on critical thinking, innovation, and social responsibility. UDIT is Spain’s first university dedicated to Design, Innovation & Technology, with 20+ years of expertise.

Dr. Carol Bentel, SVA, Chair of Interior Design: Built Environments & Instructor
Dr. Rocío Sancho Alambillaga, UDIT, Chair of Interior Design & Instructor
Dr. Verónica Meléndez Valoria, UDIT, Head of International Programs & Instructor
Instructors: Dr. Carmelo Rodríguez Cedillo, UDIT; Dr. Jaime Sanz Haro, UDIT; Jorge Sotelo de Santiago, UDIT; Jack Travis, SVA



Migrant Housing: Water as a Medium for Healing
Photos by Malcolm Lightner, 2024

Southeast University, School of Architecture

Zhang Tong, Hu Shi, Yang Zhi-jiang, Wang Chuan,
Min Tian-yi, Xu Hao, Cheng Yu-hao

Living Regeneration: Revitalizing Enshi Historical Town

Perched amidst the Wuling Mountains and along the banks of the Qingjiang River, Enshi Historical Town in Enshi Tujia and Miao Autonomous Prefecture, Hubei Province, Central China, is a historic gem. It showcases a vibrant cultural mosaic, where multiple ethnic groups have harmoniously blended their diverse traditions.

Uninterrupted Historical Layers. With its origins dating back to 1243 AD, Enshi Historical Town has stood witness to 800 years of profound historical change. From the Tusi era in the Song Dynasty, through the Shizhou Garrison of the Ming, and the Shinan Prefecture of the Qing, to its wartime service as the temporary capital of Hubei Province, the town's story is rich and varied. Encircling a 0.6 square kilometer cultural heart is a 2900-meter ancient city wall, while the site's preserved historical strata reveal a clear narrative of continuity and cultural inclusion.

Vibrant Tapestry of Bustling Street Life. This historical town pulses with life, home to 18,000 residents from diverse ethnic backgrounds. Winding streets, narrow alleys, and stepped pathways create a rich tapestry of local scenes and details. The lively street bustle, where tradition meets modernity, tranquility blends with energy, and the ordinary meets the unexpected, reveals the town's authentic character and enduring vitality. This captivating essence is what the historical town proudly preserves.

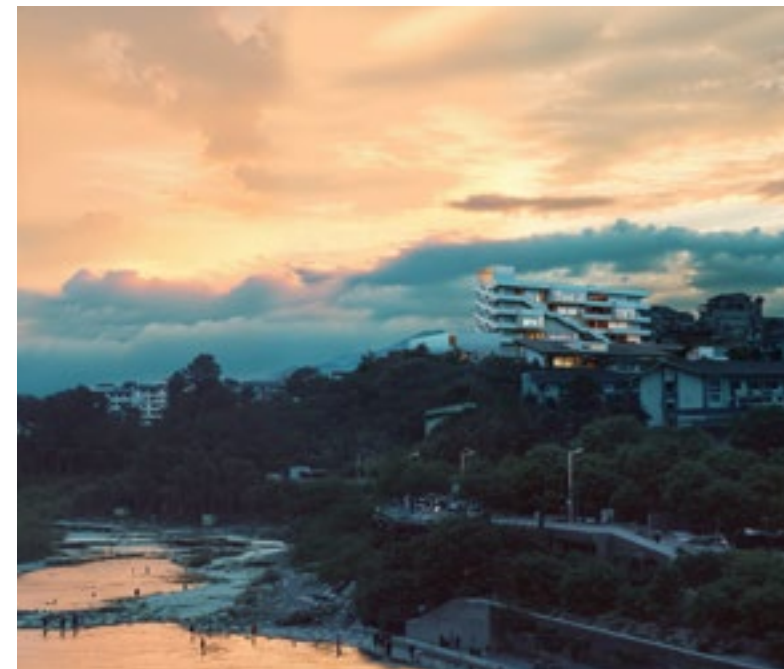
Topographical Integration of Mountains, Rivers, Forests, and City. The Wuling Mountains and the Qingjiang River cradle the historical town, their terrain of mountains, rivers, and forests forming the foundation of its ancient pattern and urban fabric. The city wall, a testament to strategic

design, seamlessly blends natural landscapes with the town's layout. Within, streets and alleys climb and curve with the land, crafting the unique vistas of this mountain town.

Living Regeneration, People and Place, Co-create and Thrive. Enshi Historical Town is not a relic, but a living tapestry. Regeneration and revitalization efforts must weave in the stories of its original inhabitants, cherish its genuine historical texture and the vibrant rhythm of its streets, and resist the superficial replicas or mummified preservation. Treating the historical town as an interconnected living organism, revitalize it through targeted activations by infusing abandoned sites and buildings with new functional spaces that showcase contemporary life and intangible cultural heritage. Establish a multi-stakeholder public platform that actively engages residents and local businesses in all aspects of the town's revitalization. This will foster a sustainable regeneration, where people and place co-create and thrive.

Case 1, Abandoned Cotton Mill / Archaeological Heritage Park. Beneath two abandoned factory buildings lies the foundations of the 14th-century city wall, a national heritage. The revitalization design breathes new life into the site, creating an archaeological heritage park. This park not only displays the city wall's history and archaeological discoveries but also opens up the excavation site, transforming historical remnants into dynamic centers for public interaction, making it a gathering place for visitors, researchers, and the local community.

Case 2, Abandoned Tannery / Art Acropolis. High on a steep cliff, where the ancient city wall's defenses stand,



the tannery overlooks the town. The revitalization design reimagines the abandoned factory as a dynamic art center, providing local artists with studios, galleries, and communal spaces. At Enshi Historical Town's summit, this industrial site is transformed into an acropolis of artistic splendor.

Case 3, World War II Postal Office / Little Enshi Hotel. Located on the site of the World War II-era Hubei Provincial Postal Administration, this project weaves together historic architecture and dramatic mountain landscapes, capturing the essence of the ancient town's allure. It invites visitors to deeply explore the region's natural beauty and cultural heritage. The *Little Enshi Hotel*, inspired by the ancient town's streets, architecture, and ethnic culture, features strategically placed wooden cabins that frame panoramic views of the town. It serves as a living archive, transforming abandoned sites into gateways to the past, and seamlessly blending present and history.

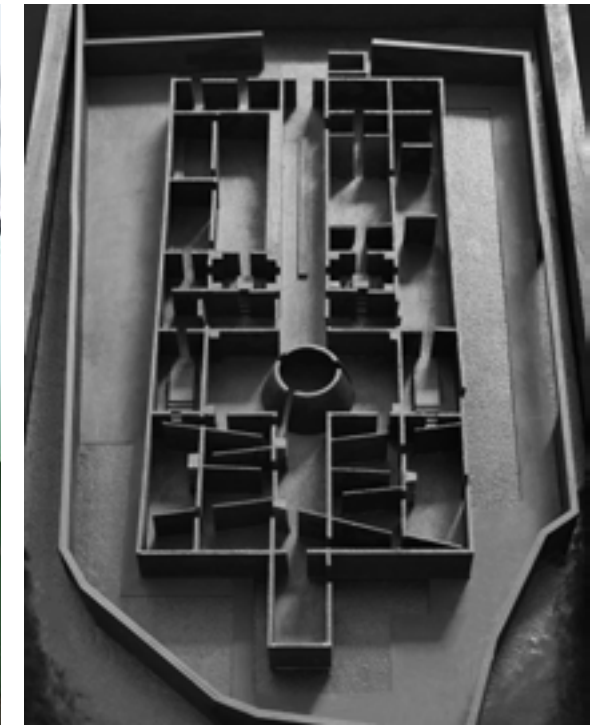
Case 4, Failed Construction Site / Senior and Child Care Center. The departure of young workers has left the elderly and children of the historical town feeling isolated. To combat this, an unfinished, abandoned building is being repurposed into a vibrant intergenerational center, creating a space where seniors and children can find companionship and support. Understanding how seniors and children would use the space, the function was reimagined, and the environment thoughtfully enhanced with attention to the terrain, sound, and sunlight. Once a place of neglect, this site is now a warm, open, and thriving community heart.

Case 5, Abandoned Prison / Epic Theater. High above the meeting of rivers, Enshi First Prison's abandoned structure casts a shadow as a desolate ruin. The revitalization

design honors the building's exterior and its evocative decay, while within, it creates an immersive theater, a stage for the enduring tales of the Tujia ethnic epic. Inspired by the *Tima Song* epic and *Yongni and Busuo* legend, two designs transform stories into living spaces. They weave the concepts of balance and life's cycle into the architecture, turning prison into theater, and drama into architecture. The Tujia community will select and enact the chosen design.

Case 6, Chengxiang Street / Mountain City's Sky Street. Beyond the south gate of the Historical Town, Chengxiang Street climbs the hillside, a recognized heritage district in Hubei Province. It acts as a vital link between the town and its natural surroundings, and echoes with the stories of past merchant activity and today's urban life. Chengxiang Street is threatened with the erasure of its urban memories, a casualty of unchecked development and the flight of its people. Driven by in-depth research and on-site analysis, the revitalization design carefully categorizes buildings for tailored improvements. By strategically highlighting key landmarks and reimagining public areas, it crafts a mountain city sky street, reignites the energy of street life, and provides a cultural pathway through the historical town.

The School of Architecture at Southeast University stands as the first and most prestigious institution in Chinese architectural education, with its outstanding academic achievements and global influence, continues to lead the progress and innovation of the architectural discipline in terms of research, practice and international cooperation.



Studio MEMM

By Marcelo Macedo

The year of 2025 if on one hand celebrates another bien-nial for the architectural world, on the other, brings with it a call for attention. As *Time Space Existence* holds this year's exhibition under the theme Repair, Regenerate, and Reuse it raises awareness on how society has developed and what impacts such forms of living might have on planet Earth. Within such context, one question comes to mind: what sort of future will architects produce and how will they design it?

This is an opportunity to RE-think, RE-organize and RE-shape how the world is made. Such “RE” process is actually a step forward. It allows a correction on things done so far. Also, it is a RE-learn opportunity, in other words, starting things from scratch. Correction or starting from zero solutions, what really matters is to efficiently reduce global impact.

Since modern times, the speed of life has increased significantly, so has the necessity for life solutions. In different spheres, the outcomes of such speed have been harmful and RE-think strategies is a must. Studio MEMM’s approach for less impacting design is Design fast – Think slow.

The word “slow” through the machine and digital era had its meaning transformed into something unsatisfactory, practically an unacceptable condition. At Studio MEMM its meaning comes with a range of opportunities. Slow allows one to think critically, to wisely decide important from superfluous variables and solutions, and finally to well anchor the design conceptions. After reaching a strong foundation,

the next step is to speed up the process. Through use of tools, software and design methodology.

Studio MEMM brings to Palazzo Bembo a written manifesto in the form of an installation. The use of words, instead of images is a reminder to architects to slow down their processes. The book written by its chief architect, Marcelo Macedo, “Last essays and the architecture infinity” points out how throughout architecture history, some of the greatest shifts in history were based on writings and books. In opposition, society is now drowned in a frenetic and imagnetic world, in which written words have lost their power. Designers inspired daily by the countless images that pop their eyes will be responsible to conceive the architectural next Neo, according to the author.

A new Neo is the least of the problems, the most concerning are the results that were not considered on the production rush. Subsequently all the actions that will be necessary to RE-correct such problems.

It is time to RE-consider the ways of design. Repair, Regenerate and Reuse is an emergency state that represents where society is in 2025. Hopefully and collectively, mankind will rush to get out of such state, reaching a newer and regenerated future, when people will wisely rush.

Studio MEMM is in constant evolution, collaborating to build a better world. By blending the art of drawing with construction techniques and technology the Studio finds solutions that can surprise the modern problems related to living, cohabiting, and interacting in the cities.



Treehouse
Photo by Nelson Kon, 2021-2022

Studio Pousti

Maryam Pousti, Elnaz Najafi, Behnam Aboutorabian

Mudbrick Architecture:

Embracing Uncertainty and Continuous Rehabilitation

Culture and architecture serve as tools for adapting to various socio-economic, political, geographical, and existential uncertainties. Building materials are fundamental to architectural practice, serving not just as construction elements but as responsive tools that reflect cultural attitudes toward adaptability, transience, and evolution. While many architectural traditions prioritise permanence, Persian mudbrick architecture offers an alternative perspective – one that views buildings not as static entities but as dynamic and evolving forms that embrace adaptability. These structures sustain life through a continuous cycle of birth, repair, adaptation, and reuse. This exhibition explores how Persian mudbrick architecture embodies this philosophy and connects it to the wider built environment and social structures.

The Iranian plateau, shaped by centuries of political upheaval, economic fluctuations, and harsh environmental conditions, has fostered a built environment in which resilience and transformation are deeply embedded in cultural and architectural practices. For instance, despite the availability of mountain ranges and abundant stone quarries, Iran has traditionally favoured mudbrick over stone – not merely out of necessity, but as a deliberate architectural worldview rooted in ongoing care and maintenance, recognising that mudbrick requires constant attention to mitigate environmental erosion. In contrast, European classical architecture prioritises materials like stone, which resist decay and symbolise cultural aspirations for permanence

and stability, emphasising monumentality and endurance. Meanwhile, many Eastern traditions, particularly in Japan and China, employ materials like wood, which, despite its inherent fragility, are designed to be replaced, embodying an acceptance of impermanence. Mudbrick architecture offers a nuanced response to uncertainty – one that neither rigidly resists change nor fully submits to it. It reinforces a philosophy in which maintenance is not merely a practical requirement but an intrinsic cultural value, thereby emphasising continuous rehabilitation.

In Persian language, the term for architect translates to 'one who gives life,' suggesting that the architect's role extends beyond the physical act of construction to encompass that of a mediator and maintainer. In this paradigm, buildings evolve not only as shelters but as active participants in an ongoing dialogue with their surroundings and occupants. The practice of repairing and adapting mudbrick structures is not merely an act of physical labour but a communal ritual that reinforces social bonds. While deeply rooted in Iran's historical context, this paradigm offers valuable insights for contemporary architecture, especially in fostering sustainability and adaptability in response to environmental challenges.

Maryam Pousti is an architect holding a Diploma from the Architectural Association (AA Dipl/RIBA II), with offices in London and Tehran. Her practice focuses on architecture, interiors, and product design. She collaborates with cultural landscape researchers Elnaz Najafi and Behnam Aboutorabian.



The world's oldest known clay brick
Photo by Deed Studio, 2025

Based on the idea of “a cat tree where both cats and people can share,” the design of *A Cat Tree Wall* by 懷石 (*kaiseki*) strived to be unprecedented and unique, redefining the notion of the existing cat tree. Lying somewhere between furniture and architecture, the product celebrates the beauty of the co-existence of cats and people. It is a culmination of architect and cat lover Tan Yamanouchi’s bold yet subtle design style, inspired by a unique playfulness and a physical sense of space.

It is made from a special reinforced-type cardboard developed in Japan. The groundbreaking sustainable paper-based material is exceptionally durable and can withstand being soaked in water all day. In consideration of sustainable beauty, the structure is crafted without the use of screws, carefully layered one piece at a time by the hands of skilled craftsmen, and with the expertise of engineers specializing in cardboard.

Integrating the ancient Japanese belief that “a divine spirit (soul) resides in all things” with contemporary design philosophy, architect Tan Yamanouchi is an artist designing a diverse range of architecture. This project, *A Cat Tree Wall* by 懷石, is the outcome of a happy collaboration between Petline, a renowned Japanese pet food company, and architect Tan Yamanouchi. By bringing together Japanese craftsmanship and advanced engineering, a unique product full of playfulness was realized to express the joy of cats and people living side by side.

Tan Yamanouchi & AWGL is a Japanese architectural design studio based in Tokyo and Kamakura, led by architect Tan Yamanouchi. Tan Yamanouchi, born in 1986, is a rising young architect. The firm is known for its unique design vision, which integrates traditional Japanese philosophy and heritage with contemporary design principles.



The International Archive of Women in Architecture Center (IAWA), Virginia Tech.
Paola Zellner Bassett, Elizabeth Gray, Nicholas Polys,
Ben Sandbrook, Charles Nichols

The immersive exhibit, *40 x 40*, celebrates the 40th anniversary of the International Archive of Women in Architecture (IAWA). The archive was founded in 1985 by Dr. Milka T. Bliznakov, as a collaborative effort between the College of Architecture and Urban Studies at Virginia Tech and the University Libraries. At the time, Bliznakov sought to rectify the systematic neglect and omission of women’s contributions from the recorded history of architecture. Striving for equity, she endeavored to locate, collect and preserve the professional papers and artifacts of the women that had contributed in any capacity to the built environment worldwide. Today, the IAWA continues to support research and publication initiatives that highlight these contributions and credit their creators in order to repair the historical narrative. While significant progress has been made during the IAWA’s first 40 years, its mission remains vital. The urgency to collect the papers and artifacts of pioneering women grows as the opportunity to preserve their legacies diminishes. With nearly 500 collections from 48 countries and materials preserved in 17 languages, the IAWA stands as a unique repository in the world. Its records illuminate the diverse educational backgrounds, practices, typologies, and building technologies employed by women throughout history, advancing a broader understanding of architecture that extends beyond the limiting focus on iconic buildings and famed designers.

40 x 40 features perspectival drawings and architectural photographs from the IAWA collections to create a dynamic immersive environment that aims to transcend the physical boundaries of the gallery space and offer in-

stead architectural and spatial experiences of the women’s works. The digital projection flows and changes at a gentle pace in a virtual environment anchored by the symmetry of the mirroring imagery. Biographical information and portraits of the architects emerge from the vanishing points of the perspectival images, enhancing the sense of depth of the virtual space. Personal quotes give human presence and a voice to each of the featured women, inviting viewers to connect with their experiences and recognize similar instances in their own lives. A pivotal element of *40 x 40*’s immersive experience is the music. Composed as contrapuntal chamber music, the piece features different string instruments playing separately from all corners of the gallery interweaving into a cohesive spatial soundscape. Delicate and nostalgic, the music invites quiet reflection, enhancing the exhibit’s evocative atmosphere.

40 x 40 aims to raise awareness of the IAWA’s mission and, as a call to action, encourages visitors to support its vital efforts.

Zellner Bassett is an Associate Professor and Chair of the IAWA. Her creative work including immersive exhibits celebrating the IAWA collections has shown internationally. Her recent publications include the co-authored book *Expanding Field of Architecture: Women in Practice Across the Globe*.

Curating and design: Paola Zellner Bassett, Elizabeth Gray; Visualization: Nicholas Polys, Ben Sandbrook; Music: Charles Nichols; Archivist: Jade Snelling.



40 x 40
Image by Paola Zellner Bassett, 2024

The Virginia Tech Honors College & Cloud 9 / Enric Ruiz Geli
UnEarthed / Second Nature / PolliNATION

The Virginia Tech Honors College
For *2nd Nature*, students engage Biennale themes and highlight pollinator importance in the Venetian ecosystem, building from a history of wetland and harbor apiculture. Students in *Sustainability and Environmental Justice Frameworks* addressed stakeholders in justice issues around nuclear energy production and food security to create action-focused and community-engaged projects. *Cities and Social Change* created a series of analytical and graphic posters engaging important issues in urban development such as design districts. SuperStudio produced a children’s novel focused on the healthcare system and the *Green New Deal*, a *Community Wealth Building* (CWB) project in partnership with the Universities at Shady Grove to help scaffold implementation of CWB based on a handbook created from institutional goals, and *Culture Sculptures*, focused on student representations of their own cultures and relationships between their conceptions of culture.

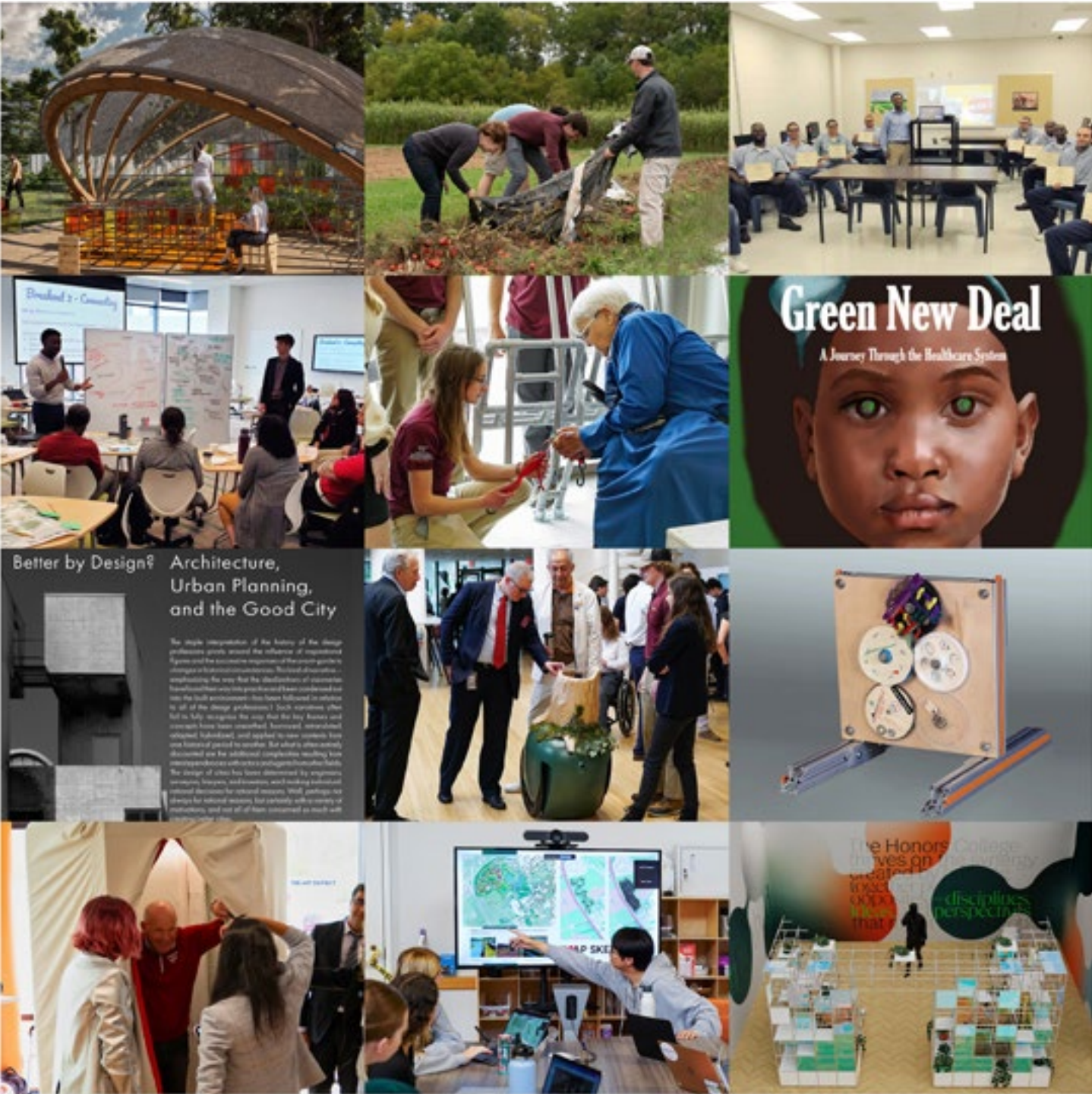
In CHDP, *Knowledge Unchained* engages the Virginia prison system aiming to provide grant-supported higher-education access to incarcerated individuals while providing support for universities facing enrollment declines, while *Farms of the Future- Cobots* proposes a solution to promote silvopasture, enabling healthier farm environments and reduced farmer workloads using a mobile monitoring

system, and *Hypnos* is exploring the effects of sleep deprivation on astronauts in space and developing a sleep module, *Selene*, which is comprised of five individual sleep capsules. *Chairs in the air* created adaptable chairs and wheelchair spaces in airplane cabins to minimize airline revenue loss while protecting user safety and dignity.

At Virginia Tech, Honors works across disciplines, scales, sectors, and pedagogical traditions to unearth and pollinate new ideas, creating innovative project and problem-based-learning spaces combining place-based and experiential components with research, collaboration, and practitioner input.

The Virginia Tech Honors College is a leader in transdisciplinary education, with a focus on building collective intelligence across disciplines and experiences through team projects that unearth new ideas and approaches.

The interdisciplinary architectural team Cloud 9 in Barcelona works at the interface between architecture and art, digital processes and technological material development, leading a green agenda that explores pilot projects for global warming scenarios.





Uffizi Architettura
Mauricio Salvi & Ana Paula Marquesini Soares

The 14-Bis House, with its name, speaks volumes without uttering a word. It evokes playfulness, desire, determination, and accomplishment. Named after the famous airplane of Santos Dumont, it is rich in meaning and carries a field of images that is pure poetry. These meanings transcend the architect and the family; they belong to a nation. Here, material and immaterial dance in harmony.

The journey begins with a gentle touch upon the land, bringing a sense of security, an invitation to dwell. Sensations are shaped and nurtured through the house's relationship with the landscape and the garden. Large openings invite the passage of time and allow air to flow freely. The breeze, carried by the wind, refreshes and fills the house, making room for the new. The old Maria Fumaça, the steam train, sweeps across the landscape and meets the new.

The inherited furniture brought into the home echoes the past and the importance of memory. Once again, the old and the new converse. The kitchen, with its island and cutting-edge appliances, responds to modern needs while still allowing for the preparation of grandmother's recipes. The message remains clear: while individual human time is fleeting, humanity persists and is remembered.

Unconventional angles define the space, framed by large openings. The house becomes a porch, part of the

garden. The warm climate invites life outdoors, and the architecture answers that call. The angular form departs from traditional Brazilian architecture, yet the sensations it evokes remain timeless. The wooden ceiling, its textures, its uses, its very essence, create a sense of comfort. The past is revisited, and in its wake, the desire for the future is built. A continuous, poetic construction.

Light flows through the house, revealing possibilities, time, space, existence. "Silence speaks." The forms, the plasticity, emerge as the result of an intention. A system weaving together reason, emotion, senses, fullness, emptiness, textures, nature, light, and shadow. Architecture comes to life. The ensemble creates meaning, contributing to the construction of a place. The house is inhabited, the light is on, shaping the city and nurturing connections. It shifts from being an individual space to becoming part of the larger cityscape.

Uffizi Architettura is a Brazilian atelier that sees architecture as a quiet force, nurturing well-being. For them, it's a delicate dance between the material and the immaterial, creating transformative spaces that merge the physical and sensory, nurturing both body and soul.



14-Bis House
Photo by Renato Nishimura, 2024

The exhibition SHOCKS, SEAMS, AND SURFACES demonstrates the productive tension between social practices against stressed built form, and the representational means to reveal and intervene in such a setting. The Gulfton neighborhood in Houston, Texas, serves as a critical representation for how urban spaces evolve in response to shifting socio-economic dynamics. Originally developed in the late 1970s as housing for affluent singles during the oil boom, the area's dense, built form has been subject to internal shocks in density and external rescripting of use.

The external qualities of Gulfton's apartments – a pattern of open-air corridors, fields of courtyards, parking lots, and a mix of communal and private spaces – are re-scripted as ad-hoc play spaces, informal gatherings, and micro-communities. These courtyards and lots, with their ad-hoc anemic greenery and improvised spaces are centers of social cohesion, community building, and cultural expression that stand as testament to the residents' ability to appropriate and adapt the existing environment to their needs, despite limited resources or formal control. As we consider the importance of these courtyards and parking lots in the development of Gulfton, we recognize their architectural, urbanistic, and cultural relevance. They mark an emergent spatial logic in which the exterior surfaces are appropriated for cultural traditions.

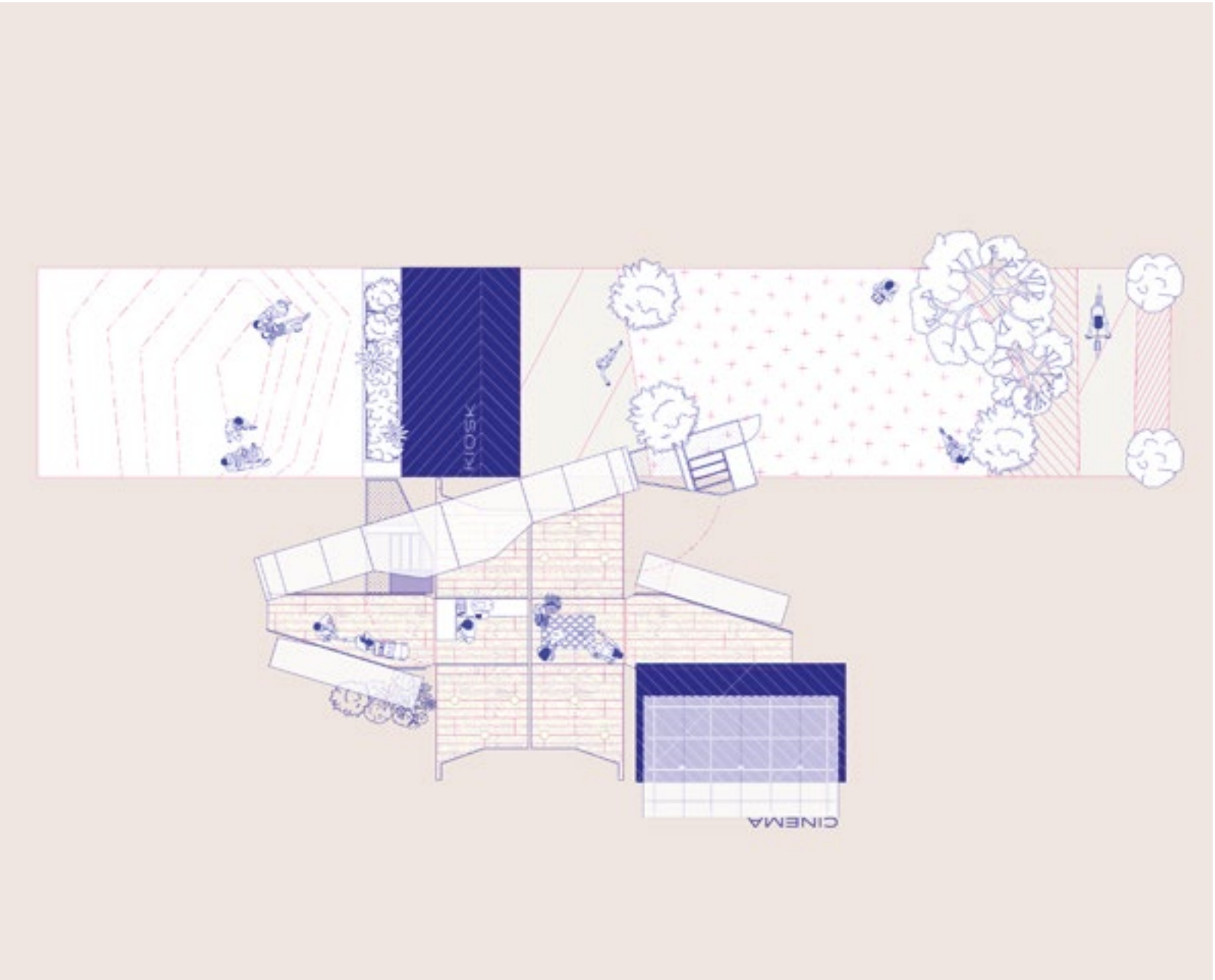
Decoding Gulfton's built form as a *Developed Surface* yields a path to later encode intervention. In the urban context, and specifically Gulfton, the *Developed Surface*, an 18th century drawing technique as identified by Robin Evans, demands an expanded role beyond the envelope – instead how structures can unfold with site adaptations and

activities. A context as "unfolded" or "developed" reveals spatial relationships that exhibit more fluid and interactive connections with their surroundings in unconventional ways.

The encoding and amplification of the new architecture for the Civic Core project is received by a park that threads with three structures: a parking structure with a ground-level market and a rooftop soccer deck, a flexible-use kiosk within the park for community activities, and a community building with a library above and food nutrition services below. These buildings, like the courtyards of Gulfton, are actively shaped with their environment to foster deeper community connections.

The exhibit SHOCKS, SEAMS, AND SURFACES presents a series of vignettes for the Civic Core that are informed by the *Developed Surface* technique, a testament to how historical methods of representation can expand to frame contemporary concerns of architecture. The works on display unfold beyond envelopes and weave in the surrounding site and activities. These "developed surfaces" not only echo the history of the neighborhood but also create a framework for its future – a space that is continually reshaped by its inhabitants within conditions of stressed built forms.

UltraBarrio engages urban design and architecture projects that address the challenges of our urbanizing environment. Through design, research, and collaboration with communities, UltraBarrio's work radically transforms the civic realm by building capacity for cities and neighborhoods to thrive.



Unfolded / Developed Surface Drawing for Civic Core Kiosk
UltraBarrio, 2024

University of Illinois School of Architecture

150 years after graduating the first architect in the United States, the University of Illinois School of Architecture is a vibrant academic community exploring ideas and solutions for a world that requires our attention. Our studios strive for a balance between the memory of the oldest public architecture curriculum in the United States and the desire to rescue a sense of relevance in times where innovation often happens at a pace that our slow and bureaucratic institutions no longer seem able to digest.

The Paradigm. The contemporary teaching of architecture also entails its vindication in the settings of the university campus, where most disciplines belong strictly to the world of the arts or the sciences. In this particular panorama, Architecture is the only one that aspires to a unifying paradigm between the arts and humanities on the one hand and the sciences and technology on the other, a singular Renaissance quality that facilitates our possibility as translators and mediators between seemingly irreconcilable intellectual environments.

The Challenge. A large percentage of us who teach design studios in architecture schools were not trained or educated to be teachers. We are products of our own academic process. We learned from one teacher who learned from another. To a large extent, we teach what we learn and along the way, hopefully, we were able to be critical enough to understand the moment and calibrate it, over and over again. On the other hand, the university of the twenty-first century cannot operate, nostalgically, as it did

in the twentieth century, when for the thirty years that a professor was on the faculty he or she could teach more or less the same thing. The university moved at the same speed as its environment; sometimes even faster. That is not true in the new millennium. In 2025 I find it hard to predict what the world will be like in 2030.

The Present. Universities are products of an evolving context. In the same way, they are often the epicentres of evolutionary gestation for a changing society that needs these spaces for the creation and dissemination of knowledge. However, if universities-and schools of architecture-wish to maintain some relevance in a world that moves faster than our ability to digest and understand it, then we are called to constantly evolve, questioning, calibrating and critiquing; that is, making use of the individual and collective judgement of our respective academic communities.

The Future. Ultimately, we will not be able to look back nostalgically at the past while pretending to change the future of an uncertain context, nor imitate the modus operandi of other disciplines in order to transcend our own. Like every project, we will have to design it.

The Illinois School of Architecture, part of a top 50 global research university (Forbes), fosters a dynamic academic community dedicated to shaping the built environment. As the oldest U.S. public architecture school, it offers degrees and certificates across five key areas of architectural study.



The 1980s were a time of prosperity and struggle for Bangladesh – a landscape where resilience, innovation and defiance was necessary. Amid this, three young graduates stepped into the professional world, carrying the spirit of resistance and renewal. Under the mentorship of master architect Muzharul Islam, they absorbed a reverence for local knowledge, craftsmanship, and vernacular intelligence. In 1991, they founded VITTI, not just as a practice, but as a movement that aligned architecture as a tool for empowerment and spatial justice. Their work embraces a participatory and democratic approach to counter rapid urbanization fueled by a profit driven market economy. VITTI defy the homogenization of global architecture by bridging local traditions with contemporary innovations. Inspired by the wisdom of South Asian masters Geoffrey Bawa, B.V. Doshi, and Muzharul Islam, VITTI remains committed to context-driven, that upholds cultural and environmental integrity.

The politics of space – who owns it, who shapes it, and who is excluded – remains central to their philosophy. Over the past 15 years, this commitment has sharpened into a polymathic exploration of materials, landscapes, and built environments. Bangladesh itself remains VITTI’s greatest muse – its resilience, adaptability, and ceaseless innovation.

This philosophy finds expression in the projects showcased in this exhibition – works that embrace 3R- reuse, regeneration, and repair. Within Dhaka’s dense urban fabric, projects such as Re-development of Hatirjheel, Baburail Canal Restoration, and Dhaka North City Corporation’s reclaim park and public spaces and restore ecological equilibrium. Each project begins with stakeholder workshops,

ensuring that designs resonate with local aspirations. In pristine landscapes, initiatives like Ekmattra, Baral Biddya Niketan, and Bon-er-Bari dissolve seamlessly fuse into their surroundings using local and recycled materials, fostering environments where human habitation and ecological vitality thrive as one. Meanwhile, interventions such as the British Council demonstrate how existing structures can be revitalized through retrofitting and passive design strategies. Nagar Bhaban preserves historical identity while evolving to meet contemporary needs, and the Krishibid Institute Bangladesh, a handcrafted marvel, exemplifies the harmonious integration of water recycling, passive cooling, and climate-sensitive architecture

VITTI’s material palette is a manifesto of sustainability – a meticulous curation of salvaged timber, repurposed brick, and reworked steel, ensuring that every structure minimizes its environmental footprint. Here, nature is drawn inward – through Angan, Uthan, Prangon (courtyards that anchor communal life) – while in urban spaces, it extends outward through Ghat (steps) and Khalpar (water edges), reconnecting the city to its riverine soul. These design gestures do more than soften rigid cityscapes; they reweave the delicate fabric of ecological balance.

VITTI Sthapati Brindo Ltd., led by Ishtiaque Zahir and Iqbal Habib, is a 100-member collective firm fusing architecture, urbanism, and design. Through participatory, climate-conscious interventions, it shapes Bangladesh’s evolving landscape, rooted in resilience, culture, and ecological awareness.



Baburail: Restored & Resilient
Photo by Wasik Edaaf, 2024



Joyous children in Playful Courtyards
Photo by Wasik Edaaf, 2024



Connecting the city
Photo by Maruf Raihan, 2014

WHYIXD, a Taiwan-based media art installation team, draws inspiration from the island's rich ecological diversity. Their work explores the relationship between humans and nature, borrowing subtle phenomena from the natural world and transforming them into immersive artistic experiences. By integrating programming and real-time environmental data, they create installations that bridge the sensory gap between digital abstraction and ecological realities.

In 2022, WHYIXD debuted *Tender Soul of Ocean* at the Keelung City Expo. Located on Taiwan's north shore, Keelung is deeply tied to maritime culture, making it a fitting stage for a site-specific installation exploring humanity's connection to the sea. The piece transformed wind data from Keelung Harbor into dynamic light waves using flexible LED filaments, creating a soft, rippling glow that immersed visitors in a luminous, wave-like environment. The installation sought to reawaken sensory connections to nature, offering an intimate experience of wind and water. Its innovative approach earned international accolades, including the Gold Prize at the 2023 LIT Lighting Design Awards and the Platinum Prize at the 2024 A' Design Award Competition in Italy.

The ocean, a vital climate regulator, faces dire threats from rising sea levels and intensifying storms – issues particularly significant for Taiwan, an island nation. Venice, similarly vulnerable, became the next venue for *Tender Soul of Ocean*, highlighting the interconnectedness of

global environmental challenges. The shared peril of submersion in these two regions made Venice an ideal stage for WHYIXD's vision.

For its Venice iteration, *Tender Soul of Ocean: A Marine Climate Preservation Initiative* captured local wind data using an anemometer. This data was translated into shifting light patterns through generative programming, with patented Taiwanese LED filaments emitting soft, 360-degree light reminiscent of flowing water. The immersive design invited audiences to feel the rhythms of nature, moving through a space inspired by the fluidity of ocean waves. Beyond its artistic appeal, the installation served as a climate recorder, archiving wind data over its six-month exhibition.

By transforming environmental data into an emotionally resonant experience, *Tender Soul of Ocean: A Marine Climate Preservation Initiative* bridged art, technology, and ecological awareness. It showcased Taiwan's maritime culture while fostering global dialogue on climate issues, encouraging reflection on the shared fragility of ecosystems and the urgency of addressing environmental change.

Founded in 2011, WHYIXD is a Taipei-based studio with 13 members. They explore human-environment ties, crafting poetic works that blend nature and innovation. Focused on *Future-Nature Synergy*, their creations evoke deep emotions, inspiring reflection and resonance beyond words.



Tender Soul of Ocean
Photo by Chao Yu-Chen, 2022

The architecture of +DEON+ does not bear a typical signature from which one could immediately deduce its authorship. Nevertheless, there is something immanent about it. The buildings do not stand out in the city or countryside. On the contrary, they make a pleasant appearance; you don't pass them by indifferently. The better you get to know them, the clearer their qualities become.

It is no coincidence that one can speak of the buildings and projects of the +DEON+ office in the same way one speaks of people. The works all form their own organism, have their own character, even their own soul, which are shaped in the intensive process of their creation and refined to their final form. This requires a team of persistent architects who do not let up until everything is just right.

The shape of +DEON+'s architecture is always more than the sum of its individual components and decisions. Each individual project and building has its own unmistakable identity. There is a poetic power in them that touches you with its immediacy. This is where you can see who has mastered their profession.

The individual ideas and conceptual decisions that guide a design by +DEON+ Architects are easy to describe due to their inner logic and clarity. Particularly at the beginning of the design process, it is noticeable that the designers think freely and try things out. The "sensible self-restraint" that tells them that one idea is too complicated or the other too expensive is deliberately ignored. This courage obviously pays off, as the end result is surpris-

ing buildings and projects that also stand up to economic pressure.

That's why architecture is like a successful dish: the recipe with its individual ingredients can give you an idea of what it is likely to taste like. However, the overall taste is only created through the harmonious interplay of the various ingredients.

The dishes that +DEON+ architects serve us are not simple. They are cleverly put together and challenge even the most experienced architectural palate time and again. But the challenge is worth it: we are moving into the haute cuisine of architecture.

The exhibition at Palazzo Bembo presents the entire spectrum of the +DEON+ office's 25 years of work, from 2000 to 2025: from small installations (security installations for the Federal Court of Lucerne) to large industrial plants (Renergia KVA Perlen) or a Pellet Silo, from the conversion of a private house (Villa Zähringer Lucerne) to a large development with 343 apartments (Grossmatte Lucerne-Littau).

+DEON+ Architects work on a wide range of projects. These include small installations as well as large industrial facilities, the renovation of existing buildings, and new site developments. The firm places great emphasis on tailored, innovative solutions and the highest level of care in their execution.



*Pelletsilo, Buttisholz, 2012-2014
Photo by Markus Käch*



Schweizerisches Bundesgericht, Luzern, 2009-2010
Photo by Markus Käch



Renergia, Perlen, 2010-2016
Photo by Markus Käch

Marinaressa Gardens

COMMODO stratO23.5: A Layered Dialogue Between Time, Space, and Existence.

Architecture is not static – it is a dynamic interaction between material, nature and time. *stratO23.5*, the COMMOD Pavilion for the 2025 ECC Architecture Biennial, embodies this philosophy, merging sustainability, spatial awareness, and a deep connection to the Earth.

The name *stratO23.5* encapsulates its essence: *strato*, Italian for layer, reflects the pavilion’s stratified wooden structure much like the intricate layers of a traditional Austrian Pastry (*Schnitte*). The carved geoid void inside symbolizes Earth’s shape, tilted at 23.5°, defining our seasons, climate and natural rhythms. The “O”, a perfect sphere, represents both the pavilion’s central void and the overarching theme of *Time, Space, Existence*.

Constructed from sustainable three-layer fir wood panels, *stratO23.5* is an exploration of reuse, regeneration, and balance. Its tapered form, narrowing toward the ground, gives it a weightless appearance – an architectural expression of stability and freedom. This interplay of solid and void, light and shadow, captures the impermanence and adaptability of natural systems, mirroring COMMOD HOUSE’s philosophy of conscious, sustainable living.

A precise opening in the pavilion acts as a frame, directing the visitor’s gaze outward – into the surrounding

landscape. This spatial dialogue invites introspection: How do we exist within time? How does architecture shape our perception of space? Seated within the structure, visitors experience shifting patterns of light and air, reinforcing the idea that built environments should breathe, evolve, and respond to their ecosystems.

stratO23.5 is a microcosm – a layered representation of Earth, atmosphere, and the delicate balance we must sustain. More than an installation, it is a call for architecture that integrates with nature, reuses materials intelligently and regenerates our relationship with the environment.

At the 2025 ECC Biennial, *stratO23.5* stands as a statement of architecture potential – not just as a built form, but as an active participant in shaping a more harmonious and conscious future.

Wood is the architectural material of the 21st century – natural, renewable, and key to sustainable design. COMMOD HOUSE creates unique, timber-frame homes that grow with you. With 100+ custom-built houses, we blend ecology, design, and quality, offering expertise that ensures lasting value for our clients.



stratO23.5 Pavillon TSE, inside view
COMMODO HOUSE, 2025

Those who enter *The Human Tribe Totem* connect with the earth, and are able to gaze out in the four Cardinal directions – a celebration of the diversity that the four points of the compass provide.

Truly celebrating diversity goes a step beyond mere tolerance. It encompasses discovering the positive value of variety. It embraces a preference for diversity over unanimity. This sculpture invites the public to become part of a novel global concept: *Humanity*.

In this way, the distinct, the alien, the “other”, who might be perceived as a threat, becomes a member of an interlinked global community. The next step? Consensually creating global laws to protect *The Human Tribe*, and to put an end to wars – like the unspeakable human tragedies unfolding right now in Ukraine, in Iraq, in Syria, in Israel, in the Gaza Strip, and in so many other places around the world.

In a nuclear age, war, as a mechanism to manage conflict, is obsolete. Worse still, nuclear war threatens to make

The Human Tribe as such obsolete, to render it subject to self-inflicted extinction.

War begets revenge. Justice puts a stop to it. Justice is civilization. War is nihilist barbarism. Powerful global laws and strictly enforced justice are all that can stand between the advancement of civilization and the devastation of war. They are all that can protect *The Human Tribe* from certain destruction.

The Human Tribe Totem is Roberto Vivo’s latest contribution to global peace, and is a powerful synthesis of the philosophy contained in his thought-provoking book, *War: A Crime Against Humanity*.

Roberto Vivo (b. 1953, Montevideo) is a Uruguayan artist, businessman, and writer. His art blends symbolism with organic forms, using color to explore metamorphosis. Active in politics and media, he is CEO & Chairman of a global media company and has authored books on business and social issues.



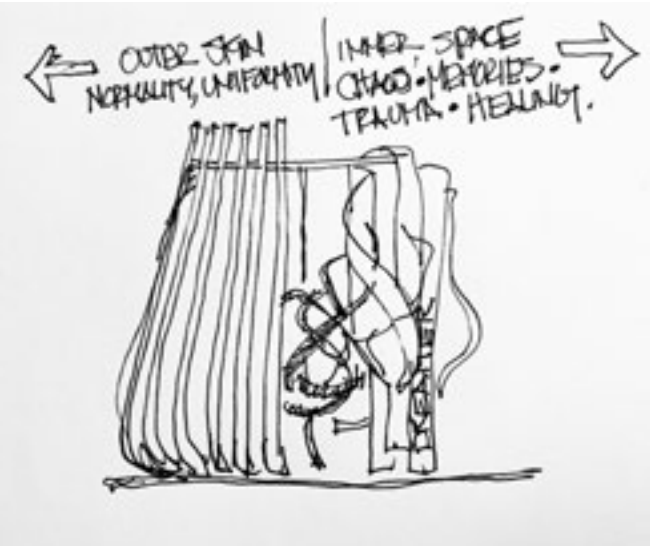
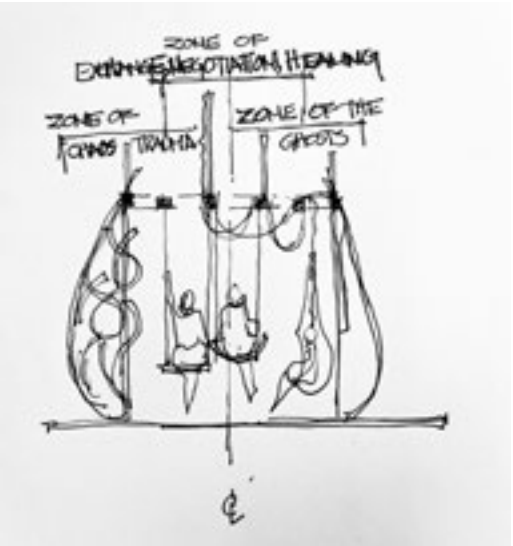
The Human Tribe Totem
Photo by Matteo Losurdo, 2024

Daniel Winterbottom, Winterbottom Design, University of Washington
In collaboration with Luka Jelusic and Jokum Lind Jensen and students from Steneby HDK metal and wood crafts programs

This project explores the tendency of avoiding the “other”, those we perceive, mark and/or regard as not belonging to “our” society, particularly those displaced and navigating their existence in a strange, unpredictable and often chaotic environment, often unwanted, ignored, and disappeared. Those unseen we can ignore, those more public, we shift our gaze away and disappear them from our view and acknowledgement. The outer skin is one of predictability, uniformity, in contrast to the inner surface that is more chaotic, random and aggressive. Participation in this installation asks one to revalue their perceptions and actions, and literally/metaphorically confront the inequities often resist our sense of connection. The fabric represents those who have disappeared, the unpredictability of our life journey depending on the “winds”, while conveying a softness

that contrasts to the hardness of the inner and outer skins. Once within the space, one negotiates their movements while hopefully acknowledging the other. The swings offer a sense of play, a therapeutic activity that calms and relaxes, resulting in a susceptibility for new engagements and interchanges. This project is ultimately a vessel of confrontation, exploration, acceptance, reflection and healing.

Professor Winterbottom has led exploratory building programs since 1994 focusing on trauma, displacement, and incarceration. He writes and lectures on exploratory building and leads workshops. He received several EDRA’s Great Places Awards and authored *Design-Build, Integrating Craft, Service, and Research and Healing Gardens*.



Eindhoven University of Technology

Cristina Nan and Mattia Zucco in
collaboration with Vertico, Lanxess

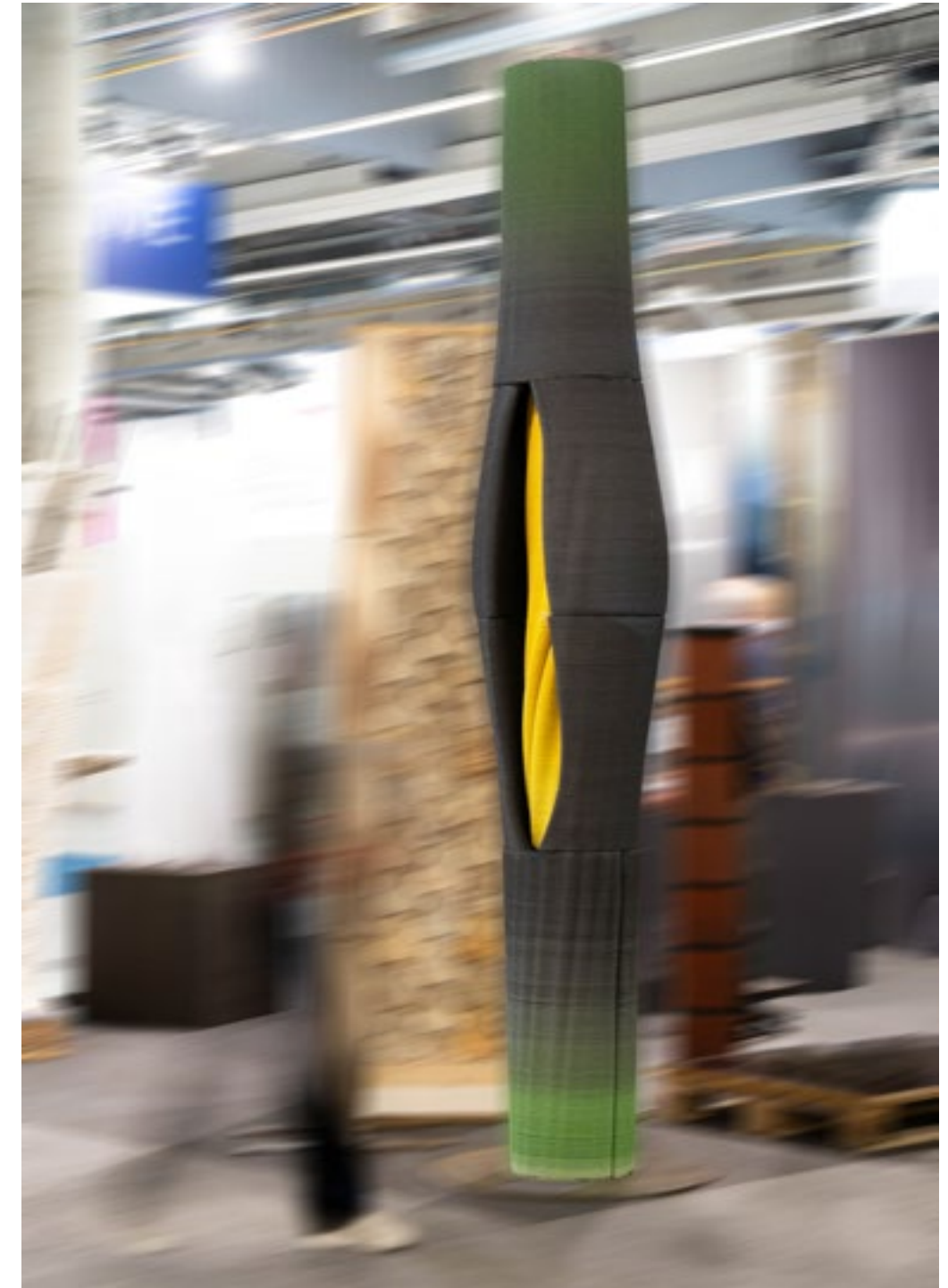
Duality is an architectural proto-structure part of the Computational Concrete Columns-Series developed as a collaboration between Assist. Prof. Cristina Nan and architect Mattia Zucco at the Eindhoven University of Technology. Vertico, a Dutch company specialised in large format 3D printing and Lanxess, a German specialty chemicals company are industrial partners in this endeavour.

Duality presents a different conceptual approach and robotic fabrication strategy for 3D printing with concrete showcased through a fundamental architectural element, the column. Within the framework of robotic fabrication, the column represents a testing ground for various computationally driven design strategies and additive manufacturing processes. Usually the logic for additive manufacturing with concrete is one of monolithic printing of the entire element be it a column or a house. In this research-led design project we challenge this logic. We follow an approach of modularity for the Computational Concrete Columns-Series inspired by the Greek and Roman understanding of a column as a system of drums or bricks and not as a monolith. *Duality* explores the potential of 3D concrete printing by creating innovative, tectonic columns that serve both constructive and expressive purposes, examining materials, fabrication techniques, and the conceptual design process based on a computational design logic. The column is treated as modular, stackable system, making them thus reconfigurable, easy to relocate and reassemble, following a system-based design thinking.

The columns are treated as a double system of core and skin – a dual system. A particular emphasis is placed on the infill beyond its stabilizing function. Infill systems in additive manufacturing are normally hidden from the viewer. Expressive and ornamental value is not only assigned to the skin but also translated to the infill. By unrevealing the structure through the punctual peeling away of the external skin, the interior infill is exposed rhythmically throughout the height of the column. This reveals the ornamental material potential of the infill and as such of the computational design strategy and robotic fabrication logic. By exposing the core, the tectonic expressiveness of the column as an architectural archetype is magnified. The functional use of the infill is undergoing an aesthetic exploration with the capacity to open up a new conceptual potential for tectonic expressivity.

With Vertico's 3D concrete printing technology with pigments, colour is also implemented as part of the printing process. The colour palette is used to reinforce the duality between core and skin. This collaborative project showcases advanced computational and robotic workflows, material experimentation, as well as reinterpreted concepts of ornamentality and tectonic expressions.

Cristina Nan is an assistant professor at the Eindhoven University of Technology, focussing in her research on 3D concrete/clay printing and computational tectonics. Mattia Zucco is an architect and computational specialist with a broad experience in the field of robotic fabrication.



Transforming buildings into carbon sinks.

The world is adding the equivalent of the city of Madrid every week to meet the needs of an urbanizing world and the desire for better living standards. This is driving demand for innovative and sustainable building solutions.

ELEMENTAL and Holcim present the world-first application of a new decarbonization technology, applied in a resilient housing project. Biochar is an innovative carbon-sink technology that advances the decarbonization of a range of building materials, from cement to mortars and concrete.

At the end of life, organic waste releases CO₂ into the atmosphere. By converting it into a charcoal-like material called biochar through pyrolysis, carbon that would have been released as CO₂ is permanently sequestered.

One kilogram of biochar prevents the release of up to 3kg of CO₂.

Biochar acts as a carbon sink, and when integrated in formulations of cement, mortars and concrete it reduces their CO₂ footprint, with no compromise in performance.

Alejandro Aravena’s architectural practice ELEMENTAL and Holcim are joining forces to show how biochar can already be used in a real world application to reconcile the need to build the essential infrastructure our growing world needs and staying within our planet’s boundaries. Combining their shared vision for resilient and adaptable

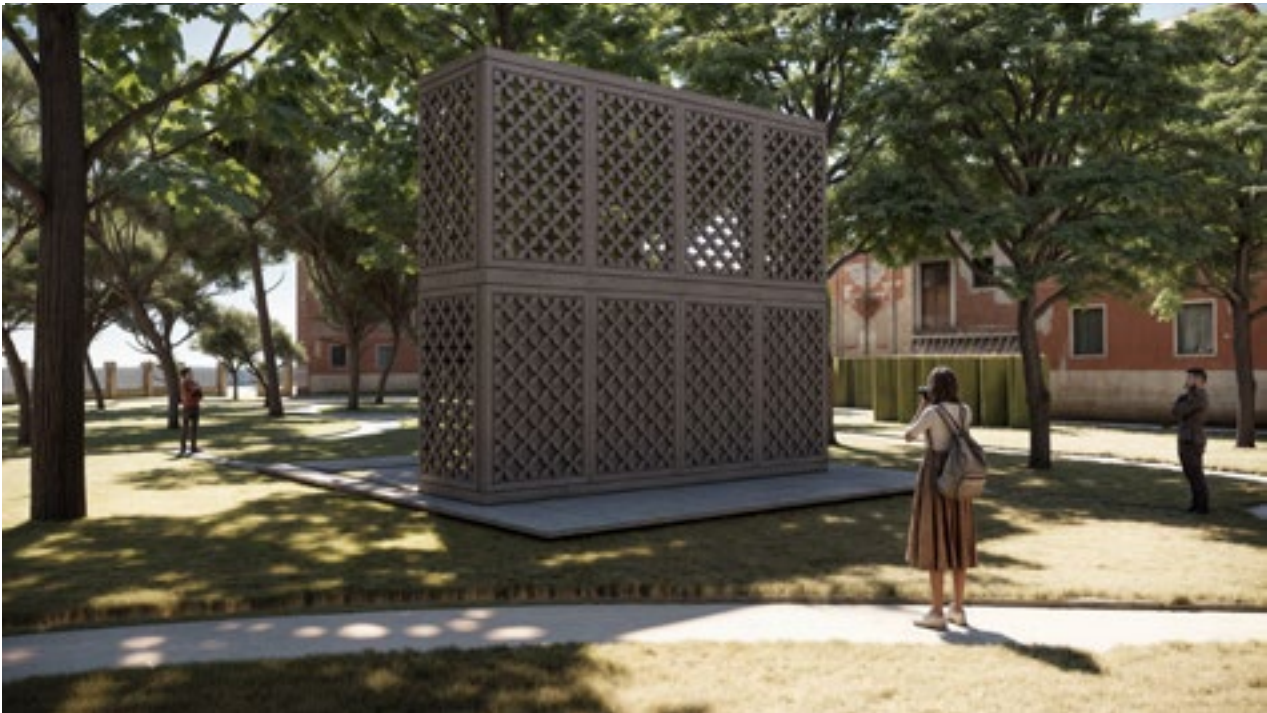
housing with the cutting-edge, innovative solution that is biochar, the companies reimagined together Aravena’s award-winning Basic Services Unit (USB). These units follow the principle of incremental design that ELEMENTAL has been developing in different formats over the last two decades. The reimagined prototype of this unit unveiled in Venice was built entirely out of Holcim’s advanced, net-zero* biochar concrete formulation, with 100% recycled aggregates inside.

ELEMENTAL and Holcim are demonstrating how this innovative biochar carbon sink technology can shape the future of construction.

ELEMENTAL is a Do Tank founded in 2001. Its work stands out for engaging in projects that range from housing to public space, from objects to buildings, covering a wide spectrum of interests.

Holcim is a global leader in innovative and sustainable building solutions. The company offers the broadest range of advanced solutions, from its sustainable building materials ECOPact and ECOPlanet, to its circular technology ECOCycle®, all the way to advanced roofing and insulation systems.

* Scope of concrete production phases (A1-A3) in Life Cycle Assessment, Cradle to Gate. Assumes average transportation distance of 300km for cement and filler & 100km for aggregates.



Enter Projects Asia

Interwoven

Architecture flourishes where nature, culture, and innovation converge. Like roots weaving through stone, this pavilion is a living tapestry, where tradition and reinvention meet. Every curve of rattan, every shift of light, reveals a rhythm that connects past and future, crafting a dialogue between craftsmanship, materiality, and space.

Blending Thai artistry with Italian architectural grandeur, the pavilion embodies sustainability, transformation, and cultural exchange. It is an invitation to explore how materials, techniques, and narratives intertwine, shaping an environment where design is both poetic and purposeful.

Our design process merges human expertise with digital precision, guided by nature's wisdom and material authenticity. Resin tiles embedded with recycled glass scatter light, transforming the pavilion into a luminous composition. These tiles evoke the glow of stained glass, their reflections shifting throughout the day, creating an ever-changing experience. Handcrafted aluminum motifs weave together Thai and Italian influences, forming intricate patterns that symbolize the fusion of two distinct yet complementary design traditions.

Rattan, known for its fluidity and organic beauty, seamlessly integrates into the structure, bending like thread woven into form. It interacts with time and weather, its patina evolving with sun and rain. The pavilion is not static; it breathes, adapts, and transforms – just as architecture should respond to its environment.

Sustainability is embedded in every element. From locally sourced materials to a modular design that allows for reconfiguration and reuse, the pavilion challenges conventional approaches to construction. It embraces the idea that architecture can be built, unbuilt, and rebuilt, continuously reshaped without waste.

More than a structure, this pavilion is a space for connection – between cultures, disciplines, and ideas. It invites visitors to engage, reflect, and discover new meanings through movement, light, and texture. Each detail tells a story: of craftsmanship passed down through generations, of material innovation, and of the delicate balance between permanence and impermanence.

At its core, this project is an exploration of how architecture can transcend borders and time. It is a testament to the enduring power of design to inspire, evolve, and unite. By weaving together tradition and innovation, the pavilion redefines what it means to build with purpose – where history, craft, and vision shape a shared future.

Enter Projects Asia is a Bangkok-based studio that merges innovation with Thai craftsmanship. They transform rattan, metal, and light into sculptural, sustainable spaces. With sustainability at its core, their work redefines architecture as a living, evolving dialogue.



Global Design Initiative for Refugee Children (GDIRC)

The Climbing Hive stands as a direct response to the 47 million displaced children worldwide who lack spaces for growth, creativity, and well-being. This modular play structure, designed specifically for outdoor environments, represents GDIRC's commitment to creating adaptable, trauma-informed play spaces that move with children through displacement.

Drawing inspiration from nature's hexagonal patterns – seen in honeycombs and crystals – the structure's geometry provides optimal strength while distributing forces evenly across all sides. The organic, yet geometric form – emerges as a symbol of balance and harmony, where innovation and practicality converge.

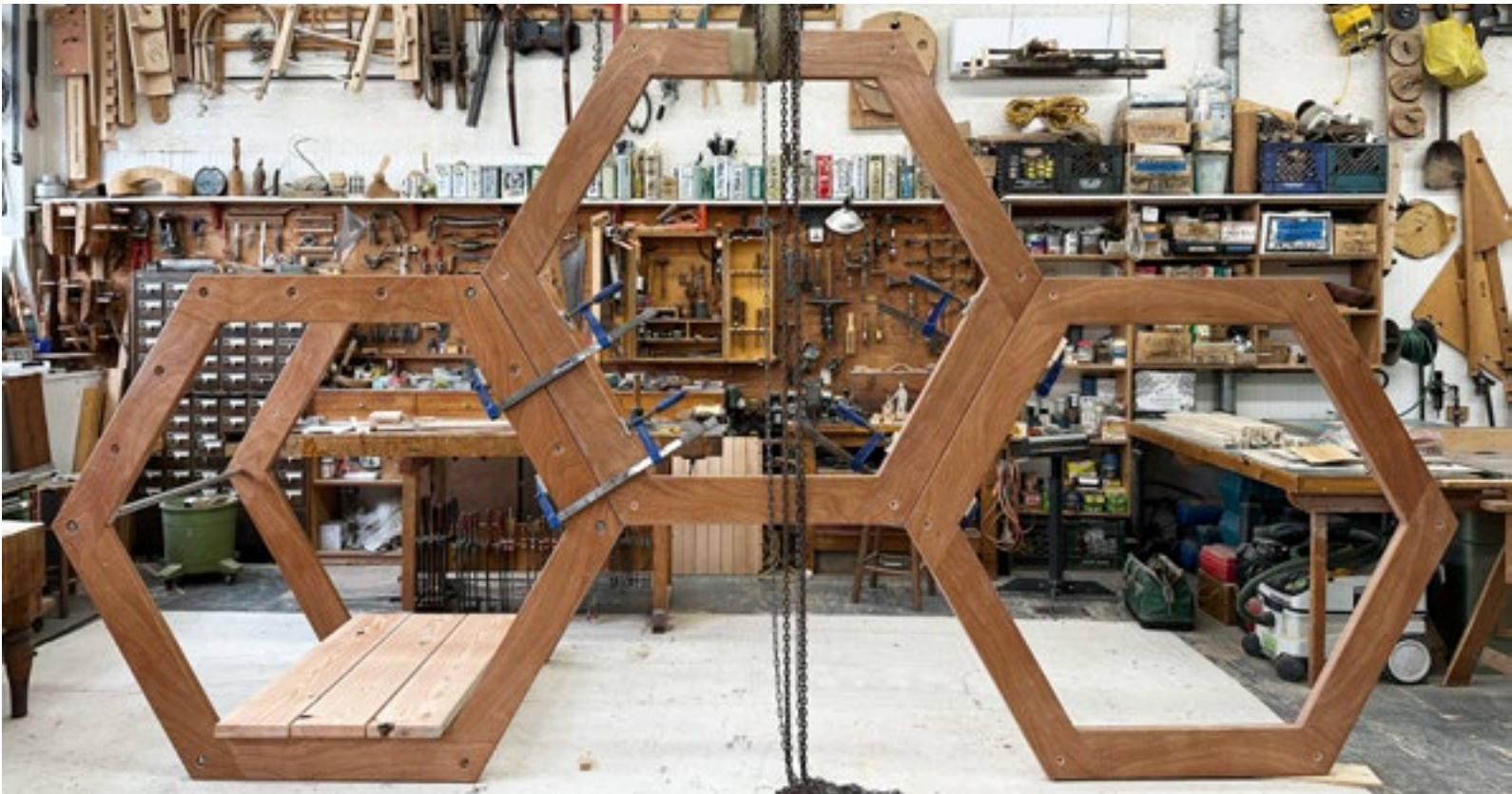
The Climbing Hive modules are born from a vision of autonomy, with each unit standing independently yet coming together to form a resilient, playful structure. Designed to be assembled and disassembled on-site, the Hive is as mobile as the lives it aims to touch – easy to transport, adaptable, and ready to respond to the needs of any given moment. The simplicity of the attachment system ensures that these modules can be quickly reassembled, making them ideal for ever-shifting environments. Built to endure the rigors of multiple deployments, the durability of these materials

supports each module's long-term functionality, while its modular design allows for easy replacement and upkeep.

The structure creates both dynamic climbing zones and protected corners where children can retreat when needed – encouraging participation at their own pace. Each module becomes a micro-community where children rebuild social bonds through interaction, balancing collective joy with moments of solitude.

This prototype demonstrates how thoughtful architecture can create spaces of joy and recovery even in challenging circumstances. *The Climbing Hive* offers more than just a physical structure; it provides an essential tool for rebuilding community resilience and supporting children's emotional well-being in an increasingly uncertain world.

GDIRC creates play spaces for displaced communities worldwide. Through collaborative work with designers, mental health experts, and community partners, we've built projects across four continents, supporting social cohesion and healing for refugee children and their families. Social and Environmental Entrepreneurs (SEE) serves as our fiscal sponsor, providing financial expertise for GDIRC to operate as a NGO.



For the *Time Space Existence* exhibition, GRAS presents *ONA*, a sculptural bench inspired by the Mediterranean’s shared natural heritage. In Catalan, *ona* means “wave,” a fitting name for a design that captures the fluidity and movement of water – an ever-changing force that links Mallorca and Venice. This piece serves as a tribute to the sea as a connector of cultures, shaping identities and landscapes across time.

Crafted from recycled Terrazzo by the Mallorcan brand Huguet, *ONA* reflects a commitment to sustainable practices, giving new life to materials while ensuring durability and aesthetic refinement. Designed with ergonomic comfort in mind, its sinuous form provides a welcoming space for rest, reflection, and interaction.

Beyond its sculptural presence, *ONA* embodies adaptability. Its modular structure allows for continuous, evolving configurations, making it versatile for various public and

private spaces. Whether standing alone or forming interconnected seating arrangements, it adapts to its surroundings, reinforcing the idea of fluidity – not just in design but in the ways people engage with space and community.

Through *ONA*, GRAS Reynés Arquitectos invites people to pause, connect, and reflect on the ways environments shape human experiences. More than just a bench, it stands as a statement of timeless design, sustainability, and the enduring relationship between nature and architecture.

GRAS Reynés Arquitectos, deeply rooted in Mediterranean values, seamlessly blends innovation and tradition to create architecture that respects its context. With a strong focus on sustainability, rehabilitation, and human-scale design, the studio’s diverse team transforms spaces through collaborative, ethical, and forward-thinking solutions.



ONA
GRAS Reynés Architecture Studio, 2025

Julien Marinetti, Bel-Air Fine Art Venice

Bel-Air Fine Art gallery is proud to show one of the most iconic pieces realized by the French artist Julien Marinetti: *the PANDA*. Born in Paris and grew up in the Saint-Germain-Des-Prés district, where art and crafts were flourishing, he studied drawing and sculpture at the Ateliers de la Grande Chaumière, then moved on to the studios of Edmond Heuzé and Paul Belmondo, as well as the Louvre galleries. Mysterious, adventurous and intense, the artist has never stopped traveling with his creations. Welcomed in the four corners of the world has made it a habit to find new places to experiment with his art.

The bronze sculpture, engraved and painted by hand, is treated like a support or canvas, with multiple built-up of layers of acrylic paint from which he creates figurative scenes and it was created in tribute to the animal which has particular cultural resonance in Asia.

The panda exudes wisdom and that is reflected in his poise, sitting in expectation and reflection like a Buddha and the artist views The Buddha as a totemic, universal symbol of peace and joy and this installation is meant to be an invitation to grant ourselves a moment of calm and reflection in these violent and turbulent times.

Julien Marinetti (France, 1967) is a painter, a sculptor and an engraver. Very fond of Italian Renaissance, he made his way through the melting-pot of a flamboyant classicism going back and forth between the neo-cubism and expressionism, Antiquity or the Primitive Arts. Michelangelo is enthroned in his pantheon alongside African masks. But history is not the artist's only muse.



PANDA, Julien Marinetti
Courtesy of Bel-Air Fine Art

Morgan State University and Harvard University,
coleman a. jordan | ebo
Clemson University, Daniel Harding
Tuskegee University, Amma Asamoah

The pavilion *ReCall & Response* is envisioned as a musical instrument inspired by the djembe and the West African talking drum (*dundun*), traditional communication tools deeply rooted in African cultures and the African Diaspora. These drums, integral to rituals and communal storytelling, symbolize resilience and continuity. Their rhythms echo through history in places such as Congo Square in New Orleans, the atabaque of Brazil, Caribbean steel drums, and the drumlines of Historically Black Colleges and Universities (HBCUs) in the United States. The pavilion reinterprets the drum as a "cultural QR code," a vessel of encoded stories that bridges past, present, and future while offering a tangible connection to a shared heritage.

Reflecting the 2025 Venice Architecture Biennial theme of Repair, Regenerate, and Reuse, the pavilion addresses cultural disjunctions caused by colonization, regenerates creative energies in architecture and design influenced by African and African Diaspora traditions, and prioritizes sustainability. Its modular wood joinery allows for disassembly and reassembly, promoting material efficiency and adaptability. Visitors are invited to interact with the pavilion, generating sounds that evoke the dynamic "call and response" tradition—a hallmark of African communication and unity. This interactivity transforms the pavilion into a performative and architectural space, reinforcing its role as a cultural connection and celebration medium.

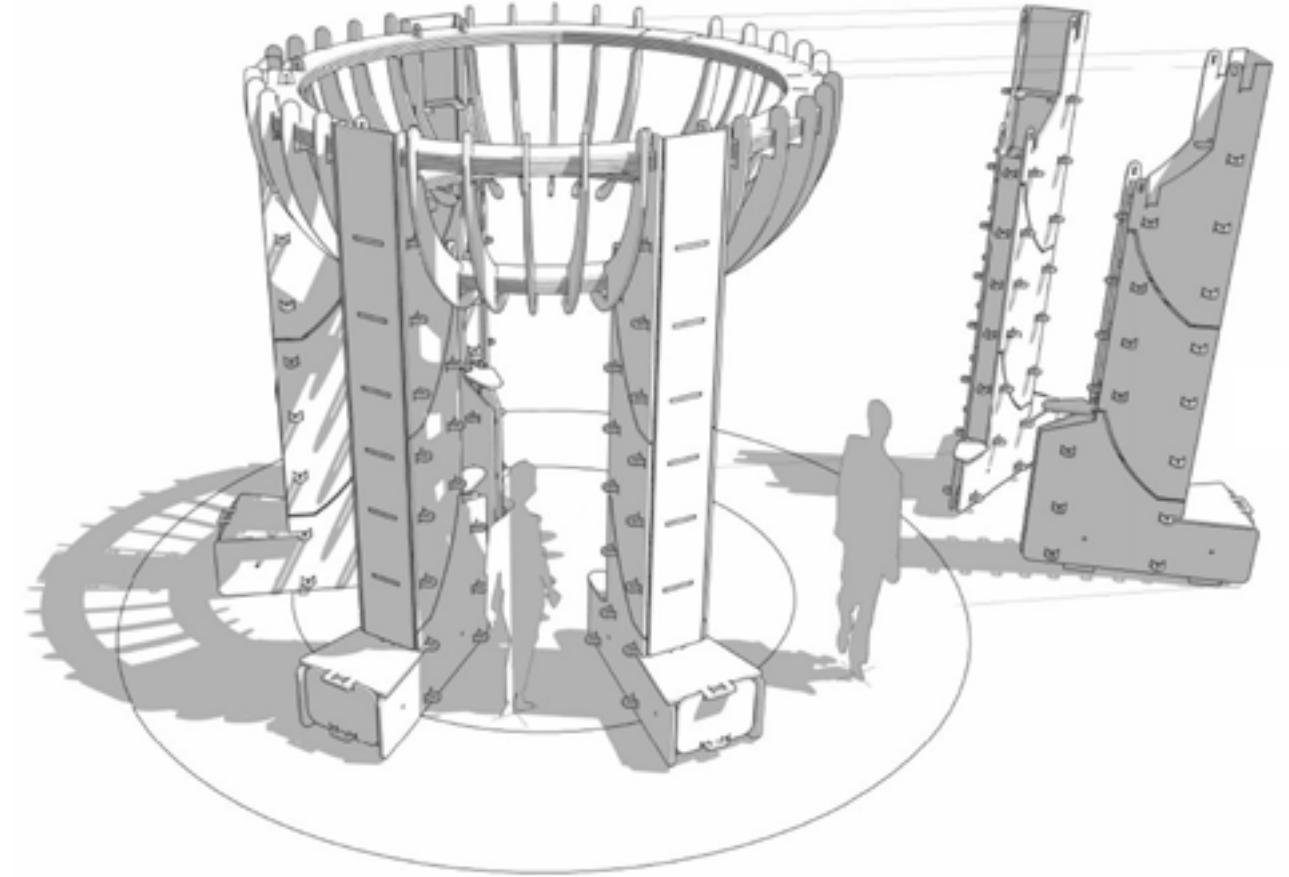
The pavilion also serves as an educational platform in collaboration with Ghana's Pan African Heritage Museum.

Through immersive displays and digital elements, it explores the restitution of cultural artifacts displaced during colonialism and highlights the enduring creativity of African communities. Acting as a satellite venue fosters critical dialogue on historical injustices and the future of cultural heritage.

A collective effort underpins the pavilion's creation, bringing together Morgan State University and Tuskegee University's Robert R. Taylor School of Architecture and Construction alongside the Italian organization Talking Hands, which employs immigrants in textile design, and the Italian sustainable design firm R3B. This collaboration bridges global communities with shared cultural preservation, innovation, and sustainability values.

ReCall & Response celebrates the global influence of African culture by uniting academic, artistic, and professional domains. Through tactile engagement, educational storytelling, and collaborative ingenuity, the pavilion exemplifies the power of architecture to honor heritage, foster innovation, and inspire solidarity across cultures.

coleman a jordan | ebo, FAS Dean's Visiting Professor at Harvard and faculty at Morgan State, leads a team of Morgan students, Dan Harding (Clemson), Blueprint Cafe (Bui, Tucker, Gambrah), Amir Mughal, Opeyemi Ikotun, Amma Asamoah (Lead Collaborator from Tuskegee), and Charlotte Egede, advancing diverse built narratives.



MVRDV, Airshade Technologies, Metadecor, Alumet, ARUP, Van Rossum Engineering, AMOLF Institute SOMBRA - An Ode to the Sun, A Manifesto for Shade

Architecture begins with the sun. It is a constant, shaping how we live, move, and design. SOMBRA explores how the light of the sun – and its absence (shade) – defines space and how architecture can respond dynamically to these conditions.

SOMBRA introduces dynamic shading – a living, breathing system that adapts to the sun. Air-powered and non-electric, it is a zero-emission approach to controlling light, heat, and ventilation. The pavilion’s skin, developed with Airshade Technologies and using soft robotics technology, consists of moveable aluminium elements that filter sunlight, creating an ever-changing pattern of shadow and light.

SOMBRA provides shelter and protection, but also interacts with the sun, breathing with heat and air. In deference to the powerful presence of the sun, its form follows the solar path at 35°12.6’ N 24°54.6’ E, a point between Venice and Dubai. Angled south, it relies on sunlight to function. It is not just a shelter but a performance – an architectural experiment in dynamic shading.

The sun is essential, yet unforgiving. It brings light and warmth, but when intense and oppressive, it renders spaces uninhabitable. With rising temperatures and climate change, shading is no longer a secondary concern – it is a necessity to create occupiable urban spaces. The traditional solution has been to shut the sun out completely, enclosing buildings as sealed, air-conditioned boxes. But this approach is flawed, consuming more energy than it saves and enforcing spatial boundaries between indoors and outdoors.

Shading is more than a functional necessity; it is an architectural tool. It sculpts spaces, plays with perception,

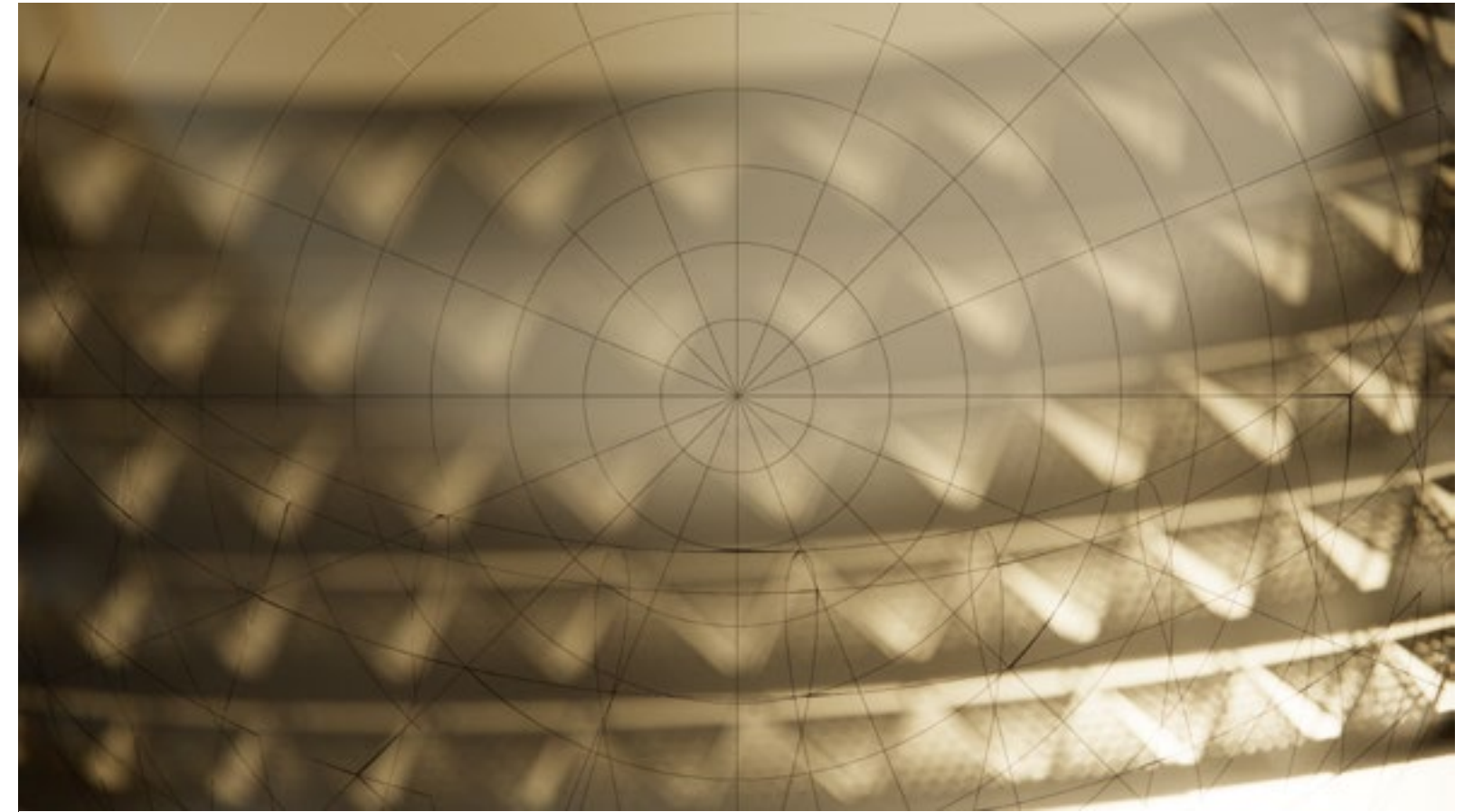
and introduces movement. Light filtered through intricate patterns adds depth and character to surfaces. It can be fixed, or it can respond.

Architecture today must go beyond aesthetics and function and strive to both reduce the environmental impact of building construction and operation and align itself with natural systems. SOMBRA is a case study in responsible material use and intelligent design that does just this. Its aluminium structure incorporates redundant materials, reducing waste. The skin comprises high-recycled-content aluminium, though challenges persist in this material’s procurement – limited availability, high costs, and long lead times. These issues highlight the urgent need for a more circular building economy.

The anodized finish in AluBronze balances efficiency and aesthetics. Darker tones enhance Airshade’s performance, while the lighter finish optimizes solar reflection. The result is a durable, highly resistant surface with a 40-year lifespan, achieved without adding additional material layers.

SOMBRA is a manifesto. It challenges architects, engineers, and designers alike to rethink shading, material use, and energy efficiency while showcasing how façades can be not only multifunctional but also responsive, and beautiful.

Initiated by Metadecor and Airshade Technologies, the SOMBRA project is a collaboration between leading experts: MVRDV (architecture), Alumet (anodizing), Van Rossum Engineers (structure), ARUP (mechanical engineering and sunlight studies), Kersten (bending), and AMOLF Institute (actuation).



Myefski Architects

John Myefski, Christopher Myefski, Philip Morath

Venice’s Marinaressa Gardens, situated along the Riva dei Sette Martiri in the Castello district, is composed of two sections: Ponente Garden and Levante Garden. The green space is situated alongside the part of the San Marco basin between the iconic Arsenale, once the heart of Venice’s naval power, and the Biennale Gardens. Before being established as Marinaressa Gardens in the 19th century, the area was for centuries a maritime and industrial zone. The land was used for activities related to shipbuilding, maintenance, and other naval operations linked to Venice’s rich history as a naval and trading power.

As Venice underwent urban transformations in the 19th century, the city sought to create public green spaces to enhance and celebrate the city. This shift marked the conversion of the area into the tranquil Marinaressa Gardens. Today, the gardens stand as a reminder of the city’s ability to adapt and reimagine its spaces.

The Marinaressa Gardens were chosen as the setting for *The American Treehouse* due to their historic and distinctive leaning pine trees. These trees, sometimes referred to as the “Pesto Pines,” are unique to this park, growing at such dramatic angles they require wooden posts for support to prevent them from toppling over. These leaning pines became the central inspiration for the treehouse’s design.

The concept embraces the angled nature of the trees, incorporating slanted framing that mimics the experience of walking out onto a tree. Similarly, the treehouse’s structural supports echo the angled posts, creating a harmonious dialogue between nature and architecture. By blending

traditional treehouse construction techniques with the unique character of the leaning trees, the resulting structure evokes wonder and imagination, captivating both children and adults alike.

Elevated on crisscrossing, piling-like supports, the structure offers a unique vantage point to appreciate the surrounding landscape. Its woven panels, both protective and porous, evoke a sense of shelter while inviting light and shadow to play across its surfaces. This constant interplay transforms the treehouse into a living canvas, where perspectives shift, and moments of beauty emerge with every change in the sun’s position.

Beyond its architectural qualities, *The American Treehouse* symbolizes connection – between people, nature, and the act of renewal. By reinterpreting traditional forms in a modern context, it challenges visitors to consider how thoughtful design can foster harmony with the environment, inspiring not just reflection, but action.

The American Treehouse is an abstract homage to ingenuity and nature’s resilience. Rooted in the overarching theme of *Repair, Regenerate, and Reuse*, the installation reimagines the classic treehouse as a sculptural dialogue between human creativity and the environment.

Myefski Architects, built on creative instincts, embraces unconventional thinking. More than architects, they are problem-solvers, dreamers, and visionaries. For over 30 years, the firm has combined design savvy and technical prowess to create buildings that enrich communities.



The American Treehouse
Myefski Architects, 2024

Venice sits within the largest wetland in the Mediterranean basin and beneath the *East Atlantic Flyway*. It is a crucial habitat for at least 100,000 recorded birds, from Little Egrets and Purple Herons, to Pied Avocets and the Red breasted Mergansers. Niimori Jamison’s installation employs a lightweight structure of aluminium rod and tensile, waterproof fabric construction to provide a resting place for these birds. Additionally, a small, elevated Billabong (Wiradhuri language) or watering place creates a dialogue between humans and the original inhabitants of the lagoon.

The forms of this installation are generated through relationships between the existing trees – creating sight-lines between tree trunks, circulating around and changing height and size in response to tree canopies – in the hope that this language might hold some meaning for its avian inhabitants. A heavy earthen base is employed to stabilise the installation, where local grasses are left to grow for the duration of the Time Space Existence biennale, creating a

small ecosystem for the birds that may visit. Much like the birds who visit, this installation will move from this location. As such, it can be flat-packed and reused.

James Jamison & Yudai Niimori

Niimori Jamison collaborate between Kyoto and Naarm (Melbourne). These distant cultural settings allow them to reflect on architecture and place in a way that is stimulating and challenging. Niimori Jamison share a passion for architecture that is detailed, meaningful and contextual.

We are deeply grateful to: Kadowaki Construction Co.,Ltd, Japan for making this exhibit possible.
Collaborators: Shinichi Kadowaki (Kadowaki Constructions), Bruce Hollioake (Hollioake Associates), Masakazu Yabuhara (Arcmetal), James O’Mahoney (RMIT), Tim Whalley (PSS), Hojoon Jang, Yujin, Lee, Darcy Tilbrook, Jackson Andre, Kenny Guo, Prudence Goh, Zeliha Berfin Varol, Milou Van Kerckhoven, Rintaro Takahashi, Heather Lee.



Perch
Niimori Jamison, 2025

VENd explores the tension between cities and informal architectural acts like markets and pop-up venues. Markets provide spaces for community interaction along with economic opportunity. In 2025, these markets are enmeshed with global discussions surrounding migration and tourism. These discussions have spilled over into local communities, creating strain between vendors, city governments and market patrons. In some cases, this conflict has led to harassment and discrimination of vendors and leads to a necessity to operate in illegal markets. Between regulations, permitting, space and safety, many of these obstacles can be overcome by architectural solutions.

VENd is a safe vending space and a larger vision for public markets. Through materiality and form, the installation will explore equity, resources, cultural expression, permanence, and flexibility. Driven by the efficient reuse of building materials and digital fabrication, VENd units are tailored for the specific needs of the location, program, and user.

The installation was completed through a partnership with Tyler School of Art and Architecture, Temple University.

Students provided research into market place design for immigrant communities and assistance with prototyping and fabrication. This research, coupled with Shiftspace’s experience designing architecture for informal programming, provided the inspiration for VENd. The *Time Space Existence* exhibition in Venice is an ideal location and event to unveil this research due to the city’s large number of tourists, emphasis on culture, and historic background. VENd establishes a dialog with the public by introducing new solutions that bring both safe activation and economic opportunity to cities.

Shiftspace is a Philadelphia-based design studio focused on the interplay of architecture and industrial design. Led by Mario Gentile and Tim Barnes, the multidisciplinary team engages with brands, institutions, and cities to complete projects at varying scales from architecture and furniture to large scale urban interventions.



Studies for VENd
Shiftspace, 2025

Anywhere Door is designed to reveal the landscape before the viewer's eyes as a meaningful work of art by placing a single door outside. Its concept seeks to weave together the urban with nature and architecture, as well as connections between people, using sustainable structures and construction methods rooted in Japanese history and tradition, all with minimal architectural intervention that is eco-conscious. The door itself is not the focal point; rather, it is the everyday landscape each viewer experiences that takes precedence.

Anywhere Door conveys a simple truth through its statement: "Somewhere in the world, the same door exists, at least one more."

The backdrop of the door extends into the sky, earth, sea, and forest. Through our five senses, we can feel how nature is interconnected across the Earth.

Through the tangible form of a door, a familiar architectural element, the artwork invites viewers to reflect on the joy of connection. In a world where land and sky before us is infinitely linked, and in today's climate where information, objects, and events are connected at light speed, it embraces the beauty of connection without rejecting it.

Anywhere Door is crafted from stainless steel in collaboration with a Japanese metalsmith specializing in the material – a craft with a rich history spanning over 100 years. Its special pearlescent finish shifts in iridescence depending on the light and angle. Standing amidst the landscape, the door, created by a team of young architects and seasoned craftsmen, exudes an otherworldly presence.

Anywhere Door is an architectural artwork that brings traditional Japanese philosophy on space into the modern era. It serves both as a physical architectural medium influenced by Japanese pop culture and as a monument that narrates an architectural allegory.

Tan Yamanouchi & AWGL is a Japanese architectural design studio based in Tokyo and Kamakura, led by architect Tan Yamanouchi. Tan Yamanouchi, born in 1986, is a rising young architect. The firm is known for its unique design vision, which integrates traditional Japanese philosophy and heritage with contemporary design principles.



Anywhere Door
Tan Yamanouchi & AWGL, 2025

The Virginia Tech Honors College & Cloud 9 / Enric Ruiz Geli
UnEarthed / Second Nature / PolliNATION

Cloud 9 / Enric Ruiz Geli

The interdisciplinary architectural team Cloud 9 in Barcelona works at the interface between architecture and art, digital processes and technological material development. The architects’ multifaceted projects include stage designs and buildings, installations and patents, and are realized together with collaborative partners. Cloud 9 is committed to the use of new technological developments for digital fabrication and the performative character of architecture, which creates intelligent structures in emulation of nature. Its green agenda is to look at pilot Projects in Global Warming Scenarios.

Cloud 9’s work has gained international recognition. The New York Times describes it as a “seismic mental shift, as Machines for Living.” The Wall Street Journal names Cloud 9 one of the four leading firms in sustainable architecture in Europe, “making waves, shaping new landmarks.” WIRED hails its projects as the “most spectacular in Spain,” while TIME includes CaixaForum Valencia among the “50 most extraordinary destinations in the world.”

9 projects have been selected for exhibition: ME WE-Figueres, Villa Accretion-Malibu, El Teatre dels Somnis-Caldetes, CaixaForum Valencia, DaeSang Park, H108 project-Taipei, El Bulli Foundation-Cap de Creus, Untitled-Cala Canyelles and The Watermill Center-New York.

To start the conversation about *UnEarthed / Second Nature / PolliNATION*, Cloud 9 has organized a round table with avant-garde minds, which will take place on May 9th. The question assumes that the current practices of architecture and design, reliant as they are on extractive processes, heavily polluting construction processes, and unjust social differentiation, are not sustainable. Yet we have models for living in and on the world that are truly organic, and that could help us define a better future for human beings on this planet.

The beekeepers of Venice, moving their pollinators from island to island, will be the model for this organic practice.

The interdisciplinary architectural team Cloud 9 in Barcelona works at the interface between architecture and art, digital processes and technological material development, leading a green agenda that explores pilot projects for global warming scenarios.

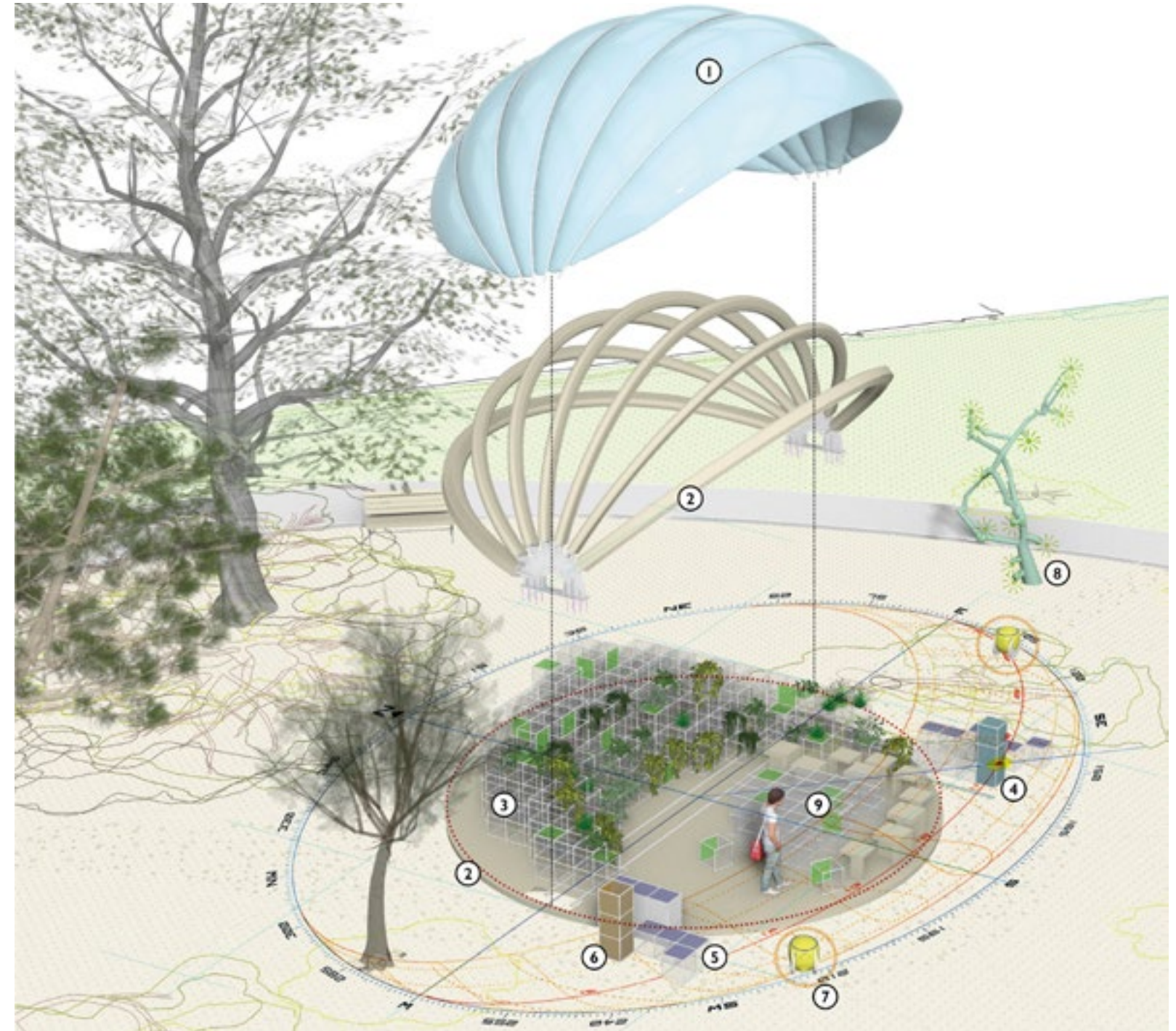
The Virginia Tech Honors College is a leader in transdisciplinary education, with a focus on building collective intelligence across disciplines and experiences through team projects that unearth new ideas and approaches.





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UnEarthed / Second Nature / PolliNATION
© Cloud 9, 2024-2025



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1. ETFE membrane from recycled plastic, 2. Timber base and timber arches, 3. USM structures with plants and exhibition contents, 4. Atmospheric water generator, 5. Photo-voltaic cells, 6. Electric battery storage, 7. Cobots charged by the battery, 8. Hydroponic Smart Tree, 9. NET ZERO installation with passive ventilation

UnEarthed / Second Nature / PolliNATION
© Cloud 9, 2024-2025

The collaboration began within the corridors of a client's office, where VITTI encountered Repro, a key manufacturer of packaging materials. Repro's production process generates a large amount of plastic waste, which has limited reuse options. At the same time, VITTI was searching recycled alternatives to traditional wooden boards and construction materials in an effort to align architecture with regenerative practices. This led Repro Solutions to develop a renewable material, which VITTI then transformed into a functional design. These intersecting ambitions sparked a new vision – one where discarded materials are not seen as environmental burdens but as resources waiting to be reimagined.

The composite boards are made from recycled plastic waste, using a thermoformed polymer material that enhances their strength and sustainability. Through experimentation in real-world projects, these boards are now being tested for furniture, wall cladding, and structural applications, demonstrating their versatility beyond their original industrial use. However, the ambition does not stop at material reuse; it extends into climate-responsive design. Given Bangladesh's monsoon-driven climate, VITTI had previously designed organic-shaped canopies in public spaces to provide shading and shelter. Inspired by the ECC Biennial's *Repair, Regenerate, and Reuse* theme, VITTI has now expanded this vision by crafting a structural installation at Levante Garden using these recycled materials. This canopy showcases how waste-derived materials can not

only serve functional purposes but contribute to the global dialogue on sustainable construction.

Further, this installation engages in the broader discourse on material circularity. Repro Solutions has pioneered methods to repurpose non-recyclable plastic laminate wrappers – such as those used in infant milk, powdered milk, and oil-based products – preventing them from being incinerated or contributing to environmental pollution. This synergy between architectural reuse and industrial recycling demonstrates how cross-disciplinary innovation can shift the narrative on waste.

Constructed entirely from reclaimed materials, this installation is both a testament to and a provocation for sustainable design thinking. It urges architects, designers, and urban planners to rethink material use and embrace a future where waste is an opportunity, not an obstacle. As VITTI continues its exploration into architectural regeneration, it acknowledges and celebrates all parallel initiatives that seek to transform waste into possibility. Here, at the Venice Biennale, this installation is an invitation to rethink how we design, build, and inhabit spaces in a world where resources must be continuously reimagined.

As cities grapple with mounting waste, the challenge is no longer about disposal but about transformation. VITTI and Repro Solutions have embarked on an experimental journey to redefine the lifecycle of materials – pushing the boundaries of sustainability in architecture.



Special Projects

Since its first edition in 2020, ArchDaily's Best New Practices has spotlighted innovative architectural professionals worldwide, providing a platform for emerging firms that challenge and redefine the boundaries of architecture. Over four editions, this initiative has celebrated architects, artists, designers, urban planners, scholars, and other professionals who address contemporary challenges in the built environment through pioneering approaches, fostering a broad dialogue on the evolving role of architecture in society.

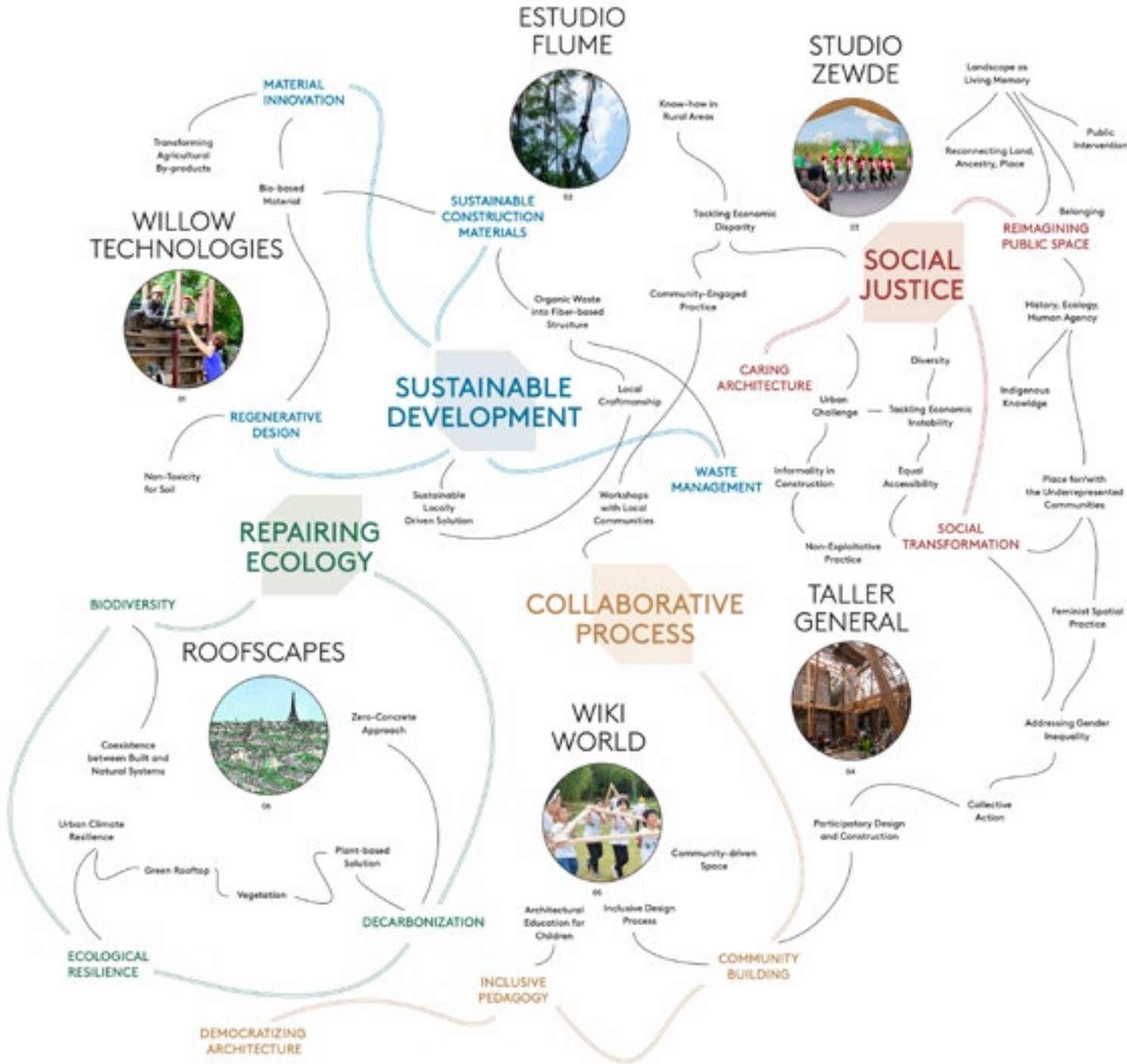
The selected practices confront global issues from diverse perspectives, integrating sustainability, cultural heritage, and community engagement into their work. By embracing local contexts, speculative thinking, bold approaches, and unusual materials, these studios pose critical questions or develop solutions that are both original and responsive to the pressing challenges of our time, such as climate change, social inequality, and rapid urbanization.

ArchDaily's Best New Practices has, to date, showcased 85 teams and professionals from 32 countries, reflecting a commitment to geographical diversity and the inclusion of regions often overshadowed in the global architectural discourse. By highlighting firms from areas such as Latin

America, Africa, and Southeast Asia, the initiative brings attention to unique architectural expressions and solutions emerging from these contexts and contributing meaningfully to the global debate.

This year, ArchDaily, in collaboration with the ECC, is curating its first-ever retrospective section to reflect and celebrate the previous editions of its Best New Practices initiative. The exhibition explores the themes of Repair, Regenerate, and Reuse, highlighting forward-thinking approaches to the built environment. Six standout practices from past editions are featured, each offering a unique perspective on how architecture can respond to today's most urgent issues: Taller General (Ecuador), Estudio Flume (Brazil), Willow Technologies (Ghana), Studio Zewde (United States), Wiki World (China), and Roofscapes (France).

These six practices embody singular approaches to emergent topics in architecture, demonstrating how innovative thinking and bold design can address pressing global challenges while remaining deeply rooted in local contexts. Their work underscores the importance of diversity, sustainability, and community engagement in shaping the present and the future of the built environment.



Mae-ling Lokko Willow Technologies

ArchDaily's Best New Practices

Willow Technologies is a sustainable design and materials technology company aimed at driving the research, development, participatory education, and policy around bio-based technologies across the building, textile, and food sectors. The firm collaborates with local and global partners – from start-ups, universities, private institutions, and governmental research organizations – to accelerate the research, development, and deployment of low-carbon materials.

Willow Technologies' approach to bio-based design centers on bridging intersectoral material gaps and scaling non-toxic and low-carbon solutions that prioritize biodiversity and soil health. Its products have been showcased in leading global museums, architectural venues, and built projects that advance new aesthetics and environmental performance associated with low-carbon materials and technologies. Key recent projects include the completion of a 10,000 sqm studio extension in Tema, Ghana, for Ghanaian sculptor El Anatsui in 2024, and a major United Nations Environmental Program global report in 2023, "Building Materials and Climate: Constructing a New Future."

The firm has also been actively developing bio-based material solutions for critical environmental challenges. One of its major research focuses is the transformation of agricultural by-products into sustainable building materials. In Ghana, it has pioneered a circular material system that converts coconut husks into high-performance fiberboards. By working with local coconut traders and implementing small-scale milling machines, the company enables the production of low-carbon, non-toxic fiberboards using thermal pressing and bio-based adhesives. These materials offer an

alternative to conventional composite boards, addressing both waste management and material scarcity challenges.

Another project explores the potential of moringa seed press cake – a by-product of oil extraction – as an innovative solution for wastewater treatment. In collaboration with Global Mamas, Willow tested moringa-based flocculants to treat toxic textile wastewater. The results showed a significant reduction in contamination levels, making the water safe for municipal disposal. The remains of the process also form a sludge that presents an opportunity to be used as compressed earth masonry.

In Efua Sutherland Park, Accra, the studio designed and installed a bioswale to address stormwater management and mitigate urban flooding. Using a combination of rice plants and coconut pith, the system helps retain water and slow down runoff. The project was developed in partnership with local scientists, architects, and students to promote knowledge exchange on climate resilience strategies.

Through its projects, Willow redefines material value chains and supports regenerative design practices. By integrating bio-based materials into the built environment, the firm empowers local communities by creating new economic opportunities and fostering participatory innovation.

Founded in 2017 by Ghanaian-Filipino scientist and architect Mae-Ling Lokko, Willow Technologies is a sustainable design and materials technology company based in Accra, Ghana. The practice focuses on the research, development, and promotion of bio-based technologies in the architecture and building industry.



Açaí has gained significant recognition in the global market over the past decade. This surge in demand has transformed the management of native açaí palms, impacting both production practices and the floral diversity of the Amazon estuary. The state of Pará leads global açaí production, underscoring the fruit's deep connection to the Amazon region. However, this rapid expansion raises concerns about sustainability, particularly regarding the differences between plantation-grown and forest-extracted açaí.

Açaí harvested from native Amazonian trees differs significantly from its cultivated counterpart in terms of production methods, socio-economic impact, and environmental consequences. Due to its seasonal nature, availability fluctuates throughout the year, increasing its market value. The extraction of açaí provides essential income for families who depend on it, while cultivated açaí bypasses the traditional extractivist model, reducing economic benefits for local communities. Maintaining the integrity of forest-extracted açaí is therefore crucial for both environmental sustainability and the well-being of these populations.

Over the last decade, Estudio Flume has designed workspaces for local groups in remote areas. Observing the intense production of açaí, the studio began exploring ways to repurpose part of this fruit's production into sustainable construction materials for local use. Research has focused on utilizing organic waste from açaí processing for civil construction, specifically transforming discarded açaí seeds into particleboard panels for infrastructure in local gatherer communities. Through collaborations with açaí harvesters,

the studio has developed panels from this non-timber forest resource, showcasing an innovative approach to waste management and sustainable development.

Estúdio Flume's methodology begins with an inventory of sustainable materials suited to each community's productive activities, cultural architectural heritage, and regional geography. Existing studies provide a foundational framework, while direct collaboration with local communities and researchers ensures that solutions are tailored to specific needs. Workshops play a central role in the design process, allowing participants to voice their expectations and contribute to project development. Through this collaborative effort, açaí particleboard becomes more than a construction material – it represents a sustainable, locally driven solution that benefits both people and the environment.

Currently, the studio is conducting laboratory tests to optimize material compositions and assess their performance across different biomes. These tests refine panel compositions, transitioning from purely fiber-based structures to those incorporating entire seeds, maximizing resource efficiency. As this process evolves, the studio remains committed to upholding extractivist traditions while promoting sustainable development in the Amazon.

Founded in 2015 by Noelia Monteiro and Christian Teshirogi, Estúdio Flume is based in São Paulo, Brazil. The studio focuses on designing workspaces for local groups in remote areas of Brazilian territory and developing sustainable construction materials.



Route to Belem: Non-timber forest products
© Noelia Monteiro, 2025

In Europe, climate change is shifting temperature zones northward, bringing warmer summers to cities historically designed for milder climates. By 2050, cities like Paris are expected to experience climates similar to those currently found in southern Spain. However, these cities were built with compact urban forms intended to retain heat rather than dissipate it. Adapting them to new climate realities is crucial, yet rebuilding entire neighborhoods is neither financially nor environmentally viable due to the high embodied carbon of new construction and the importance of preserving cultural heritage. The challenge is to retrofit existing buildings and public spaces in a way that adapts to future climates.

The predominance of heat-absorbing surfaces constitutes one of the most pressing issues in European cities during heatwaves. Streets, facades, and rooftops accumulate solar radiation during the day and release it at night, preventing buildings and outdoor spaces from cooling down. Buildings designed for cooler climates must now be retrofitted to cope with hotter conditions. This means rethinking compact building envelopes to incorporate shaded and porous areas that limit solar heat gain, and integrating vegetation that contributes to urban cooling through evapotranspiration.

To adapt cities to shifting conditions, fostering coexistence between built and natural systems is also needed. Nature-based solutions can improve stormwater management and reduce pressure on urban drainage systems, while creating hospitable environments for urban dwellers and non-human species. Implementing these strategies at scale will require a combination of design innovation, policy

shifts, and financial incentives to make climate adaptation a priority.

Roofscapes acts on these challenges by developing scalable architectural strategies for climate adaptation. Recognizing that rooftops represent vast, underutilized surfaces with potential for environmental regeneration, it focuses on the adaptation of European pitched roofs, which have historically been left out of green roof policies. In 2024, Roofscapes partnered with the City of Paris to research and prototype solutions for Paris’ iconic zinc roofs, which are known to overheat and amplify urban heat risks. The pilot project demonstrated tangible results: during a summer heatwave, the attic space shaded by the pilot was 17°C cooler compared to a similar attic under an unshaded zinc roof.

In 2025, Roofscapes is pursuing its goals for the tactical adaptation of European urban centers through research, advocacy, and experimentation projects. It now focuses on the adaptive reuse of existing buildings by repairing and rethinking their envelopes to foster urban resilience. By integrating shading, vegetation, and public access at the roof level, these interventions not only cool down cities but also reinforce biodiversity, improve water management, and create much-needed outdoor spaces in dense urban centers.

Founded in 2020 at the MITdesignX incubator, Roofscapes is a Paris-based architecture studio led by Tim Cousin, Olivier Faber, and Eytan Levi. It focuses on urban climate adaptation, developing strategies to transform underutilized rooftops into green, accessible spaces that mitigate heat and improve urban life.



Pilot Project at Académie du Climat in Paris
© Lionel Leduc, 2024

Studio Zewde approaches landscape as a dynamic and evolving medium – one shaped by history, ecological forces, and human agency. The studio’s work challenges conventional notions of landscape architecture, positioning design as a means to provoke thought, mobilize communities, and address urgent social and ecological challenges. It operates as a collaborative space where the practice of landscape architecture is constantly questioned, expanded, and redefined. With a team of 15 drawing from diverse disciplines – including soil science, textile design, community organizing, and sociology – the studio continuously pushes the field toward new forms of design innovation. At the heart of its philosophy – illustrated by its projects – is the belief that landscape is more than a backdrop; it is an active participant in shaping memory, culture, and belonging.

At Cuyahoga Valley National Park, the studio’s 220-acre master plan seeks to reconnect historically underrepresented communities with a regional landscape of ecological richness. Recognizing that the park’s usership has not reflected the racial and cultural diversity of nearby Cleveland and Akron, the design draws inspiration from indigenous relationships with the river to recenter its presence within the site. Interventions include relocating a country road and celebrating the legacy of Black recreation clubs that once thrived along the water’s edge. The plan envisions a safe, accessible, and ecologically vibrant waterfront that restores habitat and human connection.

In *Echoes of the Hill*, a temporary installation for Exhibit Columbus, Studio Zewde explores landscape as a form of living memory. Expanding on the legacy of Michael Van

Valkenburgh’s Mill Race Park – particularly its half-circle landform referencing indigenous mound-building traditions – the project completes the circle through a sequence of red bamboo frames. This new form reinforces the landmark’s visual presence and becomes a structure for gathering, performance, and daily use, ensuring the space continues to evolve as a site of civic imagination.

The studio’s work at Graffiti Pier in Philadelphia centers on reuse and cultural continuity. This six-acre site, once an industrial pier, has become one of the city’s most iconic informal cultural spaces – shaped over decades by street artists and urban dwellers. Facing challenges of disrepair, accessibility, rising tides, and redevelopment pressure, the future of the site is uncertain. Commissioned by the Delaware River Waterfront Conservancy, Studio Zewde’s design ensures that the next chapter of Graffiti Pier retains its authenticity while improving public access, ecological resilience, and cultural preservation.

Studio Zewde’s work is driven by a commitment to designing enduring spaces of belonging. Their practice centers cultural narratives, ecological systems, and the rhythms of everyday life – seeking what they call the “aesthetics of being,” the latent genius embedded in how people live, move, and gather.

Studio Zewde is a landscape architecture and urban design practice based in Harlem, New York. Founded by Sara Zewde, the studio merges ecological systems and cultural narratives to create enduring public spaces that inspire belonging, resilience, and civic imagination.



Echoes of the Hill
© Hadley Fruits, 2023

Taller General believes that collaborative work brings different perspectives together, enriching spaces and facilitating results that would not be possible through individual effort alone. Collective work is at the core of their vision, with construction processes serving as a continuous source of learning that enables them to address contextual challenges through material exploration.

Based in Quito, they operate in a context of economic instability. Approximately 70% of Quito’s constructions are informal, with excessive urban growth expanding towards the periphery, leaving the historic center underutilized. A significant number of designed projects remain unbuilt, prompting the studio to seek mechanisms that ensure their designs are realized.

Historically, Ecuadorian communities have organized themselves into mingas—the Kichwa Indigenous word for collaborative work—to build houses, maintain roads, and complete other infrastructure projects. However, the traditional practice of architecture is not widely recognized as a social necessity. While women occasionally participate in mingas, formal construction jobs predominantly reinforce gender stereotypes and primarily employ men. Concerned by this inequality, the studio explores alternatives that promote inclusivity in construction.

In addition to social challenges, they also address material use and waste management. Ecuador lacks regulations governing the sourcing of construction materials and the disposal of construction waste. One of the most commonly used woods, colorado, is largely harvested illegally. In response, they advocate for alternative material solutions, emphasizing resource reuse and environmentally responsible construction methods.

Their projects reflect these principles. Pitaya House incorporates laminated pine from certified forests, marking a breakthrough in Ecuador, where laminated wood had not previously been used for structures of this scale. To avoid cutting down seven-meter trees to span the project’s structure, the studio implemented this alternative, later incorporating laminated wood into several other designs.

San Tola Cohousing is a collective housing and commercial initiative aimed at revitalizing Quito’s historic center. The project emphasizes the reuse of materials, incorporating adobe walls, beams, roof tiles, wooden floors, doors, windows, wooden lintels, and stone paving recovered from existing structures.

Bread Oven is a residential project designed with the possibility of progressive expansion. The design relies on the technical use of brick, a versatile and cost-effective material with high thermal inertia, making it well-suited for Ecuador’s highland climate.

Additionally, the studio has developed Femingas, a feminist construction initiative aimed at increasing the participation of women and diverse groups in the field. Their approach to construction extends beyond physical buildings, emphasizing learning, collective action, participation, and diversity.

Founded in 2017 by Martín Real and Florencia Sobrero, Taller General is an architecture studio based in Quito, Ecuador. The studio emphasizes collective work, material research, and construction as a means of social transformation. Their projects address urban challenges, gender inequalities, and sustainability.



Bread Oven House
© JAG Studio, 2022

Wiki World, a Wuhan-based architectural studio, is pioneering a fresh approach to children's architectural education and community building. The studio simplifies the concept of architecture, moving beyond monumental connotations and focusing on “building a house” – exploring the wisdom and methods of “ordinary people.” For the firm, building is not only a human instinct but also a way to connect with and understand nature. They see an opportunity in the open-source spirit, empowering communities to participate actively in the design and construction processes.

One of their notable initiatives is the Wiki Tribe project in rural China. This community-driven project engaged international families in the design and construction of modular wooden cabins. The project introduced a high-precision wooden construction system, researched and developed by Wiki World. Through a zero-concrete approach, the structures were built to integrate seamlessly with the surrounding environment. The prefabricated Cross-Laminated Timber modules allowed for rapid assembly, with structures completed in just one month. More than just a set of buildings, it represents a new model of participatory architecture, where families are directly involved in shaping the spaces they will inhabit, fostering a sense of ownership and connection to nature.

Another key project is the Rice Pavilion, developed in collaboration with the Advanced Architecture Lab (AaL). Located within a rice field, this glulam timber pavilion explores the relationship between architecture and agricultural landscapes. The growable facade system allows for adaptability, while its placement in the rice and rapeseed

fields supports seasonal activities such as harvest celebrations and educational workshops. By enhancing access to these landscapes, the pavilion strengthens the relationship between architecture, nature, and rural communities.

Wiki World integrates local materials and traditional construction techniques in its work, ensuring that its structures are both environmentally sustainable and culturally relevant. This methodology not only reduces the carbon footprint but also revitalizes traditional craftsmanship, providing economic opportunities for local artisans.

Through these endeavors, Wiki World demonstrates that architecture can be a collaborative and inclusive process. By involving community members, especially children, in the design and construction phases, they promote a deeper understanding of the built environment and its impact on daily life. This participatory approach results in spaces that are not only functional but also resonate with the collective identity and aspirations of the community. Their projects highlight the potential of participatory design in creating sustainable, resilient, and vibrant communities, serving as a model for future architectural innovation worldwide.

Wiki World is a Wuhan-based architectural studio that democratizes architecture by engaging communities, especially children, in the building process. They emphasize hands-on education, sustainability, and cultural preservation, transforming rural areas through participatory design and construction.



Wiki Tribe
© arch-exist, 2019

Blurring the Lines

Nesie Junyi Wang

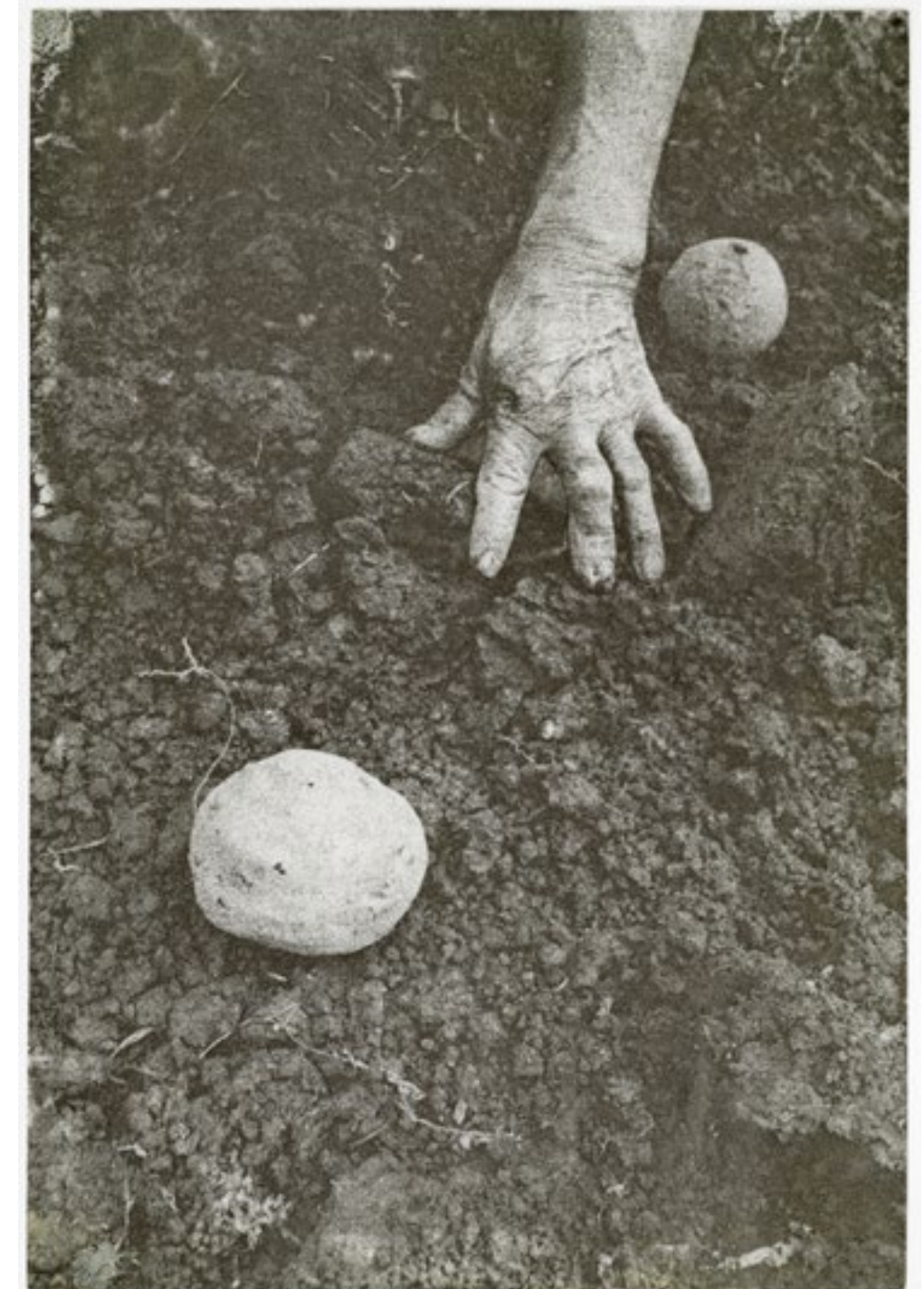
For the 2024 edition, the theme *Picturing Transition* invites photographers to capture pivotal transformations in sustainability, digitalization, and social inclusion, reflecting society's responses to the urgent demands of ecological preservation, technological progress, and social equity in a world of unprecedented challenges and opportunities. The esteemed selection panel for this edition included the winners of our 2023 edition – Natasha Lozinskaya, Vanessa Cowling, Tong Niu, and Ragna Arndt-Maric, winner of the 2020 edition – alongside members of the Blurring the Lines board and our guest curator, Aurélie de Lanlay. Out of the 145 projects nominated by 32 schools from 22 countries, the jury selected 3 winners and 15 finalists, providing special recognition for their contributions. The 3 winners are Isai Domínguez, Isabella Madrid, and Nesie Wang, with 15 finalists: Adele Akhunova, Alexander Brunebjerg-Namrook, Anjana Dev, Leïla Graindorge, Christian Heymann, Steffany Katherine Rodríguez Jiménez, Eldeen Ng Junwei, Gergely Kováts, Elena Kuzin, Yolanda Li, Laura Polańska, Tessa van Raalte, Luuk van Raamsdonk, Greta Windfuhr, and Zhong Xu.

We are glad to present here the work *Rocks, Roots, Unearth* of Nesie Junyi Wang Exploring how copper mining in China has marked the landscape with infertility and toxicity, this project delves into the paradox of mine workers engaging in part-time gardening on this very land – nurturing the soil that their primary occupation continues to degrade. The artist investigates the interconnectedness between the miners and the land, focusing on their dual roles in mining and gardening. The work explores the complex exchanges

between what people extract from the land and what the land, in its altered state, gives back. By engaging with the miners who have incorporated gardening into their lives, Nesie Junyi Wang seeks to uncover the personal narratives that weave through their daily experiences, reflecting on their bond with the transformed land beneath their feet. Using a mixed-media approach that combines photography, video documentation, and copper plate etching prints made from tailing sand collected from the mine, this project examines the interactions between human and nonhuman forces central to this infertility. The film *In the Trace of Tilled Stones* (20 min) offers a situated perspective, interweaving narratives of mining and gardening, showing how the miners interact with the landscape through both the extraction of ore and the cultivation of soil. As the miners share their reflections, the film captures the paradox of their dual roles, offering a grounded view of generations tied to the mine through the industrialization of China.

Rooted in interdisciplinary research, Nesie Junyi Wang's practice unfolds across photography, moving images, and printmaking, focusing on the complexity of interactions between humans and their immediate environments. Nesie Junyi (China, 1998) Wang holds a BA in Photography from the Royal Academy of Arts, The Hague (KABK).

Blurring the Lines is a non-profit organization that seeks to promote and encourage all initiatives in various fields of photography and education, contributing to academic, local, and global dialogues, enabling young graduates to obtain international recognition.



Diversity in Architecture
DIVIA Exhibition 2025

The DIVIA Exhibition returns for its second edition, showcasing projects by DIVIA Award 2025 finalists: Trần Thị Ngự Ngôn, Vietnam; Patcharada Inplang, Thailand; Carolina Rodas & Carla Chávez, Ecuador; Izaskun Chinchilla, Spain; Surella Segú, Mexico; and Cazú Zegers, Chile. Working in different geographical contexts, these women architects share a commitment to shaping the built environment through innovative, socially conscious, and culturally grounded approaches. From climate resilience to social equity, their work addresses pressing global challenges.

Trần Thị Ngự Ngôn, co-founder of **Tropical Space**, integrates locally sourced materials with contemporary design, drawing from Vietnam’s rich architectural heritage to create sustainable, climate-responsive spaces.

Patcharada Inplang, co-founder of **Sher Maker**, focuses on process and impact, honoring vernacular ecological knowledge and indigenous architectural traditions from Northern Thailand.

Carolina Rodas and Carla Chávez of **Rama Estudio** regenerate public spaces in Ecuador, promote responsible urban densification, and repurpose existing structures for evolving needs.

Izaskun Chinchilla, founder of **Izaskun Chinchilla Architects** (Spain), takes an experimental approach to design, embracing participatory processes and bold, expressive forms that challenge architectural norms.

Surella Segú, founder of **El Cielo**, is an urbanist and architect from Mexico. Her work is dedicated to creating resilient and inclusive cities through urban policy, public space interventions, and architectural design.

Cazú Zegers, founder of **Cazú Zegers Arquitectura**, creates architecture deeply intertwined with Latin America’s landscapes. Her poetic approach, inspired by Chilean geography and indigenous cultures, fosters a dialogue between nature and the built environment.

Through this exhibition, visitors will engage with an array of projects that reflect the DIVIA Award’s commitment to diversity, innovation, and meaningful impact. The exhibition invites visitors to explore the stories behind each finalist’s work – how they respond to specific cultural, environmental, and social conditions, and how their architecture fosters dialogue, transformation, and resilience. Photographs, text descriptions, and video interviews provide an immersive experience, offering insights into the thought processes and challenges behind each project.

Diversity in Architecture (DIVIA), founded in 2021 in Berlin, promotes outstanding women in architecture through the international biennial DIVIA Award, recognizing excellence, social engagement, and innovation in the field.



Premier Office, Trần Thị Ngự Ngôn, Tropical Space
Photo by Trieu Chien, 2022

The European Union Prize for Contemporary Architecture / Mies van der Rohe Awards (EUMies Awards) are biennial awards recognising excellence in built works of architecture in Europe (Architecture and Emerging) and final diploma works by recently graduated architects (Young Talent). They are organised by Fundació Mies van der Rohe with the support of Creative Europe (European Commission) and were founded in Barcelona in 1988.

EUMies Awards - Young Talent 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. Young Talent emerged from curiosity about and interest in the initial stages in these students' development and a desire to support their talent as they enter into the professional world.

Three Winners have been chosen in March 2025 by an international Jury from among twelve Finalists, and a group of Shortlisted works has also been selected in order to illustrate different ways of working, designing and communicating architecture.

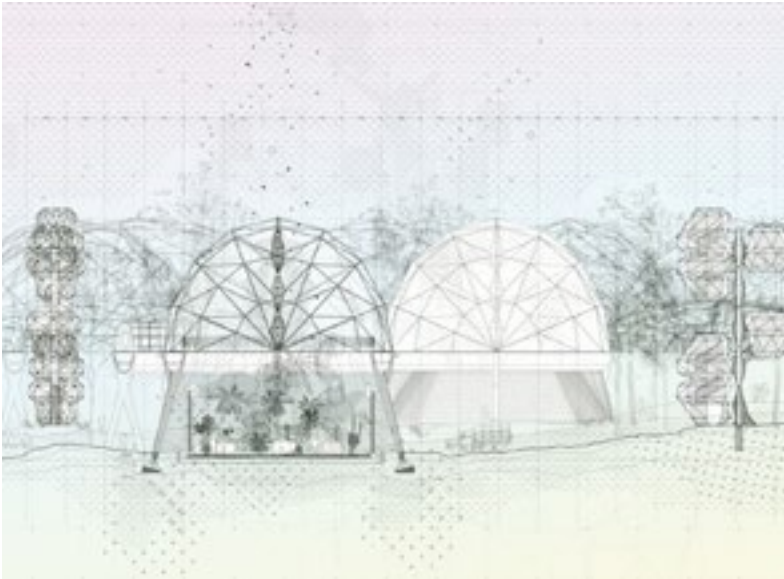
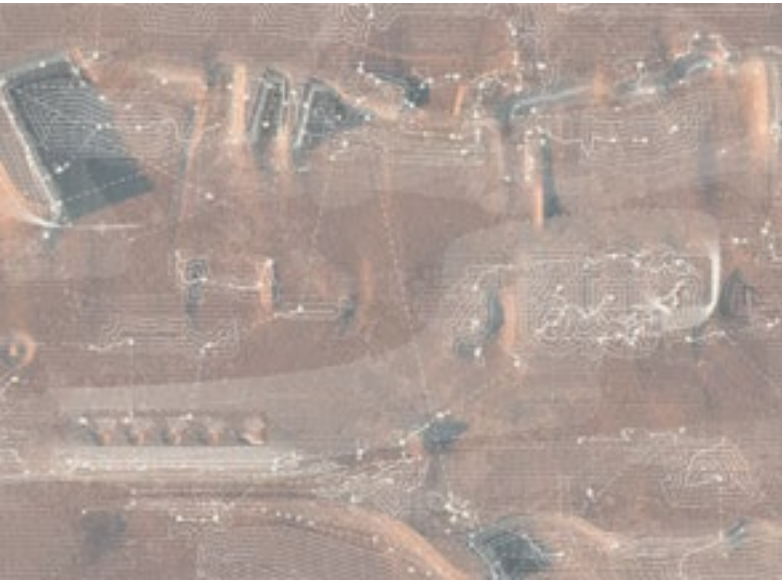
The exhibition that the Fundació Mies van der Rohe organises at La Biennale di Venezia shows the results of this process by presenting models, drawings, and videos of the Shortlisted, Finalists and Winners.

All Schools in Europe and guest schools from Southeast Asia and Oceania will have the opportunity to participate in

Young Talent 2025. Thus, Young Talent becomes a platform to exchange knowledge on how we all learn architecture and look towards the future based on inclusive, multiple, and imaginative processes: "Intelligens . Talent". The fact that many and very different architecture schools participate, and that also representatives from other fields such as politicians and companies related to architecture also support the project, will make it possible to organise an event with young architects and other stakeholders (cultural managers, policy makers, representatives of companies...).

The EUMies Awards benefit from the participation of the Architects' Council of Europe (ACE), the European Association for Architectural Education (EAAE) along with World Architects as strategic partner, the partnership with Jung, Jansen and Zumtobel, and the support of USM Modular Furniture and Alma.

The Fundació conserves and shares knowledge about the Mies van der Rohe Pavilion, promotes debates on contemporary architecture, and encourages studies on Mies van der Rohe, Lilly Reich, and the Modern Movement. It also organizes awards, congresses, conferences, exhibitions, workshops, and installations.



Peripheral Cartographies, Laura Hurley
Winner of the Young Talent 2023

Eden Archipelago, María de la O Molina Pérez-Tomé
Winner of the Young Talent 2023

Earth Bound, Shaha Raphael
Winner of the Young Talent Open 2023

Valter, Dinko Jelecevic
Winner of the Young Talent 2023

ECC Awards

ECC Awards

The European Cultural Centre is proud to present the prestigious ECC Awards, held annually during the closing day of the *Time Space Existence* architecture exhibition. Since 2010, these awards have honoured exceptional projects featured in the ECC’s exhibitions, highlighting the work of artists, architects, designers, and academics whose contributions stand out in innovation and impact.

The ECC Awards celebrate excellence in four categories: Architecture, Design, University Project, and Art Installation. All participants of *Time Space Existence* 2025 are automatically eligible for consideration, offering an exciting opportunity for wider recognition in their respective fields. Winners receive a unique, limited-edition artwork by Dutch artist René Rietmeyer, the founder of the European Cultural Centre.

An esteemed jury of industry experts is tasked with carefully selecting the most outstanding projects, ensuring that each award reflects the highest standards of creativity and influence in the world of art and architecture.

2025 Awards

Celebrating architecture, design, academic research and art, the 2025 edition of the ECC Award recognises those rethinking space, people, materials, and perspectives to shape a better future. All projects exhibited in *Time Space Existence* are automatically eligible and will be evaluated based on originality, execution, storytelling, and their reflection on this year’s themes of Repair, Regenerate, and Reuse. A group of esteemed industry experts will carefully select the winners of the ECC Awards 2025, celebrating excellence in four categories.

Architecture Project. Recognising outstanding built or unbuilt projects that redefine how we live, work, and interact with space;

Design Project. Celebrating innovative design solutions that merge creativity with functionality;

University Project. Showcasing visionary academic research work in architecture;

Art Installation. Celebrating projects that adopt an artistic approach, utilising various media and/or creatively transforming the space.

2025 Edition Jury



Ivan Blasi
Director of EUmies Awards



Amit Gupta
Founder & Editor in Chief of STIRworld



Christele Harrouk
Architect, Urban Designer, Editor-in-Chief of ArchDaily



Ursula Schwitalla
Art Historian, Curator and co-founder of the DIVIA Awards



Martha Thorne
Writer, Curator, Consultant and Urbanist

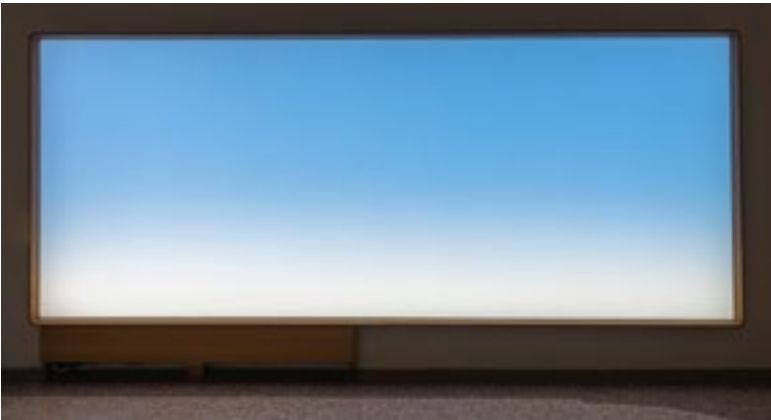
2023 Awards

For the first time in 2023, a group of esteemed industry experts have carefully selected the winners for the categories of Architecture, Design, University Project, and Art Installation. The four winning projects were chosen among an array of works that were previously shortlisted by the ECC Team. The jury was composed of Christele Harrouk, Editor at ArchDaily, Renato Turri, CEO and Partner at World-Architects, and Ursula Schwitalla, Art Historian, Curator and co-founder of the DIVIA Awards. The winners received a unique limited edition artwork by the Dutch artist René Rietmeyer, founder of the European Cultural Centre.



Architecture Category

Awarded Project Venue
Snøhetta
Counterbalance
Marinaressa Gardens



Design Category

Awarded Project Venue
Light Cognitive
Infinity
Palazzo Bembo

2023 Edition Jury



Christele Harrouk
Architect, Urban Designer, Editor-in-Chief of ArchDaily



Ursula Schwitalla
Art Historian, Curator and co-founder of the DIVIA Awards



Renato Turri
CEO and Partner at World-Architects



Art Installation Category

Awarded Project Venue
Adam Rouse
On Atmospheric Density
Palazzo Mora



University Category

Awarded Project Venue
Princeton University and SOM with the support of Taramelli, the University of Bergamo, University of Salerno and IE University
Angelus Novus
Palazzo Mora

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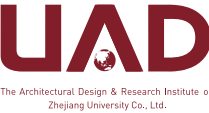



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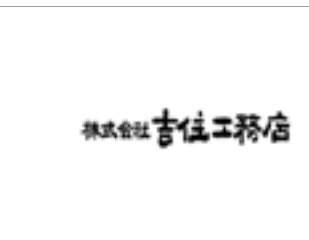

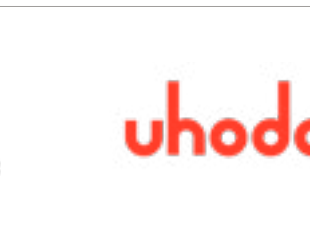













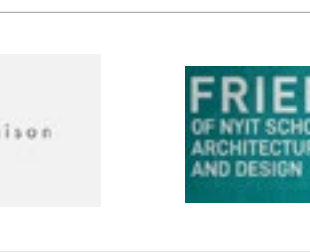
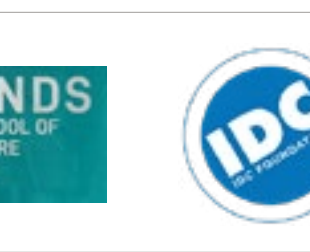

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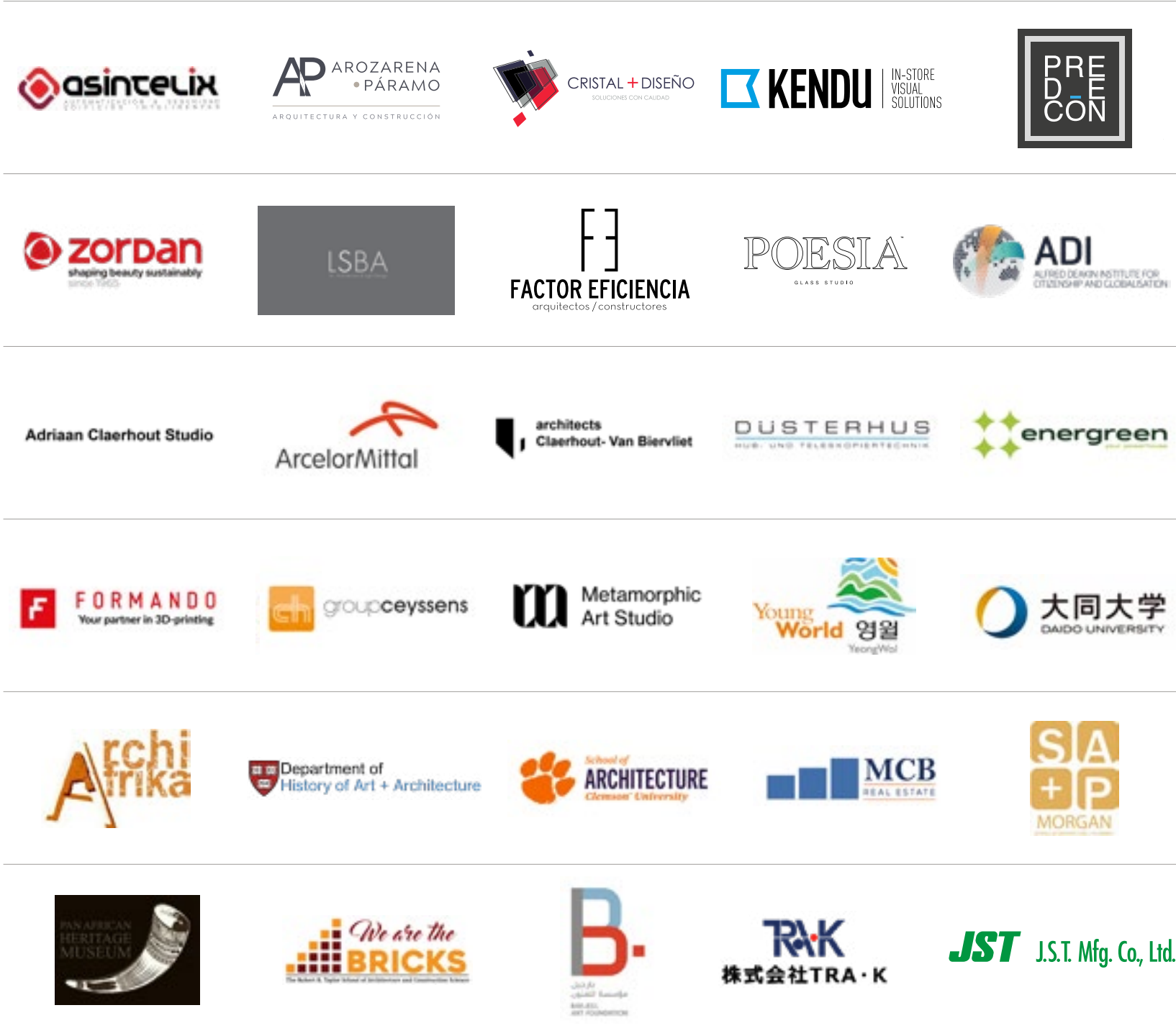
				
				
				
				
				
				





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Time Space Existence Exhibition.
From 10 May to 23 November 2025.

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organizations who agreed to participate in
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Special thanks to the shippers, suppliers,
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logistics and installation of the show possible.

www.timespaceexistence.com
www.ecc-italy.eu

