TIME
SPACE
EXISTENCE

MADE IN EUROPE

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LA BIENNALE DI VENEZIA 2014

PALAZZO BEMBO · PALAZZO MORA · PALAZZO MICHIEL

COLOPHON

GLOBAL ART AFFAIRS
FOUNDATION

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TIME SPACE EXISTENCE

TIME SPACE EXISTENCE

By Karlyn De Jongh

TIME SPACE EXISTENCE is not only the exhibition title of this official part of the Venice Architecture Biennale at Palazzo Bembo and Palazzo Mora. We consider TIME SPACE EXISTENCE to be the most fundamental concepts for mankind, no matter what your field of interest is. The wish to raise awareness about them and make these subjects more accessible to a wider international audience lies at the basis of all events and publications organized and created by the GlobalArtAffairs Foundation, a non-profit foundation that was founded in 2002 by the Dutch artist Rene Rietmeyer.

This exhibition, like all events organized by us, does not only show our own point of view. This exhibition documents. It documents a wide variety of perspectives from architects from six continents. By presenting the work and ideas of architects from diverse cultural backgrounds and from different generations, we aim to trigger a discussion and raise awareness about our existence as human beings within time and space.

In this exhibition, the participating architects, through their own distinct points of view, define the terms with which TIME SPACE EXISTENCE are being highlighted, and please note; the beauty is in the difference. Of course, we as the GlobalArtAffairs Foundation have selected these architects and therefore have a strong influence on the composition of the different opinions that are presented in this exhibition. And of course, the choice of 'only documenting' is our choice and therefore shows our opinion. We state that everybody has a place in the continued development of a particular region and has to be considered in relation to their cultural background. Who are we to judge what 'good' architecture is, with so little knowledge about these different cultures?

All activities of the Global Art Affairs Foundation are executed on the basis of direct contact with the participating artists and architects. Most important for us is that the people we work with are sincere. The architects presented in this exhibition have been invited because we believe that they should be exposed to a wider public, so the public has the opportunity to react to these architectural ideas—whether we like their architecture or not. For us, it is important that an architect shows a certain consistency in his or her work and thoughts over an extended period of time. In the case of young, upcoming architects, we have been looking for promising people, with potential. For us it is about the people themselves; we do not look for particular projects. And that is also why we take as little influence as possible on the actual presentations in our exhibitions. In general, we allow the architects total freedom in both the conceptual and formal decisions that inform what they would like to present: the statement they would like to make and how their statement will be presented.

Only since October 2011 have we, from the GlobalArtAffairs Foundation, started to learn a little more about architecture. And until now, we have only organized two architecture exhibitions, both as official parts of the Venice Biennale (in 2012 and 2014). Coming from the art world ourselves, we understand that we have very little knowledge about architecture. But exploring the concepts of TIME SPACE EXISTENCE have been central to our lives

for many years and the primary subjects of all events organized by our Foundation. They are also the basis of our international contemporary art project PERSONAL STRUCTURES.

Similar to this 2014 architecture exhibition, PERSONAL STRUCTURES is an open platform for contemporary artists who are concerned with the concepts TIME SPACE EXISTENCE within their work. While exhibiting mainly in Asia, North America and Europe, Rene Rietmeyer met several other artists who were also working with these subjects. These encounters meant it felt logical to bring these artists together in an attempt to make these philosophical topics more *en vogue* in the world of contemporary art. Beginning in 1999, Rietmeyer contacted several artists and explained his ideas to create a project with them, and by 2002 he had brought together a loose grouping of 'young' artists from different parts of the world.

Since 2002, we have so far organized 26 contemporary art exhibitions and six symposia in Japan, USA and different European countries. These events have been organized and financially supported by our GlobalArtAffairs Foundation. Initially the exhibitions were mainly focused on young, upcoming artists, but over the years Rietmeyer noticed that we also needed to present more established artists to amplify the impact we were making in spreading awareness about TIME SPACE EXISTENCE. The project grew and in 2005, Sarah Gold joined as an independent curator; two years later I, Karlyn, joined the team. In that year, 2007, we started with a symposium cycle in Amsterdam, New York, Tokyo, and at the Venice Biennale, as well as our first edition of *PERSONAL STRUCTURES: TIME SPACE EXISTENCE* in which we published the symposium presentations and additional interviews. With only the three of us at the time, our project was small in size and our Foundation depended solely on the sales of Rietmeyer's artwork. This meant that only when we sold an installation of Rietmeyer's Boxes could we take the next step. It grew organically, depending on the relatively little money that came in.

In 2010 our situation changed, when the three of us decided that the best place to organize our next exhibition PERSONAL STRUCTURES would be at the Venice Biennale.

We thought that we would only make one exhibition. "If we do it, then we try to do it right", we said, and Palazzo Bembo had the potential to fulfill our dreams: an excellent location, a beautiful building with a rich history, and the potential for an incredible exhibition space. There were some negative aspects: the rent was very high and at the state where we found it, it was like a ruin that needed a lot of work to turn it into a suitable space for our exhibition. To call the period that followed "challenging" is putting it very mildly.

In the following months, we established a good relationship with the owner of Palazzo Bembo and we formed an excellent operational team, consisting mainly of students from the University of Venice, amongst whom was Valeria Romagnini. With such a great team, a flexible Palazzo owner, a perfect location in Venice and an excellent exhibition space, we decided to continue with 'our' Palazzo.

A large art exhibition in 2013 and 2015 as part of the Art Biennale seemed very well possible, but 2012 and 2014 looked much more complicated. It was Manuela Lucà-Dazio and Paolo Scibelli, the two directors from La Biennale, who encouraged us to also organize an exhibition during the 2012 Architecture Biennale.

At that time, our knowledge of architecture was basically limited to the works of just a few architects. The expression "less is more", for our lives and our project, that since its beginning highlighted artists who express themselves with the use of 'minimalist characteristics', had always been very important.

Before that moment in 2011, assuming that also architects are sincerely concerned with TIME SPACE EXISTENCE, there had been several instances where we thought of including architects such as Rem Koolhaas and possibly other architects of whose existence we were not aware, into our project and inviting them to speak at our symposia. Especially for our symposium about SPACE in the New

Museum in New York in 2009, we were tempted to include architects, but for various reasons at that time we decided not to. Now we had Palazzo Bembo's 1100 m² of exhibition space ready to be used, but no insight into and no knowledge of architecture, and no contacts at all. We had to start from scratch.

An exhibition with a similar curatorial proposal as PERSONAL STRUCTURES was a logical choice: exhibiting architects from many different countries with a combination of young, upcoming architects and well-established ones. In the weeks thereafter, we started looking for architects to contact. We learned more and more about their field of work and selected several architects for various reasons: some for their concern about the environment, some for their awareness of history, or for their innovative designs or experiments with materials, and others for the sheer impressiveness of their realized buildings. It was especially interesting for us to see how concerned most architects are about their surroundings, not only about using "green" materials or making the most out of a given space, but also their desire to improve the world we live in, a practical consciousness about the quality of life.

From the first day on, Valeria Romagnini joined the organization. She and Rene worked for several months day and night realizing the exhibition, which was very complex. Organizing an event in Venice involves high costs that somehow need to be covered. Fortunately many of the exhibiting architects were themselves able to find sponsorship to cover the costs of their presentation and support our Foundation in organizing its first architecture exhibition as an official collateral event of the 2012 Venice Architecture Biennale.

The exhibition became an interesting mix of projects and people. Arata Isozaki sat next to the young Colombian boys from Altiplano; artistic projects with ostrich eggs or falling quartz sand from Siesta Key next to the more classical presentations with models of houses, villages and cities. We had over 60.000 visitors in three months. While we hoped to have offered them a challenging dialogue, the exhibition at least raised our own awareness about architecture and offered us

many interesting encounters. And frankly speaking, it was fantastic to see so many architects also deal with space, as well as existence and time in a very conscious and sincere way. They seemed to be very well aware that their structures often have an enormous impact on the way we humans experience our surroundings. Architects influence our daily existence and leave an impressive mark on the current time and often this 'mark' outlives the architects themselves.

In 2013, our presence in Venice greatly expanded. Besides organizing a new Art Biennale exhibition of our project PERSONAL STRUCTURES, we hosted five other exhibitions during the 2013 Venice Art Biennale, with which we earned some extra money to cover the losses of our own exhibition and publications and whereby we had the opportunity to give many more young people a chance to get involved in the world of art and architecture.

It was because of one of these exhibitions that we rented Palazzo Mora, which became a challenging project in itself. The 2400 m² Palazzo had been empty for over 50 years. There was no water and no electricity in the building and it was in an even worse state than Palazzo Bembo. After all permissions were arranged, we started its renovation and turned the first floor into a quality exhibition space with the charm of a real Venetian Palazzo.

The challenge continued in August 2013. With our Art Biennale exhibitions still ongoing, we already started the preparations for the 2014 Architecture Biennale exhibition. We now had four Palazzi to operate and a team of 30 young people, organizing the exhibitions and creating not too big of a financial disaster, needed time. Rene and Valeria would again be responsible for the main organization, but because of the huge challenge, they asked the assistance of Rachele De Stefano and Grazia Sechi. We searched for new architecture firms, and additionally we asked some of the architects who exhibited with us in 2012 to join us once again. The process of countless telephone calls and emails throughout the day (starting early in the morning with Japan and China, followed by India, Turkey, Europe and South Africa, then Brazil, USA, Chile and Mexico in the

evening and sometimes even Australia and New Zealand late at night) has not stopped until today. Several architects managed to find financial support from governmental institutions and all kinds of different sponsors to realize this exhibition at Palazzo Bembo and Palazzo Mora, covering almost 2000 m² of exhibition space.

In April 2014, when our own exhibition was in its final stages, we were contacted by the European Commission and the Mies van der Rohe Foundation from Barcelona, Spain. At the very last moment, they were looking for a space to host their exhibition MADE IN EUROPE, in which they highlight the winners and finalists of the European Union Prize for Contemporary Architecture, the Mies van der Rohe Award, of the past 25 years. Although they had very little money to cover the expenses for the hosting of their exhibition, which would result in a serious financial loss for our Foundation, we decided to go ahead with them and host the Mies van der Rohe Foundation in our Palazzo Michiel. Fortunately a good friend of ours, Mr Gerhard Lenz, supported our Foundation to help cover part of these losses.

We organize these exhibitions, symposia and create these publications because we believe that by highlighting the concepts of TIME SPACE EXISTENCE, we can have a positive influence on other people, making them more aware about their existence as human beings within time and space. Although also this year the exhibitions we organized have put us under continuous financial pressure, we do consider them a success. The sincere attempts by the architects participating in this 2014 Venice Biennale exhibition to make their own statements about TIME SPACE EXISTENCE—as well as seeing the honesty and will power of the people of the Mies van der Rohe Foundation to fight for their goals—stimulate us to continue our endeavours, however utopian they may be. And although we know that we may still have a long way to go, the projects as such provide us with what we had been hoping for: an exciting and interesting life.

PALAZZO BEMBO

ALLFORD HALL MONAGHAN MORRIS

By Simon Allford

Our practice, Allford Hall Monaghan Morris, is an organisation whose defining purpose is the construction of ideas focused around the making of architecture.

Our idea of collaborative practice was invented in academe. So in real time our collaboration has lasted over thirty years. First as an idea in the Space within both our heads and those of our many fellow travellers; and then, on the occasions when we build, our collaboration defines the Space of Architecture. Ours is a collaboration founded on the idea that Architecture can offer at least an Existence, but potentially more to those who think, make and use it. It is a particular to and founded upon our relationship.

Increasingly through time, as everyday life is ever more recorded as history, architecture and architects have become indistinguishable. To the point now when that most horrific theory of celebrity culture (if the two words can be combined without paradox) has created the term 'starchitects'. A reaction to his part in this mess no doubt contributed to the Director's invention of the theme of this Biennale: Fundamentals.

When Jonathan Hall, Paul Monaghan, Peter Morris and I studied at the Bartlett, London in the early nineteen eighties we were interested in both the aesthetic, technological and social history of architecture and its authors. But also in the idea of a project's life in use, a life that existed beyond that envisaged by its author. This was an early reaction to the then emerging idea of the cult of the

architect. But paradoxically this shared suspicion of fashion and trends was allied to a seemingly contradictory interest in people. But to us, then as now, an interest in the lives of people includes an interest in the lives of architects!

So we enjoyed our Professor's tales of both his intellectual and social engagement with Aldo Rossi and the city. Our project *The Fifth Man* was built around the idea that architecture was the product of individual authors consumed by the common ground. Our conclusion was that the city was more important than the building, the building more important than its many authors and that life was more important than any artificial invention such as programme.

Of course as together, with many others, we have designed and built many different buildings to different programmes for different clients in different countries these views have been tested, but never yet to destruction.

We still discover, however assured we may have become, that the architectural 'author' is not just our practice, but our client, consultants, those we consult (both statutory and self-proclaimed), those others with whom we engage and the place and moment in time in which we are presented with the opportunity. The opportunity being to first think and then build or indeed, to decide not to build at all.

So we are a product of our time. Steeped in history, pre and post celebrity. Engaged in paper from a distance by Rossi and Rowe but also at close quarters in conversation with Cedric Price. Price was

the London iconoclast who loved objects, ideas and paradox and whose legacy I can best summarise as the framing of the most critical question: if architecture is the answer what was the question? And this is a question we seek to ask of ourselves at the beginning, during and at the 'end' of a project. Particularly because, it is all too easy to forget, that when a project comes to an end for us, its life as a building is just beginning.

And of course the 'anonymous' architects of the past, forgotten now, were actually giants of their unrecorded day. We personally knew at least three of the considerable international talents and personalities that were published in OMA's contribution to the last Biennale.

So ours is a tale of conversations and collaborations with other infrastructures, architectures and architects, (known and unknown); and different ideas of use. Of projects that have direct connections back to seventeenth and eighteenth century conditions. Indeed we delight in the fact that we can engage with the architects from the past who have passed on projects from the past. We can also explore these architects' links as émigrés, interlopers and establishment figures who passed through or stopped in London.

The architecture reflects tales of chance encounters and extended conversations. Of how the 'now anonymous' but once revered, and the 'still celebrated' engaged with each other in discussion of the 'Fundamentals', as we do today. From Price to Stirling to Archigram; from Yorke and Breuer and Korn to YRM; from Banham to Summerson to Pevsner; from Chamberlin, Powell & Bonn to Bicknell and Hamilton.

These projects are a social history of overlapping engagements and conversations, in which we participate sometimes very directly or through a network of degrees of connectivity. Many, if not all, of these very particular personalities are of the post war generation and were dedicated to rebuilding a Brave New World, focused on architecture over self-image. In their utopian world existence the pursuit of the cult of personality was to compromise architecture's potential.

It is for these reasons that we have chosen to present twelve very particular yet 'anonymous' architectures. Each is photographed in its current state. But the accompanying notes and sketchbooks reflect on the different architectures many histories of design and of designers; of construction and constructors; of inhabitants and passers by; of freeholds and leases. A history and future of the financial, political and legal inventions that have always commodified these (and all) architectures.

Each reflects the impact of its predecessors and, ever increasingly, retains fragments of the same. Each project is the architecture of many hands and so exists somewhere between architectural merzbau, palimpsest and collage. These twelve architectures, all located in the ancient yet dynamic city of London, show that there is another 'Fundamental': that of a physical and cultural continuum.

Physically we build new footings on, through and over the archaeologies that we find. We retain and rework fragments, facades and whole buildings assessing each on its pragmatic, commercial, cultural, and aesthetic merits. So, just as a city is a found yet ever changing whole, the architecture that we inherit becomes the found piece that engages us in discussion. A discussion with the many histories of architecture, each of which reflects changing societies changing attitudes to changing architecture over time.

So we realise now that we inherit academic architectural history in a collaged continuum very much as we inherit the footings. Which is very much just as architects always have. The overwhelmingly important Fundamental is that the history of the globalisation of architecture is an ancient essential history. One that continues, as

always, to inform the very particular characteristics of very particular architectures in very specific places. In our case in London where the history of architecture continues to be of making different Architectures for a Unique City.

As use is always uncertain and ultimately, in time, unknown, we continue to be intrigued by an architecture that offers an existence in Space over Time. An architecture that is universally 'of use' but no more anonymous than the larger than life personalities and events that called it into being.

So as architects designing now in London, and elsewhere around the world, we continue to be engaged in conversations about both an understood distant and more recent global architectural history. It is clear to us that the trend towards globalisation in architecture is no more a twentieth century tradition than architecture itself is. Globalisation in architecture is at least a second Millennia tradition.

In England, since the building of the great Romanesque, Norman, and Gothic Cathedrals, and no doubt before, as since, 'national' architecture has clearly reflected both local and international influences. For those who we now call 'architects', who we once referred to as 'masons', have forever travelled hopefully to new locations in search of ideas and opportunity. In England this idea of a continuum is demonstrated by the influence of the 'Grand Tour' on English architecture, where books, art, objects, ideas and architects were imported and then made or re-made locally. One only has to look more closely at the classical Holkham Hall to see its rustication, columns and entablature are made of local Norfolk brick!

So our contribution to this Biennale's conversation is to use a number of our current projects to respond to the theme of 'Fundamentals'. These demonstrate our contention that globalisation has a long, noble tradition; that situation and place has always localised the global and thus constructed what we now look back on as 'national' architecture. All of which can be presented in an annotated visual record of our experience of making architecture in London in the twenty first century.

These related but different architectural histories, illustrated by a suite of twelve photographs, reflect the constant and continuous importance of time, inherited ideas, occasional insights and the collective spirit on architecture. Only those who pursue the concept of innovation for novelty value and their own vanity would fail to recognise that the fundamental architectural continuum is one of merzbau, palimpsest and collage: all three constructed in the context of the recent past yet also rooted in the memory of the distant past. An architectural history awaiting the judgement of use.

ALTRO_STUDIO

By Anna Rita Emili

Natural disasters as new sustainability concept
water as material of architecture
Natural disasters, that are the effect of a natural hazard, are a real problem for contemporary humanity. Phenomena such as flooding, tornados, hurricanes, volcanic eruptions, earthquakes, or landslides are a hard reality for many people that live all over the world. They lead to financial, environmental or human losses.

The resulting loss depends on the vulnerability of the affected population to resist the hazard, also called their resilience.

This understanding is concentrated in the formulation: "disasters occur when hazards meet vulnerability". This means that our role is to make essentially each territory and place less exposed to the danger of such phenomena. Research must be done about natural elements such as water, especially in extreme condition. An inexorable increase of the sea-water level, for example caused from the melting of glaciers will change many landscapes in the near future.

This forces us to discuss a new ethic, and gives us a new responsibility that goes beyond the realization of minimum dwellings, post disaster space or structural interventions. Preventive actions become fundamental. We have to create solutions that start from this vulnerability concept. We have to consider the catastrophe phenomenon, as a new instrument for the production of a different sustainable architecture, that considers water in extreme conditions as a new material for architecture.

ED ANTHONY

"Drawing is an international language that has no boundaries. It is something that we can all embrace."

Portraits: Indepth
'Portraits: Indepth' presentation is a pencil drawing show to celebrate nine iconic architects who are currently making an impact on our built environment. The presentation concept has been a journey that started almost a year to the day of the Biennale's opening. As a self taught artist and professional architectural modelmaker, it seemed a natural synergy to draw the architects around me. After all, drawing and modelmaking are two disciplines that both share a common denominator—they require a high level of skill and patience with a keen eye and attention to the small details.

By making models and being involved in the architectural process, I wanted to highlight the existence of the architects behind the designs of the buildings and spaces that are part of our everyday lives. A presentation of the faces in contemporary architecture is a natural and harmonious response from me to the architectural design industry that I have been involved in for the last ten years.

To make the drawings, I required the involvement of some of the most influential, innovative, contemporary and mainly British based architects. I selected Norman Foster, Nicholas Grimshaw, Graham Stirk, Amanda Levete, Ivan Harbour, Renzo Piano, Richard Rogers, Sarah Wigglesworth and Ron Arad.

The initial part of the process was to arrange a meeting with the architects. Without this physical contact the drawings would have no integrity to them. They would simply be stagnant drawings in a gallery space with no background story. There is a much deeper rooted link between myself and the subjects of this exhibition concept that I wanted to portray. From visiting the office of each subject and being able to see them work in their personal space, I captured some reference photographs. But the most important part of the meeting was to see them face-to-face and for me to build a personal connection. Creating this connection enabled me to capture each one of these design icons in a hand drawing.

The portrait of each architect displays an intimacy rarely seen by the general public. I wanted to capture the sitter's raw characteristics by discarding dress and social surroundings and let the faces speak for themselves. My aim is not to gain hyperrealism but to express the rawness of each person's characteristics by the use of texture and tonal values. Each drawing is my interpretation of the architect—from the moment my eyes view the individual, to the personal connection created which is then translated through the immediate process from hand to pencil to paper. The end result is my shared experience captured using graphite and paper.

The presentation connects the importance of drawing with each of these architects who have given a personal response to what drawing means to them be it a physical tool to communicate or a philosophical reply highlighting their existence. My drawings and their quotes will become a recording of a shared moment in time and space with each architect.

BAAR-BAARENFELS ARCHITECTS

Time, Space, Existence

The exposition shows the conversion of the Palais Rasumofsky in Vienna, Austria. A project planned by Baar-Baarenfels Architects. It is not only presented in a documentary form, but is by itself an installation expressing a tensely relation between new and old. The space is transformed through a shiny modern thin layer seemingly pending above the old wooden floor. Where the genuine part of the space, about a third is untouched except the black paint at the walls, shows the relation to the time of its erection and of its cultural setting. The inserted foil on which the build project is documented, seems to be beyond the time. It seemingly refuses any contextual embeddedness. The freely standing wall, a backlit large picture of the Palais Rasumofsky, strangely resembles the appearing scale of the buildings across the Canal Grande. It is aligned parallel to these as to confront the stage set with the built surroundings. The terrace doors, kept open, allow this almost unobstructed view, framed by the slim columns and arabesques. Noise is allowed to enter. The touristic impression of the scenery, full of naive idealized impressions is opposed in the space by an almost abstract imagery. The two folded smoothly shaped bending of the aluminum colored foil seems to be shaped by the inserted almost horizontal backlit screen. This is the display exposing through various pictures the built project. Entering the room it is hardly seen, only by the blurring of the colored light on the shiny surface. So the information is hidden, the emotional evocation appears dominant. The space and within that, the documented project can be perceived simply by the sensual aspect. The closer look shows an array of details in form of photographs and plans. It explains the way the construction is formulated thus creating this strong relation between the building parts of two periods, roughly 2 centuries apart. The time of the emergence is clearly expressed. In the one side the symmetric monumentality, on the other the asymmetric lightness. The decoration is opposed by the construction as the architectonic order. The mastery of the craftsmanship is opposed to the refinement of latest technological use. Each part reflects the technical and within the social condition of its origin. This thesis-antithesis, in an almost Hegelian dialectic manner, has led to a new unity. This is also revealed in the stage setting inside the Palazzo Bembo. The space expresses the relation of time and by that the human condition that goes with it.

ARCHITETTURA È RISONANZA

ARCHITECTURE IS RESONANCE

ARCHITETTURA È RISONANZA
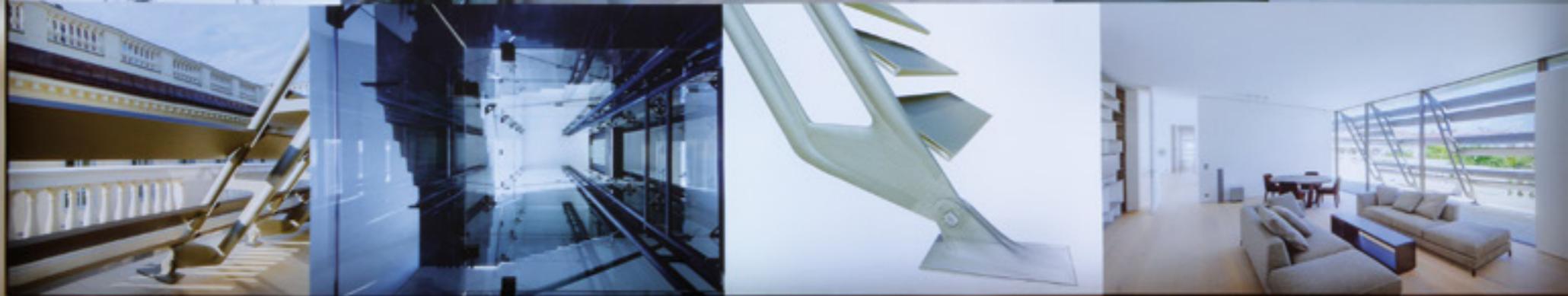
ALEJANDRO BEAUTELL

about architecture

what a young architect has to say, isn't really important, but i would like to respond to this invitation and i do it being fully aware of my limitations.

as an architect, you need a place. without a place there cannot be architecture. you have to make that place yours, knowing it intimately.

i am worried about buildings' character, a house is a house. it shouldn't be anything another than that. its density and weight will be a house's density and weight. its materials and its textures will be those that are required. those that are accurate.

when you learn to read a space, you can appreciate its essence, the fundamentals, the inherent forces to certain places and proportions. in this unknown territory music and poetry also exist.

i think there is something important in the way that the different elements of a building contact each other. the secret is in the junction and in the transition, in the way that the walls and floor meet, or in the manner two bodies from the same building find each other.

by drawing a section of a wooden window you can understand this, the magnitude of the contact between different elements. sometimes they shouldn't touch, you have to separate them, shadows must be created.

geometry and its power: i cannot understand it. i need to go and find it, wonder what it is like, how it works. it is a balancing game. beautiful, difficult.

matter, time and space are architecture's tools. the unstable activity between them, always in the limit. questions that await an answer arise.

we don't need genius, said an old architect. i learnt it from my father; there is still a live tradition.

architecture is old like the sea, modern like its waves.

i am interested in simple things, and here, in the island where i live, the horizon is blue.

alejandro beautell, canary islands

HEINRICH BOBST

By Carol Nold

The origin of the universe, earth and life are questions that have occupied Heinrich Bobst (1946) since his young years. His way of thinking has been influenced by natural scientists like Charles Darwin, Teilhard de Chardin and Jacques Monod. So it was logical for him to pursue studies in chemistry. His capability of thinking in three dimensions was very helpful. Were he not a chemist, he would probably have become an architect.

His creativity and the will to think independently strengthened his desire to become an entrepreneur. His affinity to art and design accompanied him throughout his professional life. So when he finished his career as an entrepreneur and chemist he enthusiastically turned his energies to art. His scientific way of thinking flowed uninterruptedly into his artistic concepts. Bobst's occupation with, time, space and existence found its logical continuation.

We know through biochemistry that seemingly identical molecules which, due to internal asymmetry are not congruent, may or may not be biologically active. Two such molecules mirror each other. A topic that was of eminent importance for Bobst in his career as a chemist and that now occupies him in a completely different context.

The wondrous manifestation of light as waves or particles is unimaginable without space and time. And—life and our existence are inconceivable without light. Beauty and art exist through light. The manifold appearances of light and its interaction with other forms of energy and matter fascinate both science and the arts. Reflections, absorption, transmission, diffraction, polarisation, refraction and interferences are only a few variations of the behaviour of light.

For Bobst, dichroism is one of the various effects of light that is of particular interest. Dichroic coatings consist of extra thin films, which reflect the incoming light, partially on their surface, but also on the interface to the base material. Thus interference effects results which make these surfaces appear in different spectral colours—depending on the perspective of the viewer. In nature such effects appear for example in mother-of-pearl. If the base material is transparent as with glass or acrylic glass, dichroic coatings may occur partly reflecting or partly transparent and change their colours according to the point of view of the spectator. Dichroic glasses find application in special optical equipment and also in architecture.

Exactly these versatile properties of dichroic coated glass and acrylic glass are utilised by Heinrich Bobst to create objects of different forms and sizes. He generates them primarily in his head and fabricates them in computer controlled high precision laser cutters exclusively as unique pieces. These objects are very difficult to describe and even more so to photograph. They have to be seen in reality. He succinctly calls them space objects and leaves a possible interpretation to the spectator and his viewpoint. His choice of shapes may tend towards minimalism, but is more closely related to concrete constructive art.

These artworks may elegantly close the circle between science, engineering and the arts—interdisciplinary—but without blurring the borders.

Heinrich Bobst works in his Art Lab in Zürich and lives nearby.

RICARDO BOFILL TALLER DE ARQUITECTURA

By Ricardo Bofill

Ricardo Bofill Taller de Arquitectura (RBTA) is a global-local architecture and urban design studio that manifests itself through La Fabrica (The Factory) in Barcelona, Spain. Ricardo Bofill Taller de Arquitectura's proposal revisits "Time Space Existence" beyond the physical limits of La Fabrica, perceiving it as part of a communal/ individual journey and thought process in Venice, a theatre of human history.

TIME SPACE EXISTENCE

The sequential notion of time is a construct of human and social thought. Science looks at time as an arbitrary perception. Time can only be comprehended when associated with the universal forces that lay behind it, such as space, gravity and energy. Albert Einstein's theories suggest that time is a persistent illusion, implying that two points in time and space may not exist in the same universe. Thus, time, like space, is not linear. The inability of humans to fathom what separates these two points in space and time, manifests in a void.

To balance this imperceptible emptiness, we create stories—narratives that inevitably progress through time. What is the significance of the narrative relative to the built environment? It grounds us with the material reality, within the arrow of time, and thus physical space and real existence. Many buildings today look like spaceships that appear disconnected from gravity. They lack human connection to the natural environment. Architectural narratives, alternatively, attempt to humanize scientific abstraction, relating the built environment to nature and society.

The invention of a narrative for each architectural project utilizes memories, stories and social perceptions to create tangible and psychological place. By working within a narrative, space-time design vectors continually enrich its vocabulary, creating new forms of culture. Architects must draw on past and present to predict the future—shaping space to accommodate future use and necessity. As we are not fortunetellers, we must instead create fables, hoping that it manifests into an accurate reality.

At this critical moment in urban and human evolution, we demand architecture with an original narrative. Our environments and cities are reaching a point of collapse. In an effort to resolve increasing traffic congestion, pollution, insufficient infrastructure and depletion of natural resources, society applies a singular remedy. In doing so, a uniform urban world of fixed ideas, where architects and planners create identical buildings and cities, is emerging. Without diversity within the built landscape, society lacks a physical reminder of the capability to be spontaneous and creative.

Our process is very much like that of an author. We define the plot, the characters, the turning-points, the climax and the ending. La Fabrica, in which El Taller exhibits at the Palazzo Bembo, exemplifies our efforts to utilize narrative architecture. Its origins as a cement production plant are neither hidden nor replaced, but formally and functionally reworked, rewritten. The structure is the evolving physical manifestation of a specific history. Our exhibition at Palazzo Bembo attempts to relate this narration of "death to life"; from the factory's decaying no-man's land to a new community, from a dead-use to a progressive design hub.

The origins of the cement production plant are well documented and we want to make a "sensorial connection" to the history of the Palazzo. Relating the original Palazzo's nature with La Fabrica's own compositional compendium, we have established a parallelism based on the various Mediterranean cultural exchanges throughout time. Maybe it's because both buildings share a common industrial past. One was cement, the other was coal. Both lacked beautiful facades and plan, but were transformed to a new use and life. Today, both buildings possess an eclectic vocabulary.

La Fabrica tells not only one, but multiple stories. La Fabrica is an endless story of construction and destruction. The building's story began in the Roman Era when people began digging into the earth, querying raw materials. Industrialization led to unappeasable want for natural resources. The deeper holes, tunnels, concrete, machines and silos emerged. The first skyscraper in Barcelona rose at La Fabrica, a 100 meter tall chimney. Ultimately, the entire area became polluted and uninhabitable. The area became a treeless, cement wasteland, where neither plants nor life could survive.

Years later, unexpectedly, the architect took over. He held a camera, a pen and a piece of paper. He marked all the parts of the existing structure that should be demolished on a photograph. Utilizing dynamite, he revealed his vision. Pure forms appear—silos, cathedral-shape spaces, cubic rooms and galleries. The architect connected all the elements with a sequence of spaces. The place became a studio where the architect and his team settle in—working, living and conducting research.

La Fabrica's physical form will continue to evolve, responding to shifts in both society and the built environment. Hence, for this year's Biennale, we hypothesize the physically transform of La Fabrica. Reacting to the urban and ecological collapse, we cast the trajectory of time beyond the present into the future. Within this century, La Fabrica will continue to be a contributor to our physical and social landscape. In the 19th Century it facilitated the industrialization of Spain, more recently it dispersed ideas on the social and urban interaction, and in the near future, the structure shall transform into an environmental mechanism. La Fabrica will become a wastewater treatment plant and clean energy manufacturer. La Fabrica will be not only be a self-sustaining oasis that protects itself from our dystopic path, but also a contributor to nature, and thus potentially contributing to the regeneration of humanity.

As La Fabrica regenerates our environment by functioning as an independent and clean-energy producer the physical form will revert once again to its industrial conception—pipes, silos, machinery, concrete, steel, pumps, turbines, tunnels.

La Fabrica, like time, is not a linear story.

RICARDO BOFILL TALLER DE ARQUITECTURA

Por Ricardo Bofill

Ricardo Bofill Taller de Arquitectura (RBTA), un estudio de arquitectura y urbanismo de ámbito global-local que se expresa a través de La Fabrica en Sant Just Desvern, Barcelona. La propuesta de Ricardo Bofill Taller de Arquitectura plantea el concepto TIEMPO ESPACIO EXISTENCIA más allá de los límites materiales de La Fábrica, considerándolo como parte de un proceso intelectual y viaje común/individual a Venecia, escenario de la historia de la humanidad.

TIEMPO ESPACIO EXISTENCIA

La noción secuencial del tiempo es una construcción del pensamiento humano y social. La ciencia considera el tiempo como una percepción arbitraria. El tiempo solo puede ser comprendido cuando se asocia con las fuerzas universales subyacentes, como el espacio, la gravedad y la energía. Las teorías de Albert Einstein sugieren que el tiempo es una ilusión persistente, que implica que dos puntos en el tiempo y en el espacio no pueden existir en el mismo universo. El tiempo, como el espacio, no es lineal. La incapacidad de los humanos para comprender lo que separa estos dos puntos en el espacio y en el tiempo, se manifiesta en un vacío.

Para equilibrar este vacío imperceptible, inventamos historias—narrativas que inevitablemente se desarrollan a lo largo del tiempo. ¿Qué sentido tiene la narrativa en relación con el entorno construido? Nos conecta con la realidad material en la flecha del tiempo, y por lo tanto con el espacio físico y la existencia real. Actualmente, muchos edificios parecen naves espaciales desconectadas de la gravedad, sin conexión humana con el entorno natural. Como alternativa, las narrativas arquitectónicas aspiran a humanizar la abstracción científica, relacionando el entorno construido con la naturaleza y la sociedad.

Para la invención de una narrativa del proyecto el arquitecto recurre a historias, recuerdos y percepciones sociales, generando así espacios tangibles y psicológicos. Trabajando con una narrativa, los vectores de diseño espacio-tiempo enriquecen su vocabulario de forma continuada, creando nuevas formas de cultura. Para imaginar el futuro y dar forma a los espacios y adecuarlos a una nueva función de acuerdo con las necesidades, los arquitectos deben proyectar hacia el pasado y el presente. No somos adivinos, por lo que debemos crear fábulas con la esperanza de que se materializaran en una realidad posible.

En este momento crítico de la evolución de las sociedades urbanas, esperamos de la arquitectura que nos ofrezca una narrativa original. Nuestro entorno urbano está al borde del colapso. La sociedad se esfuerza por encontrar soluciones efectivas a la congestión del tráfico, la contaminación, la falta de infraestructuras y la destrucción de recurso naturales.

Nuestro proceso de trabajo se parece en gran medida al de un escritor. Definimos el argumento, los puntos de inflexión, el clímax y el desenlace. La Fábrica, expuesta por El Taller en el Palazzo Bembo, refleja nuestros esfuerzos por utilizar una arquitectura narrativa. Sus orígenes como fábrica de cemento no se camuflan ni se remplazan, si no que se retoman de forma formal y funcional. La estructura es la manifestación física viva de una historia concreta. Nuestra exposición es un intento de relacionar esta narración de "la muerte a la vida", desde la decadencia de las ruinas a una nueva comunidad, desde la obsolescencia a un centro de diseño avanzado.

Los orígenes de la fábrica de cemento están perfectamente documentados; queremos "conectarlos sensorialmente" con la historia del Palazzo. Relacionando el carácter original del Palazzo con el compendio compositivo de La Fabrica, hemos establecido un paralelismo basado en los distintos intercambios culturales de las culturas mediterráneas a través del tiempo. Quizás porque ambos edificios comparten un pasado industrial común. Cemento en un caso, carbón en el otro. En su origen ambos edificios carecían de hermosas fachadas y diseño, pero sufrieron una transformación que les dio un nuevo uso y vida. Como resultado de las distintas intervenciones arquitectónicas realizadas a lo largo del tiempo, ambos edificios muestran actualmente un vocabulario ecléctico.

La Fábrica narra no una, si no varias historias. La Fábrica es una interminable secuencia de construcción y destrucción. La historia del edificio se remonta a la Era Romana cuando la gente empezó a cavar en la tierra en busca de materias primas. La industrialización condujo a una insaciable demanda de recursos naturales. Se cavaron pozos más profundos, túneles más largos, se erigieron silos y se fabricaron máquinas. Con su chimenea de 100 metros de altura, La Fábrica fue el primer rascacielos de España. Contaminando su entorno, la zona pasó a ser un desierto inhabitable recubierto de polvo de cemento.

Algunos años después la redescubría un arquitecto equipado con una cámara, un lápiz y un trozo de papel. Marcó sobre una fotografía todas las partes de la estructura existente que debía ser destruida. Con la ayuda de la dinamita, reveló su visión. Aparecieron formas depuradas—silos, salas con dimensiones monumentales, espacios cúbicos y galerías. El arquitecto conectó todos los elementos en una secuencia de espacios. El lugar se convirtió en un estudio donde el arquitecto y su equipo se instalaron para trabajar, vivir y seguir investigando.

La forma física de La Fabrica seguirá evolucionando, respondiendo a los cambios de la sociedad y el entorno construido. Por ese motivo para la Bienal de este año quisimos imaginar la transformación física de La Fábrica. Como respuesta al colapso urbano y ecológico, hemos trazado una trayectoria temporal más allá del presente y hacia el futuro. Durante este siglo, La Fábrica seguirá contribuyendo a la mejora de nuestro paisaje físico y social. En el siglo XIX contribuyó a la industrialización de España, más recientemente aportó sus teorías para la interacción social y urbana, y en un futuro próximo, la estructura deberá convertirse en un motor medioambiental. La Fábrica se transformará en una planta de tratamiento de aguas residuales, productor de energía limpia. La Fábrica no solo pasará a ser un oasis autosuficiente a salvo del devenir distópico, si no que contribuirá a la regeneración de la naturaleza, y de manera potencial a la regeneración de la humanidad.

Mientras La Fábrica regenera nuestro entorno actuando como un productor autónomo de energía limpia, su forma física recuperará su carácter industrial—tubos, silos, maquinaria, cemento, acero, motores, turbinas, túneles…

La historia de La Fabrica, como el tiempo, no es lineal.
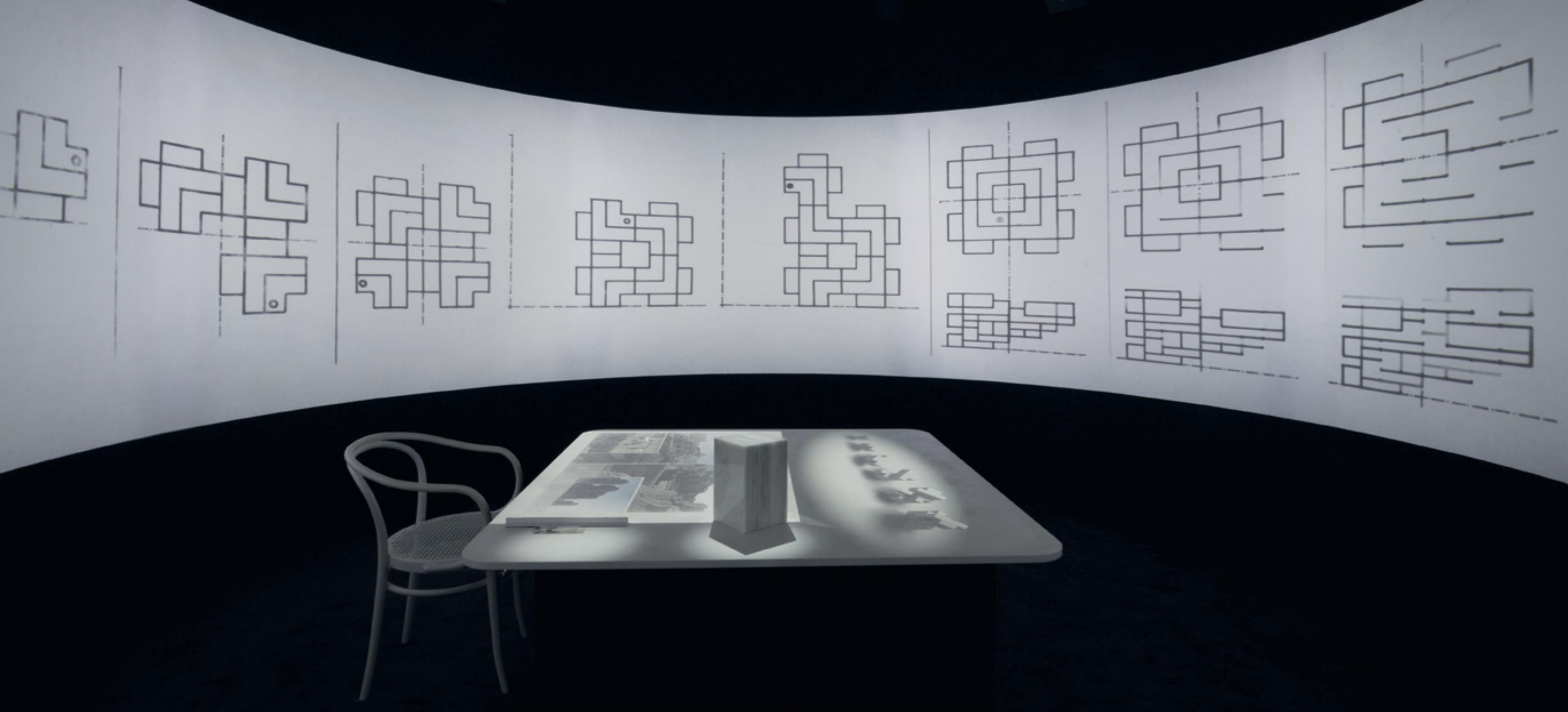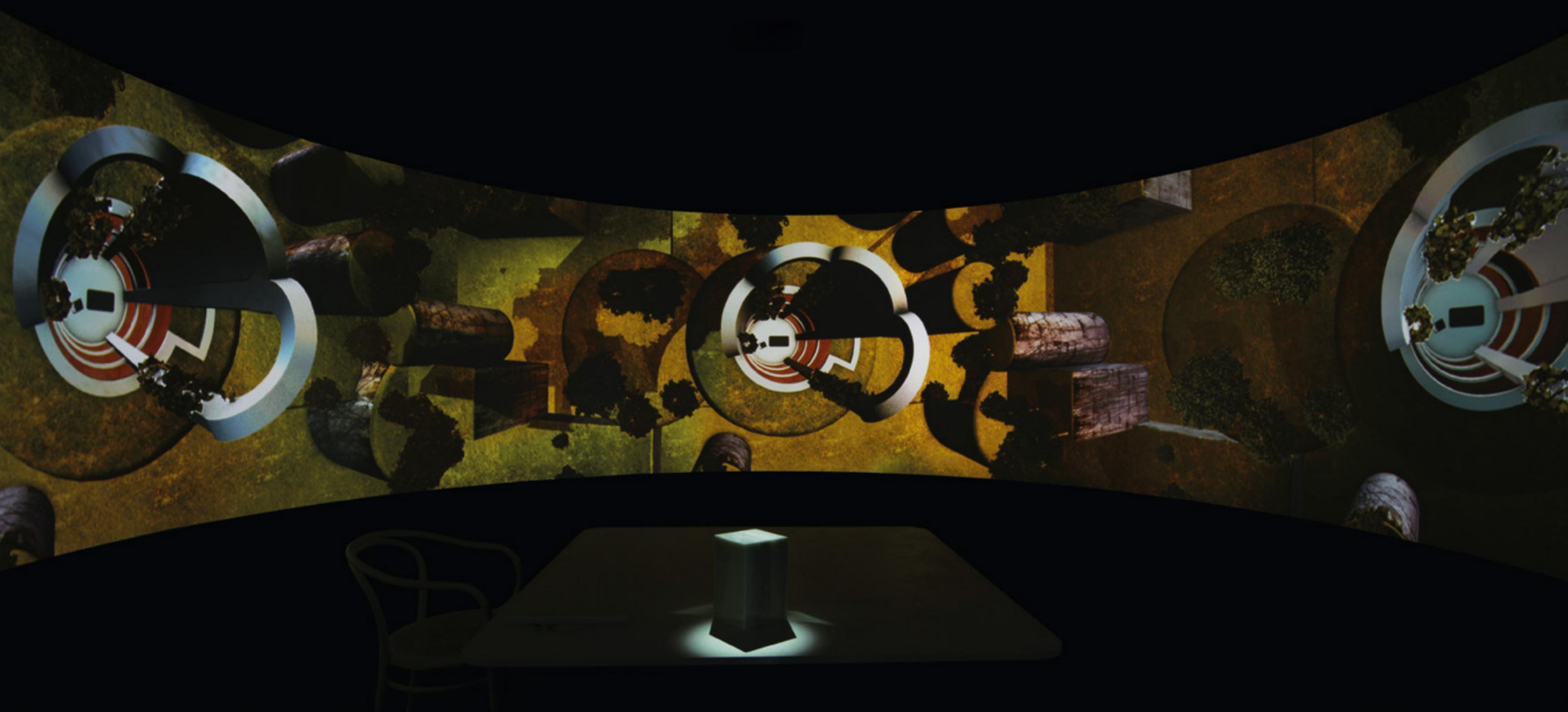
JOSEP FERRANDO BRAMONA

"What is fundamental in architectural work is not only the finished work but also the process"

The objective of *In Progress Matter & Light* is to display and highlight the importance of the architect's instruments through the project development process. To do this, and considering that "what is fundamental in architectural work is not only the finished work but also the process", Josep Ferrando has designed a presentation that reflects the intensity and importance of the process, where two roads merge: the projection of intermediate documents which speak of a decidedly rational architecture and of an intense identification with context through light and matter, and the staging of the development of seating for and with Figueras.

This latest project, lasting six months, was created through an order for a church chair/pew/bench. The architect will share the week-by-week creative process with visitors to the exhibition. The screened projections will show the various developmental stages of the process step by step, from the initial sketches and models to the construction of the prototype. This is the story of the process of the relationship built between the architect, the user and industry during the time the exhibition remains open, and which will be documented as a whole in the catalogue to be issued at the closing ceremony.

Ferrando states that "the concept is more a system than an object, it is a project that responds to the diversity of religions that may become clients of the design. Therefore, the unit proposed is capable of representing individuality and, at the same time, unity as a community without losing its individual value".

With just one material, wood, and the use of artisan industry, experience and energy efficiency are combined to finally produce a flexible and personal system that meets the different needs of society.

There is also a project *In Progress Matter & Light* which introduces a light, simple approach within a solid, hard venue made of stone, such as the Palazzo Bembo. An exhibition area whose design focuses your attention on the false ceilings that peep out between the clothes hanging on wires from façade to façade in Venetian public squares. The idea is to bring that suggestive atmosphere into our arena, by hanging fabrics on a wire, upon which the documents will be screened.

These are documents which, beyond being used by the architect to build, cause the creation of a story. These in themselves are documents that are built. The mock-ups, as well as the drawings, play the role of building the architect's vision of a place. Therefore, designing a mock-up requires working designs, execution etc. A process that concludes in a built object. A mock-up whose tangible nature does not speak of the final material, but that describes the project. Heaviness, transparency, the passing of time… or a map not to locate the project but rather where the vision begins to be built about the surroundings. Documents from which the architect starts to build the project.
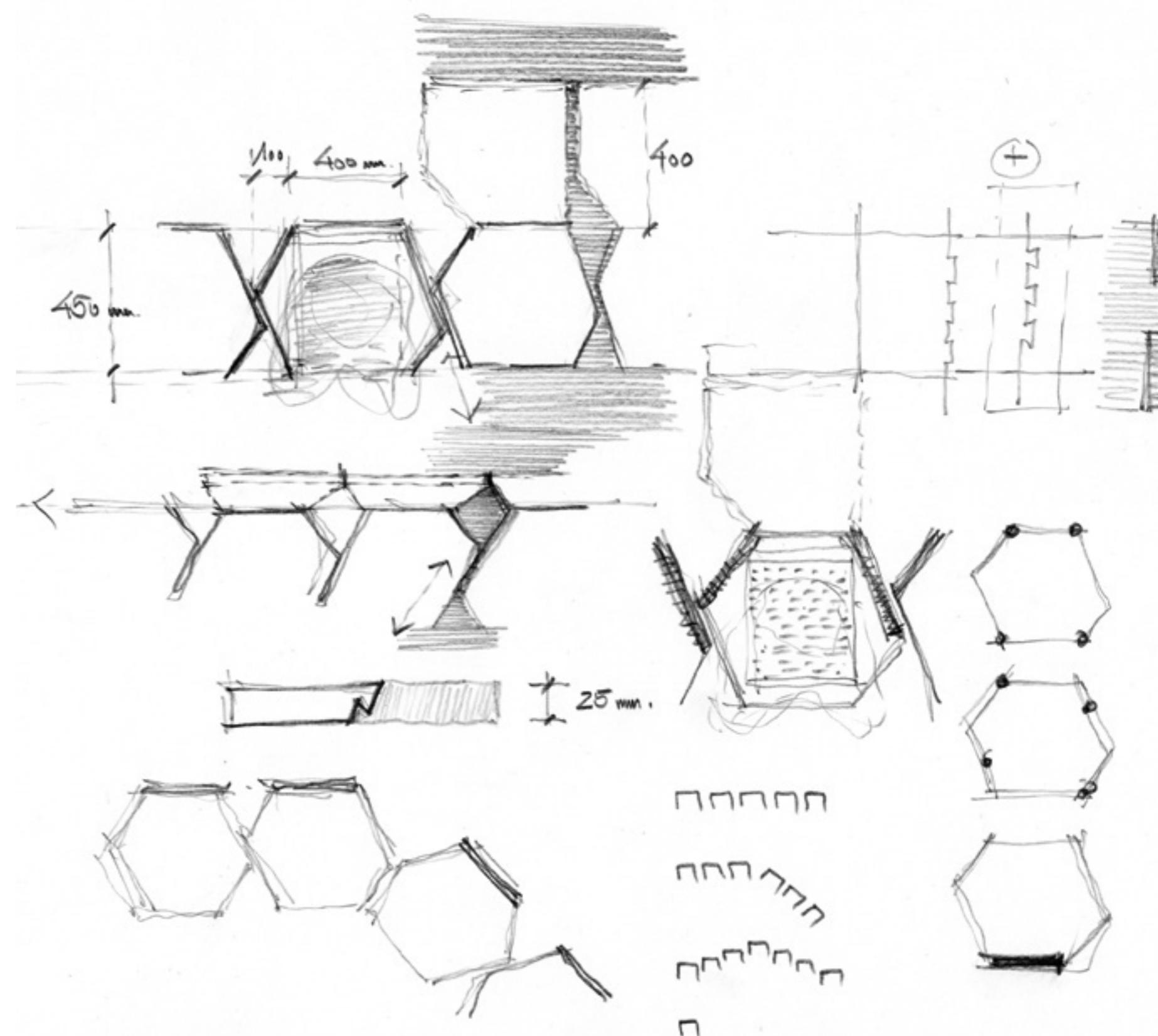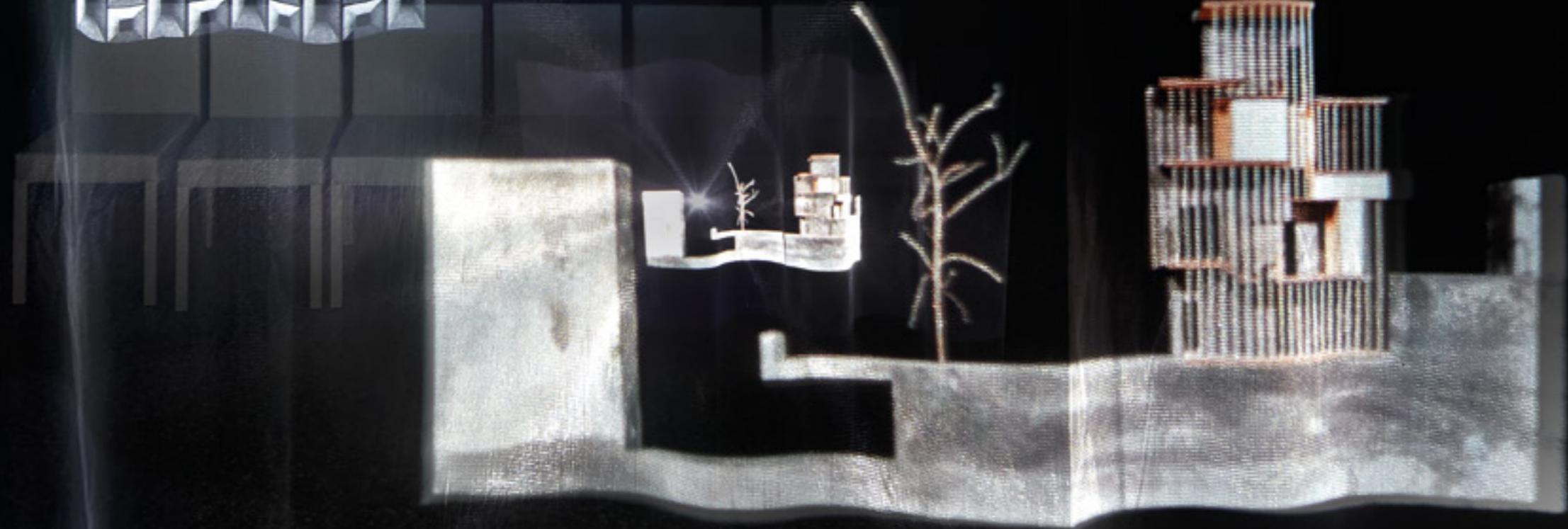
UELI BRAUEN + DORIS WÄLCHLI

By Nadja Maillard

From 1695 onwards, the dam at La Joux-Verte—an arch dam built above the village of Roche in the canton of Vaud, Switzerland—cut across the valley over the upper reaches of the Eau-Froide river, creating an artificial lake holding some 17,000 m3 of water. By means of an ingenious mechanism—a weight sliding down between two guides and falling onto a log holding back the two leaves of a huge floodgate —this mass of water could be released onto timber piled up further downstream, in the path of the torrent, its tremendous force propelling *la flottée* (the floated timber) 900m further down the valley, across gorges and waterfalls. In this steep region, lacking access roads or suitable loading sites, this was the most effective way of doing things, even though a large amount of wood was sacrificed in the process—as reflected in the name given to this log driving method, *flottage à bûches perdues* (floating loose logs—*perdues* meaning both "loose" and "lost").

Until the end of the 19th century, wood was used for salt mining and production in this region of Switzerland, and especially for heating the brine that produced the salt—a commodity formerly so rare and coveted that it was known as "white gold".

This arch dam, considered to be one of the earliest in Europe, was made higher in 1727 and its base was expanded—effectively turning it into a gravity dam; it remained in operation until 1896. The dam collapsed when the river flooded in 1945 and now only the two abutments survive. Yet its importance for the history of civil engineering was recognised in 1981 when the ruins were declared "nationally important" and preserved; restoration work followed in 1982–83.

In 2012, the local forest management body Groupement Forestier des Agittes decided to create a discovery trail at La Joux-Verte and—on the recommendation of the cantonal historic monuments department—commissioned Ueli Brauen + Doris Wälchli to design a footbridge suspended over the former reservoir, from which walkers could enjoy a commanding view over the dam and the valley.

The two footbridge abutments are fixed to the same rocky spur against which the dam was built, with anchors supported on micropiles. Two lateral suspension cables and a lower central stablising cable are anchored here. The secondary structure, which can be replaced when it becomes worn or damaged, is made of 2m-long prefabricated U-shaped larch segments connecting the horizontal deck sections and the guard rail structure. The two structural elements work independently of each other. All structural and formal decisions are focused on ensuring optimum stability for a bridge that spans a distance of 26 m. The project's realisation—informed by the principles of sustainable development—makes use of local materials and expertise. By 2013, the forest management authority had already cut down the larches that will be used to build the bridge; construction is scheduled for this summer.

Brauen + Wälchli have chosen to present this object in the landscape, deeply rooted in its region and its history, given this project's perfect alignment with the exhibition TIME SPACE EXISTENCE. Drawing on the same constructive ambition, a contemporary variation on a historic theme, this footbridge is an archetype connecting the two banks of the river just as it connects two phases of technological thought and two ways of relating to nature—in work and in leisure.

LOUISE BRAVERMAN

Architectural Essence

Buildings embody architectural essence when they are both situated and experiential. The spirit of our search to create architectural essence by embedding Centro de Artes Nadir Afonso within its locale, both temporally and spatially, is the focus of our installation at this 14th Venice Architectural Biennale. A large-scale three-dimensional voyage through the physical space of the Centro, enhanced by a 100-year historical timeline and related companion audio by New Republic architecture critic, Sarah Williams Goldhagen, are at the core of the exhibit. Like the art museum itself, it is an adventure that responds to the curatorial focus of the Biennale through the lens of both the tradition of situated modernist Portuguese architecture and the global contemporary notions of landscape, sustainability, affective experience, and public participation with aesthetics in the design of cultural institutions.

Merging architecture and landscape, Centro de Artes Nadir Afonso links an emerging urban center with its pastoral environs. The museum fuses a light, lucid contemporaneity with the rich materiality and sustainability of Portuguese design to honor one of Portugal's most beloved native sons, the artist Nadir Afonso. As well as paying homage to the artist, the Centro serves as an engine driving economic, cultural, and community development in the region. Sliced into a steep hillside, the museum is divided into two distinct, but connected, parts: a light-filled cultural center looking out upon the City Hall of Boticas; and, nestled in the back, a vast, below-grade exhibition space topped by a green-roof park.

The Urban Face

In the double-height Entry Hall, a photomural of the artist and a continuous band of his sketches provide punches of bright color visible from the street. From here, the exhibition hall, outdoor café and stairway to the auditorium beckon, as does the exterior auditorium that is designed to encourage informal civic engagement.

The Pastoral Side

Embedded in the hillside below a sustainably planted green roof park, the exhibition hall is the heart of the museum. Since the exhibition walls are shorter than the exterior walls, visitors can view the art against the background of recycled, rustic, cyclopean stone retaining walls, encouraging the perception of an indoor/outdoor layering of space. The green roof park, designed in the spirit of Nadir Afonso's geometric abstraction and in the tradition of Roberto Burle Marx, naturally modulates internal temperature while offering aesthetic delight to the community.

Situated + Experiential

The design of the museum responds to the trajectory of the influx of modernism in Portugal. Due to the prolonged duration of the monumental architectural style embraced by the Estado Novo (1930-1974), modernism came late to Portugal. When it arrived, it bypassed the machine age aesthetic and incorporated complexities of cultural and site specificity found in the post World War II ideology of situated modernism. Our design capitalizes on this tradition by creating a contemporary building that is literally embedded in its time and place. Yet as American architects working abroad, we also brought a global perspective. Collaborating with the enlightened family of the artist and the mayor of a small village with a big dream, we designed a museum that amplified the intersection of landscape, sustainability, public participation and human sensation, creating a situated and experiential architectural essence.

TUNCER ÇAKMAKLI

THE SPACE and HUMAN BEINGS

The space owes its identity to the existence of human beings; as a matter of fact, requirements of our daily lives call for and add a meaning to such relationship, since human himself first created the clothing then the places to secure his own protection. The spaces are also acting as a shelter for the climatic and physical purposes as well as new developments and evolutions in humans' life.

Just as such movements recreate the spaces in time and the space also generates new movements, so an integrated relationship has come into existence. The memories and emotions have their forms in the places where these developments are realized.

The harmony and continuity between perceptual and physical style of the space constitute its identity. The realization of the target identity and its recognition are provided through transfer of codes that are known before or reached with the help of impulses. These codes are perceptual experiences gained by trial and error and freshen with changes ever and get a form. The richness of space identity comes from its being open to innovations that cannot be consumed in time and a space should have both common experience and include emotions—open to innovations—waiting to be explored.

ZAMAN-MEKAN-VAROLUŞ

Mekan insanla varolabilir. Mekan insanın bir bileşenidir. Bu ilişkinin anlamı ve gerekliliği güncel yaşantımızdan ortaya çıkmaktadır. İnsan, yaşamı için ihtiyaç duyduğu birincil korunma olan giysiyi ve ikincil korunma olan mekanı kendisi yaratmıştır. Mekan, insanoğlunun iklimsel—fiziksel korunma aracı olmanın yanısıra, eylemlerinin gerçekleştiği ortamdır. Bu yaşam eylemleri zamanla mekanı yeniden yarattığı gibi, mekanlarda yeni eylemler oluşturarak koparılmayacak bir ilişki doğurmaktadır.

Anı ve duygular yaşam eylemlerinin gerçekleştiği mekanlarda biçimlenir. Mekanın fiziksel ve algısal biçimi arasındaki uyumu ve sürekliliği kimliğini oluşturur.

Hedeflenen bir kimliğin gerçekleştirilmesi ve bu kimliğin tanınabilmesi, ifade edilen ile ifadeyi alan arasında daha önceden bilinen ya da dürtülerle çözümlenebilen kodların aktarımıyla sağlanır. Bu kodlar, deneme—yanılma yoluyla edinilmiş algısal tecrübelerdir ve sürekli yenilenme ile canlanır, biçimlenir. Mekan kimliğinin zenginliği zamanın tüketemediği ifadelere açıklığı ile özdeştir. Mekan alışılagelmiş tecrübelerin yanısıra, ucu açık, keşfedilmeyi bekleyen duyguları da içermelidir.
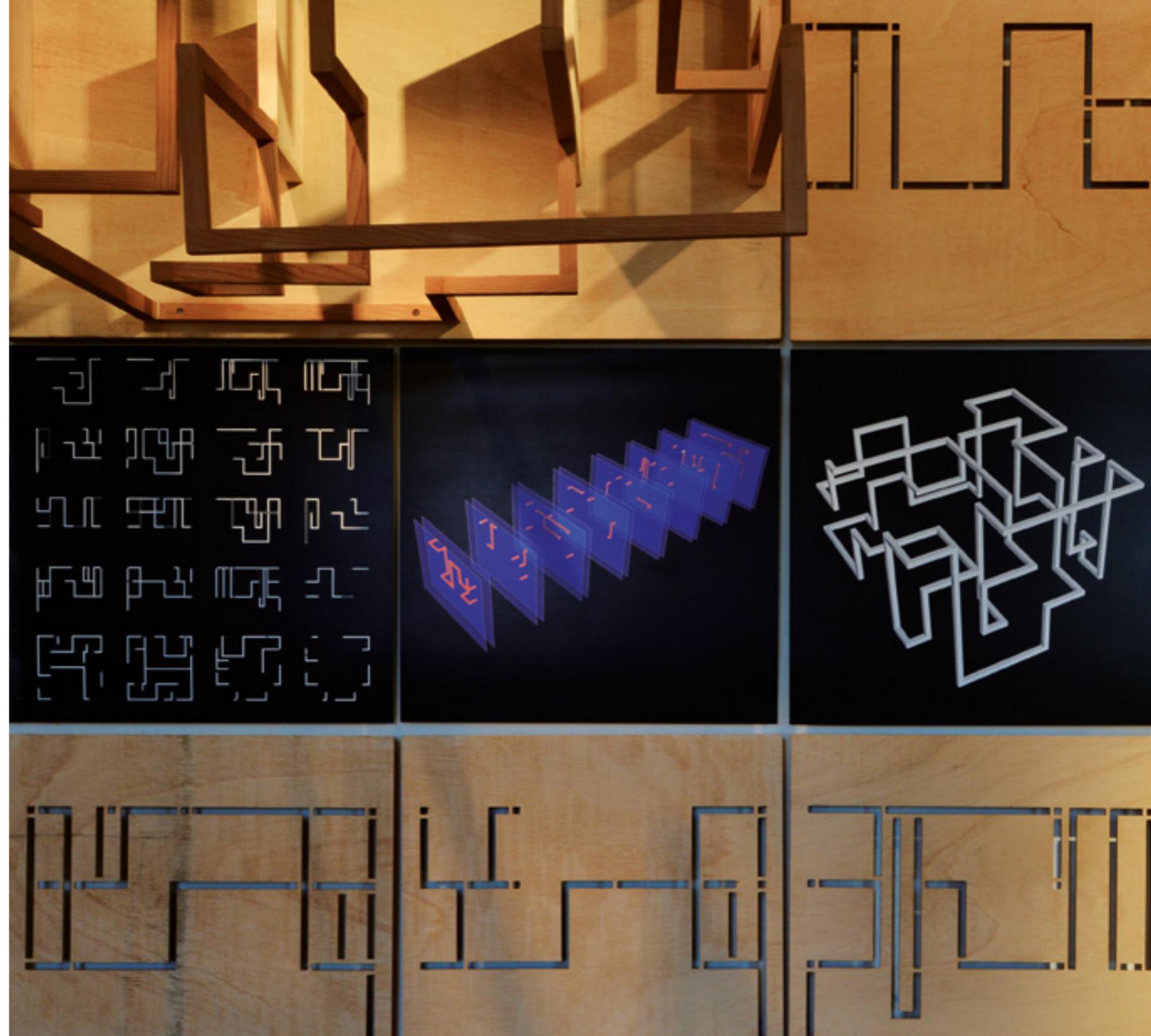
TRADING: Wholesale Market in Bursa, Turkey: The essential social function of a market is to fairly and transparently negotiate the quality and price of consumer goods through the complex interactions of many producers, brokers, and retailers together within a common space. By bringing these encounters together under one roof, the full extent of supply, demand, and quality can be accessed by all parties to the transaction at once, resulting in the most accurate evaluation of value. The design of Bursa's wholesale greengrocer's and fishmonger's markets, on the other hand, maintain the idiom of the high, vaulted bazaar, connecting the new buildings symbolically and functionally with long-standing Central Asian architectural and cultural traditions. The complex patterns of vehicle, material, and pedestrian traffic are carefully coordinated within fluid, elliptical shapes, which in turn are bordered by brokers' offices.

The history of food markets goes back to "agora" and "stoa" of the ancient settlements. Along with the urbanization, the food needed for city-dwellers was brought to the city and presented in the marketplaces situated right at the most significant and populated urban spaces of the city. With their functional and architectural qualities, these marketplaces gave an identity to urban architecture and urban life by the end of the last century. By all these factors, the marketplaces gradually lost their identical value. Moreover, with its unique architectural structure, Bursa Wholesale Market provides emotional and perceptual satisfaction for the citizens. Without losing the significance and respect shown in building a city, we believe that urban life can exist by gracing the architectural dimension of the city, whose balance is about to perish, once again with diligence and accumulated modern knowledge, we believe that this building reinforces the existing historical background of the city of Bursa, with adding a new dimension to its functional requirements.

PRAYING: Mosque in Istanbul, Turkey: The Mosque is not only a place of worship, but also a place which "gathers and unites", in which social services are provided. In the Ottoman era, mosques were put to use at the center of social life as kulliyes—a complex of buildings surrounding a mosque. A factor which differentiates Islam from other religions is the fact that believers hold no earthbound titles when in places of worship. For such an understanding, the best array is a transversely laid plan, in which believers have the chance to stand side by side for worship. The Selcuklu Mosque and madrasah hold a plan which consists of a single space that sits in a rectangular area. The Mosque plan which flourished in the Ottoman era, combines the square and circle, which is a combination that represents eternal wholeness and is regarded as the crown of geometry. In order for the mosque to reach its perfect size, the main dome's magnificent height is supported by semi-domes, given the static information and existing structural material of the Ottoman period. Present day structural materials and static information, on the other hand, give way to different forms of analysis.

The spaces which were situated in many a various structures in "kulliyes" as social centers in the Ottoman period, become one in a single structure complex in Camlica Mosque. The courtyard will no longer serve only as a narthex, but will also be used every hour of every day in a lively way. All the spaces in the Garden of Eden look upon the courtyard and upon the Bosphorus. The interior has been designed in the form of a pure and crystal clear volume/space. The focus is on nothing else but towards the direction of the qibla and thus, a tranquil environment is created for worship. Through giving equal emphasis to all fronts facing the qibla, the practice of worship is enabled under one dome.

LIVING: House in Baden Baden, Germany: Embedding a site in nature. The site sits on a complete visual openness in nature itself and is kept under seasonal protection. All spacial borders are created through the frames which are formed by the wooden structure. By embroidering a line between the space and nature, creating limits through limitlessness, if left for the choice of visual perception. The wooden structure, which forms the nest and a unity of perception as the bark and the bearer, will enable the feeling of volume within volume, as if it were the dancing human body. Along with forming the richness of perception within the space, and with being a house built with the material collected from nature itself, it holds the aim to give the outer volume and identity as well. Every intervention to nature causes a wound. This wound caused by the humankind for the sake of life, needs to be treated with cultural and artistic sensitivity. The architectural tomography in the exhibition presents perceptive sequences of the person who is using the space.
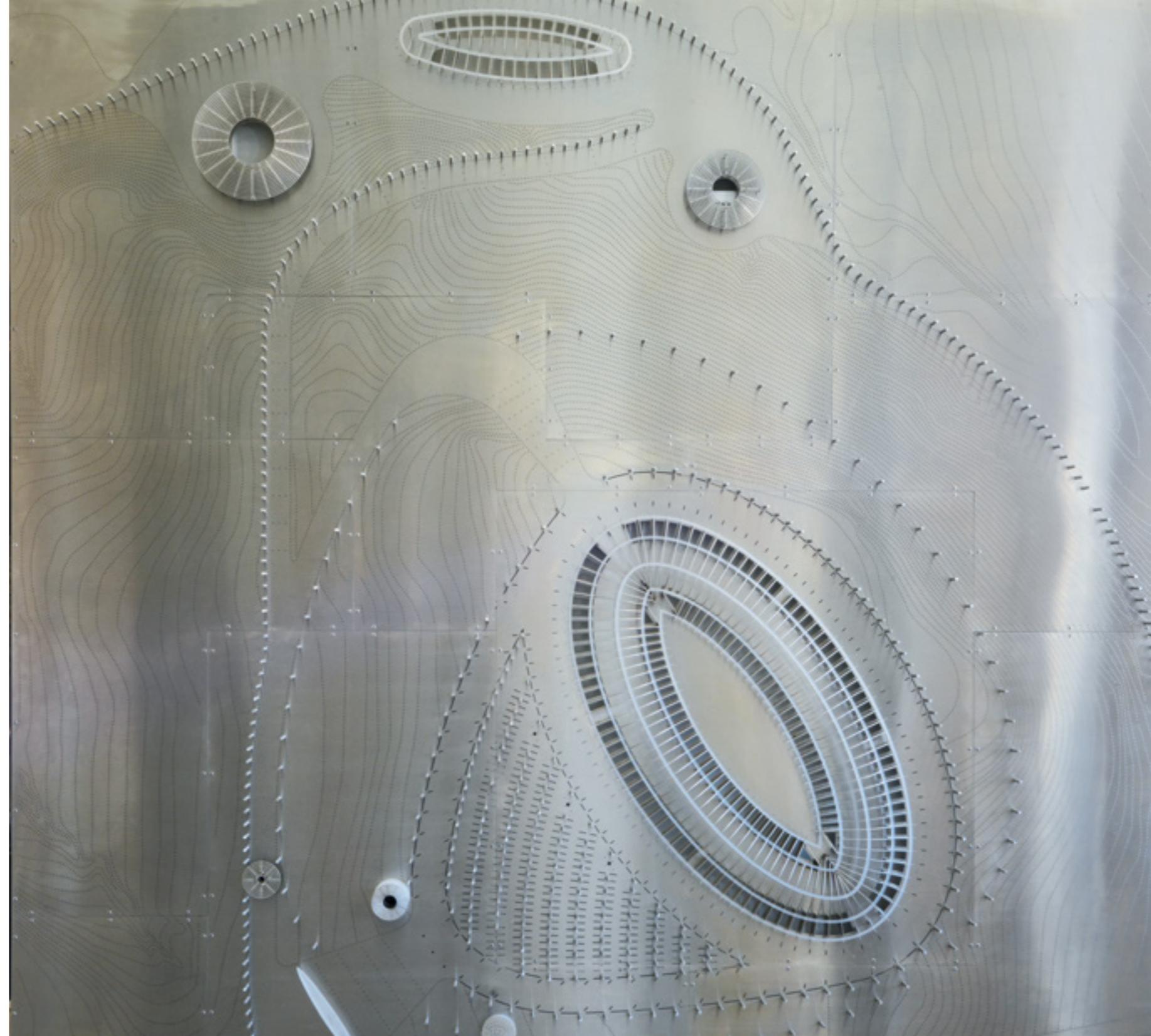
C.F. MØLLER ARCHITECTS

By Julian Weyer

Founded in 1924, C.F. Møller Architects has not only been influenced by the Scandinavian modern movement, but has been directly involved in shaping it. Thus, we clearly acknowledge our roots in the Nordic tradition as our shared architectural base, which has evolved naturally from the extensive activities of the practice, nurtured by a long history of craftsmanship and attention to the humane scale.

Architecture essentially makes up a frame for human existence, from the most basic levels of sheltering the body to sophisticated and artistic structures that challenge our minds and perception. Space is often pointed to as the primary component of architecture; but, tied as it is to the human perspective and human body; time is just as relevant an aspect because good architecture can only emerge in a dialogue between the immediate needs and concerns and those that indicate and project the future.

In other words, we do not build solely to satisfy the present—as architects we are responsible for bridging past, present and future use. Architecture can—given the right technical circumstances—be developed and produced ever faster today. Sadly, when turned into a consumer product, a temporary delight subject to the whim of fashion, it can just as fast become outdated and obsolete. But creating a landscape, a city or indeed any place capable of engaging the human senses takes time, a factor which is perhaps today more challenging than the complexity of designing and constructing itself.

Generosity and timelessness are two of the tools we believe in to achieve this: Generosity in architecture can be a strategy to counteract the restricted and the banal, but it is also a way to make architecture meaningful across generations and time. Though timelessness as a design tool may seem paradoxical, we are not looking to neglect the aspects of the contemporary, but rather to ensure a fusion of tradition, modernity and innovation as leading design value and architectural expression—ultimately, our goal is to create buildings with qualities that transcend the immediate constraints of their creation, and offer lasting values.

A radical example of this is the campus of the University of Aarhus—an ensemble of buildings, in which each individual piece forfeits its claim to uniqueness for the sake of the greater picture. Yet after 83 years of work using the same simple guidelines and principles, the result is far from dull and repetitive. Instead, it celebrates the use of subtle variations and details and, above all, the spaces and landscapes between the buildings which make up the real triumph of the campus and deliberately supersede the elsewhere typical monumentality of architecture with a monumentality of space and generosity.

An important reason to strive for the generous and timeless is that when considering architecture as the frame or framework of our lives, it clearly can be either liberating or limiting—the nature of architecture as a set of guidelines as to how life can unfold within is not to be underestimated in its impact on society and the individual alike.

It is an integral part of the Scandinavian tradition to link social responsibility with the creative processes. Therefore, sustainability as a key value in the Nordic societies means not only energy consumption

but more broadly a focus on user inclusion, safe and practical urban solutions, accessible and democratic spaces, public transport forms etc., and generally 'common-sense'—including economic sense.

In 90 years of continuous work developing and upgrading the Nordic welfare societies, our basic approach to the design of buildings and environments has been to see architecture as an agent of social innovation and individual empowerment. To see architecture as a social tool in essence means changing the game, rewriting the rules which make up the frame. In terms of innovation, we regard this as far more radical than expression of form or structure—the success of architecture is defined by what it does, not simply what it looks like.

A socially sustainable architecture must be based on the human scale, human perception and not least human emotion. It is therefore our belief that even such a thing as a prison can and should be designed as a piece of socially responsive architecture, and even—or rather especially—here the concept of generosity can truly make a benefit to society.

Referring to the ongoing project of the new Danish State Prison in Falster, there has been much debate about whether this effectively reduces the preventive deterrence of a prison sentence. But ultimately, a prison is also a framework for human development and interaction, and it has been the ambition to use the principles of good urban design to create an environment which avoids being oppressive and in time helps offenders negotiate the difficult return to society simply by not alienating them in the first place.

Both examples underline that architecture tends to become a reflection of the society it serves—so in a way the Nordic social states are the most important design influence as the common ground of our ethos and goals when creating spaces and places. The idea of inclusive, empathic and democratic architecture is deeply rooted in our approach, as is the careful and creative use of relatively few resources in a Nordic cultural tradition that is anything but extravagant.

Aarhus University Campus 1931-2014 (ongoing)

The University of Aarhus, with its extensive park in central Aarhus, has a distinct homogeneous building style and utilization of the natural contours of the landscape. The campus has emerged around a moraine gorge and the buildings for the departments and faculties are placed on the slopes.

The competition for the university was won by the architects Kay Fisker, C.F. Møller og Povl Stegmann in 1931. Stegman left the partnership in 1937, Fisker in 1942 and C.F. Møller Architects has been in charge of the continued architectural development and building design of the university until today. The campus includes teaching rooms, laboratories, offices, libraries, workshops and student accommodation. The original scheme for the campus park was made by the famous Danish landscape architect C. Th. Sørensen, and continued by C.F. Møller Architects since 1979.

83 years of work by the same practice on the same project have produced a campus which is unique in many ways, not least the way it addresses the most basic architectural terms of scale and concept.

Via a simple set of rules, such as alignment, section and materiality, the evolution of the campus has illustrated what the term concept can mean in architecture, long before the term itself became a common architectural expression. All throughout the campus, the buildings are variations of the same clear-cut prismatic volume with pitched roofs, oriented orthogonally to form individual architectural clusters sharing the same vocabulary. The way the buildings emerge from the landscape makes them seem to grow from it, rather than being superimposed on the site.

The notion of scale is equally present, since the buildings on the macro-scale of landscape and urbanism visibly abide by the same rules as their "elementary particle", the brick. Despite this seeming strictness of design, the campus is full of variation and playfulness created from the same simple means.

In terms of fundamental elements of architecture, it represents an example which transcends the national or the functional in the way the original master plan and design principles have been maintained and have proven a simple yet versatile tool to create a timeless and coherent architectural expression adaptable to changing programs.

During its development, the external conditions of the campus have changed dramatically, from a peripheral to a central urban location, and the significance of an urban campus is similarly transformed from a secluded and introvert recluse of science to an extrovert, bustling and internationally networked portal of knowledge in constant competition on a global scale.

Yet all these changes have been effortlessly absorbed by the initial concept, and today the university is officially recognized as a Danish national architectural treasure and internationally renowned as being an excellent example of early modern university campus planning as well as much-loved green oasis of immense benefit to the entire city.

New Danish State Prison, Falster 2010-2016 (ongoing)

Detention, in the form of imprisonment, is one of the most significant and serious intervention by the state against a human. When evaluating prison policies from a human rights perspective, a number of factors such as the prison regime, staff culture, legislation and regulations will be of essence, but the prison's architecture and structure may also play a significant role.

The design of the New Danish State Prison is innovative in many ways, and aims to give both inmates and staff dignified and safe conditions; including to ensure prisoners' access to work, cultural and religious expression, education, privacy and excellent visitor facilities. Especially the latter has implications for the large number of relatives who come to visit in a prison, and for children of prisoners' rights to maintain a direct and personal contact with their parents under dignified conditions.

The new prison has a capacity for approx. 250 inmates. The complex is designed as a small-scaled, dense urban environment with varied spatial experiences, close functional ties and good opportunities for orientation. The layout of the complex reads in a familiar way, and is in many ways similar to the surrounding villages located in the northern part of Falster.

Each building in the overall complex has its own identity and materiality. The prison represents the inmates' entire microcosm, and subsequently a varied built environment is an important part of the prisoner's sensory realm. The cell units are consistently orientated towards the open landscape, in contrast to the workshop, administration and culture buildings facing the "town square". The division into easily monitored and manageable units will help create a more secure environment for inmates and staff.

The design consistently strives to counteract an overly institutional feel in the internal environment—through use of materials, spatial layouts, colours and artistic interventions. Similarly, the cell design is quite different from standard prison cells, characterized by a very large window facing the landscape and allowing a relation to the sky and changes in daylight and weather.

The exterior of the complex is predominantly clad with light bricks in a warm, grey shade. Variation is provided by, amongst other things, the occupation building, which is crystal-shaped and clad with perforated metal plates in green shades, and the cultural centre, which is round, covered with glass and ringed by green slats.

The compact, urbanistic layout frees up space inside the walled perimeter, ensuring that there is also room for natural and cultivated areas, good sports facilities and an apple orchard as an integral part of the landscape. The six metre tall, 'star' shaped perimeter wall is angled and meandered to adapt to the landscape, and allow a perception of the outside world from within the prison grounds.

WALTRAUT COOPER

By Heide Hagebölling

THE POETRY OF LIGHT

Waltraut Cooper was trained as a mathematician, a physicist and an artist, so that it was natural that analytic thinking and creative energy became part of her life and of her identity. The synthesis of these two special aspects and the crossing of the traditional frontiers between various kinds of art and between different cultures of knowledge led to a rich canon of artistic expression. Art arises from the question, of how to translate these phenomena into an aesthetic system.

Thus Waltraut Cooper's diverse interests and impulses are centered in two main groups of work, *Digital Poetry* and *Rainbow Trilogy*, which define the artistic challenge and the joint methods and principles of *Gestaltung*.

The group *Digital Poetry* commenced with Cooper's light room *Sounding Names* at the Venice Biennale 1986/Art and Science, which established a direct connection between digital code and artistic transfer. Words, names, texts were translated into the Ascii-computer code and their further transformation into light and color defined the structural properties—rhythm, repetition, distance, light impulses, sounds—of the final art object or light installation on a façade.

In Cooper's works the digital code is woven into the poetical concept of the work. In many of them, for example *Light Fleet* at Arte Laguna/Biennale of Venice 1995 and in particular in those with a direct connection to architecture, space is treated as a visual composition. Examples are the *Peacefrieze* in the Austria Center, UNO-City Vienna 1987 and the light installation in the foyer of the University Graz 1991 or on the façade of the Lehmbruck Museum in

Duisburg 2004. In other works, Waltraut Cooper undertakes to suffuse space with floating light cascades on the façades, for example of the ZKM/Museum of Contemporary Art Karlsruhe 2005, the Austrian Parliament 2007, 2008, 2010 or in the contrasting, analytically reduced, almost minimalistic light installation on the Leopold Museum Vienna 2011. These are intended to read as analogous to the strict verse forms of poetry, as floating signs surrounded by an aura of light which broadcasts digitalized messages and dematerialises the underlying architecture. At the same time, Cooper's analytic-constructive view allows an individual, perhaps irritating statement as on the façade of the Museum Ritter 2006.

As a contrast to the group of works *Digital Poetry*, the *Rainbow* series relies to a large extent on the spirituality of colored light. The symbolic accentuation of historically and culturally important buildings is the basis for her concepts of a frontier which transcend the illuminations. Light and color become bridges between cultures, people and ideas.

The *Rainbow* is a symbol with particularly positive intercultural aspects. It includes hope, wellbeing and happiness—a bridge between undefinable places, a path to understanding, acceptance and tolerance.

Cooper's *RainBow Trilogy* spans an arc of light and color over the millennium. At the start of the series, a *Rainbow over Austria* in 1999, the century had survived two World Wars. In 2004 on the occasion of ten new states joining the EU, a *Rainbow for Europe* celebrated the end of wars in Europe; 2014, hundred years after the beginning of World War One, it is a sign of hope for worldwide peace for the space we live in and for our very existence.
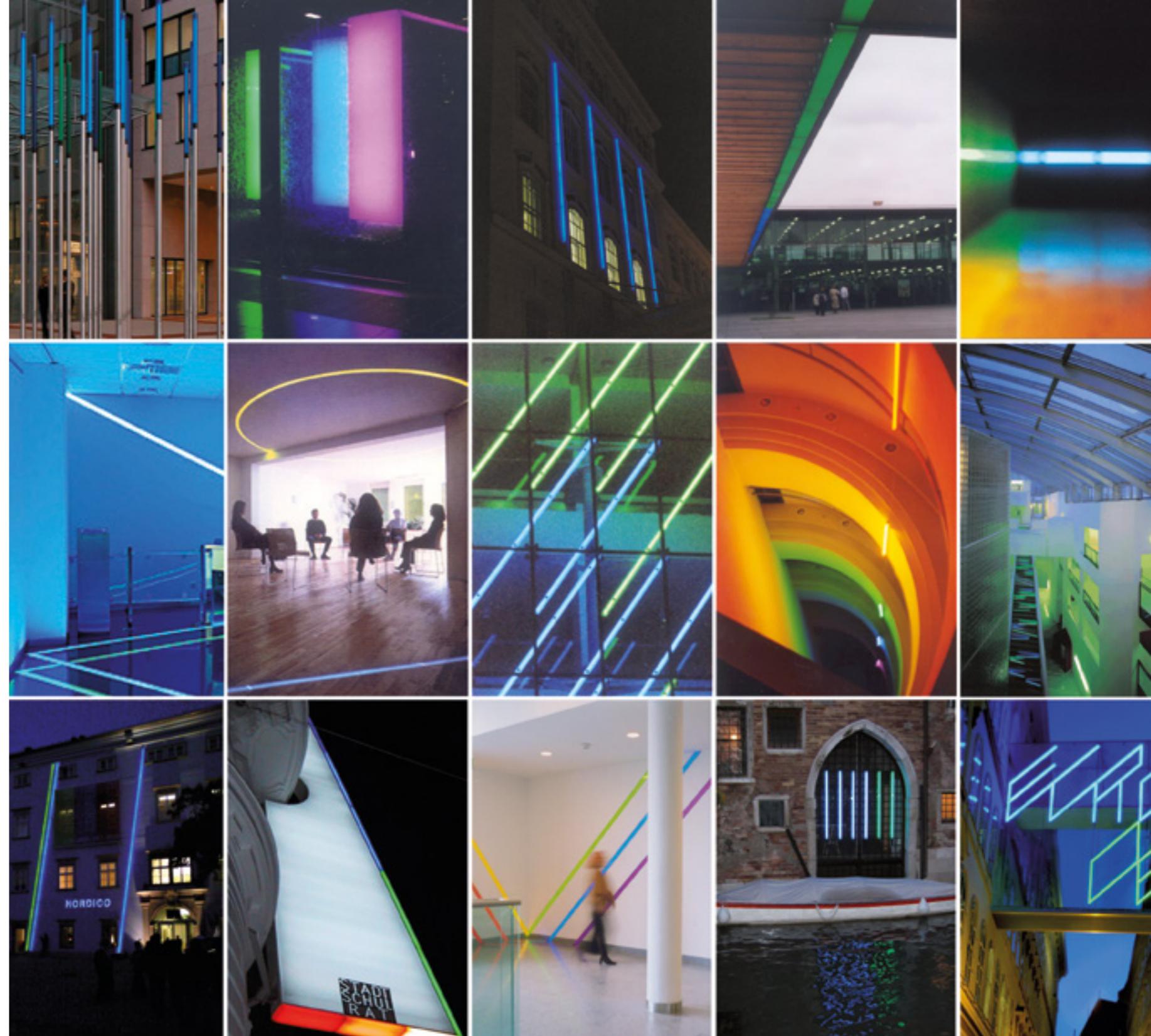
ENRICO DAFFONCHIO

Enrico Daffonchio is an Italian architect based in Johannesburg, South Africa and active in Southern Africa. His architectural approach is strongly rooted in his formative years in northern Italy, where classical architecture coexists with Italian rationalism, as well as the work of the likes of Nervi, Piano, and Roberto Gabetti's. Daffonchio's work is later enriched through extensive travelling, growing need for sustainable design, and collaboration with contemporary artists. Recently, open source approach, and parametric design are giving new direction.

At the centre, however, is always the human consciousness, particularly in relation to the perception of space and light. This has been explored in Enrico's visual art by means of portraying different states of emotive awareness in paintings, created using discarded construction materials, and etchings. In these terms, the buildings are seen as a sequence of spaces, each clearly affecting a state of consciousness, thereby threading a story, yet a story that can also be read in many directions.

The exhibit is a selection of Daffonchio's works from 2000 to 2014, with particular focus on the Maboneng Precinct, an urban regeneration project which has turned one of the most dangerous and degraded urban areas in the world, the Johannesburg old central district, into a vibrant mixed-use hub.

Maboneng ("place of light") was created in 2008, by young, visionary developer Jonathan Liebmann. In a still economically fragmented and racially divided Johannesburg, Propertuity's (the property development company for the Maboneng Precinct) vision for Maboneng is to create an innovative urban environment to encourage diversity in terms of uses, races, income, ages. Diverse initiatives as

local entrepreneurship programmes, urban research and innovation centres (GRIND, studio X Johannesburg) and public spaces development contribute to the implementation of this vision.

Maboneng becomes more and more alive at the pace of the transformation of an abandoned built environment into a human place—i.e. reconnecting with the essence, the fundamentals of urban areas. Also, the architecture re-establishes the dialogue between the buildings and the street scape, opening opportunities of engagement between the private and the public realm. This is particularly meaningful in the post-apartheid context and anti-urban legacy of Johannesburg.

Maboneng in an urban proposal resulting from both global inspiration and local innovation. For example, the retail spaces are dedicated to small unique concepts, franchise chains are not considered and artisans are included in the projects supply chain and encouraged to start small business ventures.

At the same time, the design of Maboneng public spaces is the result of an exploration around the functionality and aesthetics of African urbanism. Maboneng is also led by a flexible and dynamic strategic planning approach. A 5-year master plan details the next property and public spaces developments, still allowing for the changes of context informed by the needs, requirements and ideas of the community. The Maboneng neighbourhood is a perfect platform to test ideas and projects about urban regeneration.

From an architectural perspective, the 5-year exclusive collaboration with Daffonchio is now being enriched by projects by David Adjaye and Isay Weinfeld, opening the field to further international collaborations.

DE BLACAM AND MEAGHER ARCHITECTS

This is a presentation of three houses designed by de Blacam and Meagher Architects on the islands of Ibiza, Inis Meain and Ireland. Each house is described by plan, elevation and landscape drawings (to the same scale in each case), to illustrate our thoughts and ideas on the requirements of a dwelling and how this is adapted in response to its location, the local climate and respect of the vernacular.

HOUSE 1, MORNA VALLEY, IBIZA, SPAIN
Ibiza was founded 300 B.C. as the first colony of the Phoenicians, followed by the Romans, Arabs and eventually the Spanish monarchs in the Middle Ages. It has a unique form of indigenous architecture. Dwellings are based on cubes and their repetition, double, triple etc. in plan form and single or double in section. Important houses have porticos or collonades to indicate entry and for drying crops. These groupings of cubes are placed on terraces (bancales). Almost the entire island is terraced in this form, consisting of dry stone walls holding flat terraces, planted with crops or trees. This site consisted of terraces (overgrown with pines) and one very large terrace on which the house was placed.

The house is based on 3.6m cube in plan and section, constructed of RC columns and beams, infilled with precast beams and terracotta ceramic blocks (semiriguetas and bovedillas ceramicas). The walls are stucco on ceramic blocks or aluminium framed glass. The floors are white marble and exterior terraces white limestone. The house is planned so that all rooms can have a cross draught if required, day and night.

HOUSE 2. INIS MEAIN, ARAN ISLANDS, IRELAND
Inis Meáin is in the middle island of the Aran Islands, 15 miles off the west coast of Ireland. The landscape is solid terraced limestone and is unique in Europe. Drawing inspiration from the Aran Island landscape of stone walls which enclose fields and property boundaries, the new building merges with the horizontal walls that make up so much of the island. It comprises a simple house together with four suites and a restaurant, all run by its owners.

A continuous window to the north of the building provides each room with a le Corbusier continuous view of the island and sea. The curved window at the east end gives continuous views to the west and the bigger island, Inis Mor, the Connemara coast, Galway Bay and the Clare coast.

HOUSE 3, EAST COAST, IRELAND
Located in the east of Ireland, a few miles south of Dublin, this house sits right on the coast, only a stretch of granite rocks between it and the sea. It enjoys views out to sea to the south and east. A central courtyard brings the afternoon and evening sun into these east facing rooms and provides a sheltered outside space in the middle of the house.

The house has a timber structure, made from 20cm square posts spaced 2 m apart around the perimeter of each room. The slender glazing mullions are aligned outside each of these posts, giving an uninterrupted view out to sea, framed by the timber structure. Two large granite chimneys 'anchor' the timber frame house to the rock. The house is arranged with all the principle rooms on ground floor level, a bedroom suite at first floor, and car parking, storage and utility rooms in the basement.

de Blacam and Meagher Architects is based in Dublin, Ireland and has been designing one-off houses for the past thirty years. The Practice is currently working in Ireland, Spain and France.

EBNER + GREUTMANN + BOLZERN

By Roman Höllbacher

The Glass is broken

People with restricted vision use the senses of hearing and touch for orientation, and in certain situations, also the sense of smell. Unlike the majority of people possessed of a functioning pair of eyes, they are not subject to optical illusions in their perception of space. The impressions they receive are characterised by basal sensory perceptions. They have no notion of space as an optical phenomenon, or of the spatial illusion of two-dimensional objects, produced by use of perspective.

Entering the room in the Palazzo Bembo, we see at first nothing at all. We are surrounded by darkness. Like blind people, we feel our way cautiously through the room, to estimate its dimensions. Then gradually, as our eyes adapt, we make out an installation. This consists of funnel-shaped structures, folded and bent in several places, jutting in through a window and reaching into the room like cephalopod tentacles. Where they end—whether near the floor, on the ceiling or the side wall—light, brought from outside through these tubes, falls on the surface.

A brief digression is needed to explain why this structure represents an optical aid designed for problems of constructed views. Modernist architecture liked to offer views of stage-managed nature, symbolising liberation from traditional conventions. The new transparency in architecture suggests freedom; conversely, however, it leads to lack of privacy. Transparency—the great myth of the Modern Movement—promises freedom on one side of the glass, while on the other allowing total visibility.

In our digitally networked world, invasion of privacy has long become the greatest threat to people's identity. Are there in fact any areas free from espionage, hidden from worldwide intelligence services and their commercial accessaries? At the beginning of the 21st century we have abandoned the illusion that more transparency will bring more individual freedom. The *Large Glass* (cf. Duchamp) is broken, covered with dust.

The Ebner + Greutmann + Bolzern project dissociates itself from the digital world, using analogue means to bring images from the outside world into the building. The installation literally shuts down the channel, and the image of the Grand Canal is projected inside not by means of a video camera, but by a cleverly devised foil which lines the projection funnels, designed not only to channel the light but also, by virtue of its specific consistency, actually to project an image of the external world. Since these images in the room offer no view of the outside through a window, neither do they allow anyone to see in. This masterstroke removes the installation from the paradigm of modernism which promised freedom through transparency, but instead brought about surveillance. Light is still channelled to the interior, but the converse no longer applies. No transparency is created.

The end result is not a precise image. It would be presumptuous, not to say completely misleading, to demand this. The light of the Enlightenment does not promise salvation, and it no longer shines into the dark corners of mystic space. The images in this exhibition room are characterised by a sense of eeriness, as in the film *Don't look now*, and by a blurred effect, as in Heisenberg's uncertainty principle. This appears to be the price of privacy.

ETAT ARKITEKTER

Material presence

In our work we emphasise the character and potentials of construction and building materials. We are interested in how building materials enhance the appearance of a building and its sensible and tactile qualities. Our interest also comprises the use of building materials in terms of contextual building tradition and ageing as expressed in patina and weathering.

Library in Awashima, Japan

The library is housed in an existing heritage-classified building from the 1920's which is located on the port sea front, facing the Seto Inland Sea. The refurbishment is designed to highlight the material and spatial qualities of the existing wooden building and to enhance its relationship to the sea. For new additions the predominant material is brass, which is used for wall surface, fittings and the large 3,6 x 3,6 meters reading table. The space is lit by natural light only, the brass lighting up the space by reflecting daylight and the rippled sea glare. During sunrise and sunset the brass reflects the sun, lending the space a vibrant character.

Brass, traditionally used for minor details in Japanese wooden architecture, is in this project used in a contemporary manner, covering large surfaces. The brass sheet surface is slightly uneven, lending it a character of a lightly rippled water's surface.

As building material brass has a strong material presence and the metallic surface juxtapose the wooden interior and aged wooden surfaces. Brass patina evolves continually, expressing ageing and wear. — The library was opened in early October 2013.

Urban Housing in Norrköping, Sweden

In our current mixed-use urban housing project in Norrköping we explore the plasticity of concrete and its potential for differing surface treatments. It is located in the centre of Norrköping, on the fringe of the historic 19th century textile industry area. The areas existing buildings, originally utilised by the textile industry, are gradually transformed into office spaces, educational and cultural institutions and housing. In our project, the exterior architecture interprets certain characteristic themes in its historic industrial context, such as large windows, local towers, repetitive and rationally organised fenestration, an emphasis on vertical façade elements and exposed stone as building material.

The new building's façade consists of pre-cast concrete elements with an undulating surface, lending it a textile character referring to the industrial history of the area, and glass partitions in gold-anodized aluminium. Combining different concrete surface treatments the façade juxtaposes refined velvet-like texture of mould cast concrete and the character of rough, untreated stone. The undulating surface of the concrete façade is also important in terms of play of light and shadow, classic means of expressing mass and proportion. The appearance of the façade differ according to the shifting daylight and season. The constructional scheme is continuing a pre-modernist building tradition with heavy, load bearing façades of stone and brick. — Project in collaboration with Spridd.

ETAT ARKITEKTER AB, founded in 2008 by Erik Törnkvist, is an emerging, practice based in Stockholm, Sweden. ETAT design residential and public projects and is also working with building conservation. The office has ongoing and current projects in Sweden and Japan.

FRAME AND ELEMENTS | TOMOYUKI UTSUMI

By Riichi Miyake

Frame & Elements System (F&E) is not only a physical setting as a building, but also a movable tool for remote communication for such purposes as education, artwork, entertainment, and even emergency activities. It is characterized by facility for erecting and dismantling like in the case of nomadic houses, which consist of least number of structural members, mobility to be installed anywhere which is considered necessary and convenient, and high economic performance by using low cost materials, depending on the local conditions of each region and country.

Making use of this F&E model, a pair of experiments have been conceived and carried out in several countries. F&E is thought to play the role of a window to connect related participants. The idea is to establish social networking by way of this F&E which is installed in a place where locals need to have open communication with their potential partner in a different place of the globe. To do so, a triangle communication has been tested by connecting Japan, the Philippines and the main exhibition hall in Venice. A Japanese village with shrinking population has been chosen as population decline has become one of the most critical issues in Japan. On the same context, a Filipino village, which was damaged seriously by an earthquake, has become another target for this experiment in order to test the flexibility of F&E so as to be transformed into a disaster mitigation shelter.

In a village called Atsuta, Hokkaido, which has been suffering from the rapid decrease of population (actually 2000 inhabitants only), this F&E was expected to become the core for the window to the external world. Artwork could be an enhancing tool for local children, who have fresh and bright inspiration vis-à-vis their local environment and properties. Combination of participating artwork and remote communication by way of this F&E would create a kind of social networking in such a scarcely populated area. Students of Fuji Women's University in Sapporo-Ishikari, all females naturally, have organized the whole process of the education for local children, the execution of art pieces inspired by local creative resources, the installation of F&E, the set-up of the art work and the communication with Venice by internet.

In Atsuta, the number of pupils in its unique elementary school counts only 37 while in the junior high school it counts 24. These extremely small numbers signify the limited scope of activities among the younger generation. Despite its slow and comfortable life there, the kids in this village are deprived of measures to directly reach excitement of metropolitan zones such as Sapporo or Tokyo. Creativity seems to the key word for the local empowerment, but the lack of manpower and fund has disturbed them from having more chances to get access to the creative world. The art event by the use of F&E has given them an opportunity to do so, indeed.

In the Philippines, the background is a bit different. They have experienced hardship as Bohol Island was hit by a strong earthquake last October. Houses, schools and churches have been devastated, causing a number of evacuees all around the island. F&E was installed in Maribojoc parish site where both a 19th century coral stone church and an dependent school collapsed. The demand for art activity is much stronger than in Japan as they needed healing of their disturbed heart. Here the population pyramid is the opposite of Atsuta. The growing population is certainly the hope and the expectation of the future, but disasters like earthquakes, typhoons

and even the eruption of volcano have prevented them from the normal type of social development from time to time. The F&E event was thus conceived as a support activity for the reconstruction of the collapsed facilities by connecting different parts of the globe such as Japan and Italy. The creative minds of the local kids are excellent and productive in such a way that they tended to make is a splined flower box as a gigantic landscape set. The locality of Bohol Island was well reflected in this art activity.

The Bohol experiment is still on the way, but it is scheduled to extend this decorated F&E to become a temporary shelter for the collapsed school. Addition of roofing and sidings would make this structure feasible for functional use such as a library, class rooms, and storages. The flexibility of the building system assures easy reuse of F&E for whatever purposes. This could be interpreted as the simplified version of SI (Support-Infill) structure, but what differs is the fact the F&E could be shared by anyone and reproduced anywhere as open source device.

The experiment connecting these three places of the world has revealed the various possibilities of this naïve and primordial structure. The experiment has aimed at (1) utilization and promotion of F&E, (2) construction of a remote educational model by way of internet communication, (3) integration of architectural model and artwork, and (4) local empowerment in the socially-delicate areas. In either cases, local children together with volunteer students have participated in the art program by setting up art frames, executing art works and communicating with their counterparts by internet. The more the participants become, the more the density of the communication is regardless of its situation. With least preparing time and works, it could be installed wherever they want and enables the communication instantly in the manner of portable device. Exchange and amplification of experiences by non-professional artists (children) would produce another form of creative world directly related to the awareness of local mind and recourse. The F&E windows are therefore should be installed as an educational tool parallel to the e-learning system for creativity.

A new way to make a different kind of place.
A construction device that allows anyone to enjoy creating spaces at will. The only materials required are light, thin and flexible woods and screws.

Even for those people who do not have much strength, the construction system allows for easy handling and a safe assembly procedure.

Although the 45 square millimeter pillars inserted into the base may, at the start, look feeble and unstable, once the horizontal panel are laid, the final set-up becomes increasingly firm and sturdy.

Since the assembling can be done while using the frame itself as a scaffold, the job can be performed in a pleasant and comfortable manner.

Once the setting up of the frame structure has been completed, openings such as windows and doors can be created by cutting out any desired spot at will.

Since there is no need for any advanced planning, anyone can think ahead during the building process and enjoy it simultaneously, while keeping on thinking about the end result.

The frame is a three-dimensional structure composed of pillars which are arranged in a zigzag pattern.

The 455 millimeter grid module is just the right size to enable one´s ideal space to be created by freely attaching and detaching the functional materials through trial and error.

One person alone can do the job, but working together with other companion helps to increase efficiency and fun.

The sense of joint achievement that can be shared upon completion is intended to be also quite a special factor.

This is a proposal for a new construction method that makes good use of the characteristics of conifer wood.

You can customize the space the way you like and start assembling your own place.

Creating our own future by ourselves.

BEN GARCIA SAXE

Vetri d'Acqua

We believe in the power of design as a tool to love others, and with our work we aim to provide people with a better quality of life. We are advocates of an 'Avant-Garde Architecture of Common Sense and Beauty', qualities which are often lost in 21st century architecture. We really enjoy working with materials to find new and creative ways to transform them and make wonderful objects and spaces. We believe more in a way of thinking about architecture rather than repeating the same architectural response in every project.

For this installation, we first came to Venice with some months of anticipation to get a feeling of the city, the light, the water, and the people. We were greatly inspired by the way glass was crafted creatively as a filter in windows, chandeliers, and objects to refract light in wonderful ways. We enjoyed how the sunset-light played with the reflections of water on the canals; especially how these were manifested on the obscure spaces created underneath bridges.

We decided to embark ourselves on a similar quest to that which Venetians have been fascinated by through the centuries: the transformation of a transparent/translucent material to create beauty through light. We searched all over Venice for an inexpensive material which we could manipulate, adapt, and that had within itself the humble possibility of being more than is expected of it. Finally, we decided to use lightweight plastic bags, and after much trial and error of "playing" with this material; we managed to cut the bags sideways thus creating a diamond shaped container of water. This simple move transformed a banal plastic bag into an object of immense beauty that could refract light in wonderful and unexpected ways. By multiplying this "diamond" hundreds of times, we began to see how together these bags had the capability of creating a deep, calm, and profound space. To have the weight of all this water above created a sense of contemplation and daydream, which for us is fascinating.

We hope to provide people with a wonderful memory they can take wherever they go. We believe that through subtle and sometimes instinctive creativity, we can create meaningful spaces today with any budget, any material, and in any location. It is in this "daydream" that we see the power of design as an exercise with the means to transport the individual through materiality to places far beyond mere function in the 21st century.

GENERAL ARCHITECTURE

The Cedar House
The city and the builder
In one of the largest urban projects of the last decades, Stockholm is expanding the historical inner city towards the north, to form the new district Hagastaden. The building typology is a development of Stockholm's traditional cityscape, with an increased building height that creates a denser urban fabric. One of the many developers is local builder Folkhem, committed to building exclusively in wood. Together with GA they have developed a residential building characterized by two cedar-clad towers, thirteen and eleven stories high. The building with its wooden structure and facade will when completed be the highest all-wood building in the world.

Architecture, history and wood
Architecture began with the transition from wood to stone, from simple constructs of wood to their representation made of stone. This is the transition from the simplest post-beam constructions to the fully developed Doric order. Stone became the preferred material when building within the city boundaries, a desire for permanence drove wood out from the city to more rural settings. But wood never really disappeared from the city, it just transformed. In the wooden cities of northern Scandinavia, urban architecture had transformed into a wooden architecture based on traces and reminiscence. The timber houses showed non-functional building elements such as pilasters and cornices, made from boards and planks. Architecture added another level of understanding, that the city and its buildings were more than just construction and shelter. At the end of the nineteenth century, most cities had banned wooden architecture in city centers, but many of the building details

remained, once again transformed into architecture of stone, brick and plaster. A new concern for the environment and refined wooden products has once again made wood a possible material within the city. For an architect that takes an interest in the history and development of architecture itself, the reappearance of wood poses a great challenge. How could this wood-architecture-turned-to-stone return to wood? We believe that by returning to and reinterpreting fundamental wooden elements, techniques and motifs a deepened understanding of the inherited forms of architecture can be achieved. In a time where architects are prone to turn architecture away from the concept of the city towards a more insulated and individualistic approach, we think that an architecture based on an understanding of its historical context as well as on new technology will play a vital part in creating a sustainable city.

General Architecture
GA stands for a classical approach to architecture. Questions of tectonics, proportion, contextuality and materiality are always present. We aim for project specific detailing and use of materials. In the strive for longevity and patina, not only enduring materials and details but also clear structure and distinct spaces are essential. In the realm of a project, strict rules are developed, not seldom geometrical ones, for example a three dimensional chain of measurements that becomes a modular system influenced by context, program, building technique and material. The objective of this method is to produce coherent and site specific architecture rather than to reproduce a pre-conceived style. We believe that the continuity of such a process, from the initial sketches to the final drawing and the actual construction, is the best guarantee for significant architecture.
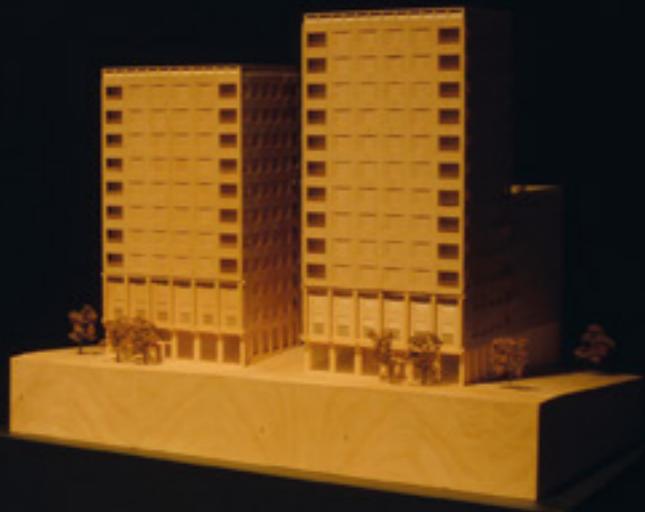
PETRA GIPP ARKITEKTUR + AKANE MORIYAMA

MEMBRANE—a dialogue between architecture and textile

Membrane (latin membra'na, skin, from membrum, member of the body)
A membrane is a pliable and selectively permeable layer, covering surfaces or separating connecting regions, structures, or organs of an animal or a plant.

This project inserts itself in the ancient dialogue between architecture and textile. It develops spatialities between the heavy and the light, the hard and the soft, the specific and the general, the material and the immaterial, through the interaction and manipulation of two different materials, two different orders and two different material states. Our investigation considers the impact of the selective qualities of the membrane, how its different levels and forms of permeability effect both the membrane and that which is permeated. The membrane constitutes our framework of transformation. A barrier is not absolute within the context it forms. Instead it is, in its turn, formed by that same context.

Raw wool presents considerable compressive strength and is essentially impermeable to water as well as to plaster in its liquid state. The fibers of the wool have crimp and are covered by overlapping scales. These qualities make the fiber attach to each other and form a to plaster impermeable membrane. This impermeability combined with the resilience of the crimped fiber, allows for the wool to sustain its integrity of shape as liquid plaster is poured around it. The wool carves out its space in the plaster. As the plaster cures, the memory of its liquid encounter with the wool is preserved in its rigid form. The cured traces of the wool form a record

of qualities otherwise imperceptible to us and materializes the outer limits of the wool, which are otherwise elusive.

By introducing a formwork in the shape of a cube, the result of the interaction between the two materials is collected and the soft geometries are contrasted by hard ones. Cultural narratives of the different forms and materials collide as the generality of the white plaster cube is invaded by the specifics of the organic wool and each cast presents an individual character. The dissolution of the hard outline and the emergence of these willful cubes, projects further interactions.

As the casts are gathered, the voided figures start to interact across the units. The expression of each character shifts with the individual's place in the group and relation to the ground. The casts form the members of a new membrane of sorts. This membrane lets light, space and view through its different parts. It pulls in, throws out and reflects its surroundings.

By tracing an imperceptible membrane, the work becomes the materialization of layers of reciprocity between the form and the forming, a manifestation of memories of becoming.

This project has been developed by Akane Moriyama, Petra Gipp, Malin Heyman, Maria Cagnoli and Marco Nathansohn.

ERNST GISELBRECHT

TIME-SPACE-EXISTENCE is a subject that prompts us particularly as architects to reflect on the future, architecture, its constant change and redefinition. In addition to having the task of creating buildings that cater for the needs of their occupants as testimonies of culture, the city and urbanity is one of the most pressing challenges of our day. We know that an increasing percentage of the world's population lives and will continue to live in cities. This trend is growing at a breakneck pace, confronting us with new tasks. The aim is to redefine this urban space, to demonstrate new qualities, and, above all, to draft strategies for making our cities liveable in future.

Urban architecture will be more dynamic so as to be able to adapt to changing demands more quickly. Whereas the tasks and functions to be fulfilled by architecture used to be defined in precise detail and then carried out in terms of function, aesthetics, but also architecture, today investors often change their specifications and demands at the speed of email during the planning phase. We are called upon to incorporate the future, the unknown into our planning. Also, we must introduce a new criterion for assessing architecture and urban development.

In addition to function, networking with the surroundings, and aesthetics, any plan must also be verified in terms of how it can handle future changes, the unknown. This is becoming increasingly important, among other things as an atmospheric element of a city. It is part of its identity and shows how inhabitants live their city, how they treat their city. Alongside the constructed environment, the houses and squares, this equally applies to green spaces. We all know the historical parks and gardens in the big cities. Almost all of them are of great value not only to the local residents, but also as a tourist attraction.

In view of the fact that our cities are getting bigger and bigger, we need to reconsider the green areas in the city from a completely new angle. Urban green space will become all the more important the more dense our cities become. Cities are often expanded in places which have been neglected in terms of urban qualities—for example brownfields, etc. Modern architecture has the opportunity to create future-proof, resilient foundations, also for urban green space. "Urban farms" as local food production facilities, but also "urban gardening" is becoming increasingly important—not only in the architectural, but also in the societal, sociological and cultural sense.

Our urban architectures must be designed such that every structure creates more green space than the building site has before development. This is the only way to preserve our cities with good air, a pleasant climate, and liveable ambience for the future. Even today we can see that our cities are not only attracting more people, an increasing number of animals are also migrating from the countryside to urban spaces. Bees are one particular example of this phenomenon. While bees are in danger of becoming extinct in the country, they are increasingly populating our cities. One reason for this is the use of pesticides in farming monocultures for pest control. The conditions which they find in urban spaces are far better, also enabling them to produce more honey. Vienna, for example, a city of two million inhabitants, counts some two hundred million bees. Honey from the roof of the opera house has become a popular souvenir not only in Vienna, but also in Paris, and is also an effective marketing object with which to demonstrate the quality of the city.

The aim of all urban planning must be to design spaces whose spatial structures and qualities encourage constant, forward-looking, innovative redefinition, thus installing the subject of TIME-SPACE-EXISTENCE as a ritual.
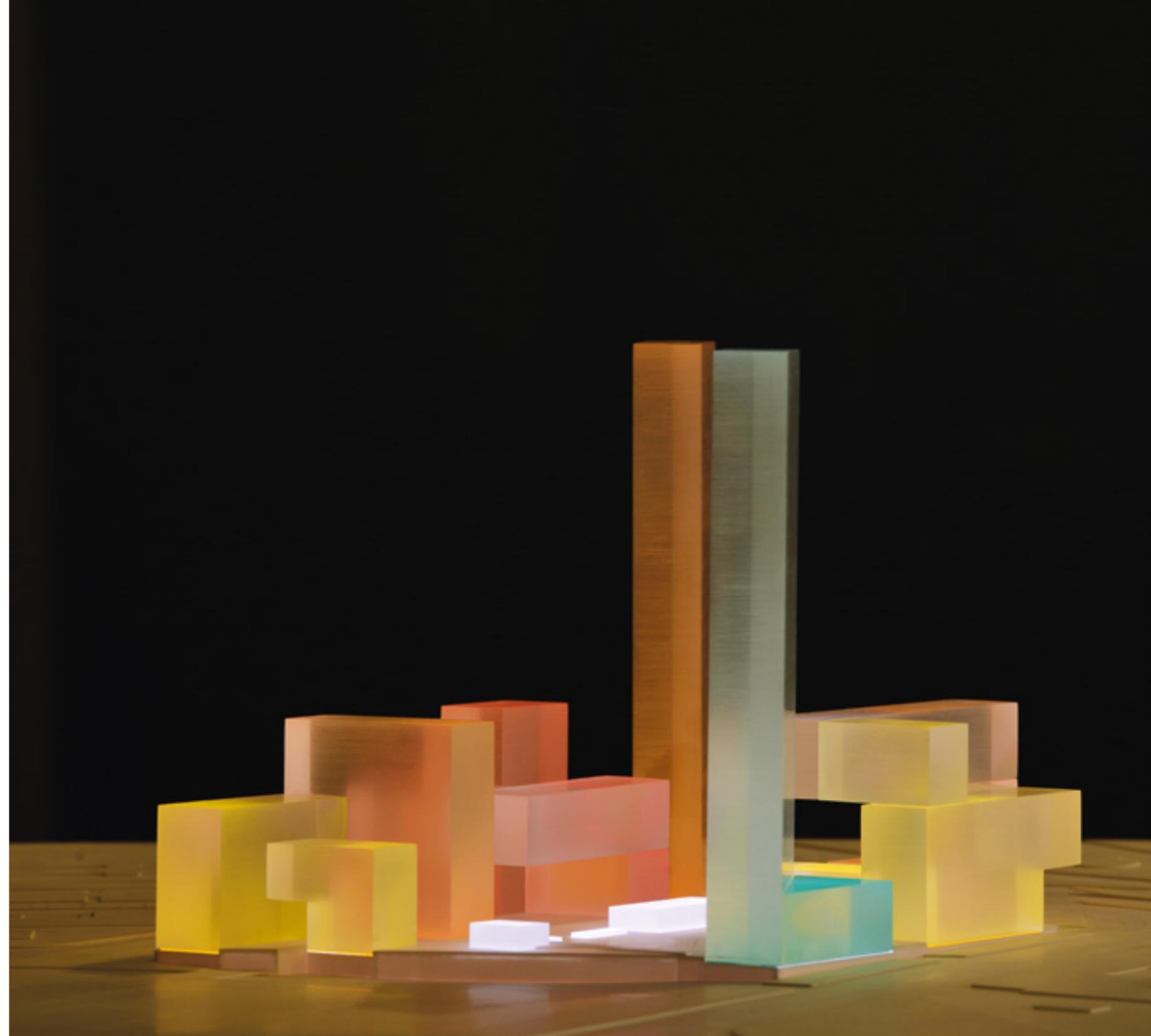
CONTEMPORARY ARCHITECTURE CREATES

GREEN SPACE
FREE SPACE FOR EVERYONE

ERNST GISELBRECHT + PARTNER   AUSTRIA

TIME-SPACE-EXISTENCE

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Örmező, BUDAPEST

Reininghaus, GRAZ
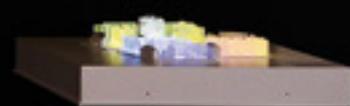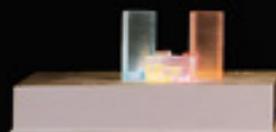
GM ARCHITECTS

The Paradox of Contextuality in a Levantine World

As a territory that has historically been influenced by many civilizations, Beirut has evolved as a crucible of difference, continuously assimilating foreign influences into its vernacular. Its fabric an amalgamation of arrangements and styles; evolved by a Levantine history dating back nearly four thousand years. Beyond the devastation that came with war, the language of the city, its organized chaos, has resiliently evolved to symbolize this layered repository of its history.

The very act of breaking ground in the city has become a chronicled journey through these layers, unearthing the ruins of civilizations past; of ancient Phoenician footprints, appropriated in the course of Hellenistic and roman occupation; with an evolved vernacular aesthetic adopted from its ottoman occupiers and the cadastral rule by the French. The complexity of this layered influence forces us architects to dwell back on the complexity which we inadvertently absorb, ramify, complexify, or purge. We set out to explore the inherent influence of these civilizations across our history in juxtaposition to the globalized dynamic of influx and influence in the 21st century. We retreat to an architectonic measured against the scale of our social geology, against the tectonics of the migration of people throughout our past, and the migration of information and technology in our future; An articulation with history and a dialectical journey through an evolution of a stratified national vernacular identity, set within a context of excavation, and a choreography of construction.

"It may be space more than time that hides consequences from us, the 'making of geography' more than the 'making of history' that provides the most revealing tactical and theoretical world"— Edward W. Soja, 1989. *Postmodern Geographies*

We break ground in Martyrs Square, Downtown Beirut; a site that has long posed a tear in the urban fabric of the city, oriented along a line that once divided it. We obtrude down the excavation with a structure, a grid scaffold. It becomes a compulsory loan to the dig, organizing the concord of languages across the journey through these layers of our past. It is a narrative of space responding to the context of the excavation and the geological relief of the excavation walls. It transitions us across a succession of platforms nestled within this trestle. A succession affected by a constant proliferation of grid space and voids- by the consciousness of time and distance.

As we leave the grid and are in the ubiquitous excavation, speed replaces the distances of time and space, and we submit to the ultimate precondition hovering just above the water. A slow invisible montage replaces our construction and the frames disappear, only to give birth to a new form of concentration, that of the Dais and the Totem. The totem is a manifestation of necessary failure, of closure or ultimate unresolvable contradictions and the impossibility of the future. We ascend through it, up through its dematerialized soffit, back up to the city that drove us down there in the first place.

Our proposition is that of a phenomenological experience, an architecture simultaneously written in the multiple languages of our past and present, intelligible only within its stratified context; a future relic of an identity that continues to evolve, just as it always had, as it is impacted by greater international exchange…
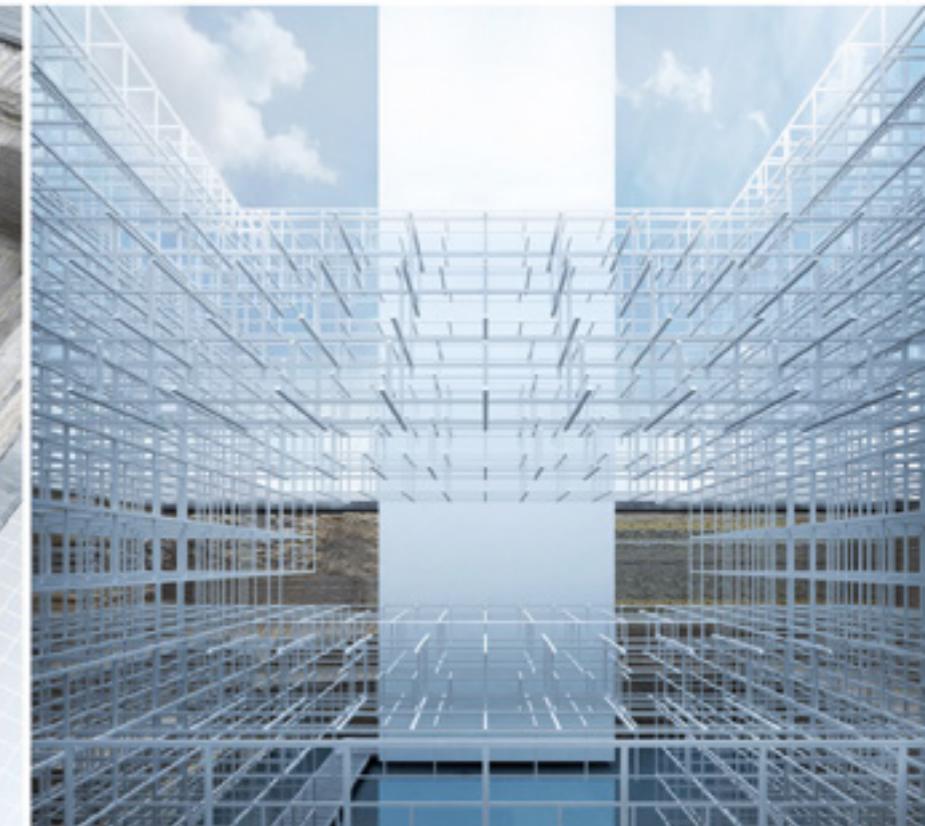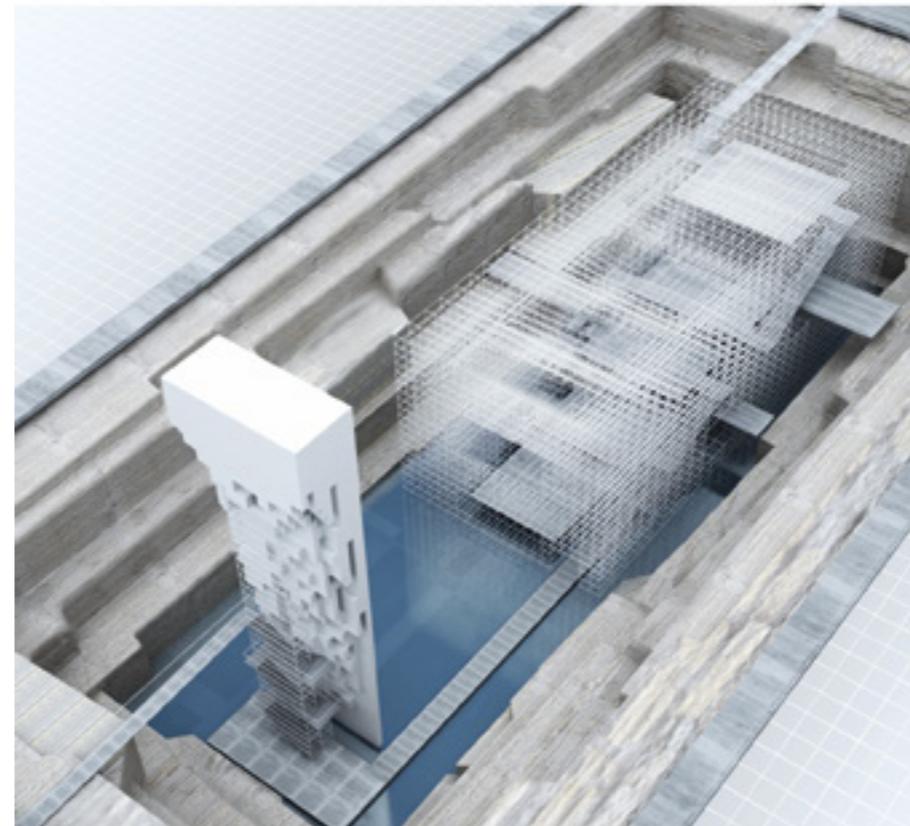
GMP · VON GERKAN, MARG AND PARTNERS · ARCHITECTS

"Here, time turns into space"
Sustainable architecture must think of time and space as one in order to enable human existence

Time, space, existence—actually, one cannot help but philosophise when one reads these terms in sequence. However, the architectural philosophy of our practice von Gerkan, Marg and Partners (gmp) is rather more practical than abstract because it is committed to feasibility and, above all, social responsibility. Architecture is the social application of art. Hence its primary objective is to focus on construction rather than mental constructs. It goes without saying that the one must not be turned against the other. A person who acts architecturally has to think architecturally first. And you can only think architecturally if you reflect on time and space, because no other art leaves such distinct evidence in time and space as does architecture.

Albert Einstein thought about time and space, too, thereby profoundly revolutionising cosmic architecture. While previously time and space had been two independent, absolute constants, his general theory of relativity postulates the unity of time and space under certain conditions: the four-dimensional spacetime. As we said before, we are neither physicists nor philosophers. As architects, the three everyday dimensions present us with enough challenges. Also, in dealing with the words "time" and "space", we are under no obligation to always keep to precise (natural) scientific terms. For us, they are also—probably foremost—aesthetic categories. When we refer to "space" and "time", we quite often think of these in terms of subjective perception, and occasionally we speak in metaphors. Our obligation, however, is to design sustainable buildings—and that is why the word "spacetime" appeals to us. In a concrete, demanding, plausible way. When we say "sustainable" we primarily mean "durable". Architecture can only be sustainable when space and time are conceived of together in its conception.

Time is a paradox, contradictory construct—not only for the physicist, but also for the architect. In order to remain, an architect's buildings have to "withstand" time, they have to be "protected" against it. They must—in a manner of speaking—be time-proof. On the other hand, one does not build against time, one builds for it. One builds into time, consequently, one builds into the future as well. A building that is not and will not be embedded into the passage of time is not durable. The passage of time is unthinkable without the past. Architecture in the present is equally affected by the past and the future. The paradoxical situation of the architect with regard to time is that when cooperation with time is called for, the best answer is to create timeless design.

This only works when the design also cooperates with space. What is architectural "space"? It is the space which architecture itself takes up by constituting it; it is the space it constitutes by creating it. It is also the space surrounding it, which architecture is able to mold by its sheer existence. One could say that architecture emanates space to the same degree that it manipulates the space surrounding it. It follows that it can also take up space which it does not constitute itself, in spite of the fact that this space exists without it and has existed before it. To cooperate architecturally with this space means to take it up by accepting it. Taking up space is the opposite of invading it. Cooperation means co-existence; the task is to become part of this space, and not to replace it. Therefore, if architecture is to become part of its environment it must itself be accepted and taken up by space.

It is similar with the category of time. Architecture "takes up" time inasmuch as it can "constitute" and mold it at the same time—in spite of the fact that this time exists without it and has existed before it. If, however, architecture does not accept the time in which it is created and which preceded it, it is "out of" time. Conversely, the same applies if architecture itself is not accepted by the time—the time in which it is created and the time which follows its creation. And the time after that.

Many architects design haunted houses. In those cases it is not time that materialises in space, but the *zeitgeist*. The more the *zeitgeist* manifests in architecture, the more it tends to take up space and time rather than accepting them. More often than not this asymmetry becomes the downfall of *zeitgeist* architecture. Because it glorifies narrowly defined time-space at the expense of previous and subsequent time-spaces, it becomes static. It is loud, but weak at its core. It is quintessentially non-sustainable. It can live only in its special time-space; thereafter it leads a pseudo-existence as an undead structure.

All architecture is a sign of its time. A sign that is sufficient unto itself and means nothing but itself is narcissistic. A sign that is strong enough to link time and space because it does not cease to mean something in them—that sign is tradition. Tradition means to have been accepted and taken up by space and time; tradition molds by accepting and taking up. How significant and valuable "innovative" architecture is, will be decided by time: it asks space whether it allows this architecture not to become old in it and through it.

From an architectural point of view, "tradition" is a spacetime term. Tradition is constructed time-space, or better: constructed times-spaces. Something compacts inside it—and expands significantly. Richard Wagner's opera *Parsifal* centres on elements of the Holy Grail legend, and in the scene where the Castle of the Grail comes into view, Parsifal hears the words: "Here, time turns into space." This does not so much refer to the idea of time travel but rather to utopian compactness and expansion at once. The castle of the Grail is primarily a symbol and secondarily a building. It represents an idea.

As architects we can only respect this idea by applying it. That is only possible if we reverse the sequence of idea and building. Since we see our role primarily as providing a service for society and only secondarily as being artists or philosophers, we should focus on trying to create "ideal buildings" rather than on "built ideas". An ideal spacetime building expresses consideration by re-specting ("looking back"): it takes its cue from what is already existing and investigates what has happened in space and time up until now. It takes pre-cautions and acts with fore-sight by designing itself in such a way that not only does it not stand in the way of the future transformation of spaces and times (and vice versa) but can become an active part of it.

It is the architect's responsibility to strive for this ideal—even, and especially, when the project is not a castle but simple, economic housing. The ideal applies at all times and to all building tasks because it arises from an idea of people for people: the idea of a dignified human existence in time and space. Our definition of "existence" is based on social pragmatism; we are not referring to the sheer fact of "being" but to the conditions of its continuous optimisation. In other words, we refer to "cultural existence" or, in brief: to culture. And with "culture" we mean civilising progress in technological, social and cultural terms as a whole. Culture is existential for people because it is what transforms spaces and times. Architecture is an essential part of that. Architecture does not exist without architectural culture. We will not find the Holy Grail, but without searching for it we cannot exist.

**Too good. Two. Be true. Blueprint for the Future:
the airports Berlin-Tegel and Berlin Brandenburg**
1914–2014: the period of world history which the 2014 Architecture Biennale revolves around is the century in which the modern world has come about, a technological and globalized world. A central element in this development: the dream of flying has become a reality, for everybody. In 1914 there were no airports, only grass strips for starting and landing, and hangars. Today, there are complex mega-structures such as the Berlin-Brandenburg Airport (BER), built for millions of visitors.

Too
Good.
Two.
Be
True.

Time flies

Airport
Shopping

DUTY FREE

Too good.
Two.
Be true.

However, 50 years earlier, almost exactly in between '14 and '14, an architectural project in Berlin had already come into being which looked at the future then and may still do so today. It is worthwhile travelling back to the year 1965 and telling the tale of the concept and creation of Berlin-Tegel Airport (TXL). The tale's moral: Remember the—positive!—future-oriented origins of globalized architecture in order to find the right responses to its—often negative!—repercussions.

In 1914 there were aeroplanes but hardly any infrastructure for them. In 1965, under fortunate conditions, an all but ideal infrastructure was created as a pioneer of globalized architecture. 1914, this ideal was a remote future at best; today it is very remote again. *Too good.*

Yet as a result of the interaction with the past and with TXL, gmp's first future-oriented airport in Berlin, a new future-oriented piece of architecture is created: BER, gmp's second airport in Berlin. *Two.*

Both airports create or preserve their being future-oriented by staying true to plausible design principles in as consistent a manner as they stay true to the users of their very structure: human beings. *Be true.*

Blueprint for the future I: TXL, Berlin-Tegel
TXL, The concept: In 1965, three freshly graduated architects around the age of 30, Meinhard von Gerkan, Volkwin Marg and Klaus Nickels, presented a radical airport concept which anticipated many conditions of globalized capitalism and its architecture. The "airport of short distances" in Berlin-Tegel systematically incorporated the principles of efficiency, optimization and functionality, being way ahead of its time. As a model-type building, its uniqueness paradoxically consisted in its "replicability"—that is to say its potential for global replication. Arguably, Tegel was one of the first large "global" transport buildings in a contemporary sense—the blueprint for what in 1965 was the future.

This future included the promise of global mobility—at least within the boundaries permitted by the Cold War. But today, airports are also being designed as places of control and surveillance. What's more, they are being designed as consumer temples in deference to the triumphal procession of globally exploding capitalism. The utopian idea of airports as architectural freedom machines has lost its innocence. Today, these global shopping malls with departure gates sabotage the innocent idea of short, free routes more effectively than any security mantrap. Architecturally speaking, this means losing one of the basic principles of Tegel: decentralization. Within the airport building passengers were guided along the most direct route from the entrance via the check-in to the departure gate. The distance they had to walk was less than 50 metres.

The Tegel design reminds us that architecture can and should incorporate a fresh idea of "globalization". Today, Tegel Airport once again has a "futuristic" feel, because it reminds us of the future. It also reminds us of the dialectic momentum that is inherent in socio-economic progress.

The radical concept of Berlin-Tegel helped realize the dream of freedom through mobility—and thereby also contributed to the license to abuse this idea. As a pioneer of an optimized, super-efficient transport organization, Tegel may well be one of the origins of what today is considered the malaise of globalized architecture. However, inasmuch as it completely eschewed the idea of maximizing consumption—which in global capitalism is inseparably linked with maximizing efficiency!—it appears, from a contemporary perspective, almost as an anti-capitalist architectural utopia.

TXL, Conditions of its creation: Against all odds, Meinhard von Gerkan, Volkwin Marg and Klaus Nickels won the competition for Berlin-Tegel Airport in 1965. The three architects were just starting their careers; there was no such thing as a "proper" architectural practice yet. And yet these very circumstances were the breeding ground of a work that took into account the unity of the whole and its parts in such a way as to create a paradigm. For the young architects were at liberty to create a comprehensive design. They not only devised a concept for the airport, but also its interior, its guide system, the signage, furniture, floors. With this comprehensive design, in which even the smallest detail had a clear relationship to the overall concept, the three architects were far ahead of their time. However, "their time" was a time of architectural freedom which, from today's perspective, can only be called utopian. Today, as architectural challenges have become more complex and important than ever before, the freedom of young architects has become severely restricted owing to numerous architectural policy and commercial constraints. In that respect it is not only Tegel's design that appears utopian from today's perspective but also the conditions that led to its development. Merely remembering a utopia is not enough to make it possible. But it ensures that the principles underlying the ideal are not forgotten.

Past forward: TXL$^+$: The ideal of a completely sustainable energy-plus city is hard to reach. Yet the principles according to which such a city must be built have been around for quite some time. Reducing a design to its essentials requires reducing one's thinking to what is essential. In keeping with the tradition of "the airport of the future", gmp has presented plans for TXL's re-utilization. They are called "TXL$^+$" and they aim at developing just such an energy-plus city on the Tegel premises. Just like the 50 year-old airport concept, TXL$^+$ focuses radically on the basic principle of efficiency: it is the DNA of the city itself which—on the basis of its density and functional flexibility—is to produce ways of living which structurally lead to the optimized use of energy.

Blueprint for the future II:
BER, The Airport Berlin Brandenburg "Willy Brandt"
BER, Conditions of its creation: In 2014, the principles of efficiency, optimization and functionality still dominate the design of an airport. But compared to 1965 a change in paradigm has taken place. Efficiency is no longer focused on helping passengers reach their plane along the most direct route. Today, optimization is all about security and consumerism. That is why the architect is faced with completely new complex challenges. The decentralized design has become obsolete, the routes that people use within the structure have to be centralized and arranged in a linear layout. The airport has become an equally multi-functional and contradictory structure: It is supposed to be a place of transition while also inviting passengers to dwell for the purpose of consumption.

Today, it is almost impossible for a single architectural firm to design as comprehensively as in 1965. The complexity of modern building structures are so highly developed that more and more specialists have to be involved. It would be impossible to build Tegel under today's conditions. But the very same architectural way of thinking that made TXL possible makes BER Europe's most modern airport. The new airport incorporates the memory of the old one. To be future-oriented means remembering the future.

BER, the concept: The ideal of short distances will not be abandoned. BER is an airport of short distances, too. It is true that the notion of "shortness" has undergone drastic changes in the last 50 years, yet routes must still be kept as short and direct as possible. To do that, BER used a principle that had already been implemented in Tegel: the modular character of the design, the grid, which provides a rhythm to the structure and makes it possible for the airport to adapt to later changes. BER is more an on-going process than a finite piece of real estate. What has not changed since 1965 is the fact that the strict adherence to a design grid allows for complexity on all functional and architectural levels within the whole composition. The design incorporates the future without knowing the future.

The ideal that both TXL and BER pursue is not least an ideal of truthfulness. Both airports take the passenger seriously rather than treating them merely as a consumer or a security risk. To do that, they stay true to what is essential. Increased complexity does not invalidate this ideal. On the contrary, it makes it as important as never before.

TXL vs. BER – Past and Future of Airport Architecture

On June 7th, a podium event entitled "TXL vs. BER – Past and Future of Airport Architecture" was held as part of the exhibition *Too good. Two. Be true*. Moderator Andreas Ruby shared the stage with Meinhard von Gerkan, founding partner of gmp; Philipp Bouteiller, Director of Tegel Projekt GmbH; Robert Grosch, former Director of Berlin-Tegel Airport; and Hartmut Mehdorn, CEO of Flughafen Berlin Brandenburg GmbH.

The event started off with a lecture by von Gerkan on the design history of the two airports implemented by gmp in Berlin – Berlin Brandenburg (BER) and Berlin-Tegel TXL. The sense of cooperation with which everyone responsible for the project TXL worked seems truly incredible from today's perspective. Berlin-Tegel became an example worldwide and was so forward-looking in its functionality that in 2012, the Berlin Tagesspiegel still referred to it as the "iPhone amongst airports."

In the spring of 2012, the architectural concept of the new Berlin Brandenburg Airport (BER) was also unanimously praised. The Süddeutsche Zeitung (SZ) considered it a worthy successor and spoke of a "functionally perfect example of this newer type of terminal common all over the world today." A few weeks later, no one was talking about functionality anymore. Construction problems and delays dominate the headlines to this day. BER still has not been opened. Why do architecture and its management diverge so widely today, sometimes to the point of contradiction?

Before a capacity crowd in the Fountain Hall of the Palazzo Michiel, participants shared their experiences and assessments, talked about commerce and security, and discussed the implications for architecture.

Imprint

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STEIN HALVORSEN ARKITEKTER

Stein Halvorsen Arkitekter AS was established in 1996 after having won the architectural competition for the Parliament for the Sámi People. As the majority of our projects are located in the northern part of Norway, the architectural concept is often about timeless constructions in remote spaces. Because of the cold and harsh climate the projects always have to consider how to create building and space to ensure the existence of people living here. It is all about shelter—to protect against climate and weather all year round to ensure existence.

The Parliament for the Sami people in Norway is a circular building which embraces an outside courtyard which is a distinct space on the plains, a space where you feel comfortably protected from the wind and the harsh climate. The auditorium exposed as a high-rise "Lavvo" inside this space is the symbol for existence of the Sami as a native people.

Tana Courthouse is the first Sami-lingual courthouse in Norway. It is, together with the town-hall, the most visible building in Tana.

Inspired by the timeless Northern lights the exterior wall folds along the courtrooms and the interior hall. The daylight flows along the floor through the slit by the ground. In the winter-darkness the building shines like a lantern through its sliced openings and invites you into the warmth. The building is a landmark in the landscape and a new symbol for Tana as a space.

Bergen Fire-station is situated in the desolate space between the highway to Bergen and the lake Store Lungegaardsvann. This is reflected in the layout where the building shapes a new space towards the lake. The offices, apartments etc. soares above the garage on the ground floor. The copper gives the building a distinct expression towards the road. The materials are mainly concrete, larch and glass.

The sloping site at **Tromsoe Firestation** gives a great view toward the fjord and mountain both to the north and east. The terrain makes it natural to put the garage and storage on the lower level towards the main road, while the other functions are on the upper level towards the new entry-road. The translucent, orange facades create a warm atmosphere in this cold landscape and transform it into an attractive space.

Viken Psychiatric Center is a place for treatment of mental health. Three yards are connected to a long cultivated park. The complex holds a clinic, congress center, dwellings and secondary functions. There is capacity for 40 long-term patients. The building's main constructions are massive-wood with untreated wood-cladding. The whole layout shape intimate spaces which is part of the treatment of the patients, in this remote landscape.

Viken Skog HQ, an interest-organization for Norwegian forest owners, has established their new headquarters by the road leading north to the Halling valley and Valdres valley.

The house is a pioneer-project in Norway by being a multi-story office-building in wood. Between two wings of offices, an interior space is exposed to the road and the forest. An organically shaped element "the cone in the forest" unites the house and the landscape and underline the eternity of the logs as a building material. Wood is used in the whole house and the heating is by bio-energy.

HERI & SALLI

By Judith Eiblmayr

IMAGINATION CITY

Under the label heri&salli, Heribert Wolfmayr and Josef Saller, have been showing their architectonic creations in urban and rural space in the form of temporary interventions and landscape installations since 2004. In their construction projects, both for the public and private sector, each site cannot escape their artistic clutches, forever bearing the architects' stylistic imprint. In all their work, heri&salli oscillate between architecture and art—architectonic thinking augmented by artistic aspects.

It is with this approach that heri&salli addressed in 2013 the issue of *Strasshof an der Nordbahn*, a suburb to the northeast of Vienna which is trying to establish its own identity in the public eye. Through the artistic approach of heri&salli the anonymous architecture of the present constructions is becoming more dynamic, the pictures invite the observers to see beyond the object and use their own imagination, to allow free-floating visionary connotations.

One hundred years after its creation, the ideally planed *Garden and Industrial City Strasshof* is anything but the Ideal City it was intended to be. Based on the orthogonal street grid inspired by the US example, in 1908 a master plan was elaborated which was meant to create "the biggest and most beautiful city in the region of Lower Austria"—the idea being that, as time passed, it would gain space and create its own identity and thus justify its existence. Due to political and economic reasons this master plan could never be realized; the idea of the ideal city can be seen to have failed. This particular kind of suburb is difficult to integrate into the Austrian idea of cities, the street grid being too unconventional, the idea of a city without a centre too unfamiliar. The concept of a "city" cannot develop by itself; it has to be tackled analytically, so we are able to grasp it. It is exactly at this point that heri&salli intervene: *The problem with architecture is that, although we try to grasp it with our eyes, its materiality includes a concept that we cannot see, but only understand. The visible surfaces could be described as horizons. The enclosed space is not only architecture but an accumulation of architectonic horizons that form a boundary we use to define the space. Our intention is to control this space for a short period before it—and its inherent distinctiveness—escape our "grasp".* (h&s2005)

In the case of the city of Strasshof it is the master plan behind the grid plan that cannot be read; at best it can be imagined in its various forms. Through the imaginations *City Green*, *City Water* and *City Mountains*, heri&salli approach the idea of possible implantations. The existing small-house structure of the city becomes a naturally developing artificial landscape. This serves as the foreground or stage for projections of possible developments.

Which parts of Chicago, the city it was modeled on, were actually realized like in *City Green*? In *City Water* the focus lies on existing spatial qualities that are often overseen. In *City Mountains* different types of landscapes are projected and reflected back in a suggested idyll, thus transferring them into reality. Different areas of projection suggest possible and impossible developments.

Imagination City allows us to grasp the phenomena of Strasshof from a new vantage point. This "fresh look" (Rem Koolhaas) at existing structures makes new ideas visible, forming a basis for further development—possibly in the direction of the ideal city for the 21st century.
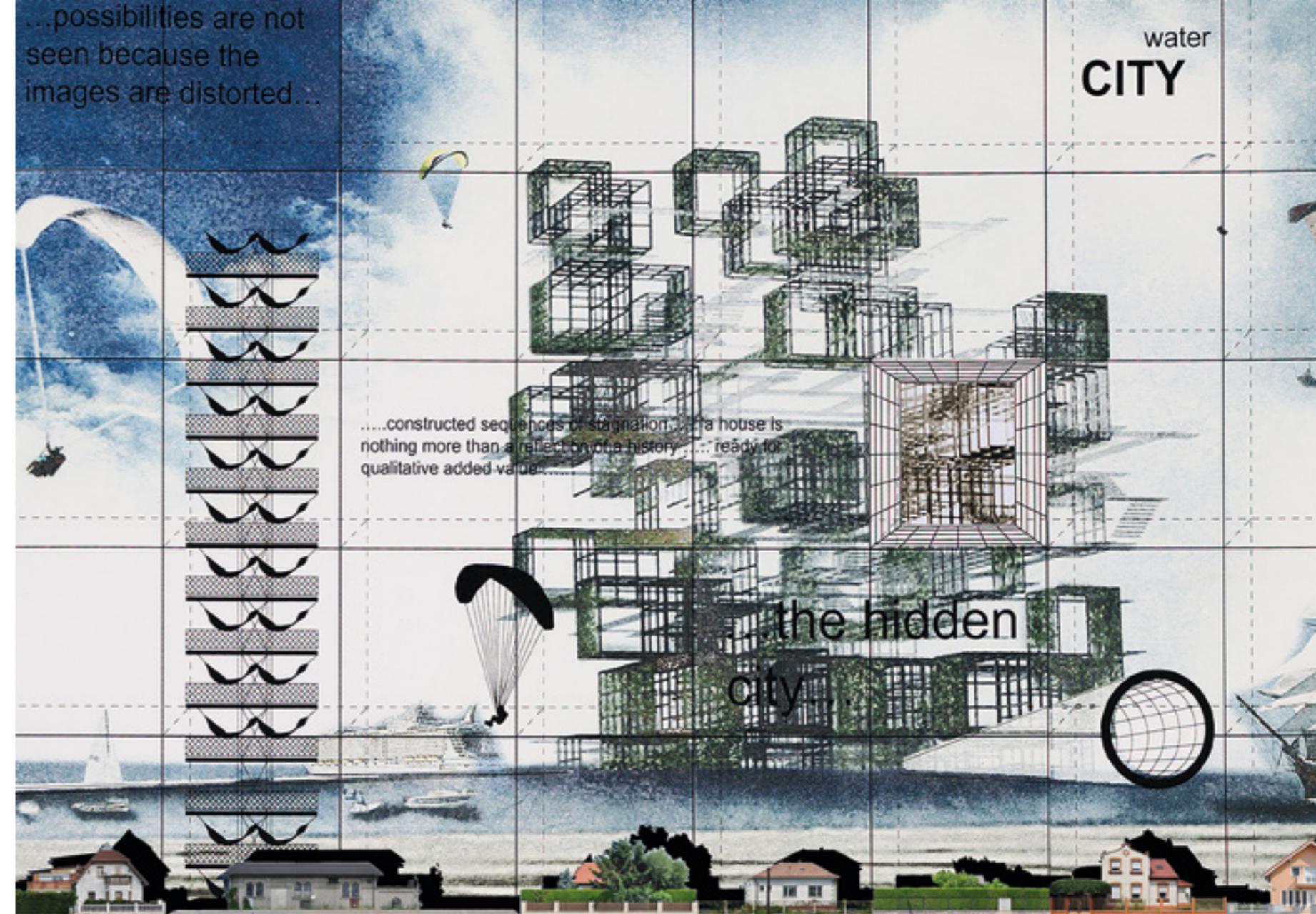
HLM ARCHITECTURE

TIME SPACE EXISTENCE

HLM architecture is based in the city of Bergen in Norway. One of the principle aims in our work is to focus on the individual's experience of architecture. Our projects should have a positive effect on and inspirational to the lives of as many people as possible.

Architecture is not important in itself, but its effect on us is of fundamental importance to our lives. The qualities that society assigns to its surroundings creates the context upon which our daily lives are played out. Our senses, our daily rhythms—these are the things that are played out on this man made landscape that is the built environment. We seek to find meaning in the relationship between the walls of a space both inside and outside, the visual expression, sound, smell, the tempo of movement and relationship to towns or nature.

We see good architecture as an inspirational dialogue. A dialogue that results in the concretizing the best possible result out of the available resources. This dialogue is open and dynamic and can take on new forms. However, architecture can become a bloated thing and it must therefore always find the correct balance. To achieve this, a distillation of requirements needs to take place where the character and the functional requirements of the place, the economic conditions and overall ecology all interact together to create a harmonic whole. "Logo architecture" often portrays itself as a static monologue. At the same time, on the other extreme, much in built environment acts in a very indifferent manner and remains as quiet.

The project we are exhibiting here in Venice, Halden Prison, is 28,000 m^2 in size and houses 251 inmates. In the Norwegian prison system, we punish offenders by removing their freedom. However once the offender is inside the prison, the main aim is how to successfully bring that person back into the general society. Throughout our process, we have strived to put an emphasis on how architecture connects to the site, how architecture relates to natural light, to the seasons and to time. We want the inmate to avoid having the feeling that a prison sentence is like living life as if one is living inside a diving bell. The overriding theme for our work in the Halden Prison project has been to look at the daily rhythms of life and to strive to find successful solutions how the built environment can supply the "healing" process. Halden Prison is the most decentralized prison in the world. We have been working with scale, surface, connection lines, borders and sound. The act of caregiving, even when it is in a strict prison framework. The iron hand in the silk glove!

HLM has also carried out other projects where the theme "dialogue" has played a main role. For example, *Høgskolen i Bergen*, the new university that is being built in Bergen. In this 51,000 m^2 project, the term 'connection' was important in how we attacked the project. For example, we connected the history of the site to the university that is built upon it. We have connected the university to Bergen city, with the help of a large public square and we have connected the three individual departments that make up the university in to one whole. In other projects that the office is involved, we always work with the identity of the place, with functional requirements, sustainability and with finding that extra creative "spice" that can act in synthesis with the project as a whole.

01

The cells:

The inmate has a 12m² (130ft²) cell of his own. The cell has a bathroom, bed, tv and a desk. The inmate is locked-in in the cell during the night. The cell door has a wooden surface on top of a steel-plated core. The sound of the door closing is as quiet as an ordinary domestic door.

The design of the cell window allows optimal light into the cell. The windows position on the wall varies from cell to cell. The cell window has no lattices or steel bars. It can not be opened but there is ventilation opening beside the window.

Sections
Dwelling for family visitors
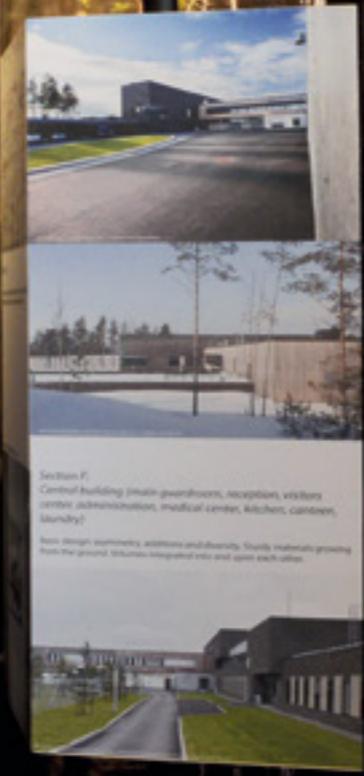
Section F:
Central building (main guardroom, reception, visitors center, administration, medical center, kitchen, canteen, laundry)

IN PRAISE OF SHADOWS

In Praise of Shadows - by Daniel Walser.

To name an architects office "In Praise of Shadows" suggests an ambition to break out of the norm. The name refers directly to the essay of Jun'ichirō Tanizaki *In Praise of Shadows* (1933). The text focuses on the aesthetics of traditional Japanese architecture and discusses it in reference to western culture and the modernistic movement. The architecture office "In Praise of Shadows" very much attend to the phenomena described in the essay: the use of the building material, specific work with light, as well as what contemporary architecture can learn from local tradition and how different materials can be connected. How the handicraft or the industrial production is a part of the visual and aesthetic concept today and the interaction of spaces at different times of the day, as well as the relations of outside spaces, perspectives and views are all included in this architect office's interests. A main theme, which always returns, is the interaction between contemporary architecture and contextual or typological roots of architecture.

In Praise of Shadows founded by Katarina Lundeberg and Fredric Benesch address essential issues of fundamental architecture phenomena as light and shadow. Through their work they respond to an international discourse especially of the Nordic countries, and Switzerland. At the office "In Praise of Shadows" architecture is not understood as a kind of fashion but as a specific solution for explicit tasks. The results are well-defined architectural solutions, for specific sites, and catering for the needs and ideas of clients.

Passage of Wood - by In Praise of Shadows

The *Passage of Wood* is a statement representing what 'fundamentals' mean in the context of our architecture practice. It is a structure designed to offer an experience and illustrate some of the fundamental elements of architecture, such as light, shadow, materiality, gravity, space and time. It also aims to create a sense of place and provide a platform for encounters. It is an investigation to gain transferable knowledge that can be used in future built work.

The installation was the result of a close dialogue between our project partners, Wallpaper*, Dinesen and Zimmerei Beer of Werkraum Bregenzerwald, and as in any project, the design evolved in relation to prerequisites set by material, construction, logistics and transportation.

The Passage is constructed using wooden beams and planks of generous dimensions. All parts are cut from a solid piece of wood. The frames are glued but all other joints are wooden, and the Passage can be assembled as a wooden 3D puzzle.

The project is designed to create a spatial and physical experience that changes as one moves along the space. The solid appearance of the Passage when encountering it transforms as one moves through it, as the frames are narrower towards the centre, gradually increasing the transparency. In the middle the ceiling is at its lowest, which also creates an enhanced perspective.

JÉRÔME JACQMIN

Swirl of mist

A climatic landscape, a geopoetical architecture

This Events Palace project of 18 000 m2 is part of a huge resort settled in a landscaped area of 80 hectares, in the outskirts of the city of Lanxi, in the Zhejiang province, 350 km south-west of Shanghai. The building territory is just like the surrounding landscape, with its lakes and wooded hills. In the center of the plot and registered on a dam impoundment of an artificial lake, this project is a link between the two banks, the core of the territorial development.

The main idea of the project lies in its ability to develop harmony with the environment. Its users are constantly in touch with the landscape, in complete immersion. The building is like a territory, creating a poetic feel over the landscape, an allegorical writing and becoming one of the resort landmark. Unfurled, fluid and contemporary, an interior offering an enchanting place to celebrate all kinds of events. A multi-functional building incorporating various features, generating spaces connected with their environment. An ecological building drawing from its basement energy resources to produce its internal climate conditions as for its architectural form.

As well as utility functions, architecture must orchestrate our relationship to the world, to bond with it, provoking sensitive and open interactions between Man and Earth, melting both the natural and unnatural environment as an essential condition of existence. The project aims to be the guarantee of a projection of its physical constitution in reality and poetic resonance. An inhabited landscape, a porous territory borrowed from the living. If the project echoes the

localized climatological events, mostly, it is to contain its spatio-temporal characteristics, its changing and shifting states, its moving air masses, its micro-climates formed by the invisible forces of its geological folds.

More than responding to contemporary environmental issues, the geological energy system of the project aims to define and control its internal climate, by producing its formal and immanent constitution. Its visible outline and the programmatic proposal is an emanation of the invisible and physical void of the interior space. The heating and cooling building distribution process, by blowed air, is defined by punctual events and specific needs and also by changing climatic episodes such as, atmosphere increased by external environment. To inhabit such spaces, is like living in climate cells of an aerial world, the invisible compartments of a climatic landscape. Highlighting this project complements this episodal and climatic stratification of the inhabited territory. Its luxometric characteristics, suitable for the use of the venues, reinforce the idea of a suspended and consolidated world, offering its users, a path into the climatic void in the reverberation rates of its floating levels.

At this time of globalization and technological addition of green labeled buildings, geopoetics architectures should be engaged in the culture and the nature of their local territories. Learning from past vernacular buildings, new climatic landscapes should define real physical interfaces, engendering a meaning, leading architecture, human and territorial bodies in a profitable dialogue of existence.

ELEENA JAMIL ARCHITECT

'Bambu'

Working in the region South-east Asia means that we are surrounded by a remarkably unique 'natural environment'. The hot and humid climate interspersed by short dry spells and monsoon rain allows an amazing array of natural vegetation and wildlife to thrive. We are also surrounded by rich cultural references shaped by the multi-racial inhabitants with their diverse history, tradition and aspirations.

We present a series of architectural projects that reflect the desire to mediate with the unique local environment through simple and honest considerations. In our quest for connecting to place, we became fascinated with bamboo as a building material. Known as 'bambu' in Malaysia, the plant grows in abundance in South-east Asia and have traditionally been used in vernacular architecture. Using local bamboo, we find ourselves with various possibilities to connect, charge and transform spaces and places. Bamboo culms used in repetitive structural pattern resulted in a durable building with delicate complexity that is reflective of place.

Bamboo is a type of grass and is fast growing. Bamboo culms that are suitable for structural use can be harvested within 3 to 5 years of cultivation which is a considerably shorter period compared to that of trees. There are some misgivings on how strong bamboo is, but studies show that it has high tensile strength. Much like a cylindrical tube, it derives its strength from the longitudinal lignifying cell construction running along its entire length.

Bamboo Playhouse

Situated along the banks of a lake at the iconic Lake Gardens (now known as the Perdana Botanic Gardens) in Kuala Lumpur, the bamboo playhouse is a public pavilion which can function as a space for play and rest or a space to hold exhibitions, performances and events. It consists of square open decks set at various random heights, designed to invite play and occupation. Here, the structural columns and roof are made entirely out of bamboo. The bamboo structures are 'tree-like', with culms rising up from the centre of each square deck to branch out to become supporting rafters of the roof. Bamboo baskets suspended high above the ground form playful 'tree-houses' and add further to the 3-dimensionality aspect of the pavilion.

Millennium School

This bamboo classroom prototype consists of a pair of classrooms with a veranda along one side. A simple reinforced concrete frame structure defines the classroom enclosure and provides a strong anchor for the bamboo frames. The whole building is raised off the ground by 550 mm and topped with a large overhanging roof which ensure that the teaching spaces are shaded and dry at all times. The large roof also helps to protect the bamboo culms from getting wet as moisture normally renders them susceptible to rot and insect attack. The bamboo structures are standardized and arranged repetitively along a regular system of gridlines. This means that the number of unique joints and culm lengths are kept minimal, making repair and rehabilitation work easier to manage.

Border School

The Border School is intended to provide teaching accommodation for children of migrant families in Mae Sot, Tak, Thailand, close to the border of Burma. The land on which the school is situated is leased as migrant teachers and students cannot legally own it. This means that landlords may take over the land together with any buildings on it at any time. In view of this, the school is designed as a modular portable school that can be easily dismantled and re-assembled on another possible site. Bamboo is the main construction material, chosen mainly for the availability of the material in the area. It is also lightweight, strong and flexible, making it conveniently easy to transport and assemble.

Bamboo House Prototype

This prototype is intended to encourage communities living in rural areas of Sarawak, Malaysia to 'self-build' their own homes in sustainable ways. The design of this house prototype takes inspiration from the 'kampung' house typology with its raised floor, large overhangs and sheltered veranda or 'anjung'. Despite the traditional references, the house is contemporary in planning and modern in its use of bamboo as a main building material. It sits on a concrete deck raised on stumps to keep the house and bamboo structure dry at all times. From the deck, treated bamboo columns and trusses are erected to form the main structure of the house. Living spaces are arranged around a central courtyard which is useful in bringing in daylight and improving natural ventilation.

LEAP + MTQ

During the last half century, urban growth in the majority of port cities in Mexico has extended into adjacent coastal wetland environments through inappropriate urbanization criteria. This has resulted in extensive exposure to high risks of flooding and other territorial problems.

Recent episodes have already shown the vulnerability of this unskillful urbanization in the face of tropical storm onslaughts, with immense material and human losses. Notably, the year 2013 case of 2 hurricanes which impacted central Mexico coming from both coasts simultaneously, a disaster with record-breaking losses.

The wetlands became wet again; as the forces of nature do what they naturally do, when and where they periodically impact.

The Pacific port city of Mazatlán is another example of the disorderly growth and sprawl induced by runaway urbanization empowered through a dysfunctional, failed mass housing policy that has not only rip the social fabric of local community identity but has unsafely detached the city spaces from the wetlands environment and its natural wealth. Notably, scattered throughout the city there is a precarious set of channels which is the consequence of the runoff surface and open waste water drainage due to the disperse built-up landfills urbanized for short sighted, deceitful and awkwardly planned for real estate ventures. In their present state, these drainage channels are insufficient and incapable of preventing minor floods even under normal tropical storm weather conditions.

Mazatlán has experienced disorderly urban growth in disdain to the spacial functions given by natural conditions and has also countered its historical circumstances and heritage.

In response to a reevaluation of the city's general underperformance, which has shed light on its extraordinary potential in several key economic and social areas, the LEAP+MTQ venture proposes a "paradigm shift" in the conceptual structuring of urban development under the working title of: AqüaVías Mazatlán.

AqüaVías is a triple purpose endeavor. Firstly, it is a "natural-disaster management and urban-risk-reducing" scenario that harmonizes the port city back to its wetland territorial foundations; combining surface runoff drainage and concrete-street mobility with navigable canals as key improvement factors. Secondly, it is a design proposal methodology for the priority re-orientation of port city urban growth districts advancing towards intelligent "transit oriented development"; a joint restructuring of urban risk management and mobility systems growth. Thirdly, it is a cultural return to the wetland-maritime vocation of a society which has diminished its contact with its natural waterways potential, fostered by skewed urban growth among other factors.

Mazatlán has over 45 kilometers of surface runoff drainage channels which are potentially adaptable for navigability. The network has a special connectivity at various key points with the city's diverse modes of transportation such as the airport, the port harbor, marina and major street intersections.

AqüaVías represents a key symbolic return to the fundamentals of urban-wetland renewal and exemplar eco-efficient development. A Venice of Mexico, which has timely roots in pre-Columbian Tenochtitlan and its legendary source in Aztlán, tentatively rumored to be near Mazatlán.

THE GERHARD LENZ PROJECT

The following letter to Gerhard and Anna Lenz was writen in 1970 as an introducion to an architectural study. The study was requested by the Lenz family in order to orient themselves on a possible architect who could build their new home, where not only their family would live, but that would be suitable to house their art collection, too. Although this new dream house was never built, the study itself is presented in this exhibition as a time document: it shows a perspective on the state of architecture of that time.

Dear Sir and Madam,

The study here presented is a documentation we put together for you in order to inform you about the most important and interesting phenomena in the European architecture.

Architecture is the most complete, well-grounded and evolving form of art, and we legitimately hope that such documentation will remain alive and always enriched with new findings.

It is hard to delve, all of a sudden, into the architecture of Today without making a brief reference to the architecture of the Early Century, which affected all our current architecture. That is why, in the first part of this study, we introduced a historical overview (even too short, in our opinion) of what architecture was starting from the 1910s. In this short summary, we are not going to investigate social revolutions, nor to study the great philosophical currents of our time, which undoubtedly did have a great influence on the revolution that occurred in architecture. Rather we would like to merely confine ourselves to the domain you care about: "your home".

In the second part, we will present a variety of trends that can be quite confusing, but for this reason still make this part so exciting.

We consulted all European Countries; however, we believe that we have spotted the most significant personalities in Italy, Germany, England, France and Switzerland and we will restrict ourselves to those.

We hope that this brief overview will be useful and serve as a first step towards a magnificent program (to make a construction in harmony with your collection).

We express the desire to get together to make your home not only a good architecture, but also a Genesis of the spirit among you, your "ZERO" collection and your family life.

LES ARCHITECTES FABG

Nun's Island is part of the Hochelaga archipelago located immediately southwest of Montreal. It's urbanization followed the opening of the Champlain bridge in 1962 under an ambitious master plan carried out by Metropolitan Structures, a real estate giant who had built numerous projects in Chicago with the collaboration of Mies van der Rohe. The new community included three high rise apartment buildings by Mies office and it led, in 1966, to a commission from Standard Oil to design a prototypical gas station.

The station consists of two distinct volumes, one for car servicing and the other for sales, with a central pump island covered by a low steel roof that unifies the composition. The beams and columns were made of welded steel plates painted black that contrast with the white enamelled steel deck and bare fluorescent tubes.

Over the years, the interiors have been modified to incorporate a car wash on the sales side, the finishes, built-in furniture and equipment have been replaced and the custom made pumps removed. It ceased to be commercially operated in 2008 and the city of Montreal listed it as a heritage building in 2009 before initiating the project of a youth and senior activity centre. This program requires an open space for each group to congregate and participate in communal activities. The senior group occupies the larger volume to the benefit of its sixty members who play bridge, prepare communal meals, dance or invite lecturers. Stacking chairs and tables allow multiple configurations of the room.

The younger group occupies the smaller volume. Teenagers meet there daily to listen to music, organize parties and events under the supervision of educators. The first architectural task was to meticulously restore the envelope of the building by dismantling and repairing the corroded curtain wall, repointing the brick work and repainting the structure. The second task was to develop strategies for the new mechanical and electrical needs that would not affect the integrity of the heritage values. We choose to implement solutions originating from the sustainable development field of research to achieve this goal. The new geothermal wells under the asphalt around the building provide the major part of the energy required to operate the building but they also radically diminish the size of the equipment and eliminate the need for a cooling tower on the roof of the building. The new stainless steel gas pumps are in fact air in take and out take devices that are linked by underground ducts to the HVAC system. They replace the louvers that we would have had to install on the building and this solution contributes to the pre-cooling or heating of the fresh air admitted, the canadian well effect.

The third task was to radicalize the building with the new interventions in order to emphasize its inherent qualities and the essential values that it embodies. Formal unity and simplicity is enhanced by making everything black (teenagers side) or white (elders side). The strength of the roof as a unifying device is reinforced by using the same rhythm of linear fluorescent lighting into the interior spaces. Transparency is augmented by opening completely the view from one end to the other on the long axis and by using low-iron glass. Specific uses and functions have been integrated into freestanding built-in units that are formally mute to dissimulate the contingencies of daily life.

The project is not about the faithful restoration of a monument. It is an interpretation trying to communicate the essence of an artistic vision formulated by someone else in response to a world that is no longer the same. Musicians do this every day.

ALESSANDRO LUPI

By Mário Caeiro & Philip Cabau / ESAD.cr

Light Curve is the development of a fragment of space, of a project by Alessandro Lupi that the artist initially developed for a show in Genoa in 2011. The project now becomes an *in situ* installation in Palazzo Bembo.

Alessando Lupi's work is crafted upon a subtle bricolage that comes out of an understanding of the processes of perception. It is intended to modulate the distance between the expectations of the observer to the emotional experience itself. His installations challenge the spectator at the boundary that separates active participation from passive contemplation. This is not, however, about dialectics, but about dialogical and elliptic attention—between architecture and the artistic intervention, between technology and gesture, between artistic process and the history of art.

Lupi's oeuvre is traversed by a discreet humour and his works are bafflingly technically simple. A corridor is simultaneously an architectural and an artistic subject. It is, for both categories, a tangible challenge, not a metaphor: a form, an experience, a passageway and a threshold. But key differences remain: the lighting of a passageway is an issue of architecture. For in art, light is of totally diverse nature. It isn't the outcome of a dialogue between reality and the imagined solution. It is, rather, like a question. It is not about illuminating, but about creating places for significant shadows. Architecture and art share the same path just for a while. They part and what remains we call drawing.

In this project, the practice of architecture is understood as the curating of space. This is the guiding line that sustains the illusion. A nomadic imagination at work here finds at Palazzo Bembo an ephem-eral home, a new ground. In this fragment of space, one witnesses the fact that light changes all. Theatricality is activated by values.

The artist met with the curator in the framework of an ongoing cooperation with Milan-based curator and researcher Gisella Gellini, an expert in Light Art who promotes a multilayered Light Culture through curating activity, workshops and her work at Politecnico di Milano, Italy. A first meeting in Poland was followed by another meeting for a public art show in Portugal, where Lupi met the architect in ESAD.cr, the art and design school in the west coastal region of Portugal. It was through the medium of Light—focus of Mário Caeiro's curatorial work and a main element of Lupi's aesthetics—, that the Project team sought a trans-disciplinary model of activity. The consortium managed by Palavrão, in cooperation with Projecto Travessa da Ermida, engage in a research on the limits of art as a public fact and as myth open to interaction.

For Projecto Travessa da Ermida—a gallery who have been developing a contemporary art programme since 2008 in a deconsecrated church in Belém, Lisbon—this is once more an opportunity to share a modus operandi of fostering and promoting artistic languages which deal with timeless values and historical tradition while at the same time point to a vibrant and contemporary proactive programme. The space at Palazzo Bembo thus had to be full of life, living ideas, urgency.
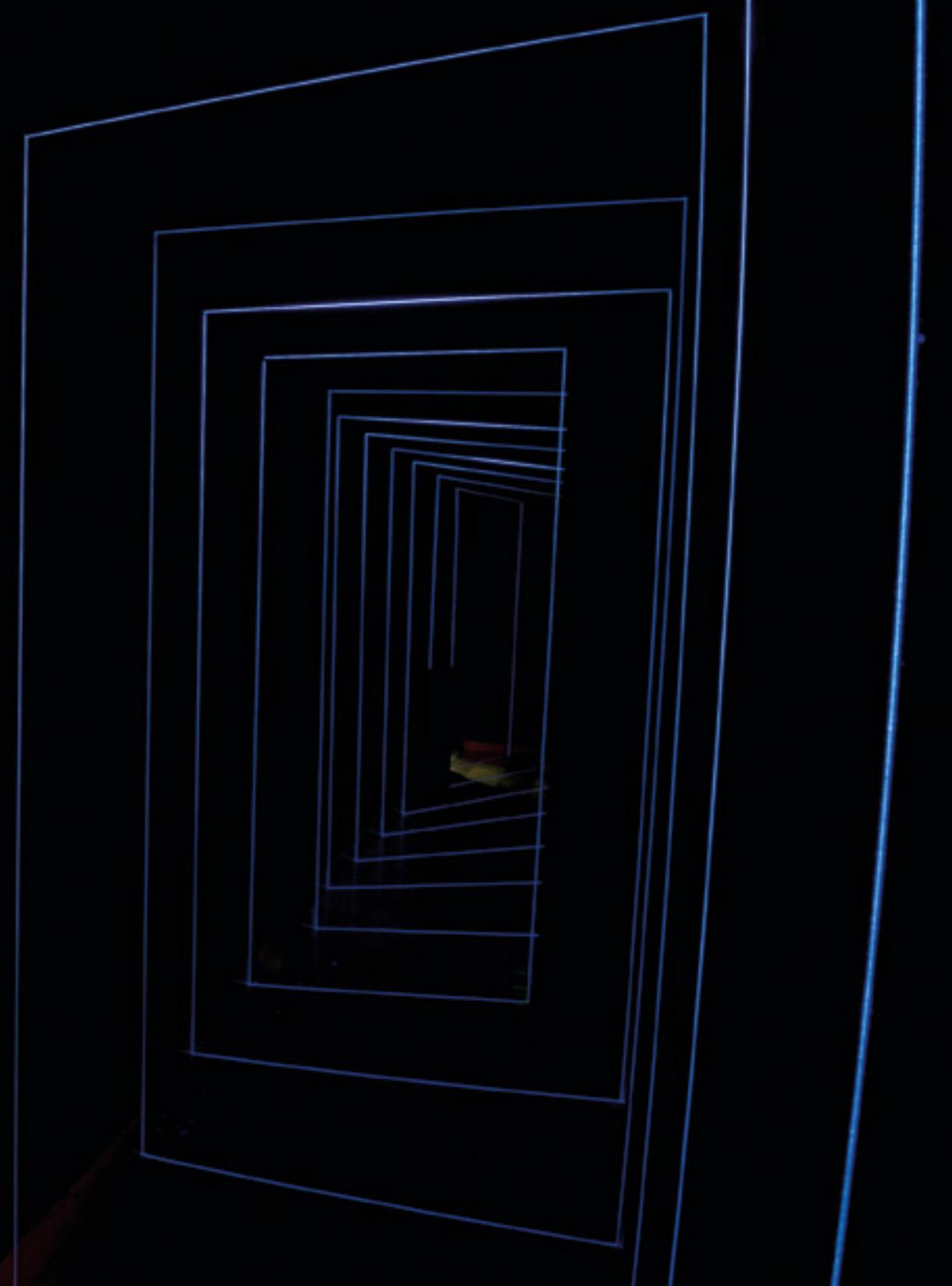
MANN & CAPUA MANN

Time, Innovation and *"art de vivre"*

Today's techniques and technologies are subject to rapid change. Fortunately, advances in architecture occur at a much slower pace, primarily when it comes to the use of new construction techniques and technologies but also in terms of the relationship between the art of constructing and materials. The greatest architectural inventions essentially focus on a new definition of the *art de vivre*, on the interpretation of a theme or a program, on the quest for new spatiality. There is a history of evolution of techniques but there is also a history of the method in which space is appropriated.

The construction of school buildings is a matter of regular debates and constitutes a series of reference points which mark our work. The issue of education in a changing society, have left their marks in the spatial definition of recreational sites and schoolyards. Inside, corridors integrate meeting space, encourage exchange and nurture interaction among the students. In the process we cannot isolate ourselves from history. Progress follows a historical and social continuity through scenarios of resistance as well as the pursuit of its slow evolution. We should not live with the idea of an exceptional future disconnected from the past but must assume the ambivalence of this reality.

Expression of structure in Space and the "art of constructing"

Today, manipulation offers a great freedom of choice when it comes to constructive and structural elements : show or not show, show spatially, or integrate. In our projects, the structure recalls the feeling of an absent presence and fades until it is no longer identifiable. The structure contributes to the definition of an ambiance where space and light alone interact and complement one another within simple volumes. When seeking to make the movement more dynamic, the walls, concrete shear walls and columns create the space based on the choice to show, to show less or to conceal.

Accordingly, architecture loses the will and need to reveal the structural and constructive elements in a literal sense, and becomes charged with metaphors and harmony through the innovating play of its components. It is this kind of harmony which transcends us and compels us to blend—through a unique and targeted thinking process—all these elements which contribute to create our architecture.

Architecture and "art of locale"

We use the term "locale" to designate a whole—major or minor—belonging at the same time to the landscape, the territory and the interior of a building. The objective of the "art of locale" is the creation of images and strong sensations whose interaction tell us more about the significant elements of the place and provides for a reading of synthesis. The territory and its architecture enter into a permanent dialogue and tend to reveal themselves mutually by osmosis, at a time when "everything is one". The quality of each architectural project depends directly on the intensity of such a dialogue.

In an effort to express our architectural research in terms of locale, we will present two projects: the football centre in Lausanne and the secondary school in Riaz. They are two territorial structures which follow the same path and operates a harmonious symbiosis between territory and construction. Treated in different ways depending on the territorial context, they demonstrate our sensitivity towards the "locale" and takes part in our on-going quest of harmony between man and land.

MOB ARCHITECTS

Boundaries

Boundaries define spaces or areas, disconnect or gradually separate the private from the public, mark the beginning and the end of a function. Generally speaking, however, they enclose what is thought of as safe, personal, predictable. They may also propose particular ways of seeing things, through framing views or forming sightlines. They may create barriers and forbid entry, or allow interaction.

Boundaries in architecture can be natural, such as those that arise from proximity to elements of the landscape, or are structures, more or less solid, transparent or opaque. Seen in a more abstract way, boundaries can be marks, signs, traces in space and time, explicit or implicit.

In the three housing projects selected to be presented, defining boundaries was the critical challenge in realizing the basic concept. In these instances, boundaries determine indoor and outdoor spaces and shape the volumes. They are realised with either simple structures of elementary geometry and mostly rough surfaces, or through the use of vegetation. These structures are common walls, decks, fences, frames etc.

The articulation of limits and the different raw qualities of materials create a network of spaces, built and unbuilt, enclosed and open, encounters and routes, an expression of coexistence and urbanity. Boundaries are placed so as to regulate degrees of privacy, to provide protection from the rain, sun and wind, and to exclude the adjacent nuisances. The inhabited outdoor space is clearly described and emphasized by its boundaries in order not to be deformed by neighbouring conditions, but to allow specific scopes of view and determinations of the surroundings. The simple geometries, chromatic intensities and hardness of materials are expressly selected with this in mind.

Materiality, i.e. texture and colour, resolves the structural entities/boundaries, as it can potentially accentuate the relationships between volumes and surfaces, differentiate depth, dictate the hierarchy of masses, array shapes, and can be transformed into spatial expression. The same structural entities/boundaries can reveal different properties in the ever—changing lighting and humidity conditions, depending on the season and on the time of day or night.

Our main intention in these projects was to unite light, design, landscape and climate into a specific atmosphere that directly addresses the senses and that embraces, enchants and soothes the human body.

EMMANUELLE MOUREAUX

"I use colors as three-dimensional elements, like layers, in order to create spaces—not as a finishing touch applied on surfaces"

—emmanuelle moureaux

In 1995, a week-long trip to Tokyo as an architectural student gave me the passion for colors. Overwhelming number of store signs, flying electrical cables, and the fragments of blue sky between various volumes of buildings—it was the flow of staggering colors pervading the street that built a complex depth and density, creating three-dimensional layers in the city of Tokyo. I felt a lot of emotions seeing all these colors, and that made me decide to move from Bordeaux to Tokyo a year later. In response to the unforgettable experiences of colors and layers in Tokyo, I came up with my design concept of shikiri, which means dividing (creating) space with colors. Shikiri is an invented name that literally means "to divide space using colors". I use colors as three-dimensional elements, like layers, in order to create spaces—not as a finishing touch applied on surfaces.

Since establishing emmanuelle moureaux architecture + design, I use a multi-color palette to produce various scaled projects and exhibitions. When I design, I am always on a journey between different scales—from product, interior to architecture. There are no specific boundaries between each work. For example, with *stick chair* (2007), I have attempted to push limit of piloti structure, which then transformed into spatial element in *sticks* (2010), and I plan to translate it into architectural structure in the future project. The *Sugamo Shinkin Bank Shimura Branch* (2011), also known as "rainbow mille-feuille" has been remodeled in the furniture scale as *mille-*

feuille (2013). The interlocking modular artwork, *toge* (2011) has been explored spatially in *bloom bloom bloom* (2012), and I hope to turn *toge* into a building in the future. The two-dimensional motifs designed for *Sugamo Shinkin Bank Tokiwadai Branch* (2010) has been translated into three-dimensional modules in *eda* (2010). Architecture has always been the backbone to my design, which is the technical aspect of my design. Besides, the essence of art, which is the senses and feelings of human being getting inspired from everyday life, adds emotion to my design. This is the reason why I design work with an undefined border between art and architecture.

Shikiri / See Beyond Colors

The theme of the exhibit is *shikiri*—a method of using colors as three-dimensional elements to create space. It demonstrates the idea of defining space using layers of colors, to extract the pure, simple and functional aspects of colors in the architectural context. The *shikiri* elements have been progressed overtime—from surface, line to point. The exhibition explores the methodology of this shikiri concept, its revolution and further possibilities.

Color is personal. Color gives inspiration. Color triggers emotion.

The exhibit let people to experience space with three dimensional layering of colors that is the reminiscence of the city of Tokyo. The overflowing effects of colors with *shikiri* show that the colors in architecture can give more than a space, but a space with additional layers of human emotion.

# NEW-TERRITORIES

'the Timidity Symptom'

Prologue: *A ghostly emergence amid a jungle… sombre mimicry negotiating the right distance… Between flirting and repulsing… feeding and fighting… in a silent war…* The scenario is developing a strategy to infiltrate an abandoned tropical forest, in the middle of BKK through the principle of Timidity (trees' Crown Shyness phenomenon), in a mimesis of the pheromonal foliage behavior. The existing trees constitute a unique and rare biotope, exploited as the subtract, the preliminary geography destined to absorb, to metabolize the "alien" volume of the Museum. Under the 'jungle' canopy, covering the entire Land, we are nurturing a second one, made by the intricacy of a multitude of bio-components, coming from nature's recycled waste, and developed computationally as a growth in the intricated void left by the trees. This cradle to cradle / cradle to grave scenario re-interprets the relationship between alive and dead nature, between the vitalism of the first and the petrification of the other… The Timidity symptom is a chemistry, an allelopathic negotiation to re-inject a degree of dispute, of conflict between 'proto and crypto' natures.

Geometry / Morphology / Technology: *…Scanning 3D of all the trees… Python to generate attractors, repulsor effect and reveal the negative, the void of the forest, where something could infiltrate… 3Dprint and modeling in synthetic plaster to blur the positivism of the scientific process… distribution and cluster population on surface by Python-Rhino…grasshopper shaking…Design of the intricable component, test of cnc milling scale one by Kuka-Agilus…dripping of bio-plastic for 15,000 units…* The research on geometry is a mathematical development revealing a shape according to the existing obstacles surrounding it, followed by an equation to define a Timidity relation between the limits of the emerging shapelessness and the contour of the existing morphologies.

NDE: We cannot understand a museum without requisitioning the validity of the cultural object used as content. The o'Museum is simultaneously a 'box' for artistic experimentation and a Stupa for the Thai Client, who confuses, in a Buddhist way, the cultural objects and the subject of his possible re-incarnation… mixing the impermanency of the flux of life with the permanency of the crypt. Himself object of his own collection, dictated by the desire to reach an illusionary status of intemporal nature… a corpse haunting the location, a cultural icon flirting with a illusionary sensation of eternity within the fatalistic migration of souls (metempsychosis).

Allelopathy / Phytohormones: "Allelopathy" could be translated from the Greek "to suffer from each other." It is the active or passive effect of chemicals released into the environment which influences other organisms. Allelopathy has traditionally been considered to only be the negative chemical warfare of one organism upon another. However modern research suggests that allelopathic effects can be both attractive and repulsive, depending upon the dose and the organism affected. We include in the bio-plastic some DEP / Diethyl phthalate (amember of the group of phthalic acid esters known as phthalates). DEP belongs to the Low Molecular Weight (LMW) group with a molecular weight of <250 Dalton and comparatively low viscosity and high volatility. It has a faint, disagreeable odor and can be transferred from the plastics that contains it, creating a pheromonal artificial allelopathy between the Building and the Jungle, to keep them at distance from each other (around 0.9 meter), in a dynamic antagonism.
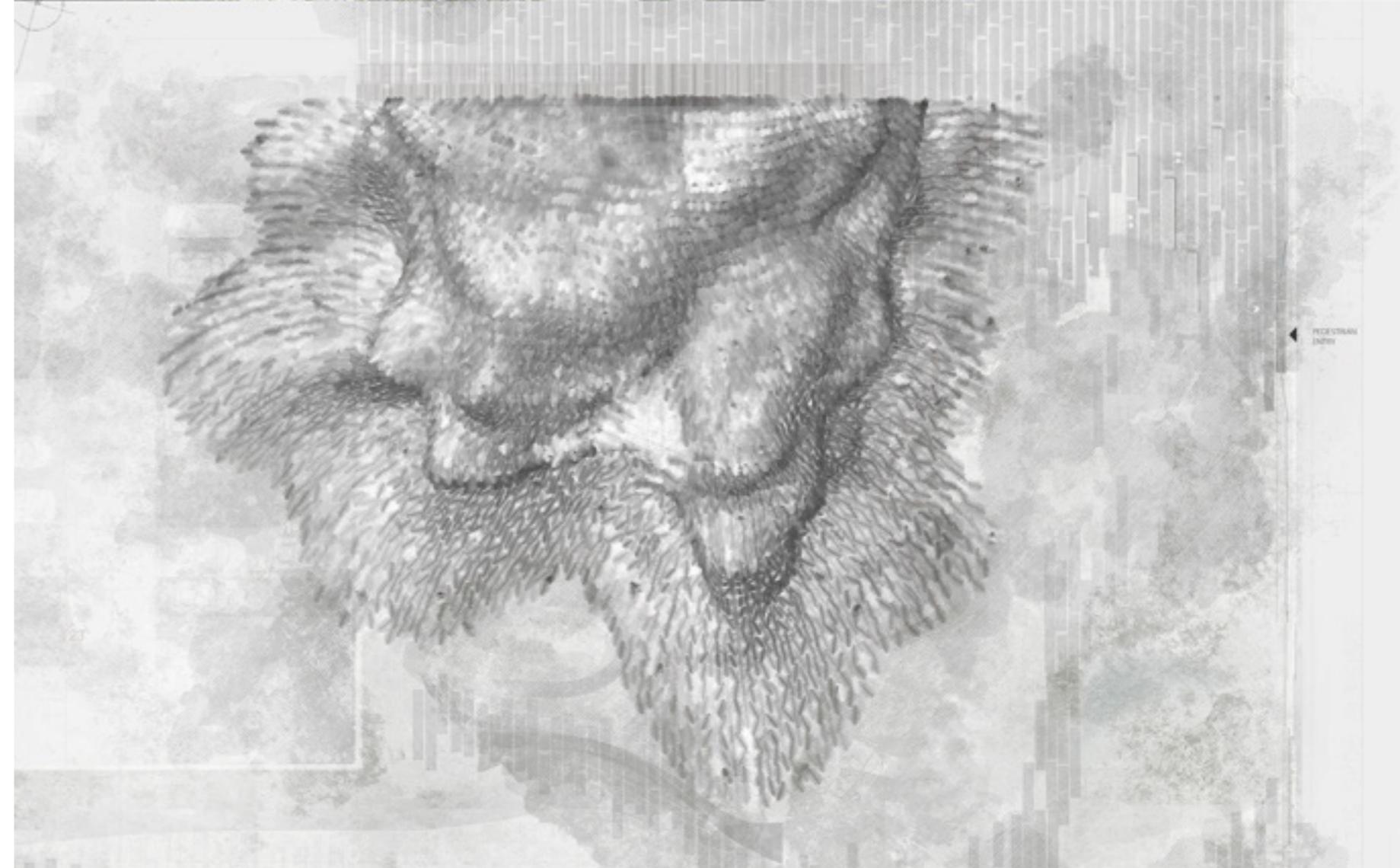
EDMUND NG | SUYING METROPOLITAN STUDIO

By Edmund Ng

One Rosyth
Investigation on generative aesthetic in tropical urban living
The fundamental relevance for the existence of a good Architecture is how well it can encapsulate the meaning of Space and Time. Through these then Architecture can be ensure its existence and meaning. Anything less would render it a mere basic necessitate, a construct with no identity. The project was instrumented to be contextual to the space of its existence. Nestled in the very high density urban city state of Singapore, land scare was the consideration where which the project have had to adopt a basement for car parking and the swimming pool was lifted above ground level to be right at the roof top.

Located just 1.3000° North of the Equatorial Line, tall matured trees with great lush foliage encompass the existing site of 1300msq. The beauty of the sunlight filtering through the canopies is a powerful phenomenon. The original single-storey detached house bathing in this golden shimmering leaves a very deep and pleasant impression of the place. These dynamic light spots dance when a slight breeze blows through the trees. All of a sudden, what seems to be an inert object begins to take on a life of its own. If window is to allow a person to notice the surrounding elements, then the shadow is to allow the beauty of the surrounding to be appreciated. Capturing a deep sense and notion of life.

The building mass is encapsulated in a thin skin of perforated metal. Holes with three different diameters are arranged in sequence that, when viewed from afar, makes up an image of the matured trees that used to be on the site. These images were photographed before the trees were fallen. The use of Halftone technique in this project is to immortalize this imagery of time as an image of the façade. This is a reprographic technique that simulates a continuous imagery through the use of equally spaced dots of varying sizes. The design intent is to capture the beauty of the shadow that is filtered through the screen. Once illuminated from within, millions of tiny perforations lights up to give life to this monumental creation—the aluminum façade that mimics the shadow play of trees.

The Introduction of roof top swimming pool obviates the need for communal spaces at the ground level. These give us an opportunity for a more formal landscape at the arrival. Void spaces created on the basement carpark ceiling slab within the tower facilitates the introduction of natural ventilation and daylight features. Harmonizing with the site context the building block is triangulated leaving all the unit having plans that are shallow and building form that resulted in spontaneous daylighting and natural ventilation in the apartment. This in turn reduces the total energy load and lower down energy consumed.

The residential units are designed to take the advantage of the site with minimum building depth and maximum frontage facing towards prominent views. Full height glass windows are provided so that it offers seamless connectivity from the interior to exterior spaces, effectively engaging the resident with a panoramic view of the urban city fabric.
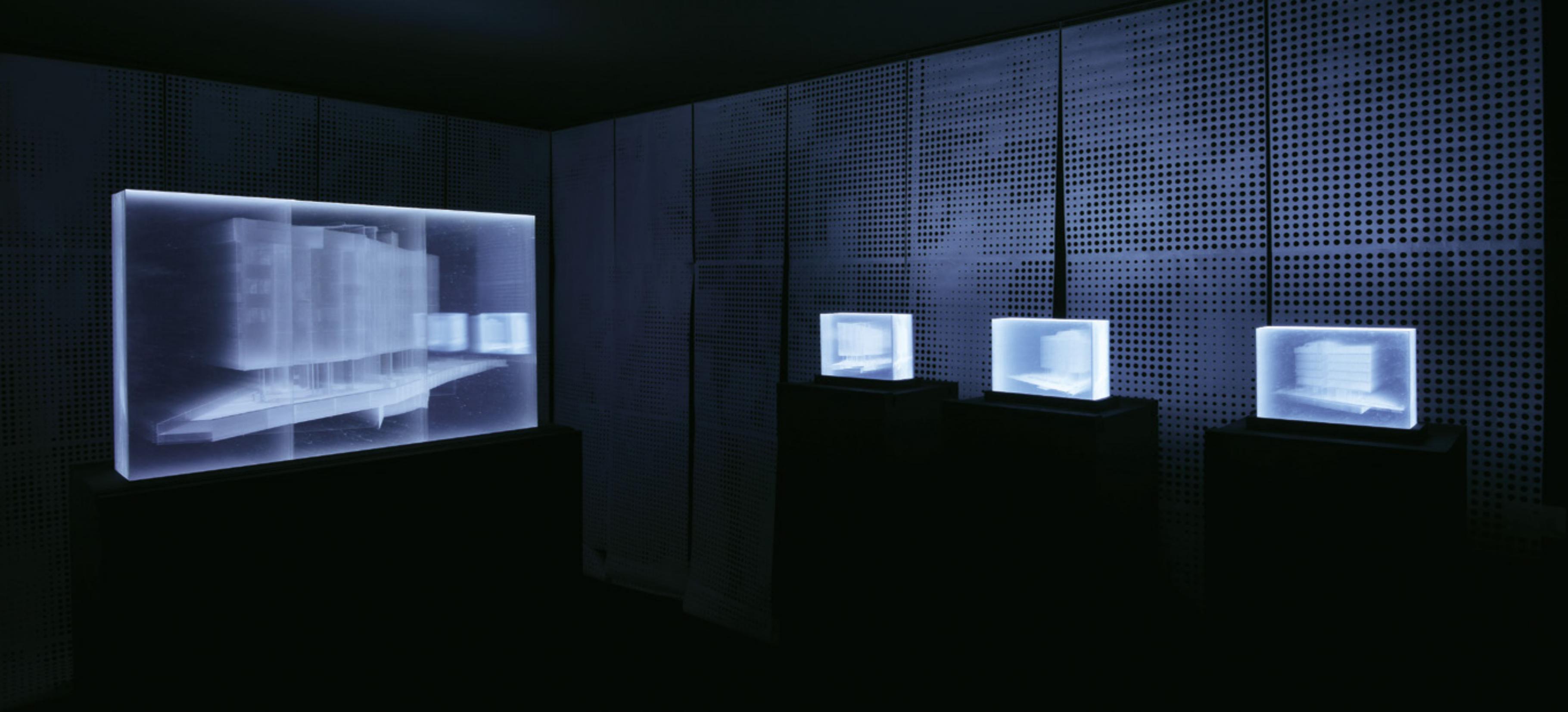
NICKL & PARTNER

By Christine Nickl-Weller & Hans Nickl

Time • Space • Existence

Architecture is influenced by many things, and can be viewed from a social, technological, or aesthetic perspective. It must take all of these into account, either visibly or theoretically.

The nature of the built environment is a major challenge for society. Since 2010, according to a report by the United Nations human settlements programme UN-Habitat, more than half of the world's population has lived in cities. By 2050, the proportion could rise to 75 percent, and most of these people will be crammed together in high-rise megacities. Earlier this year, a study by the Shanghai Academy of Social Sciences concluded that smog had made Beijing almost uninhabitable for humans. Paradoxically, our changing lifestyles are making our urban environment impossible to live in. So how can architects and planners create sustainable urbanisation that takes account of the way we live together as a society? And can the design of the physical environment influence the structure of society?

This is not a new issue. It was a core aspect of twentieth-century modernist architecture, discussed in documents such as the Athens Charter drawn up by Le Corbusier and a group of fellow architects in 1933. This contended that in the increasingly industrialised cities of the early twentieth century, there should be a clear separation between home, leisure, work and transportation. It divided the day into eight hours of work, eight of leisure, and eight of sleep, and stated that cities should be zoned accordingly. Looking at today's cities, this sounds somewhat strange: it is precisely the way in which they mix work, relaxation and sleep, businesses and homes, historic and new buildings, that makes them what they are.

And what is the role of architecture and planning in a networked society, where work is digitalised and intangible, and the boundaries between employment, leisure and home are increasingly blurred?

One of the charter's ninety-five principles is as true now as it has ever been: "At the spiritual and material levels, cities must guarantee individual freedom and the benefits of social cohesion." Perhaps it is time for a new charter, expressing a vision of the city as a whole, dividing life into not predetermined roles but synergies and networking opportunities, and creating spaces that can adapt to future change. The digital world is changing our work, communication, leisure and mobility, and we cannot avoid this, so complex and interconnected are these areas of our lives in a globalised world. But can architecture help to counter some of the negative aspects of these trends?

Architects cannot shape society, or set its values in stone as the Athens Charter sought to do. But they can and must create spaces for growth and change.

10 theses

We have developed 10 theses based on our experience of designing buildings for the healthcare sector. These reflect the many different aspects of what we believe is the architecture of the future, focusing not just on function, but on people and their needs.

Thesis 1: Basics

Architecture can shape the way in which we use our senses to perceive the world around us, and it can bring people together. The role of the architect is to create spaces that appeal not just to our eyes, but to all our senses.

Thesis 2: Identity

The visual quality of a city is defined by its clarity and legibility. Its various areas and elements must be easily identifiable, and buildings must have simple, logical structures if their purpose is to be recognised by the general public.

Thesis 3: Social justice and functionality

The quality of architecture and planning is a major factor when deciding how to create healthy, liveable core areas that meet people's cultural and aesthetic needs. Architecture must provide answers to the demands expressed by society, including social cohesion and communal achievement based on personal wellbeing.

Thesis 4: Urbanism

Every city has a basic framework of buildings and public spaces that gives it shape and helps people to find their way around and identify with it. This forms part of the city's social and cultural capital, and any new projects must harmonise with it. Buildings must interlock and interact with their environment if they are to add functional and aesthetic value.

Thesis 5: Politics

Some changes, both good and bad, are the result of politics and the culture of building. If architecture and planning are to keep pace with social and demographic change, they must create sustainable structures that maximise the wellbeing of individuals and society. They can do this only if they receive positive support from politicians who see the need for sustainability as an opportunity to make an important contribution to society.

Thesis 6: Programme

People-centred architecture must strike a constant balance between form and function. The solution lies neither in formalism that creates buildings with no regard for their surroundings or for society's needs, nor in functionalism, which regards architecture simply as a solution to a large number of small problems. Buildings will satisfy everyone only if they respect the history and circumstances of the area, and comply with urban plans.

Thesis 7: Change

Social and technological change demands that the capacity for alteration and expansion be built in from the outset. But this total flexibility is an illusion, and instead we must create open-ended designs capable of responding to future needs while remaining cost-effective. If subsequent generations can see the connections between buildings and the underlying urban plans, they will continue the trends that we have set in motion.

Thesis 8: Space

Architecture creates and shapes space, and gives it structure. Some spaces are clearly defined beforehand, but others that connect them may not be set in stone. These make them particularly suitable for human interaction, so architecture can turn a purely functional space into an experience.

Thesis 9: Human

Architecture is never anonymous, always personal, created by people for people. It interacts with us by appealing to our senses and creating positive or negative perceptions. Buildings are effective only if they are suitable for people, so architecture plays a key role in the social and cultural face of the community.

Thesis 10: Challenges

Tomorrow's world will be affected by the quality of today's architecture, and this quality is dependent on the challenges of competition. Only by competing to find the best solutions to tasks can we show that architecture is relevant and innovative, and that it provides the best basis for the concepts and perspectives of the future.

Identity
Social Justice
Urbanism

Politics
Program
Change

Space
Human

Challenges

NICKL & PARTNER

NICKL & PARTNER

Von Christine Nickl-Weller & Hans Nickl

Zeit Raum Existenz

Architektur wird von vielen Dingen beeinflusst und kann aus sozialer, technischer, ästhetischer, gesellschaftlicher Sicht betrachtet werden. Sie alle finden—sichtbar oder ideell— Berücksichtigung bei der Entstehung von Architektur. Das Erscheinungsbild der gebauten Umwelt ist eine wesentliche Herausforderung unserer Gesellschaft. Einem Bericht von UN-Habitat—dem Programm der VN für menschliche Siedlungen— zufolge lebten vor wenigen Jahren erstmals in der Menschheitsgeschichte der größere Teil der Weltbevölkerung in riesigen Stadtgebieten. Bis 2050 könnten bereits 75% der Erdbevölkerung in urbanen Ballungsräumen leben—die meisten davon zusammengepfercht und übereinander gestapelt in Megastädten. Die Süddeutsche Zeitung titelte Anfang des Jahres: „Peking ist unbewohnbar" und schrieb: „Nun ist es offiziell: Die Hauptstadt der Volksrepublik China ist wegen Smogs für menschliches Leben ungeeignet. So steht es in einer kürzlich erschienen Studie." Ein Paradoxon: der Mensch und die Konsequenzen seines modernen Lebenswandels machen seinen eigenen Lebensraum, die Stadt, unbewohnbar. Welchen Einfluss kann Architektur und Städtebau auf unser gesellschaftliches Zusammenleben und eine nachhaltige Urbanisierung nehmen. Oder anders: Lässt sich ein soziales Gefüge wie unsere Gesellschaft durch die Gestaltung der materiellen Umwelt beeinflussen?

Die Beschäftigung mit dieser Frage ist nicht neu. Sie war Kernthema der Architekturmoderne des 20. Jahrhunderts, das in Konzepten wie der Charta von Athen 1933 mündete. In der von Industrialisierung geprägten Stadt des frühen 20. Jahrhunderts visionierte die Charta die Trennung der Funktionen Wohnen, Freizeit, Arbeit und Verkehr. Die Zonierung und Einteilung menschlicher Lebensbereiche in acht Stunden Arbeit, acht Stunden Erholung und acht Stunden Schlaf

mutet heute mit Blick auf aktuelle Lebenswelten und Metropolen seltsam an. Es scheint gerade die Mischung von Arbeit, Erholung, Schlaf, von Geschäften mit Wohnungen, historischen Bauten neben neuen zu sein, die eine Metropole ausmacht.

Aber was können Architektur und Städtebau in einer Gesellschaft beitragen, die immer vernetzter ist, in der die Arbeitswelt zunehmend digitalisiert und damit entmaterialisiert wird, in der die Übergänge zwischen Arbeit, Freizeit und Wohnen zusehends verschwimmen? Eine der Forderungen aus den 95 Leitsätzen der Charta von Athen ist in ihrer prinzipiellen Schlussfolgerung heute aktueller denn je: „Die Stadt muss auf geistiger und materieller Ebene die individuelle Freiheit und den Nutzen gesellschaftlichen Zusammenwirkens sicherstellen." Wie können also Architektur und Städtebau künftig mit den Herausforderungen, vor denen sie stehen, umgehen? Vielleicht wäre es an der Zeit für eine neue Charta mit Konzepten und Visionen, die die Stadt wieder als Ganzes in den Blick nehmen. Eine Charta, die das gesellschaftliche Leben nicht nach Funktionen trennt, sondern nach Synergien, Vernetzungsmöglichkeiten und letztlich nach Raum sucht, der zukunftsoffen ist. Die digitale Welt verändert Arbeit, Kommunikation, Freizeit und Mobilität—diese Entwicklungen sind nicht aufzuhalten, denn die Zusammenhänge sind zu komplex in einer globalisierten Welt wie der unseren. Doch welchen Beitrag kann die Architektur leisten, was kann sie entgegensetzen?

Architektur kann eine Gesellschaft nicht formen und ihre Werte in Stein meißeln (wie es die Charta von Athen versuchte), aber sie kann und muss ihr Räume zum Entwickeln, Wachsen und für den Wandel bieten.

10 Thesen: Anhand der Erfahrungen und Erkenntnisse aus der Planung von Gesundheitsbauten haben wir 10 Thesen entwickelt, die

die vielfältigen Aspekte einer—aus unserer Sicht—zukunftsfähigen Architektur reflektieren, die sich nicht nur an Funktionalität, sondern am Menschen und seinen Bedürfnissen orientiert.

These 1_Basics: Architektur kann die sinnliche Organisation von Nutzungen und die Gestaltung sozialer Räume formen; sie ist in der Lage, die Wahrnehmung zu steuern und Begegnungen zu lenken. Aufgabe des Architekten ist es, Räume zu schaffen, die sinnlich sind, also sämtliche Sinne des Menschen erfassen und eine Bildhaftigkeit erzeugen.

These 2_Identity: Was die visuellen Qualitäten einer Stadt ausmacht, sind Klarheit und Ablesbarkeit; Bereiche und Elemente der Stadt müssen leicht identifizierbar sein. Erst eine logische, einfache Struktur verleiht einem Gebäude Identität, Wiedererkennungswert und architektonische Qualität. Allein diese Qualität ermöglicht die Identifikation einer breiten Bevölkerungsschicht mit der gebauten Umwelt.

These 3_Social Justice and Functionality: Die Qualität von Städtebau und Architektur trägt wesentlich dazu bei, mit der Suche nach der optimalen Gestaltung sozialer Kernbereiche für lebenswerte, gesunde Räume zu sorgen, die unsere kulturellen und ästhetischen Ansprüche erfüllen. Architektur muss und kann Antworten geben auf die von der Gesellschaft geforderten Werte wie Solidarität oder die Idee des privaten Wohlbefindens als kollektive Leistung.

These 4_Urbanism: Jede Stadt besteht aus einem Grundgerüst von Bauten und öffentlichen Räumen. Sie formen die Stadt und dienen dem Menschen zur Orientierung und Identifikation mit ihr. Es ist das soziale und kulturelle Kapital der Gesellschaft und das Fundament für zukünftige Projekte, sich in das Stadtbild einzufügen. Die Verzahnung und Interaktion eines Gebäudes mit dem städtischen Umfeld ist sein funktionaler und ästhetischer Mehrwert als Teil der Stadt.

These 5_Politics: Politik bestimmt gewisse Entwicklungen—gute wie falsche—und auch das Wesen der Baukultur. Um dem demographischen und sozialen Wandel standzuhalten, müssen Architektur und Städtebau nachhaltige Strukturen bieten, die sich auf das Wohl des Menschen und die Gesellschaft richten. Gelingen kann dies nur unter der Voraussetzung einer wohlwollenden Unterstützung der Politik, die die Dringlichkeit einer zukunftsfähigen Stadtstruktur als Chance erkennt, einen gesellschaftlich wichtigen Beitrag zu leisten.

These 6_Program: Den Menschen in den Mittelpunkt der Architektur zu stellen, bedeutet, eine ständige Auseinandersetzung zwischen Funktion und Form zu erreichen. Weder ein Funktionalismus, der Architektur als Vielzahl kleiner Probleme sieht, noch ein Formendrang, der ohne Rücksicht auf Bestand und Anforderungen einen bloßen Baukörper schafft, sind die Lösung. Eine eingehende Beschäftigung mit den Bedürfnissen und der Geschichte des Ortes sowie die optimale Erfüllung des Programms führen dagegen immer zu einem für alle Seiten befriedigenden Ergebnis.

These 7_Change: Gesellschaftlicher Wandel sowie neue technische und funktionale Möglichkeiten erfordern, Kapazitäten für Veränderung und Erweiterung von Anfang an einzuplanen. Absolute Flexibilität ist jedoch falsch und eine Illusion. Vielmehr geht es um das Entwerfen eines offenen, auf künftige Bedürfnisse reaktionsfähigen und dennoch ökonomischen Programms. Die Überführung des Programms in nachvollziehbare Strukturen ermöglicht folgenden Generationen, die Entwicklung fortzuführen.

These 8_Space: Architektur erzeugt, gestaltet und gliedert Raum. Sie entsteht im Zusammenfügen von Funktionen, die ihrer Nutzung entsprechend gestaltet werden. Dabei werden definierte Räume erzeugt und solche, die nicht festgelegt sind und als Zwischenräume fungieren. Diese eignen sich besonders, soziale Räume zu werden. Damit kann Architektur aus einer funktionalen Notwendigkeit einen Erlebnisraum zu schaffen.

These 9_Human: Architektur ist nie anonym, sie ist stets persönlich. Sie ist von Menschen für Menschen geschaffen und tritt in Interaktion mit dem Menschen, indem sie seine Sinne anspricht und ein positives oder negatives Befinden hervorrufen kann. Erst in der Aneignung durch den Menschen entfaltet ein Bauwerk seine Wirkung. Sie trägt damit entscheidend zum kulturellen und sozialen Gesicht einer Gesellschaft bei.

These 10_Challenges: Die Qualität von Städtebau und Architektur prägt die Welt von morgen, in der wir leben müssen. Um Qualität zu erreichen, ist es nötig, sich der Herausforderung im Wettbewerb zu stellen. Nur in Konkurrenz und im Bestreben, die beste Lösung für eine Aufgabe zu erzielen, wird die Innovationsfähigkeit und Relevanz von Architektur unter Beweis gestellt und die beste Basis für zukunftsfähige Konzepte, Ideen und Perspektiven geschaffen.

No. 8

No. 9

Space
Human

No. 10

Challenges

A building may have aesthetic qualities if its basic forms and content evoke emotions in us. This has nothing to do with unusualness or originality, and nor is it purely about how the structure fulfils its function. Rather it is about the use of form to express the building's character.

No. 8 Architecture creates and shapes space, and gives it structure. Some spaces are clearly defined beforehand, but others that connect them may not be set in stone. These make them particularly suitable for human interaction, as architecture can turn a purely functional space into an experience.

No. 9 Architecture is never anonymous, always personal, created by people for people. It interacts with us by appealing to our senses and creating positive or negative perceptions. Buildings are effective only if they are suitable for people, so architecture plays a key role in the social and cultural lives of the community.

No. 10 Tomorrow's world will be affected by the quality of today's architecture, and this quality is dependent on the challenges of competition. Only by competing to find the best solutions to tasks can we show that architecture is relevant and innovative, and that it provides the best base for the concepts and perspectives of the future.
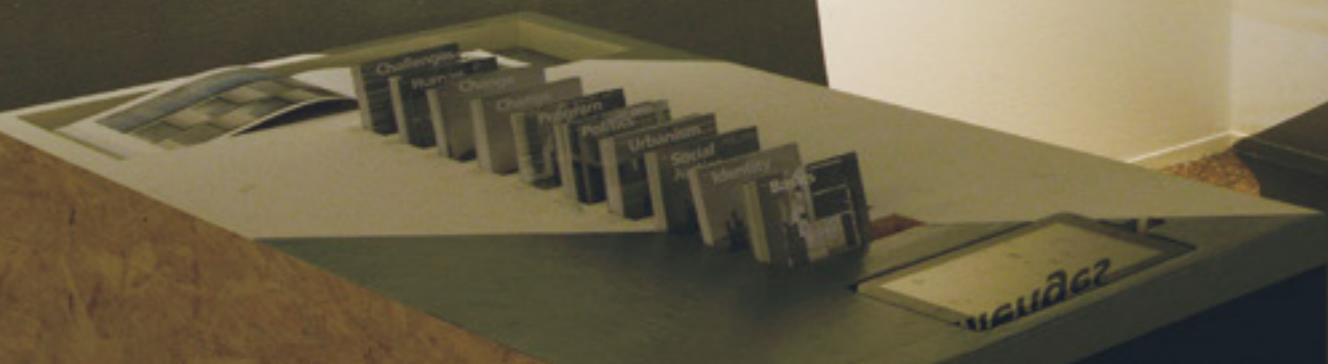
NUMEN | FOR USE

Can we perceive and experience abstract concepts that entered common vocabulary, such as curvature of time-space? Although overthrown a long time ago, Euclidian concept of space and time still dominates our perception. Be it because of the complexity of theory of relativity, or more recent developments such as string theory for example, we still trust our primary school geometry lessons. It seems that human perception prefers concepts of stability, probably because it is too hard to accept that we can be thorn into elementary particles in a blink of an eye.

Membrane cube, constructed of see-through mirrors and foil-membrane mirrors, begins its deformation in cartesian, endless three dimensional grid. In one of extreme deformations of the inner cube, this grid is bent and compressed in concave voids. In the other, after passing through "normal" stage, we are confronted with total destruction of space. Within a few seconds, all our sensory knowledge of space, our stabile firm ground is taken away form us. Collapse, strangely enough, isn't at all that fearsome. After the first shock, the fall turns into thrill. As if our stay in coordinate cage has come to an end. The rhythm of these changes, induced by literate breathing of the object, expresses everyday metamorphosis of our beliefs and emotions. The impact on the viewer is amplified by the profound analog character of the object. The crystal clear reflections of glass see-through mirrors and rough appearance of screw-driven mechanism of the bellow exclude any possibility of digital illusion, physically assuring us that the deformation and the disintegration is for real.

Numen | For Use's artwork N-LIGHT MEMBRANE is represented by Balestra Berlin
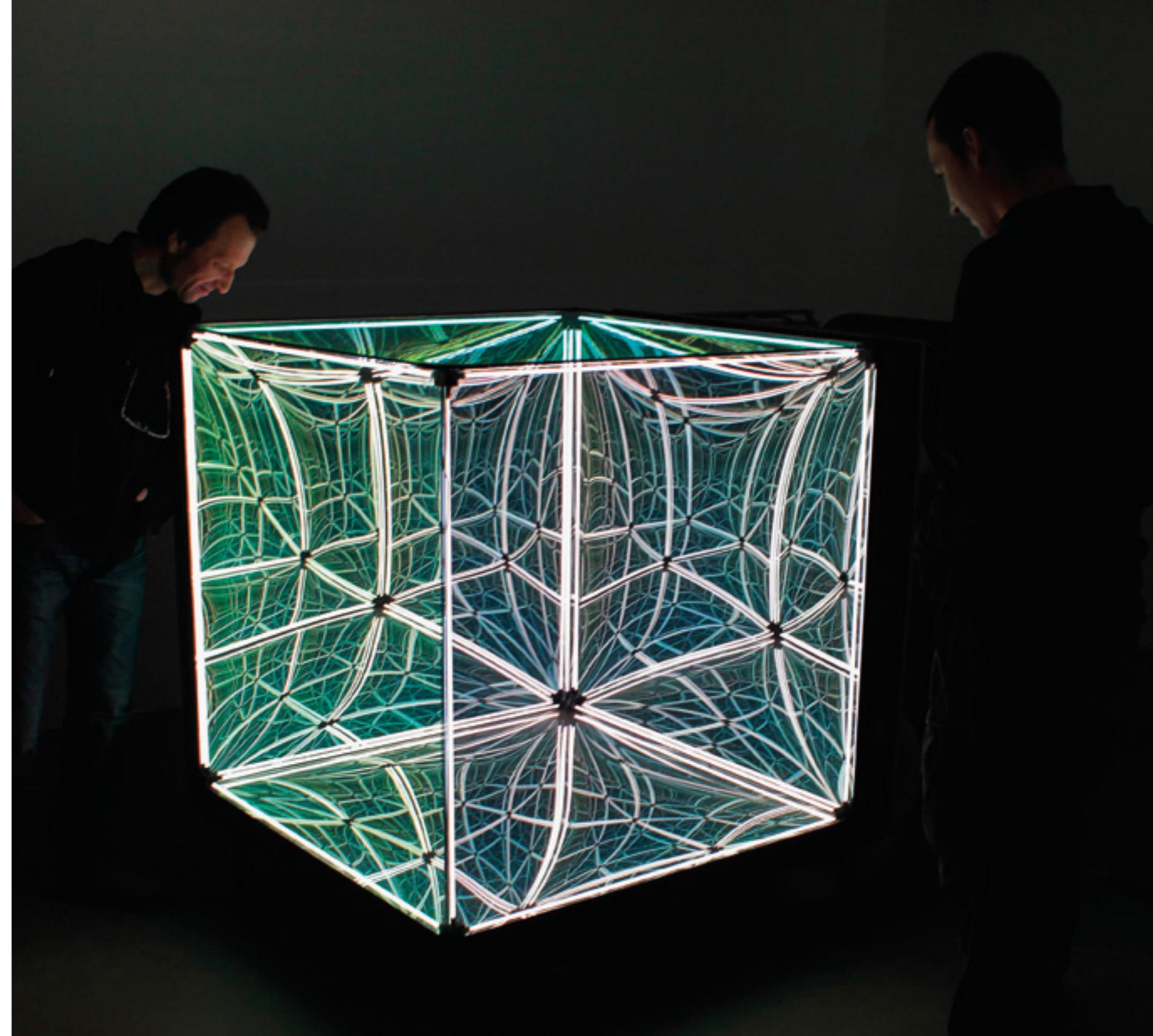
OPTA ARQUITECTOS

THREETIMESTHREE

The existence develops dynamically on a space-time scenario; with a multiplicity of sensations that light, air, colors, sounds, temperature… give us. We transform these sensations into ideas, feelings, concepts, disappointments and joys…

Three railway stations in three different circumstances, three climates, three scales, three concepts, but the same mission: to become the means by which the travel activity develops, embracing exchange, mobility, progress and communication in one single place.

TIME:

Loja High Speed Railway Station – Granada, Spain

In the last 200 years, we have invented the modern world, from the steam engine to the magnetic bullet train. During this period we have massively concentrated crucial discoveries and the society has experienced a huge and global change, unknown in the history of mankind. Everything goes fast in the current conception of society. Immediacy is considered quality of life, the personalization of media and the development of technologies, define a new way of conceiving time. This fast-paced experience gives us the certainty that there are no limits to future knowledge.

SPACE:

Riyadh Railway Station Renovation & Upgrading – Saudi Arabia

Native architectures have always been developed locally, according to their own needs and technology. This spirit is still valid nowadays, but enriched with new materials and systems that can provide the features that we need for a particular place. The train transportation,

back in 1830, took the first step towards globalization. Perhaps railways architecture was the first transnational typology, with stations implanted wherever the train arrived. Nowadays, that steel architecture, symbol of modernity, has been transformed into a large service container, a public hub, in which the journey itself is only part of the multiple activities that take place there. Large international stations are no longer single buildings but large complex that spread their activity towards the city, offering additional services related to leisure, shopping, work and multi-modal transportation. The limits of the stations become blurry, bringing built area and urban space together.

EXISTENCE:

Iquitos Amazon Railway Station – Peru

The gradual worldwide consciousness regarding the limited natural resources of our planet is the framework that currently defines any approach to human development. We seem too many for such limited means. We need to advance in the rationalization of resources, to get better results without over-exploiting or harming the environment. Sustainable growth today is the starting point of any action. Building systems and processes have to go in the same direction, low energy / water consumption and materials recycling. Nature participates in human progress. The consequences of the changes that are being detected in climate, increasingly affect our everyday life, especially in urban settlements, with disordered and violent changes of atmospheric phenomena. These facts lead us to rethink the artificial world that we have created and the changes that need to be introduced in it to redirect our modern existence towards life.

ORTÚZAR GEBAUER + SIMONETTI STEWART

ARCHITECTURE AS SINGLE URBAN / RURAL RENEWAL IN CHILE

Ortuzar Gebauer + Simonetti Stewart are two architectural firms based in Chile. They have come together to show two singular projects that starts the renewal of different neighborhoods according to their locations and scales. The first one, a renovated stilt house of rural character turned into a hotel, located in the periphery of Castro seafront, on Chiloe Island. The second, full of urban character located in Santiago, opening the interior of the block pathway into Avenida Andres Bello and the parks along the Mapocho river next to the ongoing urban renewal of "Barrio Suecia". Based on the idea of "fundamentals of architecture" raised by Rem Koolhaas for the XIV Biennale of Architecture in Venice, both projects share the use of their main structural pillars as protagonist's elements of their environment and culture despite being located in different regions and locations in the country.

Eugenio Ortuzar and Tania Gebauer based their works on the importance of rootedness to the site and its surroundings, with a fusion of tradition and modernity in a new architectural language. Their major works have been developed in southern Chile, on the big island of Chiloe, having wood as the main material. Eugenio Simonetti and Renato Stewart conduct most of their work in residential and office buildings for the company Almahue S.A. in Santiago de Chile. Until now, they have designed and built more than 200.000 m², always seeking to generate projects with a differentiating factor that translates into a better living and quality public spaces for the city.

Palafito del Mar Hotel: The project represents an architecture developed according to the environment, using different materials and shapes, representing the diversity and contrast of chilean geography."

Palafito del Mar Hotel", is located in the ancient and characteristic quarter of stilt houses of Pedro Montt, in the city of Castro, Chiloe. Is a new look of traditional stilt houses, structured by several inner courts and balconies overlooking the sea, which are connected by a central hallway powered by daylight, ending in a common public space. The exhibition also shows other "Palafitos" designed by the office, and how they have appreciated and improve somehow a characteristic neighborhood that was forgotten by its community and its people.

Costanera Lyon 2: Costanera Lyon 2 finally completes the interior passage known as Plaza del Sol, originated in 1978, improving and adding new pathways in the heart of the city block, increasing the plusvalue of the sector and marking the first step in the urban renewal of the district. The structure was designed based on a rigid core and frame of reinforced concrete that allows the transfer of vertical and seismic loads in the facade through 14 concrete diagonals of 12 meters long each, leading down from the third floor to a 70 cm slab that is located in the first basement. The proposed structure allows 100% free plans for the users. The proposed structure works as thermal mass, reducing energy consumption used in heating and air conditioning for the offices.

Palazzo Bembo: Our exhibit consists of 132 MDF tiles of 20cm x 30cm x 5mm that have recorded the information of both projects. The 132 MDF tiles are assemble to each other without the use of adhesive, creating a comprehensive structure that supports itself and explain the projects, releasing the necessary space for the two models and the projection of the shorts. The wood box that served as the packing envelope to send the complete exhibition form Chile to Italy is separated into two equal rigid parts, which serves to support the models in Venice.
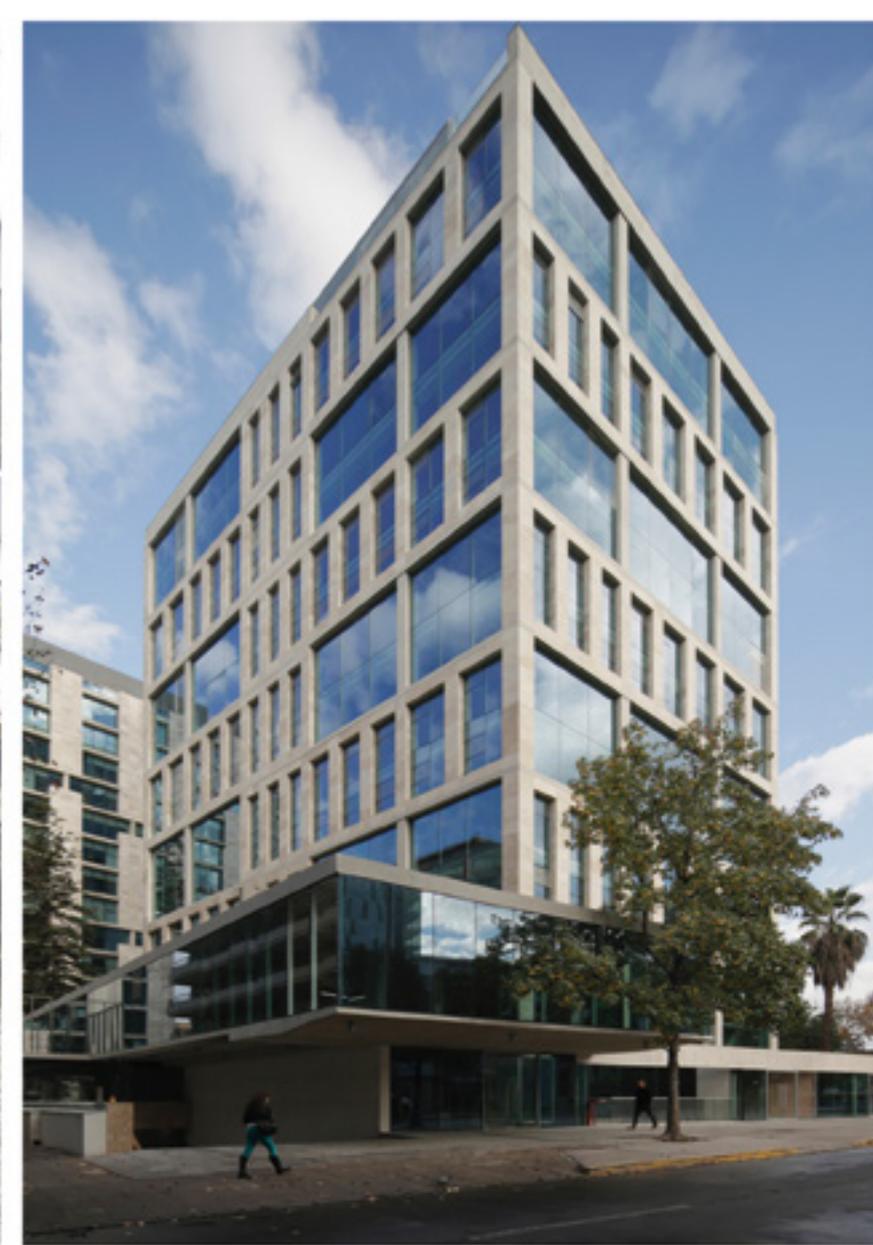
LUCA SELVA

Specific Typologies

Dwelling is fundamentally and determinatively connected with time, space and human existence. And with dwelling, the typology of housing. One of the core issues that Basel-based Luca Selva Architects has been successfully exploring for years is the research and development of new and specific housing typologies which are derived from the inherent requirements of the site, program, orientation and surrounding emission factors, e.g., street noise, etc. The essence of the architecture, the fundamental, lies in the typology that like a kind of DNA encodes each architectural project: the basic information of the architecture is made visible and stored in the typology. As well, it contains the genome that Luca Selva Architects draws upon in developing their next specific projects. 'Specific' means that in each project the architecture has a site and precisely discernable cultural, economic and physical conditions, which pose challenges to be both queried and confronted through the design process. This exact observing, this striving for a project result appropriate to the respective location condenses the essence of previous investigations concerning specific floor plan typologies. Representing the underlying approach of Luca Selva Architects this essence is the main topic of the firm's contribution to the discussion of the fundamental in the 2014 Biennale in Venice.

The investigation of specific typologies created by Luca Selva Architects for residential buildings is also the subject of this current exhibition: displayed on large standing formats—framed and behind glass—plan drawings with an identical scale and identical orientation so that the different typologies are presented for comparison, their background contexts explained in a legend. The respectively same presentation of the different typological drawings intensifies the differences and sharpens—also by forgoing any architectural images of the selected projects—the insight into the fundamental aspects of the architecture.

Specific Typologies
LUCA SELVA ARCHITEKTEN | BASEL CH
www.selva-arch.ch
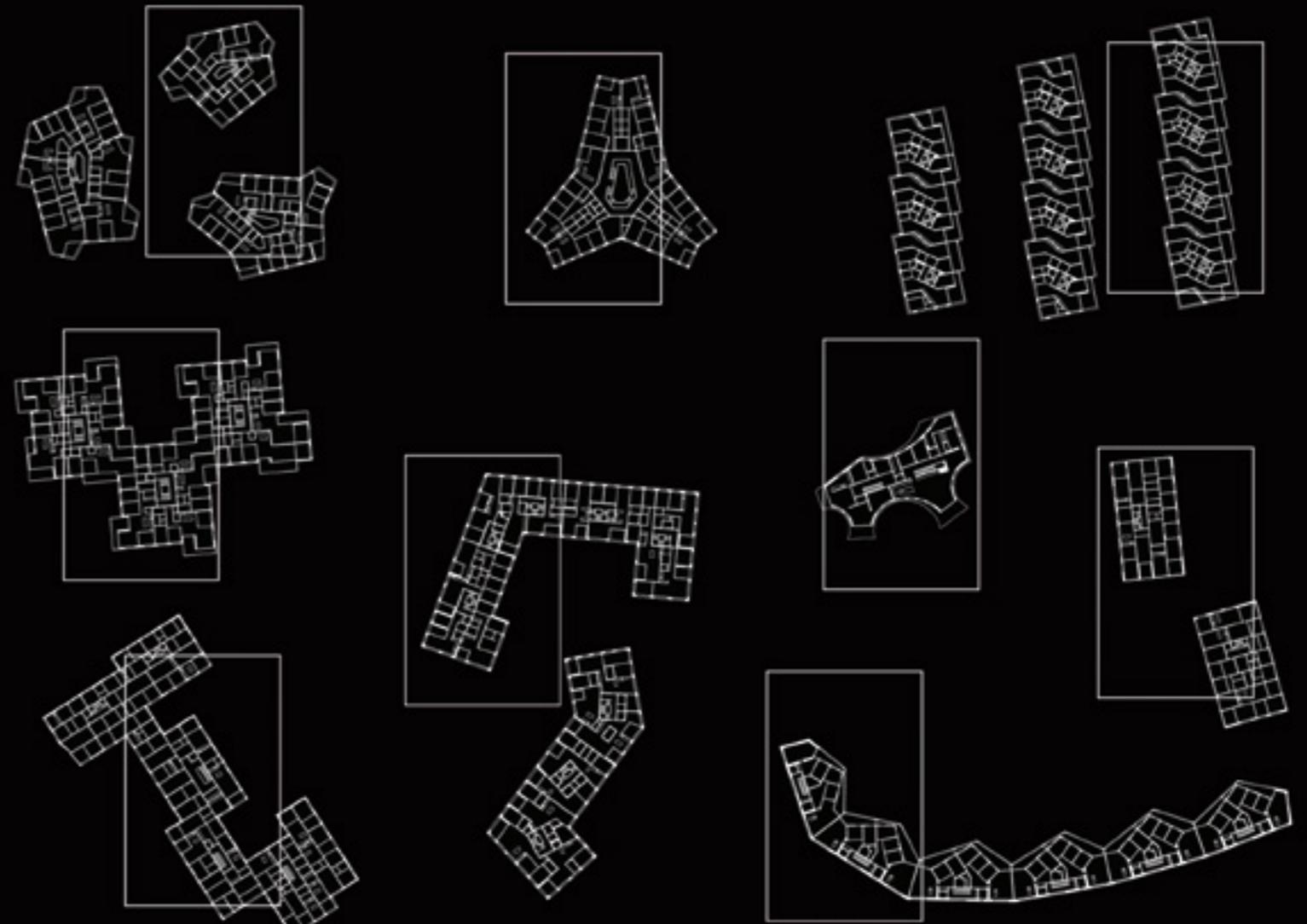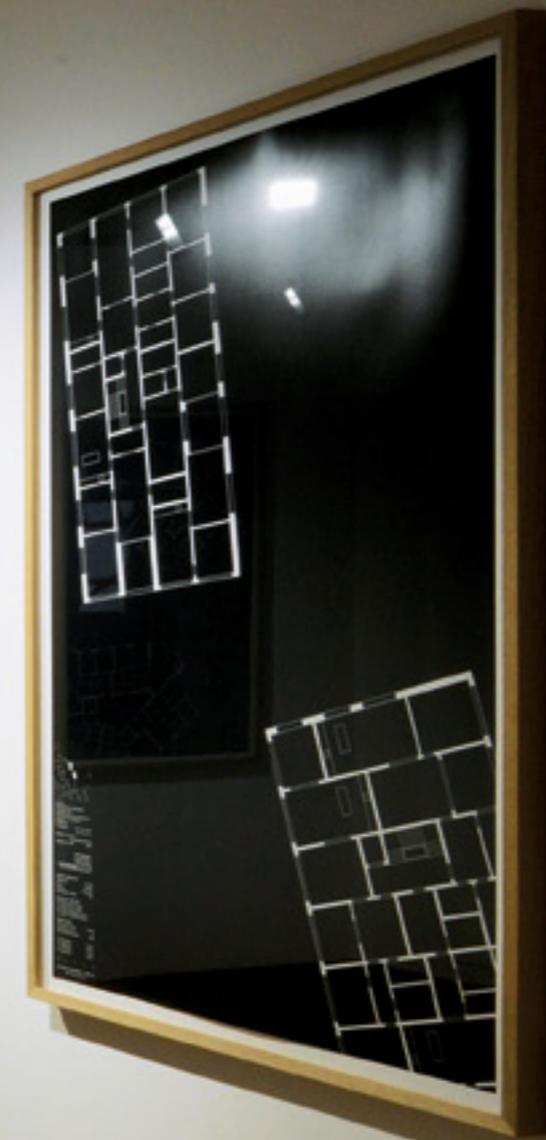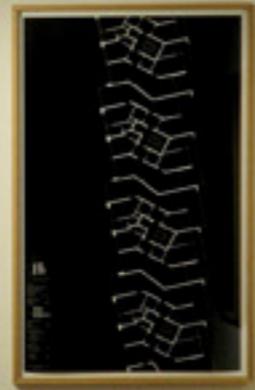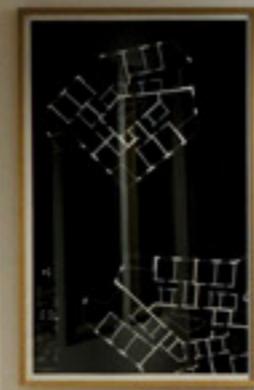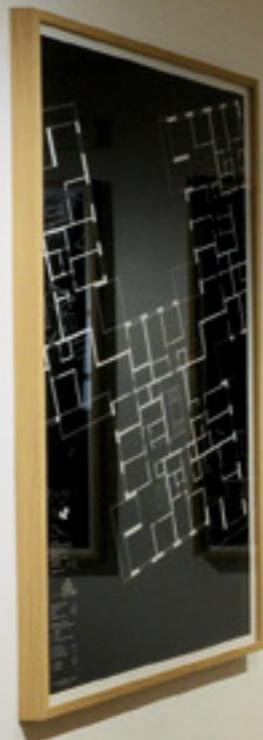
SHATOTTO

Shatotto intends to unearth the lost history and heritage of Bengal and recreate the missing link of its urban and rural culture. Shatotto also tries to bridge the gaps between architectural values and the current crisis of a responsible architecture.

BANGLADESH- "the land defining wind, water and clay"
The challenge for the twenty-first century is manifold. While the new, exploding urban dimension must be faced, and the pressure of modernity, modernization, and the market must be met, it is well to remember that there is always the indubitable delta, timeless and certain, ever returning with its wind, water and clay. The tropical climate of Bangladesh has encouraged and facilitated travelers and wanderers like the "Bauls" (mystic minstrels) to continue in their quest for the knowledge of the Unknown. The songs sung by these minstrels were an extension of their feelings, their way of life and their surroundings and were rooted to their very Origin.

The consciousness of nature is at the root of the building. The old conception about building is as valid as ever: it establishes our place on earth. The perennial image of the Bengali hamlet is a modest landscape, detached structures among foliage and ponds, land, water, garden, and building become part of an inseparable architectural as a whole.

SA RESIDENCE
The Inspiration: Water channelizes its expansive existence subtly inside the weave of life. Mingling toil and poetry into the land of Bangladesh. During monsoon the 52 rivers that carry water across Bangladesh inundate two-thirds of the land. The water recedes, leaving behind alluvial soil, transforming the landscape into large patches of paddy fields. Lalon, the 18th century Bangladeshi minstrel said "If one

thing is not there inside the body then it's not outside the body either. The human form has two parts—body as the shell and the thoughts as the soul. Shell and Soul are independent, yet interdependent; belonging to each other while belonging to themselves. Architecture is similar, with the building envelop as the shell and nature as the soul.

Reality: In this three storied single family residence, the shell is a pure square made of single material 'concrete' transformed from celestial form sphere grounded and the thinking (soul) is the mother nature conversing with the shell.

In the SA residence, traditional space qualities, from both urban and rural typologies are merged. the courtyard connected to the adjacent pond in traditional typology transformed into the urban context and created a quad of water symbolizing nothingness yet containing the power vase of capturing, reflecting and refracting the sky, flying birds, smiling sun, shying moon, and the composed cosmos as a whole. The south and the southeast have been designed to bring in cool breeze during the hot humid summer and the warmth of the sun during winter. The central "water court" acts as natural exhaust system and getaway for hot air and makes the middle court a solace.

Dream: "When light caresses the wall or the water touches the land, or the land pats the green, or the green cuddles the breeze or the breeze ushers—it's all about touching and feeling the soul. Small dingi boat waiting by the ghat, a patch green and light with its silence, the space becomes a natural habitat within a manmade dwelling, the destiny is nothingness, where the soul and shell cohabit and purify themselves. Let the soul come inside the home and let go of it and let it be and let it be…"

SAMAR SINGH JODHA

OUTPOST

Artist Samar Singh Jodha's latest enterprise is a visual disquisition on a global culture where individual aesthetic notions are framed by commercial interests, and homogenised to such a degree by mass media that spontaneous individual expressions often emerge as accidental bi-products of non-aesthetic pursuits.

He highlights this unusual state of affairs via a pictorial trope of discarded containers fashioned into habitat by miners in India's pristine northeast. The fact that Jodha foregrounds his work with a people given to excavating precious minerals from the earth's womb to keep the engines of the same mass culture and industry running, adds poignant irony to his endeavour. The interplay of narratives represented by a broken people and their robust expression unravels the threads of a global technopoly that promises a rosy future to many of us via rapid innovation, while simultaneously condemning many others to centuries-old regression.

In deploying photographic imagery as the foundation stone of this work, Jodha summons a visual discourse that is rooted in documentary practice, yet is scarcely mimetic of that art form. As a seasoned artist, he is all too aware of its diminished power in the post-modern era. There is therefore a double dispossession at play here. The sliver of optimism in this work is a notion that art-making is too precious a gift to be restricted only to the virtuoso.
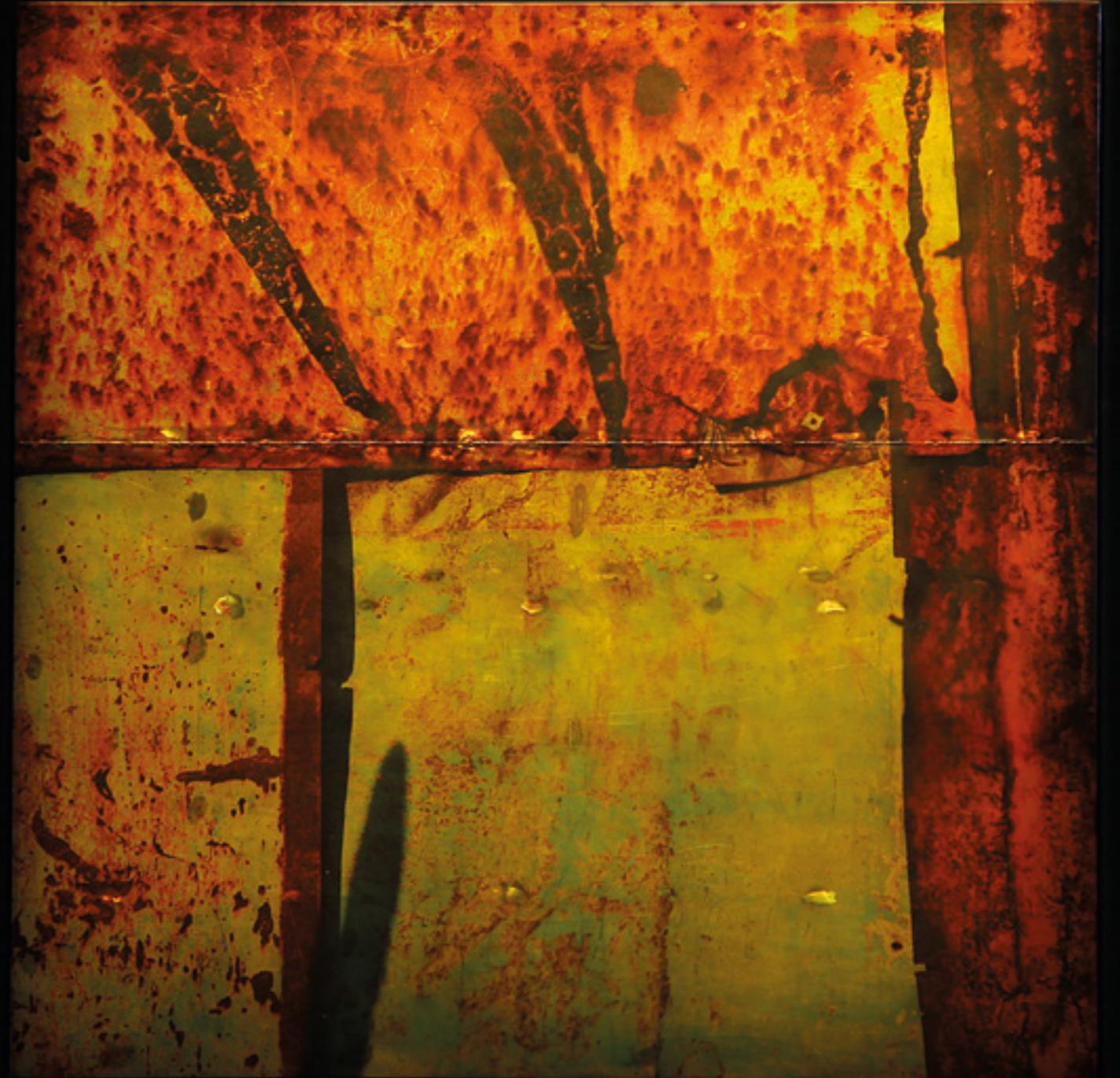
KIRSTI SIVÉN & ASKO TAKALA

By Kirsti Sivén

TIMELESS SPACES FOR HUMAN EXISTENCE

Timeless architecture is touching our memory, living at the present and reaching to the future at the same time. It has a special kind of quality which is sensible but not easy to define. It is free of all kinds of masks and tricks, growing from the place and functions. To be sustainable and deserving a long and prosperous life buildings and cities have to be accepted, maybe even loved, by the users—not only the first ones but for generations. The architecture of today has to be so universal and flexible that it will be usable and accessible in future with minimal alterations and inputs of energy and natural resources. Sustainable architecture contains timeless qualities which are able to touch our senses, emotions and memory and make us to protect and take care of built environment.

FEELING ARCHITECTURE INSTINCTIVELY

"I have no philosophy: I have senses…" The quotation is from a poem of Fernando Pessoa. In this poem a shepherd describes the way how he is seeing and experiencing his surroundings. He is reaching for a state of innocence, where things appear to our senses as they really are, a state of instinctive understanding. The same kind of state is needed when people are using architecture in their everyday life. Here we are entering the realm of innocence and sensitivity where architecture needs neither considering nor understanding by reason but must allow spontaneous feeling. The shepherd in Pessoa´s poem is talking about his relationship to nature with favour but his remarks about the city are negative: He cannot experience the built environment with the same innocent and relaxed pleasure as the nature. The built environment needs "understanding", efforts of reason and background knowledge, and so the spontaneous experience is lost. This is a basic problem of architecture. Our cities and spaces for

living should give a spontaneous, instinctive feeling of harmony and pleasure. A basic task of architecture is to create elements of harmony and timeless quality which help us to feel at home in the world.

FRIENDLY AND EASY SPACES

What makes us recognize authenticity and feel harmony in cities and buildings? What makes the architecture accessible for us at experiencing beauty and feeling the space? I wish there was as much information and research available about the esthetical and spatial qualities which make architecture open and easy to use as there is about physical accessibility. The most important element of usability in architecture may be the usability at the level of senses and emotion. This is particularly important in everyday environments like housing, kindergartens, schools, elderly homes. User-friendly architecture is created by empathizing method: the architect has to find out the needs of the users—often unknown and theoretic—, and to imagine different and the most unexpected situations, which may occur to them. During the planning process the architect moves to live in the spaces as a user. For me pleasant spaces are often half-closed and sheltering, giving a safe feeling but not capturing inside. Even one building may make a village. Views from inside often include parts of exterior of the house. Especially for housing the concept of half-closed sheltering space emphasizing and framing daylight and views is successful. It makes the spaces friendly and easily acceptable for the user. Timeless and accessible architecture is opening for the user without any background knowledge of proper manners or practices of today´s Architecture. There is often a contradiction between the sharpest architectural ideas and the accessibility of the architecture for the user. The challenge of timeless architecture being open and easy for human existence should not be a lousy compromise but a source of inspiration for the architect.

SURE ARCHITECTURE

5 DIMENSIONS ARCHITECTURE

Architects' structures have an enormous impact on the way that we experience our surrounding, on the way we experience Time-Space and how bring memories/experience to the life of each person using the space. These concepts were ideal to explain our 5D Architecture that we apply in our design. We propose the concept of 5-dimension architecture as the core theory of the company. Based on Einstein's 4-dimension physical time-space, we add another cultural dimension of experience/memory as the theoretical factor. The "Time-Space-Existence" concepts are directly related with this idea. 5D architecture is combining technology and humanity; physical and cultural spaces; macroscopic and microscopy, etc. to develop a methodology for sustainable urban regeneration and eco architectural design. Memory and experience are the real fundamentals behind the design from architects and users. We have an international group of architects with different cultural backgrounds to work together and lead to the creation of an inspiring innovative design for each client; and all users bring the life to the space after practical completions. Users have different understanding about the space basing on their different backgrounds and life experience.

PROJECTS & EXHIBITONS:

In the exhibition, Sure Architecture attempted to show the developments, thoughts and ideas of urban planning, architecture, and interior design projects to create a specific character and atmosphere; where show this 5 Dimension Architecture that bring special memories for all visitors. We addressed 4 different ways to exhibit our projects; such as, illustrating architectural and urban in traditional Chinese methodologies; printed panels, Composition of projects in a Chinese painting.

Wood Models as a traditional Chinese wood carving and on a traditional Chinese paper cutting would give different impression and understanding to all visitors. All of these elements are enclosed in a 3D space to let the visitors walk through and discover the projects based on their personal experience.

YINCHUAN URBAN PLANNING EXHIBITION CENTRE:

As an example of 5D design theory, Yinchuan Urban Planning Exhibition Centre is part of the Sure Architecture Space. It has Xixia, Han & Musilim 3 different cultures but under the "new" China. How to make those 4 elements into one project is a challenge for us. We did a lot of study and decided to make the project in a very new form and style; at the same time, we tried to mix those cultural elements onto the new design. The design is to take the form as local Xixia stone to carve Muslim patterns with Chinese technology. The new architecture is carrying 3 different cultures and makes people jump back to the history with their knowledge. The special form and facade identify the 5D architecture for the site and the city.

JINHUA CENTRE:

Jinhua Centre is a complex HOPSCA (Hotel-Offices-Parking-Shopping-Convention-Apartments) and also acts as the landmark building for the city. The natural environment and Chinese gardens are the most significant and attractive landscape and built environment of the city; however, it seems not to be allowed to have those elements into our project and the modern city in China. Vertical green and Chinese garden (big balconies and sky gardens) could bring the building to be linked to the city context to some extent. That will be very interesting that the architect and the users to finish the project together.

TAKASAKI MASAHARU

Monobito Spirit

"My architectural philosophy creating a house to a town is 'a dialogue with a mind and respect for human being' and 'having close connection between an individual with the cultural context and community involved'." —Takasaki Masaharu

Time: Architectures exist in a flow of time that links the present to the past and to the future, they have tempo-spatial space. They have a historical and social role, and should exist symbolically at this present time, and I propose they also embody the new value of the future. Hence, we must comprehend the direction to the future. The past is not just a relic from another age but the manifestation of those who lived at that time. Considering the ideological and religious backgrounds of the past, I insist that if they are used in developing the futuristic in the present time, the past and future will be fused to become life. While things are always changing over the time, there are things that will never be changed; the human spirit and life. Life is a consequence of the big stream from the ancient time, and only those who have an imagination will conceive the future. For the one whose consciousness extends infinitely to the ancient time and the continual imagination of the future, life at the present moment is full of possibility in the sustainable time flow. The future is imagination and the present is a melting point of symbiosis and exchange.

Space: One of the functions which space possesses is to free the human spirit from the confined perception against the reality, and it gives an impetus for the emergence of new humanity. Experiencing the architectural space based on the human consciousness, in which we are able to engage all five senses, the transformation of con-

sciousness is brought about, and it encourages the emergence of what I call the new 'Earthian Human'. And the architecture with a space and phenomenon that make us consider the earth as a nostalgic home becomes the 'Earthian architecture'. What conduces to individuation and the revitalization of the land in responding to the natural environment and its historical background shall have the lively appeal of architecture. In these days, the internal spaces are controlled by the air-conditioner and other electric appliances. However, Fukushima nuclear disaster in 2011 told us that we need a new vision and an alternative to our current artificially controlled environment. Now, it is the time to consider a radical reconstruction of our relationship with the natural environment.

Existence: Architecture seeks for the profound understanding of human existence, it presents us the mode of existence of life as the vision. While many architectures have been worn out and faded away by the social changes, nature transcends the ultimate time axis and has never been wavered or changed. This awe-inspiring beauty of nature is the manifestation of architecture which I have been and am aiming to create as 'the environmental organism'. I provoke and evoke the land of manifestation, and pursue the architecture which restfully breathes and stoutly stands. My own rule is the collaboration between 'the intrinsic idea' of nature and architectural idea. It is not to neutralize the power of nature with the stronger energy of architecture, but to create the organic relationship between human and nature by interacting with the surrounding natural environment. Environmental organism connotes the everlasting flow of time lands on this mother earth not the moment of the present.

PETER TAY STUDIO

By Peter Tay

REFLECTION(S)

"I have always loved the idea of reflections. I love the way layers of vertically aligned glass creates duality between the exterior and interior spaces, which results in a cacophony of multiple reflections whose boundaries between them are blurred." — Peter Tay

The installation comprises a small enclosure encased with transparent tinted acrylic walls containing a indoor garden filled with silver river pebbles and 6 log stools within a room with darkened walls. The furthest end of the room is finished in mirrored panels, and on the other, a simple bench. On each end of the space is an LCD screen. The space is dimly lit, as if illuminated by moonlight. The double but laterally inverted images from the LCD screens mirror each other, its sound echoing each other in space. Its reflections through the transparent panels produce an illusionary image, suspended in time and space within the box, with its filmic motion aligned and played out in perfect synchronicity.

Within the installation space, textural and experiential qualities are intensified, inviting the visitor to leave the "known" visual world behind as he/she takes a step into a space that is at once minimal and familiar, and yet is curious and extraordinary. The movement around the outer edges of the room to reach the pebble garden is a reflective, transitory space. The pebble garden is a space of reflection and suspension, and a space of meditation and introspection. One not only becomes aware and conscious of one's existence, but also of one's reflections and projections through the transparent surfaces.

This installation is both an exploration and an interrogation. The exploration of the multiple meanings and depths of the phenomenon of reflection(s) and the body, and at the same time, it is an interrogation of the boundaries and relationships between architecture and interior design, the interchangeability between exterior and interior spaces, as well as the perceptions of our existence in time and space.

A Reading of Reflection(s)

/of Space	/of Objectivism
/of Event	/of Vibration
/of Thought	/of Boundary
/of Materiality	/of Proportion
/of Function	/of The Body
/of Time	/of Culture
/of Context	/of Dogma
/of Individuality	/of Simulation
/of Sound	/of Beauty
/of Perception	/of Sensuality
/of History	/of Poetry
/of Tradition	/of The Universe
/of Ambiguity	/of The Beginning
/of Emotion	/of Nothingness
/of Cartography	/of Reflection(s)

UNIVERSIDAD IBEROAMERICANA MEXICO CITY
JUAN PABLO SERRANO & ANDRES FLORES

Mexico City: challenges of the day-to-day

The past haunts us more intensely and architecture witnesses the conditions that we find in every project we belong. From the ancient Aztecs, water use has been a process beyond the divine, a practical and pragmatic process that has made us rethink every element architecture assigns us as part of the design.

Set within a lake, Tenochtitlan fixed the conditions that the construction from its inception until now, coupled with a seismic zone that requires us to abuse the memory on each line that is projected. It is a way to remain in the collective memory. For several earthquakes, floods, and pests attacks, the city has since taken leadership in far different specialty techniques that make our constraints the biggest challenges in construction today. And to show some of the projects coupled with an academic and scientific approach can specify in their development and approach to water, as a reality of the past and the present shortage, as well as a challenge for the future for the liquid part of the vital goals for care and restraint.

The space has been mimicked and a context that makes us recognize the city as a condition—promoter—and its consequence have been created. Large buildings are now part of the megalopolis denser population and capacity building, trying to make the current lifestyle of the people who live from it and depend on it more resilient. Different techniques for this resilience of our daily lives as citizens and the elements within the structure that makes up the big city. Water as part of a program that existed and now requires a perpetual counselor, is part of the infrastructure as taking up an amount

of space in architecture in the city and in the such a way that it influences many decisions involved in the process of architectural development. The unplanned city has sought to corrupt, and the lack of basic services have influenced the ability to cope with more. We have incorporated new elements to stimulate professional growth, giving criticism and objective approaches, creating a space within society: conscience and consequence of spatial quality.

The existence of the City makes us part of a whole. A greater conservation project pushes us to establish our roots as being part of our everyday life. The parameter is the essence of our objectives towards our coexistence within the mega city. The city's livability gives more importance to the common good, and the infrastructure to improve the quality of life for residents and visitors. We need to develop our understanding by returning to our roots. This is part of the pragmatic process that puts us in time and space within our city. By preserving this city and making improvements, we can shape the future as an intimate involvement in daily life.

UNIVERSITY OF HOUSTON
GERALD D. HINES COLLEGE OF ARCHITECTURE
DEAN PATRICIA BELTON OLIVER, FAIA • **CURATOR** PETER JAY ZWEIG, FAIA

University of Houston | Gerald D. Hines College of Architecture
is the winner of the Global Art Affairs Foundation Prize 2014

RISKY HABIT[AT] : DYNAMIC LIVING ON THE BUFFALO BAYOU

B U F F A L O   B A Y O U · H O U S T O N ,   T E X A S

50 % of the world's urban and coastal areas live on deltas, 60% of these countries' GDP derive from the economies of these fertile regions. As our population climbs, the urbanization and industrialization of the delta has created a new and challenging frontier, where the habits of man intersect the habitats of nature. From Downtown to the Gulf of Mexico, the Buffalo Bayou has proved to be a vital piece of Houston's growth for the past 100 years. Through history, Houston's economic prosperity has transformed a narrow and winding bayou into an international port. How is it possible that Houston's port, stretching more than fifty miles, generating more than one million jobs, connecting so crucially to the regional, national, and global economy is so detached from the local culture. Is this relationship something worthy of salvage, or has it become too disconnected, too volatile, and too toxic to save. Home to a myriad of delicate ecologies, surging floods, swelling weather, unrelenting drought, dense humidity, and high temperatures, Houston fosters risky habits in a risky habitat. Conceived as one cohesive and curated ecology, "Risky Habit [at]" approaches Houston's primary waterway in three, sequential scales: 100 miles, 2 miles, and 20 feet. Designed in an equilibrium of human settlement, nature, and infrastructure, these projects balance the fragile environment with the economic ethos of a city in search of its future.

100 MILES **R I S K Y   H A B I T** · L I V I N G   O N   T H E   B A Y O U

From the two dams impending collapse, to the rapid loss of coastal wetlands, to the toxic nature of the ship channel, to the idling, abandoned oil rigs in the Gulf of Mexico, Houston's risky habits of suburban sprawl, reliance on the automobile, and economic prerogative now threaten a metropolitan city of more than five million. By recognizing the bayou's economic importance, realizing its cultural significance, and respecting its volatile potential, these projects reactivate the water's edge, integrating dynamic and flexible design solutions within a rising waterline.

Stretching 627 sprawling, square miles in a no-zoning city, Houston is twenty-five percent vacant. Like the city's sprawling edges, Houston's identity and sense of place has decentralized over time, as it has consistently redefined, rebranded, and reimagined itself: a rail hub, oil boom-town, international port, space center and energy capital. Wedged between the city's towering central business district and the ship channel, the East End has been shaped by the rise and fall of an industrial era: dilapidated warehouses, parcels of brownfield demolition, and an aging infrastructure. The habits of man and habitats of nature meet in a "no man's land" along the bayou's edge. Blurring the line between urban density and the sprawling suburbs, the East End reveals a potential for a new paradigm of sub-urbanism. As the urban and suburban conditions converge in the shadow of downtown, new opportunities for density, economy, and amenities emerge. By bridging the bayou, a new understanding of sub-urbanism creates innovative and connective links through infrastructure, nature, and people in the East End. Breaking the impermeable prose of the paved, suburban neighborhood, Buffalo Bayou becomes a vital source for transition from the contemporary industrial district to an unnatural pastoral landscape, that harkens back to its indigenous, natural origins. Using a series of pedestrian, automobile and hybrid bridges, these projects revitalize the East End into a pedestrian-friendly, mixed-use, and conceptually sustainable model for suburbanism. Activating the bayou with housing density, recreation, a municipal core, eco-tourism, agricultural parks, and pedestrian-friendly infrastructure, these projects balance community amenities and necessities along the natural ecosystem of the bayou. In a stretch of two miles, nine new bridges stitch a continuous, dynamic park along the water's edge into the industrial texture of the East End, connecting the people once again with the forgotten beauty of Houston's bayou while exploring new opportunities for a city in search of "place".
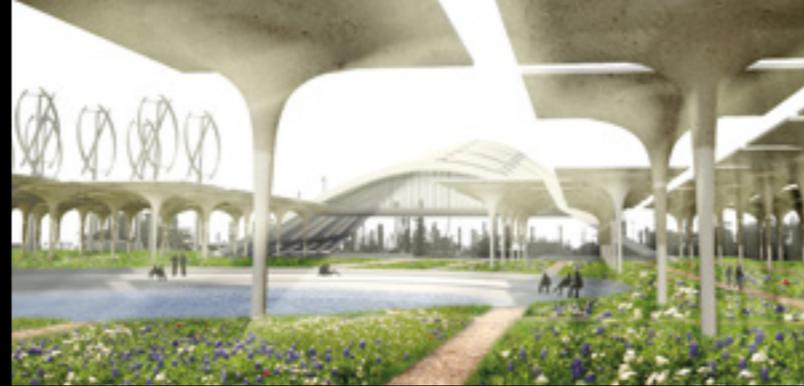
I N H A B I T · L I V I N G   W I T H   F A C A D E S

Composed of layers, the anatomical shell of a building in Houston's regional climate mediates some of the most challenging design conditions: high temperatures, dense humidity, varied breezes, seasonal flooding, sporadic drought, as well as insect infestation, endangered wildlife, and riparian vegetation. As the climate becomes increasingly volatile, the ability of façades to adapt and evolve in extreme conditions becomes paramount to living on the Buffalo Bayou. On a human scale, the façade of a building can be conceived as an extension of one's body: organs, bones, muscle, skin, clothes, walls, and finally, the façade of a building. It is this combination of intermediate layers that must perform in a dynamic flexibility, both with and against the extremes of the sun, wind, and rain. In the hot and humid climate of Houston, unpredictability warrants a need for a perpetual resilience to the elements, in order to maintain and expand the comfort zone. These projects investigate the idea of inhabiting a volatile ecosystem, proposing an intermediary, transitional space between the interior of buildings and the banks of the Bayou exploiting opportunities of passive breezes, panoramic views, and performative systems, while guarding against impending, natural climatic and wildlife threats. Through pneumatics, prefabrication, parametrics, acoustics, and modular systems, a new understanding of facades as an extension of "place" is creatively explored.
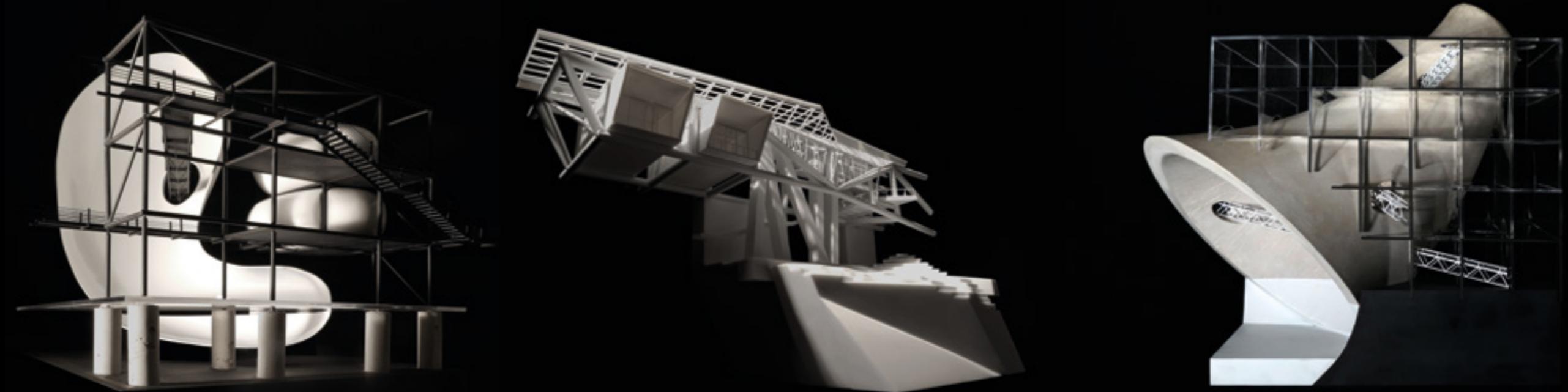
WHITE ARKITEKTER

TIME, SPACE AND EXISTENCE
By Monica von Schmalensee, CEO at White arkitekter
The beauty of the city lies in the many manifestations of life it enables. Cities themselves are brought to life by the people who use them, interact within them and explore their imbedded opportunities in pursuit of happiness. They are tools for the emancipation and fulfilment of all individuals. Cities are experienced through the perceptions of people and our role as urban designers is to sculpt these perceptions, first by understanding them and subsequently by giving them new physical form. This leads us to the question of what a good city is and how we should design them.

In our everyday lives, we are so submerged in the city that it is difficult to see the relationship between form and function. But if we distance ourselves from the city for a short moment, we can see when it supports sustainable choices, and when it does not. City life has previously been orchestrated from above, dealing with the physical aspects that make up urbanity. We must now take the view from the street level to allow the ballet of the street to take place. Employing local knowledge and understanding how places are perceived is a good way to inform the design. Through observing how people use the spaces and by engaging in dialogue in various forms, we are given vital intelligence of present needs and future opportunities.

The success of the city lies in its ability to support people to live a sustainable lifestyle. The city must offer a cohesive, secure and functional urban environment, yet allow the diversity and vibrancy that make cities so intriguing. We are always guided by the concept of a compact, open and mixed city, founded upon the unique identity of a particular place. The recipe for a good city may be well known, but not always applied as it requires leadership with a strategic vision, courage and true passion to make great places become a reality.

In the Nordic city of Kiruna, the interplay between city and nature responds to the collective need for a compact city with meeting places, as well as the expressed desire to live with nature on the doorstep. During the consultations in Arverne East, a coastal neighbourhood devastated by Hurricane Sandy, locals disclosed their challenge to live everyday life without access to a single common square or even a shop. A challenge closer to home than any future hurricane. The views of the residents guided us to look beyond hurricane resilient strategies and take a larger grasp of community building, with focus on meeting places and strategies for empowerment. Dialogue serves other purposes as well. The move of the entire city of Kiruna involves uprooting existing relationships and leaving the familiar behind. A continuous dialogue brings stability and comfort to the process, but above all an enthusiasm for the future.

Dialogue is the foundation for our work, but should only be viewed as one attribute contributing to outstanding urban design. A careful understanding of all parts that make up the complexities of a city is essential to successfully design and sculpt people's experiences of them. We believe in constantly seeking the unique potential of the context and understanding the identity of that particular urban place. But the true secret lies in the desires and possibilities of what it can become, which directly leads into the process of designing a sustainable urban environment for the future.

KIRUNA 4-EVER
By White Arkitekter in collaboration with Ghilardi + Hellsten Arkitekter

This is a true story about a moving city. Of course all cities can be described as growing, contracting and changing, but this one is moving. A city in the Arctic north of Sweden—Kiruna.

An industrial city where the sun never sets in the height of summer and never rises in the depths of winter. A region with reindeer husbandry, snow, indigenous Sami people, and the Aurora Borealis overhead to further set the filmic scene. Kiruna is an urban settlement with 18,000 inhabitants, placed on the global stage by Kiirunavaara, the world's largest underground iron ore mine, situated on the city's western border. The city has a symbiotic relationship with the mine as its primary economic resource, but the extraction is digging ever deeper into the earth and encroaching eastward towards the city. The scenario shares similarities with a dystopian science fiction tale. The mine must either stop digging—creating mass unemployment—or the inhabitants of the city must move and allow their homes to fall into the uninhabitable deformation zone.

The local government elected to relocate the city to a new location, a few miles east of the current one, to flee the mine's deformation zone. To do this, the city must nose its way, building by building, to the east, leapfrogging the existing city. A massive undertaking that illustrates the extent of the global thirst for natural resources that will possibly come to affect the whole Arctic region in the future, as global prices rise and natural resource extraction becomes increasingly viable.

Kiruna will be more a walking millipede of a city, as opposed to Ron Herron's eight-legged procession of urbanity in the Archigram project *Walking City*. Kiruna will lift one foot from the back and place it in front of the other. It will crawl slowly, moving only a few kilometres over the timespan of 100 years, but will bring everyone with it. The city as artefact could be nimble and move at whim, but a city of people must take a slower course.

The challenge of moving Kiruna lies in the choreography process, where the architectural team plays the conductor; an orchestration of transformation to create an improved dense Arctic city amidst the vast landscape. The creation of place is all-important and the greatest challenge is found in the social aspects of transformation. The transformation process is already underway. The project team is currently working on the city square, which will form the heart of the new city and is due for completion in 2016. The square is in the form of a hexagon that will be home to the city hall and travel centre. A city is a complex network of space, a structure for movement and interaction, a group of people, an identity, and a relationship between that which is city and that which is not. It is not only the material used to make up its physicality. To move a city, all elements must move together. One cannot simply concentrate on adding onto the existing or relocating its population.

Key buildings will be moved and placed unaltered in the new city fabric to retain a consistency of identity and history. Building materials will be disassembled and moved from the existing city. Façades, windows and parts of buildings can be reused and reimagined with new insertions to create hybrids between the old and the new. Kiruna will become a town where diversity in many guises will create life chances for everyone; a town where the vast open Arctic landscape is interwoven with the dense human community, a town with reindeer herding and mining.

SMALL MEANS AND GREAT ENDS
By White Arkitekter in collaboration with ARUP and Gensler

A thin landmass stretches out with the Atlantic Ocean on one side and the beating pulse of New York City on the other. The 18 kilometre long peninsula is that of the Far Rockaways. A line of white sand marks the blurry meeting ground of land and ocean. It changes between 30 and 150 metres in width along the 18-kilometre stretch. The widest point of the beach is called Arverne East. The community of Arverne East began as a holiday destination that over the decades developed into a commuter settlement. However, since the 1950s, it has suffered from economic decline, partly caused by its geographic separation and dependence upon New York City. In 2012, Hurricane Sandy hit the Far Rockaways peninsula, destroying thousands of homes and damaging complete neighbourhoods. It was a trying time for the population of Arverne East, but they rose out of the wake of the storm as a new empowered community and determined to create a new home.

When things, people or ideas are put under stress, they either remain unchanged, decline or improve. Just as bones regrow stronger after breaking, cities themselves can improve after being hit by a natural disaster or socioeconomic crisis. Our proposal for the development of Arverne East utilizes this concept of going beyond resiliency and proposes a framework of interventions that have the ability to be altered and improved upon in the event of future storms. Instead of a single element solution for the protection of the city, such as a barrier wall, we propose a series of small interventions embedded in the city fabric itself. Sandbanks out at sea are designed to reduce the damage caused by the initial storm surge hitting the coastline. The landscape is designed to direct the rising water levels away from buildings and towards the green spaces. The bottom floors of buildings are openable, enabling the water to pass through the buildings and out again, limiting the structural damage. All services will be based on the first floor or above so that no electricity is lost. These and other interventions allow the people to stay in their neighbourhood during the time of a hurricane and enable a secure and quick recovery afterwards.

Arverne East, like all urban settlements, should not be solely defined by the extreme conditions or stresses they may experience. Cities are foremost in service of the people that use them every day and must be designed with this as their primary concern. A key challenge in achieving this for Arverne East, is the potential that today's inhabitants will be displaced as a consequence of gentrification. To combat displacement, the development contains a rich blend of affordable housing types to cater for the mix of young families, individuals and older generations, so these may continue to thrive there. The community will also be supported by a new urban centre that will create a focus, a sense of place for the area, and encourage year round activities. Beyond the new town square, all buildings will be closer to the street. This small gesture will echo through the whole development and by increasing the contact between façade and pavement it will be both a safer and more active streetscape. The interstitial spaces will become larger, including the courtyards within the city blocks. These have sufficient space for both a small private back garden, but also semi-public green space where neighbours can meet, children can play and communities be strengthened.

The overall approach for the project is embodied in its title; Small Means and Great Ends. Fairly simple, yet innovative, solutions on a small scale can have great effects in creating a new and sustainable community in a time of uncertain futures.

KRIS YAO | ARTECH

By Kris Yao

THE NINTH COLUMN

At KRIS YAO | ARTECH, we derive our inspiration from local, cultural elements of each site, and strive to embed them either overtly or subtly into our designs. This exhibition reduces these elements to their very minimal states to display the core essence of our works.

Eight of the solid white columns in this installation are derived from eight individual projects. The color, form, scale, texture, design and composition of the original building elements were extracted, reduced, condensed, distilled, and re-organized as these eight hanging columns.

Column 1: "Cracked ice" window screen composed of recycled wood from the Wuzhen Theatre, rearranged in a square tube;

Column 2: Flat triangular or 3-dimensional pyramid windows of the LE Office Tower curtainwall, reduced to 1/15 of their size;

Column 3: Fabric banners from the the Drape House, flying on a windy day;

Column 4: Hollowed concrete panels depicting the whole Diamond Sutra, bringing all 5,190 "words of the Buddha" with sunlight into the shrine of the Water-Moon Monastery;

Column 5: Cast aluminum and granite claddings in Lan Yang Museum, tilted at a 20-degree angle;

Column 6: Cast aluminum disks and the circular mosaic base on the fluid exterior surface of the Palace Museum Southern Branch;

Column 7: Thick slabs of driftwood sunshade panels on the exterior of Yilan Administration Center;

Column 8: Parts of the cracked facade of the Pre-Historical Museum, composed of cast aluminum and fiberglass panels.

The ninth and final column at the center of the installation is defined only by light. Stripped of all form and texture, this column without physicality exists as the fundamental supporting element of all, constant through Time and Space.

PETER JAY ZWEIG

By Peter Jay Zweig

TIME SPACE EXISTENCE

When asked to write a forward, I was humbled by the enormity of these three simple words, TIME, SPACE and EXISTENCE. Upon reflection, I began to think of this as an opportunity to create a marker, a stake on man's place in the universe, to take a deep breath and offer personal meditations, exposing my inner thoughts on taking the everyday life to another level beyond that which we know.

As Albert Einstein introduced the 20th century to the notions of relativity, it has become clear in the 21st century that each person is composed of all that has existed before and will be on a molecular level. Matter and energy continually reciprocate and balance one another in the cycles of regenerating life. This simple theorem proves that perhaps, there is more we have in common with each other than previously conceived. However, our collective thoughts on time, space and existence seem to be evolving through history and has not yet reached a consensus. Historians, curators, architects and artists, all take a position and try to make history understandable from their own time and individual perspective. However, the inevitable debate on the 'ultimate truth' continues between science and faith, between reality and each person's unique perception.

As we may recall, the earth being round, the discovery of gravity and the understanding that objects will always fall to the ground, the notion of perspective in art, as opposed to all images and space being flat, the invention of the clock to measure time as linear, the life altering view of mankind developing as part of an evolutionary process, the ability of man to conquer flight, seeing the earth as a whole from space and even the concept of infinity are all thoughts that have only occurred to man within the past 500 years. All these ideas have clearly changed our thoughts of time and space and have altered our views forever. I therefore think that man's perception of time, space and existence is a moving target; the truth seems to be just out of reach, where all we know is always moving to a new horizon, where ideas come down to: what do you believe in at the moment to be true, in your own time.

TIME: The NOW:

Most notions of faith and psychology remark on the concept of trying to exist in the present, because it is all we really have. Even the memories of past events or those of the future, only exist as thoughts in the present. However, we are now experiencing the beginning of an evolutionary transition with the advent of a virtual reality. The latest technologies of mass communication are changing all forms of media and are collapsing our past conceptions of time and space. Since ideas can now be transmitted instantaneously, it is affecting our most precious notions of existence. By being able to communicate in an instant on a global level, the face to face interaction of the physical is becoming less important. Texting or tweeting preempts a phone call, because the sender doesn't have to waste time talking and can reach everyone simultaneously. Privacy becomes transparent, thus removing another barrier to our relationship with time, space and existence. The enlightenment of the inner voice, becoming in touch with the "oneness" and being able to go off line and silence the global chatter is becoming increasingly difficult. Broadcast TV becomes old news because the internet has already made the news gone viral; time in this case becomes the NOW and the physical is once again preempted by the virtual. Marshall McLuhan correctly predicted 50 years ago that, "The Medium is the Message". It is the momentary thought that is now transmitted as it happens to everyone, everywhere that appears to be the next evolutionary step of how mankind interacts with each other. The perception of time and space has clearly collapsed, which can prove challenging to the pursuit of getting in touch with the spiritual, inner self, as the virtual world of the media proliferates and becomes more pervasive.

SPACE: The evolving PAST:

In the 20th century Einstein proclaimed that space was curved. It was years later that this hypothesis was proven in an experiment when a light beam was bounced off the moon from the earth, measured and proved that space did in fact, curve. Einstein further proved that the speed of light projected an image that needed time to travel in space, thus creating the notion that all things are relative to one another in space. Therefore, the image and the predictability of time could no longer be occurring in the same moment. As an example, the stars that you are looking at tonight actually existed in the past. The time it took for the image of the star to reach earth made man capable of seeing history, seeing the past image of something that existed possibly millions of years ago. Einstein also later explained how the past and future can actually be viewed from the present by bending space in such a way that time could exist as a linear element, while space remained curved. This allowed the viewer to look forward or backward from the curving of space and the linear line of time. This view of time and space unlocks the key to portraying the past, present and the future as coexisting in one referential point. It is now possible for an artist or architect to explore new ways of seeing space, from a historical cubist, super flat, modernist, or from a contemporary vantage point of experiencing time and virtual space in a simultaneous moment.

EXISTENCE: The new IMMORTAL:

The ultimate question each of us faces is how to approach the idea of death in light of our fleeting existence. It is perhaps the greatest unknown mystery of life. Faith has different notions of approaching the concept of how the spirit of man is released after death. However, with the discoveries of the genetic mapping of the DNA, it is now unquestionable how our genetic codes are transferred to our children; it is the life force of the parents that are passed on in the smallest genetic codes at the time of conception. It is these inherited traits, these markers that unlock the mystery of our immortality. It has been calculated that 25% of the earth's population is related to Genghis Kahn. It is remarkable that a DNA trace from a thousand years ago can be deciphered and catalogued today. The experimentation with cloning, nanotechnology and genetic manipulation as a form of immortality foreshadows a new, evolutionary potential only predicted in imaginative, science fiction writing. Man's immortality can now be inexorably linked to our children, as our essence is passed on to them as they carry a piece of us into future generations. Time therefore, truly becomes relative from the individual's perspective, either existing only in the moment, or linked together as moments on a necklace through time in succeeding generations. Just like the isolated, documented people that were shown a photograph of themselves for the first time and they couldn't see themselves in the image, because of not understanding perspective visually, or how to interpret an image on paper: Time itself is similarly something we can't see, but rather conceptualize as an idea and apply it to reality. It is this paradox of manipulating reality that allows the artist and the architect to create a vision of how to see ourselves in our own time, but predictably will also change and evolve as time passes and self-awareness of our own existence and place in history is altered.

As our perception of time and space collapses around us in an evolutionary outburst of information, technology and communication systems, it is understandable to feel lost in wonder over a global society changing right before our eyes. From my own point of view, I stand firmly rooted in the NOW looking over a vast universe, in awe that I exist in my own time and space, even for a glorious moment.
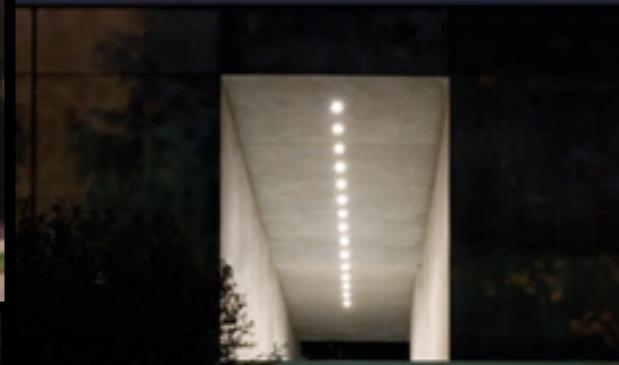
PALAZZO MORA

ADEPT

THE HISTORIC AND THE SUPER MODERN

The new library at the University Campus in Falun, Sweden, sets new standards for 'the library' as part of an active learning process and is, with its clear references to the roman Colosseum, an inspiring reinterpretation of an architectonic archetype, emphasizing the library as an innovative framework for studies, knowledge and community life.

The subtle concept of an embracing space that surrounds a central arena is as ancient as the history of architecture itself, yet, its simplicity it is as modern as ever. THE HISTORIC AND THE SUPER MODERN reflects ADEPT's fundamental design approach that imagines new frontiers of architecture and explores the synergy between the built and the non-built environment - between the building and the city surrounding it.

THE FUTURE IS HISTORY

In Falun, the university library has become an attractive meeting place, offering concerts and literary events in the library's central arena, from which the logistics of the building is easily experienced. Surrounding the central arena, the spatial layers of the library embraces its core space, connecting the levels fluidly by broad stairs.

In an organic movement, spiraling bookshelves stretches from the arena floor to the large skylights in the roof. The bookshelves acts as the load carrying walls of the building, while at the same time they feature all books, search for information, and access to multi-media functions throughout the library.

Modern information culture is steadily changing the classical layout and functions of the library as a physical place designed for storing and lending books. The new library building at the Dalarna University is a built manifesto on new ways of teaching, learning and gathering information, designed for the future as the physical framework of a digital reality.

THE MONUMENT AS PUBLIC SPACE

When the Colosseum was erected, the vision was for the monument 'to give back' quality to Rome's citizens and the Roman community. In a similar manner, our library is to be diverse and lively, almost as a small-scale city. It is our vision, that the library will fulfill the practical needs of the university and the demands of its students, but at the same time will grow to become a vital factor in the surrounding community by careful interaction in design and functions.

The characteristic facade is a result of a successful collaboration between ADEPT and Danish artist Jeppe Hein. The whole building is thus an involving work of art, reflecting sky, nature and the people surrounding it. The artwork gives the building an ephemeral and immaterial expression constantly changing, while mirroring activities in its vicinity.

The broken façade reflections are part of the vision of making the library itself a new public space, where students, staff and citizens can meet, listen and learn. Even here, we have studied historical references carefully to design the building to emphasize and strengthen an active public life in the neighborhood.

The library has thus become a new public space. As squares, market places and churches gathered life and activities around them in a historic perspective, the library today is both past and present, both reflections of history and super modern.

AKMAR

By John Bosch

Equinox

Akmar has a multi-disciplinary approach to her work producing sculptures, installations, monumental art and animations. She uses different mediums to imagine stories based on the fascination of objects and situations we all know. With her background as architect and 3D film director she explores sculpted spaces that evoke new contexts that causes us to re-think both object and place. The work Equinox is part of a series called dysfunctional objects. It exists of twenty-four "candle holders" that have, as the title of the series suggests, past beyond their original function to take on a new role as independent sculptures.

John Bosch: What was the start for you to build Equinox.

Akmar: The work began with a personal story. A neighbour attacked two persons I know very well in their own house. He came "to wipe out these demons and cut them into pieces". The residents survived. Shortly thereafter the house in which they lived for 30 years was sold. Apparently nothing had changed to the house but for them since the attack nothing was the same. This story was for me a starting point to re-think the fundamentals of what we see as a house and the relationship between the world we create as a society versus sense of security of the individual, between city and home.

JB: How can we understand this tension between city and home when we look at Equinox.

A: The work can be read on two scales. At first the viewer sees it as a one to one object, a series of candleholders. We use it to create light and without light there is no place. It creates a feeling of security, hominess we seem to need. It is also a symbol of live and death if we

think of parties, religious rituals and funerals. The second level is that of a scaled model, utopian objects placed in a grid, the icons of a visionary city. They are independent and at the same time familiar to each other by the repetition of shapes and details. They remind me of cathedrals, chimneys, skyscrapers, offices, fortifications and so on, all those parts a city is made of over time. It shows the city as a place of uncontrolled speculation, expressions of power. This tension between this big unreliable world and that of comfort and hominess comes together in this work.

JB: Equinox is a city, what is the essence of for you when we think of a city?

A: Equinox is the time at which the sun is perpendicularly above the equator, where day and night are exactly twelve hours long. There is of course a duality between light and darkness, in a metaphorical sense I mean. Architecture is never about the violence of the city it shows by definition always the sunny side of the world an ideal or even a utopia but the real city exists by reason of this duality, the city is a combination of chaos and order, to meet somebody or to get mugged.

JB: Although it relates to architecture it is art, they are more than models.

A: Yes it is a search into the meaning of symbols and I realise it resembles in some ways to the work of early modernist as the French architect Boulée and much later Albert Speer or Malevich. There is definitely a link although I have to say this in retrospect. My work is foremost an intuitive journey exploring possibilities in this case ceramics as an assemblage of basic shapes such as the cylinder, the circle and square. Equinox is an alphabet of meanings that we don't understand but we still can recognise.

ALLESWIRDGUT

PATH FINDER

In their projects AllesWirdGut primarily focus on program and synergies, that is, on complementary and resource-sparing functions. This pragmatic approach first seeks to explore the potential of a given context, taking so-called problems as opportunities for new and unexpected possibilities. Going beyond a given task, the goal is to identify additional qualities and bring them to bear on, and in, the design. Buildings are intensively networked into their surroundings and circulation paths carefully arranged inside and around the building. The results are multiply experienceable sequences of spaces that generate surplus value for the building and the environment. Architectural form is always developed anew out of a given task.

The basis of this presentation is the examination of spatial experiences by walking along 3 exemplary projects: a completed building, the Official Building of Lower Austria (Krems, Austria), a competition entry for the Headquarters of Wimmer Media (Linz, Austria), and the projected new Doppelmayr corporate office building (Wolfurt, Austria).

In the center here are publicly accessible modular spaces within and between buildings as well as the spatial sequences that unfold in passing through them along different routes. Accordingly, the focus of the exhibition is not on buildings as built-up volumes, but on the publicly accessible indoor and outdoor spaces generated by them. The analysis is done through the juxtaposition of positive and negative-mold models, storyboard-like sequences of perspectives and pathway layout diagrams. This involves an examination of the elementary formal characteristics of theses spaces and representing them as a sequence. The spatial modules along a possible route through the examined interior or outdoor urban spaces are threaded into a fictitious straight line-up resulting in a kind of layout model of spatial experiences. The abstract style of representation brings out the elementary characteristics of the individual spatial modules and their succession. In addition, the comparative juxtaposition also visualizes the structure of these sequences of spaces, illuminating different ways of experiencing a building, depending on the route chosen. It reveals the large dramaturgic potential of what in fact are everyday spaces, a potential that results from experiencing these spaces as a sequence in passing through them.

The Official Building of Lower Austria and the Wimmer Media project are comparable in type and size: both are situated in the inner city and complement the given site, and both consist of several built volumes that add to the existing, and generate new, urban space. Important issues of both projects were intense networking with, and into, the surroundings, preserving small-scale structures, achieving great permeability, and avoiding distinct front and back sides in buildings. A comparison appears particularly fruitful, because both projects respond in fundamentally different ways to their respective given situation.

The project of the Doppelmayr corporate office is based on insights gained from both examinations. Public interior areas are vertically and horizontally combined into sequences of spaces for users to navigate along various different circulation routes. The spatial arrangement adds to standardized office building typologies, directing users' attention to apparently accidental spaces in between. AllesWirdGut utilizes the potential of these interstitial spaces with all their different articulations as an expansion of the work sphere, creating room for new and seminal styles of work.

ARCHITECTURE PROJECT

Year 2225—a triptych

Architecture Project's (AP) multi-disciplinary piece, *Year 2225-a triptych* encourages the investigation of space through the exploration of various forms of expression, such as painting and film. *Year 2225-a triptych* revolves around the transitory moments of architecture, around the ephemeral moments between the erecting and demolishing of a building; when the building is utilised, not in its intended manner, but rather in unexpected and unorthodox ways.

With this in mind AP commissioned and curated a series of films and paintings to portray three realised projects: The Barrakka Lift in Valletta, Malta, the double-helix staircase of St. Barbara Bastion and the Super-Furniture of Stanhope Gardens in London, UK.

The project protagonists in the films and paintings (a lift, a staircase, and a cupboard) were selected for the intensity of experience and memory, which is derived from the spaces they create. These are both physical and metaphorical, distant or hidden, inaccessible or overlooked, like the forgotten apartment that Tancredi and Angelica discover in Giuzeppe di Lampedusa's book *Il Gattopardo*.

The films record the existence of lives that unfold in the shadow of these constructions which, invariably, hail from the past: chance encounters, missed opportunities, routine displacements. The small oil paintings, on the other hand, are designed to become objects stemming from the life of the buildings that they depict, extending it into domestic interiors, galleries, cabinets of curiosities and other depositories of memory.

To this end the exhibits are placed at different heights on the wall, further participating in the exploration of space(s) and accentuating the dichotomy between contemporary experience and the influence of its re-experience through the plurality of media.

ARCHITEKTEN WANNENMACHER + MÖLLER

Space, Time, Existence

Space and time are the two central categories, in which the human existence takes place. Since the perception of the earth as a sphere and the discovery of the infinite vastness resulted in the loss of the objective middle, which for thousands of years had given men orientation and security, the condition of the human being in the world was hopelessly relativized and the risk of uprooting created. Being no longer bound to any place, the human being became homeless on earth. However, as the fulfilment of men`s being is bound to the existence of such middle and as it can no longer be found as given, the creation of the middle becomes the essential human task. It is achieved by building a house and by living in it.

Through the act of building, a specific private space is cut out of the large common space thereby separating an interior from an exterior space. This dichotomy of indoor and outdoor space is fundamental to the structure of the entire experienced space and for human life at all. Both spaces have a completely different character. The outdoor space is the space of activities in the world. It is the space of insecurity, hazards and abandonment. Therefore the human being needs the space of the house with which a space of security is segregated from the space of danger. Thus habitation becomes a basic constitution of human life. Only in the rootedness with a particular place man can win the strength, which allows him to sustain the all-destroying time.

The presented projects feature three fundamental themes that relate to the issue of space and time and that for a long time have been of special interest in our work. The first theme focuses on the relationship

of the new and the history of the place into which the building is integrated. Each place, natural or urban, has a history that characterizes the place and has been engraved into the people's mind for generations. As times and societies are subject to a constant change, the quest for something constant, for something that people immediately understand and feel acquainted with is very much inherent to the people. By relating to the familiar, a building carries forward the history of a place and facilitates its acceptance.

The generation of space through the interplay of volumes, is the second theme inherent to the buildings presented. It is based on the modern perception of space that denies the existence of an absolute space as a three dimensional co-ordinate system into which the objects are embedded, but rather believes that space is created by the placing of physical objects. In such loosely connected system of objects, space is defined through the relationship of the in-between. Such arrangement avoids hierarchy and allows the individual to float through the spaces in a free and undetermined fashion.

The third theme is about the interconnection of inside and outside. Arising from his need of freedom man is longing for the window which opens the interior against the world at large. The window allows the human inner to be clearly set into the large order of horizontality and verticality. In the houses presented here, exterior walls, when not exposed to the public, hence hazardous realm, dissolve and are replaced by glass. They lose their quality as a space enclosing casings and allow the outside to become part of the inside. Thus the indoor space is set into the big world, and allows the human to orient in this world.

ARDITTI + RDT ARCHITECTS

Museum of Memory and Tolerance, Mexico City.
An Architectural Space for the Coexistence Among All People
The history of humanity is tarnished with episodes that have catalyzed the most incomprehensible acts to the human mind…the extermination of mankind by mankind. The Museum of Memory and Tolerance highlights these irrationalities, providing information advocating peaceful and respectful coexistence among all people. It is therefore of great significance that the conceptual design of the building relates to its context.

About its Social Importance… The Museum of Memory and Tolerance integrates the remembrance of genocides provoked by racial discrimination (Memory) and the unforgiving legacy that this leaves us with, and must lead us to, respect of others and coexistence in diversity (Tolerance). This museum provides Mexico a space of study within a democratic, multicultural frame for the development of future generations.

About its Spatial Concept and Content… Arditti + RDT designed the Museum with the rooted belief that the only hope for humanity lies in the education of future generations. Therefore, the main force behind the conceptual idea of the Museum is sustaining the "floating" Children's Memorial. In order to anchor this main motif of the interior atrium, the volume that contains Memory and Tolerance is displayed like two open arms embracing the Children's Memorial. This Memorial has two interrelated intentions: remembering approximately two million children who have been exterminated in genocides, and educating our children to foster future coexistence among all people.

On the interior atrium, the different functions of the building are read as independent volumes. The Museum's Permanent Exhibits (Memory and Tolerance) are held behind the exposed concrete "L" shaped mass. A wooden box holds the Auditorium, which cantilevers over a ramp that leads towards a sunken Children's Educational Area. At the same time, its top serves as a base to host the Temporary Exhibition Hall, which attracts visitors through a recessed transparent enclosure.

The journey through Memory and Tolerance begins on the upper level of the Museum. Standing above the suspended Memorial, the visitor overlooks the reality of the free outside world (The Mexican Palace of Fine Arts, The Secretary of Foreign Affairs, The Plaza Juarez Square, The National Notaries Archive, Etc…) and is about to be moved from direct sunlight into some of the darkest episodes of mankind. Memory and Tolerance are contained on the top three levels of the Museum (5th, 4th and 3rd). Descending from the upper level, Memory is displayed in exhibition halls in the top two floors. Included in these exhibitions are genocides and crimes against humanity relating to the Holocaust, Armenia, Former Yugoslavia (Srebrenica), Rwanda, Guatemala, Cambodia and Darfur. Transitioning from Memory into Tolerance, the visitor is temporarily taken outside to the Atrium into the olive skinned Children's Memorial (created in collaboration with the Dutch artist Jan Hendrix) within a naturally lit space, where a cascade of 20,000 "tears" symbolizes the victims—one for each 100 vanished souls.

As one ends the journey, a final window frames the exterior view across the street towards the Benito Juarez Memorial, remembering the great Mexican leader who advocated for freedom. His famous words will never be forgotten: "Among Individuals, as Among Nations, Respect for The Rights of Others Is Peace."

BEKKERING ADAMS ARCHITECTS

Form/ContraForm: the blurring boundaries of endlessness

FUNDAMENTALS – The installation Form-ContraForm puts the definition and perception of space and infinity on center stage. The intention is to create an experience that is not only shaped by the physical boundaries of space, but is extended beyond the tangible.

Within the exhibition space, a homogeneous volume of 2.4 * 2.4 m is defined, formed by 14.000 round objects hanging from wires on a grid of 10 by 10 cm. The cube defines a mass within the room. Inside the cube a cavity is created where visitors can enter. The cube does not fill the whole space between floor and ceiling, thus creating the effect of a floating form. Through light projections the bullets are highlighted so that an endless reflection and projection arises. When the visitors stand inside the cavity, wrapped in a cloud of special balls, they experience the boundary as well as the perception of the endlessness of space.

The cavity is enveloped, evoking the effect of enclosure, but—due to reflections—also the perception of an infinite space is created. The reflective surfaces offer a view into a space that does not exist, suggesting unexpected new vistas. With light projections, the perception of the cube is influenced. These light projections change the cavities colour, shape and size, thus offering a different appearance each time. From the outside the cavity can be seen as a changing illuminated shape between the light reflections of the cube. On the wall of the exhibition room architectural work of Bekkering Adams architects are shown, relating to the idea of Form-ContraForm.

The essence of FUNDAMENTALS is space. Where once the infinite space had to be clearly defined in order to be understood, current technology and globalization have abolished the perception of 'infinity'. Our space is no longer infinite, our resources are no longer limitless, our earth is no longer endless. The disappearance of the 'infinity' is illustrated by projections relating to the blurring boundaries of endlessness.

Bekkering Adams architects is a Dutch architectural office, operating internationally, that stands for unique architecture by creating buildings with a soul. The aim is to make environments where users and visitors can identify themselves with and can be proud of. Together with an enthusiastic team of architects and designers, the founders Juliette Bekkering and Monica Adams work on innovative and sustainable projects with a strong identity, defined by expressive architecture with a tactile expression of material and detail.

Over the years a distinct oeuvre has been established, characterized by iconographic and characteristic buildings. Research plays a key role within projects and parallel to the design process the office frequently seeks collaboration with other parties to set up research routes to deepen the content of the design, including research into sustainability, materialization, scenographic and typological studies. The office has a special interest in the potential of public and collective space in the contemporary transformation processes of our cities.
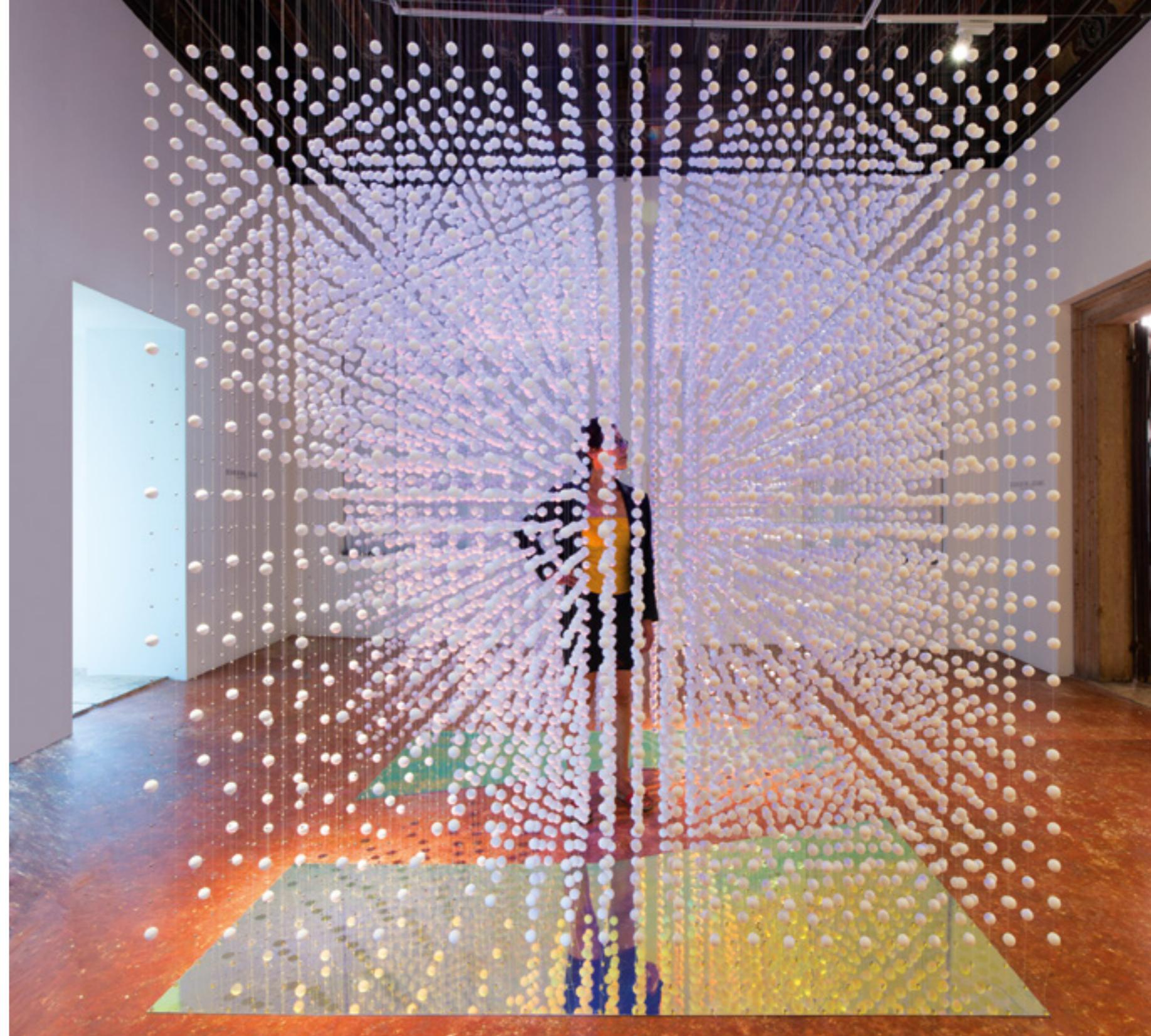
BEYOND ARCHITECTURE

During Renaissance time the role of an architect is no different from that of a sculptor, a painter or a mathematician. An architect from the past might simultaneously master the skill of art and science. However, the current architecture profession in China sometimes lacks the diversity of the works they perform, and gradually attracts the attention of many creative and critical young architects. As a result, the exhibition of Beyond Architecture provides an opportunity for the avant-garde generation by displaying a variety of artworks, from furniture design to spatial exploration, to question the impact of architecture practice to the civil society.

"Fundamentals" is the title for the 14th International Architecture Exhibition (the Venice Architecture Biennale). Rem Koolhaas, director of the exhibition, stated that the current state of contemporary architecture is "not in good health". He thinks that "Fundamentals will look at histories, try to reconstruct how architecture finds itself in its current situation, and speculate on the future," For us, this concept kindled the idea of reconsidering the role of architects. We believe that a modern architect is capable of practicing beyond the field of architecture. In this exhibition, our architects demonstrated their creativity in form of industrial design, painting and sculpture.

Besides, since many architecture projects today did not solve the potential problems in our society, it has been crucial to rethink what the problem is and how to solve it. We wish that through our architecture exploration in different media form, we would be able to find the role of architect in the future, and then bring the same idea to the architecture education as well.

— By curator: Sunny Chen

Long since that architects are only known for the architectures they present, as time develops and under the influence of many elements (technology, globalization, political changes, etc), Chinese architects are now embracing, absorbing and combining many other disciplines to interpret the meaning and value of the architecture, and to create the represents of the new world.

— By curator: Xu Lili

Beyond architecture Project:
Beyond Architecture is a grand exhibition project held by SPAM Group and several related organizations in China. The displayed projects are cross-border artworks developed by architects from different countries. This exhibition series started from 21 December 2013 in China, and will be held in different cities around the world.

MICHAEL BURCH ARCHITECTS

By Michael Burch & Diane Wilk

I Get Around:

Southern California Architecture Fundamentals—Mission to Modern

Los Angeles has often been touted as "The City of the Future". If true (and the sheer number of important experimental Modernists who have called Los Angeles 'home' would indicate so), then it makes sense to study the evolution of Architecture in Los Angeles to see if trends in Greater Los Angeles and, by extension, Southern California could somehow inform architecture elsewhere.

Our 2014 Biennale presentation focuses on the exploration of this uniquely Southern Californian narrative and the interplay of the dominant Anglo culture with that of its significant Hispanic heritage. Contrary to Modernist rhetoric which has informed so much of the architectural dialogue on Southern California, the vast majority of the built environment in Southern California area was, and continues to be, heavily influenced by its mythical Spanish Colonial tradition, as is our own work. Part of this presentation looks at the influence of this Spanish "vernacular" on the early California Modernists, the Modernist experiments of the 1950s Case Study Program, and contemporary California experimental architecture. The Spanish Colonial Revival of the 1920s and 30s was considered "modern" at the time, both functionally and aesthetically. Experimental Modernist structures, in fact, borrowed many of the ideas first developed in the Spanish Colonial Style and incorporated them into their own designs. A few ways Hispanic architecture influenced the development of Modernism in Southern California include:

1) Use of asymmetrical plans where typology followed function,

2) The concept of indoor/outdoor living taken from the Hispanic courtyard tradition,

3) Liberal use of color such as Schindler's color schemes, which mimicked the color palette of his more traditional contemporaries,

4) Irving Gill's stripped down Mission Style structures which pre-date many of Adolf Loos' experiments in Vienna,

5) Homes based on vernacular haciendas such as Cliff May's early ranch houses,

6) Louis Kahn's courtyard and rill at the iconic Salk Institute, an idea suggested to Kahn by Mexican Modernist Luis Barragán.

The dialogue goes both ways. Modernism also influenced the Spanish Colonial Revival Style, as witnessed in the development of the ubiquitous modern Ranch House from its earlier, more traditional form.

Our video presentation takes you on a whirlwind tour in time through Southern California and explores, juxtaposes and contrasts the following: Asymmetry, Automobile, Color, Courtyard, Destination, Experimentation, Fantasy, Gardens, Indoor/Outdoor, Myth, Pattern, Romance, Human Scale, Sign, Texture, Unadorned Facades and Water. "I Get Around" shows how some ideas, first brought to California from Spain in the 1700s have "gotten around" to their current iterations. Images presented show Spanish Colonial, Mission, Craftsman, Spanish Colonial Revival, and Early, Mid-Century and Contemporary Modern architecture and includes some of our own work. Threads common through all styles of California are often attributed to the rise of modernist ideas, such as the notion of indoor/outdoor living and unadorned space, yet these very elements can be traced back as far as there has been architecture in California, and in our opinion, are fundamental to the understanding of Californian architecture.

CARAMEL

With its installation *Caramelusion*, Caramel's approach to this year's Venice Biennale exhibition TIME SPACE EXISTENCE and its concept, is both very playful and immediately accessible.

Time
Travelling back through 13 years of Caramel's history as if in a time machine, the variety of projects on show clearly demonstrate the Caramel philosophy of 'Every time a new challenge'. Each project is regarded as an opportunity to evolve fundamental user-relevant questions and answers and to develop them into a tailor-made building. The design concepts do not, therefore, serve as examples of an unchangeable Caramel brand fixed in the past, but rather can themselves be newly elaborated at any particular point in time.

Space
In the exhibition model of Caramel village, space is at the forefront of a sequence of 2-D sections of the terrain, interspersed with 2-D views of the buildings. In this way, the contours of the Alpine terrain provide an abstract approximation to the actual surroundings of the implemented projects. For the spectator, the 2-D serial elements are fused into a large-scale landscape with buildings embedded in it, merging into a greater Caramel space.

Existence
To enable the viewer to actually experience what Caramel space is like, a filming train driver moves through the abstract landscape along railway lines. His eyes take in the buildings on the same dimensional scale that the eyes of a user or visitor would. In this way,

the representation to be found on the plans acquires an existence that can be experienced by the senses.

Caramelusion
The buildings are appliquéd as outdoor photographs of the constructed projects, in perspective. When travelling past slowly, the angle of vision changes and the strict perspective gives way to a changing view into the building. In this way, using very simple means, it becomes possible to transform a flat presentation into the illusion of a truly Caramel world that changes both spatially and temporally: the Caramelusion.

Caramel – Profile
The architectural office places great importance on its successful participation in national and international competitions. This has led to the implementation of numerous large-scale projects in Austria, such as the University Science Park in Linz, office and seminar buildings for Wifi in Dornbirn, a workshop building in Ansfelden, the Federal School Centre in Krems, the residential housing estate Am Krautgarten, etc.

Apart from the implementation of large-scale projects, the team also devotes itself to design studies, innovative single-family housing projects, art and research projects, teaching activities and international lectures series.

CARIBBEAN SCHOOL OF ARCHITECTURE

By Jacquiann T. Lawton & Sue Courtenay

The Caribbean School of Architecture's (CSA) urban program integrates regional study with travel. The objective of the program is to investigate the implicit character of a town or city and analyze its current development as an evolved urbanity. The fields that propel this discourse include:

- the diaspora, an anthropological connection hinging on economics evidenced in the settlement, movement and migration of varied cultures and

- the climatic, an equatorial condition of centuries of architectural responses to tropical storms, cyclones and hurricanes. The formal adaptations of buildings for hot, dry or humid conditions are parameters included in this field.

Belize, an English speaking territory in Central America, is intrinsically Caribbean. Belize's recent history of Independence, fragmentation of its civic functions to a new capital inland to Belmopan (1970) following Hurricane Hattie (1961), has resulted in a residual city, with a population of 70,000 persons and approximately 10,000 persons commuting daily from regional districts. Land use is constrained by its constitution as a city below sea level and planning legislation in perpetual mitigation. Historically, the architecture of the city has evolved by responding to the Belize River and the Caribbean Sea evidenced by the gradual movement of the city's coastline towards the sea, the canals, its drainage system, the prevalent use of external staircases and buildings raised on stilts. Distinctions and commonalities in the treatment of the building envelope, the varied roof types and profiles are as much cultural products as they are resultants of rainfall and wind forces. Verandah typologies, as well as variations of thresholds between street and building entry, articulate diversities.

The Belize City urban study drawings of Design Studio 8 (CSA) concretize a tacit knowing of the city. The work includes stages of field notes, documentation and proposed interventions. The project's epistemology examines boundaries in urban form and space making by unfolding experience as construed utterances of urban elements, historical data, development imperatives and topography. These enunciations present orthographic drawings as discursive statements. The drawings probe aberrations of the figure ground plan in relation to the active measure of a human body, most visible in street sections, elevations and mixed-use studies. Augmented reality projections question how space mapping can inform provisional modes of conceiving and perceiving an imagined city. The intervention projects are sited along the city's natural edge. They explore responses to the City's urban renewal vision to activate the coastline, through public spaces that connect with the urban fabric, and proposals that celebrate the cultural and entrepreneurial identity of Belize.

The Belize City urban study (2014) is a joint project between the Caribbean School of Architecture, The University of Technology, Jamaica and the Board of The Association of Professional Architects of Belize, member of the Federation of Caribbean Associations of Architects.
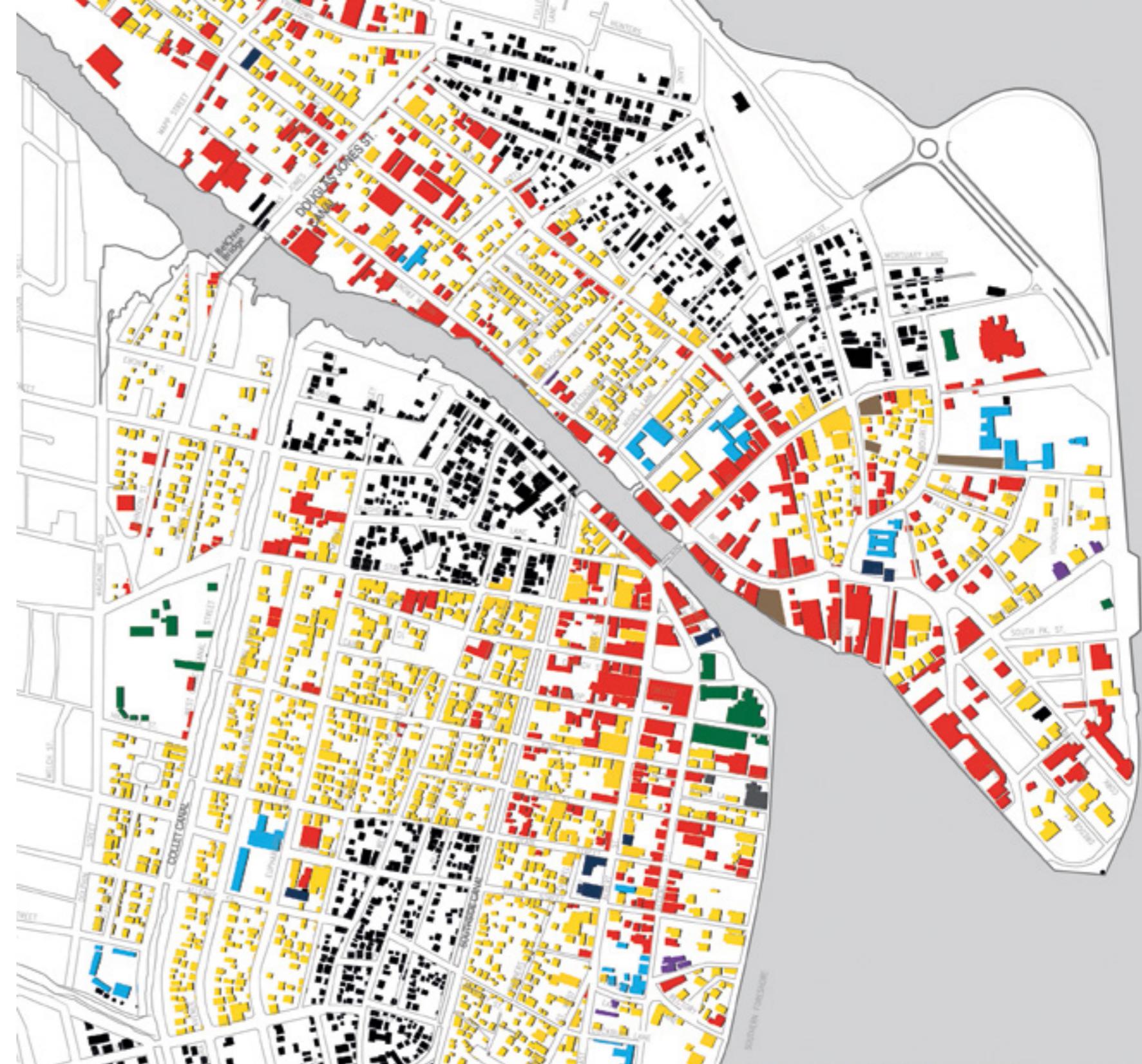
CHANCE DE SILVA + SCANNER

Vex: Architecture and Sound

'Vex' is a curved, fluted concrete house designed by Chance de Silva—an unusual collaboration with musician/composer Scanner. Music and architecture both take as their starting point Eric Satie's 'Vexations'—a looping, repetitive piano work that lasts around 28 hours in continuous performance.

Linked to it is 'Vex in Venice'—a collaborative sound piece and architectural installation in a dilapidated room of the partially-renovated Palazzo Mora as part of the 2014 Architecture Biennale.

Local impact in the global city

We work in London, a city (like other world cities) dominated by globalised institutions which, as Rem Koolhaas noted in his Biennale statement, transcend national barriers and impose approaches, styles and practices that are increasingly ubiquitous global brands.

Chance de Silva's approach is to act as small-scale developer/architect in order to engage locally in a way that is idiosyncratic. It is an architecture that creates its own character and identity and at the same time is highly contextual. The result has been a small, infrequent, intense body of work—a project emerging perhaps every five years (about the frequency an author might publish a good literary novel). These experimental works in tarnished copper, rusted steel, corrugated concrete fight to regenerate neglected, damaged pockets of neighbourhoods.

Scanner and Chance de Silva—**architecture/sound collaboration**

In 'Vex in Venice' Scanner has created a sonic world that is architectural in spirit, using the space itself to resonate with the illusory presence of an unseen occupant. It's as if the spectator experiences a haunted present of the past future, drawing them into this mysterious dilapidated space.

There is a homelessness problem in parts of Europe. Our site for the project 'Vex'—in London—was squatted by three homeless men for six months. They lived in semi-derelict, unserviced garages. We agreed with them that they could stay until start of demolition.

Together with Scanner, we intend to draw attention to the issue of homelessness (while palaces are left empty!), to cities' neglected land, and also to the architecture/music/sound installation at 'Vex', London.

Our installation in the Palazzo Mora is analogous of this—where a dilapidated room in the palazzo stands for a derelict site in the city—drawing attention to the act of restoring lost or overlooked pockets of city land by radical architectural and artistic interventions.

Scanner is an electronic musician, a writer, multi-media artist and record producer. He has collaborated with a range of different artists and artforms including Michael Nyman, Artangel, Wayne McGregor, Ballet Rambert, Royal Ballet and Merce Cunningham, and British filmmaker Steve McQueen.

Chance de Silva specialises in exploring the possibilities of architecture in interaction with other artists, musicians or performers. They collaborated with film makers 'Mash Mosh' and choreographers associated with the Royal Ballet, to make the film/dance piece 'Ghosts and Echoes' in their architectural project 'Casadanza', and with artists Matt Hale and Frank Watson in their project 'Venus'.

WHO'S AFRAID OF ARCHITECTURE
REPURPOSING PALAZZO MORA AS ART AND CULTURE CENTRE

Florencia Costa's work in progress

"El tiempo es un problema para nosotros, un tembloroso y exigente
problema, acaso el mas vital de la metafisica..."
J.L.Borges   Historia de la eternidad

"After more than thirty years going to construction sites this is the
first time that I see a construction site become an art work"
M.C. Engineer   Padua, Italy

"Una de las oscuridades, no la más ardua pero no la menos hermosa,
es la que nos impide precisar la dirección del tiempo. Que fluye
del pasado hacia el porvenir es la creencia común, pero no es más
ilógica la contraria..."
J.L.Borges   Historia de la eternidad

"Great old building! I feel gifted to be able to see it with the bare
bones exposed and how well built things were back then. Thank you
for being able to see this."
John O. M.Z   Retired building repairman   Las Vegas,USA

MARK DZIEWULSKI

Memory, context and dream reality

By its nature as a consciously created environment, architecture reflects our understanding of the patterns and ceremonies of life. Rational and conscious design enables us to create a differentiation / demarcation of space, from the sacred to the mundane, from cathedrals to marketplaces. Architecture provides a meaningful context, reinforcing our relationship with quotidian rituals and the emotions we experience. Design is the attempt to satisfy a need to differentiate these spaces.

Words like "home", "house" and "neighborhood" conjure up images. We dream of people and places. The designed world, and the unconsciously absorbed experience of it, provides a universal and collective memory that can be drawn upon to create architecture with resonance and meaning, at both visceral and conscious levels. An architecture that triggers expectations as well as memories.

I have developed an architectural expression that elicits an emotional response. I've intended to introduce both movement and sensuality—composing forms, and volumes that are constantly changing relative to the perception of the viewer, a fluidity only revealed through the individual navigation of the structures.

Experimentation with sculptural volumes is a crucial focus—generating interstitial spaces and the structural solutions required for their creation and integrity. These forms reflect a cosmological vision relating to the orbits of the planets, gravity as a centrifugal force, and the organic shapes found in nature.

Experimenting with the plastic and the free-form, I hope to go beyond architecture as a utilitarian response, and towards lyrical and rhythmic forms attuned to the realms of sculpture, dance and music. I endeavor to create buildings that elicit joy and delight. For example, for the Museum of Performance and Design in San Francisco I collaborated with Mikhail Baryshnikov to create a dynamic form expressive of the movement of dance and the energy of music. As Misha put it: "…a sense of energy similar to performance". This visceral language crosses the boundaries of culture, age and education, creating an architecture that can be read by all, a universal language embedded with meaning.

To achieve free-form sculptural shapes and complex curves, a calculated approach is required—an almost obsessive attention to tectonics and engineering. Perhaps this has always been the case, as innovations such as the arch, the dome, the flying buttress, the crystal palace and the geodesic dome stem from structural ingenuity and the need to push materials to their limits.

My focus is on spatial intrigue, on volumetric experimentation, and an exploration of the sculptural and technical possibilities of materials: a spatial fluidity and plasticity responding to human scale and desire—an architecture echoing visceral memories that we all may share.

FABULOUS URBAN

By Fabienne Hoelzel

Makoko! How vulnerability and fragility can turn into strength
Makoko is a low income-area, a slum or a shantytown at a central location in Lagos. That's one way to look at it. Makoko developed a way of life in coexistence with the natural conditions of Lagos. That's the other way to look at it.

The West African metropolis is located on the Atlantic coast in the West of Nigeria and has a total area of 3,577.28 km^2, approximately 22% of which is wetland. A tropical climate with two rainy seasons, rivers and streams that connect to the hinterland and lagoons in the heart of the city are the characteristics of one the fastest-growing cities in the world. The Makoko residents adapted to it in their own way and they developed a specific lifestyle. They build their houses on stilts in the shallow lagoon, they fish, they sell their goods on boats, and the boat is their mean of transportation. This way of living is not only particularly unaggressive and adaptive. We dare say: It is pioneering—when it comes to adapt to climate change, rising sea water levels, and flood-resilient solutions. Makoko anticipated what may soon become a reality in many people's life allover the world: More often or even constant flooded grounds. We therefore say: Makoko is not a problem; it is a solution—if we manage to combine the existing way of living with flexible, robust, and low-tech infrastructure, which additionally creates jobs and income. The lack of sanitary facilities, the lack of waste management, the lack of steady jobs and income can be turned into opportunities. In order to achieve this—and as integral part of the Makoko Regeneration Plan, elaborated by URBAN SPACES INNOVATION and FABULOUS URBAN— we suggest the implementation of Neighborhood Hotspots. They are biogas plants, micro community centers, shared facilities, knowledge hubs and business incubators at once. They are not only places to learn and to share, but also truly public spaces, where the community can gather, exchange and gain knowledge.

Governments and smart urban policies would best tackle poverty and precarious living circumstances of large parts of the world's population. This is mostly not the case; be it because they're too slow, too inefficient, or too weak. Triggering and encouraging entrepreneurial activities can bridge this gap. Being an informal settlement, Makoko is totally cut off from any kind of infrastructure and services. It has around 75,000 inhabitants, yet without any proper infrastructure, basic sanitation and waste management. 40% of the people live below poverty line; most people have debts—a vicious circle, resulting in the endless recycling of poverty, not offering any perspective in life. The Neighborhood Hotspots address these issues by creating an entirely new, resource-based micro-economy. They further encourage micro-entrepreneurial activities and create grassroots neighborhood management. By creating jobs through a new organic waste infrastructure and economy, the community can upgrade itself.

The construction of the structure is straightforward and based on sustainable local indigenous methods of building with wood on stilts. This not only creates the opportunity to showcase climate resilient construction techniques, but the use of traditional construction methods and local materials provides an opportunity to engage local artisans in the process thereby generating jobs and building capacity.

JAIME J. FERRER FORÉS

In between spaces

This exhibition explores the in between spaces in Time, Space and Existence. It considers several recent projects from our studio revealing a culture of thought and practice striving to make contributions to the cities with economy of resources. Every project aims to respond the physical and cultural aspects of place and our practice is focus in the ways the project mediate with the surroundings with these connecting architectures: patios and platforms, thresholds and transitions.

Patio houses and environment: mat building

The courtyard could be defined as a room without a roof, which is the core of the house. From the standpoint of the weather, the patio is an outdoor space, but from the topological point of view is clearly an interior space bounded and protected, a concave space. A house developed around a courtyard that gives its main area of use, lighting and circulation is the more ancient type of the history of mankind, forming a variable archetype, which was built the ancient civilizations and has survived through interesting examples of modern masters.

As an extension of the urban tissue of Es Mercadal, characterized by a network of narrow streets and small courtyards, the project was conceived as a *mat building*, where houses open to an ordered series of patios and connected through two access galleries. The building volume is excavated with various operations to be filled with light and air. The project evokes the tradition of courtyards and the rationality of traditional construction which flows climate adapta-

tion and ancestral wisdom of the wall and the threshold. Faced with the heavy traffic that crosses the Round Way and diverting traffic from downtown, the proposed patios system improves the acoustics of the house and ensures maximum privacy and acts as climate control system. Thus, the compositional system intensifies the action of passive design of the building in order to facilitate natural ventilation of the home and improve comfort and energy consumption. Despite the irregular perimeter, the composition of courtyard houses seeks maximum serialization.

Abstracted landscape and economy of resources

Subject to restricted budgets the design of social housing is focus in the relationship between the individual and the collective designing intense thresholds and places where people can enjoy connections to their immediate surroundings, the urban context and the territory. The housing units that allow comfortable dwelling are containers of existence and the patterns of domesticity are carried out within them in conscious and discrete ways. Further expanding search for in between spaces is shown in several projects where the exterior is treated as an interior engaged in dialogue with landscape. The project tries to give adequate response to the constraints of the site and the program. This is our commitment to architecture contained and silent with pieces of minimum expression and compactness.

NORMAN FOSTER

Private wishes[1]

Building owners have precise ideas about an architecture that matches their lifestyle and let it be built. Architects offer "Freiräume" [open spaces, liberties] that they use.

For the first time more accurately described by Leon Battista Alberti as a type of building, the Villa Suburbana had its heyday in the Italian Renaissance and has been a model for the centuries after. In principle it is designed as a construction, which is closed off from the road and has a repellent effect and shields the inhabitants from the outside. The rear garden front, however, is dissolved and opens itself with colonnades, loggias or terraces expanding into lower lying gardens.

Norman Foster's first villa "before the city" in Germany has no historical paragons. It is open facing the street. Nonetheless, it is equally inaccessible, because even without a wall, there is little to see and for an outsider, its composition remains incomprehensible. However, the rear side opens with great gesture to a subjacent garden. An existing mixed forest in front of the terrace remained. Bernhard Korte's interventions with hidden paths make the garden into a kind of "giardino secreto".

Instead of imposing ramp stairs which lead up to the reception hall, Foster created a no less impressive, 70-meter long ramp tracks which leads down into the central "Forum" of the villa.

Lights and spotlights in all variations, cleverly integrated into the walls, floors, ceilings and into the garden, are distinctive references to the owners family. During the Renaissance they were heraldic signs carved in stone, modeled in stucco or painted, already integrated into the design of the architecture that referred to the owners of the building, as for example in and around Rome the Gambero (crayfish) for the Gambara family, the bee for the Barberini or the dragon for the Borghese families. They accompanied the visitors room by room and into the garden.

In Foster's building, to look for references to a time that lies back more than 400 years, may seem daring. It is only to show that despite the claim to create innovation, also with an „operative house"—by looking at the past, it is easy to discover parallels which have been obviously part of this building project. The villa is not only there, as Heinrich Wölfflin put it, "to enhance a nice appreciative existence without being bound to the city".

Rather the Villa is a symbol of the type of buildings for family clients, who present themselves through selected architecture and searches for the expression of an ideal way of life.

This has changed little over the centuries.

1 This text was first printed in the German magazine *Bauwelt*, 32, Vol. 86, August 1995

ANTONIO FREILES

By Giovanni Iovane

Behind Time and Space

Antonio Freiles' project, entitled *Behind Time and Space*, comprises a series of oil on canvas paintings made from 2013 - 2014. All the paintings have a square format and measure 80x80 cm.

In 1436, in his renowned treatise De Pictura, the humanist Leon Battista Alberti defined painting as an activity performed by tracing out a "quadrangle" on a flat surface. The four-sided figure, or the square, inscribed on the surface, placed at a certain distance from the observer, could be intended as a kind of window onto a "scene" where one could see another or indeed even a surrogate world.

A square, or a framed window, encloses the space of the painting with an exact geometry and this happens over a period of time, in the West, from the Renaissance on (what is more, historically the square represents space).

The squares painted by Freiles have titles, for instance *Shadow Erased, Trellis, On the Surface* and *Variation*, which seem to suggest a rhythmic concord in the sequence and the arrangement of the images.

The pictures made by Freiles hide, or better partially cancel out, architectonic elements in apparent contradiction with his serial and quadrangular definition of painting.

Within the repeated form of the square, and therefore of the ideal representation of space, the artist presents (almost bringing up to the surface) geometric figures and structures. These elements resemble inscriptions or the remnants that may be glimpsed behind the painted surface of a wall or panel.

A great artist of Modernism, Mark Rothko, partially concealed the structure of the window within his celebrated Panels which were to decorate, for a total surface area of 600 square feet, the Four Seasons restaurant with its panoramic view in the Seagram Building of New York.

Rothko probably had in mind the "blind windows" designed by Michelangelo for the vestibule of the Laurentian Library in Florence; the ideal environment in which the viewers, in the words of the artist himself, would end up "butting their heads for ever against the wall."

The "architectonic" claustrophobia was heightened by the lack of direct light in the vestibule. A particular setting that Rothko kept in the display, in relative semi-darkness, in the room of the Tate Modern in London that is home to some of his Seagram Murals.

Indeed, for Rothko the pictorial space framed another world to be seen behind the dark colours of a closed window. The culmination of this experience of space, in which there is nothing to see but much to imagine with one's eyes shut, are the panels for the Rothko Chapel in Houston.

Freiles' painting brings the experiences of Rothko back to mind. Yet they emphasize the geometric variation and architectonic order (the residue, the remnants to the detriment of total closure).

A clearly fragmentary order and style that reveal a plot and even a narration that, behind a genuine experience of the present, echo an archetypical "formulation" of painting dating back to the Renaissance. A story that has been repeated for a very long time, fortunately.

ANDREAS FUHRIMANN & GABRIELLE HÄCHLER

SACRIFICED SPACE
Away from the object of built architecture,
towards the space in between
Before Modernism architecture used to be specific and unique, ever since it has become substitutable and global. National identity and therefore the emphatic ability to respond to site-specific peculiarities as well as the cultural sensibility for the space—whether the in-between space at an urban scale or the *Raumplan* for each architectural object—seems to have been sacrificed to modernism. The fetishization of the object has led into a global, cultural urban crisis.

Public Space—Representation versus Comfort
Venice is considered to be one of the world's most fascinating cities, not only for the large number of churches and Palazzi but also for the maze of alleys that keep on opening into various beautiful squares, mesmerizing everyone.

The places are called *Campi*, this term originally describes „open fields". Solely the largest urban space Piazza San Marco is called „Place", forming the spacial center of Venice, the main square, dedicated to representation. None of the places are orthogonal, but rather polygonal configurations with niches. Precisely therefore, they follow a human scale and are characterized by a high level of comfort: the exterior becomes interior space.

The negative of these well proportioned voids, have been abstracted and casted into heavy concrete models. Making the surprising, contorted qualities visible and physically tangible, sharpening the perception of each visitor for their future tours through Venice.

The bizarre models built at a scale of 1:200, are placed in the exact relation as they can be found in the city.

The bizarre models will be allocated across Palazzo Bembo and Palazzo Mora. By randomly discovering the models, built at a scale of 1:200, within the two Palazzi, an analogy between the city and Palazzi shall be associated.

The installation *Sacrificed Space*, in a playful way, addresses the loss of public space. It is about the reconquest of "dialogical urban planning", contributing to the negative space between buildings and therefore a renunciation from the solitary objects.

We do not propagate the return to the historical european city, but rather to bridge between the productive, agility of the historical city and the present.

Although this loss of public space has been complained for a long time, the awareness of the importance of "negative space", the in-between spaces of the city, the spanned space between built structures, is still not reachable and sacrificed to political and economic constraints dominating the everyday hustle.

By the example of Venice we would like to illustrate with a quote by Theodor Fontane "…that 'city-beauty' is something else than just straight streets and wide squares with houses and trees taken out of the box".[1]

1 Original quotation from the book „Wie man in Berlin so lebt" 1841: „…dass "Stadtschönheit" was anderes ist als grade Strassen und breite Plätze mit aus der Schachtel genommenen Häusern und Bäumen."

LISBETH FUNCK

What is actually an architectural event?

With the two photographs exhibited at Palazzo Mora as part of the 14th Biennale de Architettura in Venice I have tried to visualize the sensation of architecture.

In 2013 I visited the 21th Century Museum of Modern Art in Kanasawa (2004) by SANAA, and Casa del Fascio (1936) in Como by Giuseppe Terragni as part of my Artistic Research project at the Oslo School of Architecture and Design in Oslo, Norway. Starting out with an interest in abstraction, as a sensual quality in works of art, including architecture, I took a series of pictures, reaching beyond the structural elements the buildings consists of. I looked with a perspective eye; I tried to see through and behind the very edges of the perceptible.

The writings of the French Sinologist Francois Jullien and the Canadian Philosopher Brian Massumi, has inspired my work further. Jullien and Massumi both discuss, from each of their interest and discipline, abstraction in works of art. Hence, my photographs from the Museum in Kanasawa, Casa del Fascio (and Die Neue National Gallerie in Berlin— my third study object), have become the fundaments of my research. According to Jullien, we find the quality of Blandness a crucial value in Asian aesthetic and ethical tradition. The quality of blandness is described, as "no sooner do you identify it than it begins to appear at every turn." "As the embodiment of neutrality, bland lies at the point of origin of all things possible and so links them."[1]

Different from looking at an artwork, a painting or an object, there is no fixed point of vision in architecture. Moving into space our experience of the relations, and hierarchy, between structures, structure and material and structure and space is constantly changing. Our movement is immanent of the architecture itself. It is not the structure. It is not the material. It is not the space. It is the perception of all those things coming together that is the architecture. In Brian Massumis text[2] about one of Robert Irwin's installations he describe this experience as, "It is the perception of the perception-of-perception´s complex becoming consciously determinate, in an amodal collaboration between seeing an extensive movement." "The perception of perception occurring is not the subjective viewpoint of the gallery visitor. The experience takes: it takes its own time; it takes elements into it self; and it takes in the catalytic sense of an effect setting in, or the combustive sense of a slow detonation. The experience belongs not to any one element, but to their coming-together in just this way."[3] Massumi reflects on the after effect he experiences, describing it as if the "perception feels itself renewed", ending his thoughts by a statement and a challenging question; "This should make a difference. Could make a difference. But how?"[4]

1 Francois Jullien, In Praise of Blandness: Proceeding from Chinese Thought and Aesthetics. Zone Books, New York 2004. ISBN1_890951-41-2
2 Brian Massumi, Semblance and Event: Activist Philosophy and the Occurrent Arts. 2011 MIT Press, ISBN 978-0-262-13491-0
3 Page 165
4 Page 167

DAVID GUERRA

The Construction of Affection

Memory can be regarded as a powerful mediator between someone's personal identity and their perception of the surrounding environment, helping to determine the experience of space. Spatial configuration can evoke emotions by triggering different levels of memory, establishing a connection with previous experiences, with the collective imaginary, or even with the genetic memory. This influence is already unconsciously present in the design process, but it can be intentionally resorted to, helping to create spaces that allow for complementary dynamics of energy: contraction and expansion.

Comfort and relaxation can arise from familiarity, such as in the recognition of elements registered in our affective memories. This can come from personal experiences—a scene from the childhood, family pictures, or the grandmother's house—but also from the cultural memory of the local building tradition, which reaches us through media registrations, historical sites, public buildings, history books, and is inevitably present throughout the city. These elements can be directly applied, or incorporated through reconfiguration, used in innovative or unexpected ways. They may also be deliberately denied and subverted, as a form of critique or rupture.

The use of ceramic and cement tiles in our projects, for instance, is redefined in new graphical compositions and reinterpretations of drawings and patterns. It is also a reference to its historical usage in Brazilian architecture, from the colonial period to modernism. In another project, wooden boards from the ceiling lining of an old farm house become the wall panel of a restaurant. Perforated concrete blocks called "Cobogó", traditionally used around the 50's

for creating wind-permeable walls, become the lace-like lining of the façade of a clothing store.

The perception of space is also influenced by a more primitive factor—embedded in the human body itself, the genetic memory allows for an instinctive recognition of natural elements. Their presence in space appeases and heals, be it in the materials or in the integration with the surroundings. Wood, frequently used in our projects, is one of the materials that best incorporate the liveliness of nature into architecture. It shows a diversity of colors, shapes and textures, offering stimuli for our senses to relish on. It represents a connection with earth—the tree is life, it is shadow, it is protection. It presents us the beauty of imperfection.

The balanced use of different colors can also take people closer to nature, evoking its diversity and visual richness. This mix of colors also resonates with the changing states of mind and emotions of a person, creating different ways to relate with space throughout time.

These are all valuable resources when aiming for an Architecture that can offer room for contemplation in a world with an overwhelming demand for productivity and speed. We seek an Architecture that can assist people to respect their own rhythm, allowing for action and leisure, for creation and observation. Spaces that cure from everyday stress, connect people, and mix cultures and affections. We seek to create projects that can offer beauty as a form of generosity. This aesthetic consciousness, when brought to the material sphere, is capable of making life more pleasant, creating spaces that continue to allure as time goes by.

PLEXWOOD®-SKINS, BY FRANK HEEREMA

Continuing Spaces—Connecting Skins

Since the development of Ancient Egyptian architecture more than 7000 years ago, architecture remained recognizable for centuries. Globalization caused architectural fundamentals to become more and more interchangeable. Which unique, national characteristics and sentiments can we therefore still discover in architecture today?

Graphic patterns, principle shapes and rhythms in music and dance which evolved over the course of the past centuries can often be recognized as being of for instance Western, Arab, Asian and African origin. They allow for an endless source of associative inspiration, retaining a national identity within global architecture.

The installation *Continuing Spaces—Conecting Skins* is composed of four separate cubes placed in an upward formation, reflecting a tensive crossroads between the possible and the impossible within the scope of architecture. The design entertains the possibility of realization on a sculptural, architectural and urban management scale.

The cubes display transformations of Western, Arab, Asian and African patterns, specially developed for this Venice Architecture Biennale. The heart of the installation includes two mirroring surfaces that reflect a symbiosis between human and environment and the sculpture *Continuing Spaces—Connecting Skins*.

Frank Heerema operates as an independent architect and over the past years has employed himself with developing techniques to reform small-scale artisanal techniques such as marquetry and parquetry into efficient industrial processes using modern techniques to manufacture contiguous surfaces. Thanks to Plexwood®-Skins the possibilities of this concept are endless and can be applied integrally, on every scale and in every direction.

KOHKI HIRANUMA

Kohki Hiranuma Architect & Associates

east elevation *south elevation* *west elevation*

glastecture *"air flows there."*

The Palazzo Mora is located a little to the north of the Grand Canal that meanders through the centre of Venice. Suddenly, a shell-like glass structure has appeared in the garden of this classical Venetian palace of Renaissance style. The glass curves and undulates within the air, enclosing the space of the approach to the palazzo.

The transparent glass passes overhead, gently twisting as it goes, and then running close to the ground before touching down and reconnecting like a Möbius strip. Visually, the effect is like transparent fabric blown about and dancing in the wind. The glass traces transparent lines like the flow of the wind, guiding visitors to the "Time Space Existence" exhibition inside the palazzo, where they can take a trip through space and time as seen in the ideas presented by 46 teams of architects. The glass approach to the venue acts as a promenade, leading into and marking the commencement of that journey.

The seamlessly joined glass architecture stands there as if it were part of the air. The wind passes through it, and the light streams in, creating a semi-outdoor space enclosed by curving glass that allows a view of the surrounding scenery in all directions. The clouds in the sky and the trees in the garden seem incredibly close, instilling a constant awareness of the movement of air. If it rained, the glass immediately overhead would provide shelter like a canopy, but retaining the ability to look up and see the sky. What do raindrops look like when they are falling to just above the viewer? The presence of a membrane of glass can change the appearance of such natural phenomena. By experiencing this space, visitors may find themselves becoming aware of the density of air and of the convection currents that change from moment to moment.

glastecture is architecture capable of presenting a continuous sequence of scenery uninterrupted by window frames or wires, achieved with a structure that is purely seamless glass. More than an installation for the exhibition, it is an experimental prototype for future architecture.

aerial view concept image

1 entrance garden / Palazzo Mora
2 approach entrance
3 view from the balcony
4 seamless space
5 air flows there

INSPIRATION

Existence, Sustainability, Sensitivity and Land Use Planning

Inspiration is a team of design and construction professionals with definite sensitivity, perhaps even outright bias towards sustainability. With over twenty years of experience in the field of ecology and economy sensitive designs and constructions, Inspiration today enjoys a niche clientele in the field—ranging from individuals, business houses, Government departments to NGOs. We have responded to/ completed over 500 building projects ranging from select individual residences to fairly large industrial townships, and have received several local, state, national and international level recognitions. We take this biennale exhibition as an opportunity to objectively analyse our path so far, and crystallize through an audio-visual presentation, what we would consider as the way forward…

More often than not, policies on sustainability by governments and inter-governmental agencies are not effective enough. It may be because, their emphasis is in trying to curb the 'effect', which is uncontrolled consumption of petroleum energy and consequent CO2 emission, that threatens the very human existence; rather than trying to address the real 'cause'—our present lifestyle based on high energy and resource consumption. This materialistic lifestyle is a direct result of insensitive land use planning, originally let loose in the belief that there is abundant cheap energy source available.

Our present need is to achieve a quality life style based on less energy and resource consumption. Aspiring towards self sufficiency in water, energy, food, bulk raw materials in constructions and industry, and waste assimilation capability, say, within a watershed region—thus minimising unnecessary commuting, conveyance and transport—is perhaps be the only efficient way forward.

A simple analysis will show us that, for achieving this self sufficiency, the most important factor is proper land use planning; as self sufficiency in water, food, raw material, waste assimilation capability within a region, and even energy are all variables of efficient land use planning.

Owing to a series of historic permutations and combinations, land holdings, monetary resources and often technical and managerial skill sets are concentrated in the hands of a few people. While this could be deemed as fortunate to some and unfortunate to many, for humanity as a whole, this becomes a hurdle in the present effort to evolve lifestyles sensitive to sustainability. In urban scenario, this land holding and speculation often effectively prevents sensitive and equitable use of land. At the regional level, holding of land based resources by a few people can effectively prevent sensitive conservation of land and equitable sharing of resources. At the same time, insensitive controls by governments, can become counter-productive, as it may hamper innovative enterprise. An appropriate, local-government endorsed, 'social enterprise' by the liberal minded among the skill and resource-rich populace, can perhaps show the progressive way forward, within a democratic polity.

Thus, a strategy encouraging progressive social enterprise, together with sensitive, patient, completely digitised, participatory, democratic land use planning, simultaneously at micro-level and regional level, and sensitive implementation of the same is what we can look forward to—for a fair, just and sustainable future for all…

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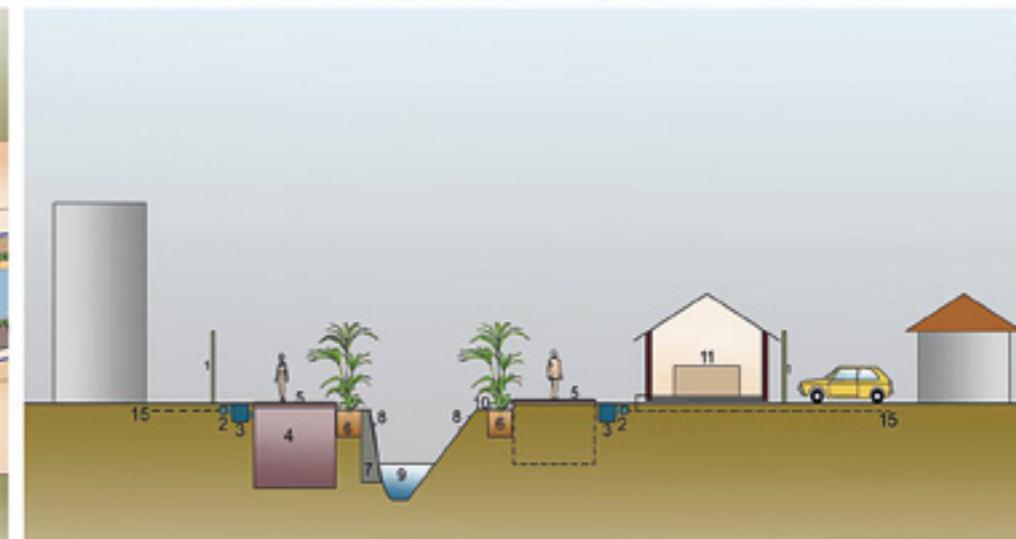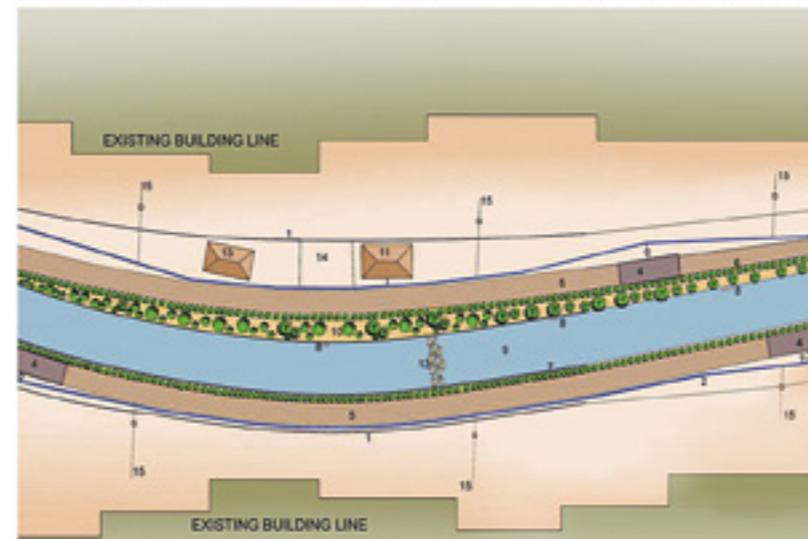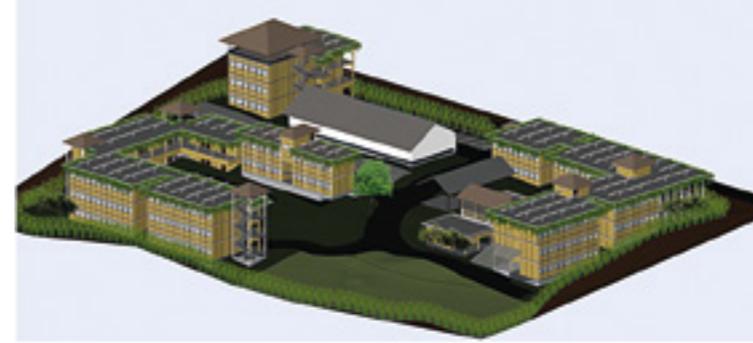
RIHO JAGOMÄGI

TIME, SPACE & EXISTENCE @ Bifungus Mushroom

Due to the limits of our nature, our common sense splits the Existence into Space, Time and Us (ourselves as an Observer). We feel like we are sitting in space full of objects and trying to check the passage of time.

The questions come and go like rivers flow.
Could there be Existence without Observer?
Could there be Observer without Existence to observe?
Could there be Observer who is not a part of Existence?
Could there be Space without Time, or Time without Space?
Could there be Existence without Space and Time?
…
What time is it?
What the hell are we doing here at all?
It is good to have banks to hold the stream.
It is nice to have a promenade to stroll.
People like promenades, open spaces, riverbanks, seaside, etc because the outdoor activities help to put their thoughts in order. Some people might even think about Time, Space and Existence, sometimes.
Humans, like dogs, need landmarks to make more sense of their walks and trips. It seems smarter, somehow, to ride or walk to a particular church, a special tree or a unique stick.

It is quite motivating to reach a specific landmark, a lighthouse for instance, to go around it, enjoy the sight—and go back where you came from.

This is exactly the thing we want to do.

Bifungus, the 2-Stem Borghesian Mushroom as Riverbank Promenade Object, originally began approximately 3 years ago as a Sunday afternoon hobby for us. As busier times followed and there was no actual goal, the project cooled off for awhile. The idea was to launch the Mushroom as a virtual object in the Google environment—to prompt public discussion on the developing and connecting the seaside and riverbank promenades to each other.

Pärnu is a small Estonian town with a population of 40, 000. Sitting at the mouth of the River Pärnu, on the coast of the Baltic Sea, the town has been a beloved summer resort for a long time. First mentioned in writing in 1251, Pärnu prospered as member of the Hanseatic League in the 14th-15th centuries.

Year after year, the promenades along the riverbank and seaside have been gradually constructed. However, there are disruptions, or breaks, between the tidied-up and reconditioned public spaces, caused by the industrial use of the riverbanks in the past and various other factors. There are functional gaps amidst the natural, logical routes, tracks and promenades.

We are trying to create a connection uniting the riverbank route with the local main street that is intersecting the left waterfront at the right angle. Both the riverbank and Ringi Street are the basic routes for pedestrians, cyclists, skateboarders etc.

Our Mushroom Object could be a landmark on the riverbank—for strollers and joggers and others on land as well as people on and in the water. It could be an object to go up to, to check out, to take a look around. It´s also an open-air concert venue, regatta spectators' grandstand, people's meeting place, etc. This multi-purpose concrete structure, illuminated with integrated LED lamps, would be waiting for people throughout the year.

KEIKO + MANABU

House for Prosecco

Two adjoining equilateral triangle spaces with 1,400mm sides which are just large enough for an adult to fit inside. These became the space where two people interact by facing each other. The triangular space is slightly larger than "Ichijyo" the traditional Japanese area unit equivalent of one tatami mattress size. Along all sides, monoliths of marble walls, measured at 1,600mm in height with 30mm in thickness were placed. Three kinds of beautiful Italian marble, Staturio, Adiglio nuvolato grigio verde, and Bianco Carara with ellipse opening were put together.

We freed arches, one of the fundamental components of architecture, from the gravity by making them into elliptic curves that are varied in sizes and directions. Ellipse used as guides to make various openings onto marble monoliths. By connecting and disconnecting two adjoining triangular spaces with those openings, we aimed to create a balance between the ritualistic scenery from outside looking in to two people sitting inside and create sense of being comfortably cradled for those inside.

As a result, this installation became as an inside-out space of "Nodate", the outdoor tea ceremony which became the origin of traditional Japanese house for tea, CHASITSU. At the Venice Biennale, collaborating with local people and work with local material, we created a space for Prosecco, as communication media, within the real nature of this space.

Hereafter, by design the additional roof structure or enlarging scale itself, this design may be apply to various uses in architecture.

KEIKO + MANABU is a bilingual design team based in Tokyo - Seattle, found by KEIKO Uchiyama and MANABU Sawase, both studied Architecture in U.S. or Japan. Their Design projects stretch wide from jewely to product, art, interior and architecture, landscape and urban planning, from Japan to overseas.

Recent projects include the first solo exhibition "Heart of Shapes" at the DIESEL DENIM GALLERY, "Magic Tent" for Successful living for DIESEL HOME COLLECTION, "Kazuo Ono Butoh and Life 101" exhibition design, artwork design for "IWAI NO RU by Sachio Yoshioka for the Suntory Museum Opening. Shop design for LE CIEL BLEU, SOQS, BLESS, BRIDARIUM MUE, BRAND NEWS, TRINITE and architecture design direction for Ellipse Sky.

NILS KOENNING

Nils Koenning is a German born artist and photographer who currently lives and works in Berlin, Germany and Melbourne, Australia. Understanding architecture and the built environment as an instrument for social and cultural investigation and an instigator for change, Nils' work explores contemporary architectures and everyday environments alike, often concerned with questions of place and identity, memories and belonging.

In the *age of media*, values are often dictated by a globally perceived image rather than through material, function and purpose. Time and space are no longer connected to physical manifestations. Digital environments generate perceived realities, co-existing to the physical world. Human utilisation and habitats form an irritation to this stylised ideal in its pursuit of maximised economic value.

Presenting an alternative draft to this ideal, Nils' piece *Common Realities* seeks to start a dialogue about realities in the perception and communication of architecture and the built environment.

RAFAEL MAHDAVI + JONATHAN SHIMONY

Architecture and Sculpture: The Real in the service of The Poetic
Our hands-on approach to sculpture is crucial: we know what we make. The execution of each piece is physically tiring, difficult and at moments dangerous.

Vitruvian principles link our sculpture to architecture. Familiar forms offer unexpected views. Static construction invites dynamic perception. Impressions give way to memories.

We realized when we built our first collaborative sculpture, *Gateway*, for the American University in Paris that when making sculpture two brains and two bodies were better than one. In the studio our ideas ricochet back and forth. We are both painters as well and this brings richness to our creative process. We begin with an idea and end up with something that neither of us can foresee.

For our material we go to a steel dump 15 minutes from the studio in Chalmoux in southern Burgundy, France. We load up the truck and back at the workshop we make the sculpture ourselves, that is to say we cut, drill, weld and bolt the pieces together. If we are not going to paint it we take the sculpture outside the studio for it to rust in the fields for about a month. We then coat it with a rust stabilizer. The finished sculpture can be placed outdoors or indoors. It must be stable, safe and weather resistant. We build each piece taking into account the site and its surroundings.

Steel is the basic material in our work—it will outlast us. It is hard and delicate, rigid and tensile and requires low maintenance. We work mainly with steel plate, I-beams, U-beams, angle iron and rods. Many of the shapes in our sculpture are found and used as is. Once we have spot-welded the sculpture together we decide what elements will be permanently welded and which ones will be bolted. This is important in dismantling the work for transport. Like architecture we believe that sculpture is for people and hopefully once installed will generate meaning.

If we are forced to consider existence, then among other things bodies will stop drilling, cutting and welding, and measuring tapes and clocks will slip into the wake of time's arrow.

MANIFOLD DESIGN

MANIFOLD Design was established by Karen Lemmert and David Naill in 2001 as a collaborative practice engaged in the development of conceptual work within the physical landscape. We are committed to fostering new sustainable growth within the existing environment and embracing the challenge of incorporating new investigations into the built landscape to both preserve cultural history and propagate new potential.

This installation for the Global Arts Affairs Foundation in conjunction with Venice Architecture Biennale intends to make a landscape composed of fundamental elements. Using basic forms, geometry, color and unit configuration, we challenged ourselves to find complexity and less inherent rhythms.

The installation is an assemblage of trapezoidal, multi-faceted planes. Movable triangular panels change form and kaleidoscope-like color, daily and seasonally.

Our intention is to explore and develop, both academically and in design practice, the relationship of physical materials and properties to conceptual constructions. We believe this dialog takes place within organized fields of energy that can be utilized by alignment with tectonic constructions, manifolds of distillations and dispersals.

RODOLPHE MERTENS

In the view of Heidegger, a bridge does not merely connect banks as it swings over a stream. Doing so, the bridge brings around the stream as well the expanses of landscape lying behind the banks. It gathers the earth as landscape around stream and banks and as such make a location—a place—come into existence.

In this perspective, a building gathers in itself its surroundings, and a city gathers buildings in itself.

Building is about gathering things in a coherent whole so as to allow man to settle and dwell.

Motion comes with being. In motion, man gathers knowledge of his surroundings; he appropriates places by moving through spaces.

Fundamentals might be about the history of architecture's elements in a century's time, but what happened to what stands in between and around these elements shows up to be relevant as well, as it appears that notions of space and places in western culture have been fundamentally altered.

Among the many tectonic shifts of modernity, 20th century witnessed the emergence of attempts to give preeminence to the places of human experiences and idiosyncrasies, multiple and bounded, over the absolute space that appeared with the discoveries of the past centuries. With it comes into sight a Zone of thinking—crossed by philosophers, geographers, ethnologists, scientists and stalkers alike—that surrounds and permeates the disciplines of architecture and urban design.

The present project depicts a subjective map made of incomplete places gathered around an imagined itinerary, recomposed from the fictional experience of the three characters in Andrei Tarkovsky's film *Stalker*—a guide, a writer and a physician—as they wander in a forbidden zone, making their way by throwing bandages tied to bolts towards a secluded room where the inner nature of each and its deepest wishes can be revealed. Intertwined with it as to bring resonance, graphical interpretations of modern writings drawn into correlations make an attempt as outlining the threads of thinking on places and space, on motions of homeness, boundedness and on the environments of human experience, natural and built.

MIN2

The passion of Min2 results in building atmosphere with expressive designs. Min2 is dedicated to the search for basic, natural, sustainable, bio-based and bio-designed materials and sustainable solutions for energy generation.

The designs are suited in their habitat with a great precision and performed in a high quality craftsmanship.

Min2 developed new building principles in innovative design, such as The Solides, (solid and basic object buildings), The New loft (visual fixed construction and flexible space), Water Living (floating and pillar houses), Dune House collection (houses inspired by the dune house concept of building), etc. and other innovation products such as a designed roof-tile for the dune house.

From the start on the now experienced office has built many projects in The Netherlands, in the areas from urban planning up to product design, with residential building, urban design, contemporary working places, public housing and architectural design products.

Solides in Waterland
TIME: the development of the architectural themes of Min2 can be followed on a big wall sketched by hand from the conceptual first designs to the contemporary handwriting of the Dune House Collection and the Solides.

Maarten Min, the architect, is exploring in a graphical way, in black, the edges of the assignments and Jetty Min, the artist, is trying to catch the atmospheric essence of the objects in white mixed media sketches. Together they search for the conceptual and artistic lines in their work in black and white.

As designers they try to find practical solutions for the changing world with a design method called: "The temporary ultimate order of all".

SPACE: the projects of Min2 are shown in a video presentation in their habitat. Many projects are especially designed for situations in the typical Dutch landscapes, like in the polder, under sea level, at the water side and in the dunes. Finding creative solutions for living with the variable water levels.

Other projects in urban environments give a special radiation to their surroundings.

The New Loft principle is designed to give extra interior space in housing, it is a concept of building with a visible construction and a flexible space.

EXISTENCE: the feeling of living in the Min2 buildings can be experienced in this exhibition.

By designing and managing the building of the dune house the practice of shaping our own existence was a laboratory for space, time and existence. In the video clip the atmosphere of this place can really be understood.

7 Solides are shown in 7 models for 7 Dutch landscapes.

NMD | NOMADAS

Exploring *publicy*: Each society has local values. These values characterize the existence in a space-time coordinate system and precise the place. Values and ways of being are in some way the DNA of a community, of a collective, and they have been modeled through time in the space. These values and ways of being condition the human acts, and in consequence they finish expressing themselves in any way. Architecture is one of these ways. This constitutes what we call *publicy*. These local values, its *publicy*, can be expressed in different ways. Our projects here presented explore some of these ways. *Publicy* is a quality shared by a community. It is built upon a nexus recognized by everyone. A quality of what unites a collective. How to design and build *publicy*? Here we present 9 projects as 9 *publicy* strategies.

Metropolitan Theatre: Slice and see: Normal "closed" facilities should be "open" to be "included" in a cultural urban tissue characterized by people's curiosity and by social segregation.

La Vega Housing Project: Pull out and share: Public facilities inserted in buildings should be "shown" to be "perceived" and "appropriated" by people in a cultural urban tissue characterized by curiosity, solidarity and by social needs.

Marinos Stadium: Cover up to meet: In tropical climatic conditions and in urban context with few public spaces, big public and private facilities must contain public space in order to not be an "object" in the city but an "urban public space facility", to share open ways of being, characterized also by spontaneity, proximity, easy-going attitude, people's curiosity and by strong social needs to be included.

Mombó Restaurant: Create common nexus: In cities, like Latin-American ones, where it is an evident social dis-encounters and segregation, spaces must be seen as common for everyone so common nexus, its familiarity in the dealing, must be established. Common cultural memory it can be helpful.

Wayuu Concert Hall: Matter with local values: Public facilities inserted in very singular communities could show its singularities, so cultural patterns and ways of being must be reflected in its architecture, in this case to construct domesticity in the public.

De Candido Express Supermarket: Reveal the inside: Public and private facilities could show its inside to urban spaces in a cultural urban tissue characterized by curiosity, and architecture could dismantle the rigor to encourage its appropriation by all people in a society characterized by social segregation.

Ateneo Cultural center: The building as urban furniture: Public facilities could include urban patterns of public spaces as architecture like canopies, bleachers, terraces and ramps, to socialize and facilitate the encounter in urban context with little public spaces and with strong needs of establish open communication with others.

Casas 72 Project: The public space becomes a building. From me to us: Even in private projects the *publicy* of a community it could be revealed. In this case the "public space" becomes a building facing and connecting at each level the private wings. Local values it could be expressed: proximity, spontaneity, familiarity in the dealing, generosity, easy-going attitude, domesticity in the public, etc.

Virginia Park Residences: Roughness for interchange: Physical patterns it manifests ways of being, ways of acting, ways of common answers. While these last persists, using physical patterns in a contemporary language facilitates interchange.

Form follows publicy

Each society has **local values** that enrich the **global values**. In the Caribbean tropic values and ways of being are, among others:

PARC ARCHITECTES

The realm of the suburban
The experimental territory of the XXth century: Sénart's case
The city that could have been: Utopias at wide scale: During the 1960's, France experienced a tremendous boom. Paris was growing very rapidly. The French government decided to create new towns on the periphery in order to contain this growth. Urban growth strategy was situated at territorial scale. All architectural and urban theories of the time were tested. Those planned communities were growing at high speed. According to the doxa of late modernism, urban had to be absorbed by architecture and infrastructure would become aboveground slab. An ideal utopia imposed on farmland separated nature from culture. But these planning experiments failed to create the new urban life awaited.

The city that happened: Land opportunism: Latest of those planned communities, Sénart was seeking a theoretical line. But land opportunism killed this great ambition. The new city grew through small concerted development zones financed by private money. The State financed infrastructures. Commercial models imported from the United States flourished: suburban houses, malls and industrial areas. This mass installation in the fields spread a collection of standardized buildings linked by road networks. The artificial environment turned the countryside into a pleasure garden. Culture took precedence over nature. The suburban town exclusively relies on its stewardship networks: water, energy, telecommunications and transport. It creates a sprawling environment of parks network where everything seems both similar and unique, both fully functional and totally fictional.

The city that can be: Experimental links: The suburban town of Sénart superimposes three layers of urban paradigms: the historic village, the optimized modern city and the suburban individualism. To deal with its past, a layer of new experimentations needs to be added to the city. It is neither about projecting at a wide territory scale, nor about adding new architectural icons. It is about paying a particular attention to link the existing separated components in order to reunite individual housing, commercial and industrial areas. We don't want to build cities separated from nature anymore. We don't want to paste icons into gardens or signs in parking lots. We need to redefine our exchange relationship with nature. Relations are reversed: autonomous fictional parks become a common network of heterogeneous united parks.

PARC Architectes is a French architecture studio founded by Brice Chapon & Emeric Lambert in 2009. The office was awarded the "Young Architecture" prize by the French Minister of Culture and Communication, and works on various projects of urban planning, public buildings, housing and offices.

BUDI PRADONO ARCHITECTS

By Budi Pradono

The Mountains of Hope

For people in the Indonesian archipelago, mountains are both blessings and challenges. Many mountains are active volcanoes potentially bringing catastrophic destruction with their eruption yet at the same time giving natural fertilizer enriching the land surrounding it. The important role of mountains among Indonesian people, especially Javanese, is symbolized with *gunungan* on *wayang* (shadow puppet) used to mark the beginning and the ending of a story. Combining *gunungan* with a roof is an ambiguous idea of reconstruction of traditional Indonesian houses designs synergizing local materials and indigenous skills with modern architecture. The roof installation in this exhibition reflects the dynamics of a roof and allowing visitors to take part by hanging any hope on the roof structure, accentuating the roof as the symbol of mountain of hopes.

In tropical areas, a roof is the basic concept of a shelter showing the harmonic relation between man and nature. It is believed that windbreak was the first construction in this area and through the ages it was developing into a saddle roof construction above the ground. Harmonic relation with nature is the concept of Nusantara architecture. No exact distance between outdoor and indoor as the materials used for house elements are allowing wind to go in and out the building. The roof is also multifunctional by nature as it is also used for storage. The fireplace inside the building is used as heater while also preserving wood and bamboo materials of the structure. According to Henri Maclaine Pont's typology analysis, a traditional home structure in various regions has modern rationality including varieties of roof shapes based on local identity. This Dutch architect was also deconstructing

and reconstructing traditional roof shapes with European architecture to form a typical Nusantara architecture in the Dutch East Indies. This concept and idea was introduced at *Koloniale Tenstoonstelling* exhibition in Semarang 1914 and got support from fellow architect H.P. Berlage marked the beginning of *Indische Architectuur* movement. However, this movement was less popular than Art Deco style brought by the wave of Dutch architects in 1930. Even worse, it got the death note when Soekarno's modernity focused on a flat concrete roof. During the Soeharto era, the international style as spearhead of capitalism arbitrarily grew with glass façades and without any effort to absorb the nusantara architecture. In the second half of his leadership in 1980s, the policy on absorbing traditional architecture in government buildings resulted in widespread modern architectures with various Javanese roof-shaped caps, thereby causing Javanization connotation. Using the joglo roof for government building architecture led to the modernization of this traditional Javanese roof. The javanization dispute inspired re-interpretation of traditional roofs leading to a new style of architecture, a style as shown by Goenawan Tjahjono's design for Indonesian University campus buildings.

The exhibition also accentuates composition of numbers of roofs that strongly preserved against the international trends of flat concrete roofs. The roofs are arranged upside down looking like stalagmites going down from above surrounded by bamboo and woods in various shapes symbolizing local materials. The roofs are holding on to one another, showing strong collectiveness and mutual aid. This composition is also dedicated to strengthen the Indo-European relationship by revising the 100 years old spirit of Maclaine Pont.

SANJAY PURI

Architecture must transcend boundaries to evolve new perceptions of spaces. Simultaneously it should be contextual to the climate, the site location and take cognizance of the relevant socio economic factors. It must imbibe local traditional planning principles that have evolved over centuries and are sustainable in the true sense. These are the parameters that govern the projects we design.

With most of our projects being in India the spaces we design have to be able to reduce heat gain in response to the excessive heat of the climate in most parts of the country. India being amongst the most rapidly urbanizing countries worldwide has diverse cultures and socio economic factors as well as a rich heritage, all of which need to be addressed cohesively.

For creating a large house in a desert region in India, we imbibed the local traditional courtyard planning concept that has been prevalent in the country since the 16th century as well as an aspect of the traditional villages of the region of the site where each house is constituted of individually identifiable rooms. These two governing factors of design have been manifested with an abstraction of volumes to create constantly varying perception of spaces within the house while being contextual in response to its location.

In an office building on a small plot along an arterial city road, an element of design, that has been a part of the heritage of the region for centuries, screens, have been abstractly composed to sheath the entire building, reducing heat gain and noise emission from the outside to the inside thus creating a building that is sculptural while being contextual.

Through long passage of time, spaces created in a sustainable manner have existed and are now heritage precincts or sites, some of which have been converted to hotels and public spaces, successfully proving that some of the design principles evolved a few centuries ago are pertinent even today.

A 600 year old village in Montenegro built entirely in local stone on a steeply contoured site is now a luxury hotel and requires less energy than new hotels being designed today.

Another 400 year old village is now a tourist destination with the existing stone buildings being used as cafes, bars and shops with only pedestrian access and therefore less polluted and more energy efficient.

Rajasthan in India is home to over 300 heritage palaces and built in stone 2 to 4 centuries ago that are now hotel properties, that require less air conditioning, energy and maintenance that hotels built in the last 50 years existence. The existence of these buildings over time prove that they perform spatially even today and are more sustainable by virtue of the principles and materials that governed their design.

The architecture we create together should integrate some of the relevant principles visible in these spaces that have existed through long passages of time cohesively integrating them with the functional requirements of today and envisioning the future requirements of the time to come.

The Courtyards House, 72 Screens, Levels, The Murcia Chapel and the other projects that form our exhibit at The Biennale portray this thought process imbibing from the past while creating new directions in design.

RINTALA EGGERTSSON ARCHITECTS

TIME SPACE EXISTENCE

Architecture is often said to have its offspring in urbanity. We belief instead that architecture, has its roots in nature and that it derives from our observations of natural light and spaces in the landscapes around us. This reading has been translated into built structures through thousands of years giving the human being a shelter from the elements, and at the same time a way to modify our perception of the environment.

Architecture becomes thus a second layer of sensorial adjustments after the layer of leather and textile apparel, helping us to cope with different weather conditions and physical stimuli. Architecture is in our eyes a projection of our bodily functions and a container of our strategies of how to cope with our surrounding. The vibrating leftover, the space in-between these corporal projections, is our urban common ground, the room for political decisions, where we trade our goods and thrive together as social beings. This is the intriguing dimension of overlap between the private and public, nature and cultivated environment, where even the most contradicting aspects of our living coexist. It has been important for us to strip our expression down to these essential factors which capture the qualities of the surroundings and from there to build up a story which relates to a larger context.

Architecture has always been a carrier of stories, varying in form and content from haiku poetry to dramatic fates of civilizations. The true inspiration we find in architecture is the tale of everyday lives, transmitted through the vernacular—stories you find on mountaintops in Asia or street corners in small Scandinavian villages, about ordinary people who built their shelters out of what they had at hand of time and materials. This is in many ways a direct parallel to the situation of today, where most people are trying to create meaningful frames around their lives with constricted economic means, which also summarizes the Rintala Eggertsson Architects' project collection, where the task has been to build site specific, robust, functional and meaningful places out of recycled or locally sourced materials.

Rintala Eggertsson Architects was established in 2007 by Finnish architect Sami Rintala and Icelandic architect Dagur Eggertsson and later joined by Norwegian architect and partner Vibeke Jenssen. The office bases its activities on teaching, furniture design, public art projects, architecture and planning. Important feature in Rintala Eggertsson's practice are their 1:1 building workshops with students and clients. Their work is a layered interpretation of the physical, mental and poetic resources of the site.

EDUARDO SOUTO DE MOURA

By Eduardo Souto de Moura

"The Sixth Order…"
In 1882, Nietzsche announced in the *Gaia Science*, "Gott ist Tot" (God is dead). One century later, nobody predicted the revival of Islam, or the September 11.

In 1984, Léon Krier draw "The Sixth Order". One century later, no one predicted a "boom" of congresses, conferences, journals, books, exhibitions, Triennials or Biennials and so many construction sites, especially in emerging economies.

"Beyond Good and Evil", the "Sixth Order" became the symbol of a landscape, a geography that insists to stay, in being our future.

"A Sexta Ordem…"
Em 1882, Nietzsche anunciou na *Gaia Ciência*, "Gott ist Tot" (Deus está morto). Passado um século, ninguém previu o renascimento do Islão, nem o 11 de Setembro.

Em 1984, Léon Krier desenhou "A Sexta Ordem". Passado um século, ninguém previu um "boom" de congressos, conferências, revistas, livros, exposições, Trienais ou Bienais e tantas obras em construção, especialmente nos países de economia emergente.

"Para além do Bem e do Mal", a "Sexta Ordem" transformou-se no símbolo de uma paisagem, de uma geografia que insiste em ficar, em ser o nosso futuro.
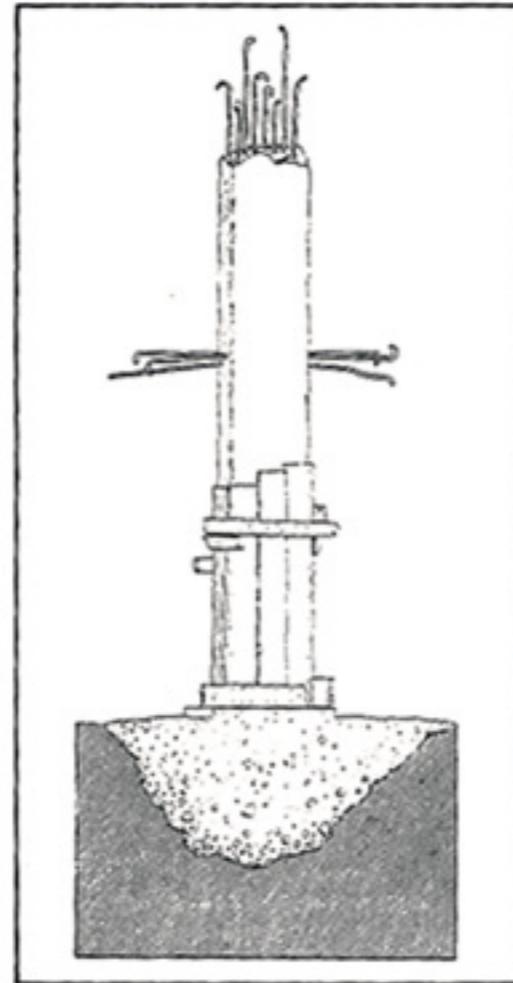
SSD ARCHITECTURE

Micro-Urbanism

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

In terms of 'Micro-Urbanism,' we are not merely lamenting the loss of a relative experience of our environment but rather calling for a more advanced understanding of 'value,' other than the oversimplified numerics of size. While other disciplines in the sciences, technologies, and industrial design have embraced 'micro' and 'nano' -isation, architecture is still encumbered by its sometimes uncomfortable relationship with forms of capital which are now proving to be obsolete.

In this light, Micro-urbanism converges pragmatic and sensorial aspects. For instance, with the real crises of shrinking resources in the face of rapid urbanization, it is an uncontested fact that smaller footprint living saves energy, time, and money. At the scale of the living unit, this attitude consumes less material and resources. The most effective outcome however is at the city scale in the way interdependent interactivity between people, infrastructure, transportation, and programmatic networks co-exist as more than the sum of their parts.

Meanwhile, Micro-urbanism can also foster new dynamic perceptual conditions. Ongoing research has demonstrated that multi-sensorial experience is one of the most effective ways of learning and forming new creative associations. Through the immediacy of synaptic connections between the physical and cognitive, the real and the virtual, the past and the present, the micro-urban environment can become a playground for the imagination. Finally, contrary to a general fear of density driven by obsolete measures of interior conditioned space, Micro-Living can perforate interior/exterior relationships to intertwine nature with daily life.

We selected the smallest space at the Palazzo Mora to create an analog of our Micro-Urbanism concept. A moire wall dissolves the room's physical limits and turns it back into a space rather than a measured quantity. The light and images from the window are refracted and reflected to make a playful dialectic between what is considered 'inside' and 'outside.' Instead of a defined program, the space is open for multiple interpretation and use: rest, work, conversation, and even urban voyeurism. Instead of remaining an autonomous room, it borrows from the spatial flows of the palazzo at large from the garden outside as well as the rooms within. Finally, our fragment of Micro-Urbanism creates a virtual space of memory that exists outside of the room itself. By embedding itself through the senses, its experiences can be both re-triggered by future coincidences or bring forth past remembrances.

STUDIO MK27

Architecture in Motion

In the current information age, architecture is less and less experienced in place, to be mainly mediated by new forms of representations, such as drawings, photos, sounds or moving images. The new technologies, besides increasing communication flows and idea exchanges, also opened new fields for investigation in space representation. The building existence is found immersed in others relations of time and space but the physical one, previously rooted in the architectural promenade.

How to represent architecture today? How to use technology to potentiate the way that architecture is represented? The exhibition 'Architecture in Motion' leans over these issues with six short films produced in different projects by studio mk27, office based in São Paulo, Brazil. Representation is explored here through the fusion of cinema and architecture, in order to create sensations and narratives in the buildings.

Already in the late 1940s, the critic Bruno Zevi, discussing the limitation in architecture representation, wrote about the power of filming in his book *Architecture as Space*: "If you go through a building photographing it with a motion picture camera and then project your film, you will be able to recapture, to a large extent, the spatial experience of walking through the building". At this time, Zevi could not even phantom the possibilities that cameras and lens available today can offer.

Producing short films, studio mk27 traces new insights over its projects. In Toblerone House, a perspicacious Persian cat walks around the space and exposes the daily life of its owners. The pet explores every corner, revealing architecture from a different point of view. Footages of the V4 House are more invasive: peeping through the keyhole, curious viewers glimpse at the tenants privacy. The Modern Living film of P House, in its turn, parodies a bauhausian movie done in 1926 by Richard Paulick. The contradictions and sophistications around contemporary architecture are narrated in a fictitious documentary. In another film, a recently divorced woman lives a psychological drama inside Redux House and shows not only the uses of house, but also the processes behind the project's construction.

Finally, the films of Cube House and StudioSC are an investigation of architecture in motion at a scale that rarely could be seen when not experienced in place. The shootings privilege images of texture and materials, represent the space as animated photos, which explore fine changes in light affects and continuous travelling through the space.

The six films compose a sequence 'in progress' of experiments developed by studio mk27 to investigate new forms of representation of its architecture—known world-wide for dialoguing with the tradition of modern Brazilian architecture. The films of Toblerone, V4 and P houses were directed by Marcio Kogan together with the moviemaker Lea Van Steen; films of Redux, Cube Houses and StudioSC were done by Gabriel Kogan and Pedro Kok. These short narratives are a representation of the existence of architecture emerging from reinterpretations of space and time.

CARL FREDRIK SVENSTEDT

Building for sentient beings
Our appreciation of space is unconscious, coming through our senses. Designing for this experience is abstract, but also extremely concrete. We can identify certain phenomena empirically, but reproducing their complexity also requires intuition—intelligence in the making—and poetic license.

Architects don't build buildings, they conceive them
A proposal for a church in Stockholm, for example, does not exist physically, but as a building it is wholly formed. It is designed to have real material qualities. These are transcribed in the exhibition as composite parts of a potential, experiential whole.

The open space of the small church is designed to reflect sound in specific programmatic areas. Unlike Alvar Aalto's sketch of a ceiling made to spread sound, the vaults here serve to concentrate them. The entrance area, baptismal font and preacher's pulpit become points of aural focus, discrete areas for intense experience.

If the experience of a space is linked to its limits, a space with blurred edges might allow for several readings. Fine lines on the double glazed facade create a subtly vibrating, artificial mist. The varying transparency both hides and reveals the interior of the church, like a face its soul.

Architecture is an intellectual activity displacing matter
Stone is the foundation, the rock, the earth's density extracted. Building buildings out of solid, load-bearing stone is close to carving them, like temples, into the rock.

To make the 110 m long telluric vineyard building, in the Côtes de Provence, readable from different distances and speeds—pedestrian and car—the facade is rendered material by skewing 1 m² blocks slightly, like scales. The blocks are also assembled with increasing spaces between them, rendering porous the incredible mass of stone.

Whether we like it or not, building begins with destruction
The spatial representation of democracy is renewed with each inflection of history. The recent French debate surrounding the potential reconstruction of the Tuileries Palace demonstrates that the Louvre is still a major political symbol. The historical Tuileries wing was burned down by the Commune and dismantled by the Republic as the seat of despotic power.

The proposal for a new extension of the Louvre takes the form of a project in two phases: an initial accessible, ephemeral installation, questioning the representation of society through a didactic act, whose potentially spectacular dimension engages public debate; followed by the potential construction of a new, permanent pavilion for the museum, integrating a vertical extension of the public garden.

Architecture is the synthesis of contradictory phenomena
Carl Fredrik Svenstedt is born in Stockholm. He graduated from Harvard and the Yale School of Architecture, and founded his architectural practice in Paris in 2000 after working there and in New York. He is Associate Professor at the Ecole Spéciale d'Architecture, and has taught at La Villette and Rouen schools of Architecture in France, and the Münster School of Architecture in Germany. He also taught at the Conservatoire Libre du Cinéma Française in Paris.

TERREFORM ONE

In the next 100 years we can expect human population to reach 11 billion people. Is this sustainable? We used the Buckminster Fuller Dymaxion Map to communicate an all-encompassing view of the world, and look at the 25 densest cities on the planet Earth. Our Bio City Map displays population density as a parametric graph on the front. The back focuses on each of these cities, designed and grown inside petri dishes. We chose colonies of E. coli as a method of analog computation. Population density was represented in two different forms of bioluminescent E. coli under UV light. Glowing red E. coli represented future census projections, while green represented existing demographic conditions you would find in cities. We used the dilution method in biology to show the range of densities of E. coli populations in each petri dish. Stencils derived from CAD files would shape the E. coli into specific geometries that would show or display the current conditions in cities. This is an interdisciplinary project because cartographers, urban planners, biologists, and architects, were all working to think about a map of the near future of human population. We argue that most nations cannot view the effects of planetary population density through the lens of just one city or region. Instead we aim to reveal the long-range effects of massive human population in areas of present and future urban intensity. We used the technique of "bacteriography" (bacteria photography) to shift scale and underscore the highest zones of growth. Ultimately, the bacterial photos grow to reveal variant patterns of biological transformation in urban regions. By using bio lab based materials, we expect to narrow the gap between idealized mathematical interpretations and observable events in nature.
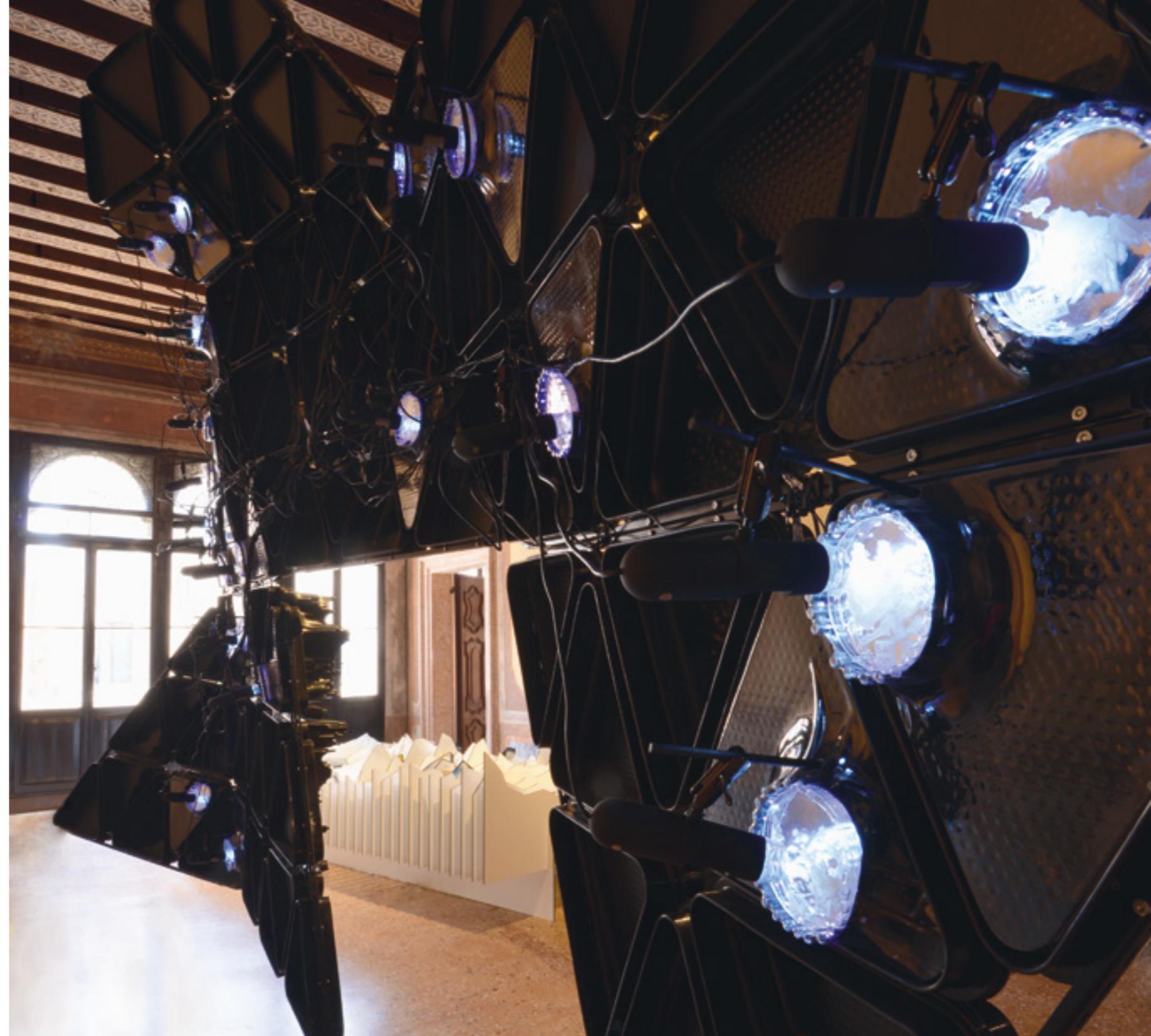
TUULI TIITOLA-MESKANEN

InnoSchool Leonardo Learning Hub:
A Mobile School in the Digital Era

From primeval times, the existence of man has depended on his ability to respond to environmental stimuli and adjust to challenges of the natural environment. In interaction with nature, man has created an extended form of skin manifesting as architecture. In our times, while still tied to the deeper qualities of our natural origin, we need to adjust to a new layer, the information environment. Being projected into natural, artificial and virtual dimensions at the same time, man is ever more reliant on well-informed architectural design. In our time architecture might function even as a media suit and the externalized brain, and might sometimes lure designers to get lost in the joyful creation of fantastic objects, maybe overlooking the existence of the still very fundamental human being that must inhabit the creation.

In only a few recent years a shift has taken place from a world of a limited availability of information accessible by some to a world of boundless information available to all. The culture of learning is in the midst of paradigmatic revolutions. A reframing of forms, needs, tools and places of learning is in process. Virtual interaction enables learning independent of time, place and distance. The mobile dimension modifies habits of minds and enables services that did not exist before.

InnoSchool Leonardo Learning Hub delivers educational services enabled by mobile digital technology, supporting the UN/UNESCO Post Millenium 2015 EFA/ECCE goals of global primary education and early education for all. Education empowers individuals, families and communities, addressing the intergenerational transmission of poverty. But

57 million children worldwide are still out of primary school and 171 million children without access to early learning. InnoSchools roll to challenging locations like remote rural areas, marginal city areas, nomad cultures, disaster areas, refugee camps, conflict and crisis contexts, where school services may not have existed before, or qualified teachers might never be available. InnoSchools provide access to primary education for children of 6-12 years, and early education for children of 1-6 years, often together with illiterate mothers who learn alongside the youngsters, as women form 2/3 of the 775 million adults still illiterate.

InnoSchool is composed of a metal lockable cover of a prepared sea-container, concealing unfolding spatial and digital components, physically micro-scale, but macro-scale in content. It opens up like a multi-petal flower for the day, offering an array of integrated physical and digital affordances, and closes into a bud for the night, for safety and endurance. It is transportable by a single truck, relocatable, solar/cycle/man-powered, scalable, cost-effective and open to be customized.

The media suit embodies an interactive digital educational ecosystem, a multi-strategy mobile game platform Leonardo Code that reflects cognitive, neurobiological, cultural and socio-digital dimensions of learning. It supports self-directed and interest-driven learning, joyful and playful experiences while developing both basic and 21st century skills.

The solution is based on the Smart Early Learning System, an innovation awarded in 2013 by the Finnish Foundation for Inventions. It draws on research evidence and effective-proven early learning strategies yielded in a long-term R&D project and ongoing doctoral study by Tuuli Tiitola-Meskanen, M.Sc.Arch.

ALBERTO TORSELLO

RETHINKING WINDOW

Limit between two opposite dimensions, but also interpretation of the landscape and outer world, a window creates our own landscape and it affects living activity. Visual, climatic and auditive perceptions coming from windows, deeply influence the living experience. The private sphere meets public space and nature man compares himself with.

Outside penetrates into the building and experiences and moments grow. But not only this, a window creates occasions of urban identification, and supplies a direct means to read the architecture through the centuries. If at the dawn of civilisation its presence was nearly absent, its functions and configurations are innumerably changed by the time.

Fullness—emptiness, penetrability—impenetrability, are two of the numerous relations the window concept generated through centuries in its conformations of limit. In the past, a breaking element of the wall surface, it appears in the rationalist and contemporary architecture a structural element to the point that it replaced the traditional building technology.

Starting from breaches on huts, a window passes through a wide evolution thanks to the progress of technic and formal research and stylistic development. But if through centuries research was purely formal, in the last thirty years it has concerned also the tecnological aspect. Fixture and glass have started to answer to specific performances. Energetic certifications, and peculiar requests in restorations belong to the set of causes that have brought to tecnologic development in the field of windows.

The aim of the exhibited projects is the re-thinking of a window as an architectonical element in restorations and funcional requalifications. The cases illustrate a research path in which the office has been concentrated in the last years. The result is the design of a fixture that has to respond to energetic performances but at the same time has to be formally adequate to conservative projects.

The process finds its origins in the occasion of the project of the new Services Center of the Federal Cooperative Bank of Treviso: the farm of Villa Emo. The preservation becomes a moment of reflection and re-elaborated version of a window to create a fixture that is in compliance with the formal requests of the storic artifact and at the same time is a device for new architecture.

The restoration of the Salviatino in Tuscany is fundamental for the reseach development. The thin structure in iron-glass finds its contemporary translation in a window that doesn't modify the relation between outside and inside established by the original one. Attention to fixtures is dedicated in the requalification of a palazzetto at S. Barnaba in Venice. Also in this case, the study of the windows leads to requalification of the residence and to preservation of the Venetian building tradition. The gothic holes have been closed by fixtures that maintain the storic nature of the artifact and its relation with the outer space.

The getting thinner of the fixture and the responding to tecnological requisites is the aim of this design path. The formal reseach combine the tecnological one in a new version of a fundamental architectonical element.

UNIVERSITY OF THE PHILIPPINES DILIMAN

By Jose Danilo Silvestre, Gerard Rey Lico,
Ruben David Defeo & Rey Concepcion

Time: Typhoon Haiyan/Yolanda made landfall to the southeast of Tacloban City, Leyte, in Guiuan, Samar on 8 November 2013. Winds exceeding 300 kph caused storm surges up to 5 meters high, devastating coastal areas, ultimately killing over 6000 people. This had also happened 116 years earlier. "The hurricane reached Leyte and struck the capital of Tacloban with great fury," reported The New York Times on 28 November 1897. "In less than half an hour the town was a mass of ruins." A monograph published by Fr. José Algue, S.J. of the Observatorio de Manila, entitled *El Baguio de Samar y Leyte, 12-13 de Octubre 1897*, described the mayhem caused by typhoon winds and a deadly "tidal wave" akin to Haiyan in 1897. Historical photographs showed infrastructural damage and the ravaged landscape. Then, as now survivors rose from the aftermath, rebuilding lives and communities in the days following the storm's rampage. This is a testament to resilience and survival, eloquent monitions of hope and perseverance. The spirit persists to this day.

Existence: Ruins and the Persistence of Life: Tacloban is ultimately a reminder of our vulnerability, victims to the fury of wind and water. Typhoon Haiyan forced us to rethink our understanding of ourselves and our architecture. Ruin and reconstruction, provide a spatial paradox, a landscape of renewal, fecund in its promise. Destruction and rebirth are ancient themes in architecture, both cosmic and constant. These beckon, charge and challenge us to ask what architecture must provide? The very standards and norms, the codes which we impose on ourselves, are now lacking and incoherent. The spaces we create, our manifest existence has been threatened. The very fundamentals of our architecture are ques-

tioned. On residue and fragment rest the reconstruction of physical space and recuperation of memory. Architectural fragment is of more meaning now, as part than as whole. This non-synergy of broken synapses, fragments without ordering framework, is architecture resisting entropy.

Space: Reconstruction/Resiliency: What is architecture? In light of our response to disaster and folly, how are we redefined? The Philippines, is among the most vulnerable to natural calamities, volcanic eruptions, earthquakes and typhoons. Most of the victims of Haiyan were the marginalized. They were fishermen, urban/rural poor who lived in makeshift dwellings in informal settlements in highly compromised locations. In the seven months past since Haiyan, very few of the survivors have been properly sheltered. This challenge remains.

The exhibit includes tentative architectural proposals: an emergency shelter utilizing bamboo, scavenged materials, non-skilled labor; students' designs... critical assesssments of conventional architectural approaches toward form and function during calamities. These acknowledge the mutability of what we perceive as fundamental. The determinism of designing solutions is questioned: architectural response rather than prescription.

Anibong Memorial: The Haiyan-generated storm surge slammed cargo ships, shipping containers and debris unto waterfront shanties in Tacloban City. Four derelict ships remain aground. One is proposed to be stabilized in situ and converted into a museum, accessed by a memorial structure to victims and survivors alike. The memorial, quay wall and esplanade will anchor the development of the Anibong waterfront, reinforcing its importance as a catalyst for renewal.

IGLESIA DE TACLOBAN

Destechada casi por completo y desmoronadas las paredes del presbiterio y sacristía.
Eje óptico al E¼NE.

UNSANGDONG ARCHITECTS

By Yoon Gyoo Jang

Seoul shows a complex quality that tradition, nature and modern architecture collide with each other. The city of Seoul is a typical model of a complex city that crosses between the present and the past. Seoul is phenomenal with its historical buildings, old palaces, mountains, and modern architecture, all coexisting in one place. The collision can be seen as an important clue to trace fundamental architecture. It asks a psychological identity that a citizen must have.

Fundamental architecture is not just in a physical factor, it is in finding of psychological origin. Fundamental architecture may not be in doors, floors, and ceilings that constitute the physical properties of architecture; rather it may be in spiritual ways that cities and cultures have been constructed. It is relevant that we cannot "read" a metropolitan city by just looking at its simple physical factors and that we can recognize time as the accumulated outcome of history. A city can be seen as a systematic chunk of huge history and a complex outcome of a network where if one aspect changes, then everything changes. By making more than a basic space and a form, architecture can redefine the ways of reacting to and changing a city, its social context, and people's thinking.

Fundamental architecture is connected to an essential question about common value. I return to an old subject that perceives the usual value of a city, its environment, politics, culture, and art and to the pure question that changes the philosophical point of view by asking about the fundamental meaning of an architectural project. Using Deleuze: it has a meaning that recognizes and recombines society's diverse phenomena through the folding-unfolding structure that made a simultaneous breakaway from Descartes' dominant world. It is similar to constructing a diverse world that makes a reform structure of absoluteness. It creates

a new kind of potential of "process of difference between life", which is produced by "think differently"—the key philosophy of Bergson.

Recalling fundamental architecture could mean a substitution of new imagination. I try to recognize essential architecture as a new aspect that can build a new kind of imagination like *Imagination city* (Mongyudowondo). I attempt to substitute a basic natural form for ultimate essential factors and to construct a basic human being's imagination by eliminating a clue of architectural features. It is about realizing an utopia which can be a city or an architecture and about building a dystopia dismantlement which is neither a city nor an architecture. It's to do with reappearing Chora architecture, the 3rd architectural origin, that exists between an eternal figure and its sensual copy.

I question fundamental architecture by reinventing the historical classics which is now gone, Mongyudowondo. At some point, the disappearing classics have mythic structure that could not be accomplished easily in a real world. Even if tradition of Korea has gone, it is still considered as an important fundamental element. I build an urban structure with a typical traditional landscape painting. Oriental landscape painting is about drawing an ideal scenery. The oriental artists depict nature with fraction of the memory and their own imagination. Not only reflecting sustainability of nature, but also try to construct a new utopia.

Landscape drawing can be explained as "visual media" that has trace and process of time in view of oriental naturalism. I suggest "Artificial nature-city as an imagination" which is an architecture, and also a living creature, that is constantly changing and breathing with a nature. I abstract diverse features such as Korean mountain, field, valley, water and combine them with architecture.

VITALIY & ELENA VASILIEVA

Project "Apocalypse in Art"

It is difficult to escape the feeling that *Apocalypse in Art* really shows the world, standing on the edge, barren, falling in decay. People've lost an ability to create—all they can really do is to seek and fix. We are trying to find a refuge from the impending chaos in the rules of etiquette, explaining how to behave at the funeral ceremonies, that only accenting the feeling of fatality, similar to art, emotions turn into mindless imitation.

Today we are witnessing the collapse of the basic cultural patterns and mechanisms that determine a spiritual and material civilization over the last century. Perhaps, desperation and pessimism, overwhelming majority of our society. Of course, I have questioned myself if me being engaged in this semi-intellectual apocalypse hysteria and doubt concerning future of contemporary art, is related to transformation of art system where not everyone can find a place to be. I have always been an artist, even when I refused to produce art projects and motions. I couldn't and still can't think about destiny of the art as an isolated part of my own fate. So how is art going to exist now? In what way it will be expressed? We have to be objective and accept that old institutes and cultural models are being destroyed by new, still not quite clear, but obviously other worlds.

Dynamics of inertial movement in public space clearly indicates the rapid disintegration of society, its members and the atomization of marginalization of public institutions. If this crisis is projected onto the sphere of art, and there we see the same process, except that difference is even greater convexity. If we refer to uneven rises in history of contemporary art it's easy to see dynamic blurring of distinctions between different cultural models. The crisis of modern art ideology is clearly exposed by gratuitous self-isolation of artists, who pathetically try to

define boundaries of their own language. And here they lose a battle again—today we can not consider art scope as homogeneous object, and art system itself trying to hold on from split to numerous elements and modules. How to reveal insight and sense of Modern Art Museum that turned into enormous art supermarket? How to exceed the bounds of total consumption, if art almost became a symbol of this massive process? Do we have answers to these questions?

The paradox of our time is that two genius variations of future—progressive and apocalyptic—suddenly start to assimilate and duplicate each other. The spirit of apocalypses holds sway over modern culture and slowly infecting everything around. How will this virus affect art? Will there still be a place for an art in society? It feels like we are about to reconsider meaning of the art. Today is the time of fast living, but the process of switching from old to new culture format can be really sustained. This procedure is decelerated by society, people feel related to slowly dying cultural models, traditional relations.

Recent conditions can cause a genesis of art's meaning and role, that would be completely different from one we have got on the edge of XX century. Back there, art was an innovative and progressive symbol, and now it started to loose positions. I believe that art is key to renewal, button that will slow the progress—just exactly what we do really need. But where will art reincarnate? Museums and government institutions, would speculate on the process and give fake feeling that art and progress is something equal. We are faced with the need to justify a new universalism that can take us beyond the personal worlds and beyond capitalist totality. To make a difference we have to be an art, to live art, we have to turn our existing into art.

VERTICAL BRIGADE

Rem Koolhaas' theme for the Venice Biennale 2014 'Fundamentals' set out to survey the absorption of modernity in the last 100 years and the meaning of national identity in that process. In response to that, our project will reformulate a 'program' outlined for such modernity by architect Hannes Meyer (1889-1954) in the beginning of the last century.

New Sobriety
Hannes Meyer gave a definition of the project of architecture that is not only based on the relationship between function and economy, but its direct relationship with human and political activity through rationality. Modern architecture is commonly presented as pragmatic, institutional and clinical. However, it is our belief that modern architecture is itself a liberating movement, that its sobriety, austerity and intensity are in fact setting the stage for the most provocative experiment, modern life.

The program Hannes Meyer wrote down for the new dwelling consisted of 12 points that defined the fundamental aspects of modern life, in relation to habitation and the daily activities of the inhabitants. For him, the function diagram and the economic program became the determining principles of modern building project, and the very objective task of creating categories became operative. We believe the operative task of creating categories was not to limit the scope of architecture and life, but demarcate fundamental generators of life.

Each point a life factory
Hannes Meyer´s 12 points do not suggest a deprived and impoverished world, but rather a possibility of giving new form to the uprooted

life of the modern subject by industrialization. Consequently, identity in Hannes Meyer's project of architecture is the modern inhabitant's potential to create a new emancipated world that is not defined by conventions and constructed definitions.

1. sex life
2. sleeping habits
3. pets
4. gardening
5. personal hygiene
6. weather protection
7. hygiene in the home
8. car maintenance
9. cooking
10. heating
11. exposure to the sun
12. Services

Life Factories Reformulated
In our project, these 12 points are extrapolated as independent conditions to investigate the potential and problematics these present to architecture today. Each point is a case study of the direct implications of fundamental living conditions on architecture.

Through the research synthesized and material produced for this project, we want discuss are the fundamental elements pertaining to architecture today. Each point is reformulated and acts as a lens to investigate the potential of Hannes Meyer's points to stage radical experiments of contemporary life.

WASSERFALL MUNTING ARCHITECTS

WHITENING THE BLACK BOX

This installation is a demonstration of the process whereby architectural mechanism is modulated by light, context & place to produce a work with emotive effect. It comprises a sequence of darkened spaces through which the observer moves, interacting with the installation & its context in a precisely modulated manner. A landscape mural by the late photographer Paul van Schalkwyk transposes the Namibia context & acts as the focal point of the installation's spatial sequence.

The tectonic component is a Black Box. Dimensioned & manipulated to present an architectural narrative to the observer as she progresses through the spaces it defines, it exists as an object in its own right, materially present. Sketches on the interior wall surfaces express the manner in which the architectural process responds to programme & context.

The movement through the box is a progression through space/time from shadow to light, a dynamic interface between observer, the built artefact, immediacy of place & the photographic exemplification of the distant Namibian context. The landscape mural is dynamically lit, changing in colour and intensity in 24-hour cycles with the Venetian daylight, thereby creating strata of time & space within both the immediate and transposed contexts.

Entrance: The approaching observer is introduced to the Black Box from the adjacent room: the ramped floor, sloping ceiling & angled blue sidewall narrows the space & heightens the sense of perspective. A series of light slivers projecting across the dark ramp at decreasing intervals & up against the angled wall further enhance the sensation, inviting the observer to investigate the source.

Pause 1: Upon reaching the end of the darkly lit ramp, the observer turns to peek through slits in the wall of the box & is awarded first glimpses of the coloured mural or context, gaining an expectation of what is to come.

Pause 2: As the observer steps over the first threshold & enters an even darker space, triangular in form with a slanting floor & sloping ceiling, her sense of space is further disrupted; a series of evenly-spaced vertical slats in the adjacent space is visible, again with slivers of light projecting across the floor, inviting the observer to explore further.

Pause 3: Stepping over the second threshold, another triangular space is entered: the deeper the space is penetrated, the more the mural behind the angled slats becomes visible; from the furthest corner, the viewer sees a large rectangular segment of the context panel punctuated by vertical slats & progressively wider openings: she now constructs a more complete impression of the context, albeit as a composite of distinct segments.

Light from the adjacent space & the sloping floor entice the viewer to continue.

Pause 4: The observer steps over another threshold—now level—into a third triangular space where abundant light floods the space from above projecting geometric patterns on the floor: looking up reveals a multi-layered triangular ceiling symbolising creative inspiration.

Pause 5: Crossing the final threshold, the space opens completely & exposes an unobstructed view of the landscape mural: the observer now occupies a well-lit, open space &, while progressing down the exit ramp, experiences the context as a whole for the first time, recognising familiar elements within the landscape.
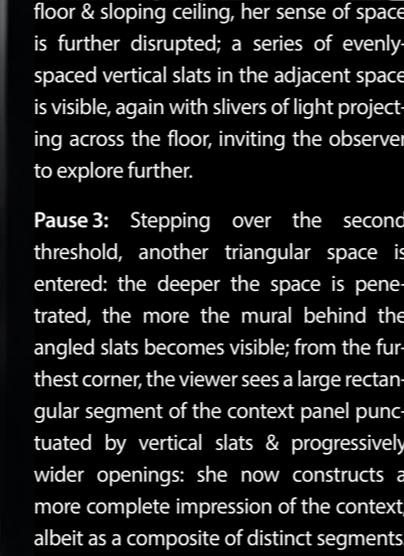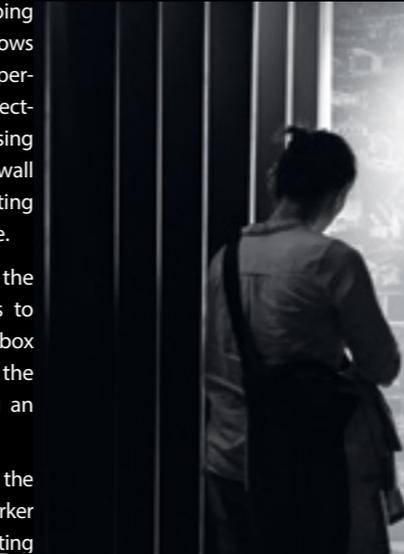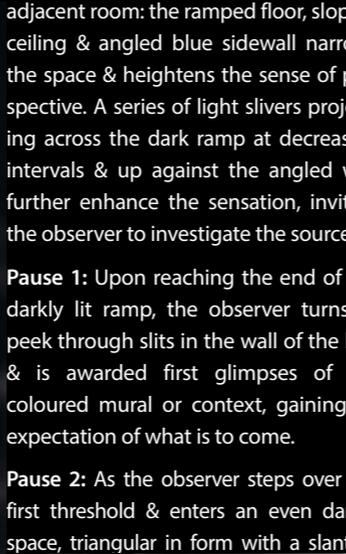
WTA ARCHITECTURE AND DESIGN STUDIO

By William T. Ti, Jr.

Fragments

Everyone experiences a certain space differently. As we go through time, this experience becomes distinct and unique to each individual. Yet time and space also collects. It gathers us into certain moments that define humanity's collective existence. Our exhibition entitled *fragments* focuses on these moments and how they are reflected in the built environment. It illustrates how Manila as a city has fragmented through time and how these fragments have collected into individual communities that demonstrate distinct identities.

As more and more of humanity moves into the cities, new neighborhoods and master planned communities are constantly being created throughout the world, especially in the fast-growing megacities of Asia. These "communities" or "neighborhoods" constantly demonstrate a very homogeneous and repetitive identity and reflect the thinking that dominates the current model of top-down planning and design.

We believe that Manila along with other similar hodgepodge megacities can demonstrate an opposing method of how cities can grow. That while chaotic and often troubled, the communities here that have grown through time define and adopt the spaces that they occupy. These spaces which have collected at times but mostly fragmented are a collection of individual ideas and whims which reflect today's increasingly fragmented though connected humanity.

This exhibition provides a study on these growth and fragmentation patterns and how they can be used as tools in planning the cities of tomorrow. We believe that communities are richer when they are less defined by statutes or limitations. That distinct architecture as reflected in singular spaces at particular points in time can create or initiate urban characteristics that are unique and unplanned. Our exhibition is a sample of the urban fragments upon which we have worked on. It is a collection of experiences we have encountered in our work in and around Manila and ways we have used architecture to build on the characteristics we feel are needed. In the table map, we provide 3D maps of the communities in which we have built and how we hope we can influence the growth pattern and identity of these communities. In Little Baguio, San Juan, we provide alternative spaces for urban living as well as accommodate existing market forces and needs. In Binondo and Bonifacio Global City, we encounter neighborhoods where density is growing tremendously and we try to explore how we can tackle this both vertically and horizontally. These table maps are a samplingtake from the greater metropolis and are the fragments that make up and define the city. These maps shall also try to capture the sounds and smells of the neighborhood and bring them to the exhibition. We hope to work with composers and scent makers to better allow us to complete the experience of being in these communities. The audial and olfactory along with the visual experience of say a cavernous hall or a green field better defines the spatial experience and allows us to further illustrate the importance of character.

Part of our exhibit is also about how we can translate these lessons and experiences into strategies for urban development. We identify and elaborate the tools that we can pick up from Manila and how they can contribute to the global zeitgeist. What sort of policies or guidelines could be used to create more articulated communities? How do we create richer and more diverse communities? How can chaos be beautiful? And if chaos is beautiful, how can order be made richer and more human? Our exhibit explores these questions and tries to find a viable contribution to the future of our cities.

ZEST ARCHITECTURE

Poetry is what really lets us dwell — Heidegger

Paraphrasing Heidegger we could say that building, which is the root meaning of dwelling, is our way of being on this earth. We find a spot, our slice of space, and we give it significance by adding our dwelling place, be it a house, office or other building.

We'd better go about this carefully, as each time we create a building in a specific location (which only derives its existence as such through our action), it is our only chance. For ZEST, the poetry which turns a building from an empty container into a dwelling-place, is derived from its relationship with its site and context, its spatial layout and functionality, the play of daylight, but also to an enormous extent from the materials we build with. We choose them for what the Japanese call their "wabi sabi". Wabi refers to any irregularities and imperfections in the material itself, sabi to how it ages and bears testimony to the passing of time, showing traces of human touch, of raindrops, of heat and cold.

And as we humans seem to be running out of time on this earth, squandering resources and lessening prospects for future generations, at ZEST we choose to incorporate sustainability into all of our decisions. This means designing buildings that need less high technology to be comfortable, choosing the right materials and learning from traditions and craftsmen.

Villa CP, our project at this Venice Biennale, is the house of ZEST principal Co Govers and as such was a laboratory for ZEST design. It allowed us to implement low-tech sustainable features we had yet to see in action in one of our projects, such as the natural pool, the reed bed, and the water purification system, and work with materials such as cork and clay.

The project is the restoration of an old stone ruin set in 25 hectares of oak forest, in a natural park near Girona, Spain. Because the building envelope had to be rebuilt more or less in its original form, we developed a concept of two story lines, whereby the original building serves as a background against which we offset our interventions in steel, wood and glass. In order not to erase the memory of its "state as ruin", boxes in Corten steel mark all the openings, accentuating the thickness of the wall and its unevenness. Large windows on all sides allow uninterrupted views over the horizon, bringing the landscape inside. Large shutters of Corten steel provide shade on the south side and show the traces of raindrops on their surface when closed. An outside shower has doors perforated with blown up raindrop shapes, which throw a cascade of "sunshine drops" on the wall as the sun moves over the house. Walls are insulated with cork panels and finished with clay, a cloudy, slightly imperfect surface that grows more beautiful with time.

To strengthen the relationship between house and site, we surrounded the house with a water wise garden with Mediterranean species and a natural pool, where plants and reeds purify the water. This has become a wildlife sanctuary where frogs sun themselves on water lilies, salamanders hide between the reeds and birds wash on the infinity edge.

We felt it impossible to tell the story of Villa CP with words and pictures only, so we brought the "anteroom" of its sauna to the Venice Biennale, which serves as a frame for the photos and shows the craftsmanship of 72-year-old maestro Señor Turò.

Time stands still here. There is infinite space.
This is what it means to exist.

MADE IN EUROPE

MADE IN EUROPE

25 years of the European Union Prize for
Contemporary Architecture – Mies van der Rohe Award

While the national pavilions of the 14th edition of the Venice Biennale address a timeline spanning the last century, the exhibition *Made in Europe* for the European Union Prize for Contemporary Architecture - Mies van der Rohe Award focuses only on the last quarter century.

Rem Koolhaas's intention for the Biennale this year is to overlook future bearings and to reflect on past history. By departing from the chronological order of events, the exhibition *Made in Europe* breaks the conventional narration of human activity through the passage of time.

About the Archive, the Data, and the Construction of History:
The footprint of history for the Mies van der Rohe Foundation is the archive, it is the physical evidence of time. By removing a temporal order from the archive, it becomes a mere compilation of documents. The archive, in raw form, offers the potential for plural readings with which to make different histories possible.

In 2013 the Mies van der Rohe Award celebrated its 25th anniversary and consequently became the largest archive of Contemporary Architecture in Europe, possessing a collection of more than 2,500 projects.

The Barcelona Pavilion, designed by Mies van der Rohe in 1929 for the international exhibition, was demolished soon after, and subsequently reconstructed in 1986. As a reproduction, it became

the document zero of the archive. Since then, biannually, many documents and reproductions have been added to the archive. However, in contrast with document zero, the originals exist. With all this data it is possible both to analyse the last quarter century of European architecture and to theorise about the future of European architecture.

Has the gradual dissipation of inner boundaries, during the time that the Prize has been active, caused an upsurge of projects presenting infrastructure schemes devoted to connecting different states? Are cultural buildings (museums, auditoriums, civic centres, libraries) proof of a Europe that is concerned with promoting a cultural understanding of urban life? How does social housing in Europe respond to the new family structures? And, with regard to the discipline of architecture, how are the new tools of digital design changing construction and ideas?

Looking ahead, is architecture in different places beginning to share the same time? Is there a stream, river, or ocean of ideas that schools and studios across the European Union share? Is the future of European architecture shaped by a new kind of student, who is encouraged to travel between states by the Erasmus programme instituted in 1997? Has a European architect replaced a national one?

According to the thesis of this Biennale, the diffusion of modern architecture during the past century has effectively erased the

"Made in Europe"

singularities of each European nation's architecture; so in a Europe without inner frontiers, since the Schengen accords of 1995, is there such thing as a 'European architect'? Moreover, is there something in European architecture that makes it evidently more than just 'Made in Europe'?

Beyond 'Made in Europe'

Europe is currently experiencing a paradigm shift from national to urban identities; in other words, cities are becoming more important as leaders than states. Europe is mainly urban, and the European city is a palimpsest: a stratification of constructions, functions and events that build a compact and complex urban experience.

Before 1995, each city (Porto, Barcelona, Ticino, Delft) had its own defining style, and the first awards show a direct relation between a city, an architect and his/her work. Since then, architects have moved in a boundary-free European territory, jumping from city to city. The complexity of Europe draws a map of fading nationalities, in which urban identities act as nodes of singularity.

The exhibition *Made in Europe* presents data organised by programme, such as collective housing, education, and cultural centres; the different solutions for the same problem can now be compared. What does collective housing mean? What are cultural centres? What does designing an office mean? The answers to these questions, though varied and diverse, show the European cultural background to the meaning of inhabiting and the architectonic application of this, and through these answers it is possible to read the complexity that underpins *Made in Europe*.

Inventory: Working with the Archive

Preparing the exhibition meant making an inventory of the archive, which entailed interpreting it in some way. It makes more sense to interpret the archive now, when 25 years worth of prizes provide sufficient documentation on which to make a solid and introspective critique. After this necessary pause for contemplation, the path for the future becomes clear.

An idea grew into the creation of a replica of the same magnitude as the archive. It then became necessary to open the box of each and every project. The second challenge was how to exhibit all 2,500 projects. The solution was radical: to omit photographs, thereby forcing the visitor to take time. All of the projects are presented in the same way, through the drawings, the pictographs of architectonic language, and these take time to decipher. Constraints of space limited the choice of drawings to just one plan and one section for each project, in a laborious process of document evaluation. Along with beautiful plans and sections, the archive contains amazing diagrams, axonometric projections, construction details and colourful façades. The intention was to be as objective a possible, but as Adolf Loos proved, sometimes a plan and a section are not enough to explain a project. So the exception became the norm in the archive as the years succeeded one another.

The last 25 years show how the many new design programmes have turned architecture on its head. The history of the prizes shows the evolution from a T-square drawing, which emphasises the 90 degree angle, to a parametric drawing, which highlights double curvature. At first orthogonal lines ruled, but the perspective drawings and façades were full of colour. When CAD appeared, the drawings lost their hand-drawn quality and gained technical precision; it took many years for CAD to be mastered. At the same time, 3D renders began to appear, at first rather blunt in approach, but later achieving very convincing photorealist results with materials and lighting. Coming up to the present, parametric programmes have produced one of the biggest paradigm shifts of

Models at Palazzo Michiel

this new century: the return to custom-made. The start of the 20th century discarded traditional manual processes in favour of a more standardised production: the use of prefabricated pieces from a catalogue of homogenised architectural forms, combined with the use of facilitated construction. Nevertheless, form was restrained and the catalogue imposed its logic; creating a custom-made piece was only viable if a considerable number of pieces were to be produced. When the programmes that aided architectural design also began to design the production process, the catalogue disappeared. Each project was now able to create its own pieces, adaptable to any situation and easily produced by numbers.

Given that the intention here is to exhibit architecture rather than the evolution of design tools and production, the projects are ordered according to programme. This allowed for a constant comparison between projects from the whole 25 years and raised the important question of whether form follows function.

The Installation: Oh So Much Data!
The exhibition *Made in Europe* sets out to demonstrate the importance of the last 25 years of architecture in Europe through the data archived by the Fundació Mies van der Rohe.

The installation presents a curatorial selection of the best works of architecture. The concept is open to interpretation because it is not subject to a narrated time construct. The existence of 'European-ness' in architecture is the starting point of discussion; Europe creates a unique way of understanding architecture, which upholds the various identities and realities that, no matter how diverse, are all thoroughly European.

Made in Europe is structured in four parts: Models, Oh So Much Data!, Voices, and Making of.

Models
The first and second galleries house a selection of 150 original models made by Prize finalists. In the first room there is a timeline of Europe over the past 25 years, showing connections between politics, science, culture and architecture.

Oh So Much Data!
The almost 2,500 projects by the nominees of the last 25 years of the European Union Prize for Contemporary Architecture - Mies van der Rohe Award are displayed as a collection of file cards on a 25x25 cm grid.

Voices
The archive holds many other documents that are produced in conjunction with the successive editions of the European Union Prize for Contemporary Architecture, such as interviews with the awarded architects. These documents are shown on screens in a side room.

Making of
The process of working with the archive to create the exhibition Made in Europe was realised by a group of 15 students from Barcelona's ETSAB architecture school, whose intensive work of opening and appraising all of the projects in the archive has been full of surprises, like Walter Benjamin unpacking his library.

Architects Council of Europe (ACE) Members

AAA, Shoqata e Arkitekteve të Shqipërisë, Albania

BAIK, Bundeskammer der Architekten und Ingenieurkonsulenten, Austria

FAB, Koninklijke Federatie van de Architectenverenigingen van Belgïe, Belgium

CNOA, Conseil National de l'Ordre des Architectes, Belgium

Asocijacija Arhitekata u Bosni u Hercegovini, Bosnia and Herzegovina

САБ, Съюз на архитектите в България, Bulgaria

КАБ, Камарата на архитектите в България, Bulgaria

UHA, Udruženje Hrvatskih Arhitekata, Croatia

Σύλλογος Αρχιτεκτόνων Κύπρου, Cyprus

ČKA, Česká komora architektů, Czech Republic

AA Akademisk Arkitektforening, Denmark

Danske Arkitektvirksomheder, Denmark

EAL, Eesti Arhitektide Liit, Estonia

SAFA, Suomen Arkkitehtiliitto Finlands Arkitektförbund, Finland

UNSFA, Union Nationale des Syndicats Français d'Architectes, France

CIAF, Conseil International des Architectes Français, France

Syndicat de l'Architecture, France

CNOA, Conseil National de l'Ordre des Architectes, France

ААМ, Асоцијација на архитекти на Македонија, Former Yugoslav Republic of Macedonia

VFA, Vereinigung Freischaffender Architekten Deutschlands, Germany

BdB, Bund Deutscher Baumeister, Architekten und Ingenieure, Germany

BDA, Bund Deutscher Architekten, Germany

BAK, Bundesarchitektenkammer, Germany

TEE, Τεχνικό Επιμελητήριο Ελλάδας, Greece

Σ.Α.Δ.Α.Σ. - Π.Ε.Α., Σύλλογος Αρχιτεκτονων Διπλωματουχων, Greece

Ανωτατων Σχολων Πανελληνια Ενωση Αρχιτεκτονων, Greece

MÉK, Magyar Építész Kamara, Hungary

RIAI, Royal Institute of the Architects of Ireland, Ireland

CNAPPC, Consiglio Nazionale Degli Architetti, Planificatori, Paesaggisti e Conservatori, Italy

LAS, Latvijas Arhitektu savieníbas, Latvia

LAS, Lietuvos architektų sąjunga, Lithuania

OAI, Ordre des Architectes et des Ingénieurs-Conseils, Luxembourg

KTP, Kamra tal-Periti, Malta

Arkitektbedriftene i Norge, Norway

NAL, Norske arkitekters landsforbunds, Norway

IARP, Izba Architektów, Poland

Rzeczypospolitej Polskiej, Poland

Stowarzyszenie Architektów Polskich, Poland

Ordem dos Arquitectos, Portugal

OAR, Ordinul Arhitecților din Romania, Romania

SKA, Slovenská komora architektov, Slovakia

ZAPS, Zbornica za arhitekturo in prostor Slovenije, Slovenia

CSCAE, Consejo Superior de los Colegios de Arquitectos de España, Spain

SAR, Svenska Arkitekters Riksförbund, Sweden

BNA, Bond van Nederlandse Architecten, The Netherlands

Bureau Architectenregister, The Netherlands

TMMOB Mimarlar Odası, Turkey

ARB, Architect's Registration Board, United Kingdom

RIBA, Royal Institute of British Architects, United Kingdom

Other European Architects Associations

Arkitektafélag Íslands, Iceland

Liechtensteinische Ingenieur-und Architektenvereinigung, Liechtenstein

Union of Serbian Architects, Serbia

Association of Architects of Montenegro

Programmes 1986-2013

Use	Total Projects	1988	1990	1992	1994	1996	1998	2001	2003	2005	2007	2009	2011	2013
Cultural	446													
Education	325													
Residential	263													
Single-Family Housing	232													
Office	207													
Mixed use	146													
Government/ Civic	131													
Commercial	128													
Sport/ Recreation	109													
Transport/ Infrastructure	96													
Religious	69													
Hotels | Restaurants	64													
Industrial	54													
Exhibition | Ephemeral	47													
Hospital | Health	41													
Urban | Territorial	38													
Landscape	30													
Social welfare	28													
Funerary	24													

Experts

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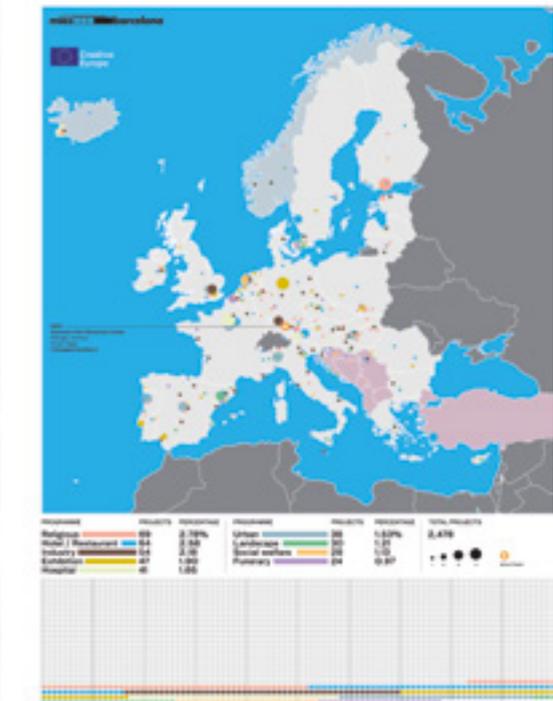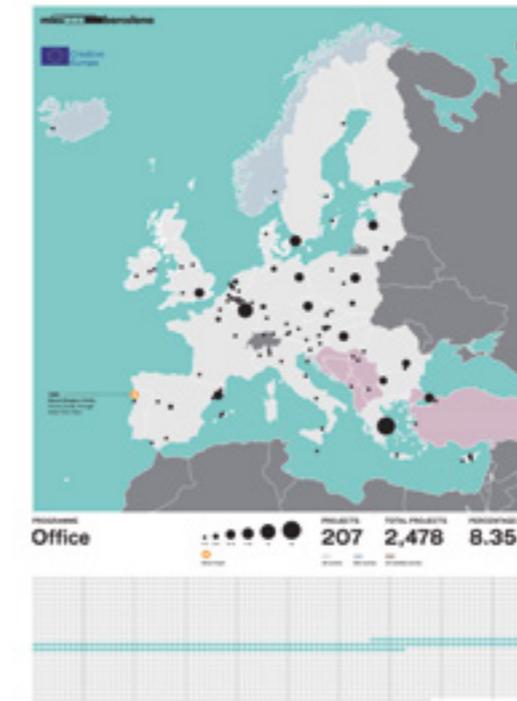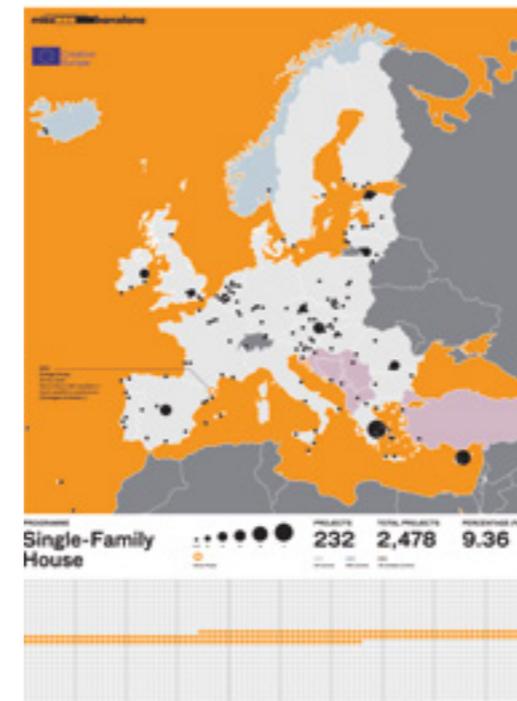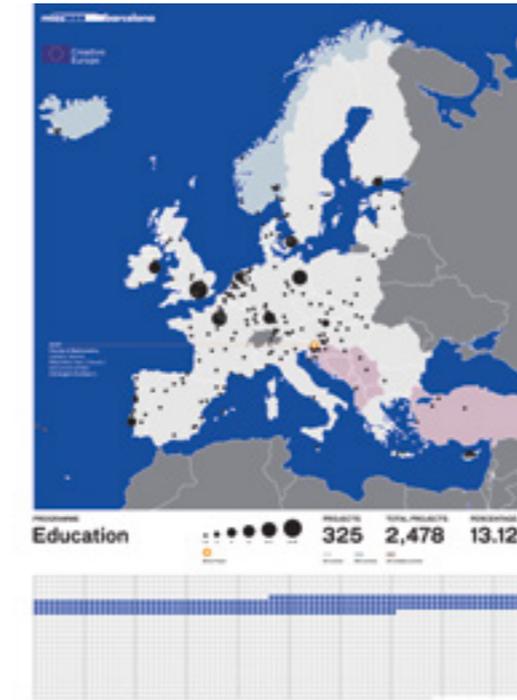
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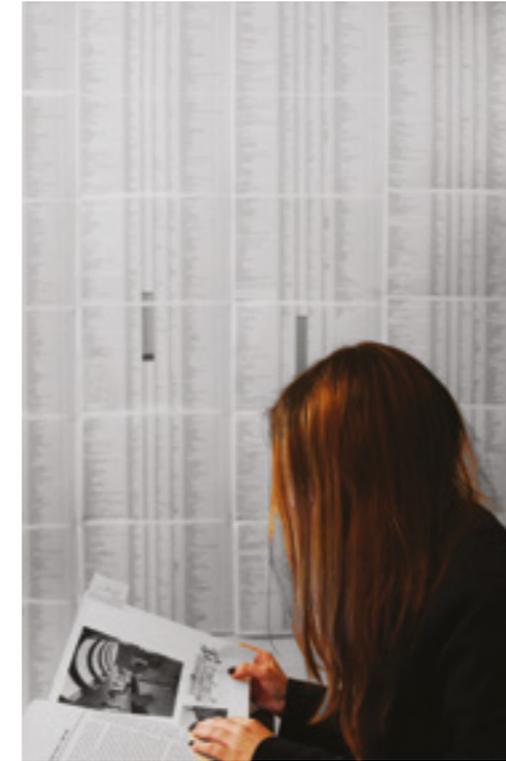
Oh So Much Data!

Exhibition design

MIES VAN DER ROHE FOUNDATION
MADE IN EUROPE | SYMPOSIUM

EUROPEAN-NESS POROSITY

The symposium took place at Palazzo Michiel, Venice on June 6, 2014 for the opening of the exhibition "Made in Europe," organized by the Fundació Mies van der Rohe and the Creative Europe programme of the European Commission, a collateral event of the 14th International Architecture Exhibition of La Biennale di Venezia.

The event fostered an exchange of perspectives of the current European architectural situation. Moderated by architect Josep Lluís Mateo, the panel was formed by Iñaki Ábalos (architect and curator of the Spanish Pavilion), George Arbid (architect and curator of the Bahrain Pavilion), Dominique Perrault (architect and winner of the Prize in 1996), Kjetil T. Thorsen and Craig Dykers of Snøhetta (architects and winners of the Prize in 2009) and Murat Tabanlioglu (architect and curator of the Turkish Pavilion).

Michel Magnier, director of Culture and Creativity at the Directorate-General for Education and Culture of the European Commission, presented the challenges in Europe and the importance of the Prize for disseminating European architecture, showcasing its excellence, developing new possibilities and offering opportunities to architects. He underlined the value of architecture for Europe's development as a society.

Giovanna Carnevali, director of the Fundació Mies van der Rohe, made the introduction to the symposium focusing on the critical perspective that can be extracted from the 25 years of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award, 1988-

2013, relating European architecture in the last quarter of century to the main historical events that have taken place on the continent.

Josep Lluís Mateo began the discussion with the question of identity, that today identities are in dialogue, considering the outside and the inside as permeable.

Architecture is one of the first global products, for instance, the Gothic builders moving from one country to the other, so interaction and mobility is not starting now; European culture has been produced like that.

In our architectural culture, the connections, and the global aspect of the project has always been something present, but in the recent thirty years many important facts made this even more normal: the free movement of the professionals; the Erasmus program; the competition system, a possibility to produce a kind of project that is local from one side and from the other; and the weakness of the borders. These things made a kind of landscape of interconnection. Does European architecture have a possible definition? That is one of the questions asked.

Identity and modernity: the landscape of European architecture is something very fragmentary, very specific, it tries to deal both with globalization and with the specific and that's an opportunity for producing local but also collective products. The second question is about the interaction with globalization, where identities are never closed, but are always interacting.

Starting from here the participants elaborated with their own remarks:

Iñaki Ábalos, Murat Tabanlioglu, Dominique Perrault, Josep Lluís Mateo, George Arbid, , Kjetil Trædal Thorsen, Craig Dykers.

DOMINIQUE PERRAULT

Specificity is a step by step process, like discovering the presence of the geographical situation in the project. This is particularly important in Europe because culture is understood as the culture of the city. The European city is a status of the urban territory and its culture, so it is a treasure. Today, this treasure has become very historical, a problem since this heritage although strong is not enough. It becomes exciting when working with the specificity of the site, its geography, and the special relationship between the building itself and the territory. The real power of architecture is to change a place into another place; an architect's power is to control the presence of the absence of a building, changing the landscape with our concept through progress and process.

KJETIL THORSEN

Olafur Eliasson said that the challenge of European architecture today is to visualize and contextualize things that we take for granted. That means that in the translation of, for instance, a democratic tradition, architects actually translate it into something that is directly related to our basic historical tradition, but more importantly, to how the changes of the political system represent themselves into that architecture; aesthetics cannot be separated from content. Let me combine with the European self-ironic perspective, which is an undermining aspect of architecture. In *Mythologies*", written by Roland Barthes in 1957, the author says that Paris never flooded, even though it did, because all the catastrophes that happened during this flood were perceived more as a party than a catastrophe. So architects focus on social spaces in relationship to how we see ourselves projected back into architecture, and this can only happen in a contextualized situation, because specificities and how they have evolved must be discussed. In the generalization of architecture one moves away from the content and in the specificity of architecture one moves towards the content. For us it has been an ongoing discussion from the very beginning because we've had no way of translating European tradition in a country that is so young in relationship to Europe. How do you deal in the European context

if you're not trying to reschedule the issues that you are dealing with in architecture?

CRAIG DYKERS

Europe in general is perceived as an intimate place, geographically it is relatively small as a continent and filled with many relatively small nation-states, yet it has a great number of people and great diversity. This degree of intimacy is inherent in whom we are as human beings, which is why many people look towards Europe as an interesting model for development. Human beings look for social connections, but also for challenges, so we look for diversity. If you sit down at a dinner table you want to be able to commune with your colleagues, but you also don't want them to be the same, or it gets very boring. We are kind of challenged by creating diversity. Europe has that capacity: it is very intimate, it seeks social unification, yet it demands diversity. Diversity is fortunate in Europe because it still maintains a diversity of languages, and as long as you have multiple languages within one institution, diversity will be managed because language is the great manager of all culture.

The other thing about intimacy is that it creates a certain psychology. If Europeans are removed of their intimate surroundings in Europe, they would become very different and would produce places like America or Australia, which are essentially Europeans given a lot of space. In terms of identity and managing political situations, there is a certain physical context that changes things. If physical context changes, psychology changes, and that's true across Europe also in terms of climate. There is a huge range of climates from the northern Nordic countries to the southern Mediterranean cities, so there is a physical connection to diversity as well, becoming an important condition.

MURAT TABANLIOGLU

I was always in between Europe and Asia. When I was a child there wasn't a bridge, so I had to take the ferry, and my father would say, "Come, let's go to Europe." In the Ottoman time, before Atatürk's republic, the sultans invited architects over from Europe; and in the

Row 0 with Kees Kaan, Irina Korobina, Peter Cachola Schmal, Bernard Khoury, Josep Torrents, Dmitry Aksenov, Vicente Guallart Lluís Comeron, Teresa Sapey, Jaume Barnadas, Ivan Blasi, Luciano Lazzari and Giovanna Carnevali.

1920s, with Atatürk, the German and Swiss architects exiled to Istanbul and Ankara, so architecture would change periodically, it is a part of politics. When architects came to Turkey they decided to change their architecture a bit, with touches of orient. Then later, people like my father learned from them and made buildings like the opera house in Istanbul which looks like a building in Germany. This is Europe.

GEORGE ARBID

I am intrigued by the title "European Architecture." When you say European, do you mean, produced by Europeans or European on European soil? Because while preparing the curatorship of the Bahrain Pavilion with Bernard Khoury, we had to choose a title: "Arab architecture", "Architecture from the Arab world", "Architecture in the Arab world?" The question of agency is at the core of who is producing architecture and for what, so politics is definitely there. In the Arab world the architecture produced in the 20s, 30s and 40s was, for the most part, produced by Europeans, because they were either there as colonies or as mandates. Then in the last fifteen or twenty years, when interest and money shifted toward the Arabian peninsula, American, British, Jordanian or Danish architects started building there; so therefore the political systems fostered architects from other nationalities. The question of agency is extremely important. Seen from my part of the world, European means produced by Europeans, not necessarily architecture on European soil. Norway politically is not in the union, but it is geographically there; Turkey is partly geographically there, but not there, not accepted, as I understand it; therefore the question of choice of being European is also at the core of this discussion.

On the one hand there is an abstract and modern architecture, on the other hand there is an interest on the local, and there may be a third direction, happening today, that focuses on the density of things that produce architecture, things that are powerful but not necessarily picturesque. Quality in architecture would come mostly from an understanding of these things that are not necessarily evident, and I would argue that, more often than not, it is not really the case of the European Prize, in which the picturesque is taking too

much attention. There is a search for form in order to catch people's attention for architecture in social media and in schools. Architecture of intense thinking has very little means of competing with the picturesque. I would argue that if you want to go towards a prize that is international, the reading of the specificities of places, of the praxis of places and of the actual conditions of places requires a lot of attention. My own reading is that solutions concocted for international places are a bit too hasty because they deal with the superficial comprehension of building in the Arabian Gulf, in China, or somewhere else, and one easily goes towards what is seen to be the representation of the understanding rather than the careful understanding, and this requires time. Architecture is like things that can only be cooked in an oven, it cannot be done in a microwave. And unfortunately, more and more we are into microwave architecture, because of the pressure of economy, because of the pressure of competition, because if you are not there you will die as an architect, and somebody else already went there and put their own flag before you. And therefore all this attention about pretending to be careful of what is happening in a specific place unfortunately is happening at the detriment of the actual needs of those places.

IÑAKI ÁBALOS

There are factors that have a strong impact on the way we live and construct; about the notion of identity. The Mediterranean culture, whatever the differences in religion there could be, or in language, has an incredible unifying set of typologies, materials, solutions, dimensions of streets, dimensions of cities, densities, and scales; and exactly the same happens in the north of Europe where the climate is completely different and the need of sun radiation allows everyone to remain more individualistic. So I think that there is a material definition of identity that is quite important. So there are two things that are important in order to understand from the point of view of an architect, the material base of this discussion and the transfer of culture that has had an enormous impact on the history of Europe. What makes European architecture different from the rest of the world is how architecture is taught in academia, it's that every

Dmitry Aksenov explaining his point of view in relation to Russia.

European architect understands that every single building has an impact on the urban scale, and the limits of the building are not the limits of the plot, but the whole context that it impacts; the relationship between what architects propose and the effect it has on the public space and the surroundings and vice-versa.

After the first couple rounds of opinions, the prestigious architects and critics of the audience also offered their points of view, such as Peter Cachola Schmal, Dmitry Aksenov, Kees Kaan, Irina Korobina, Bernard Khoury, Josep Torrents, Vicente Guallart, Lluís Comeron, Teresa Sapey, Jaume Barnadas and Luciano Lazzari.

Dmitry Aksenov reminded the members that the Kremlin was designed by an Italian architect although it is now accepted as a local product, a result of the global transfer of knowledge and the consequent complex DNA of Europe and, in this case, Russia.

Irina Korobina reflected on how socialist space was rebuilt into new high quality architecture by following the European model, and that today disappointment is the result of a lack of change of mentality even if foreign architects have built in the country and knowledge and development have been transmitted.

Luciano Lazzari, President of ACE-CAE, determined that European architects should spread their knowledge.

Kees Kaan understood "Made in Europe" to be referring to projects made in Europe: the culture of the European city and how it has come about with the participation of architects. Europe's cultural pressure makes all those people involved in the construction process become part of a system that understands how cities are built and how culture is formed and reproduced. This is the context from which European architecture is born.

As closure to the symposium, and right before the official inauguration of the exhibition, Giovanna Carnevali thanked the assistants and those who had helped make the exhibition and the symposium possible.

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CAPTIONS

CAPTIONS

8 Ricardo Bofill, *La Muralla Roja Calpe* (Facade detail), 1966. Location: Alicante, Spain. Photo: Serena Vergano

14 Palazzo Bembo in Venice, Italy. Photo: Global Art Affairs Foundation

17 Allford Hall Monaghan Morris, Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

19 Allford Hall Monaghan Morris, *The Battleship Building*, 2001. Location: London, UK. For Monsoon Accessorize and Wymore. Photo:Timothy Soar

21 Allford Hall Monaghan Morris, *Scotland Yard*. Location: London, UK. For the Metropolitan Police Service. Photo: Timothy Soar

23 Altro Studio, *Bunker House*, 2009. Flooded house view. Image: Altro Studio

25 Ed Anthony, *Norman Foster,* 2014. Drawing

27-31 Johannes Baar-Baarenfels, *Palais Rasumofsky*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

33 Alejandro Beautell, *about architecture_without capital letters: saint john baptist chapel*, 2013. Location: El Hierro, Canary Islands, Spain. Photo: Efraín Pintos

35 Heinrich Bobst, *Raumobjekte 010214 and 020214*, 2014, Acrylic glass, dichroic coating, 25x25x150 cm each. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

38-45 Ricardo Bofill, *Towards Biology – Time Space Existence*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

47 Josep Ferrando Bramona, *In progress, matter and light*. Drawing, 2014

48-49 Josep Ferrando Bramona, *In progress, matter and light*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

51 Ueli Brauen & Doris Wälchli, *La Joux-Verte: a footbridge between past and present*. Courtesy: B+W architecture. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

53 Louise Braverman Architect, *Centro de Artes Nadir Afonso*, 2013. Location: Boticas, Portugal, 2013. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

55 Tuncer Çakmakli, *Architectural Tomography*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

57 Tuncer Çakmakli, *Wholesale Market in Bursa, Turkey*, 2010. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

58-59 Tuncer Çakmakli. From left to right: *Camlica Mosque in Istanbul, Turkey; Architectural Tomography; Wholesale Market in Bursa, Turkey*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

61-65 C.F. Møller Architects, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

67 Waltraut Cooper, *POETRY OF LIGHT*, 1983 – 2013. Mosaic of 25 light installations worldwide, various sizes. Photographers: Artlife Gallery, Peter Baum, Samuelis Baumgarte, Andreas Bestle, Foreign Ministry/Cooper, Bram Goods, Astrid Guderian, Erhard Kargel, Anton S. Kehrer, Paul Kranzler, Angelika Krinzinger, Cecilia Mazzá, Alessandro di Meo, Felix Nöbauer, Parlamentsdirektion Wien/Robert Zolles, Rupert Steiner, Alexander Tarzi, Marta Wojcicka.

69 Enrico Daffonchio & associates, *consciousness and the architectural space*, 2000 – 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

71 De Blacam & Meagher, *House Inis Meain*, 2005. Location: Aran Islands, Ireland. Photo: Peter Cook

73 Ebner + Greutmann + Bolzern, *The Glass is broken*, 2014

75 ETAT ARKITEKTER, *Material presence*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

77-79 Frame and Elements | Tomoyuki Utsumi, *Window for Remote Art Communication by Free Participation*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

81 Ben Garcia Saxe, *Vetri d'Aqua*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

83-85 General Architecture, *Cedar House*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

87 Petra Gipp Arkitektur studio, *Membrane - a dialogue between architecture and textile*, 2014. A collaboration between Akane Moriyama, Petra Gipp, Malin Heyman, Maria Cagnoli and Marco Nathansohn. Cubes cast with wool and plaster; sizes 50x50x50 mm, 100x100x100 mm and 150x150x150 mm.

Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014. Photo: Mikael Olsson.

89-91 Ernst Giselbrecht, *"My installation is, contemporary architecture creates green space, free space for everyone"*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

93 GM architects, *The Paradox of Contextuality in a Levantine World: Museum of Civilizations*, 2014.

95 gmp, *von Gerkan, Marg, Atelier, In 1965, an architectural tale began that, from today's point of view, is too good not to be true*. Photo: Landesbildstelle Berlin

97 gmp, *Flughafen Tegel, The "airport of short distances" in Berlin-Tegel systematically incorporated the principles of efficiency, optimization and functionality, thus being way ahead of its time*. Photo: Landesbildstelle Berlin

98-99 gmp, *BER is more an on-going process than a finite piece of real estate: The new airport incorporates the memory of Tegel*. Photo: Marcus Bredt

101-103 gmp, *Too good. Two. Be true. Blueprints for the future: the airports Berlin-Tegel and Berlin Brandenburg by the von Gerkan, Marg and Partners Architects*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014. Photos: Marcus Bredt

107 gmp, *TXL vs. BER – Past and Future of Airport Architecture: symposium at Palazzo Michiel, Venice, on 7 June 2014*. From left to right: Andreas Ruby, Robert Grosch, Meinhard von Gerkan, Hartmut Mehdorn, Philipp Bouteiller. Photo: Marcus Bredt

109 Stein Halvorsen Arkitekter, Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

111 Heri & Salli, *IMAGINATION CITY - water* (detail), 2014. Transfer print, silkscreen (Larissa Lererenz), Collage on paper, 168/61,5cm. Repro: Peter Hoiß

113-115 HLM Architecture, *Halden Prison Norway*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

117 In praise of Shadows, *Passage of Wood*, Stockholm, Sweden, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014. Photo: Mikael Olsson

119 Jérôme Jacqmin, *Swirl of mist*, 2013. Project: Lanxi Blues Holidays Ltd, geothermal event palace. Location: Lanxi, Zhejiang, China. © jérôme jacqmin architects

121-123 Eleena Jamil Architect, *BAMBU*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

125 LEAP + MTQ, *AqüaVías Mazatlán*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

127 Ludwig Mies van der Rohe, *Neue Nationalgalerie Berlin*, Germany, 1968

129 Les architectes FABG, *Montréal*, 2011. Photo: Steve Montpetit

131 Alessandro Lupi, *Light Curve*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014. Project/intervention by: Mário Caeiro (designer, curator); Philip Cabau (architect, researcher). Acknowledgement: Gisella Gellini, Eduardo Fernandes, Susana Rodrigues, Rosa Quitério

133 Mann & Capua Mann, Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

135 MOB architects, *Boundaries*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

137 Emmanuelle Moureaux, *"shikiri / see beyond colors"*, Detail of surface shikiri model at Palazzo Bembo, 14th Venice Biennale 2014

138-139 Emmanuelle Moureaux, *"shikiri / see beyond colors"*, Installation view of shikiri models at Palazzo Bembo, 14th Venice Biennale 2014

141 New-Territories, *the TIMIDITY SYMPTOM, Control of geometry and distances between foliage and components / indoor jungle*

143-145 Edmund Ng, *One Rosyth*, Singapore. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

148-153 Nickl & Partner Architekten AG, *10 Theses*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

155 Numen / For Use, *'N-Light Membrane*, 2010. Light, spy glass. Photo: Numen / For Use

157 Opta Arquitectos, *THREETIMESTHREE*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014. Photo: Nils Koenning

159 Ortuzar & Gebauer + Simonetti & Stewart, different projects.

161-163 Luca Selva Architekten, *Series of Nine Images*, 2014. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014. Sanded Raw Oak 830x1300mm Digital C-Type Print 750x1220mm Semi-Gloss Photo Paper Mounted Intermittently on Museum Board. With a contribution from artist Erik Steinbrecher, Berlin. Photo: biondopictures.com

163 Shatotto, *Unfolding Nothingness*. Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

164-165 Shatotto, *largest delta in monsoon*. Location: Gulshan, Dhaka, Bangladesh. Photo: Gautam

169 Samar Singh Jodha, *UNTITLED 1*, 2013. Archival ink-brass, 198x198cm. Photo: Samar Singh Jodha

171 Kirsti Sivén & Asko Takala, *Jätkäsaari Housing Tyynenmerenkatu 3-5*, 2014. Location: Helsinki, Finland. Image Kirsti Sivén & Asko Takala Architects.

172-173 Kirsti Sivén & Asko Takala, Installation view at Palazzo Bembo, Venice Architecture Biennale, 2014

175 SURE Architecture, *DAEGU GOSAN PUBLIC LIBRARY*, South Korea. Designed by Kam Fai Tai and Carlos Gonzalez Martinez.
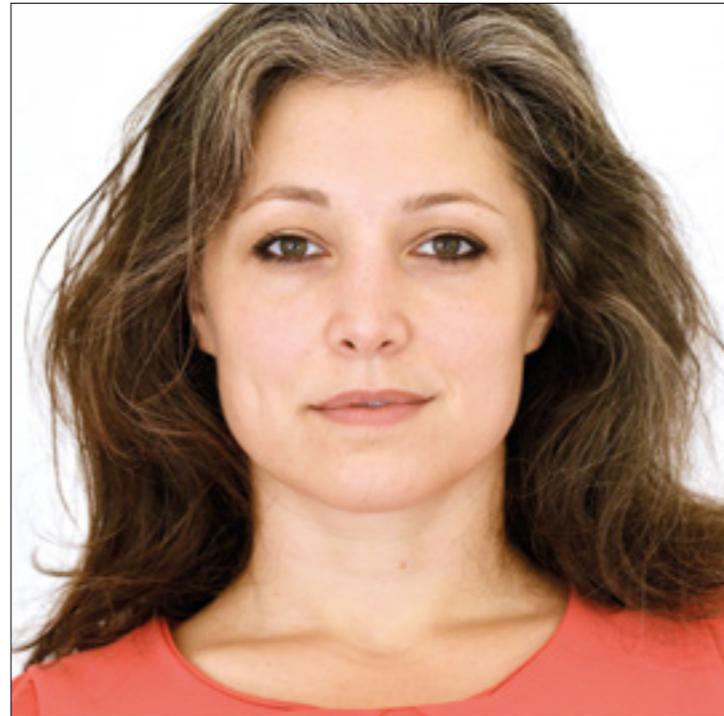
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THE TEAM

Karlyn De Jongh

Karlyn De Jongh (1980, Netherlands), M.A. Philosophy and M.Phil. Art History, artist, independent curator and author. Since 2007 with Global Art Affairs Foundation, organizing symposia and exhibitions in a.o. Amsterdam, New York and Tokyo as well as at the 53rd, 54th and 55th Venice Art Biennale and 13th and 14th Architecture Biennale. For PERSONAL STRUCTURES, publishing books and documenting Art Projects.
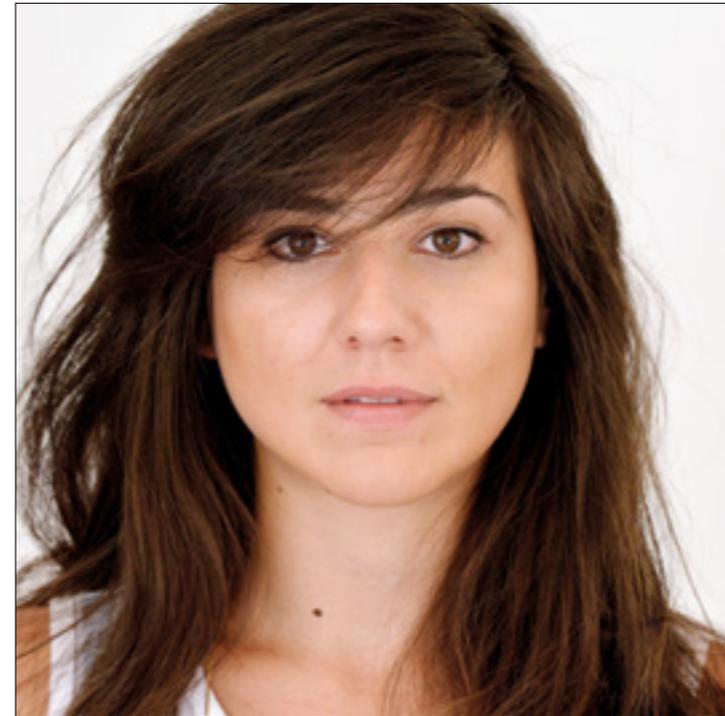
[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:33]

Sarah Gold

Sarah Gold (1978, Netherlands), M.A. Art History, independent curator and author. Since 2005 with Global Art Affairs Foundation, organizing symposia and exhibitions in a.o. Amsterdam, New York and Tokyo as well as at the 53rd, 54th and 55th Venice Art Biennale and 13th and 14th Architecture Biennale. FOR PERSONAL STRUCTURES, publishing books and documenting Art Projects.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:25]

Valeria Romagnini

Valeria Romagnini (1987, Italy), independent curator and author. B.A. Cultural Heritage at University of Bari, Italy. M.A. Visual Arts at IUAV University of Venice, Italy. Co-curator of the Norwegian Pavilion 54th Venice Biennale. Organizer of *Traces of Centuries & Future Steps*, 13th Venice Architecture Biennale. Since 2011, organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:28]

Rachele De Stefano

Rachele De Stefano (1988, Italy), independent curator. Study of Western modern and contemporary languages and literatures at University Ca' Foscari, Venice, Italy. B.A. Management of Cultural Assets and Activities, University Ca' Foscari, Venice, Italy. Organizer of TIME SPACE EXISTENCE, 14th Venice Architecture Biennale. Since 2013, organizing exhibitions with the Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:32]

Carol Rolla

Carol Rolla (1986, Italy), independent curator and author. M.A. Visual Arts at IUAV University of Venice, Italy. Study of Aesthetics at Université de Vincennes, Paris, France. Worked at Lia Rumma gallery, Milan, Italy and as researcher at American Academy in Rome, New York City. Since 2012, organizing exhibitions with Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 29 July 2014, 12:40]

Jaspal Birdi

Jaspal Birdi (1988, Canada), independent curator. B.F.A. Drawing & Painting at OCAD University, Canada. Master of Arts Management at Istituto Europeo di Design, Italy. Worked at The Rose Theatre Brampton, Canada, and at Peggy Guggenheim Collection, Italy. Since 2013, with Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:19]

Grazia Sechi

Grazia Sechi (1984, Italy), exhibition manager. Study of History of Costume at University of Florence, Italy, and Communication and Marketing, Istituto Europeo di Design, Rome, Italy. B.A. Visual Arts and Curatorial studies, NABA, Milan, Italy. Since 2013, working with Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:18]

Rene Rietmeyer

Rene Rietmeyer (1957, Netherlands). Study of Psychology at the University of Innsbruck, Austria. Founding director of a private art academy in Greece (1986). Since 1996, creating artworks addressing Time, Space and Existence; in 2002 initiator of the International Art Project PERSONAL STRUCTURES.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:33]

Anna De Stefano

Anna De Stefano (1988, Italy), independent curator. B.A. Conservation and Restoration at University Cà Foscari, Venice, Italy. Worked at 52nd and 53rd Venice Biennale. Since 2014, organizing exhibitions with Global Art Affairs Foundation.
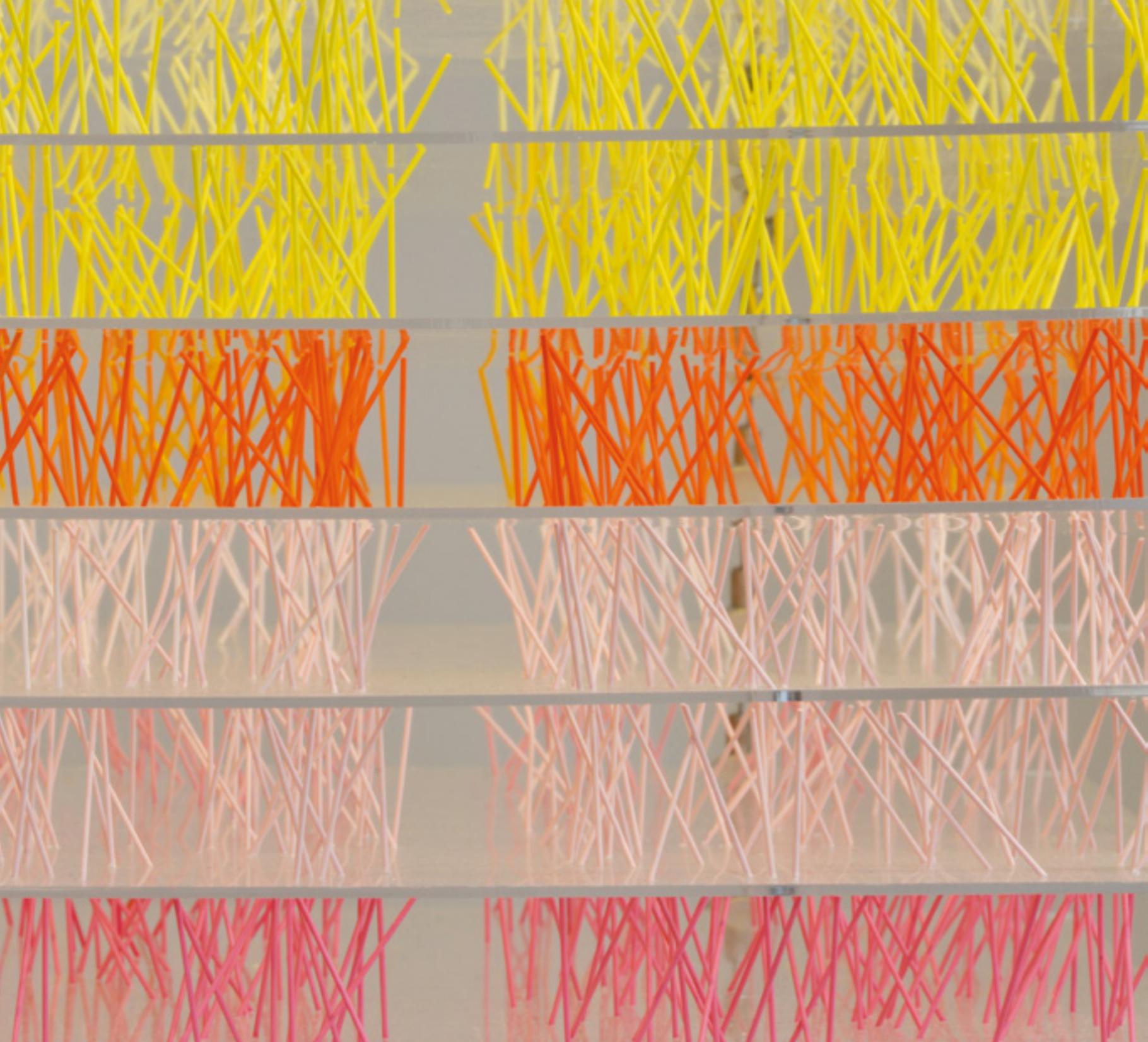
[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 14:31]

Sara Danieli

Sara Danieli (1991, Italy), exhibition manager. Study of Visual and Performing Arts at IUAV University of Venice, Venice, Italy. Since 2012, working with Global Art Affairs Foundation.

[Photo: Palazzo Rossini, Venice, Italy, 25 July 2014, 15:34]

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