



TRACES OF CENTURIES & FUTURE STEPS

**PALAZZO BEMBO
BIENNALE ARCHITETTURA 2012**

COLOPHON

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INTRODUCTION



INTRODUCTION

By Karlyn De Jongh

The following text describes the history of our collateral event at the Venice Architecture Biennale 2012, the exhibition "Traces of Centuries & Future Steps" at Palazzo Bembo in Venice, Italy.

It is difficult to say when the idea of organizing an architectural event came up. Sarah Gold, Rene Rietmeyer and I, Karlyn De Jongh, come from the "art world" and have been working during the past years on the international art project PERSONAL STRUCTURES. This project was initiated by Rene in 2002, and aims to heighten people's awareness about philosophical concepts in contemporary art through publications, international symposia and exhibitions. In particular, our interest centers on the concepts of Time, Space and Existence. Several world famous artists such as Marina Abramovic, Lawrence Weiner and Joseph Kosuth spoke at our symposia and artists like Carl Andre, Francois Morellet, Arnulf Rainer and many others showed work in our exhibitions... They all are fascinating people, with interesting and challenging thoughts about Time, Space and Existence.

Already around the time of our symposium in Amsterdam, in June 2007, the idea of including architects in our project occurred to us. And afterwards this idea repeatedly was discussed, especially in 2009 when we organized our symposium about SPACE in the New Museum in New York, that special architectural creation of Kazuyo Sejima and Ryue Nishizawa. We did not know much about architecture yet, but because architects are dealing with concepts of 'space' and 'existence', influencing our daily life with their buildings, giving shape to the space we live in, we assumed that they also must have interesting thoughts that need to be taken into account. But for many different reasons, at that time, we decided to stay solely with 'contemporary art'.

Our project developed and in 2010 we started organizing a large PERSONAL STRUCTURES exhibition as part of the Venice Art Biennale 2011. "If we do it, then we try to do it right", we said and Palazzo Bembo had the potential to fulfill our dreams: a top-location, a beautiful building with a rich history and the potential of an incredible exhibition space. There were some negative aspects: the rent was very high and it was like a ruin, which needed a lot of work to make it suitable. Calling the time that followed "challenging" is putting it very mildly.

Like always, we had to struggle to survive financially and cover all the costs that were involved when organizing the exhibition and turning Palazzo Bembo into a good venue for it. But (like always) we were also already looking ahead and made plans for the next years to come. In the meantime, we had established a good relationship with the owner of Palazzo Bembo, and we had created an excellent team to operate Palazzo Bembo, mainly students from the University of Venice, amongst them Davide De Carlo, Nicolas D'Oronzio, Alessandra Bucchi and Giovanni Dantomio. With such a great team, a flexible owner, a perfect location in Venice and an excellent exhibition space, we wanted to continue with Palazzo Bembo. In November 2011, we were financially almost 'safe'—in our interpretation, this meant that we had not lost too much money. Around the same time, we had to decide what to do in the years to come. A large art exhibition in 2013 and 2015 seemed very well possible, but 2012 and 2014 looked much more complicated since we had no experience in the world of architecture. It was the Venice Biennale Office, which encouraged us to organize an architecture exhibition as collateral event during the Architecture Biennale. But how could we achieve this? We had 1100 m² of exhibition space ready to

be used, but no insight in how the "architecture world" functions, and no contacts. We had to start from scratch.

An exhibition with a similar setup as PERSONAL STRUCTURES was a logical choice: exhibiting architects of many different countries in a combination of young, upcoming architects and well-established architects. 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 to make 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.

We continued to inform the two Biennale directors Manuela Lucà-Dazio and Paolo Scibelli about the progress we made and, like the year before, they gave us all the moral support they could possibly give. Encouraged by their support, we invited the Chinese artist Ying Tianqi, who in his artworks often uses architectural 'ruins' to question subjects such as the passing of time and our relationship to the past. To present Ying Tianqi on the first floor representing "Traces of Centuries" and creating a contemporary architecture show, presenting mainly the "Future Steps" of architecture on the second floor of Palazzo Bembo had the potential to become a world-class exhibition and meant—at least to us—an interesting cross-over between art and architecture, raising all types of questions about time, space and architecture. It was a challenging idea, which now had to become 'reality'.

With Ying Tianqi's presentation "Traces of Centuries" being supervised by the co-curators Valeria Iacovelli and Wang Lin, we started in the first week of January actively approaching the pre-selected architects for the exhibition-part "Future Steps". From the first day on Valeria Romagnini joined the organization. She and Rene worked several months day and night; realizing the exhibition was very complex. Organizing an event like this, involves high costs that somehow need to be

covered. Fortunately many of the exhibiting architects have themselves been able to find sponsoring to cover the costs of their presentation. After three months of countless emails and telephone calls (starting early in the morning with Japan and China, followed by India, Turkey, Norway and South Africa, then Brazil, USA, Colombia and Mexico in the evening and sometimes even Australia and New Zealand in the night) it became clear that the exhibition was really taking shape. From all over the world, we received exciting proposals of which we eventually were able to include a total of 57 statements with a wide variety. It was a great pleasure for us to see how serious the participants were taking this exhibition and how they were doing their best to show something that goes beyond presenting themselves, touching upon subjects and questions that matter for human life in general.

When the organizational work of creating the exhibition was done and we had sent in our application to the Biennale Office for David Chipperfield's official approval, the four of us took a seriously needed break. It was then, somewhere, in the middle of nowhere, that we heard that David Chipperfield had approved our event "Traces of Centuries & Future Steps" as an official part of the Venice Architecture Biennale 2012.

The whole month of August and our entire team, more than thirty people, were needed to setup all installations. But the hard work resulted in a great exhibition, which we celebrated with most of the exhibiting architects, 3000 guests and more than 1000 bottles of Prosecco. It was fantastic to see Arata Isozaki proudly presenting his ZHONGYUAN project and visitor Stephen Holl admiring the exhibit of the young Colombian firm Altiplano.

Today is 29 October 2012 and although we still have one month before the end of the exhibition, we can say that it has given us what we had been hoping for: an exciting and interesting life. We feel that we have achieved all we could realize with our intellectual -powers and our financial means in the most honest and sincere way we are capable of. Of course, there are several more architects we would have liked to include in our exhibition, but we hope to be able to do that during the next Venice Architecture Biennale in 2014.

TRACES OF CENTURIES
YING TIANQI



YING TIANQI

Ying Tianqi (*1949, Anhui, China), a graduate of the China Central Academy of Fine Arts, is presently a Professor at Shenzhen University and an Adjunct Professor at the Xi'an Academy of Fine Arts. He is the most renowned modern Chinese printmaker, whose representative work "Xi Di Village" has earned considerable fame in the arts field, and began work in mixed media in 2006. In recent years the National Art Museum of China and the Shanghai Art Museum have hosted the "Traces of Centuries" series of exhibitions. The series not only faithfully traces the creative spirit of the artist's watercolor print works, but also reflect the vicissitudes and profound spiritual depths of the creator's interaction with the material characteristics, and dedication to the arts, architecture and social engagement, which serve to evince the foundations of critical inquiry into the path of Chinese modernity and its challenges. Ying Tianqi, is a truly novel voice for the interpretation of Chinese architectural culture and the cultural ruins left behind in the wake of modernity, who previously participated in the 54th Venice Biennial in 2011. In the same year in March he was invited for a solo exhibition at the National Art Museum of China, and his repertoire of works have been widely and rightly praised for their artistic value and historic significance by private collectors, important collections and leading critics worldwide.

Ying Tianqi is among the leading print artists of this era, and his representative "Xi Di Village Series" of prints reflect an irrepressible presence among the genre of the emergent neo-Chinese prints. With the prodigious public encouragement of cultural renaissance figure Lu Xun, Neo-Chinese printmaking emerged from amidst virgin artistic territory, and in the repertoire of Ying Tianqi, we observe his inheritance and succession to this spirit of unprecedented bold innovation. Over the transcourse of two decades of intense artistic endeavor and

unrelenting exploration, he has created an impressively ubiquitous watercolor print style, which serves as the further foundations for his later massive watercolor print creations, in an artistic mission which creates in previously unheard of grandness as it overcomes many challenges to successful execution. To express their heartfelt admiration and appreciation for Ying Tianqi, the Village in 1995 obtained approval from the Yi County Government for establishment of the "Ying Tianqi Xi Di Village Art Museum", and declaring Ying Tianqi an "Honorary Villager". As a result of the widespread global attention earned from the "Xi Di Village Series", the Shi Wan Southern Mountain District's ancient village, Xi Di Village, was named a UNESCO World Heritage Site in 2000. Since then, Xi Di Village has enjoyed unsurpassed international media exposure and attention from extensive reportage.

Ying Tianqi's oil painting with synthesis collection "Traces of Centuries" was completed this year, which was started in 2006. Years of research on materials and adept skills acquired from his wooden print arts have been exerted into his new creation. With a combination of physical goods collage, broad press and hand painting color, he creates a unique effect that combines both two dimensional and three dimensional spaces. The difference in his works is that Ying expresses the painting style of a modern constructivism, with the use of blocks of matrices of different colors that are arranged or juxtaposed, to show the historical vicissitude of the relentless age. In his Traces: wooden sculpture series, small pieces of Huizhou wooden sculptures from Qing Dynasty are set in the center of the huge painting screens. They suddenly combine history with contemporary context, which also enable viewers to imagine beyond space and time. At the same time, the dimension of space and history is also injected into his works.





GEOSEMIOTIC INQUIRY EXPLORING AMIDST THE LABYRINTHINE RUINS

By Wang Lin

As the Chinese economy has continued its unprecedented streak of impressive growth through the start of this new century, bringing with it accelerated urbanization, China has become the world's largest scene of site demolition and redevelopment. Architecture has long been a critical mediator in the geosemiotics of Chinese governance, affecting not only the design of structures, but as evincing the evolving conceptions of rights, interests, culture, perspective, and space in the grand social lottery.

The Chinese landscape has been inextricably altered through the amputation of untold numbers of skyscraper projects built atop the ruins of a long history destroyed so the new buildings could arise, but as a result of the original urban dynamics, these modern buildings reflect a contorted alienation of customary lifestyles and culture left in the ruins. That long familiar urban culture has become alien, and the neighborhoods of our youths have disappeared to whereabouts unknown, lingering about, as the irrepressible memories remain but remnants of consciousness among the cognoscenti, reduced to fragmentary representation in the citizen's nostalgic reminiscence and in the creative works of artists.

As we confront the face of this vast cultural wasteland and wasted culture, Ying Tianqi has been a faithful fighter along the way deploying prodigious talents as a painter and artist, to engage architecture intimately, through works which exquisitely capture the perplexing pangs of this pervasive growth and change in contemporary Chinese culture. Whether in the oil painting works, Xi Di Village, or Traces of Centuries, or the redevelopment of the

old city of Wuhu, or capturing the daily lives of the original inhabitants, or in performance arts displays, his innovation challenges us to consider: Who are we? Where have we come from? Where are we now? and Where are our memories, desires and aspirations leading us? In this special exhibition from the 2012 Venice International Architectural Biennial, the artist provides an inspired vision in answer to these questions.

Ying Tianqi designed the numerous installations for the space of this exhibition to conform to the Biennial requirements, including audiovisual presentations, and a series of mixed media oil paintings. Among the installations or geometrical presentations, one senses the characteristic rhythm of Chinese urban development; or through a kaleidoscopic magnification to enlarge the works, as a means of highlighting recollection of the fading memories of historical culture, or through alienation of the routine order of the installation site, to evoke a profound awareness of the rigidity of existing authoritarian cultural politics. The audiovisual works do not only faithfully preserve the trajectory of the creative processes, providing narration for the otherwise silenced voice of the inspired artistic spirit, but also permit viewers to engage in progressing from an inquiry into "what is art" to an understanding of "what do the arts do", through the solicitude of the quiet documentary narrative, as an alien land in an alien nation permits the viewers to encounter the daily living of the common man and their cultural existence and ineffable value, amidst the historical continuity and fragmented reality, revealing the complex dialogue and dialectics affecting the process of Chinese modernization. The artist's paintings capture a moving sense of



surrender, homage, and reminiscence, which thoroughly invade all of the other works also. China is steadfastly and unwaveringly committed to an unavoidable path to modernization, but in this process, the Chinese peoples and their cultures must not forget Hegel's challenge to recall that "It is a matter of perfect indifference where a thing originated; the only question is: "Is it true in and for itself?"", as a critical mandate indeed. And it is through awareness of this profound question that the artist encounters the modernity predicament, searching for the elusive common ground of interconnection amidst the labyrinthian evolution affecting us all.

It is precisely in this spirit that the exhibition appears at Venice, and these inspired works of Ying Tianqi will no doubt impress this upon every visitor to encounter them, and encounter him.

Introduction of two artworks:

Imprison 《囚》

As the Chinese economy has continued its unprecedented streak of impressive growth through the start of this new century, bringing with it accelerated urbanization, China has become the world's largest scene of site demolition and redevelopment. Urban population has increased from 10% of national population to 60%. That long familiar urban culture has become alien, and the neighborhoods of our youths have disappeared to whereabouts unknown.

Brick Soul 《磚魂》

Telling the SiNo-story, brick by brick rebuilding the soul and body of China's physical and cultural geography across the transcourse of modernity at the intersections of history, herstory, and ourstory. These bricks reflect their origins at the start of the nineteenth century, and were generously bestowed by Hu FuGi, heir of Xidi Hu clan and Lu Futang, a scholarly Xidi mansion built during the reign of Emperor Kangxi in Anhui Province, as a gift of historic remnants to artist Ying Tianqi. The brick is emblazoned with the traditional Mandarin Han characters for "Xidi Shrine of Virtue and Piety", and while that bestowal took place more than two decades ago, and the

gracious benefactor has left us behind, the remnant indeed remains for us all. To reinvigorate this profound gift of ourstory, the artist Ying Tianqi has personally reproduced this ancient memory in a massive expression through this piece, evincing our profound cultural respect for our forebears. (The original historic remnant measured 13.5x4.2x14cm, while the reproduction is enlarged to 310x96x322cm)

Ying Tianqi searched among the ruins at the site of the demolition of the ancient city of Wuhu in China's Anhui Province, securing a large quantity of historic relics and remnants. He has revitalized these pieces of our history reflecting centuries of continuity and civilization, including the fragmentary memories of ordinary lifestyles, amidst the abandoned remnants, and deployed modern industrial pavement rolling machines to restore them to the dust from which they arose, admixing with clay soils, to produce this massive unitary brick remnant. The original remnant was moulded with the inscription, "Xidi Shrine of Virtue and Piety", a brick used in ancient China to honor widows who chose not to remarry and particularly well respected daughters-in-law honoring their contributions to the family. The remnant was recovered from abandonment and destruction in the site of many of Ying Tianqi's creative works in China's Anhui Province in Xidi Village, where the original structure had already been demolished, and the solitary surviving remnant was this single brick relic.





TRACES OF CENTURIES

By Valeria Iacovelli

Chinese artist Ying Tianqi (*1949, Anhui, China) is no stranger to the Venetian art scene. For the second year in a row he returns to the Biennale,¹ this time on the occasion of the 13th Biennale of Architecture and in combination with the large-scale architectural project "Future Steps", jointly presented within the frame of the fifteenth-century Palazzo Bembo on Venice's Grand Canal.

The Biennale brings together different architectural visions from around the world, each promoting a different interpretation of our time and of the future. In this context, Ying Tianqi's presentation "Traces of Centuries" invites us to consider a special kind of architecture, i.e. the architectural remains of the past that somehow survive into the present—in other words, the ruins. Ruins have an interesting nature.² We can experience their material existence, but they implicitly refer to the existence of something else in the past, something in relation to which they are fragmentary and incomplete.

Ying Tianqi finds inspiration in the ancient man-made structures located in the villages of the Eastern Chinese province of Anhui. Such structures include gates, buildings and wall surfaces decorated with intricate woodwork and brickwork motifs from the time of the Ming and Qing Dynasties.³ Through large-scale installations, oil paintings, prints and several mixed-media works that closely reproduce details of these traditional landscapes as they appear today, the artist makes us think about our own relation with the signs of the past in our environment. At the same time, the artist draws attention to the incessant demands of our contemporary society, where traditional architecture is constantly being demolished to make room for new structures.

The presentation, however, does not simply promote a nostalgic appreciation of the past. Instead, it stimulates the comparison between alternative living models by presenting pieces evocative of traditional values next to pieces that refer to the modern way of life. The installation "Imprisoned" (2012), for instance, reflects the artist's views about the radical urban redevelopments that have re-shaped China's major centres—and the world's global cities alike—over the last three decades. "Imprisoned" consists of a high-rise metal structure made of cages, almost like tiny homes or cells, containing several TV screens and piles of broken wooden furniture. When I asked Ying Tianqi for whom he designed the cages and what he thinks of the relation between individual freedom and the built environment, the artist answered: "Today we reside in modern apartment buildings, with a ceiling that is shared as the floor for our neighbors above, and with walls shared with our adjacent neighbors, and with a floor shared with our neighbor below's ceiling, and we may have never even met our neighbor across the hall, never interacted with them, whilst our modern communications, natural gas, hot water, computers, and TV ensure that we are unwilling to return to the surface of the soil, having utterly abandoned and forgotten from whence we are come, and where we ought to be going! We have imprisoned ourselves and the homelands of our spirit".⁴

Ying Tianqi depicts the life and architecture of China's globalized cities by creating a sense of physical and spiritual imprisonment which reflects a social fabric made of poor human relations based on anonymity, individualism and alienation. Often, Western critics have interpreted this concerned attitude, shared by many



contemporary Chinese artists, simply as a reaction to the complex socio-political events in the history of the People's Republic of China, and particularly in reference to the so-called Cultural Revolution⁵ which led to the destruction of most traditional art and architecture. However, without forgetting the significance of these historical events, it may be more accurate and productive to think of contemporary developments in Chinese art primarily as a reaction to the more recent and visible factors introduced by globalization into the lives of Chinese people, which include the increasingly commercialized nature of Chinese society, the increasing gap between the rich and the poor, the impoverishment of public culture, the widespread phenomena of urban overpopulation (with the simultaneous abandonment of vast rural areas).⁶

Ying Tianqi's concerns about the dark times in Chinese history also emerge in other works, from his celebrated project "Xidi Village Series" (1986-1994) to the later performance suite "Zero Hours: Breaking the Black" (1999-2001) and to the prints of the ensuing series "Broken Black" (1999-2001).

In the village of Xidi, also located in the Eastern part of China, many century-old houses, temples and monuments still exist in spite of the Cultural Revolution. Drawing inspiration from the views of Xidi, the artist produced a series of watercolour woodblock prints, where he replaced some elements of the original landscape (e.g. the ground, the sky, the streets, etc.) with black hard-edged shapes. No living creature inhabits these landscapes. In the "Xidi Village Series", his ideas about Chinese society are combined with the artist's own experience of depression. This tragic time in his life—both as an individual and as member of a community uncertain about how to integrate its past into its present—is reflected in his use of black. Aesthetically, the black emphasizes and frames the other elements in the composition. However, the black serves a more complex function as well. The black is the "non-readable" part of the image: in the black areas, the visual tools that ordinarily guide our understanding of an image, such as the sense of perspective, of volume and colour,

cannot find application. We are unable to decode what happens in the black: there is no street, no house, no monument, no trace at all. Just like Xidi Village could have been erased by the Cultural Revolution or by other destructive forces, so each print in the series could have been totally black. Instead, Xidi continues to exists. Through the use of the black, the artist encourages an attitude of deeper awareness and contemplation:⁷ "Noir is a profoundly authentic Chinese color, as it evokes the ancient traditional philosophic penchant for The Way (the Tao), and this ethereal Way cannot be expressed by words alone, for it embraces everything, expressing an ineffable nonmaterial spiritual cognition [...] the noir is not merely a foil to the colors, but embraces much greater signification".⁸ Xidi, therefore, represents not only the extraordinary architectural accomplishments of the past, but also the fortunate sign of a piece of heritage which could easily have been lost.⁹

The performance "Zero Hours: Breaking the Black" brings Ying Tianqi's exploration of blackness one step further. On three separate occasions, the artist used a hammer to break several sheets of blackened glass: on New Year's Eve in 1999 and 2000 in the artist's studio and once publicly in 2001. As we've seen, the artist sees blackness as "expressive of the last century in China as well as for the entire world".¹⁰ At the same time, he adds: "We must not fear liberation".¹¹ The act of smashing the black produces fragments (i.e. new "ruins") which later form the basis for re-elaboration in painting and printing and represent the potential for reconstruction. The images of the public performance could easily remind of Michelangelo Pistoletto's performance at the 2009 Venice Art Biennale, when the Italian artist proceeded to smash 20 out of 22 mirrors, leaving the last two to reflect infinitely into each other.¹² As Pistoletto breaks the mirrors, the reflected image becomes fragmented and multiplied: through this gesture Pistoletto creates the possibility of new worlds. In the case of Ying Tianqi, instead, the material being broken is not the blackened glass as such, but, symbolically, "the black". Smashing the black amounts to disempowering it. It is indeed a gesture of



liberation, or even an “exorcism” of the dark times. Their remains then become the basis for new logical unities that Ying Tianqi re-arranges in the series of prints “Broken Black”. In both performances, therefore, what may initially appear as a negative act, an act of destruction, is in fact an act of renaissance.

The preoccupation with destruction, this time in the name of urban renewal, is at the origin of the large-scale installation “Brick Soul” (2012). At first sight, this three-metre high and three-metre wide installation looks like the giant piece of some ancient wall. In fact, “Brick Soul” is a newly-created copy, about 20 times larger, of a single brick that the artist selected from the demolition site of a temple, the Xidi Shrine of Virtue and Piety.¹³ The giant replica is built out of a mixture obtained from other pulverized fragments gathered on the demolition site. Something on the verge of being destroyed is turned into something which can hardly be ignored: a new monument. But what does it mean to employ these original ruins as an artistic material? First, the ruins are being removed from their original location and pulverized: their initial shape and location no longer matter. What they bring into the new piece is the sense of their origin, their implicit reference to the lives of the ordinary people who built or visited the Xidi Shrine of Virtue and Piety. Secondly, the ruins become not only the subject matter of the work, but a new medium, a fluid material with the potential to be a vehicle for new meaning and to become part of a new physical and conceptual apparatus.

Ultimately, “Brick Soul” can be seen as a metaphor for the entire presentation: it is one of the infinite possibilities to integrate the traces of the past into the present.

As Brian Dillon writes at the end of his “Short History of Decay”: “The ruin is a site not of melancholy but of radical potential [...]. Ruins [...] are freighted with potential, even with utopian promise”.¹⁴

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1 In 2011 his work was included in “Cracked Culture?/The Quest for Identity in Contemporary Chinese Art” (Venice, 2011), Collateral Event at 54th Venice Biennale of Art. Curated by Wang Lin and Gloria Vallese.

2 For an interesting survey of the concept of ruin in twentieth century art and critical studies, see Dillon (2011).

3 Respectively: 1368-1644 and 1644-1911.

4 Ying Tianqi (July 2012): interview with the artist.

5 The People’s Republic of China was established in 1949. The Cultural Revolution officially ended in 1977, but in fact it is placed between 1966 and 1976—the year of Mao Zedong’s death (Hung, 2010).

6 The globalization process was introduced in China as a consequence of the market-oriented reforms initiated by Deng Xiaoping in 1979.

7 We can compare this use of the black with the notion of blackness outlined by Theodor W. Adorno in his Aesthetic Theory. Adorno’s ideal of blackness is essentially the claim that art must be black, negative, radical. Only this kind of art, for Adorno, can help the individual to overcome the state of alienation in capitalistic society. Unlike cheerful and consolatory art that basically reinforces alienation, negative art provides a pause, a break, a black background against which the contradictions of reality can emerge and be recognized. Whether and to what extent Ying Tianqi’s art can actually fulfil Adorno’s notion of “black art” is indeed debatable. However, in light of the aspects discussed in this essay, it is my opinion that Ying Tianqi’s cathartic use of the black and Adorno’s theoretical notion of blackness partly overlap. See also the discussion of the performance “Zero Hours: Breaking the Black” in the next paragraph, in relation to the “negative” character prescribed by Adorno’s ideal of black art.

8 Ying Tianqi (July 2012): interview with the artist.

9 In 1994 a museum was opened to permanently host Ying Tianqi’s “Xidi Village Series” and in 2000 Xidi was officially recognized as a UNESCO World Heritage site.

10 Ying Tianqi (July 2012): interview with the artist.

11 Ib.

12 M. Pistoletto, “Twenty-two Less Two” (2009), performance/installation at 53rd Biennale di Venezia.

13 “Xidi Shrine of Virtue and Piety” is also the meaning of the inscription on the piece, indicating the brick’s original location.

14 Dillon (2011), p.18.





FUTURE STEPS



3DELUXE

3deluxe x Nature Collaborations

"Architecture today is construed on the basis of economic, structural and functional principles. We are fighting a tough battle with reality. And if anything that deserves to be considered art gets thrown into the equation, then we have no doubt been extremely lucky in life."¹

Since the 1990s, the designers at German company 3deluxe have been combining design, architecture and art in their work. The designers' interdisciplinary mind set and practice translates into an open attitude to processes of social and cultural change. Accordingly, 3deluxe regards design as an evolving system that continually spawns new forms of perception and scope for interpretation. In this context the search for contemporary shapes that express beauty in the sense of a quality of design, which is independent from its function and therefore emotionally accessible, is very important. In an environment of on-going social change one anthropological constant is our striving for beauty.

"Beauty has a community-forming function. In the pleasure taken in certain things, people with the same taste feel united."²

It is only logical that we immerse ourselves in the ornament, which has been passed down across time as a means of expressing beauty that is comprehensible to all cultures. 3deluxe has formulated a modern version of ornamentation that emerges in a myriad of manifestations and is realised using a range of different media. The spectrum extends from the designed object per se to immaterial, digitally produced ornaments in the shape of projections or light in motion. Thanks to its symbolic nature the ornament is able to spark unconventional approaches, demonstrate new perspectives in design and, finally, draw our attention to trends in society.

3deluxe has for many years explored the relationship between the natural and artificial. It is fair to say that the first decade of the new millennium was predominantly about rendering techniques and the impact the virtual world had on design; in other words, the pendulum was swinging more towards artificiality. Today real nature and authenticity are playing a major role on the international stage of architecture and design.

3deluxe's contribution to the 2012 Architecture Biennial reflects these past and present approaches to design in two ways: On the one hand, the team assigns principles of vibrancy, such as self-organisation or symbiosis, to architecture and interior design. On the other, it uses natural items with an ornamentation that is almost quaint in its appearance as mediators between techno-form and biomorphic design strategies.

For this imaginative wall relief, 3deluxe is experimenting with printing white, partially back-milled HI-MACS® which, blending elements of collage and relief, shines a light on the studio's design cosmos: symbiotic architectures, surreal interiors and picturesque buildings evolving from graphic spatial structures; nature in the form of persistent plants and roaming mountain goats, capturing space within reef-like, seemingly grown high-rise structures. In its overall graphic effect the piece makes reference to historical tapestries or frescoes, thus establishing a link to the exhibition venue: 15th-century Venetian-Byzantine Palazzo Bembo.

Studying the work in detail will reveal some surreal architectural designs, which—freed from the pragmatic constraints inherent to the everyday of the construction world—seek to explore new aesthetic trends in building culture.

1 Egon Eiermann: *Grosse Architekten*. HäuserBuch-Verlag, 1990

2 Prof. Gernot Böhme: Essay "Schönheit". 3deluxe—Transdisciplinary Approaches to Design, 2008



ALTIPLANO

Instructions for an open text on Architecture

What are words but sounds defining content? What are paragraphs but landscapes of ideas? Architects constantly reconsider for fresh and proper ways to define or describe architecture. However the increasing complexity that surrounds the discipline makes its explanation a continuous transformation in progress. Think about it.

Now, what if the real core of architecture is not yet definable, since its super-imposition of definitions have constructed a layer cake that makes it too delicate to recognize what architecture essentially is.

In conclusion there isn't one suitable definition for architecture but instead a series of conditions that lead to an open text that enables the understanding of the built and un-built environment that surrounds us. We have therefore deconstructed the following text to make it suitable for the spectators' different perspectives to suggest their own conclusions.

This selection of words can facilitate the treat, others are welcome:
Knowledge Acknowledge Fashion Distorted Configuration Moment
Buildings Accomplish Landscape Architectural Shape Void Measurable
Habitable Configurations Transform Adaptable Image Structures Limits
Poetic Subtracted Re-configure Space Material Design Waste Trend
Infinite City Meaning Fluidity Information Essence

Please proceed to fill in the blanks as you like it:

Architecture is only achieved by transforming __; by subtracting matter from our surroundings, altering it and later re adjusting it into a different __. This operation is true and essential to any practice that involves the "creation" (transformation or re configuration) of objects. Nonetheless, in

architecture in its most fundamental of definitions, the main goal is to __ matter into __ spaces. In essence, to create structures that contain __.

The alteration of landscape, and thus the extraction and __ of the aforementioned matter, is rarely carried out by the architects who design these containers of __ space. Neither is its re configuration. And the resulting void (structure) rarely meant to be inhabited by its designer.

If these affirmations are considered as facts, an architect is the person who produces the documents that instruct people how to __ matter (previously subtracted from the landscape and transformed by others), into his/her idealization of how said configuration should contain the __ that will afterwards be inhabited by yet another group of people. The architect's most important tool when carrying out his mandate is his __, which can be organized into four categories: things learned by individual experiences, things of current popular knowledge, things learned by academic pursuit and things known by natural instinct. Thus, the architect, either consciously or not, extracts from all of that knowledge to idealize possible __ for others to build and inhabit.

Current popular knowledge, understood as the *espoir de l'époque*, arguably plays the most important part of this creative process, and is usually the most visible in the final result. It then becomes a contribution to the collective architectural reference catalog that is the city, for others to extract __ from. As soon as the construction (re configuration) process ends, a moment of __ is frozen in time and represented for as long as the structure lasts in its initially conceived form.

__, then, could be understood as decaying samples of a specific __ in architectural and personal knowledge.



ARCHITECTURE AND VISION

By Arturo Vittori & Andreas Vogler

Warka – The Tree of Life

In rural Ethiopia women and children walk several hours to collect water. Most people collect water from shallow, unprotected ponds, which they share with animals and are subject to contamination. To ease this dramatic condition, the studio 'Architecture and Vision' is developing the project 'WarkaWater' which is harvesting potable water from the air and pays a tribute to the disappearing Ethiopian Warka trees. The Warka tree is native to Ethiopia and is a kind of a giant wild fig tree. In pastoral Ethiopian culture the shade of the Warka Tree is used for traditional public gatherings and school education. These trees are a very important part of the ecosystem and culture of Ethiopia and its disappearance seems unfortunately unavoidable. 'WarkaWater' is the first of a family of projects to empower local people in Africa and other poor countries to make use of their common ground resources with simple technologies.

WarkaWater: 'WarkaWater' is a 9m tall bamboo framework with a special fabric hanging inside capable to collect potable water from the air by condensation. The lightweight structure is designed with parametric computing, but can be built with local skills and materials by the village inhabitants. The tower is assembled in sections and installed from top down. The structure can be lifted and fixed to the ground by 4 men, no scaffolding needed. The fabric can be lowered for maintenance.

WarkaEnergy: In a second step the tower can be equipped with solar-powered LED lights to provide illumination at night, giving the chance to children to study after sunset and also supporting the social space in the village in the evening. In further developments muscle powered energy can be produced by people activities while gathering under the tree.

WarkaPeople: 'Warka' creates a sun-shaded and illuminated social space at night and is giving the resource water and energy production back into the people's hands. 'Warka' can be the semination point for a leap-frog development to bring the rural Ethiopian village community into the space age. The tower can be used as an enhanced and shared internet connection point for rural communities to bring them real-time information as weather forecast, actual market prices of fruit and vegetables, but also create an awareness of the 'Genius-Loci of the Space-Age' and to continue to live in harmony with nature in better economic condition. Only an empowered future village can counteract the trend to megacities.

The project 'WarkaWater' shown in Palazzo Bembo during the Architecture Biennale 2012 in Venice, is prototype 03, which serves to explore construction methods. The material used is giunco for the structure, iron wire for the connections and nylon textile for the fog harvesting.

The prototype number 01 was prepared with the students of the architecture faculty at the University of Addis Ababa EiABC, Ethiopia, in May 2012 and the prototype 02 has been built in Venice with the support of students of the IUAV. Universities, institutions, NGO's and private donators are invited to help the further development of this project and the construction in Ethiopia, which is planned in early 2013.

Architecture and Vision (AV) is an international and multidisciplinary team working in architecture and design, engaged in the development of innovative solutions and technology transfer between various fields for aerospace and terrestrial applications. It offers Elegant, Ecological and Economical solutions for an evolving planet.



ARCHITECTURE FOR HUMANITY

[un]restricted access: from military space to civic space

Few places on earth are void of defense infrastructure. Once employed in the service of public protection, former military installations leave behind indelible marks in our physical and mental landscape—becoming persistent reminders of triumph, pride or pain. These (often hastily) abandoned structures and places inevitably challenge the integrity and vitality of communities and neighborhoods around the world.

While these sites are often left neglected, Architecture for Humanity found here opportunities of global proportions. In Fall 2011, Architecture for Humanity's Open Architecture Challenge, [UN]RESTRICTED ACCESS dared design teams across the world to re-envision abandoned and decommissioned military spaces. The competition entrants worked with adjacent communities to design a transformation of former military sites into civic spaces for positive social change.

At the close of the design competition on June 1, 2012, more than 510 teams had identified unused military installations in their own backyards. These teams, representing 74 countries, presented innovative designs for socially, economically and environmentally inspired spaces. A panel of interdisciplinary professionals from architecture, planning, non-governmental organizations, policy and military affairs thoughtfully selected finalists that best met the following criteria: community impact, economic viability, ecological footprint, contextual appropriateness and general design quality.

The winning entry "OCO – Ocean & Coastline Observatory," submitted by a Portuguese team proposes repurposing Trafaria, a series of batteries across the Tagus estuary from Lisbon. The

team reinterprets the old fortifications, converting structures built for military defense into active centers of environmental defense.

For each Open Architecture Challenge, the Founders' Award is presented to the design that best exemplifies the aims of Architecture for Humanity. Ugandan architect Andrew Amara received the this prize for "Paicho Huts," a proposal to re-open an army outpost as a combination clinic, community center, market and memorial gallery. Amara seeks ways to restore peace in rural Uganda following decades of conflict and lays out a powerful vernacular road map to achieve it.

Other finalists targeted hot topic issues regarding environmental impact, political reaction, small-scale intervention, and economic development, for sites as varied as Old City Hebron, (Palestinian Territory), defunct World War II infrastructure in the Netherlands, seaside bunkers in New Zealand, "Peacewalls" in Northern Ireland, and Muammar Gaddafi's former palace grounds in Tripoli, Libya.

Entries in this design competition represent astonishing opportunities to bring global awareness and action around this important, at times controversial, topic. Promise emerges from this international dialogue: hope for a brighter future for those impacted by the closure of military structures in their communities. The format of the Competition—where every team selects their site independently—ensures that the community engagement work may not end as an exercise in vain for non-winning projects, but instead inform the global discussion. We are seeing, now that the competition has ended, several teams continuing community workshops, raising public interest and support, and pursuing their designs into a reality the Open Architecture Challenge has made more tangible.



EMRE AROLAT

In EAA-Emre Arolat Architects, where we produce many different subjects and on many different scales, we aim to maintain an architectural design practice focused on "situation" and to develop this through the potentials inherent to it. This is a practice based on identifying the individual problems of each project, of each special situation, distinguishing their particular inputs, and looking for answers to the situation that has now become specific through a description that is as stratified as possible. Familiar styles, motivations of architectural movements, and design conventions are introduced at times, however, a noteworthy investment in these are put off each time. This tendency also problematizes a sort of aspiration to be consistent, which is rather widespread in the milieu and which pins its hopes on the kinship in the appearance of buildings produced. For instance, a design might loosen the specific parameters of the situation faced in each project, and determine its entire motive, while practically ignoring, so as to achieve a building that is as plain, spare and purified as possible; we do not strictly distinguish the unconditional choice of such a design from that which chooses, as a general attitude, to be expressionistic or polyphonic from the outset. We believe that the situation of "being chosen in a mechanical way", which is the fundamental characteristic of the seemingly antipodal two attitudes, uproots them both from the real world and renders them no different from one another.

And we hope that our design tendency, which could be called a sort of "tropism", will be able to reach the marks of its inherent consistency—if there is such a thing—through the "quest for

awareness" in the process of redefining each time what is to be conceived. However, we must add right away that this quest does not aim for a "perfect" kind of consistency that healthy, adult and civilized human beings supposedly have. We might even say that the attitude in question is one that senses that such consistency can never be achieved and that once it starts to grasp the world in this way, it considers it important to understand and take seriously the nonconformities of that world. This is an attitude in which the creative subjects—the persons in charge of the design—, just like the product they create, feel that they themselves are not entirely free of these nonconformities, in which they question each time both the situation and themselves instead of forming consistent systems, instead of playing it safe, and contenting themselves with what suits their best interest.

We feel that the design process acquires an appeal that is open to a gradual deepening through the individualities of the subject who conditions it and through the fantasy it will rediscover in itself. At this point it can be claimed that the phenomenon we consider important and which we expect will take its place in the process alongside awareness is "consciousness". "Consciousness" forces the multilayered and two-edged game, which occupies the zone between matter and the intellect, to fit somewhere within the framework of passion, intuition, knowledge and breeding. The moment it is introduced, it begins to condition the work and thanks to it the potentials created by the fact that it is possible to continue to work on the piece forever are abandoned at one go but just at the right time and in moderation. Consciousness turns the work



into a project while reminding us of the presence of incompleteness and two-edgedness and the futility of the quest for maturity.

Sancaklar Mosque

The project site is located in a prairie landscape that is separated from the surrounding suburban gated communities by a busy highway. The high walls surrounding the park on the upper courtyard of the mosque depict a clear boundary between the chaotic outer world and the serene atmosphere of the public park. The long canopy stretching out from the park becomes the only architectural element visible from the outside. The building is located below this canopy and can be accessed from a path from the upper courtyard through the park. The building blends in completely with the topography and the outside world is left behind as one moves through the landscape, down the hill and in between the walls to enter the mosque. The interior of the mosque, a simple cave like space, becomes a dramatic and awe inspiring place to pray and be alone with God. The slits and fractures along the Qiblah wall enhance the directionality of the prayer space and allows daylight to filter into the prayer hall.

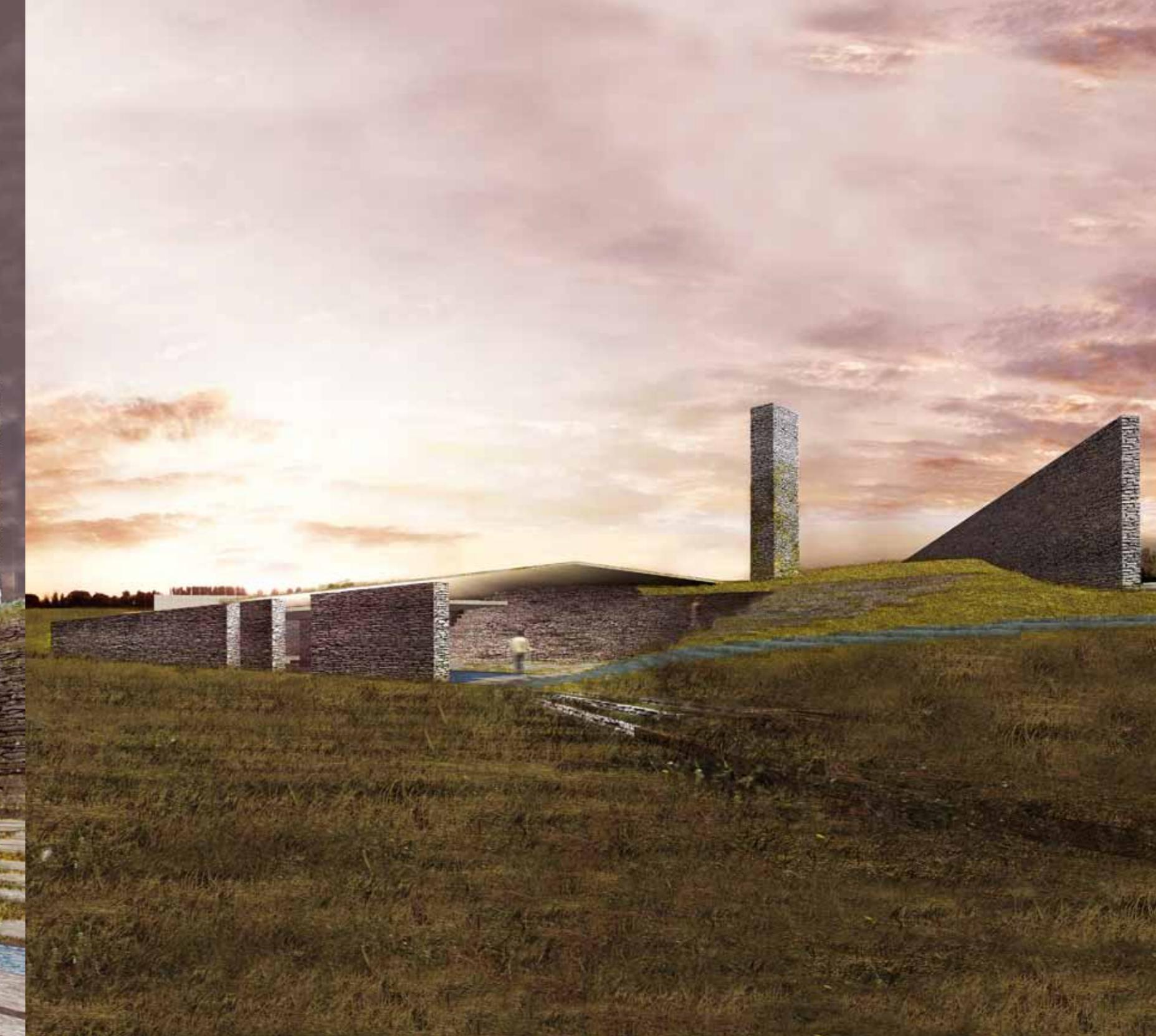
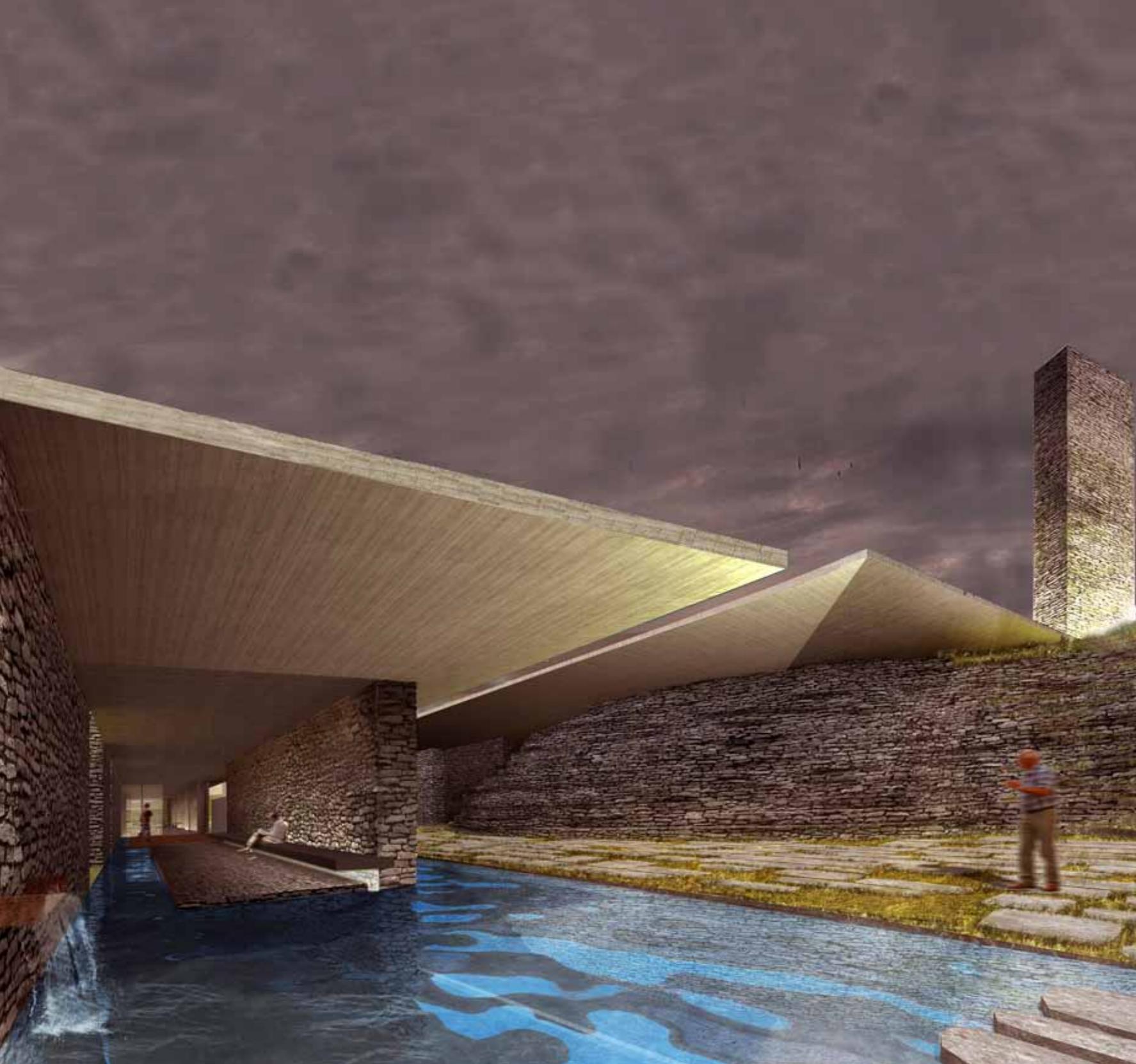
Yalova Raif Dinckok Culture Center

At first glance, the building does not reference to any shape. This objectivity that the building's unlike to any shape mass creates, changes to the industrial character of the city as you get close to the building. Instead of the shiny and ostentatious materials, the foraminous plates made out of resistant construction steel that was designed for facade sheathing, was used to strengthen this feeling with their rusty surface. Citizens would recognize this texture easily as they have seen it in the production areas even though it had not been used on a building. The building now, has overgrown its new and stranger state and has started to intertwine with the citizens. The surface which is also suitable for recycling, acts as a natural palette, containing the changes it will go through like the color and tone changes caused by oxidation. This movement will make the relationship between the city and the building more interactive.

Yalikavak Palmarina

The project for the extension of the existing marina complex for the use of middle-upper class in Yalikavak has the burden of welcoming a big investment in this area that will also bring its own facilities. The "island" part of Yalikavak Marina, which is the first phase of the complex, is planned to house restaurants, swimming pools, sanitary and mechanical units for needs of megayachts that will dock in the marina. The main motivation for the design of the "island" was to search for the possibility to reconcile the needs of 'outcomers' with the genius loci of Yalikavak as a Mediterranean settlement. Instead of a generic design that can easily become an alienated object for this place, an architecture derived from the local character, interpreted as composition of masses with different heights, merging with landscape and with the sea has emerged as a way to be integrated with the place. Alongside the masses that follow a gridal structure in plan, atypical additions such as a linear wall and a tower accompanies the complex. Following the ancient cities like Kos, Rhodes and Siena, cladded with one material, travertine is used to render the whole complex which is regarding itself as a new-comer, but one of a familiar, not a hard-shell foreigner.





MEN DURI ARQUINT

By Daniel Walser

Stimulated voids for a balanced architecture

The diversity and precise detailing of appearance in Men Duri Arquint's architecture strikes one. It is about activation of space.

No future without knowing the past: Architecture has a specific local dimension for Arquint—he interacts with the building culture of a specific environment. The new library in the Chesa Plaz was built into the existing open attic of a traditional house in the village of Ardez (2011). Here in lower Engadin, log construction is a traditional method used in most houses. Arquint solved the task as in former days—he hung logs into the reinforced existing roof construction. The transformation of the horizontal log construction in a hanging one is a completely new interpretation. The result is a negative volume, which articulates the space in the attic. The inside volume is treated as a sculpture activated through light and material. For Arquint such an interpretation of a traditional construction method is a chance to make use of its spatial qualities by transferring them into today's needs and possibilities.

Arquint's designs are supported by a precise knowledge of the cultural dimension of architecture to find adequate solutions. Arquint's use of scenographical method opens new ways of looking at well-known aspects of daily life. His stage designs and scenography for the concerts of the contemporary classical music ensemble »ö!« and concert series »Moment Monument Grischun« have influenced his architecture. With specific coloured light interventions Arquint transferred the old noble house Chesa Planta in Samedan (2010) into a contemporary vision. He placed yellow light in cabinets, which alighted the ancient bed or placed white or green and light blue lights below the ledges to provoke new spatial atmospheres and light situations.

Sculptural void brought alive by light and material: A similar approach can be found in the restoration and extension of the Fundazium Not Vital in Ardez (2011-13). For the artist Not Vital, Arquint is carefully transferring the existing 17th century house, with surgical interventions as the replacement of windows, doors and superimposition of new additions to transform the building in a contiguous spatial experience where old and new are inseparably woven together to a large inner sculpture.

With his knowledge about light and space he designed a private house for the gallery Tschudi in Zuoz (2009-12). The local building law defined the shape of the building, but the surprising inner room-sculpture is a sequence of voids. The house was built to host particular artworks, and so rooms were designed to give space for different specific light situations. The top floor is double high and the roof contains a hidden room, like in old baroque houses. All wood is oak but transferred to a black surface. The black oak window-frames fashion the landscape to abstract paintings. In the Villa Schmidschhus in Arosa (2010-13) the spatial diversity is stimulated by elaborated construction in concrete and wood.

In an urban planning project for a low-rise housing complex for the city of Chur (2011-) Arquint has condensed houses to achieve a large common space in-between the buildings. As well here the void aims to connect the new buildings with the existing situation. The central open green area will create urban qualities for the whole quarter.

If a simple house or in larger an urban dimension it does not matter. What matters is the spatial stimulation of human experiences and the control of the architecture to the final result.



ESTEBAN BONDONE

Latin American architecture appears to be marked by continuous discussion. Something like the "to be or not to be" of its identity that has always resulted to be closest to a historiographical construction created in the global interpretation centers than derived from its own sources. This "fictionalized" but local and sufficiently assimilated identity opposes modern Central European culture, of great impact on the local culture, especially since the ends of the 19th century until present day. This cultural current has managed to penetrate ways and forms until becoming, first, a "loaned" identity and then a consolidated version of the identity. It is true that both "identities" cross and create a more diverse, richer, and suggesting one than any restricted classification. This ambiguity remains latent in almost all Latin American expression and especially in Argentina. Every effort to change a trait of the "place" frequently associated to its Indian/aborigine ancestry ends up in a parody of the "American" identity and every allegedly refined and European-like performance remains a crude imitation of an impossible.

The paradox seems to reside in being locals but never stops being universal, regarding the obligation of not betraying the origins on the one hand, and fulfilling the cultural mandate of belonging to the world. Maybe this last part in the idea that our geographic position is extremely away from the center (Europe/USA) and especially that of Argentina will continuously force us to centralize.

Argentina, like all Latin America "IS" when it is recognized by the multipolarity/complexity/diversity of the current world and joins the new paradigms that propose a clearer position and acceptance of what is different in relation to what is known, of what is inaccurate in comparison with what is certain or what it is strange in a well-known world. To sum up, we could risk that the cultural processes regarding

the Latin American identity are the product of a complex construction of ideas, principles, mechanisms, and techniques. All of them are values that belong to the contemporary culture in its different versions and dimensions of the reality, particularly crossed by a strained attitude (we can almost say overacted), tied to its "origins" and constantly permeable and based on globalized information and its influences.

Esteban Bondone's Experience

Esteban Bondone's design work starts in the year 1988 (Architect/Thesis Work at the Polytechnic of Milan/Director Franca Helg), a job that he continues doing intensely in the City of Córdoba/Argentina and includes many provinces of the country, especially in San Luis where his main works accumulate.

At the universe of projects and constructions developed in San Luis, the following stand out: Parque de las Naciones (Park of the Nations), Parque Infantil (Children's Park), Auditorium Sede Campeonato Mundial de Ajedrez 2005 (Auditorium Home to the World Chess Championship 2005), Estadio Provincial de Fútbol (Provincial Soccer Stadium) and, closer in time, the Administrative Decentralization Complex called "Terrazas del Portezuelo and Hito del Bicentenario", works that started in the year 2008 and finished in 2010: the work we are presenting. His works include both collective and individual housing, sports facilities, educational architecture, and territory and landscaping planning.

In his 25 years of career in architecture, he has obtained prizes and awards both at national and international level. His works have been published in Latin American and European magazines and they have been studied at Architecture Schools of the country. He got the "Vitruvio" Award granted by the National Museum of Fine Arts by his work "Parque de las Naciones" (Park of the Nations) in San Luis.



LOUISE BRAVERMAN

Kigutu In Formation

Kigutu is in formation. The emergent architecture for this forty acre rural site conveys a love affair between the East African cultural and natural landscapes in the context of aesthetics, sustainability and societal advancement. Due to the destruction of a horrific genocide, Kigutu is in its early stages of repair as a healthy Burundian community. Given that, it is an ideal exploratory site for investigating how to weave contemporary ideas into the thread of the existing culture, Kigutu can provide information.

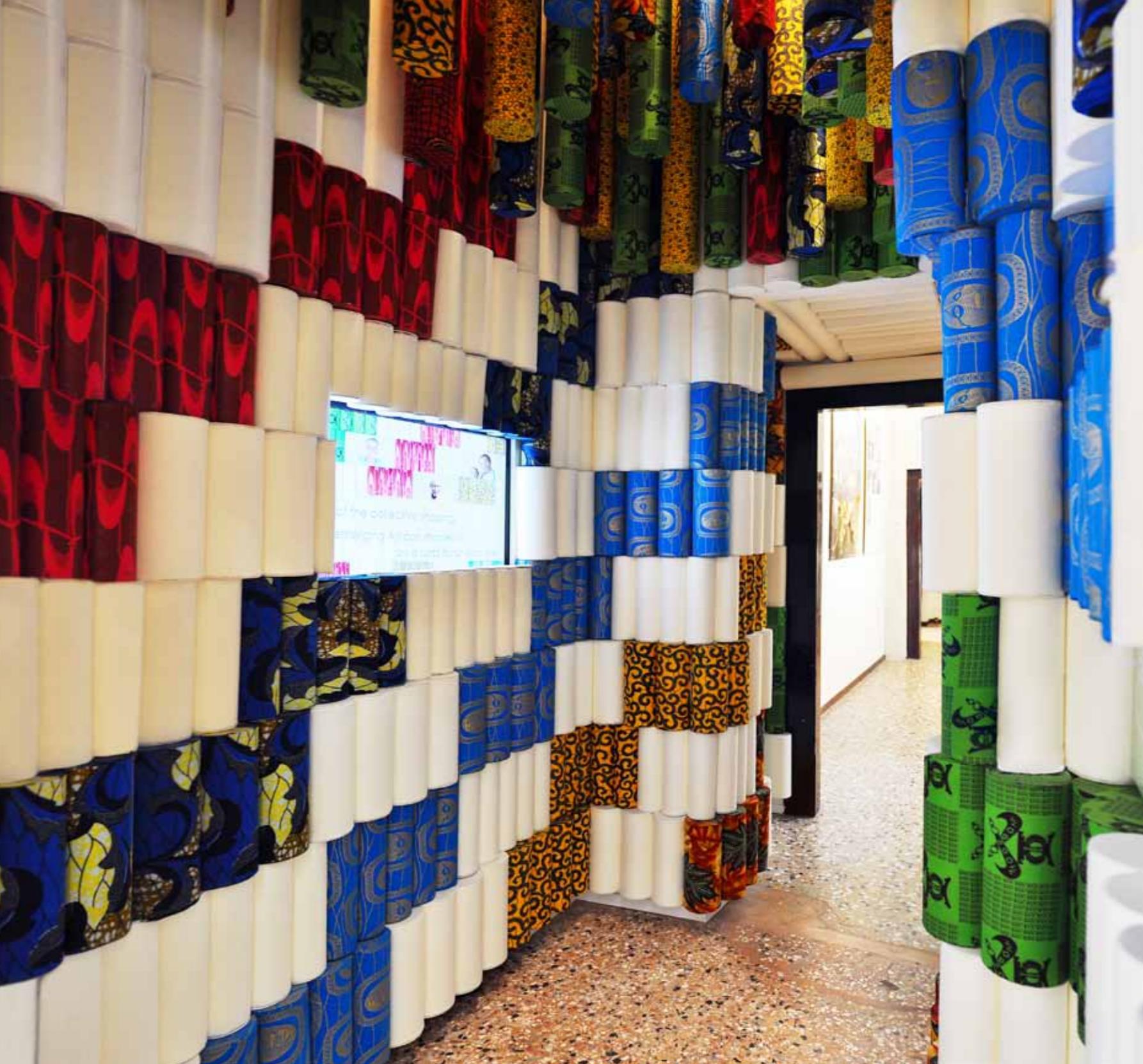
The spirit of the search for a new Kigutu is embedded in our installation at the 13th Venice Architecture Biennale. While the incessant beat of the drum speaks to the urgency of the needs of underdeveloped communities, the woven environment, characteristic of a prototypical Burundian basket, is a tapestry of the collective shaping of African modernity on a mountainous site. Small cylinders wrapped in traditionally patterned African fabric interweave with architectural plans, images and video to create a three-dimensional collage of the collaboration that will craft this community.

We are a team of architectural patternmakers. Having imbibed the local culture of Kigutu from countless bits and pieces of informal conversation with the community, we are joining forces with our client, Village Health Works, to collectively shape their 21st-century built environment. Together we have developed a five-year master plan for multiple technically advanced buildings that we hope will capture the romance between East African elemental aesthetics and inventive, off-the grid sustainability. Cutting skewed lines in the terrain running parallel with the contours of the land, the buildings are strategically embedded in the earth to reveal breathtaking

mountain views, draw on the natural insulation of the earth, produce energy from waste, and create community gardens that collect rainwater. Our mission, as a local-global partnership, is to establish an embroidery of aesthetics and landscape to serve as a model for the sustainable future of both the community and the country.

Working in a village like Kigutu presents complex questions about what is the nature of a true global partnership. What defines the reciprocal conversation that will incorporate the dreams of a tight knit neighborhood and simultaneously create a 21st century campus? What we have learned from our collaboration with Village Health Works is that Kigutu is composed of a community where conversation creates social fabric. Whether in groups, in the garden or in between, the local community communicates informally. We have actively joined that conversation on site, developing a dialogue that has directly impacted our designs. We also realize that although our buildings will remain, our imprint is somewhat temporary. Ultimately our task is to transfer knowledge to the people of Kigutu. What is a healthy community if not a self-reliant community? Here the job of the architect takes on a more comprehensive educational role both in our office and in the field. In order to help develop the local economy, we have designed our buildings to multi-task. They not only elevate sustainable aesthetics, but also create opportunities for American construction workers to join unskilled Burundian laborers to develop local construction jobs, block building businesses and material sourcing cooperatives.

Kigutu is in formation. This is just the beginning. Our ambitions are large. Our realities will be even larger: we believe that the reciprocal transfer of information creates authentic sustainable transformation.



MICHAEL BURCH & DIANE WILK

CALIFORNIA'S SPANISH ARCHITECTURE: YESTERDAY AND TODAY

Far removed from the nation's East Coast academic traditions, and blessed with a mild Mediterranean climate, Southern California has always been an inviting place for architectural experimentation. This was never more true than in the early parts of the 20th century. Greene & Greene epitomized California's Arts & Crafts architecture, important European Modernists such as Rudolf Schindler & Richard Neutra settled in Los Angeles, and American Frank Lloyd Wright did experimental work there. "Mid Century Modernism" developed as a significant regional style, and Southern California's welcoming environment for innovation with architectural form continues today.

But it is Spain and Italy's architectural legacy that has provided the inspiration for the overwhelming majority of the architecture in Southern California. The first major effort to colonize California began in 1769 with Spain. Between 1769 and 1823, 21 Missions were established, each a one-day walk from the next, along a route called "El Camino Real". These missions inspired a building tradition that flourished from Santa Barbara to San Diego.

The Myth of Early California played an important role in the popularity of the Spanish Colonial Revival Style as well. The 1884 novel "RAMONA", about a beautiful woman, living in a romanticized version of early California, captured the imagination of several generations of Americans. Picturesque visions of Southern California with snow-capped mountains, orange groves and Spanish architecture, attracted millions to the region from the 1880's through the 1920's.

Perfectly suited to the California climate, the Spanish Colonial Revival was the most popular style for all construction in the region including small houses, large mansions, commercial, civic and institutional buildings. It came to define the region. Boosting the popularity of the style were celebrities such as Marilyn Monroe and Elvis Presley who lived in Spanish Colonial residences.

Considered the father of the Spanish Colonial Revival style and a celebrity architect in his day, no single architect is more closely associated with this style than George Washington Smith. He created many masterpieces that serve as the examples against which all others are measured, most famous is "Casa del Herrerio" built in Santa Barbara (1925).

Although we tend to think of the 1920's and 30's as the "Golden Age" of the Spanish Colonial and Mediterranean Revival Styles in Southern California, the Spanish tradition continued after WWII. Spain's influence is the basis of the "Ranch House", a new popular style whose roots can be traced back to the simple adobe Spanish hacienda. The ubiquitous "Ranch House" appeared in the late 1940's and dominated the fast growing suburban landscape through the 1950's, 60's and 70's.

Sometimes denigrated by architectural critics and academics as sentimental nostalgia, the Spanish Colonial and Mediterranean Revival Styles have been enduringly successful: they satisfy the emotional needs for tradition, a sense of place and romance. In pursuing a more authentic California architecture than has been seen in recent generations, we are making homes that, as D.J. Waldie writes in the book "CLASSIC HOMES OF LOS ANGELES," "...sympathetically embrace the fundamentals of life here: light, air, landscape...and romance." Done right, today's Spanish Colonial house can have the soul of the past while looking to the future.



CASAPÚBLICA

"The present epoch will perhaps be above all the epoch of space... The anxiety of our era has to do fundamentally with space, no doubt a great deal more than with time".

— Michel Foucault, "Of Other Spaces"

The contemporary city, spatially fragmented and socially divided, has inevitably made the urban center of the 21st Century, one of public space.

If the design of the industrial city satisfied the demands of the capitalist economic order which made its fabric an ideogram, the raising of the contemporary city fulfills those of the democratic political order where public space is its ulterior symbol.

Therefore the real common ground of our era is the public space, where the heterogeneous and contrasting social, economic and spatial realities of the inhabitants are dimmed; This void functions as the canvas where the most urban condition is practiced in equal terms: the citizenship.

If the cities are political programs made visible then the public space is its manifesto, a public declaration of policy and aims where people impeach or legitimize, and invariably transform it, through their practices and appropriations; these transformations may be material, tangible and permanent or symbolic, intangible and transitory.

1. We uncover the material and symbolic alterations printed daily over Mexico city's public space through the social practice and appropriations.

2. We recreate the public space as an integral organism between the tangible and the intangible, a dual relation that exists in the projected images (material-social practice) as well as in the installation (panel-projection).

3. With the intention of conceiving a collective vision of the public space, the piece is fed from the production of various visual artists.

4. The piece produces an overlap of different interpretative layers
a) the interpretation of the public space from the standing view of the artists
b) the reinterpretation of these through the curatorial spatial alteration
c) the interpretation that the spectator creates as the resulting interaction between the projection and the topography.

5. We used different techniques that allow us to approach architecture and design through an explorative and artistic experimental context.

Technical aspects: video installation projected in a 1.20m X 1.50m canvas with a digitally produced relief (altorilievo) or "topography" that shifts the projected image on the panel from 2D to 3D making it more tangible. The images are showed in diverse formats such as video-loop, photo-secuence, time-lapse, stop motion and animation.

Project created by casaPública (is a Mexican contemporary architectural firm established in 2010), led by Patricio Guerrero and Pamela Moreno, collaborations with: Geovanna Preciado, Alejandra Hernández, Amaury Santies, Sebastian Gnaedig and Sofie Etienne.



PAOLO CESARETTI + ANTONELLA DEDINI

Paolo Cesaretti and Antonella Dedini present two works that rise questions about the nature of the cities and the cognitive relationship involving citizens with the urban space.

Postcards from Growing By Numbers is a light-box triptych that, through photographs and video, documents "Growing By Numbers" a project which involved the city of Milan between December 2010 and April 2011. Taking inspiration from the game "Drawing By Numbers"—joining with a pencil line some numbered points slowly disclosing a hidden image—and turning drawing in growing, the group of Architettura Attuale conceived a playful imaginative project where the main protagonists were the towers of Milan from the historical ones to those still under construction. On top of each of them the architects placed digits from 0 to 9, nine meters high, made up of low-emission rgb led lights. The big numbers which light up in red at sunset have become familiar in the metropolitan skyline, transforming the shapes of the towers into enigmatic appearances.

Milan was—and still is—at a crucial stage, under a boost of acceleration that will change its face involving the life of its inhabitants. According to the principle that reality provides data to imagination, the designers of Architettura Attuale wanted to linger on the communicative and symbolic meaning that the growth of the towers has for the inhabitants of Milan. The upcoming city is made evident from the imaginary line draw by the sequence of numbers that during the night seem to hover in the dark, establishing a wordless dialogue with those who observe them." (excerpts adapted from: Antonella Galli, Growing By Numbers, Interni 610, April 2011).

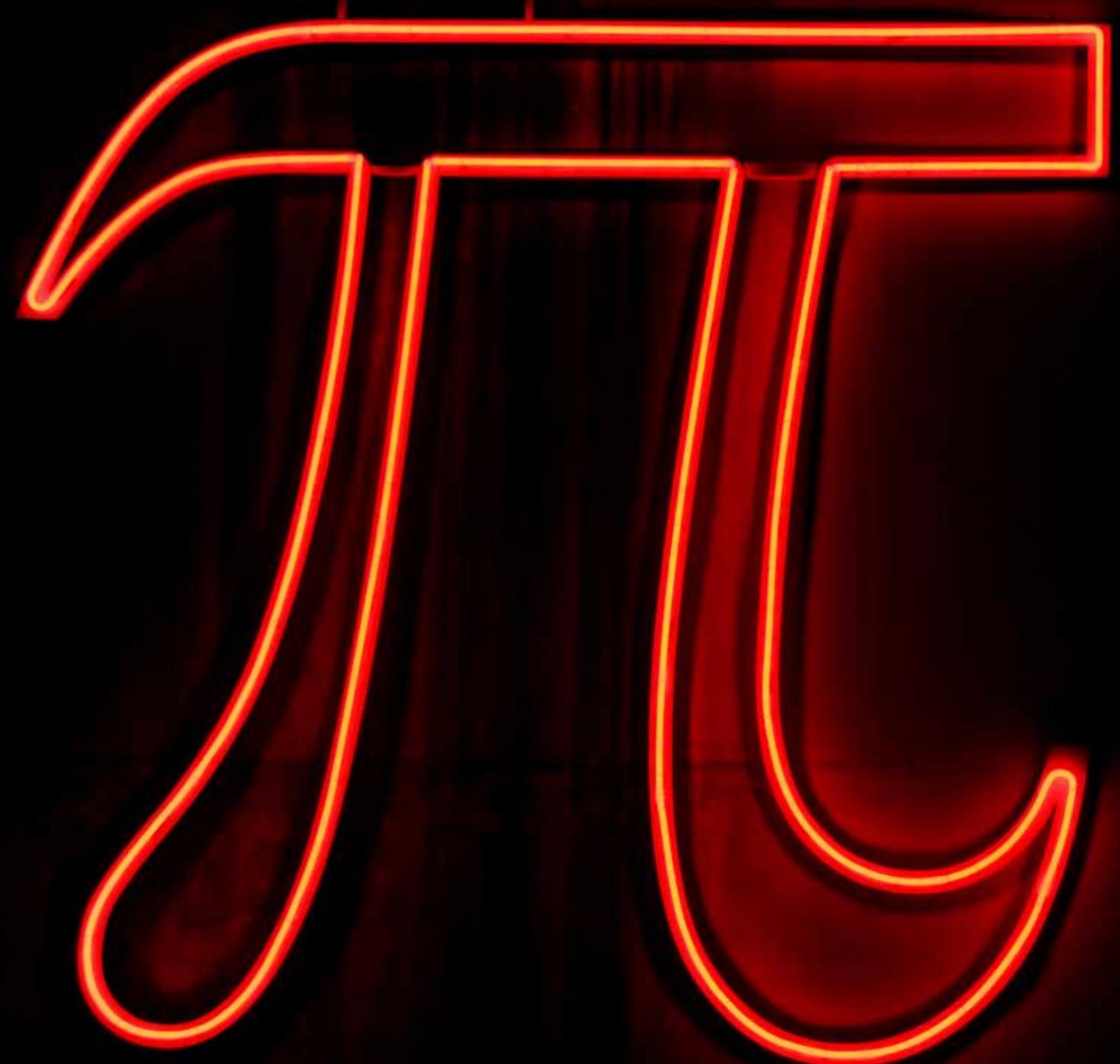
The "Irrational City" is a light installation that dominates the courtyard of Palazzo Bembo, a scale model replica of the project planned for the Santa Lucia Station. The "Irrational City" raises questions about Venice. In this city, what is irrational? The rigid flows of tourists or the uprising flow of water? The project site—Santa Lucia Station—is the urban junction where the forced adaptation of two opposite systems—the contemporary time of the mainland and the suspended time of the laguna—makes the contemporary logic intruding in a physical unaltered structure.

The symbolic reference is the Pythagorean idea of numbers being the essence of everything or, more precisely, that the principles of mathematics are also the principles of the entire reality. Permanence and immutability are key features of such a scenario where every shape is an expression of a number.

Venice, with its fixed border line in space and time, is definitively Pythagorean. Here the overlapping element of modernity creates a short circuit that could admit to be represented only by an irrational number. π , the first letter of *περιμέτρος* (perimetros), meaning 'measure around' in greek, is an homage to this extra-ordinary city.

Paolo Cesaretti and Antonella Dedini, architects, are among the founders of Architettura Attuale. From December 2010 to April 2011, their light installation "Growing By Numbers" has become a distinctive landmark of the city of Milan. The project was selected for ADI Design Index 2011 and is competing for the Compasso d'Oro Prize.

Credits: Postcards from Growing By Numbers: photos Simone Simone, video Micropunta.it, realization Olgati Srl. The Irrational City: realization Delled Srl, supported by Grandi Stazioni Spa.



CAN ÇİNICI

PLAYGROUND: 6 works by Çinici Architects / Can Çinici¹

'In this extremely connected, fast and pluralist age, architecture is creating a different sense of reality. This transforming condition turns architectural efforts into a kind of play, perhaps still in Constant's sense but this time on a very solid ground. Architect while trying to materialize fastly coming futuristic conditions and be part of the technological flow; is still part of a very slowly turning earth. Through this emerging reality condition fused into play, there are still basic concepts on which we share universal engagements regardless of time, place and culture.'

MEMORY: Tomb for a Journalist, Ankara 2001²

The challenge of designing a tomb in the Islamic religious system which does not allow iconic representation; is to stay in a symbolical repertoire without referring to the "body" since it is being replaced by a nominal existence. Discrete and almost scaleless, the tomb is differentiated in the uniformity of typological repetition.

IDEOLOGY: Mosque within the Turkish National Assembly Complex / Ankara 1989

"This Mosque, a low key structure which deliberately avoids the monumentalism of the National Assembly Complex, moves beyond conventional mosque architecture and points towards new direction in layout and design. Much of the mosque complex is hidden within the slope of the site, only parts of it rising above the surrounding landscape. This horizontal quality is reinforced by a fragmentary, abstract treatment of the conventional vocabulary. The minaret is represented by balconies and a cypress tree; the dome is replaced by a terraced pyra-

mid which gives the impression of growing out the landscape. The mosque also incorporates completely new spatial arrangements, including a glass qibla wall and mihrab. It eschews dependence upon the architectural conventions of the past. The mosque defies religious space through the treatment of form, space and light and the relationships of landscape and building. For having the boldness and courage to experiment with a different architectural treatment for mosque, the building was awarded by 1995 Aga Khan Award for Architecture".³

DIVERSITY: Urban Regeneration Project Golden Horn / Istanbul 2007

Along the Golden Horn in the Historical Peninsula of Istanbul, Fener & Balat are among the quarters of the city where different cultures and faiths co-existed, creating a diversity which could still be observed vividly. Çinici Architects was given the design responsibility of four urban blocks, suggesting nearly 27,000m² of housing & commercial areas. Urban texture of the related blocks, organized along traditional streets, was created in the late 19th century when the Golden Horn was an industrial area. Initially, the chaotic property texture in the existing situation is simplified so that it became possible to transform the introverted plots that open only to the street. An 'extroverted' urban frame embracing the panoramas of Golden Horn and Pera, is proposed with a quasi-parametric mindset in which the main variables are the plot sizes and number of storeys, while reintroducing central or peripheric staircase types accordingly, both of which were observed in the original urban fabric as well. The infinite diversity in the neglected urban texture of the area, treated in this way, come up with an almost infinite diversity in return.



DELIMITATION: Haileybury School / Astana 2011

Haileybury, one of the Britain's oldest and most prestigious independent boarding schools, has its Astana Campus situated on a 12 hectares site, with 20,000m² closed area. There were three challenges while developing the design idea of this campus: the vast and flat layout of the city, the complexity of the programme and the climatic conditions. The challenge of complexity aroused its counterpart, simplicity, as the main design strategy. The four parts of the school programme (Pre-school, KS1, KS2, Senior School) each having unique spatial requirements, are resolved into one comprehensive unity: the square. An understanding of a "generic section" that responds to the heavy mechanical and electrical requirement as well as programmatic complexities is developed responding to the climatic conditions. After all, surprisingly, the rebirth of the archetypal "Courtyard" witnessed—as an unintended reference to the original Haileybury in UK. In a vast city like Astana, which is in the process of development and pervaded by extreme flatness, this two storey, low-rise building, devoid of historic and iconic references, offered its own vastness and horizontality as a reverence.

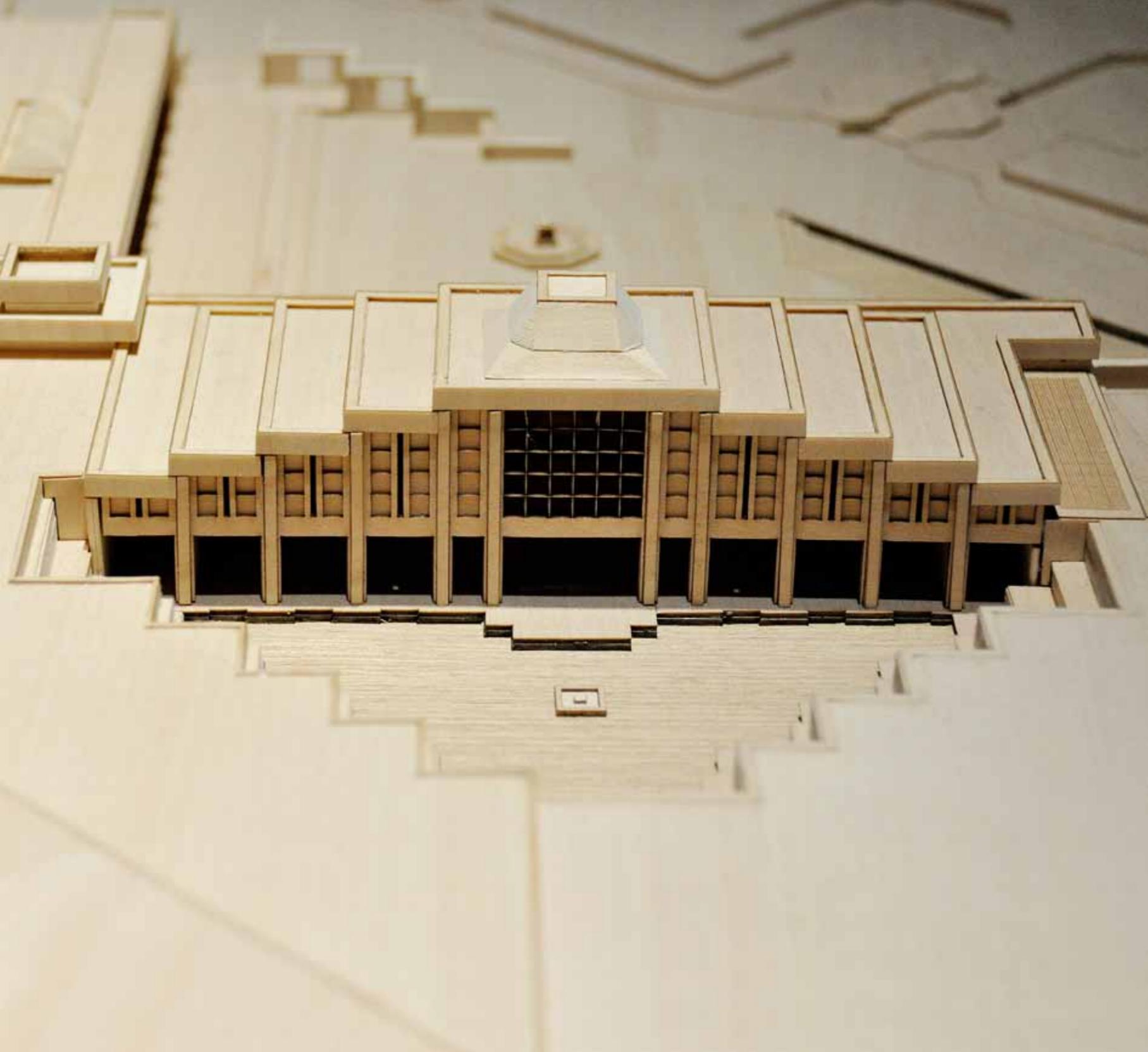
STRATEGY: Urban Design Proposal for Izmir Bay and Alsancak Port area / Izmir 2001⁴

The site of the design idea competition organized by Izmir Municipality is characterized by extreme fragmentation almost without an urban frame. The proposal conceives this indeterminant area as a space of "probabilities". Since, the "classical grid" becomes so restrictive as a tool in such a zone, several morphological strategies are introduced to create a planning framework which is flexible without compromising from an "urban grammar". The most crucial element of the strategy is the "Stripes". They are linear urban zones 120m in width, not limited in length, placed parallel to each other and extended to the boundaries of the zones they are in. They don't have any other function than forming the ground and being the mediator for the lining up of the buildings / voids / spacing, which are to be placed on them. The stripes are located perpendicular to the shore line maximizing the ventilation, extending into the sea creating the shore facilities. The urban textures on stripes are formed by the decisions due to the function and density

determined by the zones they are in and by previously existing lines they correspond. Stripes can encounter preserved buildings, roads, residuals of incomplete infrastructural investments and the shore line. Rather than re-establishing the urban memory by recalling the past, this is a preference to enhance the remembrance by making the fragments of the urban memory visible. This is the grammar role of the strategy that chooses to emphasize the preserved buildings, roads & shoreline as disaccords in the new context, rather than melting them in the context once they were in.

GENERATION: Summer Housing Settlement / Bodrum 2008

Located in a beautiful landscape with a panoramic view of the Aegean coast, the main challenge was to generate the design of housing units of varied sizes while providing each of them with a seascape and creating an overall man-made image of the settlement without radically damaging the terrain's natural silhouette. A form-generation process was initiated by suggesting 'linear zones' stretching along the contour lines of the topographic map. The positions of linear zones are determined by slicing the terrain with approximately 3.50m vertical intervals. As a result, while forming the determining contours both a general plan layout and the horizontal lines of the silhouette are derived. The continuity of linear zones is provided by retaining walls forming spatial organization of units, articulated slopes, private courtyards and separating gardens. The linear development is interrupted only in two cases; by the 'tower houses' placed at the breaking points of the linear zones in their course and by the 'natural ruptures' where the slope is very steep or the orientation is unavailable to settle.



1 Çinici Architects was established in 1963 by Altug & Behruz Çinici for the execution of the Middle East Technical University Campus in Ankara. Can Çinici joined the office in 1992 focusing on a wide range of projects. The firm, has a decisive importance on the last 45 years of Turkish Republican Architecture and has been acknowledged by various commissions and awards.

2 Co-author: Zeynep Mennan

3 Jury announcement, 1995 Aga Khan Prize for Islamic Architecture - 6th cycle

4 Co-author: NSMH

çinici architects

VitrA

URBAN DESIGN PROPOSAL FOR AISANCAK PORT AREA



located in a regular landscape with a point the main challenge of the design was to generate housing units of varied sizes. Projected on one another in overall max-mode although radically damaging the terrain's natural silhouette.

A form-generation process was initiated by watching along the contour lines of the topographic zones are determined by using the terrain's vertical interval. As a result, while forming a general plan layout and the horizontal lines, the continuity of linear zones is provided by rearticulation of units, articulated slopes, private gardens. The linear development is interrupted by houses placed at the breaking points course and by the "natural ruptures" where the orientation is unavailable to settle.

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KEILA COSTA & CAROL TONETTI

The Exact Place

Sometimes a project makes us wonder which impulse has allowed multiple spatial performances with a self-confidence that is barely afraid of using otherwise incompatible formal references. This observation stems from the gentle, so to speak, coexistence between different procedures without ironic mention or humor signaling the recognition that senses collide. The laughs and grimaces of children here seem enough to keep moving forward one of the most interesting unfoldings of modern architecture in Brazil, the interpretation of the non-functional program.

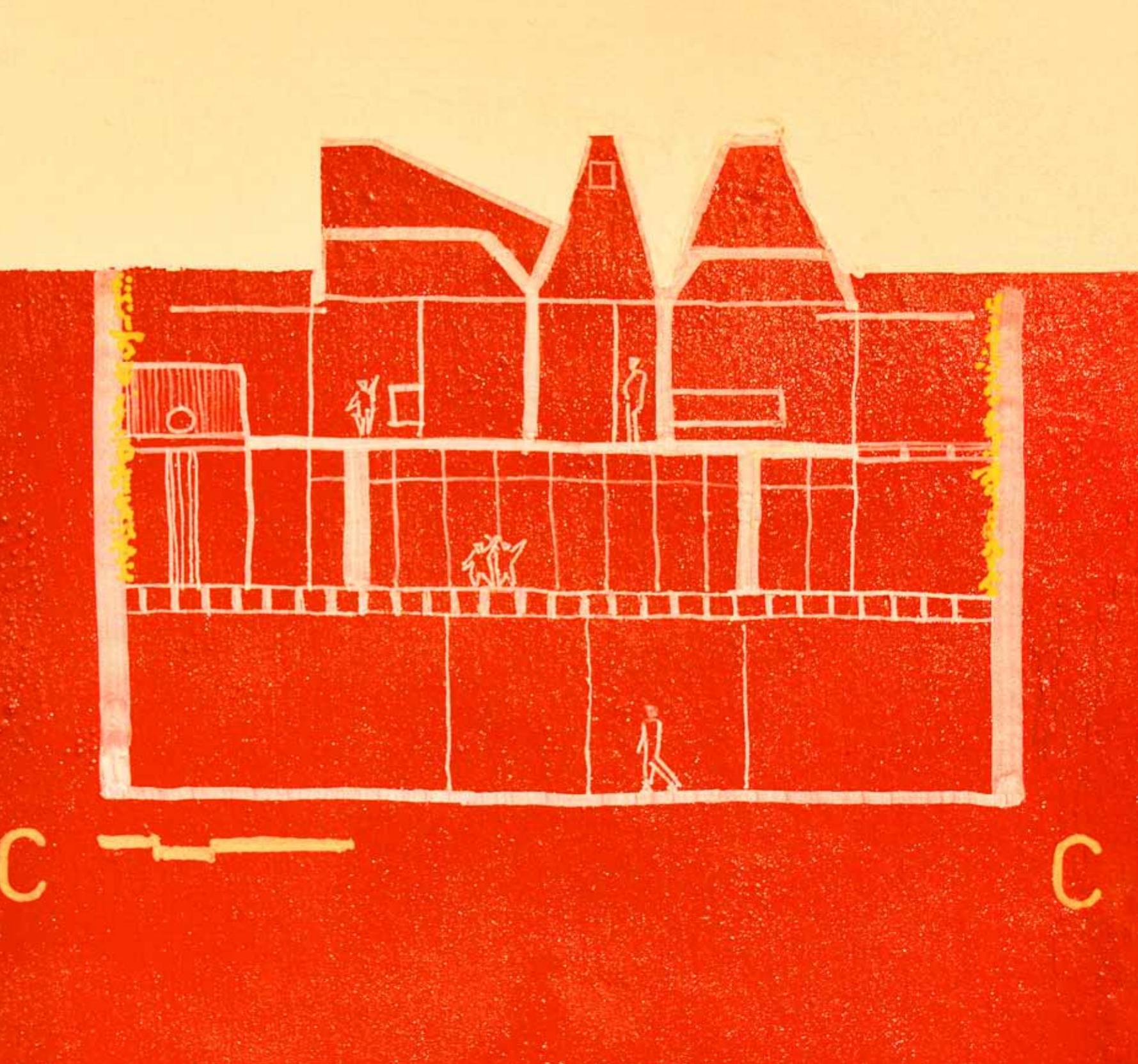
Architects like difficult problems, the most amusing ones. Accommodating 150 children between 0 and 6 years, and about 40 adults who gives them support, and all this small population apparently squeezed into a narrow plot with high walls and a pale row of houses in an old industrial neighborhood, does not exactly describe a school in the countryside. Neither the project would imagine such a bucolic scenario. The most interesting idea of this program is to strengthen the city, which does not mean to box the children in a severe small industrial shed, enclosed among shut down factories—and what would be the city?

The project decisions are clear, direct, and curious, three structures for three program situations: a waffle slab releases the underground floor for garage and some staff services; a lightweight metal frame transforms the entire ground floor into a covered square for common activities, animated by sunny clippings; and upon this structure, drywalls and folded plates set up enclosures separated by unexpected outdoor passages, which makes the first floor a kind of double elevated street with its terraces overlooking the square.

The passages through open or semi-protected areas actually expose children to sunlight, moisture and overgrown walls, where green leaves frolic here and there on the square, climbing the outdoor ramps to reach a vegetable garden on the school rooftop. The activity creates ambiances, a live space transformed through usages, remaining visible and in motion most of the time, but everything looks perfectly in place—children draw, adults talk in transparent rooms, one sees the rushing children on the terraces above and the kitchen tasks before the green backdrop. Everyone is concentrated amid the hubbub of a square, a garden, a street. And this is the project. Nothing resembles more everyday life than this gentle and Freudian alternation between appearance and disappearance at the same place—this is the earliest sociability and the beginning of the city.

In the eighties, after opening Lina Bardi's project, SESC Pompéia boosted an impressive range of services and cultural activities which today transcends the initial goal and reverberates throughout the city. The small school for its employees was designed under the same support and care that made SESC an exemplary institution in the country.

But it was necessary that the extraordinary drawing of usages in a manual scale of popular experience by Lina Bardi and a very specific spatial thinking of the reinforced concrete in the São Paulo School and its open squares as social experience, both eased the tension of the military period to become ordinary acquisitions of common life, industrial and popular artifacts at the same time. The curious dancing sheds of a kindergarten can now wave a hand to the old factory nearby whilst refreshing the afternoons in the shaded rooms, and kids go to sleep.



COUNTERDESIGN / JAE KYUNG KIM

VERTICAL FORM OF PUBLIC GROUND

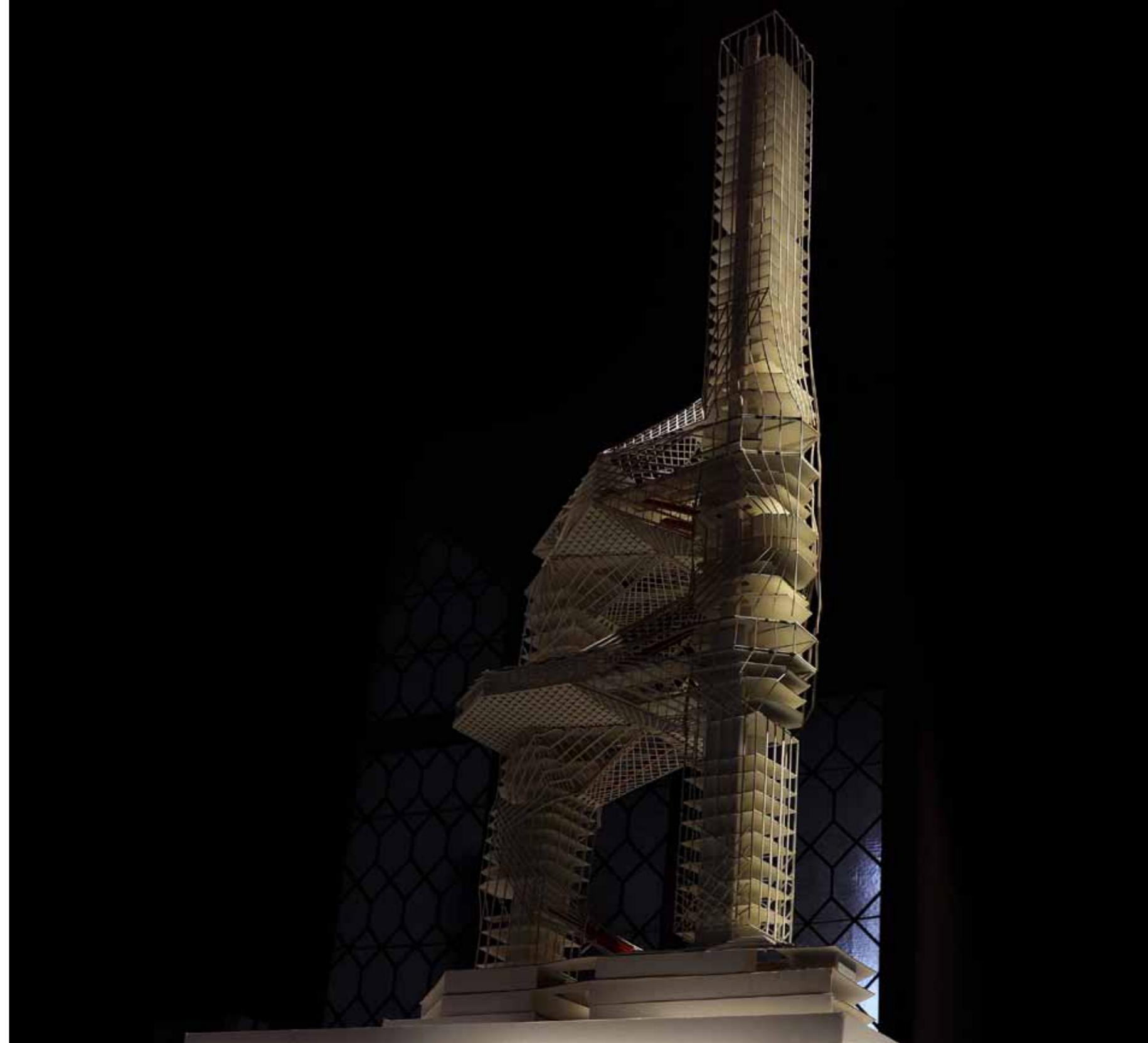
The typological reimagination of a skyscraper in Manhattan

The 20th century's notion of a skyscraper in Manhattan, a symbolic individual in the city, should be redefined due to the reinterpretation of the grid to accommodate more public amenity and facilitate the cultural contexts of Manhattan. These days, pedestrian plazas, transportation infrastructure, and zoning resolution have given individuality to each part of the grid, which used to be seemingly identical with little public provision. Especially, Mid-Manhattan shows this tendency clearly. Pedestrian activity and cultural programs of Theater District and Times Square has infiltrated into the strict grid and created Mid-Manhattan's own public realm. In this regard, given the grid's capacity for reinvention, how might architecture continue to adapt and response to today's new change? Defying the conventional typology of a skyscraper, a stack of individual programs, the project is aiming to reimagine the typology of a skyscraper to address the building's relationship with the urban fabric and respond to the existing street life and culture.

In opposition to architects' and architectural critics' definitions of the skyscraper in the 20th Century as having a "hostile relationship with outside"¹ and being "an anarchic individual aloof from the city"², a skyscraper in Manhattan has evolved to accommodate more public programs for better urban environment as well as commercial reasons. In this context, the project proposes a skyscraper as an urban connector, by rethinking circulation and structure. This new type of a skyscraper supports the multiple strata of public space and cultural programs, such as a theater

and a museum, to extend existing urban contexts, art and performance, of Mid-Manhattan, not only at street level but into the sky above. Also, as an urban-scale strategy, the project also seeks to interconnect the dense grid with vertical structures with the most dominant public realm in Manhattan, Central Park, through a 3 dimensionally manipulated building form.

1. Rem Koolhaas, "Delirious New York", (New York: Monacelli, 1978), 88.
2. Manfredo Tafuri, "the Disenchanted Mountain: The Skyscraper and the City", the American City, (Cambridge, MA: MIT Press), 389.



ASGEIR DAMMAN

Design intentions Terminal de L'Anzolo

Presenting a new Gateway to Venice, a more graceful and venetian way to enter and leave, the city of today. A boat terminal situated in Cannaregio, next to Palladios uncompleted Scuola nuova della Misericordia, connecting the city to the airport right across on the mainland, and thereby also a statement of Venice as a modern city of this very millennium, an embracement of the modern tides.

Several parts of Venice are overexposed and crowded, her old gates are difficult to pass by. Today's temper and tempo demand more, a fast and direct public boat to the mainland and the airport, on this location, will take some of the pressure away from the crowded squares and revitalize this more neglected, non aristocratic, uncompleted and more forgotten part of the city. The setting is however in short walking distance of the business area, the Citycouncil, the Courthouse, Strada Nouva, the Casino, etc., the aim is to support the city with a reliable, cheap and venetian way to enter the city for both its inhabitants and visitors.

Venice, as always, must present something uniquely different and venetian, that is what I attempt to do with the design of this building, presenting a revelation of non expected miracles, a gateway that craves and expects, reveals and teases, promises and hides... like Venice herself.

"Terminal de L'Anzolo" wants you to feel well and welcome as a guest or regular, appreciated, not just swept through the backdoor of this fantastic flower of a city: Hopefully this gesture will make the modern man feel and conduct himself as an honored

guest, maybe filled with a little more respect for the vibrant city, its inhabitants and its story.

The concept is based on the legend of the Angel (venetian; Anzolo) speaking to St. Mark (Pax Tibi Marce Evangelista Meus... on this spot there once will rise a city in your glory....), the Angel is reappearing..., flying through the structure of the narrow and slim, but solid building, doing a couple of loops, blessing the city again, its inhabitants, its travelers, its believers of the venetian miracle, and leaving its shimmering path behind, its wings for shading against the rain and sun.

This non ordinary terminal is to contain restrooms, ticket offices, a cafe, maybe a small ballroom, a roof terrace for free, rare in Venice... I would also like it to contain a big model of the gilded ceremonial ship, the Bucintoro. Venice is still the city of the angel and still married to the sea and she is still connecting with the rest of the world in her own and unmodest way.

"Terminal de L'Anzolo" was created in 1998 during one of my many trips to Venice, it is an honor to finally be able to show a model of the project in its hometown, and not far from where it is supposed to rise in real life one day.



DEGANG WANG

Design Philosophy

My understanding of the architectural design process is that it should be behavioural rather than deliberate. Artistic expression through the process of human behaviour fuses together many elements in society, such as religion, culture, and the environment, in addition to one's own artistic techniques and interpretations. On the other hand, expression through the process of deliberate design is based fundamentally upon one's own understanding and perception of surroundings. Architectural design should draw more ideas from people's daily behaviour, because the lifestyle of a certain people is often condensed from their deep cultural and regional histories.

"Yuan": "Yuan," the courtyard, is a key element to Chinese architecture, and an artifact of ancient Chinese philosophy. Blessed with this incredible relic, we should take advantage of it, and respond accordingly. The courtyard is defined by its form. Yet, it can also transcend the form: We can see it as something that is bounded, or we could move beyond these boundaries. The courtyard represents a specific way of life, but it also represents a wider societal construct.

I want to use the concept of the courtyard from Chinese philosophy to formulate a form of architecture. The courtyard has many forms: it is a specific style, yet also a malleable concept. Maintaining the courtyard, but going beyond its bounded form: this is my way of exploring modern Chinese architecture. As an architect working during a time in Chinese architecture damped by philosophical confusion and uncertainty, I want to elect the "Yuan" courtyard as the single beginning point for a progressive discussion for the entire discipline. I hope that it would help us find a path from which our discipline would grow. This evolution would

provide us a system with Chinese characteristics, a path that leverages history of the past to take us toward the present and the future. This is the core concept of my architectural practice for this biennale.

Urban Courtyard: The traditional concept of a "Yuan" courtyard refers to an open space surrounded by functional rooms. However, in the modern city dominated by densely populated urban environments, people have little opportunity to live in such a spacious place. Traditionally, courtyards only existed in low-rise buildings, such as the Siheyuan, a typical traditional Chinese courtyard house in the city of Beijing. It is almost impossible to find such houses today, as most people were put into high-rise residential buildings and many Siheyuan courtyards in the city center was demolished for modern developments. So, is it possible to revive the form of the "Yuan" courtyard, while maintaining the shape of high-rise buildings?

First of all, it is necessary to reconsider the definition of the courtyard, its formation, and its development history. When we think about the courtyard, it should not be seen as a specific form, but rather as an architectural philosophy. To traditional Chinese families, the courtyard served many functions. It was a gathering space, a space for transition from public to private life, a natural ventilation and lighting space, a planting and gardening space, a space for children to play, a space for drying wet clothes, and even a dining and cooking space. It has a close relationship with almost every aspect of daily life, as well as almost every aspect of architecture.

I believe that architecture needs to be renewed alongside modern economic development and population growth. Rethinking the fundamental concepts of the courtyard would help us to generate a new system for

providing high standards of living within an overcrowded urban environment. We are opening a discussion here: What can we draw from the "courtyard" concept? Is it a rigid, dying design that can only be appreciated hanging from a wall? Or can we take it down and recreate it? I think the "Yuan" courtyard has potential for redevelopment; as a concept, it has the potential to bring new qualities and standards to architectural design.

"Yuan" & "Egg": I want to take the system of the "Yuan" courtyard, native to China, and represent it through a concept of life. We thought of using the egg, the embryo, as a symbol for life. We see the egg as the most primitive and organic form of life. The difference between the tradition of "Yuan" and the symbolism of the egg will create space for our imagination. What we want to do is to weave a philosophical concept that connects the life-form of the egg to the lifestyle of the courtyard, and represent it through architecture.

Building Egg: The three egg shaped towers, on the mountains of Ninghai near Ningbo city, emulate the notion of nature and mountainous terrain as an alternative to human habitation. To be built specifically as a hotel and residential tower, it is expected to deliver supreme living pleasure and comfort amidst natural surroundings. Geometrically, the tower profile starts from a simple rounded square and travels upwards to be transformed into a circular geometry. This gradual deformation and eventual transformation of profile creates a visual voyage, encumbered with ambiguity yet uniformity. The tower also conserves building energy levels and ensures the highest comfort level for its end users for each season of the year. The mechanism of protection from the outside is achieved by the subdivision of the tower's external skin into two strictly demarcated zones, the north and the south façades. Acting contrary to ideal concepts, external protection has been rendered by trying to invite more of nature into the building. While the north is more relaxed in terms of sun exposure and diffuses light along with providing a scintillating view of the artificial lake right in front of the towers, it has been allowed to cantilever hanging balconies throughout the face. This zone also boasts the inclusion of a highly reflective mirror-like surface set in a specific angle to not only reflect nature back on to the tower from outside, but also allow the resident to view the reflection of the mesmerizing lake from inside the room.

The more delicate end of the tower is definitively the southern façade which faces direct sun glare and sun shine throughout the year. This part is allowed to build a trombe wall on its surface for intricate heat storage and dissipation inside during winter nights, which drastically curtails the heating load. Also, regular louvers and adequate floor slab projection outside protects it from high summer sun glare and heat. The hanging balconies on the northern part of the tower contain small planter box projections, which make the building go green in its true essence. The building highlights and celebrates the nature by bringing it right inside up to its core, creating a centrally designed atrium space 200m in depth. An operable skylight and vent system on top of the tower ensures that the building lives and breathes by ventilating fresh air in and out.

POD: Located in the Xuzhuang Software Park to the east of The Mausoleum of Dr. Sun Yat-sen in Xuanwu District, the project was required to be no more than 15m in height. In addition, the building should not be too large in size according to the client's requirement. The building community thus was designed to serve companies of various scales. The planning process quotes the POD (an elongated seed vessel of a leguminous plant) concept so that each building unit can be independent or combined according to requirements. All the structures are being arranged on the perimeter of the long, narrow site divided into eastern and western parts. The middle part will be landscaped as public grassland. Individual volume is expressed through the shape of the building unit, most of the ground floor of which is designed as a "grey zone". The objective of such a design method is to make up for the site limits and interact with the other surrounding buildings. The landscape design focuses on the theme of "ecology and nature" with a large public area to be planted with grass from the prairie in order to maintain the balance of natural ecology.

Riverside Courtyard: The planning and design of the "Yuan" courtyard appropriately corresponds to its name, and fluently combines traditional architectural styles of Anhui Province with modern abstract trends. The courtyards are subsequently stationed, incorporating grey tiles placed over white walls. The project includes hotels, commercial districts, and private housing.



POD



Two projects from W2



DI VECE ARQUITECTOS

By Paolino Di Vece Roux & Ricardo Agraz Orozco

Contrasts in Balance

Common Ground in Architecture is the search for balance through the use of contrasts. The built environment is the mediator between man and nature in which the dichotomy of form and function can be resolved by the use of contrasts, set in harmony, just as genetics in nature regulate form and the processes between its components. The DNA of architecture relies upon a sequence of contrasted but balanced comparisons that derive from its programmatic needs, from the contextual characteristics of the territory and also from the cultural traditions that confront constant evolution in order to incorporate available technique and technology.

We perceive space as an area of infinite proportions where forms or fragments are contained within other spaces, each time of a greater scale. The notion of bordering echoes is the way that our lives elapse, day by day, as a sequence of events from wall to wall, from door to door, from building to sidewalk and from public-square to city borders; this spatial net conforms public space as the most efficient and ancestral form of social networking.

Space is nothing else but the echo of its borders; it can be sensed by the balance achieved in the sequence of its bordering surfaces and volumes. Contrast of Mass and Void, relates directly to the sense of protection and serenity that the building provides for its users; it can be brought beyond the materiality of form by the use of contrasts of light and shadow, on the one hand and it can attain for the sensual experience of place and time by the use of contrasts of texture, on the other.

Furthermore, the factor that substantiates mood, identity and hierarchy of form is confirmed through the use of colors, set in

balance, in the same way that the relationship between the man-made and nature can be mediated by architecture in order to achieve balance with context, regional patterns and social dynamics.

The built environment mediates between man and nature both in form and in function. The genetic chain of architecture is integrated by culture and tradition, on one end and by the rules of "Contrasts in Balance" on the other end. Encrypted within the DNA of architecture we find a constant for the search of harmony between building and context, in which evolution can only succeed when adapted to time-period, region, and social progress.

Metamorphosis in architecture is necessary when form and function become discordant with region, context and social progress. When social and human conditions have to be upgraded through advancements in technology and when region and territory change in configuration and social dynamics; architecture then, has to recycle the tonalities produced by its bordering echoes in order to integrate and promote integration to its new physical and social conditions.

We perceive space as an area of infinite proportions where forms or fragments are contained within other spaces, each time of a greater scale. Region, city and community are common ground for architecture in which the genetic code guarantees successful evolution and metamorphosis; when building is rooted within context and community, when integrated to urban fabric and social dynamics, when derived from regional tradition and typology and also when composed as a sequence of contrasts in balance, then we find in the built environment the contrasting factor with nature that mediates for a superior state of well being of man.



FAUSTO FERRARA

By Franco Purini

Fausto Ferrara is truly an artist-architect. As Colin Rowe has pointed out, not only is he naturally endowed with talent and ideas, but also his works have a tension which makes them unpredictable and enigmatic. The first of these tensions opposes the choice of architectural structures inspired by tectonically archetypal primary forms and an installation dimension which offers configurations of a more varied and casual nature. Initially abstract, his buildings, with a solid structured frame, spatial and volumetric, seek the intervention of plastic operations of a delicately transgressive nature, through the intervention of another type of process control which brings the logical substance of the composition to crisis point. The skilful dimensional calculation is thus inverted: the result is a simple probability which removes any possible mechanicalness of the work. Explicit rigour thus confronts a different exactness, that which incorporates a controlled gestural expressiveness. The opposition emerges above all in the sphere of musically-rooted metrics. The building is organised according to "moduli misura" contrasted by "moduli oggetto", two architectural components, theorised by Giulio Carlo Argan, whose conflict is actualised in the Vitruvian difference between symmetry and eurythmics. The opposition between explicit and implicit logic emerges as the positive conflict between two temporalities. The first, that of architecture, affirms duration as value; the second, relative to the installation dimension, alludes to the ephemeral, a transitory reality exalting in its incidental nature.

Parallel to this tension there is in Fausto Ferrara's work a second duality. A lasting appearance asserts construction as something which possesses a clear statute, made up of a consolidated, shared grammatical and syntactical system which however does not rule out individual

interpretations, even the most evasive. The ephemeral side celebrates its sense of the transitory as an interception of what exists as changeable in the imagination. Duration and the ephemeral configure themselves as a pair of competing polarities which determine a double thematic register. Divided between these two extremes the work asks those who experience it to recompose it into a formal synthesis in which the initial rift is still recognisable. There is another way of reading this second opposition. Duration is the emblem of the autonomous essence of the work, the transitory nature the sign of the context which embraces it. A context for its mobile nature, metamorphic, plural.

If we observe Ferrara's drawings, projects and realisations carefully we see emerging within them an additional alternative. The reality of the construction, conceived as a theorem which binds the limpidness of the utterance with its intrinsic necessity, finds an inversion in the dematerialisation of the structures, which tend for this reason towards an extreme conceptuality. The physical thing thus contrasts itself with its simulacrum producing an iconic splitting into two. The constructive materials are used in the work in all their variety, with visual-tactile values, which identify them, with their solidity and their lightness, but at the same time these same materials are an alienated representation of themselves, a pure evocation, a clear presence-absence and equally a source of surprising impressions and unexpected mental associations.

The architecture of Ferrara springs from reason but produces emotion. It is an art of construction and communication at least as much as an art of space and light. Clearly stratified into different sense levels beyond its apparent clarity, it says something of importance about the human being, something of mysterious which we should be listening to.



PETRA GIPP & KIM HEDÅS

Part

The work constitutes part of an artistic investigation which intends to explore how dimensions of architecture/art and music/sound may be widened as more layers are added to the totality. In "Part", sound and structure interact to create new sequences which together build a polyphonically shifting play. The sound is integrated with the cast-concrete, wax and bronze—and is filtered through the parchment membrane. The architecture is defined through the matter and its relationship to the music which in turn is reinforced by the space. "Part" inquires whether these layers can enhance the understanding of an architectural work and a musical work respectively, whether their reciprocity can reinforce each individual piece.

"Part" is a structure consisting of eleven cast cubes with membranes out of parchment. The music is composed with surround sound which is played through seven loudspeakers, five cast into the structure and two placed in the space. The structure is mounted in a grid of thin steel tubes, from floor to ceiling, which is part of the idea of a three dimensional score. Complementing the work is a scheme which explicates the process through cuts/plans/views, musical instructions and texts.

Petra Gipp (*1967) is an architect, trained at The Royal Danish Academy of Fine Arts in Copenhagen. The work of Petra Gipp has been published in a number of books and magazines, and has been selected for numerous architecture awards. Further, her work has been exhibited at the Architecture Museum and Färgfabriken Kunsthall in Stockholm. In 2011, Petra Gipp was awarded the WAN awards 21 to 21, Skåne's Archicture Prize, the Swedish Arts Grants Committee's work grant and the Music Development and Heritage Sweden's project

grant. Additionally, she was included in IASPIS, the Swedish Arts Grants Committee's International Program for contemporary Swedish and international artists. Among her works are "Ulriksdal Cemetary", "Färgfabriken Kunsthall" and "Refugium" at Kivik Art Centre, where also David Chipperfield, Antony Gormley and Snøhetta are represented.

The collaboration with Kim Hedås started with "Refugium/Illusion". The project "Skikt" forms a continuation of this collaboration, an exploratory project in architecture and sound. "Part" is one constituent of this investigation.

Kim Hedås (*1965) is a composer, trained at the Royal College of Music in Stockholm. Her music has been performed by, among others, the Swedish Radio Symphony Orchestra, the Gothenburg Symphony Orchestra, Kroumata, VOX, DalaSinfoniettan and the Gothenburg Opera. Kim Hedås has been awarded several prizes and grants, including ones from the Music Development and Heritage Sweden, The Swedish Arts Grants Committee, Swedish Arts Council, City of Stockholm, Concours Internationaux de Bourges, SKAP and FST. At the moment she composes both music theatre works and a chamber opera. The work together with architect Petra Gipp started in 2011 with the music installation "Illusion", composed by Hedås for Kivik Art Centre, where six loudspeakers create a moving and changing space together with "Refugium". Since 2008 Kim Hedås is a PhD student at Gothenburg University where she is working on a research project.

We would like to thank Konstnärsnämnden, Statens Musikverk, EMS (Elektronmusikstudion, Stockholm), Genelec, Bergmans konstgjuteri, Fasadkultur and audio engineer Daniel Araya for their kind support.





ERNST GISELBRÉCHT

Dynamic Architecture
Under the motto

"Only he who constantly changes will remain true to himself"
—Confucius

architecture becomes a dynamic element of the built environment and the driving force of developments which will revitalise our society.

Sustainability is not just a matter of energy-efficiency. On the contrary: sustainability—one of today's well-worn words—should be regarded as a matter of design. As architects, we very well know that architecture is more than just building culture, it is also a fundamental basis for our daily culture and one of the strongest signs of civilisation and society.

As architects of today, we must think beyond the known qualities of functional performance towards a meaningful development for the future.

We must include the future, the unknown in our planning. This will become a new foundation for architecture and redefine the role of the architect in society.

But we will also have to introduce new criteria for the assessment of architecture. Alongside function, the network with the surroundings and aesthetics, every project must be examined on how it can deal with changes in the future, with the unknown—only then can architecture be sustainable in the broadest sense. And this can lead to a new and all-embracing force for investments in architecture.

For us as architects, this gives us new opportunities to no longer act merely as performers of duty, but to offer options beyond the appointed purpose which provide increased value to a new fundament of our architecture. And so architecture becomes exciting, open and essential for our everyday culture and our culture of life.

These new motivations for architecture will be reflected in new dynamic aesthetics; founded in contemporary technology. This will completely reposition us in our roles as architects.

This is a great opportunity for architecture to rise above the compulsory and start on voluntary aspects. Architecture will reach far beyond its current framework into society and constitute the basis for a new culture.

The architect as creator, as magician and shaman creates the setting for the dynamic performance that is called the future.

Link to the movie clip "dynamic façade":
<http://de.youtube.com/watch?v=rAn4ldWjw2w>



ERNST GISELBRÉCHT +
PARTNER
AUSTRIA

CESARE GRIFFA

Water Lilly

"Water Lilly" is the first preliminary prototype of a series of intelligent architecture components called "smart creatures". These components are conceived to be used in the near future to populate building surfaces enhancing sustainable behaviours.

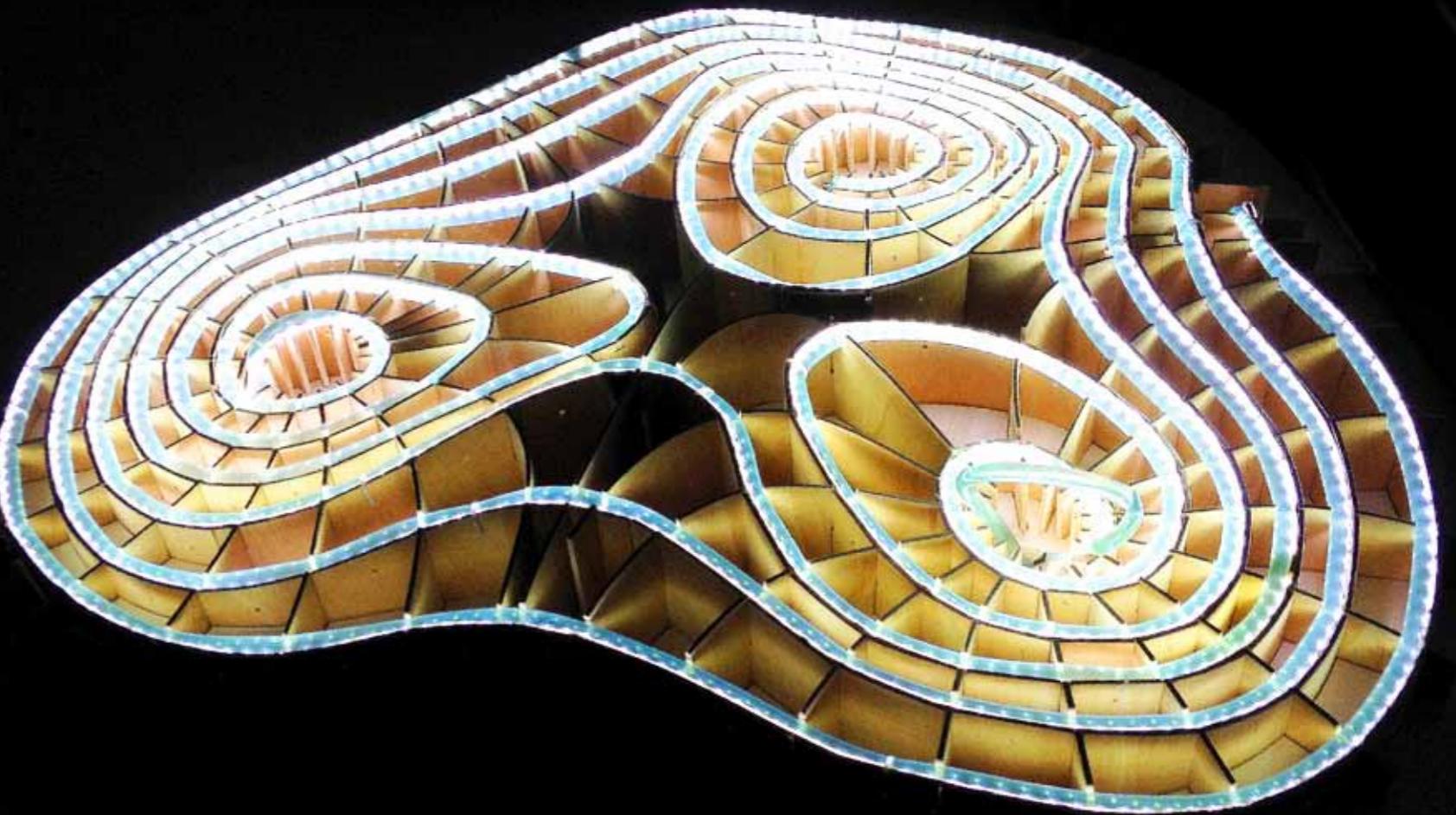
Acting as a photo bio reactor, "Water Lilly" creates the conditions for growing phototropic organisms (phytoplankton, micro algae) in a biologically active controlled environment. Being a dynamic thermal mass, the water based bio-solution contained in the pipes of the system can interact with the hvac systems of the building by carrying heat or cool temperature from one side to the other. Feed with light, mineral salts and carbon dioxide, the algae grow into a bio-mass than can then be treated to create bio-fuel. The system at work offers the possibility of an extra-ordinary green night enlightenment, while giving its contribution to carbon dioxide absorbtion from the environment.

As a smart creature, "Water Lilly" has a nervous system composed of sensors, control boards and activators connected with electrical wires to map the environment conditions around her. Her metabolism is socially sensitive. She reacts to people presence and movement, boosting or slowing down her activity accordingly. She loves company, and when a few "Water Lilly" get together in the same environment, they begin to communicate by sharing data, creating the conditions for a connective intelligence based on open knowledge sharing.

"Water Lilly" has been designed using open modeling software and produced using open digital manufature technology. The project kit

is published under a Creative Commons licence and is fully downloadable at <http://cesaregriffa.com/waterlilly>. The "Water Lilly" kit contains: software modeling script, technical drawings for cutting machines, list of hardware and software required, and mounting scheme. Build your own Water Lilly or customize her, and enjoy!

Credits: conceived and designed by Cesare Griffa with Massimiliano Manno, Denise Giordana, Federico Borello. Fabricated @ Fablab Torino, powered by Officine Arduino. Special thanks to Sara Bigazzi, Franco Magni, Davide Gomba, Enrico Bassi, Federico Vanzati, Antonio Ravarino, Gabriele Ricchiaridi, Federico Rizzo, Marco Caprani, Francesco Puccio, Stefano prds, Marco, Juan Carlos Osorio, Federico Del Gaudio, Andrea Patrucco



BARBARA HOLZER & TRISTAN KOBLER

Kaleidoscope of perception

The fascination of cities is inevitably bound to the atmospheres they can generate and the identities they are able to form. However, the feeling of identity is rarely rationally justifiable.

"Arriving at each new city, the traveler finds again a past of his that he did not know he had: the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places."

Places and objects of identification form and influence a community and are points of reference in a globalized world. Their power comes from their uniqueness and ability to generate a feeling of togetherness and contemporaneity.

"...the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping... something runs among them, an exchange of glances like lines that connect one figure with another and draw arrows, stars, triangles, until all combinations are used up in a moment, and other characters come on to the scene..."

Despite the various political, social, and cultural backgrounds that influence our perception and critique, and influence our action and reflection, architecture functions at a base level of experience.

"Your gaze scans the streets as if they were written pages: the city says everything you must think, makes you repeat her discourse."

While moving through the city, fragments of facades, familiar building typologies, monuments and clear spatial symbols evoke certain images in our minds. This kaleidoscopic perception—our apparatus for experiencing space—is part of what binds us together as humans and makes up our common ground.

"With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else."

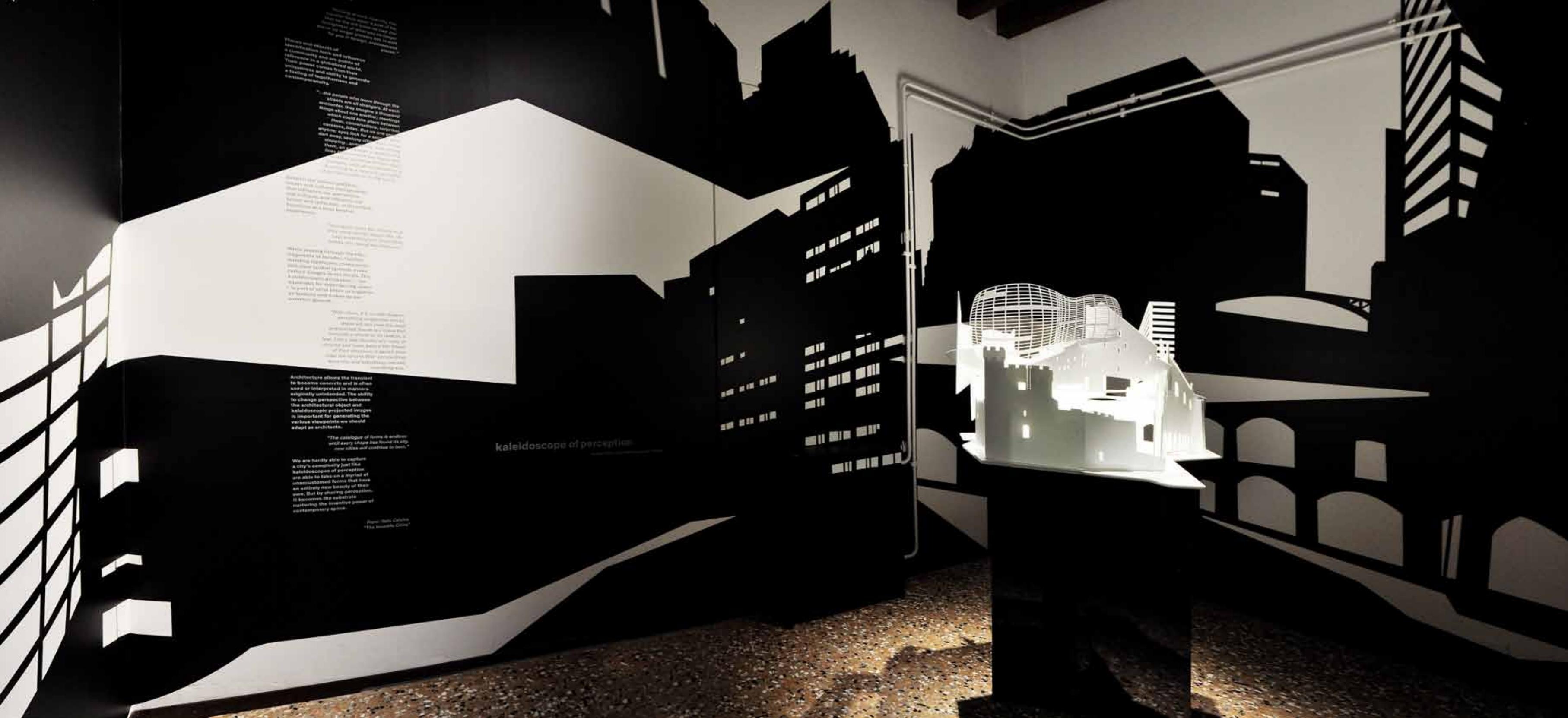
Architecture allows the transient to become concrete and is often used or interpreted in manners originally unintended. The ability to change perspective between the architectural object and kaleidoscopic projected images is important for generating the various viewpoints we should adapt as architects.

"The catalogue of forms is endless: until every shape has found its city, new cities will continue to born."

We are hardly able to capture a city's complexity just like kaleidoscopes of perception are able to take on a myriad of unaccustomed forms that have an entirely new beauty of their own. But by sharing perception, it becomes the substrate nurturing the inventive power of contemporary space.

From: Italo Calvino, "The Invisible Cities"





...the people who move through the streets and the passengers, all watch things about one another; interesting things could take place between them, conversations above the porticos. But no one goes up the stairs, seeking out the quiet corners and the corners of the city.

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"The kaleidoscope of living & and... until every shape has lived its life, new cities will continue to be born."

We are hardly able to capture a city's complexity just like kaleidoscopes of perception, are able to take on a myriad of unstructured forms and have an entirely new sense of their own. But by sharing perception, it becomes the catalyst for nurturing the inventive power of contemporary spaces.

Argo Strelzov
"The Invisible City"

Kaleidoscope of perception

JOEL HUFFMAN

A NEW ARCHITECTURE: HARMONIC MORPHOLOGY

Our contemporary societal situation is identified by competing and often confrontational political structures. In many cases, there is a dominant institutional framework, perhaps established over centuries, that becomes too rigid and dense to adequately respond to, or partner with, a more fluid and constantly evolving public. This disjunction often leads to institutional failure and crisis. Examples of this can be seen clearly in such dramatic events as the Arab Spring and in other protest movements throughout the world where unyielding and cloaked totalitarian systems obstruct social change.

By extension, urban form is the cumulative physical embodiment of the historical political layers of a particular culture. A city's perhaps once valid structure, characterized by stable hierarchical compartmentalization where political power is concentrated over a uniform public, is simply not relevant in today's hyper connected world. Urban life can now be understood as the sum of spontaneous, non-linear interactivity that is in a constantly evolving and precarious state of overlap.

A new spatial organization to be realized in architecture and urbanism must be characterized by a flexible framework to foster dispersed, fluid and poly-nodal events that unfold in a continuously evolving process. At the core of this arrangement is finding a new relationship between the ordering system (geometry) and what is being ordered (figure/ground). This new condition, whereby a new baseline of agreement shall prevail, will not be a dialectic collision of opposites but rather a synthetic fusion that achieves a new harmonic morphology.

Although an urban system may evolve gradually over time, the figure/ground elements typically remain compartmentalized within

the ordering device and therefore are always subservient. To develop the new harmonic model, historic traces of urban form are layered together to reveal the system's evolution and the latent cultural shifts contained within. In local instances for example, missing points on a particular grid indicate a cultural or economic shift in history and are distinguished by an expansion or contraction within the framework. As these shifts materialize and are connected across time, their volumetric nature becomes evident, creating a spatial overlap among adjacent apertures.

The resultant spatial organization is now characterized by a new relationship between the ordering device and figure/ground. The fusion of the two is evident, now of neither one or of the other, but of something distinct. They are at once mutually informed by the other without either performing a dominating or submissive role. The organizing geometry is merely implied in the form of the spaces, as a reference to their origin. Latent histories survive to influence the current condition and maintain a cultural continuum, but yet are unburdened with their original trappings. A new transparent and multidirectional level of interconnectivity is achieved.

Architecture and urbanism has a specific and important role—as it is the mediator among people, systems and events. It is not to dictate and compartmentalize culture from the top down, but allow it to flourish organically and thrive on its own accord. Harmonic morphology may serve as a universal model to determine how space is created and organized to be more responsive to our contemporary situation.



Miami Pier Museum of Latin American Immigrants A pragmatic design—to commemorate & to resist

A HORIZONTAL MUSEUM

The building aspires to become a horizontal monument to all the immigrants who arrived on these shores in the past and a symbol emphasizing the dynamic multicultural image of this city nowadays.

It is situated directly on the coastline of the South Beach in Miami FL, USA on the axis of one of the main streets in the city. Built to symbolize the turbulent trials of immigration and the furies of the sea that brought the immigrants to Florida, the building is symbolic and artful in its reflection of the struggles of Miami's immigrants. The exterior's twists symbolize the complicated emotions involved with leaving a motherland and coming to a land of opportunity.

Simultaneously, the building's interior features twisting elevations, reminding visitors of the effort needed and hills that are climbed in the immigration process. The functional arrangement of the interior of the building makes references to the experience and feelings that accompanied the Latin American Immigrants during their dramatic journey. Visitors get to know their history not only through displays and showcases, but mainly by the feeling of the space.

THE FORM AND ITS INSPIRATIONS

The shape of the proposed museum comes from the analysis of connotations between two phenomena that are crucial in this location. The first is the migration of Latin American Immigrants. The external form of the object will symbolize the stages and emotions associated with this process and emphasize its dramatic fate. The

divisions on the elevation and the twisting of the entire form will resemble the enormous effort and the difficulties that various groups of people had to overcome. Irregular aggressive shapes, visible from a distance will remind of their tragic history. The second factor that played an important role in the formation of the building was the unique relationship with its coastal environment. The hurricanes that appear in cycles in this region were also an important inspiration for the external expression of the form. The elevation resembles a large sea wave, generating a dynamic character associated with the shape of the building that emphasizes its importance in the area.

RESISTANCE TO EXTREME LOCATION

The design itself seeks to protect the building and its content from South Florida's extreme weather. Since the museum carries out activities throughout the whole year, the structure and installations have been adapted to abnormal changing climatic conditions. The building is aerodynamically designed to minimize possible major forces of the winds and waves. For this purpose, the most appropriate facade materials were chosen to promote aerodynamics and the building structure was formed in a resistant way to high winds and water loads.

THE FEELING OF THE SPACE

The spatial anatomy, along with various exhibitions, create large ascending areas covered with a twisting roof, spaces that evoke an endlessness, emptiness and nature of the sea, which accompanied immigrants during the entire crossing. Meant to be not only a celebration of new opportunity but also a space of somber remembrance of past struggles, the building features such rooms as a "contemplation terrace," where visitors can look out onto the sea in reflection.



AKIRA KOYAMA + KEY OPERATION INC. / ARCHITECTS

Yotsuya Tenera— Project Description

Planning and social constraints: The area holds many temples, shrines and dense housing. Those buildings fill the blank spaces between the streets and alleys. This housing complex was planned to be built on the site of a crank space with 10m of the frontage and 17m in depth. The site has 2m of setback from the property line. Normally, the setback is tending to be provided to the south, and an approach is set to the north in order to gain the daylight. However, the neighboring land located on the south of the project site has a passage to their flag-pole-like plot. Because of this condition on the south, adequate amount of daylight was expected to flow towards the site. As to gain as much of the building area as possible, the building mass is pushed towards the south, and the setback space is utilized as an approach garden and it also works as the evacuation passage which needs to be more than 2m width. As a result of the overall layout, the circulation space was studied in order to make all the 12 units accessible contained in the L-shaped volume. In this scheme, 2 void spaces were provided within the building mass as functioning stairways. With the compact staircases, the rental floor area is increased. By using an efficient approach, the area of the common space was reduced even more efficiently than the typical one-sided corridor scheme.

Continuous Tree-Shaped Void Space into the Gaps in Yotsuya: This kind of internal staircase generally tends to be a claustrophobic space. However, the void space is linked with each residential unit's balconies as continuous Tree-Shaped Void Space and spreads throughout the balconies, towards the gaps in neighboring residential buildings, the courtyard, the passage at the back, and the neighboring apartment corridors. Considering the ventilation purpose for the bal-

cony areas, the vertical steel bars separating the staircase from the balconies carry the vertical load of the stairs and lighten up the spaces with the open structure. Also, the skylights bring the natural daylight and help promote the chimney effect to ventilate the spaces.

Diversity of Dwelling Units: Every dwelling unit has been formed to surround the Tree-Shaped void space. Depending on the exterior walls and the shapes of the void, all units have different floor layouts: L-shape; I-shape; T-shape; and C-shape. The simple shape of 20m² units is provided for a single person, and two people would occupy 30m² units in the other shapes. For example, the C-shape unit provides the privacy between the two occupants of the unit by distance. All dwelling units have either balcony or terrace. Walking into a dwelling unit from the staircase, through the dwelling unit, and come out to the balcony, the staircase appears once again. The far end of each unit is linked with the entrance area at the front through the void. Keeping the great sense of privacy in the unit layout, this void is meant to create a sense of community and encourages interactions among dwellers.

Materials and methods of construction: Concrete texture of this project is one of the important design criteria. In comparison with the surrounding buildings, the volume of this complex is relatively larger, but it still balances up with the scale of the surrounding buildings with its appearance; harsh cast concrete finish was softened with wood texture to create a friendly and harmonious appearance. The galvanized metal frames were attached to the openings. The metal frames give an accent to the wood-textured concrete stand out and prevent the windows from rain water to smudge the facade. Moreover this frame can cut the view from one unit to another at the L-shape volume of this building in order to have privacy.



LAB'PROCESS + BOZIN SZEKELY ARCHITECTS

Opus caementitium

Concrete is a material composed of natural conglomerates (sand, cement, water, gravel) and the final result is a new "stone" with special properties that cannot be achieved by a "normal stone". Concrete can be everything and anything. Concrete has no predetermined texture, colour or shape. It can be qualified as chameleon material that can take an infinite number of appearances. The aesthetic and creative strengths of this material make it a constant source of inspiration for designers and architects.

Constantly reinvented, concrete does not know the rule of the product-life cycle. Time was however needed in order to understand and use the potential of concrete at its best. In Europe, concrete often remains associated with negative images conveyed by hasty post-war (re)constructions, etc.

As architects and designers, we express our ideas and theories through our projects. Their materialisation is transmitting our messages to the society and brings a contribution to the public or private place and, finally, to daily life. To reach this point we use 'tools' such as proportions, colours, textures, light, etc, but, in the end, the success or failure of a project depends significantly on the way people (the clients, users, etc) understand, like and finally appropriate the proposed design and make it their own. The materials we use and the way we use them have an important role in the process, helping us shape our designs the way we imagined them, create a certain atmosphere and transmit the desired message. That is why the way a material is perceived and influences the collective memory is so important...

Our project aims to tell a 3d story based on the observation of how the cultural background and the personal perception can change the view upon a material, and how this perception, filtered through the architect's or the designer's mind can influence and change the image of a product made of a specific material. Concerning concrete, two main perceptions influenced by social, political and historical events mainly emerged: concrete as a material generally seen as cold, ugly, unfinished, and unfriendly due to the association with different symbols of urban brutalism; and concrete as a material with incredible qualities such as texture, colour, malleability, strong presence, stability and sincerity.

The proposed installation aims to represent architectural and design concepts in a new way, through 3d models (containing 3d sections, plans and facades) with pure, basic shapes. Each volume can easily explain an entire architectural project or a design item.

We have been inspired by the meaning of the Roman concrete in Latin: opus caementitium. Therefore we have used the term as an inspiration name for our exhibition. Opus: artwork (our objects), tries to explain architecture and design, as some sort of sculptures or complex objects; and caementitium: concrete, as the basic constructive, pure material...

The installation is the result of the collaboration of the architectural studio bozin szekely architects established in Romania in 2010 by Ema Bozin and Csaba Szekely, and the design studio Lab'process established in the Netherlands in 2010 by Adina Socol and Sophie Klein.



LEAP + MTQ

Urban Strategies for Guadalajara 2042

The city of Guadalajara, México existed before it had a territory. In 1539 the Spanish emperor Carlos V ordered its foundation because he wanted to have more political presence in western México, and a group of spanish settlers tried to set ground in three different places before the final settlement. During the first four hundred years, Guadalajara barely grew in size and remained a colonial province. The second half of the twentieth century brought the spirit of modern urban development which landed in the heart of the city planners and government. Towards the closing of the 1970s, urban growth became an uncontrolled frenzy which destroyed much of the historic architectural wealth and disrupted the urban fabric within the historic center, starting a dramatic shift in the land use of the city-center that eventually ended in losing quality of life for its inhabitants, nowadays few people still live in the historic center.

The year 2042: A quincentennial vision for Guadalajara

We envision a historic city-center that will be the central hub of a regional network of medium sized cities. This network will be connected by means of a revitalized train system where the main central train station will be located at the southern part of downtown Guadalajara. The city-center will be virtually closed to cars or any other type of internal combustion vehicle. A new system of electric public transportation will loop the center and connect it with transit lines crossing from north to south and from east to west, the streets will therefore surrender their space to more greenery and broader sidewalks. The emergency and special service vehicles allowed downtown will be electric and the service vehicles will be allowed on

certain hours only. The revitalized city center will be completely car-free, inhabitant friendly and sustainable oriented.

The center piece

The Plaza Tapatía will be converted into a new park for the city. The semi-abandoned existing structures built in the 1980s will be demolished to give way to a green public space for leisure and culture. At one end of the park two icons welcome visitors: the Cathedral and the Degollado Theatre, at the other end the Hospicio Cabañas (the only UNESCO world heritage site in Guadalajara) and the Libertad Market conclude the promenade. The new park will connect to the existing Parque Morelos where a new complex of educational facilities and community development housing triggers downtown gentrification and symbolically unites the two halves of the city.

In a peripheral strategy, a series of focalized interventions will complement the whole system: cultural programs lost in the past will be recovered, such as the State Library, a new Concert Hall will be erected in the public space at the end of an important touristic corridor, a new Natural History Museum will give new use to an old modernist building, the neglected train yards will give place to a new park where social activities, such as urban farming, are important part of the program. A new social housing complex south of this park will help in reaching the desirable density of the city and a system of peripheral parking structures, both above and below ground, will be the point to transfer between private and public transportation to visit the historic center.



PIERO LISSONI

MARANELLO TOWER

The project makes explicit and radical choices with the aim of creating an architecture with a clean and well-defined geometry and characterized by the adoption of contemporary materials with no unnecessary decorative detailing.

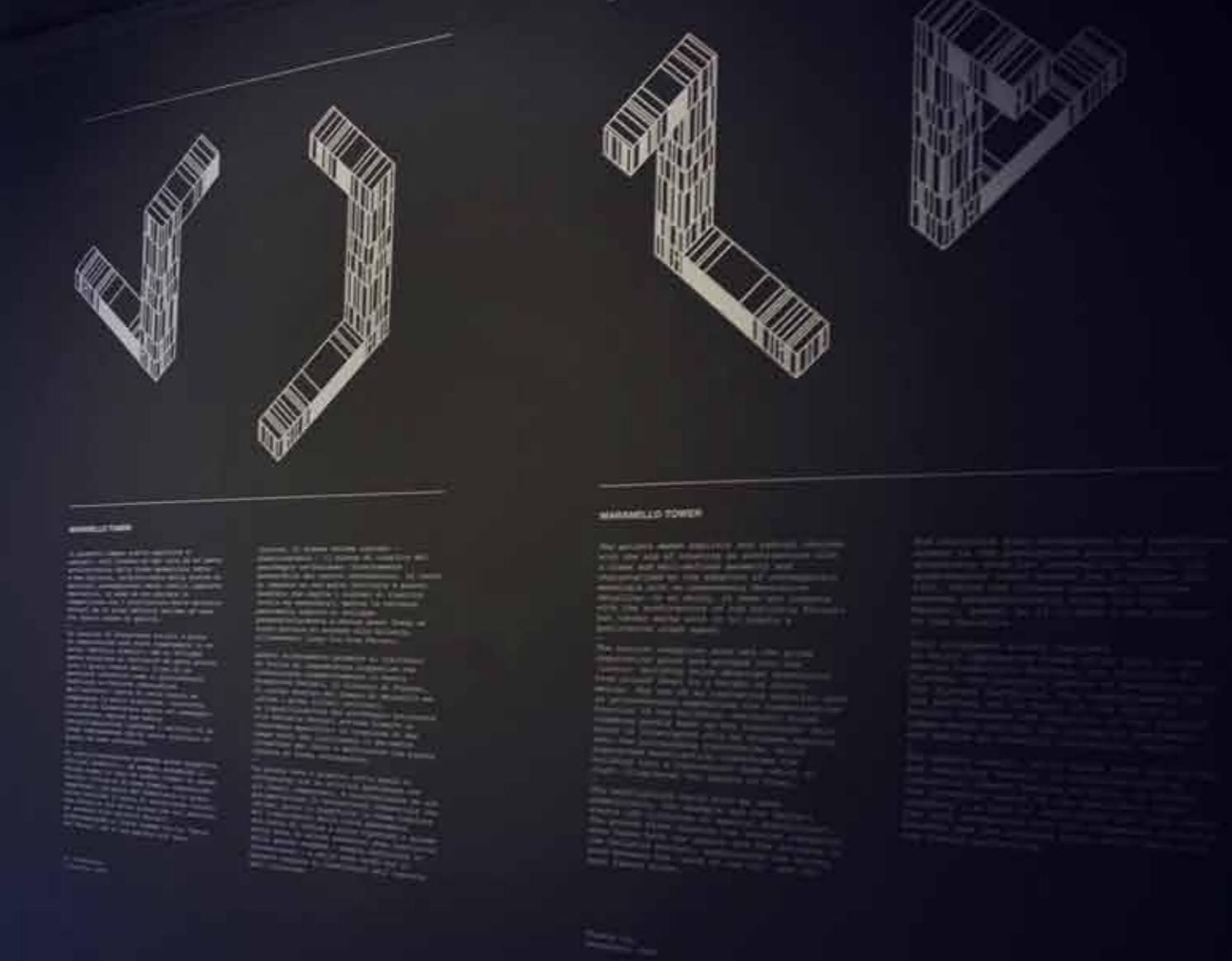
In so doing, it does not compete with the architecture of the Galleria Ferrari but rather works with it to create a qualitative urban space. The tourist reception area and the prime observation point are grouped into one 'iconic' building which develops seamlessly from ground level to a height of thirty metres. The use of an innovative material such as polycarbonate emphasizes the communicative function of the building: variously sized cladding panels make up the translucent skin which is interrupted only by windows opening onto the surrounding countryside, while restrained backlighting transforms the building into a luminescent body which at night illuminates the square in front. The backlighting could also be used symbolically, for example red for Ferrari events (GP victories or special exhibitions). The ground floor housing the tourist reception area faces both the square and the entrance to the Galleria Ferrari, symbolising the strong bond between the 'Land of the Car' and its most famous brand.

The structure also encompasses and camouflages access to the underground parking. Directly accessible from the information centre, the quadrangular tower houses the staircase and lift, while the covered panoramic terrace extends perpendicularly along Via Dino Ferrari, almost as if it were a new entrance to the Galleria. This

alignment allows visitors to enjoy impressive views which take in the Centro Produttivo Ferrari, the Circuito di Fiorano, the historic centre of Maranello and the distant foothills. The redevelopment of the parking lot in front of the Galleria Ferrari involved the creation of two planted ramps which realign the irregular perimeter and define an internal rectangular square.

The square itself, which hosts both day-to-day and temporary events, is characterized by industrial cement paving on which is etched the irregular weave of the panoramic tower cladding—a form of large-scale bar code where the only exceptions are the suspended concrete benches and the planted areas which mesh with the etched patterning.





GRAEME MANN & PATRICIA CAPUA MANN + UELI BRAUEN & DORIS WÄLCHLI

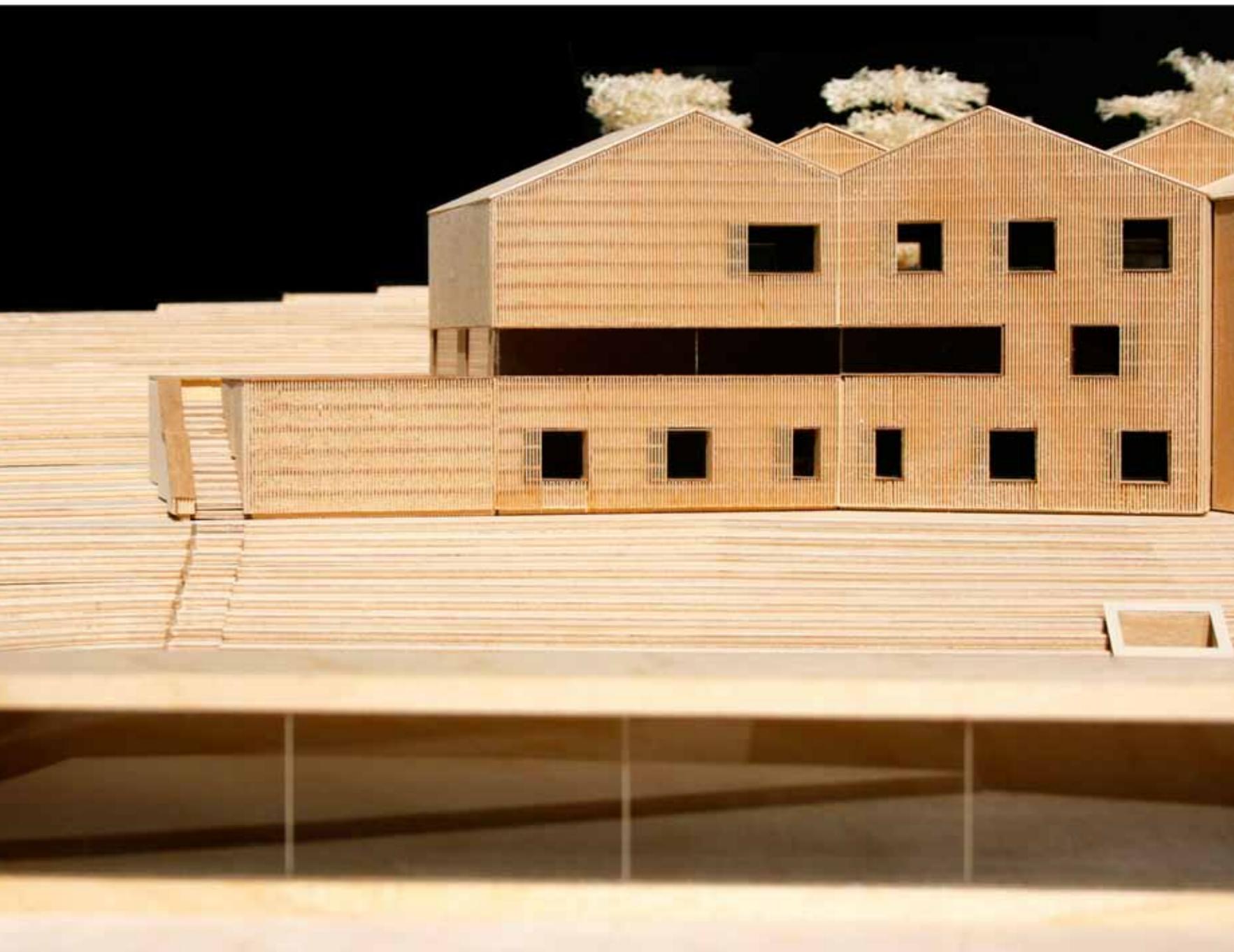
A shared vision

There are many similarities between the architectural firms of Graeme Mann & Patricia Capua Mann and Ueli Brauen + Doris Wälchli, which transcend the affinities and interests normally shared by people in the same profession. Both studios were started in 1990, both are based in Lausanne, Switzerland, and both do the bulk of their work in the region around Lake Geneva but, more importantly, their founders' main shared reference is Luigi Snozzi, the professor of architecture who taught at the Swiss Federal Institute of Technology. Snozzi influenced an entire generation of Swiss architects; essentially his teaching was aimed at promoting a way of thinking that would place the question of territory squarely at the heart of his students' approach to architecture.

The great sensitivity to territorial context that is the hallmark of projects by Mann & Capua Mann, and Brauen + Wälchli, originates with Snozzi; as is the precise and concrete analysis of place, whereby their buildings seem to be integrated into their sites with the most relevance. The architects extend this rationale applied from the outset to a commitment to engaging in a dialogue at all other levels and at each stage of the project's development, building on their master's teaching. Communication is paramount, and their brand of architecture is fashioned through relationships woven by interaction, harmonious or otherwise. This approach has forged many powerful shared values: most notably an absolute sincerity about what they are doing and a constant concern for authenticity. For Mann & Capua Mann and Brauen + Wälchli, the architect's profession is one of

service, and the care taken by architects over the needs of those who will use their buildings is absolutely paramount.

Even the most cursory observation of their completed projects will reveal yet another highly characteristic trait. This is the unusually high value they place on continuity and their consequent refusal to make any kind of dramatic break with whatever may already exist on a site. The result is that their buildings look as if they have always been there. As far as they are concerned, genuine respect for the user is rooted in genuine respect for the cultural heritage of place. It has nothing whatever to do with the architecture of dazzle and spectacle. It has everything to do with the subtle, experimental reinterpretation of tradition, using the most innovative construction techniques available today.





MANTHEY KULA

THE 15TH WATCHTOWER OF CANNAREGIO — A TRIBUNAL FOR THE DISPLACED

In 1979 American Architect John Hejduk presented the project "The Thirteen Watchtowers of Cannaregio". The project is sited somewhere in Cannaregio in Venice: Elected individuals are to inhabit the towers for life. The thirteen men participate in a common ritual marking the passage of time, thus maintaining a collective existential idea. In another part of Venice is "The House for the Inhabitant Who Refused to Participate". The inhabitant has nothing to do except experiencing his own isolation. A fourteenth tower overlooks his house. Residents of the city of Venice can enter the tower to observe the individual who refuses to take part.

The projects—which consist of drawings, models and text—give architectural substance to questions concerning the individual and the collective, freedom and totalitarianism, silence and speech.

"The 15th Watchtower of Cannaregio—A Tribunal for the Displaced" is a project designed for the Architectural Biennale 2012. The project examines the possibility for a new social and architectural program based on interpretation of a contemporary situation. The project suggests a shift of questions concerning residency for migrants away from the political and national economic realm to the common ground of humanity. The tribunal is an institution based on the constant laws of compassion rather than on ever-changing political agendas and bureaucracies. It is one of several courts that are placed in regions of migration. An international body of justice administers these courts.

The displaced is who ever seeks legal residence, be it a refugee or a paperless immigrant. The objective of the tribunal is to decide whether the permit should be granted. The displaced testifies to a jury of six laymen—one from each continent—appointed for a month service by the international administrative body. The assessment of each testimony is based solely on the jury's opinion of the migrant's story. If the applicant is granted a permit it is immediately produced and he or she can leave the tribunal as a resident. If the jury is not convinced by the story of the applicant he or she must return.

Each testimony and each jury decision is documented and archived. The archive of the tribunal will become a source to the understanding of a global situation and of the human heart.

The tribunal is situated in Cannaregio at the end of Calle de le Beccarie, overlooking Ponte Della Libertà.



TAKASAKI MASAHARU

Architecture as a Social Art

I consider architecture as a social art. It is an act of making a configuration inclusive of the following;

- A form whereby people are incited to realize their views on cosmos, nature and oneself.
- A form whereby people come to recognize a past history and will produce it anew.
- A form whereby people involved share the joy of creating, and of re-creating as if it were a living creature.
- A form wherein the physical structure, functional mechanism, sensitivity and one's own will are kept in good balance.
- A form whereby people are induced to meditate, realize one's liberated state of mind.
- A form wherein the infinite world contained in the universe resounds.

Architecture is formed as a "social being" containing social elements, and as a "living entity" implicitly expressing individual spiritual elements through the materials used. Social elements are;

- Benefits society as a problem-solving medium, for instance, a certain space for the public.
- Sensitivity and emotional development of people.
- Pursuit of work values through handmade products.
- Incorporation of community characteristics.

Individual spiritual elements are;

- Innate forms of nature, humans as a person subconsciously conceives.

It seems now is the time when we should explore a direction of architecture to relate with the fauna and flora, urban and nature as a whole, as well as the mental and spiritual aspects of people in the community.

Through such formative art, I intend to exert some impact that will give birth to a new culture or new consciousness toward the future. Artificial forms, so to speak "second nature" are closely related to the community and its environment. Architecture does exist not only for a limited number of people, but for everyone. Architecture also helps to enhance and revitalize the cultural, educational and working environment of the community as part of its social assets. All kinds of art should aim at giving everyone a chance to communicate, share feelings and rejoice in their daily life. They should resonate with all people as a new type of social interact, generating spiritual consonance, and presenting a spiritual aureole or energy of sensitivity.

Architecture as a Social Art is an architecture work which provokes an artistic impulse, thus, stimulating stalemate and spiritless minds. It is a building which expands into nature, absorbs the natural energy through metamorphosis reflecting seasonal changes, giving a presage of the future. It integrates man, nature and materials as an artificial organic form serving as a formative art work. I intended to make this building with the body, mind and spirits of a person to freely take flight consciously or unconsciously, inciting one's perception and to realize one's own self. I also attempted to make it serve as a catalyst to help people find and deepen communication between the will of a person to form and the "will" of the material to be formed.

Made of natural materials, architecture is a product of persistent and laborious manual work whereby one's self is trained, developed, and the value of various capabilities of personality buildings are found. As an unfinished eternity, architecture reacts to the environment reflecting the scenery and people in the surroundings. Promoting its own metamorphosis to the passage of time and season, it presents itself as a cosmos that breathes and embraces chaos within itself.



JOSEP LLUÍS MATEO

EARTH

The earth is our support, our base, the root that will, eventually, allow us to fly.

To speak of the earth requires us to think about water, the slow force that moulds, cracks and bores. That transforms and sometimes also weakens it.

It also requires us to think about air, empty space, the wind that moves over the surface of the earth's crust and which our buildings, extensions of that crust, channel or resist.

Speaking about the earth is another form of encounter with the local. An encounter with the remains of the wreckage: bones—the transformation of the organic into inorganic—, stones, old foundations, traces.

And an encounter with matter: red clay, yellow sand, the grey pebbles in strata or masses....

Our work with earth represents hollowing it out, boring into it, penetrating it. Guaranteeing the transfer of loads and fluids towards it, where they dissipate.

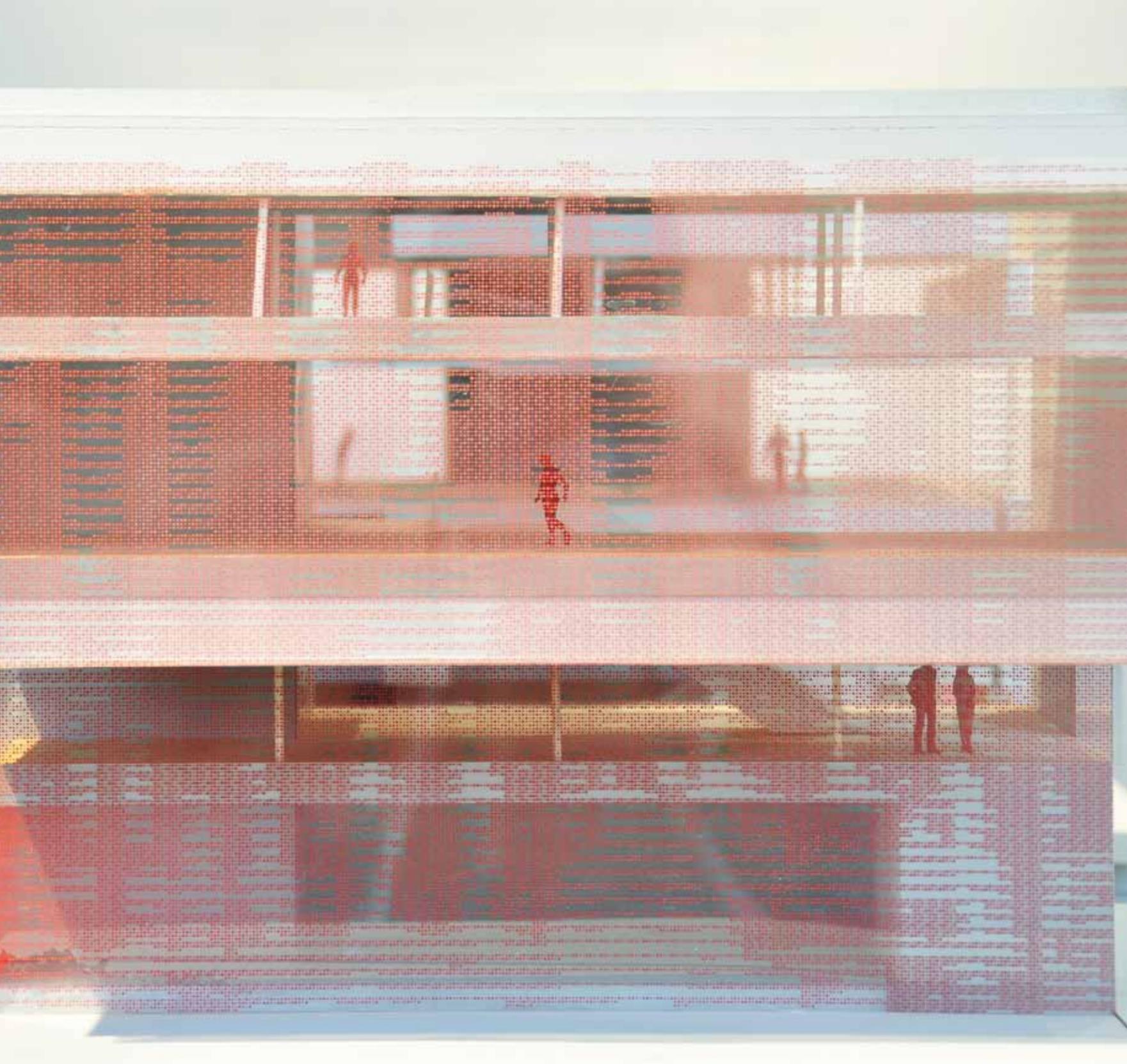
Vertical dimension: gravitational and spatial.

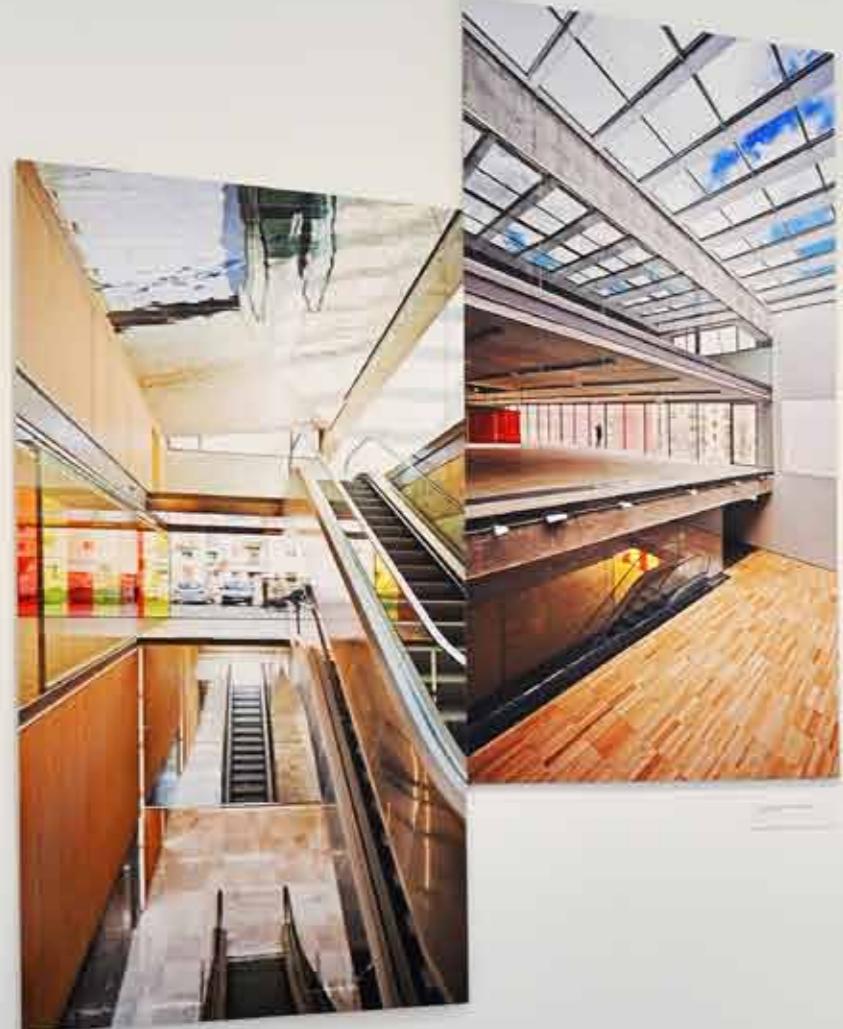
And also moulding it, reorganizing the topography (probably introducing geometry into it), reinforcing it, cladding its surface.

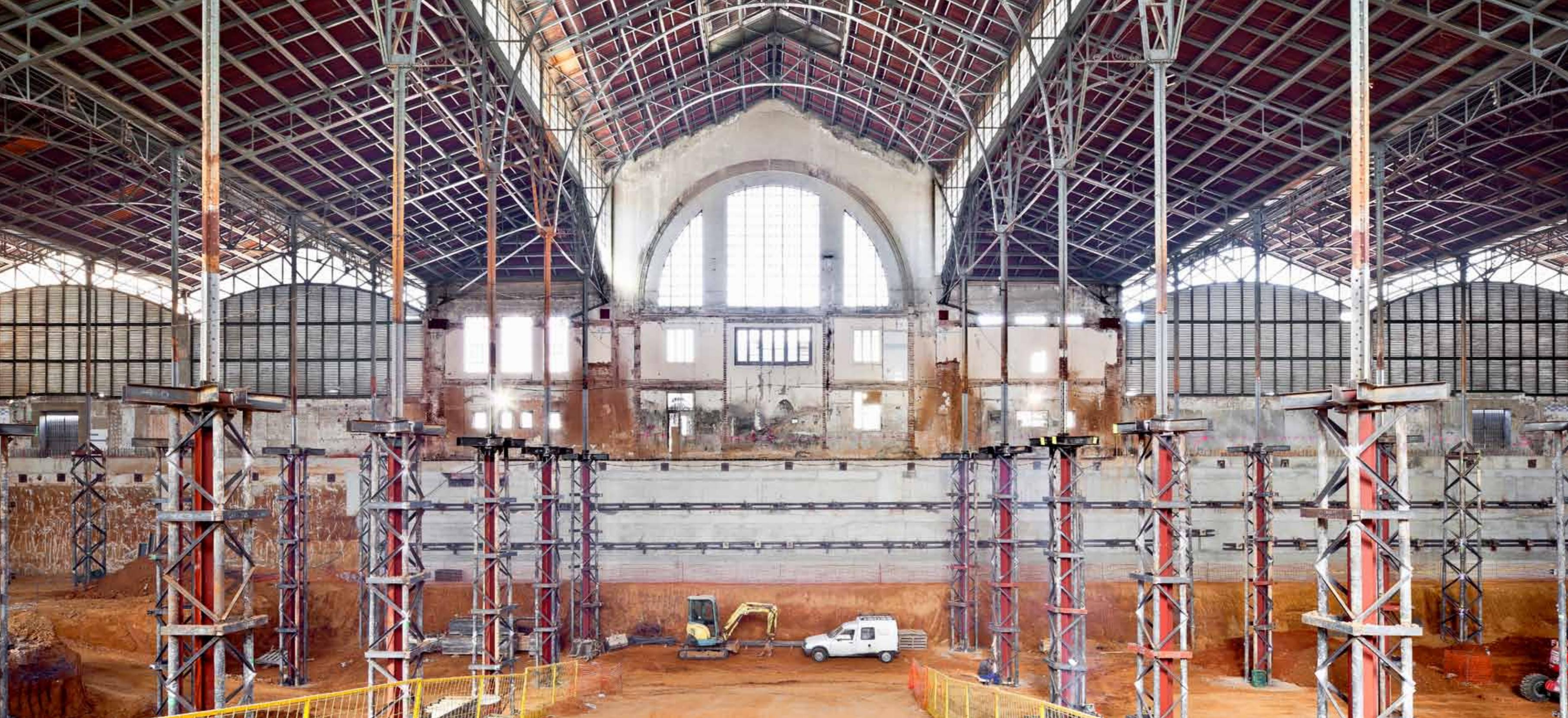
Horizontal dimension: superficial and open.

The earth—the start and the end of architecture

Josep Lluís Mateo and Marta Cervelló, Partner. Team 2012: Anna Llimona, Till von Mackensen, Laurent Baudelot, Xavier Monclús, Marta Gual, Oia Pursals, Eduard Balcells, Blanca Lora-Tamayo, Èlia Canadell, Isabel Riambau, Enric Sanitjas. Project: Kevin Sun, Oia Pursals, Key Media SL







PIETER J MATHEWS

Concept

The South African firm of Mathews and Associates Architects chose to exhibit the concept of a recently completed South African bridge façade. It was fitting that the installation in itself should resemble a bridge spanning the courtyard of the Palazzo Bembo.

This installation consists of an enlarged copy of the designer's original concept sketch. The dynamic rawness of the early line drawing involves the observer in the origins of the creative design process.

Adding a further dimension to the work, LED strip lights highlight the concept sketch at night and illuminate the courtyard.

Background

The notion of exploiting the magic of fractal geometry came to Pieter Mathews when one of his two sons chose a book on the art of origami. This captured everyone's interest and sparked the metaphor symbolising the multifaceted culture of Mathews' home province. Further research into the use of fractal geometry in other design disciplines provided precedents and insight into the successful translation of the origami aesthetic into a finished product.

The actual bridge

Commissioned by SANRAL (The South African National Roads Agency SOC Ltd) and BKS (Pty) Ltd, the bridge acts as a gateway to the new Gauteng Freeway Improvement Project.

The facade panels manufactured from steel, have been fixed to the bridge in an expressive manner to accentuate the fact that they are bolted-on and therefore not structurally integral to the bridge itself.

The origami derived shapes also help to deflect sound, creating a more pleasant environment for pedestrians on the bridge, while their solidity and height ensure that objects stay on the bridge, making it safer for motorists passing below.

I-beam light masts arranged in an apparently random arrangement create a dynamic effect while generating additional height. The best lighting effect was achieved by illuminating each bottom facet with LED lights, leaving the rest of the facets receding into the dark. At night, this becomes an analogy and reference to the heartbeat of Gauteng's cities.

Mathews and Associates Architects

Mathews and Associates Architects cc is a modern firm specialising in landmark buildings and bridges, while supporting their creative flair with an uncompromising attention to detailing, documentation and administrative professionalism. For testimonials of their work, numerous awards, television interviews and publications, please visit their website at: www.maaa.co.za



RODOLPHE MERTENS

A Letter From An Architect To A Client Yet Unknown

An Invitation To Make Room For Dialogue

While writing this letter to you, the first question that rises to my mind is through which channels and touchpoints will we connect and what will be the circumstances of our encounter. I don't know who you are, where you come from, your culture, what could be your background. You could be a person, a couple, a company of people or an institution. [...] You will present requirements within certain limits of budget, time and scope. You will try to gauge my capacity to understand these requirements, to translate them and bring them further into a consistent design.

And if you can place your confidence in my understanding, we will unroll a whole process of bringing - hopefully - an initial design to completion, narrowing the grand vision to the finest details [...]. We will be piling up layers upon layers of stakeholders and skills, layouts, schemes, flows and zones, functions and paths, openings and closures, regulations, engineering diagrams, networks, core elements, materials and finally finishes.

We will be adding up actors to the script, each protagonist morphing progressively into teams of protagonists until this pack of advisors, consultants, designers, contractors, technicians, suppliers and workers resembles an heterogeneous regiment with various chains of command and various chains of values. [...] Each project is to be embodied in a new context with new conditions, reaching for more or less singularity. Situations evolve, conditions shift to hurdles, unsuspected protagonists infer new stakes with hidden ramifications. Danger comes from what was neglected.

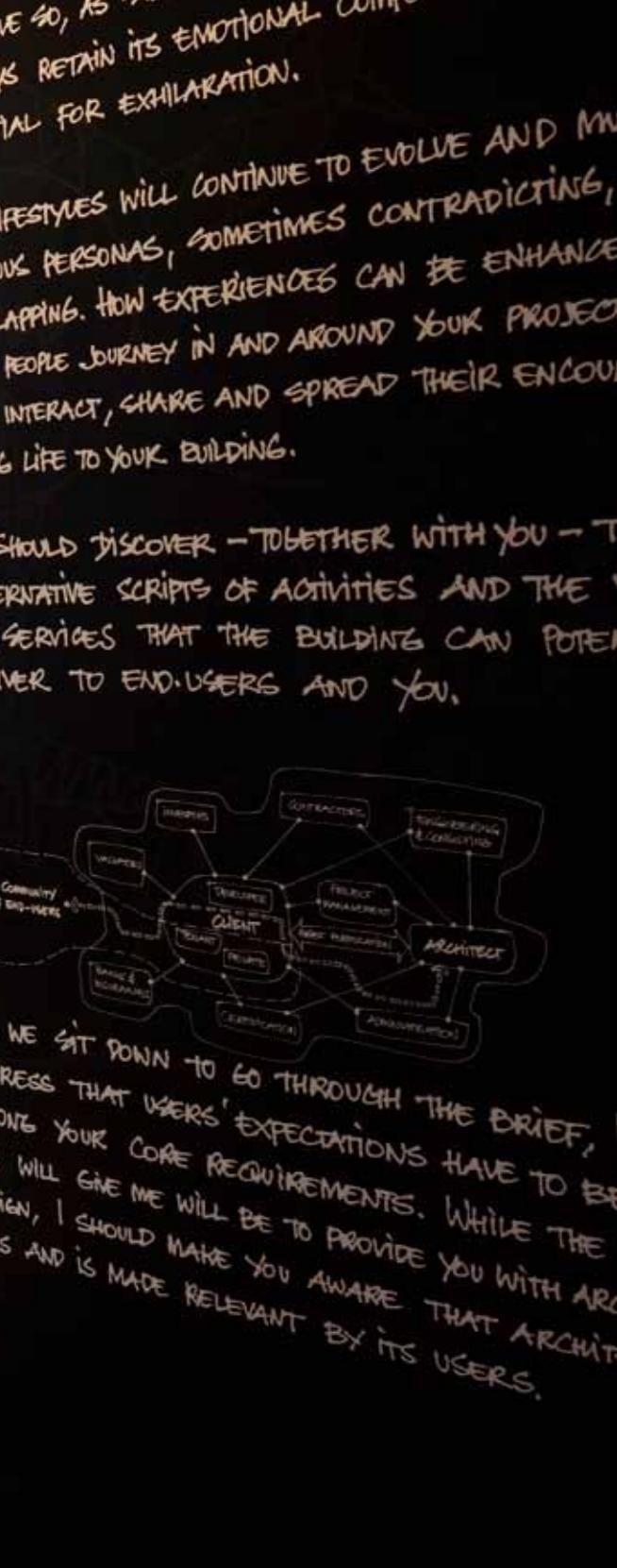
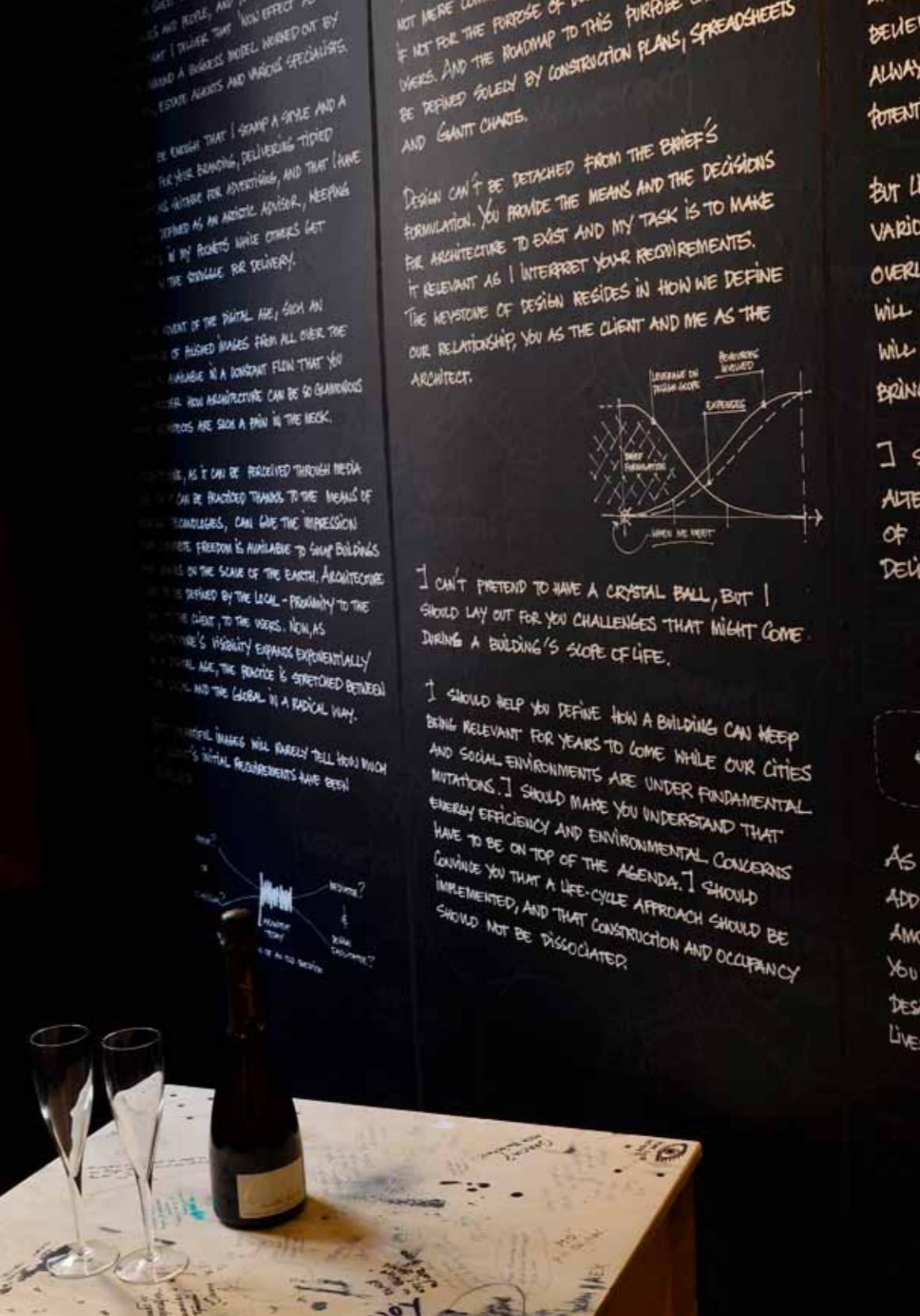
Communication and reactivity will be critical, as well as a relative proximity between you and me. Both of us will have to keep attuned to cir-

cumstances and to anticipate that eventually compromises on design will have to be considered. We will question, I will recommend, you will decide. [...] As I call you back at the table to reassess risks, constraints and opportunities, we should collaborate with an aikido-like receptivity to find how necessary compromises can mute into advantages. [...] Beautiful images will rarely tell how much a client's initial requirements have been fulfilled. Or how buildings' users had their life made easier, more comfortable and nicer. [...] I want to deliver an approach, not a style. Buildings are not mere commodity. They don't stand by themselves, if not for the purpose of delivering services to users. [...]

Design can't be detached from the brief's formulation. You provide the means and the decisions for architecture to exist and my task is to make it relevant as I interpret your requirements. [...] How experiences can be enhanced, how will people journey in and around your project, how they will interact, share and spread their encounters will bring life to your building. [...] As we sit down to go through the brief, I should address that users' expectations have to be placed among your core requirements. While the mandate that you will give me will be to provide you with architectural design, I should make you aware that architecture lives and is made relevant by its users.

There are many complex issues to overcome, but this will make the bond between the confidence you place in me and the understanding I have of your needs and objectives. And as we find that initial common ground, we can lay down the outlines of the vision that we will share with all the actors to come.

If you are ready for a little adventure, I am prepared to stand up to the challenge. I am looking forward to meeting you soon.



IVICA MLADJENOVIC

27 years with Belgrade Triennials of World Architecture

It is indeed true that the First Triennial was held in February 1985, but my first contacts with great international architects started in January 1980. That practically means that I am immersed in modern world architecture for more than 30 years... obsessed with its meanings, messages, outcomes...

Between 1983 and 1986 I wrote a column "50 outstanding world architects" in a renowned magazine „Naš dom” published in Maribor, Slovenia. Architects from 24 countries! All 50 architects I wrote about in the magazine made the final list of the First Triennial which took place 2-10 February 1985 at the Belgrade Fair. With participating architects, such as Foster, Meier and Piano, it was a great success that continued for the next 30 years, each time with new architects.

Belgrade triennial exhibitions have reached many cities in the world. There were some indeed splendid openings, such as in Vienna (1986), Singapore (1989), Durango (Mexico, 1990), Guanahuato (Mexico, 1990), New York (1991) and Buenos Aires (1993). Our embassies in Tokyo, Paris and London gathered elite participants of triennial exhibitions from Japan, France and United Kingdom. To sum up, without particular financial support of our authorities, triennial exhibitions traveled with me, in metal containers, to 14 countries! Not to mention the troubles I have had with these transports!

A few words about the opening of the Belgrade Triennial exhibition (with some 250 posters) in Durango, an ancient Mexican city mercilessly ruled by... scorpions! The Architects' Association of Durango has built a nice, ground-level house with a large hall where all posters

could be shown on the walls, in two rows. Famous Pedro Ramirez Vazquez was present at the opening ceremony of the new building and of our exhibition, in addition to the mayor and president of the Architects' Federation of Mexico. I was shocked when I saw a company of some thirty soldiers dressed in fancy uniforms who marched into the hall. Then, a Mexican anthem was sung by a girl chorus. The introductory ceremony ended with deafening fire from thirty rifles! In the hall... Gunpowder filled in cardboard shells... I will remember all my life the lunch, next to Pedro, in the atrium of the 18th century city hall.

I write these lines with a particular excitement. Indeed, I did not have money to work on triennial exhibitions. But it is equally true that my work was a privilege. I had hundreds and hundreds of nice encounters, I have seen many beautiful cities, I attended great events...

At the Fifth Triennial I presented all 11 tallest towers in the world. I also took this segment of the exhibition to a large meeting in London in October 1997. At the Sixth Triennial in 2000 I presented 100 architects that marked the 20th century. I devoted about 150 posters to young domestic and foreign architects. Works of 36 Belgrade architects and 36 artists in applied arts have made an impression in my selections at the first three triennials. Turks and Mexicans are still particularly grateful to me. I have presented their works on nearly 80 posters... Many beautiful presentations followed, and this year, 2012, I will celebrate the 10th Triennial of World Architecture.

Finally, what is the result of the Belgrade Triennials? I am certain that every exhibition provided an insight into almost all current trends in architecture. Indeed, I was and I am devoted to world architecture.

PRVI BEOGRADSKI TRIJENALE SVETSKE ARHITEKTURE-1985 THE FIRST BELGRADE TRIENNIAL OF WORLD ARCHITECTURE BEOGRADSKI SAJAM-BELGRADE FAIR

DVANAEST ISTAKNUTIH
ARHITEKATA BEOGRAĐA
TWELVE OUTSTANDING
BELGRADE ARCHITECTS

1. ANTIC IVAN, 2. BOGDANOVIC BOGDAN,
3. DOKIC ALEKSANDAR, 4. JOVANOVIC MI-
ROSLAV, 5. KEKOVIC ALEKSANDAR, 6. LICI-
NA SVETISLAV, 7. MAKSIMOVIC STOJAN,
8. MITROVIC MIHAJLO, 9. PANTOVIC MILE-
RAD, 10. PEROVIC MILOS, 11. PESIC BRANKO,
12. STJEPANOVIC ALEKSANDAR

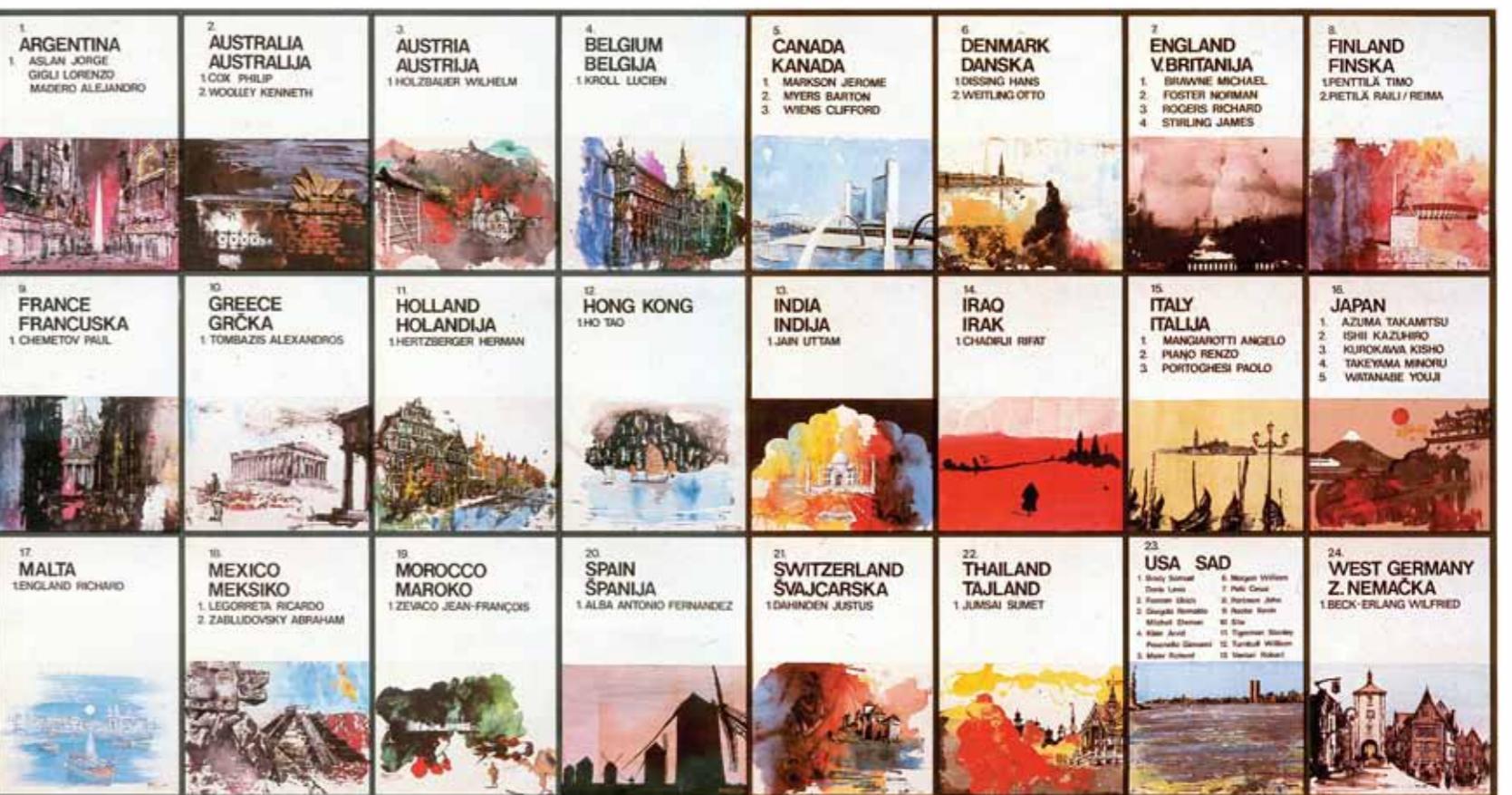
PEDESET ISTAKNUTIH ARHITEKATA SVA - FIFTY OUTSTANDING ARCHITECTS OF THE WORLD

GENERALNI POKROVITELJ: ULUPUDS - BEOGRAD

THE AUTHOR OF THE EXHIBITION AND TOTAL DESIGN: ARCH. IVICA MLADJENOVIC

DVANAEST ISTAKNUTIH
BEOGRADSKIH UMETNIKA
LIKOVNE I PRIMENJENE
UMETNOSTI

1. CMELEĆ MILAN, 2. DUROVIC TOMIC DESA,
3. IVANICKI OJLA, 4. LOVRIC MIRKO, 5. MA-
RENIC VLADIMIR, 6. MOJOVIC DRAGAN,
7. PUNISIC DRAGOSLAVA, 8. RUMENIC
DRAGAN, 9. SRBINOVIC MLADEN, 10. STAJE-
VIC BRANISLAV, 11. SUBOTIC BRANISLAV,
12. ZIVKOVIC MIODRAG



IAN MOORE

Two residential projects linking past and present, one urban, one suburban, one old, one new, one small, one large.

Strelein Warehouse-Surry Hills, Sydney, Australia

This project is the conversion of a late 19th century warehouse into a 2 level residence.

The property has 2 street frontages, allowing clear separation of pedestrian and vehicle entries. The entries are defined by steel plate portals, adding to the palimpsest of former window openings and recycled brickwork that make up these façades.

Internally a 1.7 metre height difference between the 2 streets is utilised to create the tall volume of the living space, with its floor to ceiling wall of books. The kitchen occupies the half level above, overlooking the living area and is screened by a black steel plate structure incorporating a built-in black leather bench seat. The garage opens off the kitchen, with its internal dimensions defining the major strategic move within the design. Once the guest bathroom/laundry/storage and the stair opposite were deducted from the internal width, together with the minimum width required for the garage, the remainder was 10mm with which to construct the wall between the garage and stair. This led to the adoption of the 10mm thick steel plate structure that flows through to the entry portals, the kitchen surround and bookcase.

All existing structure has been retained, lined and painted white, while all new elements are painted black. This concept is carried through to the black and white rubber flooring. All joinery is finished in black anodised aluminium, including the bathroom on the upper level, which maintains the datum established by the height of the

original window openings. The clear glazing above allows light from the new clerestory window to illuminate the formerly dark centre of the deep open planned space.

The main street façade reinterprets the original but in steel rather than timber, completing the transformation from 19th to 21st centuries and from industrial to residential.

Boustred House-Mosman, Sydney, Australia

This project is located on a north facing slope looking across Sydney's Middle Harbour to the Spit Bridge. The site falls away dramatically from a broad and densely landscaped verge on the street frontage, with a high sandstone cliff forming the southern boundary. Entry is from the side street across a small bridge to a front door that opens to a grand stair descending the full height of the house and dividing it into two clearly differentiated volumes. The southern volume contains the service spaces while the northern volume contains the living areas and bedrooms. The glass roofed stair between these volumes has an ambiguous reading, neither inside nor out, it is only when one passes through a series of oak framed portals that you are officially inside. The simplicity of the external cement rendered form is enriched with an overlay of light bronze anodised aluminium windows, sliding doors and external sun control louvres, while the interior is defined by the oak joinery and travertine floors. The northern elevation is composed of a series of stepped cantilevered roofs and balconies with full height ellipsoid aluminium louvres screening the western facade from the afternoon sun and the neighbouring property. The house is nestled into the sandstone cliff at the rear, shielding it from the street and focusing attention on the magnificent view to the north.



PAUL MORGAN

Flows, kinetics, eco-morphology

Flows of the city

Our inspiration for the "Chisholm Automotive and Logistics Centre" was the automobile viewed through the lens of the adventurous, risk-taking era of American cinema in the late 1960s and early 1970s, where the car is of equal importance as a character as the actors. These films are about sex, lawlessness and violence. Someone always dies. Culture flows through diverse currents and the students 'get' the building, and by extension the resonances of its roots.

The building is located on the outer south-east of the city, responds to the flows of movement through the city—freeway networks, electronic monitoring, freight movements, wind dynamics. As Paul Virilio writes '...the way one gains access to the city is no longer through a gate, an arch of triumph, but rather through an electronic audiencing system... Breaks in continuity occur less within the boundary of a physical urban space or its cadastral register than within a span of time'. These flows influence the streamlining of the building envelope, reducing the building mass in the streetscape.

Located on the relatively new northern fringe of Melbourne, the "NMIT Student Centre" points towards the city centre. The building is small but monumental, a bounded, tapered envelope, 'lifted' along the street elevation to reveal students in the library and gym.

Eco-morphology

In designing the "Trunk House", the practice has attempted to evolve the building type, the small weekender, by answering a simple question—how does one go into a forest and use the forms of the ecology to build a house? In concert with the engineer, timber forks,

or bifurcations were utilised as the form for the structure. The internal lining boards were milled from trees felled on site, seasoned where they fell, and then fixed internally, resulting in a low carbon footprint.

Kinetics of the environment

The "Cape Schanck House" is located in an area near rugged coastline subject to strong prevailing winds and sits within an expanse of native tea tree. The shell of the house was developed as a result of the analysis of sunlight movement and wind frequency, speed and direction, and the modeling of the wind onto the site. This modeling was applied with expressive effect to the resultant performance envelope of the house.

In the "Frankston Yacht Club", the 'kinetics of the environment' produces flows through the site, which affect the building and landscape forms. The envelope is a concrete carapace, like the hard bony outer covering of a crustacean's head and thorax. Similarly, the "blowhouse" is located on the coast. It is a speculative project set in 2030, when climate change has affected Australia's environment so dramatically that the interior desert now meets the south east Australian coastline. Our proposed blowhouse is a 'life support unit' (LCI). As with other future dwellings our approach is one of 'terraforming', or the creation of a survivable micro-ecology, an example being the structures built to create a life supporting atmosphere in the 1986 film "Aliens".

The "blowhouse" is a kind of lung. Strong prevailing winds blow across the curved skin, raising and lowering it. In effect, the "blowhouse" is breathing. Solenoids attached on the underside of the roof transform the energy produced by the roof's movement into static electricity. The streamlining also supplies air to linear wind turbines. Photovoltaic cells on the rear louvres generate energy from solar radiation.



NABITO ARCHITECTS & PARTNERS S.L.

Nabito architects is a group of more than 25 architects and urban planners and a well-known office of research in the field of design, contemporary architecture and urban planning. Nabito architects was founded in Barcelona in 2007 by Alessandra Faticanti and Roberto Ferlito. The office in Spain expanded, now having head offices in Italy and UAE too. During the years, Sebastiano Palumbo and Luca Faticanti joined the structure as partners in charge, respectively for Italy and UAE.

Traces of Centuries & Future Steps

As a future step, Nabito architects will encourage always to look at the past and at the present, where the origin of the future is. The common ground, concept of the 2012 Venice Biennale reflects Nabito architects' vision of the horizontal and complex contemporary culture.

Nabito architects's creative process always walks in between sensuality and pragmatism, dream and substance, illusions and facts, interpretation of reality and reality. This mix generates a common horizontal ground of interferences between disciplines and a more generous and out of clichés concept of what architecture and urban planning means in the age of secularization. Our principal field of interests is creativity as a sum of different relations between different elements, that already exists to generate something new.

For the event at Palazzo Bembo, Nabito Architects is going to present an exposition named: "HOW CREATIVITY WORKS".

NABITO'S production, from the Bigger scale, to the very little one, uses creativity as a synthesis between pragmatism and emotion. From an individual and simple idea to its collective use, the "design"

of Nabito is always wondering how to solve a problem to generate a common and public benefit. A new deal with society.

The Stair-scraper alone could be able to explain Nabito's romantic view of a pragmatical issue. The Rainbow Tower and its last Metamorphosis into the Thyssen Tower, The third Colosseum as an incubator for a renewed Rome, the Sensational Garden as a fight for the common social rights, and Goliotti shops as private investments transforming public ground, are examples of how creativity could influence directly life of people and create an optimistic view of a different society.

One of the most important projects that we present is called "The common table". This is fundamental to explain how Nabito collaborates with other companies, and in this case with "ARREX le cucine" that is going to do a step further in the production of home Kitchen spaces. The project is a mix between an evolution of the concept of the island isolated kitchen and the evolution of the concept of the table. ARREX is going to develop the prototype of this brand new product during the next months. The common Table is an evolution that paradoxically comes back to the idea of the cave and the fire.

Informations, complex relations between ideas are the base to generate something new from something that already exists, a table and a kitchen, the way we live the space around those elements will definitely change.

SO THAT IS HOW CREATIVITY WORKS.



PLANT ARCHITECT INC.

WALKING LINGERING WALKING

Walking helps us measure ourselves against the earth. It connects our bodies with our imaginations. Walking allows us to understand, reveal, and form site. Walking exposes time as a marker of experience.

WALKING LINGERING WALKING is an installation that depicts and interprets our built work, experimenting with, and challenging the ways in which people perceive and move through space. We like to explore the choreography of space by creating a dialogue between architectural and landscape elements. The physical engagement of these elements initiates the revelation of site, space, history, and ecologies, enhancing community ritual and creating loci for gathering.

The film-strip-like installation choreographs the visitor's experience of two of our projects: the "Nathan Phillips Square Podium Roof Garden" at Toronto City Hall and the "Dublin Grounds of Remembrance" in Dublin, Ohio. The journey of images unfolds within the space as a set of slow, walking sequences that include views of both the city (Toronto) and the natural landscape (Dublin). Intertwined and continuous, this visual commentary celebrates the spaces and paces between moments of punctuation, and it challenges how we depict these experiences outside of the spaces themselves. Like the depicted sites, the installation must be walked to be understood. This collective experience of walking creates common ground—a physical and intellectual platform on which to share, discover, and interact.

The "Podium Roof Garden" is the first transformation in the Nathan Phillips Square Revitalization project AGORA/THEATRE. This new urban garden transforms the abandoned upper-level podium into a metropolitan haven for lingering, strolling, and gathering—fulfilling

the original potential of Finnish architect Viljo Revell's iconic 1965 design. The modernist building forms, urban landscape, and Toronto skyline are revealed in a panorama along the half-kilometre journey around the Podium. The walk documents the passage of time as the shade structures mark the movement of the sun over the course of the day. The growth of the garden reflects the changing of the seasons, and will naturally blur the geometry of plantings inspired by Paul Klee's "Polyphony" into a more Fauvist set of drifts.

The "Dublin Grounds of Remembrance" is a one-acre park honouring the service and families of veterans. The challenge was to create a place for reflection, remembrance, and community gathering on a site with no prior military significance. Eschewing a traditional "monument", the Grounds posit a demarcated landscape circumscribed by a bronze Guide Rail that frames an 1840s Cemetery, and organized with a Loggia, Sycamore Grove, and paced Walk from the street to a natural forest ravine that terminates at the Memory Wall. Together, these elements define the grounds, provide areas of repose, punctuate the walk, and choreograph movement through the site during ceremonies and visits. Walking and gathering reinforces collective remembrance and creates new significance for the land.

PLANT Architect Inc. is an award-winning, collaborative firm that branches into the domains of architecture, landscape, ecology, furniture, art, and graphic design. Synthesizing these disciplines, PLANT integrates architectural, sculptural, and landscape interventions to articulate new meanings, create visceral experiences, and form critical, interdisciplinary dialogues about place, memory, ecology, history, art, and culture. Please visit www.branchplant.com.



ELÍAS RIZO

By Federico Diaz de León Orraca

At its inception, the globalized world was presented to us as a series of smooth economic and social landscapes that would span the width of the earth; we would speak one language and trade in one currency. To many skeptics, globalization announced the irrevocable prospect of a dull cultural homogeneity... As we now know, the world remains largely fragmented along cultural lines, and homogenizing forces continue to be resisted, often violently, by cultures that do not want to take part on what they see as the civilized west's global annexation effort.

Similarly, architects in the first half of the 20th century worked towards an ecumenical set of ideals that rested on the promise of limitless progress and the industrialization of all spheres of life. This hopeful movement produced a variety of totalitarian expressions and solutions. We live in very different times. We practice in a world that rewards diversity and values adaptation over imposition. The propagation of ideas has made us less arrogant and the openness towards an unparalleled aesthetic diversity has made us more acquainted with the set of common principles that have remained true and relevant in Architecture even as radical discourses succumbed to time.

We now understand that these principles exist independently of stylistic preferences, and are elusive in theory but become solid and palpable as they are embodied in good buildings. Generally speaking, these principles are made evident through the fulfillment of Architecture's primordial purpose: to construct intentional order in space. To do this, an architect makes use of classical tools like rhythm, symmetry, balance, concordance, contrast, etc. Such an order can be Euclidian or organic; it need not be mechanical, strict, or excessively protagonist, it may also be subtle—it only needs to be intentional for architecture to happen.

Every time architects approach a project they construct a language. Today architects deal in global languages that are articulated with local inflections. We believe that the clarity of that language is reinforced by establishing a congruence of intentions in every element of a project. In line with this, our work process consists in a rigorous method of 'zooming' by means of which we seek to inject a coherent design intention at every scale of a project: from the general perception of a built space to the smallest detail; leaving nothing to chance. Thus, we attend with the same care to the delimitation of spaces and transitions between materials as we do with more mundane issues as, say, the trajectory and integration of a door in its two possible states.

This compels us to approach every project differently. In the case of a house, we perceive it less like a machine for living, and more like a tailor-made suit that must conform to the slightest idiosyncrasy of its users; not merely in the way it functions, but also in the way it feels to its inhabitants. It should be pleasant, useful and friendly. It shouldn't remain ambiguous and undefined in order to anticipate an infinity of uses; it should be specific, but must necessarily accommodate entropy. In constructing its language we employ a material vocabulary to establish spatial cues by pointing to precise qualities of texture, finish, and color. We can then posit a special relationship that is otherwise ordinary and invisible, between elements that are commonly confronted in nature, like a log on a stone slab. We understand that a single material can have an extensive range of meaning and that allows us to create a diversity of hierarchies and relationships without compromising clarity. We use steel, with its structural properties and apparent lightness, to define or contain; we may use wood, with all its tactile qualities and versatility, to assign a different character to every space in a house.



FRANK SALAMA

Created in 1994, the studio has mostly worked on private housing and dwellings. The exhibition presents different themes the studio developed/reviewed through those works.

The value of use

We work on places more than spaces.

Through very practical case studies and the use of diagrams, models and drawings, we try to improve the relationship between people's ways of life and the urban context, an approach in which we feel deeply involved.

We try to give to each part of the housing a different and selected connection to the context, which can be either intimate or distant.

In a different way, we tempt to give various/several perceptions of the building depending on the location of the observer.

For instance, when we conceive a house, we begin to arrange some furniture (table and chairs, sofa...) on the empty field to identify the best ways to live the place, regarding the view, light and other existing constructions.

Architecture progressively installs a series of plans that select or hide part of the outside space and becomes a filter/vector producing this link between domestic practice and urban landscape.

The form of Void

We consider the void as a form among other forms, and its shape constitutes one of our big concerns.

Identifying the internal form of a street or of a room is fundamental in conceiving architecture. For instance, we think that the quality of domestic space could depend on the quality of the void left between the furniture and the walls.

We would like to show how architecture could proceed in defining uses and their suitable space needs; and then think of the external skin as a link with the outside.

Fragmentation

We also work on the fragmentation and the expression of the different internal functions of the housing.

We believe that it's very important for the inhabitant to identify or to isolate visually the different parts of the place he is living in. We try, through the work of dwellings, to preserve the values of single housing as to identify an individual façade, an individual "soil".

We conceive architecture as a collection of parts like some "small cosmos", that is to say, independent places organized and connected to each other and to the context in the most coherent way.



SDeG

By Sujit Nair

A LEAP OF FAITH

'Jugaad', a term colloquially used to denote improvisation using frugal means is much talked about these days. Jugaad has stoked enough interest to have been able to cross over from the hands of the enterprising rural inhabitant into the minds of leading thinkers and innovators. Jugaad can also be looked upon as an attitude that engenders creativity in constraining situations—and might form the basis for a renewed design identity.

The first few years in independent India were marked by a resistance to change and innovation. Modernism was ushered in by invitation¹, and not a natural consequence of revolution in industry or destructive wars as seen in Europe. It was a significant moment however—there was desperate need for an iconoclast to help us find a new paradigm that interlaced our dreamy and variegated architectural heritage with a new modern outlook. Corbusier gave us Chandigarh and a few other masterpieces that drove the architecture wagonload for 25 odd years until the early 90's that brought in innovative western modes of thinking and global competence. What did go unnoticed and perhaps undocumented was shelter-product extemporization in impoverished rural/urban settings. The common man in India was already looking to devise new and strikingly enterprising ways to build sustainable homes and overcome shortages. Clearly, modernism never reached out to everyone—it was stoic resilience that led us to seek alternatives. Barring a few instances of exuberance, there was no real attempt to forge a mainstream design movement and the Jugaad spirit of unconventionality.

Several successive policy breakthroughs have lowered regulatory barriers and opened up possibilities for intellectual and creative

exchange with other nations. Design students travel far and wide to seek a stint in stimulating environments at the top graduate schools. The real challenge is to interpret this knowledge when faced with outdated legislation, market fluctuations and strange preferences for post-modern iconography. Can true innovation and creativity be unleashed in stifling conditions?

Project situations in India are microcosms of diversity—in culture, beliefs, social systems, etc. Being 'Indian' (in design) must now be likened to open-endedness and heterogeneity as opposed to traditionalism and singularity. If we truly believe that every project opportunity has a unique set of clues that are either apparent (program, climate) and/or variable (views, usage patterns), there is scope for speculation and differentiation. By aiming to be consistently experimental and flexible enough to switch tactics quickly, the contemporary Indian designer needs to be agile and respond rapidly to changing project needs. At SDeG we look at design processes as story lines for projects. Predictive diagrams become tools to generate form or multiple options for parts of buildings (see HIGH GATES by SDeG). Process is also seen as a narrative to illustrate ideas that drive sculptural form making (see SHIPARA by SDeG). Every story has a different if not new ending—ideas become circumstantial and differentiated. The 'Jugaad' attitude is ingrained in the Indian designer. In the next decade or so, there is great expectation from a new generation of locally conscious designers to take a leap of faith, and mould a new architectural identity for India.

1 In 1950, Prime Minister Jawaharlal Nehru invited Le Corbusier to design the new city of Chandigarh



LUCA SELVA

By Christoph Wieser

Inside-Out:

An Insight into the Work of Luca Selva Architects

Luca Selva architects are the most prevalent Basel office of the younger generation. Their international reputation is based on the sensibility of their architectural works, which are equally embedded in innovation and tradition. Just as novel typology and the unexpected use of materials are associated with elements of the architectural Common Ground, contemporary as well as sustainable solutions are created. They have a mutual ultimate quality and astounding ease that is unparalleled. The practice's main interests constitute urban issues and residential construction in all its facets, from the density of existing situations through to pioneering proposals for urban development areas. Since the practice was founded over 15 years ago, a series of outstanding buildings and projects have arisen, which continually appear astonishingly different, due to the unfailing accuracy of the endless research of the nature of the task, but are also connected at an intellectual level. With each new project, the practice takes one step further in their search for new horizons.

The aperture makes us forget the glass. Inside is outside, we see the surroundings, sense their presence. Not until the reflection, the physical property, the notable element, does the materiality of glass thrust itself into our consciousness. This is however, instantly dismissed again: absence not presence is the reason for using glass for window apertures, transparency being the stated objective. Luca Selva architects are masters in the placement of apertures. Just as the structure fits precisely within the preordained context and thereby perpetuates the history of the site, the windows open a dialogue with the

surroundings. Extra large apertures channel the eye, focusing on particular features and qualities of the immediate or distant surroundings, strengthening their features or deliberately masking them. The chosen, pictorial effect is a result of the inner flush positioning, in which the window is integrated in the wall design and the frames are not apparent. Externally the visibly discrete frames and the hole-like apertures lend the buildings a sense of traditional embodiment and convincing contemporary character, due to their unusual size and positioning.

In an exemplary manner, the large-format photography reflects how Luca Selva architects function: the view from inside to outside is framed and positioned in the scene by the style and format of the aperture. The views to the outside and to the inside are precisely calculated. Depth is created using spatial dramaturgy, the incidence of light, the reflection and the constructive aspects of the window details. Depending on position, the outer wall appears as a thin membrane, which allows the surroundings to enter unexpectedly, or as a corporeal link between inside and outside. The glass is therefore, subject medium and representative in one. Positioned only a few centimetres off the wall and frameless, the picture is transformed physically in the eye of the beholder, in which he himself is reflected. Due to the size of the photography one feels oneself, so to speak, transported on-site to Switzerland while remaining nevertheless in Venice. More precisely in Palazzo Bembo, where the photography superimposes its silhouette, rendering it hardly visible. Thus a link in time and space is created, just like the Venetian opera house 'Teatro la Fenice' from Gian Antonio Selva in the year 1792 strikes an imaginary link to the contemporary work by Luca Selva architects from Basel.



JOHANN SLEE

Slee & Co. Architects is a small architectural practice, which has won numerous awards for domestic architecture. The company is based in Stellenbosch, South Africa. The architectural palette of Slee & Co. Architects has its origins in the muted colours of earth, shadows and the textured finishes to reflect an abundance of sunlight / for optimal reflection of sunlight. Our built structures reflect simplicity and honesty, echoing the vernacular of locally built forms. The philosophy behind our design is to incorporate and respect the diverse aspirations and heritages of our clients, to learn from advanced technologies, to honour traditional built forms and materials and thereby to create a vernacular architecture embracing our unique people, skills, climate and space.

We apply and feel very strongly about the first basic principles of sustainability: to create buildings that respond favourably to their surroundings, the weather and the materials used for construction. Our designs allow for managing heat gain and -loss by choosing correct materials and also managing the sun and the wind, thereby creating energy effective spaces.

With this installation we explore the interconnection between intellectual and physical boundaries. The physical ostrich egg represents immense strength and is at the same time symbolical of the absolute preciousness and vulnerability of our earth.

An ostrich egg is the largest of all eggs on earth. The yolk is therefore the largest single living cell. Ostrich hens lay between 40 to 200 eggs per year and around 5 to 20 eggs at a time. They lay their eggs in a communal pit, yet each hen can identify her own eggs. The dominant female ostrich will often reject the eggs of the weaker hens before

incubation. The grayish brown hens incubate the nest during the day. With their soft grey and brown colouring they are well camouflaged in their 'sandveld' territories, even in the harsh sunlight. At night the black males take over, blending well into the dark surround. The beautiful pearly white egg weighs close to 1,4 kg and provides 2000 calories. The shell of an ostrich egg is 0,06 inches thick. It contains 47% of proteins, 44,3% of fats. Calcium, phosphorus and vitamins, magnesium, manganese, selenium, zinc, copper and iron are found in these eggs. The Kalahari hunter-gatherers have used these eggs as water storage vessels for millennia. A small hole is ground into the egg in order to drain the yolk. The egg is then filled with water and buried in demarcated areas for collection in times of drought.

Fact: A complete ostrich egg can carry the full weight of a large man, but the moment it is punctured it becomes fragile.

Symbolically an egg represents life: new beginnings, creation, fertility and resurrection. In ancient times the egg symbolized regeneration and immortality. In Russia and Scandinavia eggs were put into tombs to ensure life after death. In Ancient Egypt the winged egg floating above the mummy carries the soul to another birth. The Chinese believed that man sprang from an egg dropped by Tien, a great bird.

Like planet earth, the perfect oval of an egg has no beginning and no end. It represents birth, renewal and life. It is precious and should be guarded. The expression 'to walk on eggs' exists in many languages and conveys almost the same warning in all of those 'Take care'.

Our Life, this earth is precious, do not trample all over it, tread carefully.



SPRB + ARS°

SPRB Arquitectos

SPRB is an architecture studio based in Guadalajara, Mexico, directed by Laura Sánchez Penichtet and Carlos Rodríguez Bernal. The departure point in our projects is always the landscape. Whether it is a natural area or an interior space, we study the relationship between constructed objects and the open space among them.

The severity of working with the idea of the landscape lies in its capacity to reach new dimensions, to break through the limits, to blur the silhouettes and retrace again the familiar profiles which have been known as architecture.

The exploration, in different ways, of spaces other than those architecture designs, materials other than those architecture knows and manipulates. The places that emerge between buildings, the spaces established outside the architecture meant to contain the social activities, the soil to nurture the vegetation conceived as another presence in the city.

An architecture tuned-in with the landscape (rather than integrated to it) lies precisely in its ability to provide technical and plastic solutions which are amazing, unusual, enriching, never paralyzed by the presence of nature, but stimulated by the possibility of incorporating her, of fostering her, of reinventing her again: the possibility of enriching nature rather than merely preserving her.

ARS° Atelier de Arquitecturas

ARS° is a young architectural practice based in Guadalajara, Mexico, and led by Alejandro Guerrero and Andrea Soto. Our work should be understood as the implementation of a mindset about the architectural project in which the memory of forms, the history of architecture, the constructing process of buildings and the compromise with the city and the profession are the basis of our practice.

For us a good building is one that without giving up its own expression and individuality is in fact a clear record of a relevant tradition. Consequently we have developed the term 'Inter-tectonics' in order to name the similarity relations of structural, material and architectural language between buildings of the same or different epochs. The analysis of inter-tectonic relationships between buildings avoids merely stylistic comparison to concentrate on the formal and constructive reasoning. Therefore it can facilitate the observation of distant buildings in time through a supra-historical appreciation, revealing similarities and differences between buildings compared for their study.

For the term 'inter-tectonics' the word's evocative, universality, typology, dialogic, analog and memory are fundamental for the development of a critical basis from which to produce architecture or obtain architectural knowledge. The value of the different, the meaning of innovation is measured relative to the capacity of an architectural object to transform one precedent or more, and is in the idea of transformation where the interest lies for inter-tectonic analysis.



STUDIOMOBILE

By Antonio Girardi & Cristiana Favretto

NETWORKING NATURE

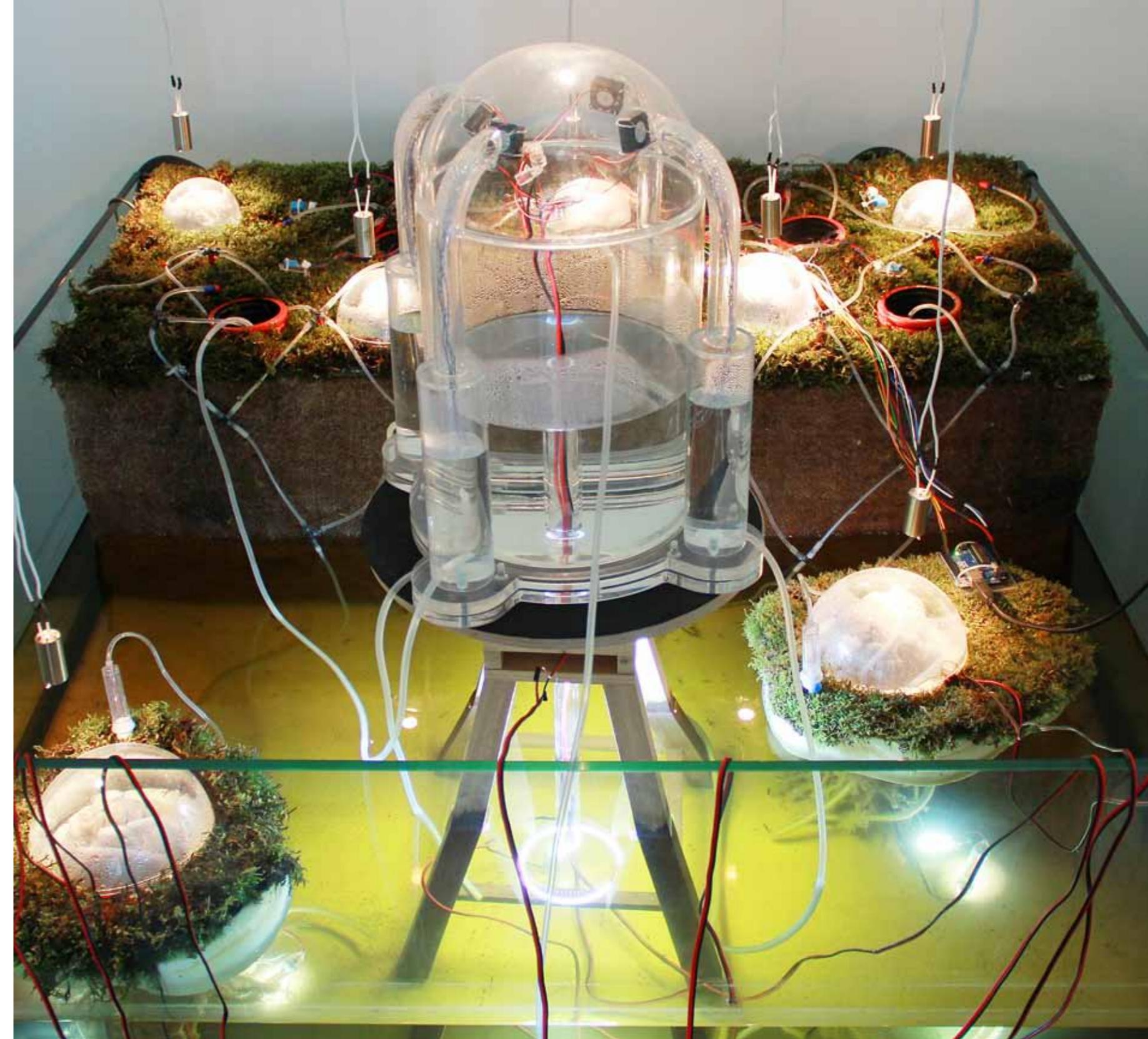
Studiomobile explores a future scenario where men are forced to live in an unusual landscape shaped by environmental changes. At present, more than half the world's population lives and works in a coastal strip 200 kilometres wide, and in the near future sea is expected to characterize even more urban settlements. But not only adaptation is required. Next strategy will be assimilation, an approach characterized by embracing the changing conditions and taking advantage of the resulting opportunities. Frequently, changes perceived as negative open up new possibilities and innovative opportunities. We imagine new communities based on movement, living in flexible, self-sufficient, and nomadic structures. We believe that seawater is poised to become soon a key resource for urban environment.

The ecosystem Networking Nature lives off seawater. Within a glass tank filled with salt water, some solar stills extract fresh water by exploiting the heat produced by small lamps. Seawater evaporates and the steam condenses into fresh water, which is collected in tanks and then supplied. However, water is not produced in isolated systems under central control. The new model provides for a large ecological infrastructure as well as small local production units connected to a network able to integrate the production of fresh water and to supply it where needed. It's a Smart Water Network controlled by sensors that read the local lack of water and, through an Arduino board, activate the pumps providing the water where there is a peak of demand. The Smart Water Network will be a layer of the

ecological network as well as the Smart Power Grid and the communications network. This strategy not only gives response to the preservation of the environment, but it is also a radically new model that ensures free and democratic access to the resources to everybody.

Studiomobile's installations are working living machines where nature and built landscape live in symbiosis. They suggest a future imaginary where it is impossible to see the dividing line between naturalized architecture and plugged nature and between living machines and artificial organisms. Networking Nature is a laboratory imitating a natural ecosystem including the hydrologic cycle and the process of rainwater formation. In our design, technology aims to be simple, friendly and immediately comprehensible. We believe designers have the responsibility to make people understand how technology works. And to verify in which way technology not only can produce efficient and safe systems, but also can be used for holistic solutions and innovative imaginaries.

Design and making: Antonio Girardi and Cristiana Favretto, www.studiomobile.org. iPad app: DC Solution, www.dcsolution.it. Network automation/Data visualization: Angelo Semeraro, angelosemeraro.info



STUDIO VELOCITY

Aichi Sangyo University Educational Center Language and IT Architecture that's low-density, like the outdoors

This multipurpose facility contains a language study lab, IT center, presentation space, lounge, and bus shelter. It's sited on a slope that extends across a four-meter height differential. Our decision to transform the slope into a grassy hill was the basis for our design. The facilities our client wanted were tiny compared with the site and the area around it, which formed a 3,200-square-meter courtyard. Clumping the facilities together into a 'box' would make the surrounding buildings feel distant and wouldn't yield an environment encouraging casual visits. We therefore decided to spread the facilities out around sloping site, which resulted in a building of uncommonly low density. (So low, in fact, that it's hard to distinguish the hill from the building.) Our goal was to create a single environment where people could play soccer on grass, read beneath a roof, and use computers with friends: an environment where indoor and outdoor activities blend seamlessly.

"Designing Architecture in the Way that Plant Ecosystems Adapt Themselves in the Environment"

The following ideas are considered when we design buildings:
That is, designing architecture similar to the way that plant ecosystems adapt themselves in the environment.

Design is a process to produce a needed function to match the specific situation for each building space. How is architecture developed under the constraints of limited site area?

In addition to an essential user-friendly arrangement for a required function, an expansive and open building might be possible by finding the potential in the site and planning the building to utilize it.

With a plant, for example, a seedling grows straight when it germinates without any context (background or situation) in the immediate environment; however, a seedling grows its stem and leaves by responding to its environs when it is surrounded by many kinds of plants.

Plants consider how to grow a stem and leaves by judging their surrounding environment.

Therefore, by applying this image to architecture, it could be said that close observation of the situation at each site and individual consideration of each site are needed, rather than designing with the same concept for every site.

The site and surrounding situation might be changed a little by earnestly confronting the nature of the space. Although "the nature of the space" sounds elusive, we study every possibility for the relationship between the building and its surroundings, the relationship between the building and the garden, the size of the windows and how they open, the arrangement of rooms, the location and size of furniture, and the types of foliage to plant, and then imagine possibilities by comparing models.

I believe new discoveries and possibilities born there can be found.



TODD SWEET & JERRY SPARKMAN + RINGLING COLLEGE OF ART AND DESIGN

Origins

"The moment one gives close attention to anything, even a blade of grass, it becomes a mysterious, awesome, indescribably magnificent world in itself."

— Henry Miller

An ancient and abundant material, millions of years in the making, serves as the inspiration for our exhibit. The sand of Siesta Key Beach was formed over 500 million centuries ago. Originally quartz rock from the Southern Appalachian Mountains; this material traveled more than 800 miles down the Mississippi River to the west coast of Florida, where it was transformed from crystalline solids into 99% pure quartz, powder like sand. This "sugar sand", considered the finest and whitest in the world, is now 5,000 miles from home, and suffused with Venetian light.

Our design work is significantly influenced by context, and our deep understanding of place. As such, we are presenting a conceptual interpretation of a common local material, by expressing how its origins and characteristics have influenced and inspired our work.

By removing a material from its home and changing the context in which it exists, we raise awareness of both material properties and origins. We are giving an indigenous Sarasota, Florida material a new platform, with the intent of provoking an emotional response, encouraging interaction, and stimulating a range of sensory experiences that convey the essence of both the consistency and mutability of place.

Furthermore, the idea of the origins and transformation of materials is explored in the exhibit. Our local sand is recast into a vitreous

wall, expressing a transformation from one state to another. The result alludes to natural material processes and change over time; i.e. mountains eroding into beaches.

The allure of Florida, and in particular Siesta Key Beach, is due in part to its material properties; the texture of sand and the way it refracts light. Quartz sands, originally derived from prismatic solids, shimmer and sparkle as sunlight moves across its faceted surfaces, creating a highly reflective, intensely bright environment. Our exhibit space includes two southwest facing windows, introducing natural light to the installation with an orientation similar to the west coast of Florida. As a result, Florida sand is now reflecting Venetian light. A material familiar to thousands of beach goers is imported to Venice and re-introduced to a different type of light and a new setting—an uncommon experience with a common material. This phenomenon serves as a primary source of investigation throughout the exhibit, and forms part of the spatial experience.

"Origin...indicates the often remote place and time when something began."

This exhibit is the result of a unique collaboration and partnership between Sweet Sparkman Architects and Ringling College of Art and Design. The project was made possible by the generous support of the Gulf Coast Community Foundation, Sarasota County Parks and Recreation, Conservation Foundation of the Gulf Coast, Visit Sarasota, Christopher Sol, The Resource Factory, Key Glass, and Sarasota School of Glass.





SIMON TWOSE + ANDREW BARRIE

By Sarah Treadwell

Familial clouds: restless influence in Aotearoa New Zealand

Artist of mapping and networks, Mark Lombardi (1951-2000) in 1977 said of his drawings; "I am pillaging the corporate vocabulary of diagrams and charts ... rearranging information in a visual format that's interesting to me and mapping the physical and social terrain in which I live".¹ Lombardi's projects of charting and diagramming relationships between politicians, financial forces and the underworld seem a suitable reference with which to frame architectural work that probes the contested nature of families and familial associations.

The exhibition, "Familial Clouds" is the work of two architects, Simon Twose and Andrew Barrie. One of the projects by Barrie has a domestic narrative born of a family tree; 'New Zealand Architecture Family Tree version 1.0 // May 2008'.² With branching and linking lines, the tree traces an exchange of knowledge and influence from architect to architect starting in colonial New Zealand. Barrie wrote: "Understanding the small size of our architectural fraternity may inflect the way we read the history of New Zealand Architecture; our architectural history is less like the history of a nation ... but more like the history of a family in which every moderately interesting story is included. The ... diagram attempts to chart the genealogy of this fairly close-knit family—it shows who worked for and with whom."³

As Joe Day has pointed out, among the flow charts and diagrams that have tracked architectural influence, or alignments to technologies, there have been few family trees. He notes that: "Branching diagrams that build from a germinating moment or figure have a long, and rather democratic history in documenting the fine and popular arts, yet they appear rarely in architecture."⁴ But family trees are wishful constructions always conscious of their omissions and illegitimate

additions even when they present, in the case of the family tree of Aotearoa New Zealand architecture, an untroubled masculine flow.

On the plinth in the exhibition space such a tree represents New Zealand architecture; an inevitable association in a country that makes representational claims upon nature. The family tree is described with three-dimensional artefacts that do not privilege person above building nor person above wheelbarrow or sheep. Architecture is an object amongst other objects; white, discrete, portable, even as the fabricated architects are genderless, culturally neutral and generally slim. Miniaturised, like the nation, various in their separations and connections, the families of architects are affiliated with dotted lines and vectors and the disturbing pleasures of Lombardi's projects surface in the delicacy of line and alignment.

Spatially differentiated cultural politics of genealogy are played out in the exhibition and such practices are an inevitable part of living in Aotearoa New Zealand. Traditional notions of family and belonging, associated with Maori concepts of "whanau", turn out to be mobile identifications, exceeding connections to blood relations. "Whanau" or family may also be associations or ties established around an interest or practice, and, while it is a Maori term, "whanau" is also adopted by Pakeha New Zealanders who value ties of the collective.

The mobility and freedom of voyaging immigrants and settlers, who travelled great distances to arrive in Aotearoa New Zealand, might founder in the potential fixity of the current fashion for genealogical research that pursues remote, European roots. However family trees in Aotearoa New Zealand, operating through "whanau" and "iwi", family and tribe, trace genealogical connections to mountains, houses, and

other countries and Barrie's circulating patterns, complete with three-dimensional buildings, acknowledge the wide variety of influences and affiliations that structure New Zealand architecture.

Navigating the cultural and sanguinary complexities raised in the miniature world, two architectural projects from Twose and Barrie are picked out at a larger scale, projecting from the family tree but also tied back into it, held in tension by the temporal and social associations on the plinth. A counter story has fled to the walls of the exhibition; two familial projects married between inevitable fraternal tensions.

Across the walls of the exhibition are two houses by Simon Twose, not organised as projects but rather as houses dispersed into clouds of process; productive lines, dead ends and frustrations, the usual stuff of family life. Now partial and oblique, 290 A1 drawings that composed the "white house" have been reduced to business card size (a million tiny objects that resist collection). Surprisingly legible, the analogue drawings have smeared the marks of their making into the digital copies that fold away from the wall. Lightly poised over the vertical surface the house drawings become a swarm of individual self-organising details, part plans and folded walls.

Small mirrors, bracketed off the wall reflect and refract the drawings; the displacement of the images is matched by the rotating and twisting bodies that stare into the pre-positioned mirrors to find architecture. The mirrors offer a dislocated view that demonstrates the fleeting and difficult nature of the process of architectural practices and the transient nature of its products. The viewing body, shifted from the usual neutral mode of gallery contemplation, is momentarily comical and active.

Interspersed among the messy contingency of the "white house" drawings are 120 analogue slides, photographs of paper models that record spatial and atmospheric tests of the drawings. These billow across the wall, observed by sharp mirrors that offer a view and an injury—the dismembered and dispersed house as a site of violence. This swarm of analogue practice records negotiations between architect and client as much as architectural form and the insubstantial families of paper cluster to form architectures of conversation,

persuasion and decision. The movements inherent in such conversations, and the papery, hand drawn method, were intended to reflect soft tensions in the suburban city context of Auckland.

The conversation on the gallery wall then shifts from analogue practice to digital, in a project developed as an active response to the taut geological and aesthetic context of another New Zealand city, Wellington. In a miniature tectonic play, above the ominous meeting of Pacific and Australian plates, the "concrete house's" massive elements are jolted together as if by large forces, as families are habitually shaken together and apart by influences beyond their control. On the gallery walls, all this weight is dispersed into small particles of architecture; models transformed into digital views on the screen in a cropped engagement with medium. These fraught objects are split to reveal the internal fractures of daily life, the reflection of which is displaced through the small technically probing mirrors.

Delicately balanced, in loose affiliation, Twose's architectural clouds and Barrie's precise diminutive world read as miniaturized explorations of the limits of two-dimensional form and family connections. Writer Susan Stewart has pointed out that; "The miniature always tends to tableau rather than toward narrative, toward silence and spatial boundaries rather than expository closure. Whereas speech unfolds in time, the miniature unfolds in space."⁵ Unfolding family practices of space, the tableaux and the perverse optical viewing devices, seem to be siren assertions of legibility. Small family narratives may appear on inspection but clarity is fleeting. The formal manipulations of the family tree, and the anti-family swarms, bring together media, social/cultural interactions and family politics in a disturbing pursuit of architectures of practice.

1. Quoted by Frances Richard in "Obsessive-Generous: Toward a Diagram of Mark Lombardi" in *wburg.com* home arts & context & listings, vol. 2, No. 2, Winter 2001/2 <http://www.wburg.com/0202/arts/lombardi.html>

2. Andrew Barrie, 'New Zealand Architecture Family Tree version 1.0 // May 2008' in *Block*, Special Issue 2008.

3. Idem.

4. Joe Day, "Genealogy as Diagram: Charting the Past as Future", in *Log*, Spring/Summer 16, 126.

5. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, N.C.: Duke University Press, 1993, 66.



YASUTAKA YOSHIMURA

Imitation City

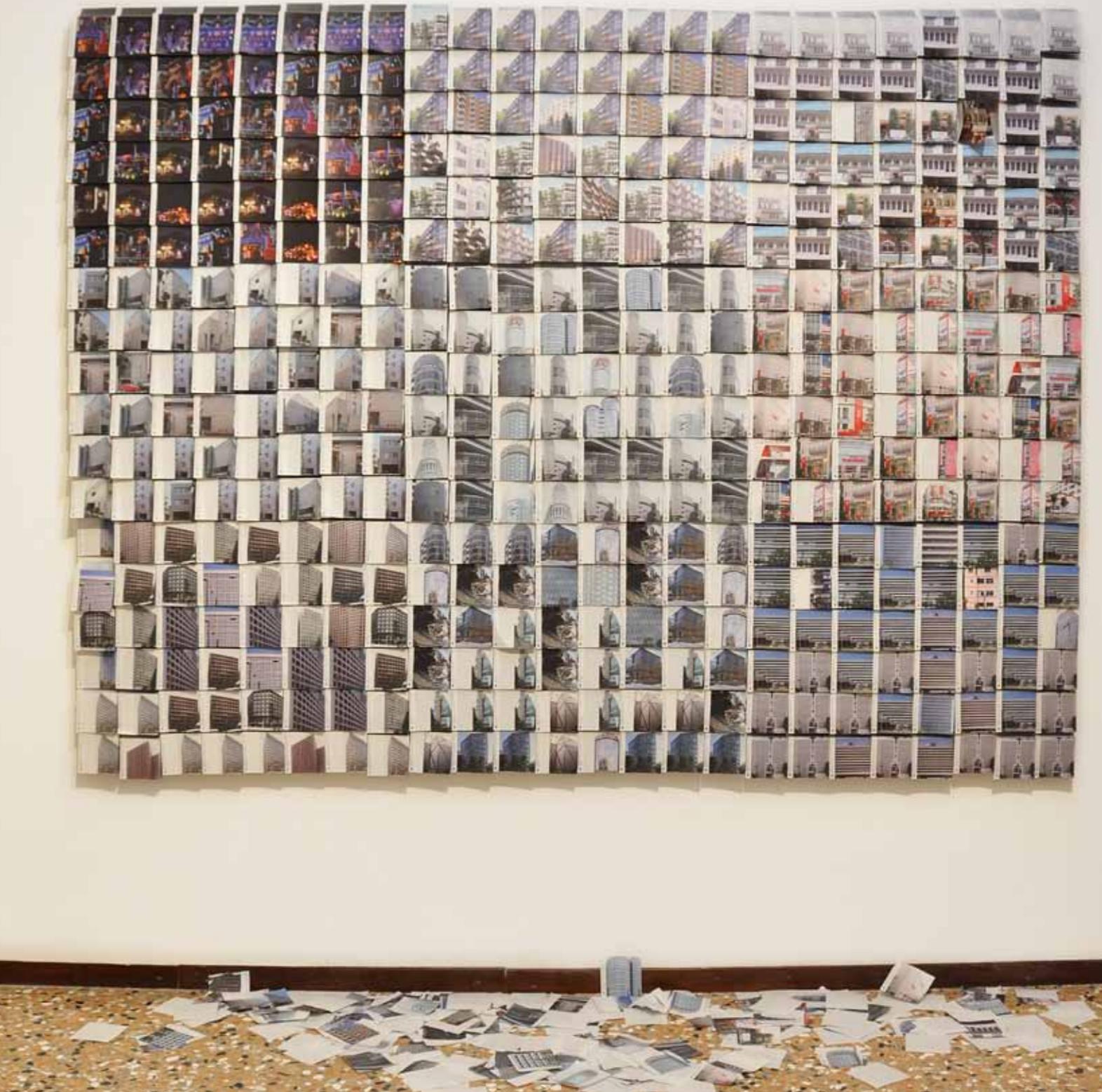
There are two ways an architect can intervene in the city. The first way is to move above the scope of everyday design concerns and begin to make the very 'code' itself in conjunction with the centralized decision-making body, moving into the position of those assessing its application. The other way is to move below this scope by designing signs and rubbish bins and through this type of grassroots activity gradually moving upwards.

However, it is difficult to say if either of these methods has proved successful thus far. The top-down designed city of a few agents has had poor flexibility, while the bottom-up method has not been able to ensure its spread. We could say that architects are at the mercy of the disparity between these two approaches.

However, when we survey the reality of the city, among the buildings that are within the main discipline of architecture, many examples come to mind that have an unexpected influence regarding the city. Just as, when you go to Como you can see many buildings that look as if they are by Giuseppe Terragni, the works of contemporary architects are also accepted by their surroundings, exerting an influence along with their presence. Altogether, these works become the object of imitation and much like a form by airborne infection, organize a layer of the town-scape.

Over the course my architectural design practice, I have continued to gather such examples. We could say it is a research into the 'town-scape of imitation'. In this exhibition I introduce a part of the research.

The display items consist of 432 memo pads of 500 pages each. The memo pads attached to the wall surface are a collection of cases regarding nine types of imitated items and, as they are torn off, alternate images are presented. When you tear off 'Shibuya 109', you find 'Udagawa Police Box' and then station-front 'Hikarie' also appears. These are all buildings cylindrical in form. While at the beginning of the exhibition the display is like a nine color textile in order to show the nine kinds of buildings, as visitors remove the the memo sheets the number of different buildings visible increases which gradually increases the complexity of the display. Much like the evolution of the town-scape, the exhibition display also evolves.





ZHONGYUAN

**ADMINISTRATIVE COMMITTEE OF
ZHENGDONG NEW DISTRICT
+ ARATA ISOZAKI**

Arata Isozaki is the winner of the
Global Art Affairs Foundation Prize 2012

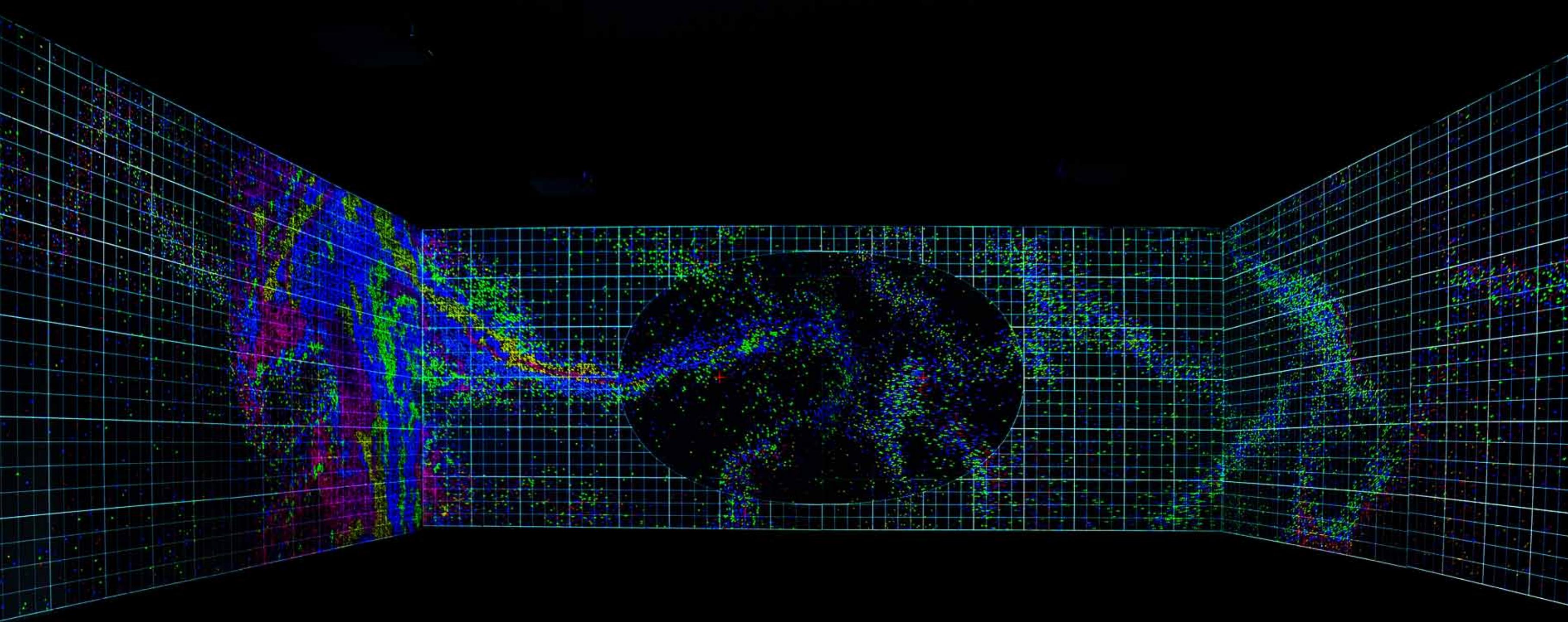
HORIZON



ZHONGYUAN







Mid-20th Cent.

DISASTERS

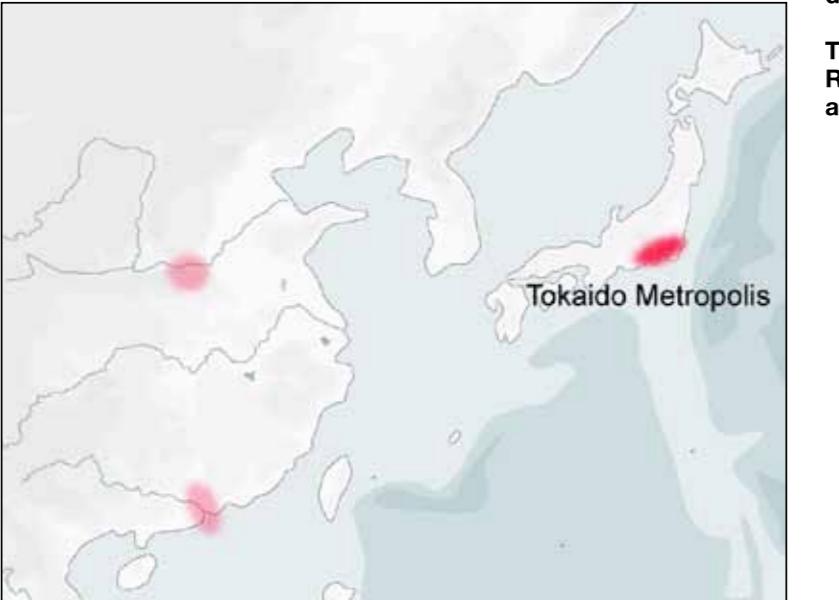
quake
flood
nuke

TRANSFORM

Destroyed by earthquakes, inundation, war, and other disasters, the cities of Japan's Pacific coast began to expand. Spurred by transportation technology that grew linearly, they produced a megapolis that stretched the whole length of the Tokaido corridor.

Usable land was limited, so in order to transcend that constraint, the Metabolists developed and proposed the megastructure, uniting the urban infrastructure with architecture that contained the city's functions.

Incubation Process, presented in "Life in the City of the Future" (1962) in Tokyo was a model test for attaining chaos in the subsequent phase by subjecting a device—the joint-core system—to speculative development.



INCUBATION PROCESS

The transformation of our cities begins with massive cracks. When an amorphous muddy substance seeps out from terra firma and swallows up the abundantly virtuous and indolent city, a new incubation will follow upon its destruction. Such fluctuations are violent and make no distinctions: they may threaten to kill you.

The processes of progressing via incubation involve rejecting the heretofore-used static patterns applied to roads and buildings, and fervently calling for a system based on movement and growth. The urban space becomes a multidimensional matrix, taking into account the individual speed of each process. Together they form a group developed through chain reactions of inter-related independent functions.

These mechanisms themselves proliferate and mutate. And simultaneously the overall plan must constantly be negated and in decay. Hence our cities are forever unfixed, in a state of movement. A city is processes; there is no surer concept one can use to describe it.

Thus, the incubated city is fated to collapse. Ruins are what our cities will look like in the future, and the city of the future is in fact a ruin.

Arata Isozaki 1962

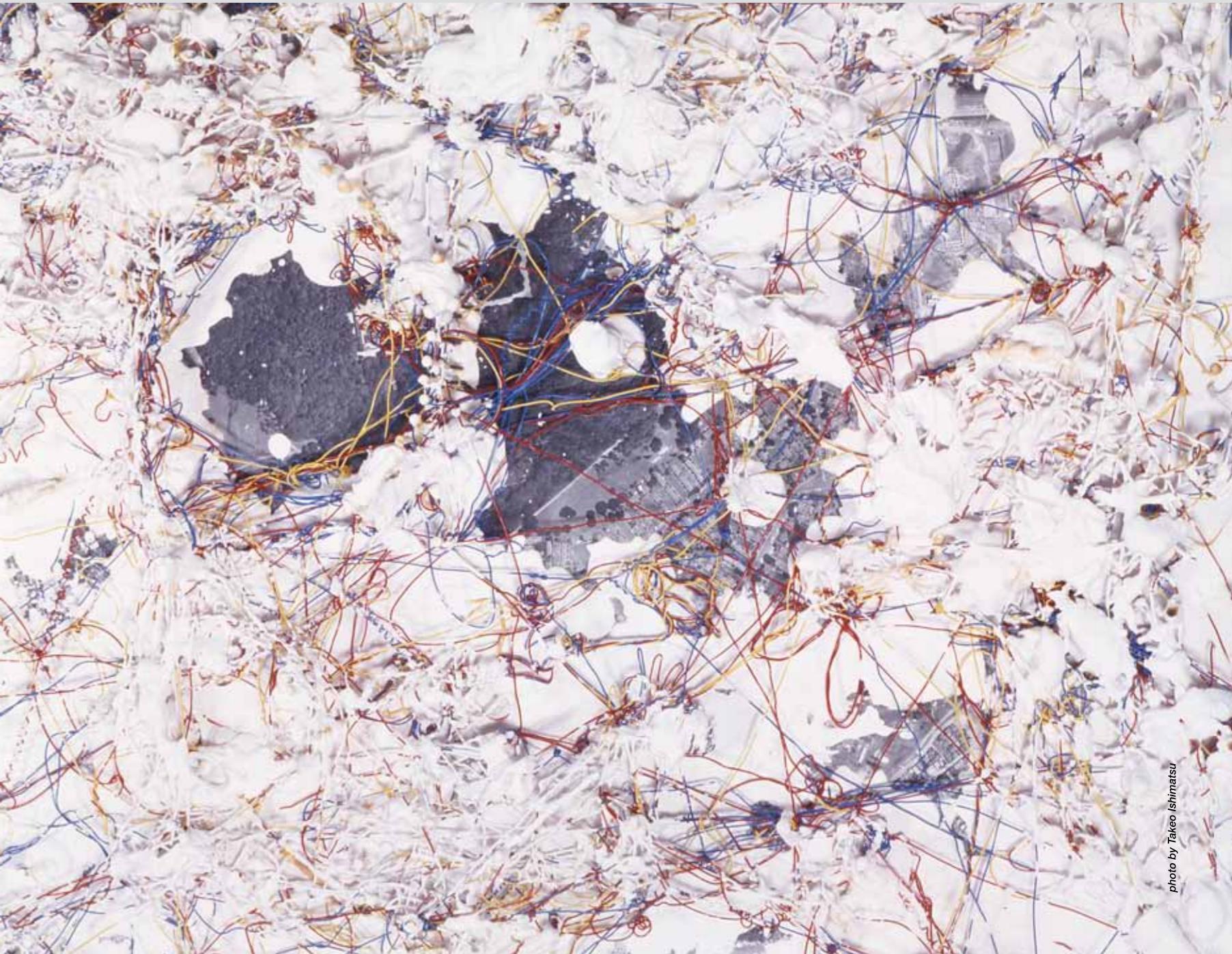


photo by Takeo Ishimatsu

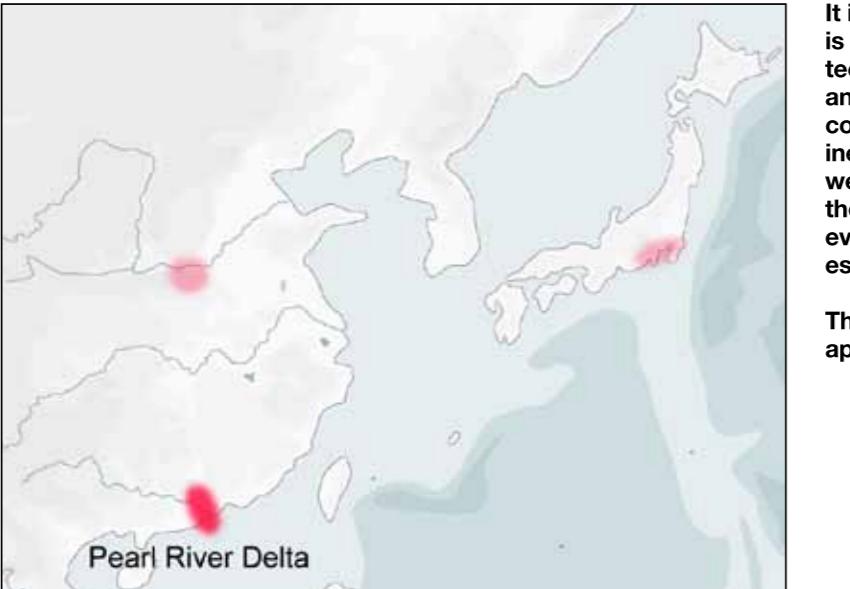
Late-20th Cent.

THE GLOBAL TSUNAMI DEPOSIT

The speculative money that used to drive the development of run-down districts and coastal areas of major cities swelled up to become a tsunami that covered the whole world. China's first special economic zone was in the Pearl River Delta, followed by the coastal cities, Shanghai, Tianjin, and Dalian.

Worldwide, there had been no real systematic rollout of urban infrastructure. Instead, development projects seemed to become ever larger, and ever larger, with an immature competition over the height of skyscrapers.

"The Mirage City" (1977) was presented at the ICC Gallery (Tokyo) as a geopolitical proposal to create an island in the South China Sea that could become the capital of an Asian Community. After much experimentation, a result appeared, much like a mirage.



THE MIRAGE CITY

Erase the purpose and let it all go!
Nullify the center and cover everything with a web!

The two slogans we had arrived at by the end of the 20th century called for the abandonment of purpose, which had given us Modern time, and center, which had given us Modern space.

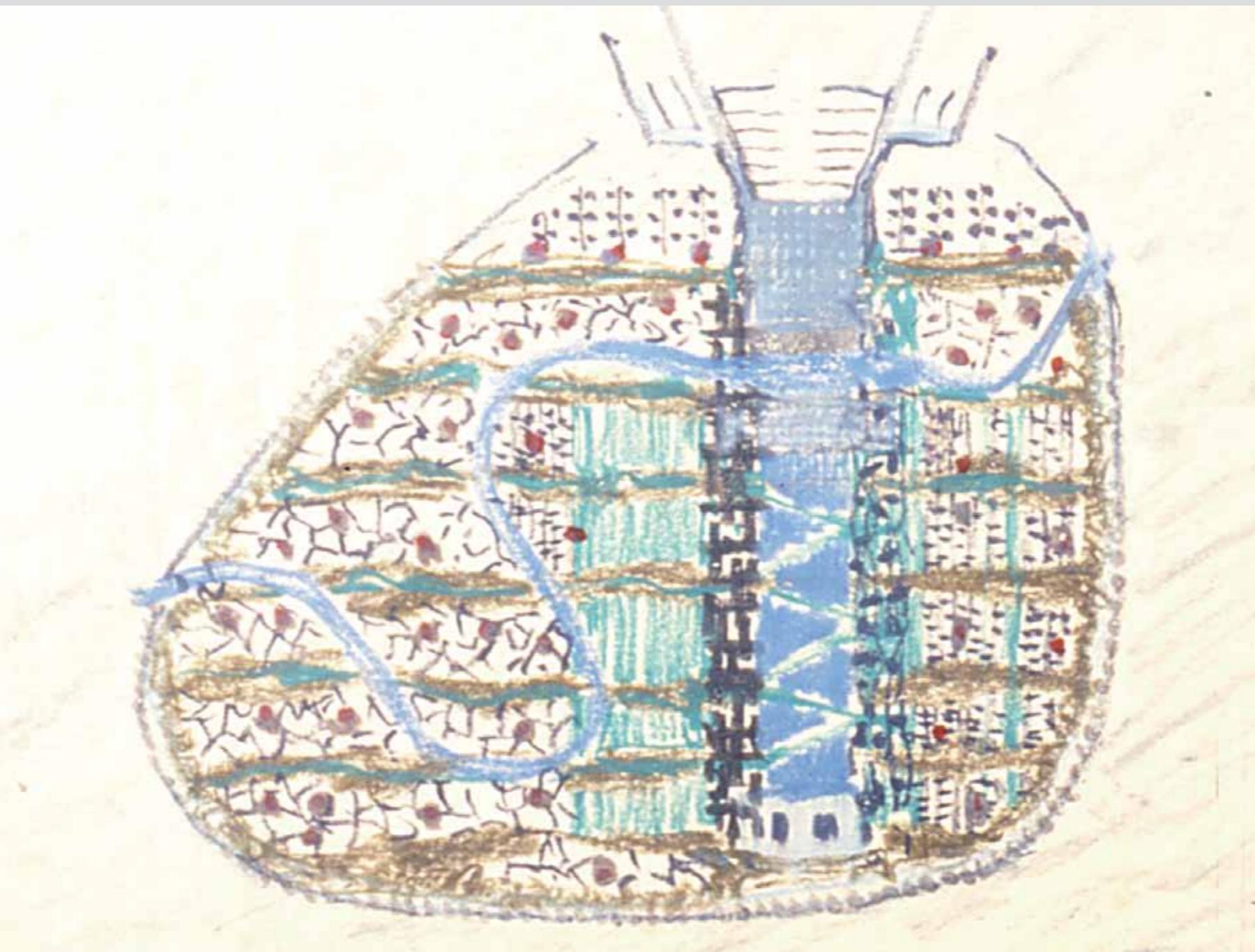
Will media technology really be of any use to us once we have removed these two great hinges – telos and focus – and found ourselves floating with nothing left to anchor us? The key characteristic of this new media technology is speed. We have just aimlessly set about adding more and more telos and focuses, where there used to be just one of each. And for the simple reason that there are no longer any limitations, we continue to add more and more, running them through a high speed processor and setting them off on high speed forms of transmission. As we pump up the computational operations, we produce a flow, an amorphous expanse. And when that happens, we find ourselves back at mythology's pre-creation state of chaos. But wasn't the whole idea to impose order on this chaos? Wasn't that why we commenced making a plan?

It is now an anachronism to ask whether Utopia is feasible. It is not something that can be calculated using super-fast media technology. But because we are incapable of thinking about anything but the concepts of telos/center, time/space, flow/expanse, construction/formation, subject/object, self/other and so on, we inevitably find ourselves stuck in a self-referential loop. And when we do try to process all of this in our computers, then of course those computers are based on antiquated algorithms so they only ever produce self-referential answers, too. There is only one way to escape that cycle, and that is to make the computers go faster.

Thence warp to other dimensions, for there the Mirage City may well appear.

Arata Isozaki 1992

ARCHIPELAGO



Early-21st Cent.

THE CONFLICTING INFO=POWER

After the coastal cities, the focus of development in China shifted to the center and the west. The north-south artery between Beijing and Guangzhou cuts through the Central Plain, which follows the path of the Yellow River. Zhengzhou is located at the intersection of these routes, in an area where powerful leaders once fought to defend or assert their dominance.

In economics, the relationship between production and consumption has become inverted. From the perspective of factors that make a city viable, there has been a similar inversion between indexes of material resources and information. Even politics is now moved by the strength of information. Cities will be deposited and built up on the basis of decisions coming from power now in network form.

"Run after Deer" (2012) takes the INFO-POWER dichotomy, a source of constant conflict, as a model for an information accumulation system that generates communication with others. It is presented as a performance at the Palazzo Bembo, seeking participation by visitors.



PLACE TO LIVE

The city was once the core of sovereignty over a single community. Boundaries (city walls) enclosed the interior of the city, and the center became a panopticon, observing all directions. These city units were linked by linear transportation.

Metropolises took form as entities that controlled a society's means of production and distribution. Boundaries and borders broke down, as each metropolis opened up to the outside and grew. The urban spaces inside became homogenous grids, and speculative development became feasible. Faceless, solitary masses were housed in inert birdcages, and expressionless, uniform urban scenery was born.

Gigantic urban development erupted and underwent globalization; until the whole surface of the globe was overwhelmed by a tsunami of territorialization. Islands left in the wake of the tsunami mixed with existing towns, forming archipelagos.

Globalization was made possible by networks of information. Physical quantities were represented by symbols, and data was exchanged and transmitted, leading to transposition. Over the Earth's surface, the flow and intensity of information fashioned an image of urbanity with differing topologies. That is the hyper village.

Districts that have already urbanized will split once more into village units with differing forms and characteristics. Districts that have not yet urbanized will have village units with other forms and figures appear in large numbers.

It is the Urban Form Apparatus that makes the floating village units crystallize. They are covered with boundary membranes that expand and contract autonomously, with feelers enabling them to make connections with the outside. Transportation (interchange) between them travels via the interstices (underground, surface, air), enabling contact through a wide variety of means.

The hyper village will be an aggregation like a galaxy. Take a good look. It's the place you will live in.

Arata Isozaki 2012

CATALYZE GALAXY



Urban Planning in Zhengzhou

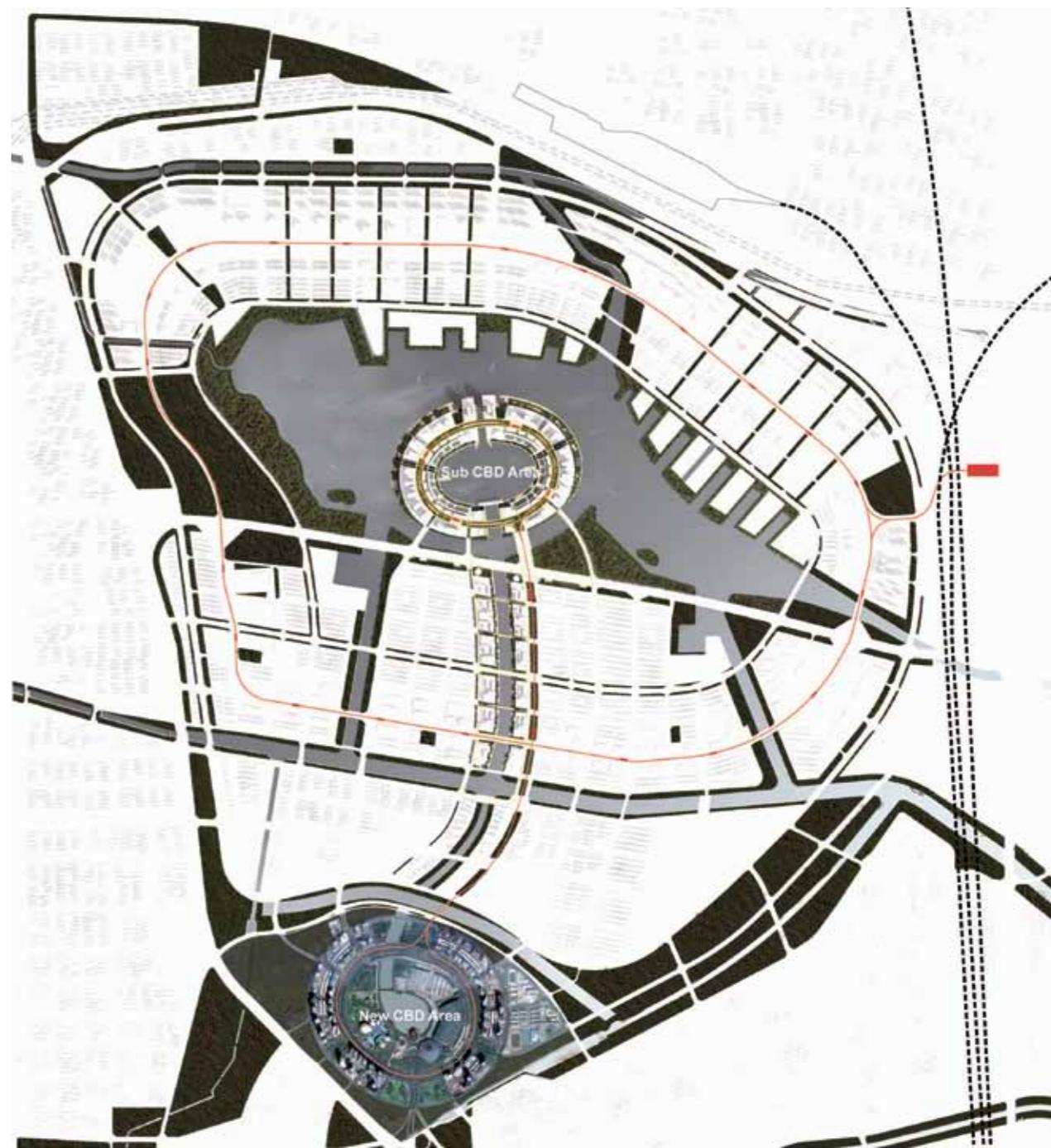
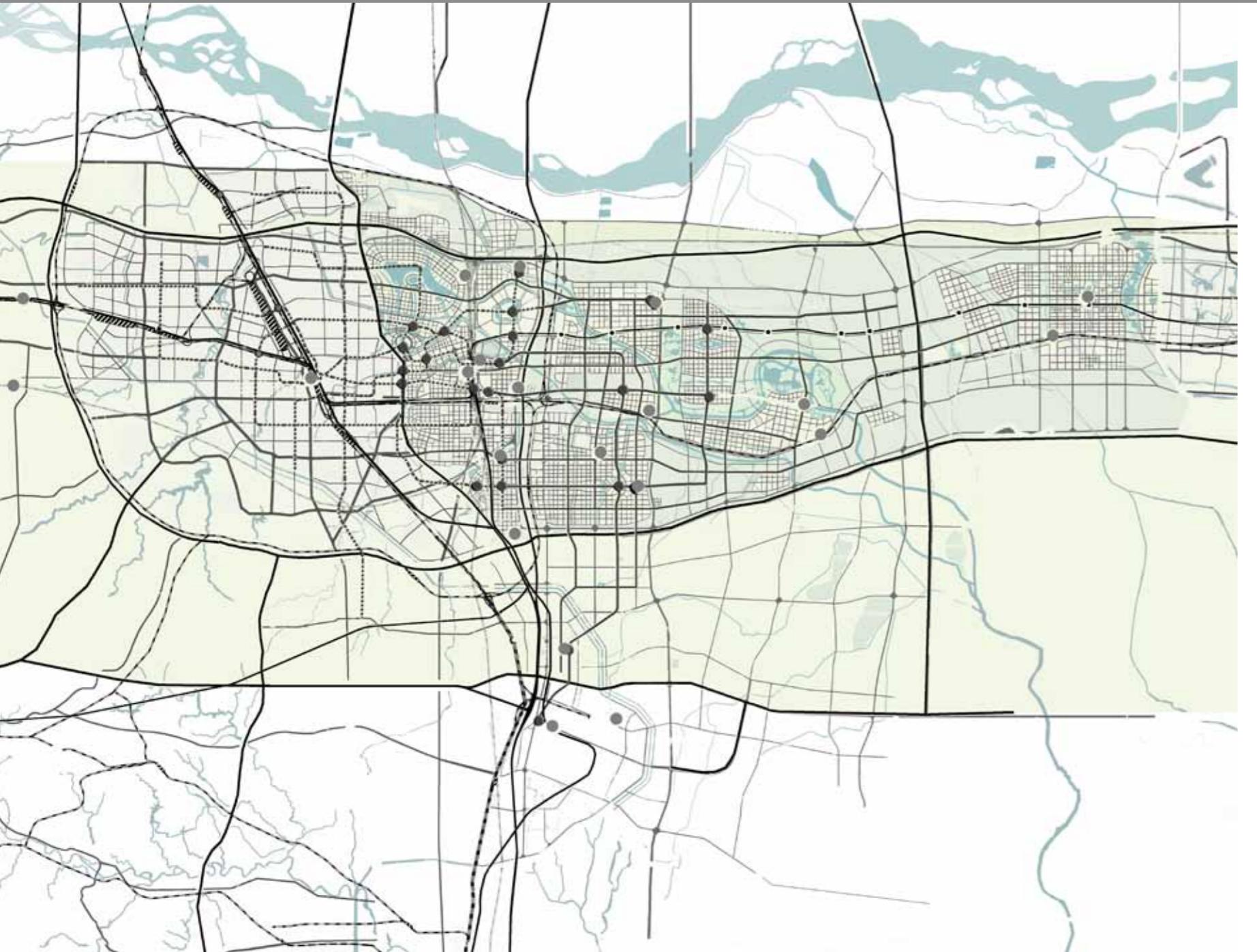
Zhengzhou City is situated on the lower reaches of the Yellow River in the middle of the Central Plain of China. Positioned at the crossroads of a north-south line between Beijing and Changsha with an east-west line between Shanghai and Xi'an, it is within a key strategic location for national transportation infrastructure plans. Zhengzhou

became the capital of Henan province in 1954, taking over from Kaifeng. Henan has a population of about 100 million, the largest in China. Urban development in Zhengzhou is adding new districts on the east side of the city, including the Zhengdong district project to create a new city of 1 million people.

In advance of the new projects now in progress, development began in 2001 on the Zhengdong New District, adjacent to the old city center. Kisho Kurokawa's overall design for the Zhengdong New District used urban clusters to create a city in harmony with the natural environment. The Longhu (Dragon Lake) district is designed to provide a central core

for the Zhengdong New District, and incorporates two major developments, the CBD and the CBD sub-center (CBD = Central Business District). For Longhu, Kurokawa linked these twin city areas with a canal, producing an overall form that resembles the traditional Chinese ruyi (scepter). The CBD was largely completed in 2010, and

ZHENGDONG



LONGHU

the Administrative Committee of Zhengdong New District, taking over from Kisho Kurokawa, decided to proceed with development of the CBD sub-center as the next project.

Since 2010, the urban planning for the CBD sub-center has been headed by Arata Isozaki. Remaining faithful to

Kurokawa's design, Isozaki has added a Mega-structure concept to incorporate the water-based festival plaza and a new transit system within a city that works as an autonomous, closed space. In 2011, after the basic urban design was largely settled, international architects were invited to work on the architecture of the office towers in

a project supervised by Isozaki. Currently (mid 2012), the concept designs for the office towers are complete, and it is time to proceed to the next step.

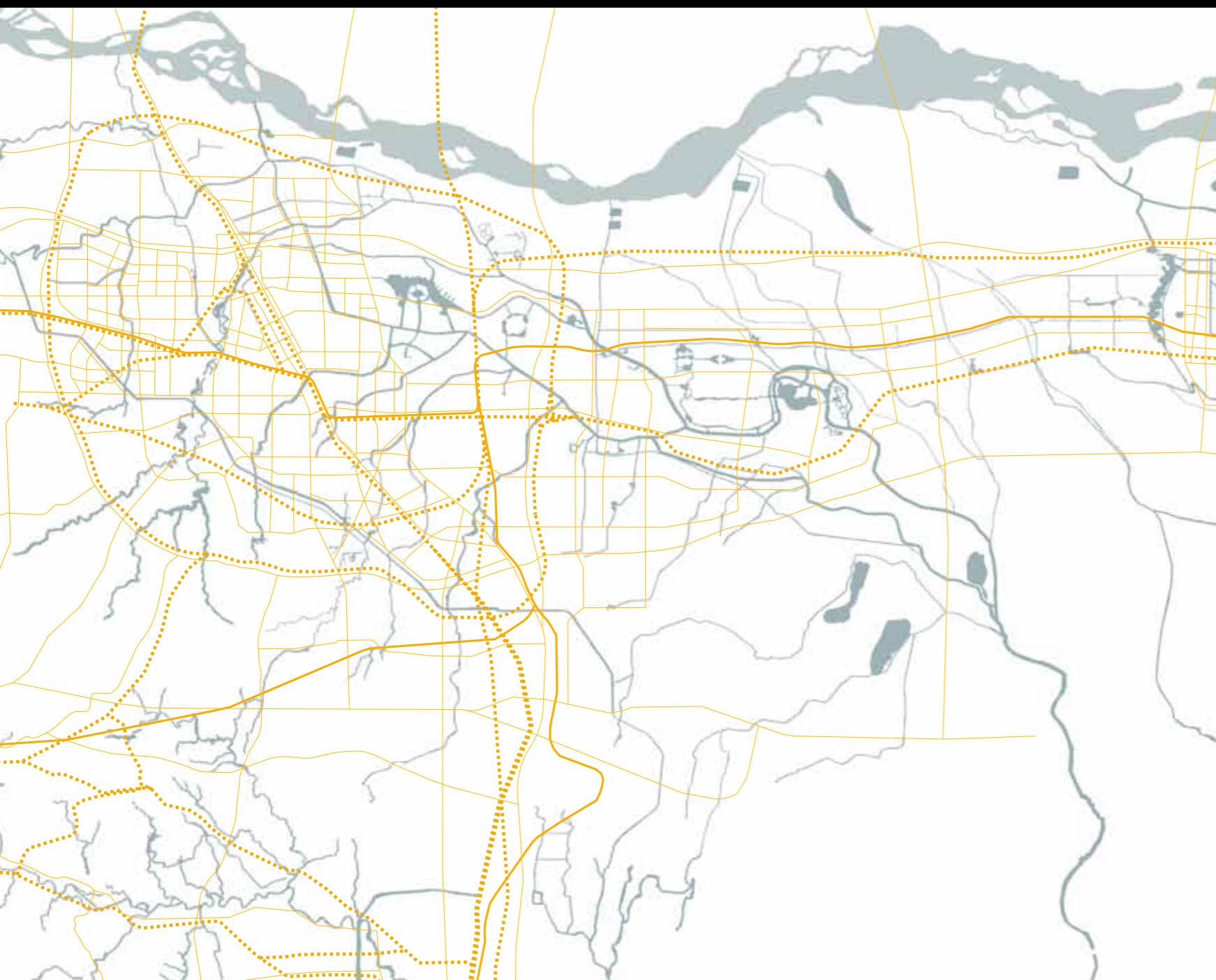
In parallel with the CBD sub-center plans, Zhengzhou City is proceeding with the development of other new areas,

including the Zhengzhou New District Transportation Core, Baisha, and Lvbo Clusters Core areas. As these development projects come to fruition, Zhengzhou will assume an increasingly central role in the region, with its influence extending beyond city and province to impact the whole of the Central Plain area that was the cradle of Chinese culture.



COMMUNICATE WITH OTHERS

ZHENGDONG



VISITORS

GENESIS OF A CITY

The Zhengdong district is situated between the cities of Zhengzhou and Kaifeng. The Yellow River flows along the north side of the district, and there is a well-developed network of waterways, including many canals dating from the Northern Sung period when they were extended from Kaifeng. This area has long been the intersection between north-south and east-west routes across China, so it also has comprehensive road and rail networks. These and other networks provide the foundation for clusters of urban development currently taking form at several places in the Zhengdong district.

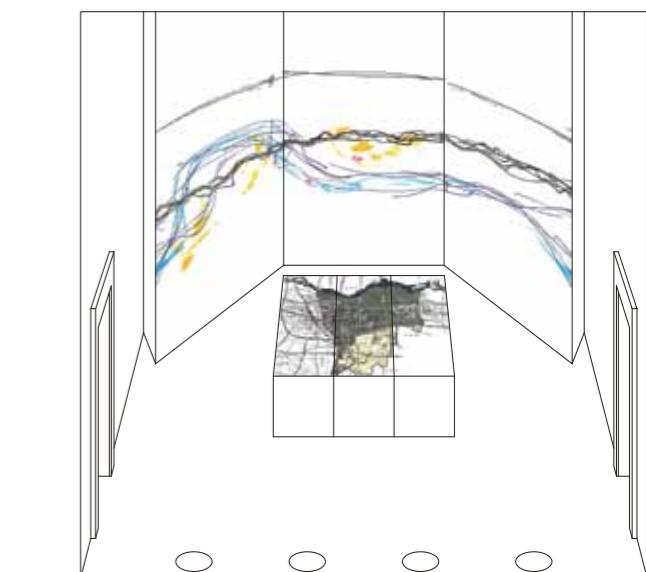
Drawing from these urban characteristics, the Visitors Room gives an overall perspective of Zhengzhou/Zhengdong New Town/Kaifeng. Set in the center of the room is a model of the entire city of several million people. The wall behind the model depicts the Yellow River, the Great Wall, and the horizon, providing an abstract representation of the whole of China spreading out from the Central Plain. What this room simulates is the genesis of a city. Networks provide the foundations: Water (network of natural resources), transportation (network of man-made resources), and information (networking with others). The genesis of a city in network form emerges as these three layers extend and overlap.

"The city itself is the process of change. The genesis of a city has no beginning and no end. Time continues without interruption, and the figure of the city that emerges is sometimes a future city, sometimes ruins." (Incubation Process)

Visitors Instructions

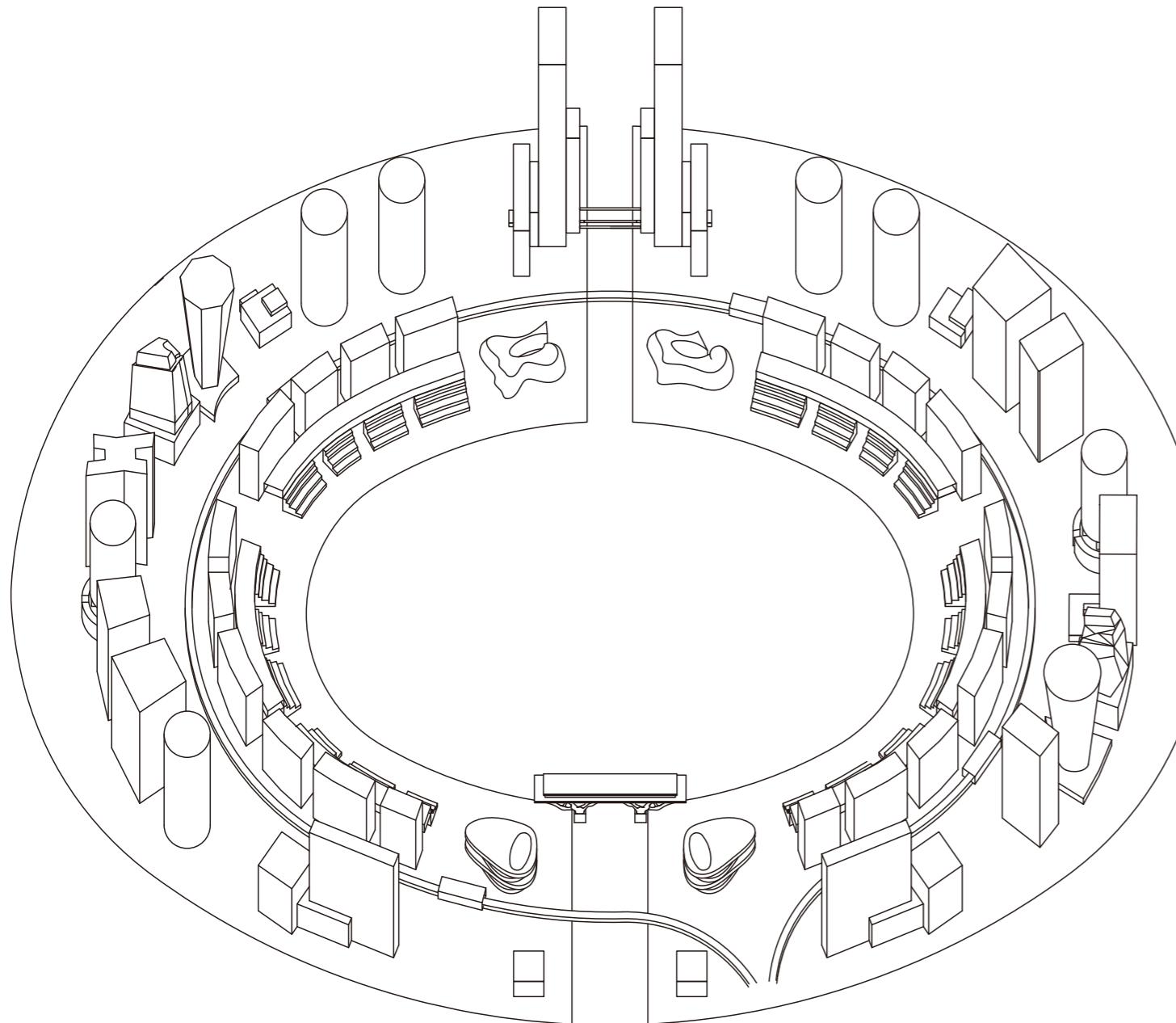
Communication and interaction with others – you the visitor – creates and simulates change. Visitors are asked to play a role in this process. The model begins with the water layer and transportation layer, but the addition of the overlapping information layer is simulated at the exhibition venue. The idea is for visitors to follow these very simple rules. By doing so, they leave a trail of their participation in the urban design process at the venue.

1. Push two pins into the model, or one pin into the model and one into the picture on the wall behind.
2. Connect the two pins together with the wire provided.



OPERATE A FORM APPARATUS

LONGHU



SIGNATURES

SPATIAL CONSTRUCTION

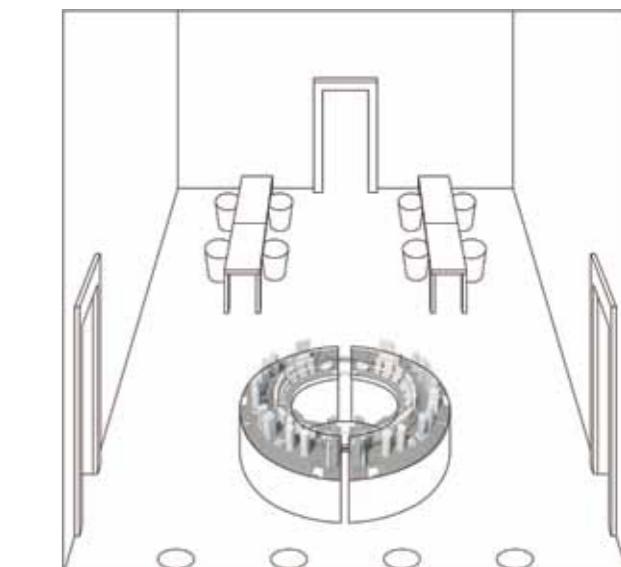
The CBD sub-center set in Longhu, the Dragon Lake, is designed to be a closed urban space, independent of its surroundings, much like Venice. On the island's outer perimeter is a series of office towers and hotels, with heights standardized at 120 m. In its center is a lake, surrounded by arena-like commercial and cultural facilities set around the island's inner perimeter. The architecture that functions as a symbol for this sub-center is the 240 m Twin Tower and City Gate, positioned to straddle the waterway that runs north-south across the island. A central loop road section is designed to link together these groups of buildings, with urban infrastructure such as utility ducts and the transit system segregated in separate layers. The urban infrastructure and architecture is planned as a unified "megastructure," thereby forming a framework for the urban space throughout the CBD sub-center.

Drawing from these urban characteristics, the Signatures Room exhibits the architecture and infrastructure facilities to be constructed on the donut-shaped island on Longhu. Skyscrapers are to be constructed on the outer ring, with 14 examples of such architecture to be designed by eight international architecture firms. The firms involved are SANAA, Studio Mumbai Architects, Asymptote Architecture, Klotz Asociados, ISOZAKI + Hu Qian Partners, Eduardo Souto De Moura, Ensamble Studio, and Christian Kerez Zurich AG. Their design work is already well under way, so the 1/500 model at the venue uses acrylic to represent the outer ring area. This implies that although the designs for the outer ring are largely complete, the architectural designs for the inner ring still need to be fixed. Each of the participating firms is allocated a specific area, and asked to provide a design for the site, with the only constraint being that it must meet certain rules concerning floor area ratios and setback lines. As the exhibition progresses, the architecture for the inner ring will gradually be replaced by designs signed by the architects, demonstrating the construction of an urban space.

Signatures Instructions

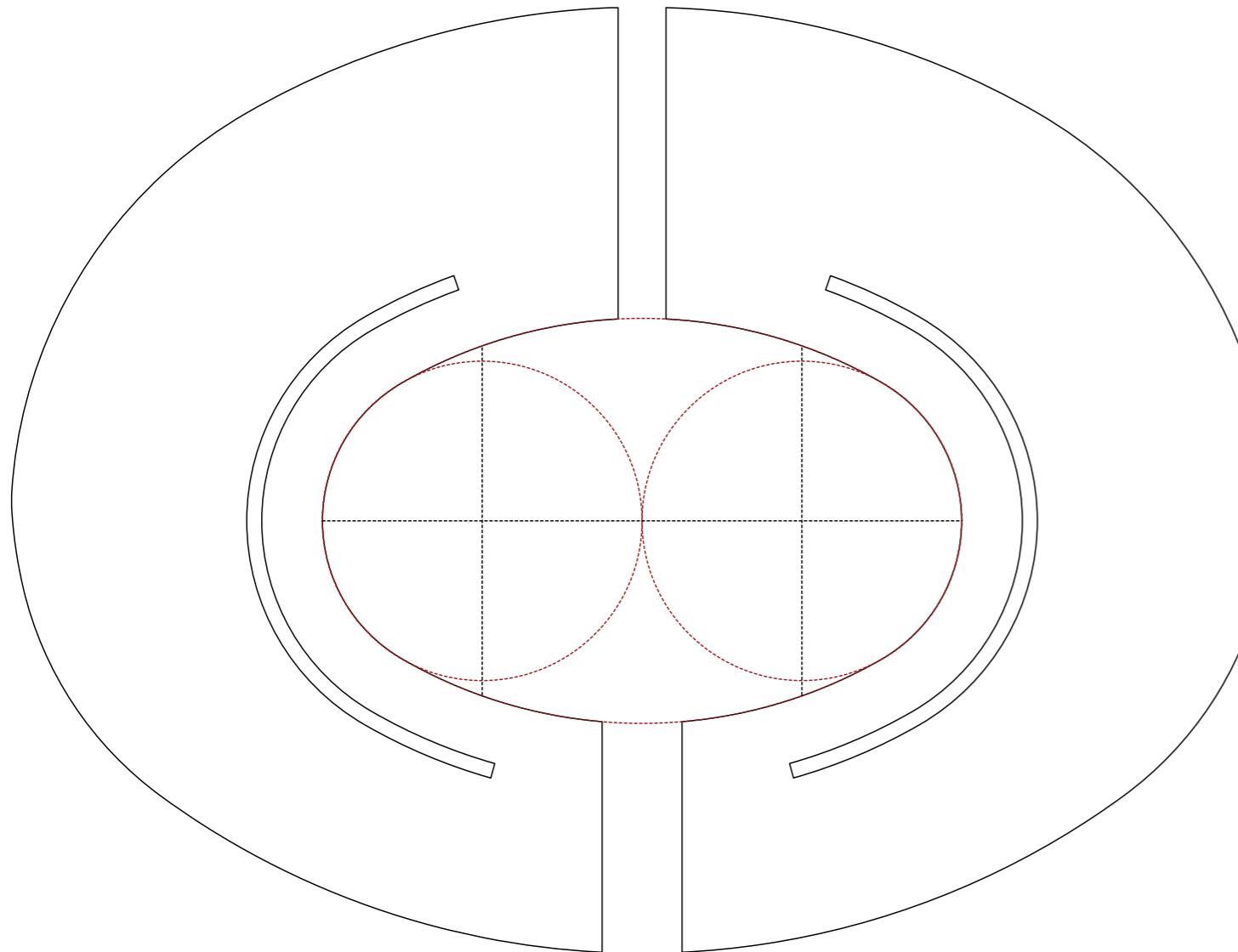
Rules such as the following are given for design of architecture for the inner ring.

1. Collaboration: Architects collaborate with other specialists to handle the space design for one site.
2. Sites: Each team of architects and other specialists is allocated a site according to certain rules, which may include random selection.
3. Process: The architecture for the site should be fabricated during the three-month period of the exhibition. The discussion processes for the collaborations and the fabrication processes for the proposals are exhibited at the venue as they take place.
4. Cutoff: Changes in surrounding sites affect the urban context, with each site influencing those around it. Design for every site proceeds concurrently, and the process is cut off at the end of the three month period.
5. Urban architecture: By having multiple designs in progress at the same time, with each affecting the other and constrained by a fixed period, it is anticipated that urban architecture will be created as a result of this process.



RUN AFTER DEER!

ZHONGYUAN



SOCIAL NETWORK

TEMPORAL PROCESS

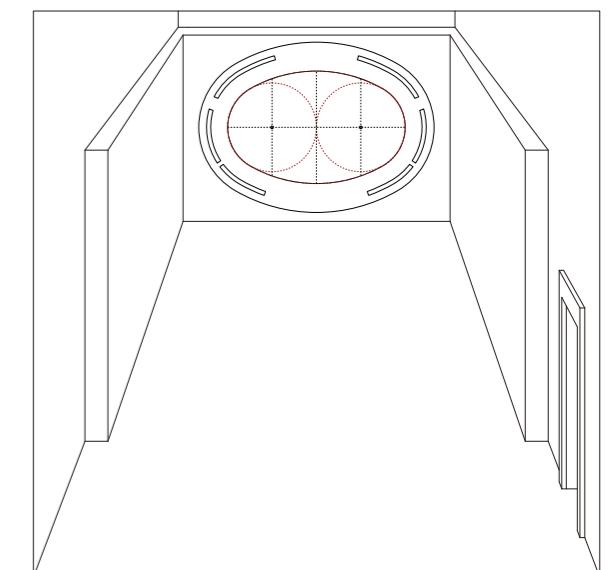
In development plans for the CBD sub-center, the lake in the middle is portrayed as a water-based festival plaza. Seasonal events are to be held here. Devices are positioned around the lake to enhance the experience. The arena-like commercial facilities have spaces on the top for spectators, forming a ring around the lake, and the City Gate provides VIP seating and facilities on the south side. There are also plans for 120 m towers at the centers of the two circles that define the lake, designed as performance devices for use during events. Barges moored on the north side of the lake can be used as movable stages, enabling a range of different stage setups to be produced. The different events that can be produced using all these devices give rhythm to urban life, functioning as part of the software that plays a part in forming the city.

Drawing from these urban characteristics, the Social Network room focuses on the oval area of water in the center of the island on Long Hu, the Dragon Lake. The oval has two circles inscribed within it. The oval and the centers of the two circles are visible straight ahead as you enter the dark room. Ideas and proposals sent over the Internet are put into visual form and appear in order from right and left. As if attracted by magnetism, the ideas are pulled into the fields generated by the circles, crashing into each other and fighting to accomplish change.

The events held here, and the way that the city changes along with the events demonstrate the process of time, becoming a performance at the exhibition site. Inspired by the historical stories of "hunting deer in the Central Plain," and reminiscent of the way that great heroes fought their battles in the Central Plain, the process is made visible through the process of gamification of events on the water — global participation in an open web based game. The information received is all converted by a specific program and forwarded to the exhibition site. Consequently, information from around the world is gathered for urban planning in Zhengzhou, and as the various ideas collide and interfere, newly-emergent designs result. Ideas from differing categories may well become intertwined and linked together. Unpredictable events driven by the ideas of an indeterminate number of people emerge in the form of light at the exhibition site. The Run after Deer game on the water is open to all comers. Results accumulate, and should eventually crystallize.

Internet Instructions

Taking part in the Deer Hunting game online is easy. The method is explained on a website or other medium. Entry is not restricted, so anyone can take part. Desirably, large numbers of people will leave their mark in some form in the process of facilitating urban planning in Zhengzhou.



CAPTIONS



CAPTIONS

2 Palazzo Bembo, Venice, Italy. Photo: Global Art Affairs Foundation
6 International symposium about Chinese Art and Architecture at Palazzo Bembo on 28 August 2012, with (from left) Karlyn De Jongh, Rene Rietmeyer, Sarah Gold, Ying Tianqi, translator, and curator of the 2012 Chinese Pavilion Fang Zhenning
10 Ying Tianqi working atop the ruin: "Mourning over the Ruins", 2012
13 Ying Tianqi working: "Brick Soul", 2012, mixed media, 310x96x322 cm
14 Ying Tianqi, "Black Room No. 2", 2012, mixed media. Installation view at Palazzo Bembo, 13th Venice Biennale 2012
15 Ying Tianqi, "The King", 2010, mixed media, 167 x 244 cm
17 Ying Tianqi, "Brick Soul", 2012, mixed media, 310 x 96 x 322 cm. Installation view at Palazzo Bembo, 13th Venice Biennale 2012
19 Ying Tianqi, "The making of Brick Soul", 2012, Digital Video
20 Ying Tianqi, "The making of Brick Soul", 2012, Digital Video
21 Ying Tianqi working on "Brick Soul", 2012
23 Ying Tianqi, "Breaking the Black 3", 2000-2001(from 0 o'clock at midnight as the transition of the centuries)
25 Ying Tianqi, "Breaking the Black 1", 2000-2001(from 0 o'clock at midnight as the transition of the centuries)
27 Ying Tianqi, "Broken Black Series No.2", 2000, watercolor print, 88 x 113 cm
28-29 Ying Tianqi, "Imprisoned", 2012, mixed media, 794 x 270 x 416 cm. Installation view at Palazzo Bembo, 13th Venice Biennale 2012
30 Simon Twose + Andrew Barrie, "Familial Clouds", Detail view at Palazzo Bembo, 13th Venice Biennale 2012, 13th Venice Biennale 2012
33 3deluxe, "Nature Collaborations", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
35 Altiplano, "There Is Nothing New Under The Sun", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
37 Architecture and Vision (Arturo Vittori & Andreas Vogler), "Warka – The Tree of Life", Installation view at Palazzo Bembo, 13th Venice Biennale 2012. Project assistants: Raffi Tchakerian, Gebreegziabher Tadesse Girmay. Textile design: Precious Desperts. Interaction design: Massimiliano Caretti, Giuseppe Gennaro. Communication: Gianni Massironi. Public Relations: Daniela Saltarin. Movie: Aldo Bianchi
77 Fausto Ferrara, "Spazio Sensoriale", Hudson, NY, USA, 2004 – 2012. Copyright: saa studio arkeo architetti & associati srl.

39 Architecture for Humanity, "Angel Islands", San Francisco, USA, 2010. Photo: Karl Johnson
41 Emre Arolat, "Yalikavak Marina", Bodrum, Turkey, 2012. Photo: Cemal Emden
43 Emre Arolat, "Raif Dinckok Culture Centre", Turkey, 2011. Photo: Cemal Emden
44-45 Emre Arolat, "Sancaklar Camii", Istanbul, Turkey, under construction (2011–2012 project completed). Image: Emre Arolat Architects
47 Men Duri Arquint, "Schmidschhus", Detail of installation view at Palazzo Bembo, 13th Venice Biennale 2012
49 Esteban Bondone, Edificios de Descentralización Administrativa "Terrazas del Portezuelo", Ciudad de San Luis, Argentina, 2007. Photo: Gustavo Sosa Pinilla
51 Louise Braverman, Architect, "Kigutu In Formation", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
53 Michael Burch & Diane Wilk, "California's Spanish Architecture: Yesterday and Today", Detail view at Palazzo Bembo, 13th Venice Biennale 2012
55 casaPública, "(contra)posición", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
57 Paolo Cesaretti + Antonella Dedini, "Growing By Numbers", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
59 Can Cinici, "Playground", Detail view at Palazzo Bembo, 13th Venice Biennale 2012
61 Can Cinici, "Playground", Detail view at Palazzo Bembo, 13th Venice Biennale 2012
62-63 Can Cinici, "Playground", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
65 Keila Costa + Carol Tonetti, "CEDEI-SESC", Detail view at Palazzo Bembo, 13th Venice Biennale 2012
67 CounterDesign / Jae Kyung Kim, "Anti-Gravity", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
69 Asgeir Damman, "Terminal de L'Anzolo", Venice, Italy, 1998. Photo: Helge Akerø
72-73 Degang Wang, "W²", Installation at Palazzo Bembo, 13th Venice Biennale 2012
75 Paolino di Vece, "Contrasts In Balance". Installation view at Palazzo Bembo, 13th Venice Biennale 2012
77 Fausto Ferrara, "Spazio Sensoriale", Hudson, NY, USA, 2004 – 2012. Copyright: saa studio arkeo architetti & associati srl.

79 Petra Gipp & Kim Hedås, "Part", Detail of installation view at Palazzo Bembo, 13th Venice Biennale 2012
80-81 Petra Gipp & Kim Hedås, "Part", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
83 Ernst Giselbrecht, "Dynamic Architecture", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
85 Cesare Griffa, "Water Lilly", Torino, 2012. Photo: Cesare Griffa
87 Barbara Holzer & Tristan Kobler, "Kaleidoscope of Perception", Detail of installation view at Palazzo Bembo, 13th Venice Biennale 2012
88-89 Barbara Holzer & Tristan Kobler, "Kaleidoscope of Perception", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
91 Joel Huffman, "A New Architecture: Harmonic Morphology", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
93 Maciej Jakub Zawadzki, "Miami Pier Museum of Latin American Immigrant", South Beach, Miami, Florida, USA. Image: KAMJZ
95 Akira Koyama + Key Operation Inc. / Architects, "Yotsuya Tenera", Tokyo, 2010. Photo: KEY OPERATION INC. / ARCHITECTS
97 Lab'Process + bozin szekely architects, "Opus Caementitium", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
99 LEAP + MTQ, "Urban Strategies for Guadalajara 2042", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
101 Piero Lissoni, "MARANELLO TOWER", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
102-103 Piero Lissoni, "MARANELLO TOWER", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
105 Graeme Mann & Patricia Capua Mann, "Region of Vaud Sport House", Leysin, Switzerland. Part of their installation with Ueli Brauen & Doris Wälchli, "A Shared Vision" at Palazzo Bembo, 13th Venice Biennale 2012
106-107 Graeme Mann & Patricia Capua Mann + Ueli Brauen & Doris Wälchli, "A Shared Vision", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
109 Manthey Kula, "The Fifteenth Watchtower of Cannaregio: A Tribunal for the Displaced", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
111 Takasaki Masaharu, "Tenchi House", Japan, 1995. Photo: TAKASAKI ARCHITECTS
113 Josep Lluís Mateo, "Earth", Detail view of installation at Palazzo Bembo, 13th Venice Biennale 2012
114-115 Josep Lluís Mateo, "Earth", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
116-117 Josep Lluís Mateo, "Ninot Market" (Structure), Barcelona, Spain, 2012. Photo: Adrià Goula
119 Mathews and Associates Architects cc, "Nellmapius Bridge", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
121 Rodolphe Mertens, "A Letter From An Architect To A Client Yet Unknown", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
123 Ivica Mladjenovic, "Poster of the first Belgrade Triennial of World Architecture", 1985. Copyright: Ivica Mladjenovic
125 Ian Moore, "Boustred House" (View from north-west), Mosman, Sydney, Australia, 2011. Photo: Daniel Mayne
127 Paul Morgan, "Chisholm Automotive and Logistics Centre", Melbourne, Australia, 2011. Photo: Peter Bennetts
129 Nabito Architects and Partners s.l., "Common Table: The Origins of the Future", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
131 PLANT Architect Inc., "WALKING LINGERING WALKING", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
133 Elías Rizo, "Zooming", Detail view at Palazzo Bembo, 13th Venice Biennale 2012
135 Frank Salama, "The form of Void", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
137 Sujit Nair, "A Leap of Faith", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
139 Luca Selva, "Hofbebauung Hegenheimerstrasse", Basel, Switzerland, 2010-2011. Photo: Ruedi Walti
141 Johann Slee, "Walking on Eggs", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
143 SPRB + ARS°, "Various Projects", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
145 Studiomobile, "NETWORKING NATURE", Installation view at Palazzo Bembo, 13th Venice Biennale 2012. Photo: Eduardo Duwe
147 Studio Velocity, "Aichi Sangyo University Educational Center Language and IT", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
149 Todd Sweet & Jerry Sparkman + Ringling College of Art and Design, "ORIGINS", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
150-151 Todd Sweet & Jerry Sparkman + Ringling College of Art and Design, "ORIGINS", Detail view at Palazzo Bembo, 13th Venice Biennale 2012
154-155 Simon Twose + Andrew Barrie, "Familial Clouds", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
157 Yasutaka Yoshimura, "Imitation City", Installation view at Palazzo Bembo, 13th Venice Biennale 2012
158 Arata Isozaki showing his "Zhongyuan" installation to the Administrative Committee of Zhengdong New District at Palazzo Bembo, 13th Venice Biennale 2012
160-165 Arata Isozaki, "Zhongyuan", Installation views at Palazzo Bembo, 13th Venice Biennale 2012
182 Arata Isozaki, "Zhongyuan", Model at Palazzo Bembo, 13th Venice Biennale 2012
186 Degang Wang, "Building Egg" (bird view), Cuckoo Mountain, Ninghai County, Zhejiang Province, China, 2012. Rendering: Silkroad Digital Technology Co., Ltd.

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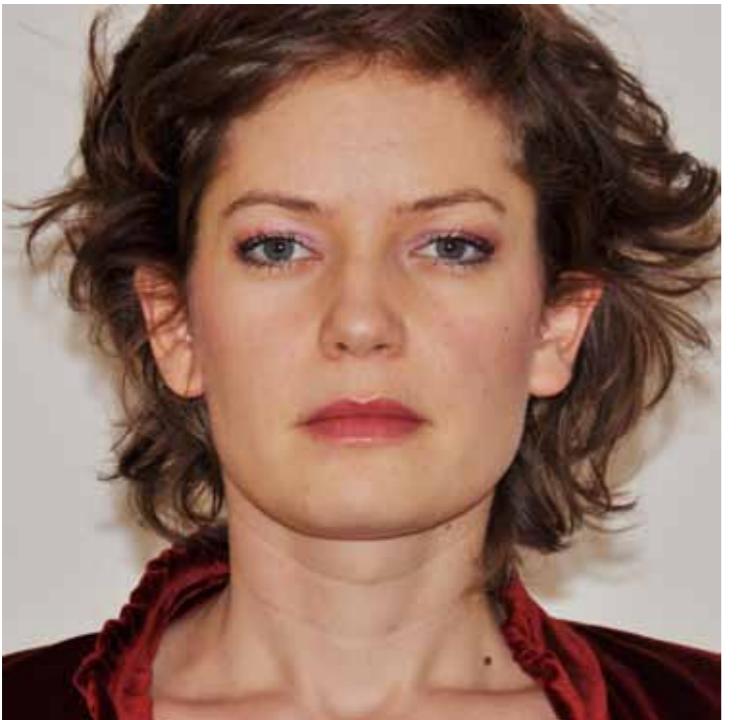
Karlyn De Jongh

Sarah Gold

Valeria Romagnini

Rene Rietmeyer





Karlyn De Jongh

Karlyn De Jongh (*1980, Netherlands), M.A. Philosophy and M.Phil. Art History, independent curator and author. Since 2007 with the project PERSONAL STRUCTURES, organizing symposia and exhibitions in a.o. Amsterdam, New York and Tokyo as well as at the 53rd and 54th Venice Biennale. With Global Art Affairs Foundation, publishing books and documenting Art Projects.



Sarah Gold

Sarah Gold (*1978, Netherlands), M.A. Art History, independent curator and author. Since 2005 with the project PERSONAL STRUCTURES, organizing symposia and exhibitions in a.o. Amsterdam, New York and Tokyo as well as at the 53rd and 54th Venice Biennale. With the Global Art Affairs Foundation, publishing books and documenting Art Projects.

[Photo: Venice, Italy, 7 November 2012, 4:06 pm]

[Photo: Venice, Italy, 7 November 2012, 3:32 pm]



Valeria Romagnini

Valeria Romagnini (*1987, Italy), organizer and author. Received a B.A. in Cultural Heritage at University of Bari, Italy. University education in Visual Arts at IUAV University of Venice, Italy. Co-curator of the Norwegian Pavilion at the 54th Venice Biennale and is working with the Global Art Affairs Foundation since 2011.

[Photo: Venice, Italy, 7 November 2012, 3:40 pm]



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: Venice, Italy, 7 November 2012, 3:44 pm]

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