T2022
UNIVERSITY
PROJECTS

INTRO

The deadline for applications to the Millennium bcp Lisbon Triennale Universities Competition Award is still open (until 3rd February), and we have been invited for two presentation sessions with Q&As at Portuguese colleges. Although the competition is international, we naturally want to facilitate the representation of Portuguese schools, not least because it serves to project the quality of teaching in Portugal.

With this in mind, and in addition to the international presentation in webinar format, we started with FA.ULisboa at the Alto da Ajuda University Campus, at the invitation of Stefanos Antoniadis, Professor of Integrated Project I in the Integrated Master's Degree in Architecture, Specialization Profile in Architecture, Urbanism, City and Territory, on November 20, at the Ajuda Campus with the 4th year class.

On November 28, 2024, we headed to Covilhã, at the invitation of Andreia Garcia, to present the 7th edition of the Competition to a class as part of the Project IV unit of the Civil Engineering and Architecture Department of the Faculty of Engineering at the University of Beira-Interior.

This competition is an invitation to schools, research centers and post-academic programs around the world to join in developing the knowledge needed to shape the city of the 21st century. A selection of the best projects will be the content of the three central exhibitions of Triennale 2025 together with a range of participants from various disciplinary fields invited by the curators of Territorial Agency.

How heavy is a city? aims to position itself as an open learning platform oriented towards the challenges of the present and future. The question that shapes the Lisbon Triennale 2025 challenges our current understanding of human spaces: to answer it, we need to investigate a new planetary dimension that encompasses the totality of networked technological artifacts, as well as the flows of energy, materials and information that form them, and rethink notions of citizenship in a world that is profoundly transformed.

We would like to take this opportunity to mention and thank the jury for their valuable participation in this edition.

Nick Axel — deputy editor of e-flux Architecture and head of the Department of Architecture at the Gerrit Rietveld Academie, Netherlands

Cruz Garcia — lecturer at Columbia GSAPP and Iowa State University, USA

Carla Leitão — lecturer at the School of Architecture at Rensselaer Polytechnic Institute, USA

Dubravka Sekulić — lecturer at the Royal College of Art School of Architecture, UK

Territorial Agency — Curator of the 7th Triennale

MASTER CATEGORY
SHORTLISTED

Harvard University GSD, Landscape Architecture (USA) — Winner
studio: Aqua Incognita

Bergen School of Architecture (NO) — Winner
studio: Explorations in Ocean Space III

University of Virginia School of Architecture (USA)
studio: YRP Rajasthan Cities

Université Paris-Saclay, ENSA-Versailles (FR) — Winner
studio: Building worlds of co-existence

CUNY Spitzer School of Architecture (USA) — Winner
studio: Building Culture

MASTER CATEGORY EXHIBITIONS

7 out of the 14 integrated in the exhibitions, by title alphabetical order:



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Aquatic Livelihoods (USA) ↑
Harvard University, Graduate School of Design (GSD),
Department of Landscape Architecture
Studio: Aqua Incognita: Deciphering Liquid Territories in the Mexican Altiplano
Proponent: Lorena Bello Gomez
Author(s): Hala Nasr, Jingyun Li
(VISIONARIES)

Coastal Interference (Norway)
Bergen School of Architecture (BAS)
studio: Explorations in Ocean Space III
(MULTIPLICITY)

Deep Sea Architecture (Norway)
Bergen School of Architecture (BAS)
studio: Explorations in Ocean Space III- Choreography for Norskehavet
(VISIONARIES)

Reimagine Textile & Paper Industry (USA) ↑
University of Virginia School of Architecture
studio: YRP Rajasthan Cities
(RETROACTIVE)

Social Infrastructure Tower (USA) ↑
University of Virginia School of Architecture
studio: YRP Rajasthan Cities
(RETROACTIVE)

The (in)visible traces of the landscape (France)
Université Paris-Saclay, École nationale supérieure
d'architecture de Versailles (ENSA-Versailles)
studio: Building worlds of co-existence
(CYCLES)

The Theater of the People (USA)
City College of New York (CUNY), Spitzer School of Architecture
studio: Building Culture
(MULTIPLICITY)

AQUATIC LIVELIHOODS (USA)

Harvard University, Graduate School of Design (GSD), Department of Landscape Architecture
Studio: Aqua Incognita: Deciphering Liquid Territories in the Mexican Altiplano
Proponent: Lorena Bello Gomez
Author(s): Hala Nasr, Jingyun Li
(VISIONARIES)

Aquatic Livelihoods

Reimagining the Management of Common Resources in Tecocomulco

Jingyun Li + Hala Nasr

instructed by:
Lorena Bello Gomez

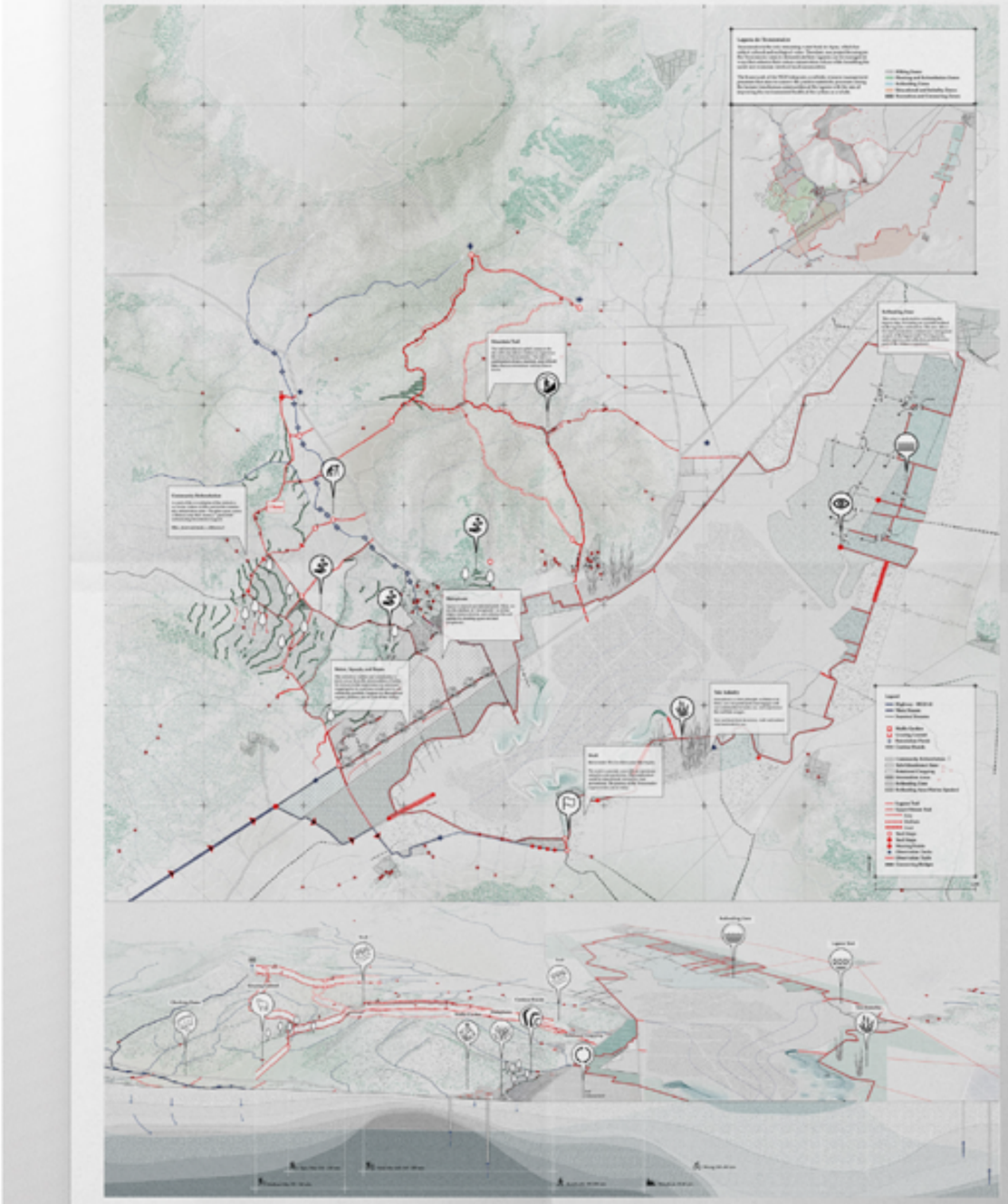
Harvard University Graduate
School of Design

0:00 / 1:13

Aquatic Livelihoods: *Reimagining the Management of Common Resources in Tecocomulco*



Twenty-year phasing strategy and framework for the restoration of Tecoconulco lagoon



Pamphlet for the proposed national reserve system

Phase 1
Educational Programs
Groundwater Recharge
Recource Managment

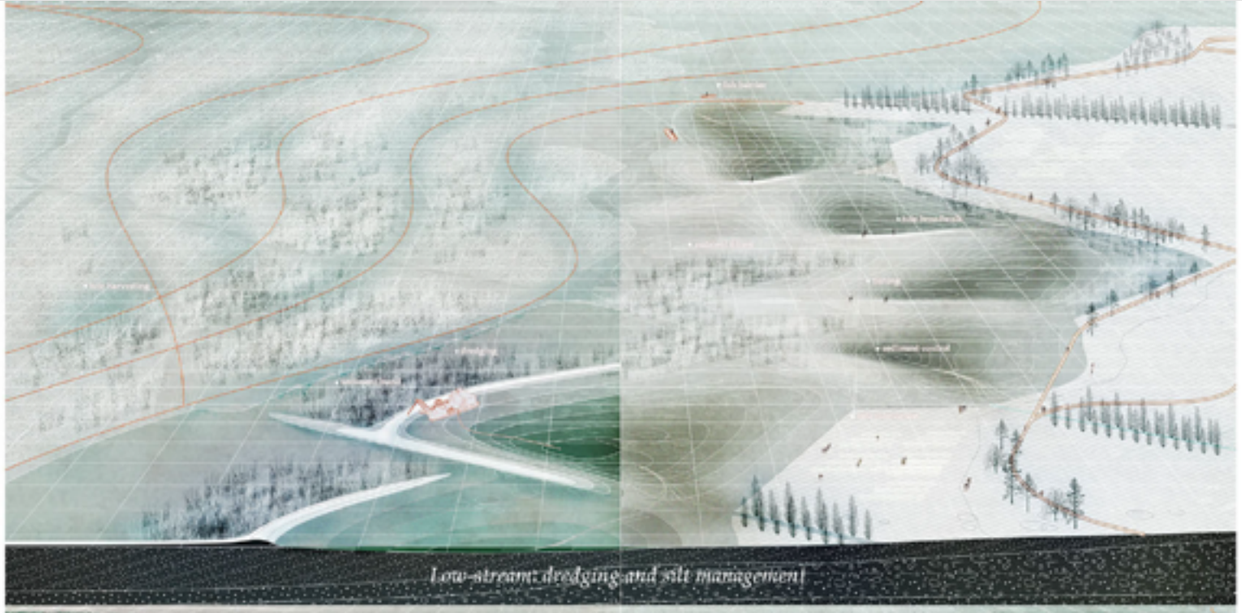
Phase 2
Silt management
Invasive Species Control
Groundwater
Monitoring Mechanism
Trail System

Phase 3
Tule Industry
Land Rental
& Reflodding
NCO Handover
Managment
to Communities

Phase 4
Reforestration

Phase 5
National Reserve
Programs

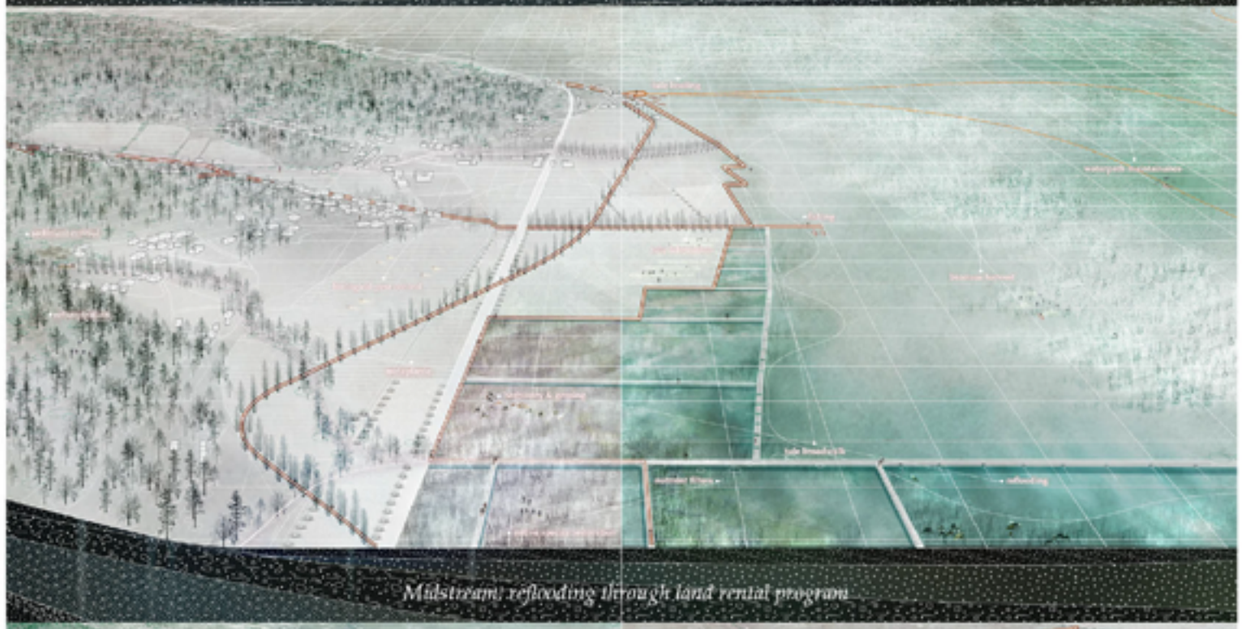
Sectional perspective illustrating recharge infrastructure re-flooding program, silt management and invasive species control



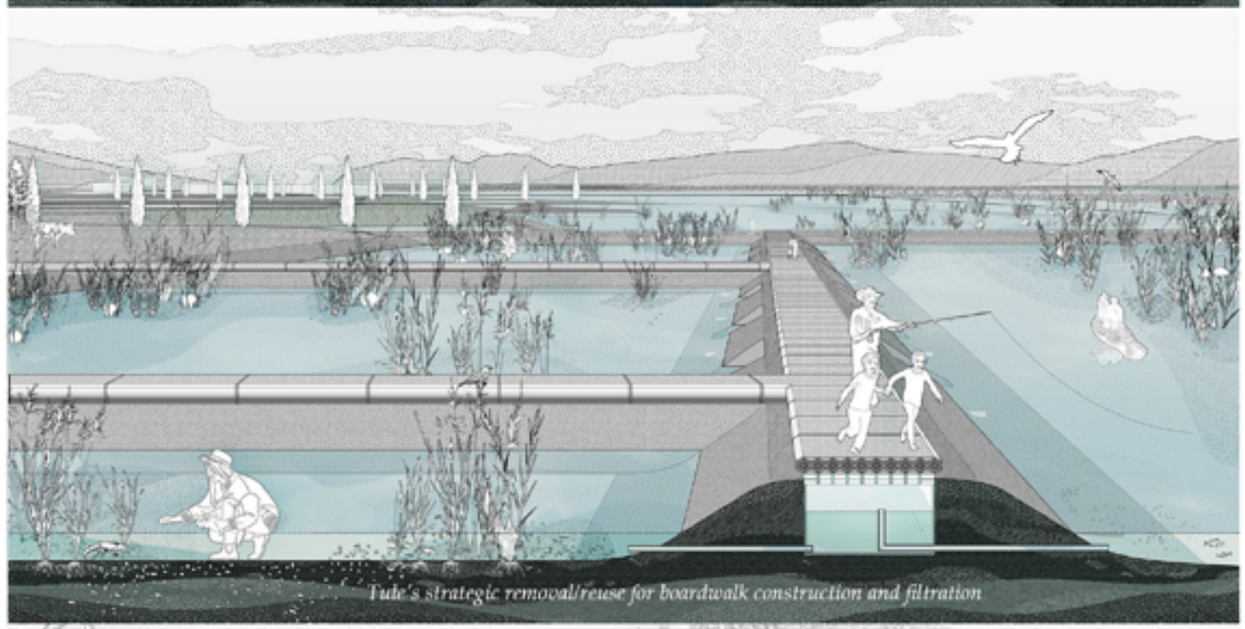
Low-stream: dredging and silt management



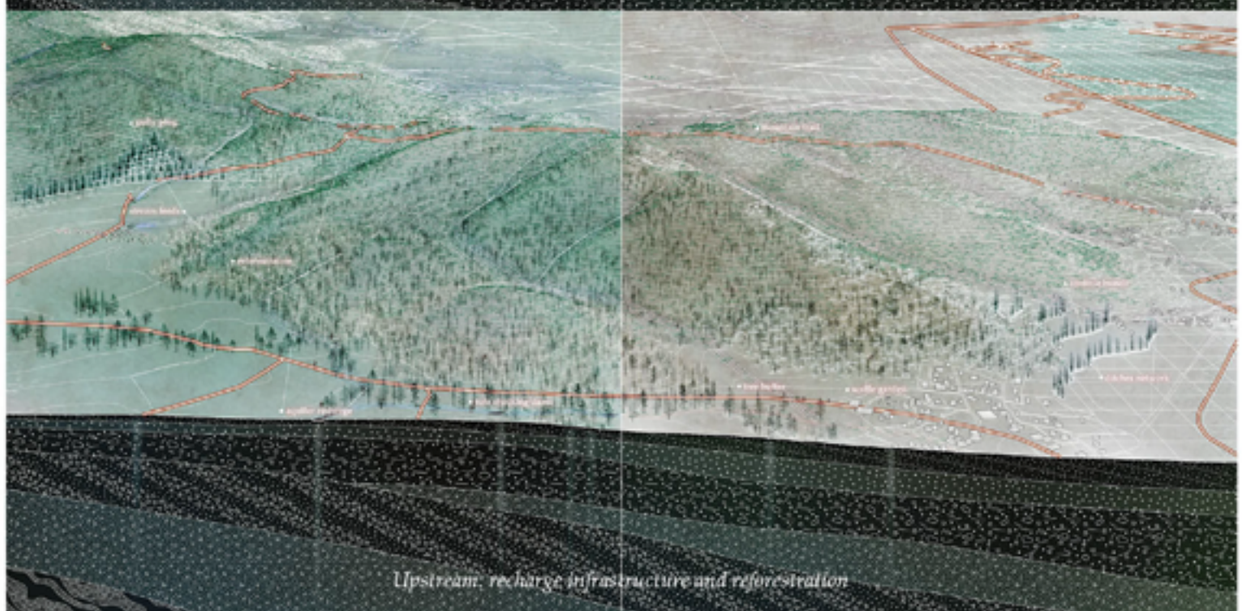
Carp management in the rain season



Midstream: reflooding through land rental program



Tule's strategic removal/reuse for boardwalk construction and filtration



Upstream: recharge infrastructure and reforestration



Micro-scale infrastructures facilitating groundwater recharge and silt-catchment

XKG811.2

Aquatic Livelihoods

Synopsis

Counterweighting Tecocomulco Lagoon’s shrinking due to siltation, aquifer exploitation and land reclamation, our NGO focuses on restoring symbiotic relationships between the local’s aquatic livelihoods with their lagoon/aquifer, through sustainable management of common resources. The three scales of interventions are: upstream, micro-scale infrastructures facilitate groundwater recharge and silt-catchment; midstream, reinstated metaplante help transition from barley monoculture into plant-rotation with Milpa; low-stream, the lagoon’s border is reclaimed through flooding and aquaculture to reduce encroachment. Tule’s strategic removal/reuse for filtration and boardwalk construction accompany reforestation, educational and recreational programs to form Tecocomulco’s trail system as it transitions into a national reserve.

Description of the Proposal

The Tecocomulco Lagoon is one of the former Anáhuac lakes in the Mexican altiplano with critical ecological and cultural value. Due to the aggressive anthropization of its valley, the lagoon has started a perilous process of swampification. This results from silt accumulation, the near-depletion of its aquifer with industrial/municipal concessions, and the permanent reclamation of its border through encroachment. According to Ruiz-Gonzales, the lagoon will disappear in 18 years due to the addition of 40,000 tons of silt per year. Nevertheless, Ejido farmers' right to the aquifer below the lagoon has been neglected since 1954 because of its proximity to Mexico City, illustrating the region's inequitable distribution and access to water resources. Adding to their difficulties, the new climatic regimes of too much or too little water have destroyed Eijido's harvests for the last three years.

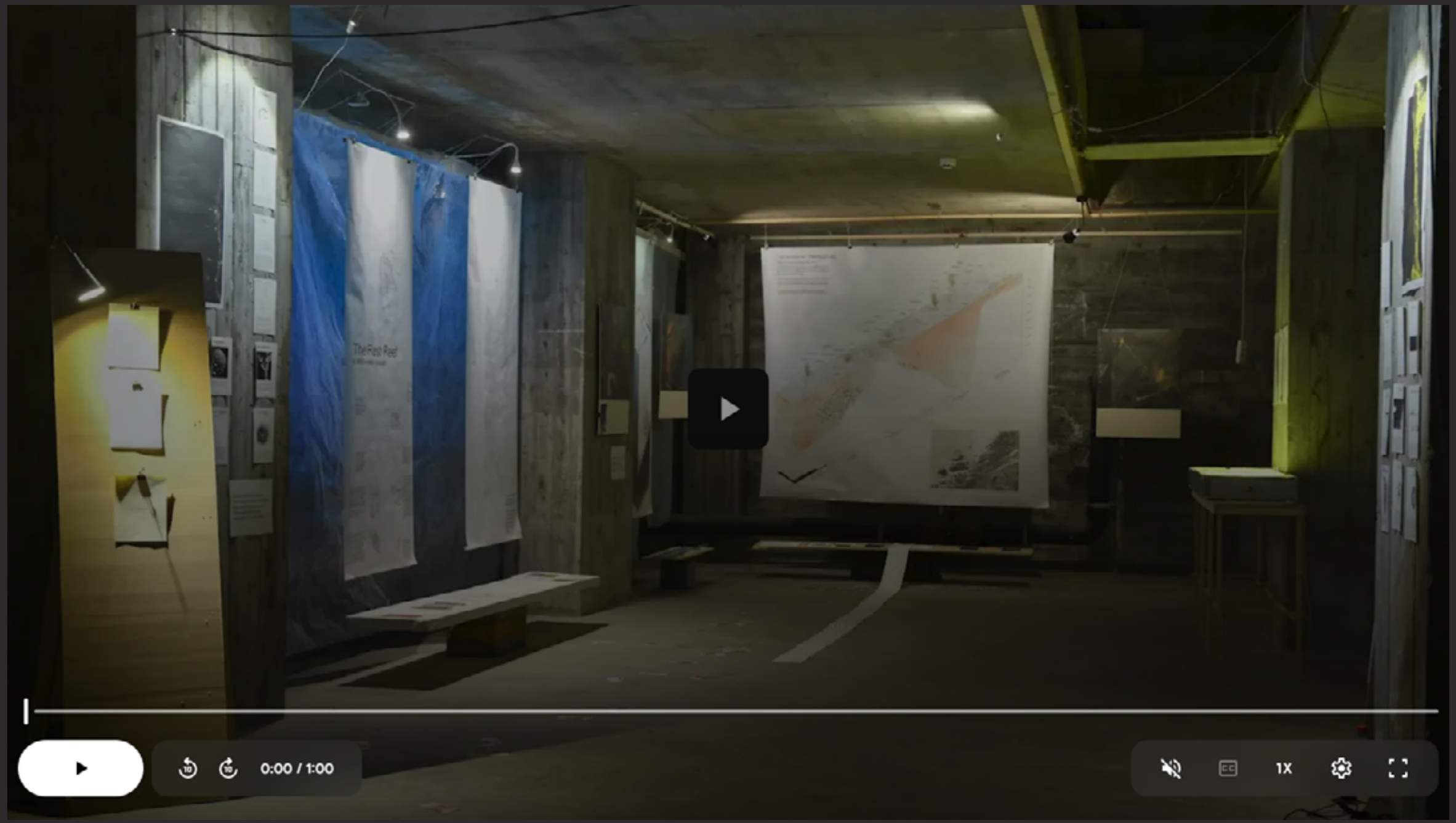
Responding to these critical conditions, our proposed NGO's project focuses on repairing both the visible and the invisible—the lagoon, the aquifer, and farmers' right to water resources. By empowering the locals with a forgotten but still dormant aquatic knowledge to live with the lagoon and not against it, the NGO will re-orient the locals towards symbiotic resource management to strengthen circular processes across settlement/land/lagoon/aquifer in a 20-year-long timeframe.

In the first years, our NGO will focus on raising awareness about the value of the lagoon and restoration by empowering the community with resource management knowledge. Eventually, the management will be handled entirely by community entities who would manage three levels of intervention. Upstream, micro-scale infrastructures are introduced to facilitate groundwater recharge and silt catchment. At midstream, reinstated metaplante helps the transition from barley monoculture to plant rotation with Milpa. Low-stream, the lagoon's border is reclaimed through flooding and aquaculture—with land rental programs—to reduce the lagoon's encroachment. Within the lagoon, Tule, an invasive species, is strategically removed and reused for boardwalk construction and filtration. Finally, the construction of a network of trails will accompany reforestation, educational and recreational programs, and with them, the transition into a national reserve.

These bottom-up techniques and new infrastructures will enable annual maintenance by and for the locals while creating job opportunities and volunteering programs. These opportunities include biomass removal by dredging the lagoon, harvesting silt and tule, and upcycling them as natural fertilizer, water-filters, and local arts and crafts materials. Over the lagoon's contested perimeter, a trail is built to become a critical instrument to redefine the border and stop encroachment. Meanwhile, recharge infrastructure, including contour bunds, check dams, percolation ponds, and stream feeds, are effective measures to help reduce the nutrient input and filter out erosion sediment from the catchment areas. In the dry season, the rainwater recharged into permeable soil helps improve the soil's moisture. Over time, the engagement with resource management practices becomes part of the aquatic cultural landscape and breathes new life into the local livelihood.

COASTAL INTERFERENCE (NORWAY)

Bergen School of Architecture
Master in Architecture
Studio: Explorations in Ocean Space III - Choreography for Norskehavet
Proponent: Nancy Couling
Participating lecturers: Vibeke Jensen (Artist), Marianna Anichini (Marine biologist)
Author(s): Luna Scéau, Sonya Markova, Atso Airola, Jonas Høiness, Sofia Korte, Helene Eide, Sashant Tiwari, Kripa Jain, Changkun Ma (MULTIPLICITY)


0:00 / 1:00
1X

Coastal interference

Norwegian Sea. Map of human activity

0 km 100 200

Andoya

Rost

Trondheim

Runde

Ocean of Myths

The Coral Nation

The Last Salmon

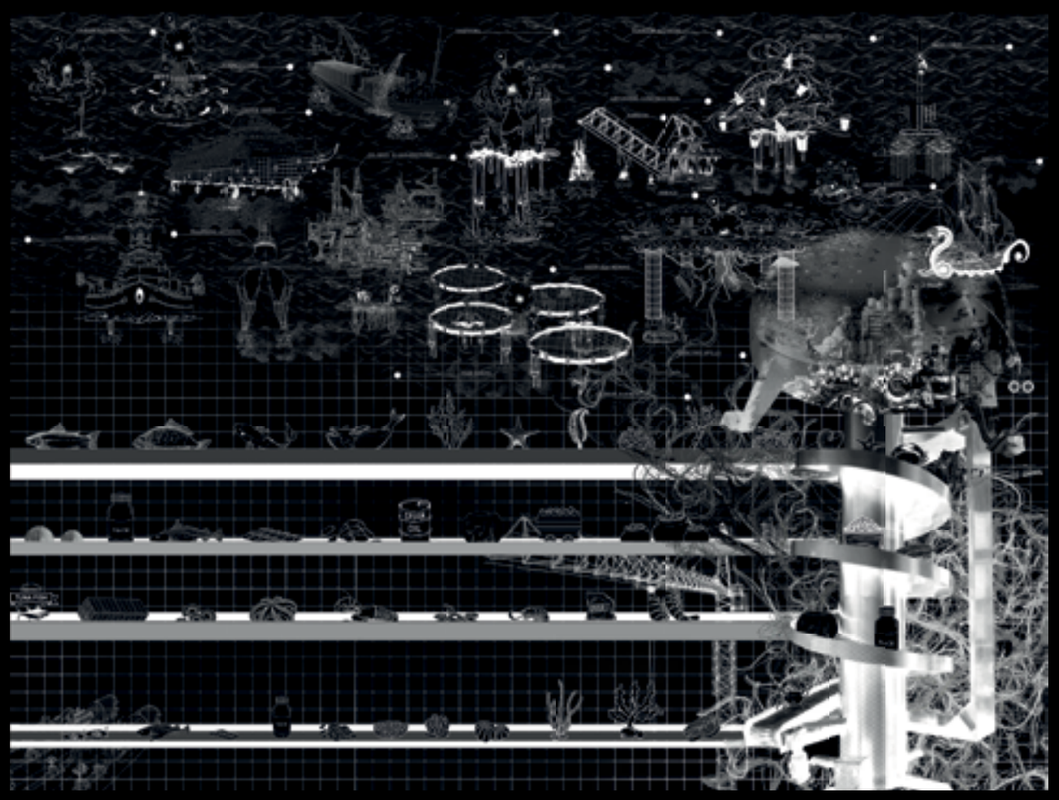
Sonic Refections

Ocean of Myths

Video and audio presentation



A narrated video interpreting the evolution of Norskehavet through Norse and Indian mythology, finally envisioning the monstrous figures in the contemporary myth of the future.



The Coral Nation

Video and audio presentation

An audio/video piece in which the mysterious cold-water corals are advocating for their right to life as an imagined political entity.



The heart of the sea



The complex ecosystem of the Rost reef, 297km²

Sonic Reflections

Video and audio presentation

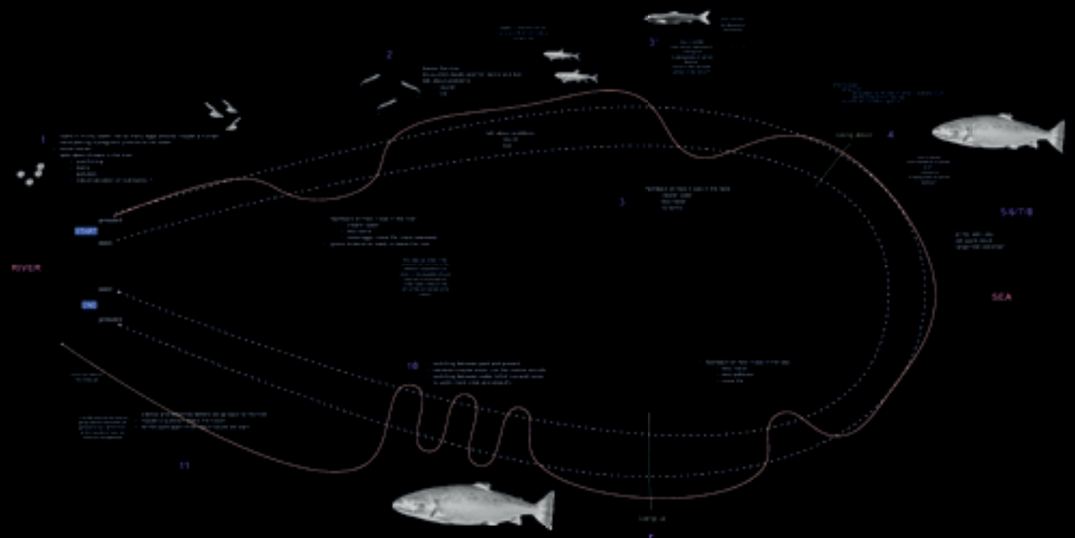
An audio/video project for the bird island Runde, proposing a sonic, amplifier for deep listening and to preserve and protect the vulnerable soundscapes of the wild habitat.



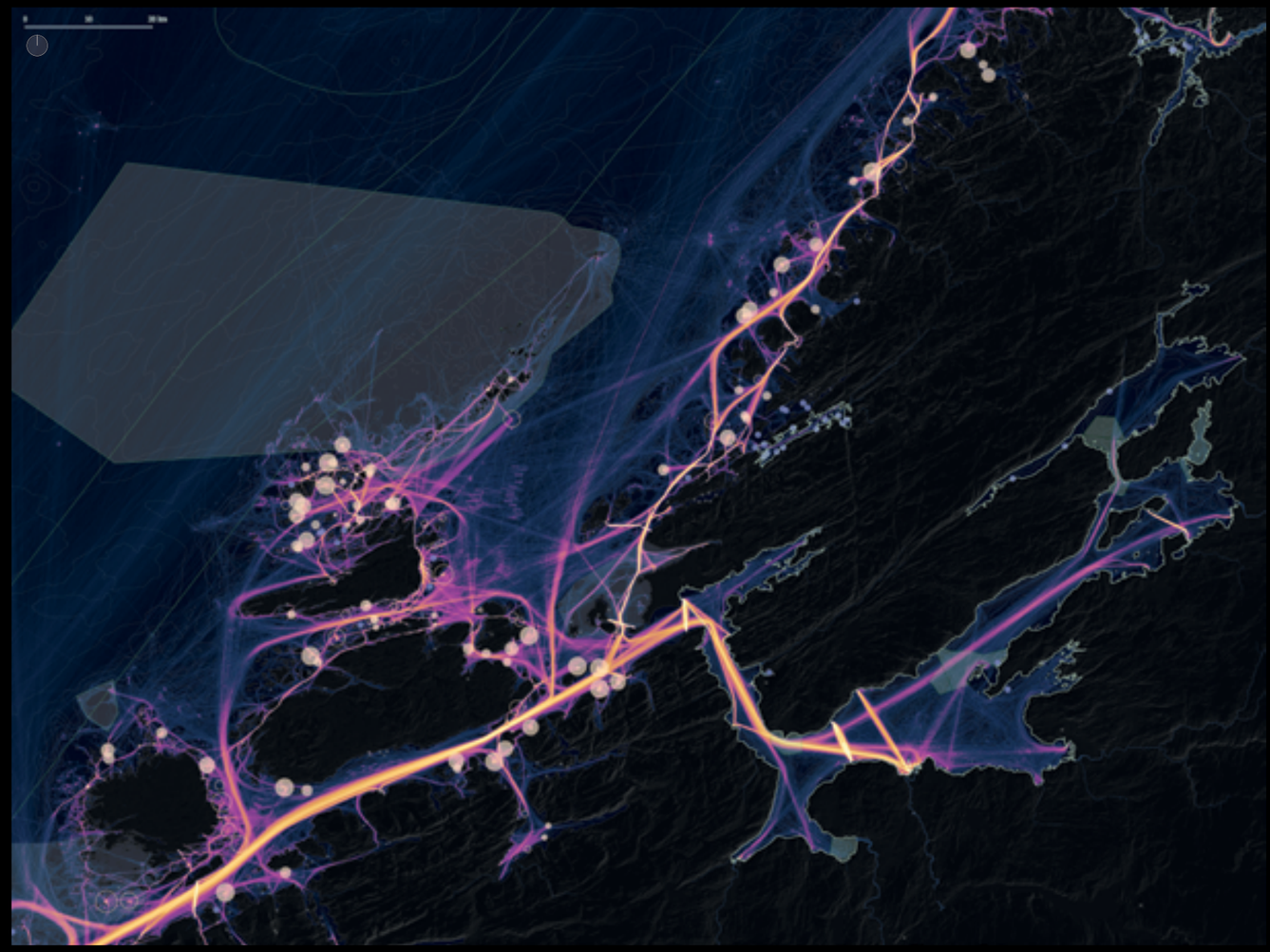
The Last Salmon

Video and audio walk

A space-specifc audio/video walk that critically speculates about the acoustic conditions of salmon and the current state of salmon farming in Norway.



Choreographical diagram of the salmon's life journey through the exhibition space over three generations



Aquaculture and marine traffic in Trøndelag















In-situ views and video-stills of the audio/video walk through the life-cycle of the last salmon, exhibition space Bergen

8YP81A.2

Coastal Interference

Synopsis

Aquaculture, shipping lanes, oil fields, military installations, birds, spawning fish, trawlers, kelp, cold-water corals, dreams, myths and multiple marine species, all inhabit the Norskehavet coastal zone, here defined by depth from shore to the continental shelf. This highly productive area, propelled by the warm Gulf Stream, is fully urbanised and characterised by unstable conditions.
The project articulates human interference throughout the zone from the perspectives of a salmon, cold-water corals, seabirds and both lost and resurgent mythologies.
The interdisciplinary work aims to illuminate tensions, potentials and promote future action. Case-studies highlight four selected sites; Runde, Rost, Andoya and Trondheim.

Description of the Proposal

Ocean of Myths
Departing from Andoya, the evolution of Norskehavet is explored through a series of mythical stories, eventually envisioning the contemporary myth of the future. Comparing ocean mythology across the Indian and Norwegian cultures reveals similar figures and
narratives; all-present tensions and balance between beneficial and destructive forces, and escalating greed resulting in destruction. Myths advance through the past, present and future, illustrated through elaborate maps and a series of tarot cards interpreting the different mythological figures.
Over-exploitation of the ocean has persisted through the myth of infinite resources, oil and gas represents the myth of industrial growth. Steel and concrete monsters inhabit Norskehavet and new organic/mineral mutations are evolving unnoticed, set to inhabit a dystopian future.

The Coral Nation
“Our tropical brothers and sisters are dying. Soon it will be our turn... “
Representatives of The Coral Nation– an imagined new political entity– address the United Nations General Assembly,

pleading for survival and the discontinuation of Humanity’s destructive activities in the ocean.
Through a series of speeches, this audio/video piece presents the case of the corals, articulating their vital importance to marine ecosystems.
Coral reefs are the machinery that keeps oceans overflowing with life and power. Approximately 25% of all marine life depend on coral reefs to survive, and 0.5 billion humans depend on coral reef-connected ecosystems for food.
All citizens have equal rights, privileges and value in these complex megacities of the deep- the 297km2 Røst Reef covers 3x the city of Bergen.

Sonic Reflections
Seabird populations are rapidly declining around the Norwegian Sea. Through the phenomenological approach of listening, this project seeks to create a connection between humans and seabirds in their natural habitat, aiming to preserve the vulnerable soundscapes of wild coastal places.
Using drawings and recordings, the video documents the investigation of geophonies and biophonies at Runde, an island in the south of the Norwegian Sea, and the proposed transformation of an abandoned lighthouse building in an acoustic space. The new space mediates and amplifies the natural soundscape. It is a place for nature to tell and humans to listen. The changing land- and soundscape is shaped by wind, water and seabirds throughout the seasons, transferring the cultural and biological history of the island.

The Last Salmon
A space-specific audio/video walk that critically speculates on the acoustic conditions of salmon and the current state of salmon farming in Norway, in particular around Trondheim. In the walk, inspired by the work of Janet Cardiff, participants are visually and aurally guided through space with the help of phones and headphones. From their phonescreens, participants follow a series of pre-recorded events that lead and navigate them through the experience of a migrating wild salmon swimming through the space. They are part of the salmon’s journey starting from the river, swimming down the fjord, entering to the open sea and ending back to the river.
A double reality is created, where the fictional world of the film blends with the reality of the architecture and body in motion.

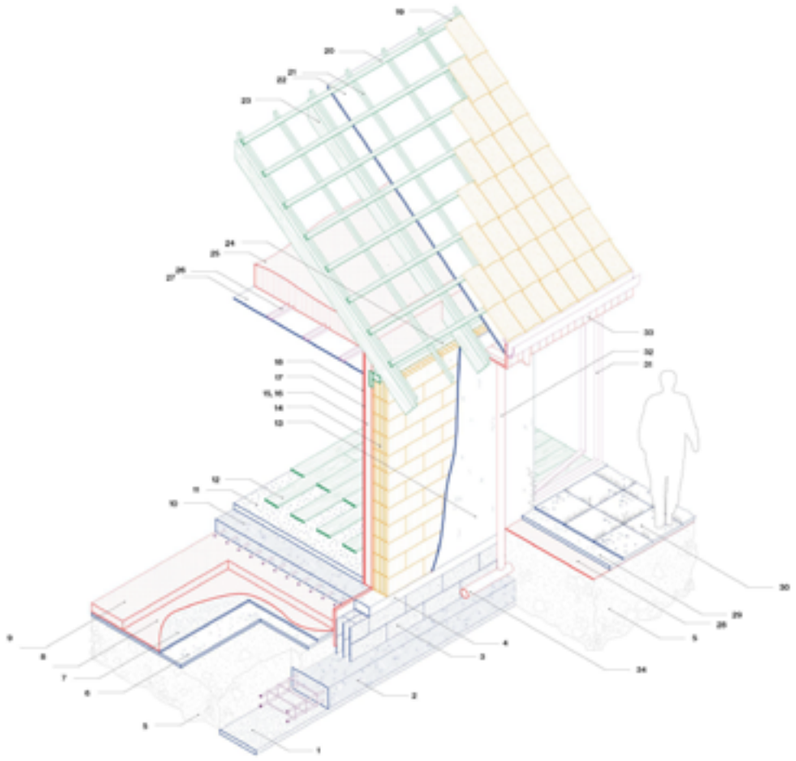
THE (IN)VISIBLE TRACES OF THE LANDSCAPE (FRANCE)

Université Paris-Saclay, École nationale supérieure d’architecture de Versailles
Master in Architecture
Studio: Building Worlds of Co-existence
Proponent: Susanne Stacher
Author(s): Gaspard Basnier, Léo Diehl-Carboni, Lawan-Kila Toe
(CYCLES)

THE (IN)VISIBLE TRACES OF THE LANDSCAPE

0:02 / 1:32

THE (IN)VISIBLE TRACES OF THE LANDSCAPE



Basement composition

1. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives
2. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives
   Steel [iron and carbon + chromium, magnanese, nickel...]
3. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives
   Mortar [cement and sand]
4. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives

Ground floor composition

5. Land of the site
6. Aggregates [solid rock or alluvial rock]
7. Sand
8. Polyethylene (PE) [ethylene - naphtha - crude oil]
9. Expanded polystyrene (EPS) [styrene + pentane - naphtha - crude oil] + water vapour
10. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives
    Steel [iron and carbon + chromium, magnanese, nickel...]
11. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives
12. Wood [oak] + glue [urea resin (UF) - methanal (formaldehyde) - natural gas or crude oil]
12'. Porcelain stoneware [clay, quartz, kaolin, feldspathic sand, feldspar]+ enamel [silica, « basic » oxides]
12''. Porcelain stoneware [clay, quartz, kaolin, feldspathic sand, feldspar]+ enamel [silica, « basic » oxides]

Façade wall composition

13. Sand [silica] + natural hydraulic lime (Type: NHL2) [limestone] + additives
14. Earthenware [clay] + lignosulfite + water
    Mortar [cement and sand]
15. Sand + recycled glass [cullet] + Urea resin (UF) [formaldehyde - natural gas or crude oil]
    Kraft [cellulose fibre - wood]
16. Galvanised steel [iron and carbon + zinc]
17. Gypsum [feldspar]
18. Water (solvent) + acrylic resin (binder) [propylene - crude oil] + pigment [titanium dioxide] +
    various minerals (fillers) + additives

Roof composition

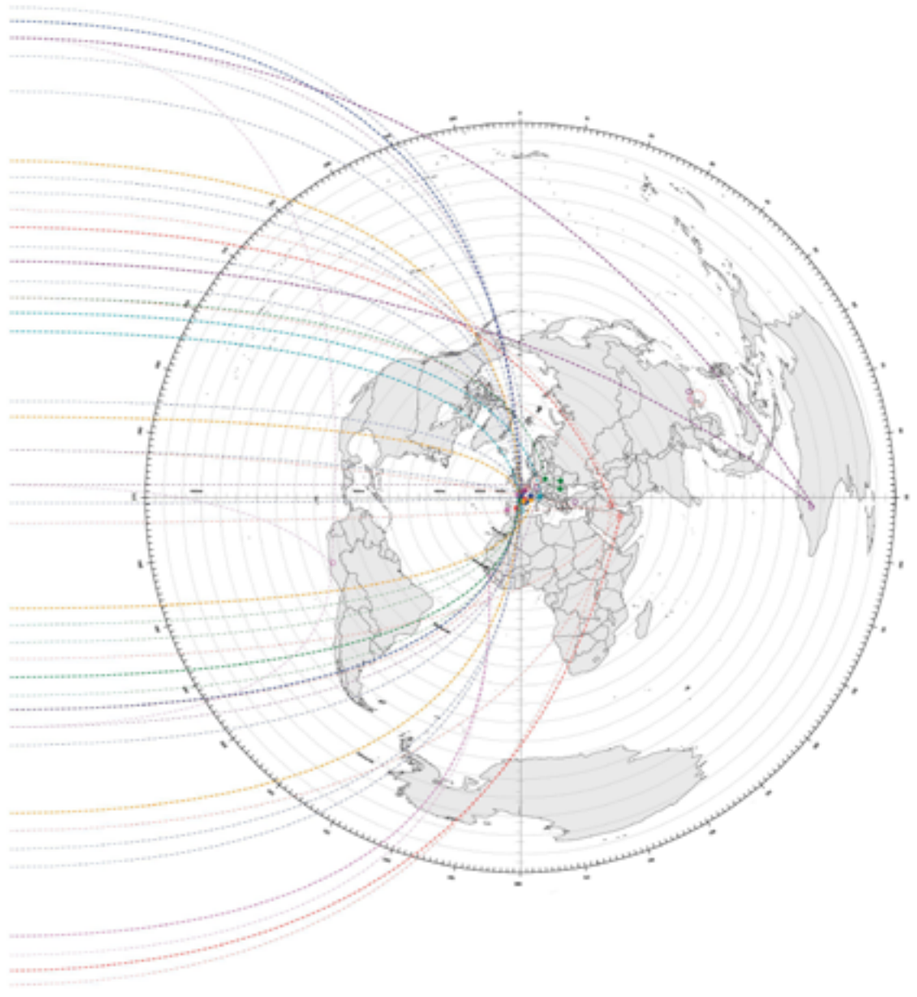
19. Earthenware [clay] + lignosulfite + water
20. Solid sawn timber [maritime pine]
21. Solid sawn timber [maritime pine]
22. Polypropylene (PP) [propene - ethylene - naphtha - crude oil]
23. Solid sawn timber [maritime pine]
24. Solid sawn timber [maritime pine]
25. Basalt + urea resin (UF) [formaldehyde - natural gas or crude oil]
26. Galvanised steel [iron and carbon + zinc]
27. Gypsum [feldspar]

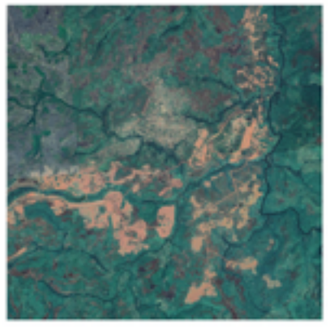
Exterior floor composition

5. Land of the site
28. Polypropylene (PP) [propene - ethylene - naphtha - crude oil]
29. Sand
30. Sand + aggregates [solid rock or alluvial rock]+ cement [limestone and clay]+ water + additives

Opening and facade elements

31. Alumina [bauxite and sodium hydroxide] + additives [cryolite, calcium fluoride...]
32. Alumina [bauxite and sodium hydroxide] + additives [cryolite, calcium fluoride...]
33. Polyvinyl chloride (PVC) [ethylene - naphtha - crude oil] + sea salt [chlorine] + additives
34. Polyvinyl chloride (PVC) [ethylene - naphtha - crude oil] + sea salt [chlorine] + additives

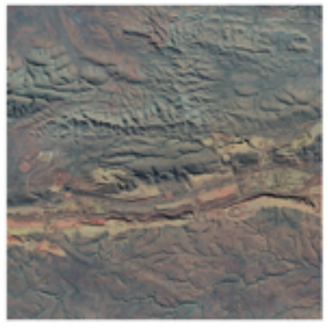




Bauxite mine, Sangarédi, Guinea



Clay quarry, Colomiers, France



Iron ore mine, Pilbara, Australia



Felspar mine, Carpineti, Italia



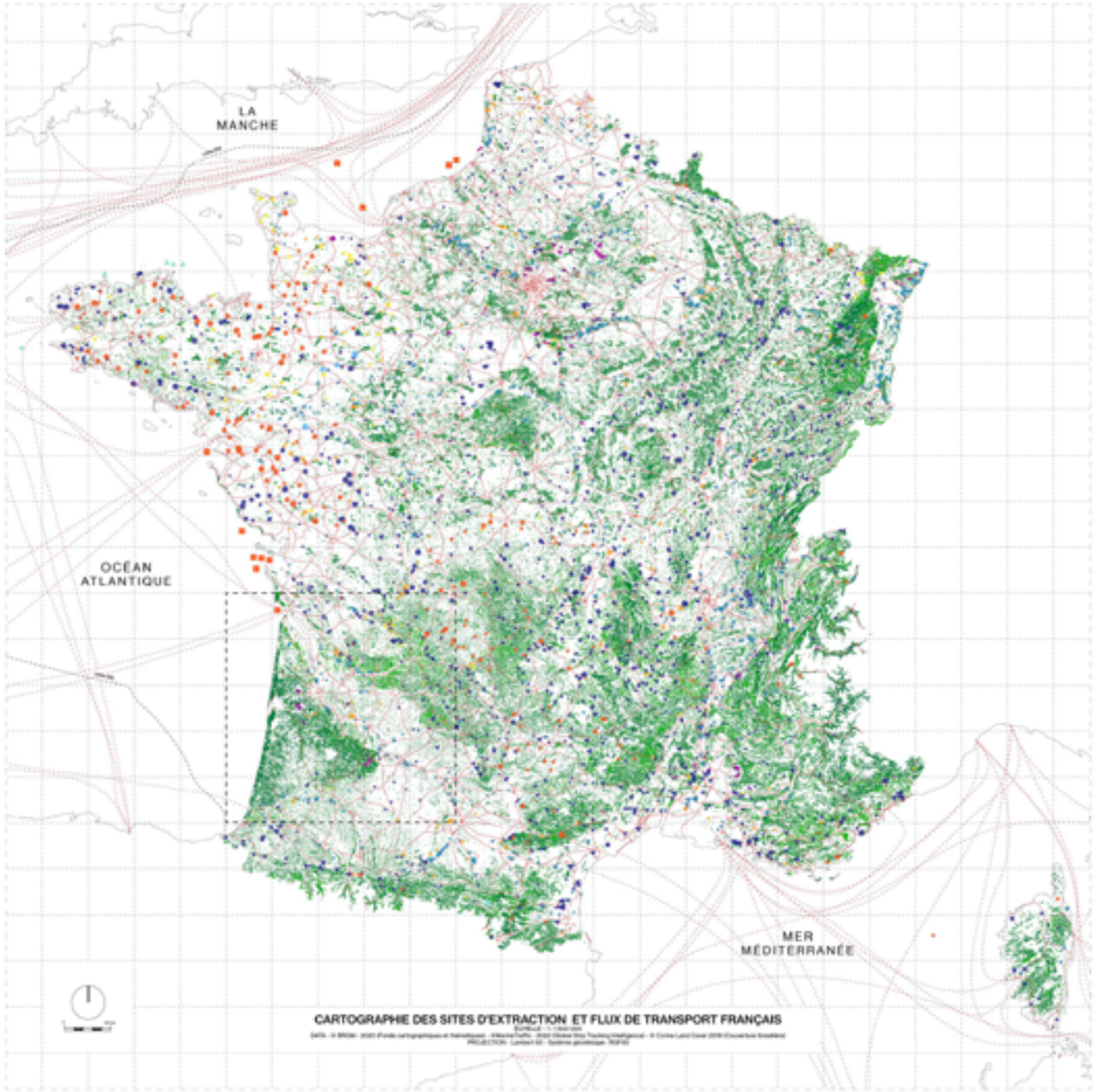
Oil Refinery, Harad, Saudi Arabia

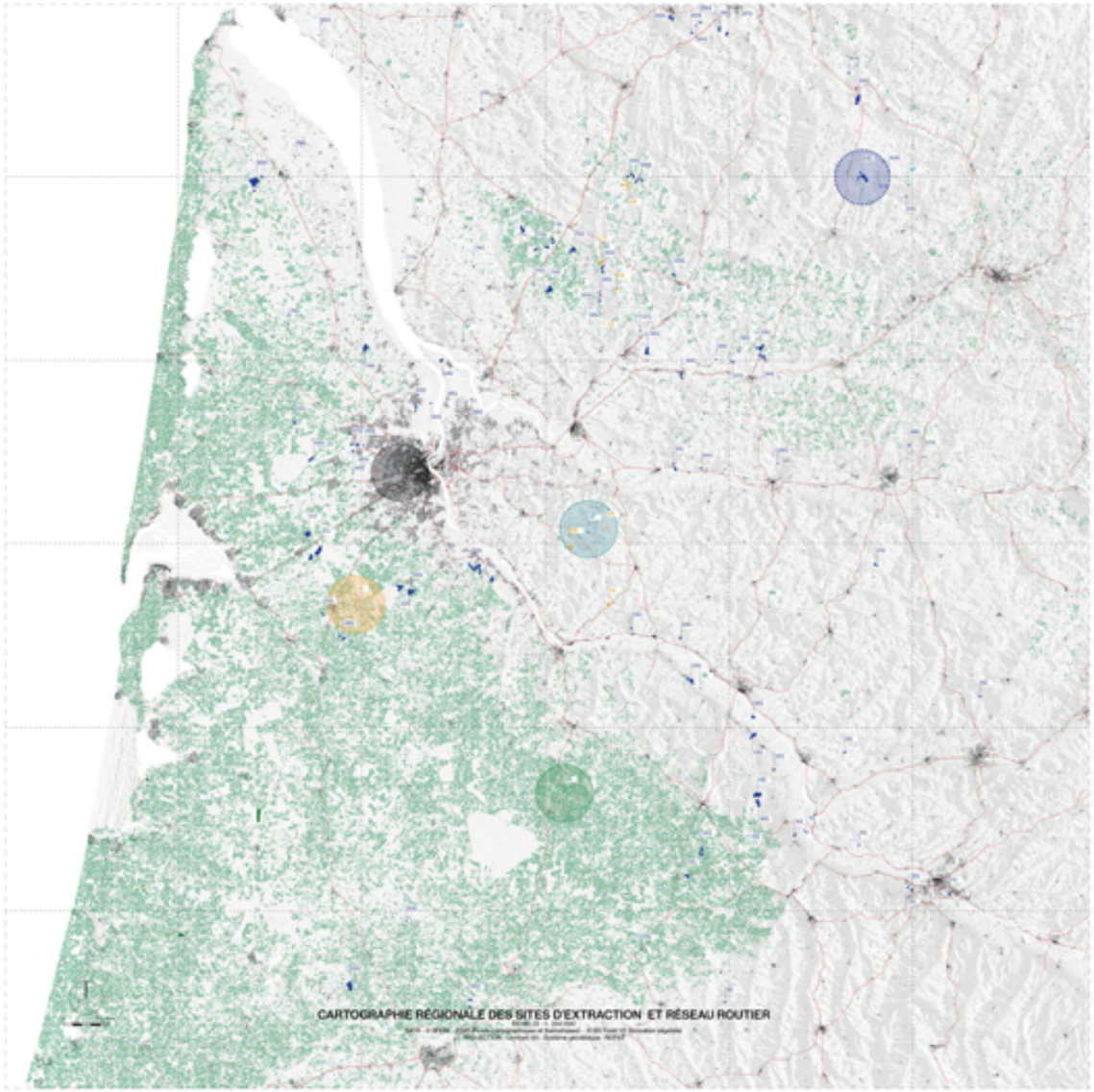


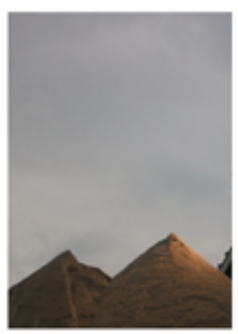
Cement factory, Bussac-Forêt, France



Sawmill, Barlinek, Poland


LA
MANCHE
OCÉAN
ATLANTIQUE
MER
MÉDITERRANÉE
CARTOGRAPHIE DES SITES D'EXTRACTION ET FLUX DE TRANSPORT FRANÇAIS


CARTOGRAPHIE RÉGIONALE DES SITES D'EXTRACTION ET RÉSEAU ROUTIER















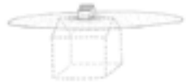



































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The (in)visible traces of the landscape

Synopsis

This research project led at the Versailles National School of Architecture (ENSA-Versailles), questions the (in)visible traces that the extraction of construction materials has in the landscape. Architecture can be defined both as an additive force – building, developing, structuring – and as a subtractive force – excavating, demolishing, consuming. In this light, the choice of building materials and their implementation must therefore be fundamentally questioned. Components and assemblies – frameworks, walls, pillars, roofing, cladding, foundations – can become powerful architectural tools, giving rise to a vision of coexistence between landscape, climate, and habitable space.

Description of the Proposal

This research project questions the (in)visible traces that the extraction of construction materials have in the landscape. Modernity and technology have certainly substantially improved the quality of life of mankind, what includes the construction sector as well. But the latter turns out to be responsible for almost 40% of carbon emissions, exploitation of labour conditions, depletion of natural resources, and irreversible transformation of landscapes and communities in the name of progress, domestic comfort, technological innovations (and profit). The extraction and production sites of materials used in architectural construction raise the question on what kind of strategies should be adopted in the face of global urbanisation. The (in)visible traces of the landscape investigates the origins of building materials and their characteristics, taking the individual house, the widely dominant model in all urbanised areas in France and in many parts of the world, as starting point. A critical observation of the processes of material production used in the building industry provides a tool for developing alternative architectural strategies. Thus, architecture can be defined both as an additive force – building, developing, structuring – and as a subtractive force – excavating, demolishing, consuming. The design of a technical detail can have both visible and invisible impacts on landscapes, human, and non-human beings. The choice of building materials, their distribution and use must therefore be essentially questioned.

Taking the problematic of the sourcing of materials as fundamental for the design of buildings leads to an architecture that shall be permeated by local techniques and knowledges, and thus participating in the construction of the territory

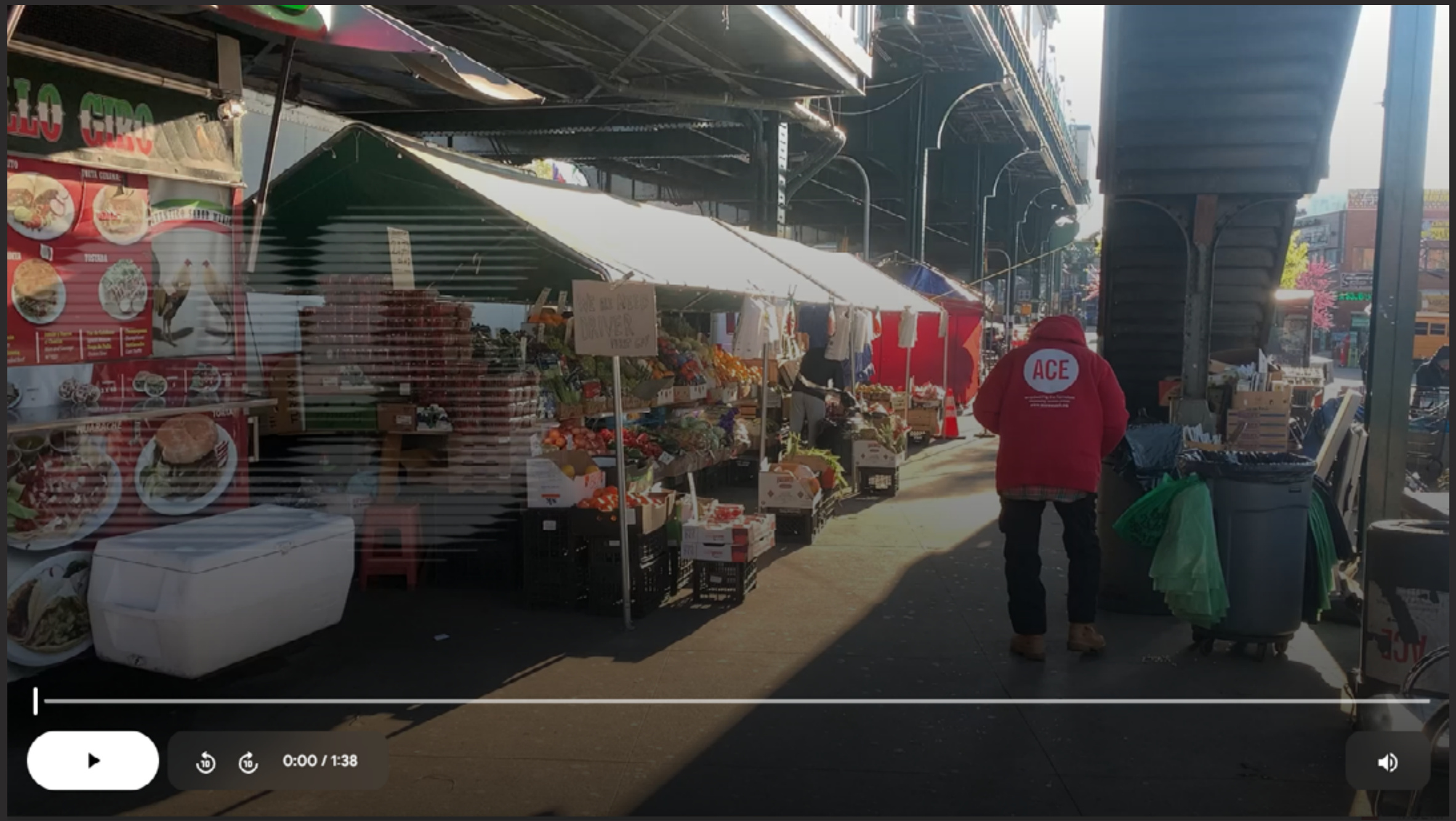
(instead of destroying it). One underlying question would wonder about what kind of aesthetic can bring dialogues between the material, the territory, and the technique.

In an empirical way, we have tried to define a material-based comprehension of our inhabited space. Avoiding waste production and re-engaging with local resources, we aimed at going beyond mere thermal calculations and environmental regulations, as it is also about researching and fabricating a language and new spatialities. An immersive exploration leads us into the heart of the construction and transformation processes of the ground and underground. A range of components and assemblies – frameworks, walls, pillars, roofing, cladding, foundations – can become powerful architectural tools, giving rise to a vision of coexistence between landscape, climate, and habitable space. Alternative housing concepts thus establish a contemporary territorial narrative based on a sensitive use of materials and simple construction methods.

The ecological footprint of the building sector urgently needs to be addressed by rethinking the entire cycle. What kind of architecture could emerge from these considerations? How could a radical change in the processing of materials lead to an architecture that is in resonance with the territories and capable of permanent evolution? Designing is no longer just a response to a programme and to the need for comfort, but a proposal for a better coexistence with the remaining resources of the Earth.

THE THEATER OF THE PEOPLE (USA)

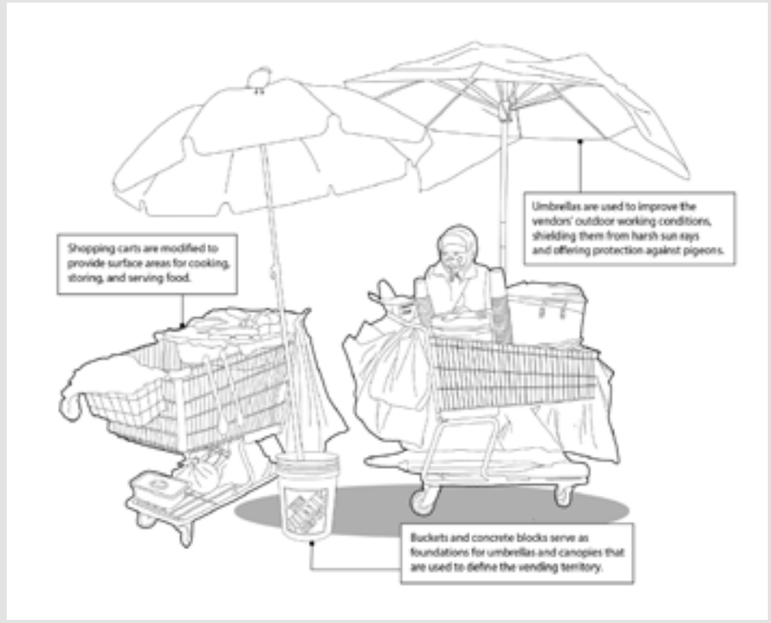
City College of New York, Spitzer School of Architecture
Master in Architecture
Studio: Building Culture
Proponent: Lindsay Harkema
Author(s): Pedro Cruz Cruz
(MULTIPLICITY)

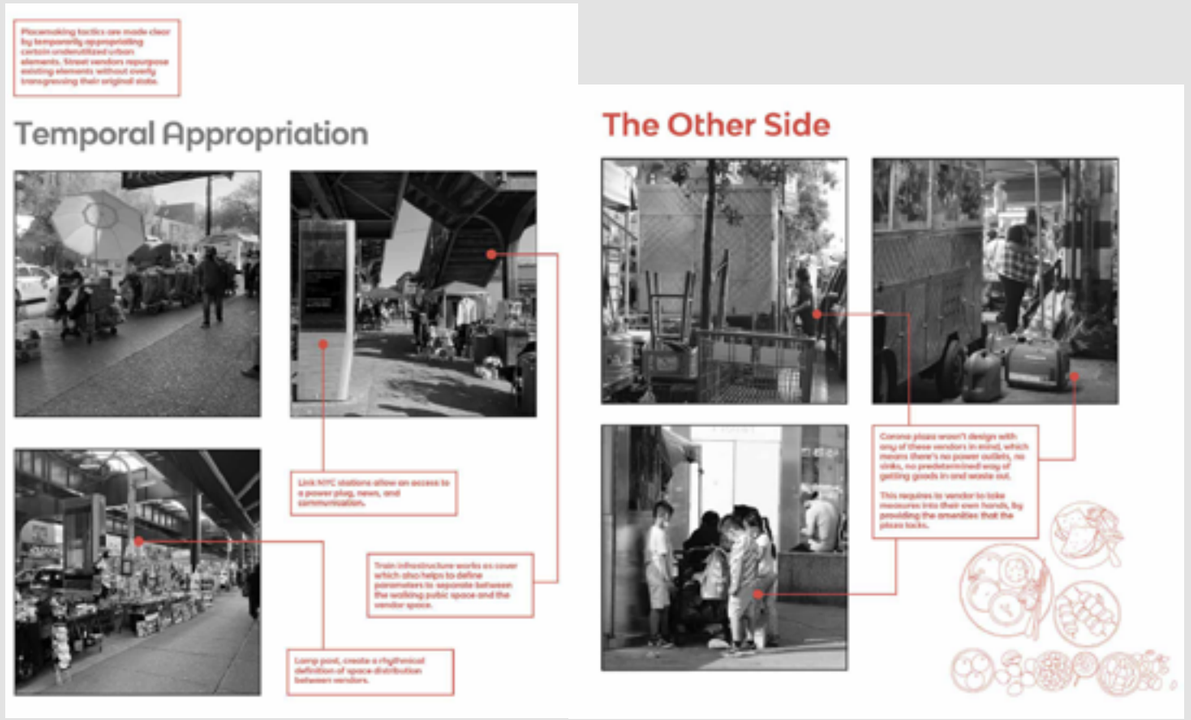

ACE
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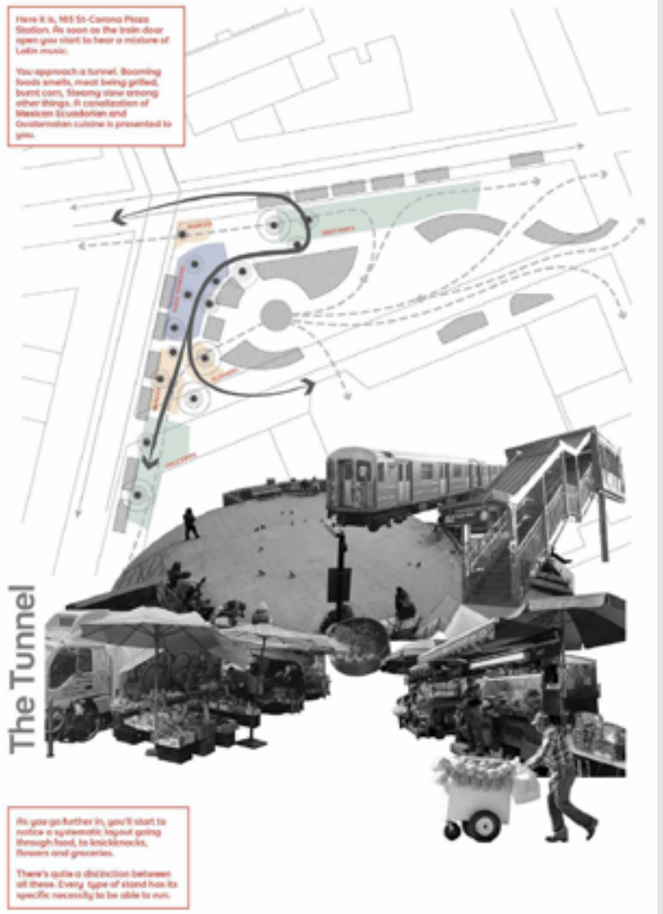
The Theater of the People: A Look Into Queens' Street Vending Culture | By Pedro Cruz Cruz

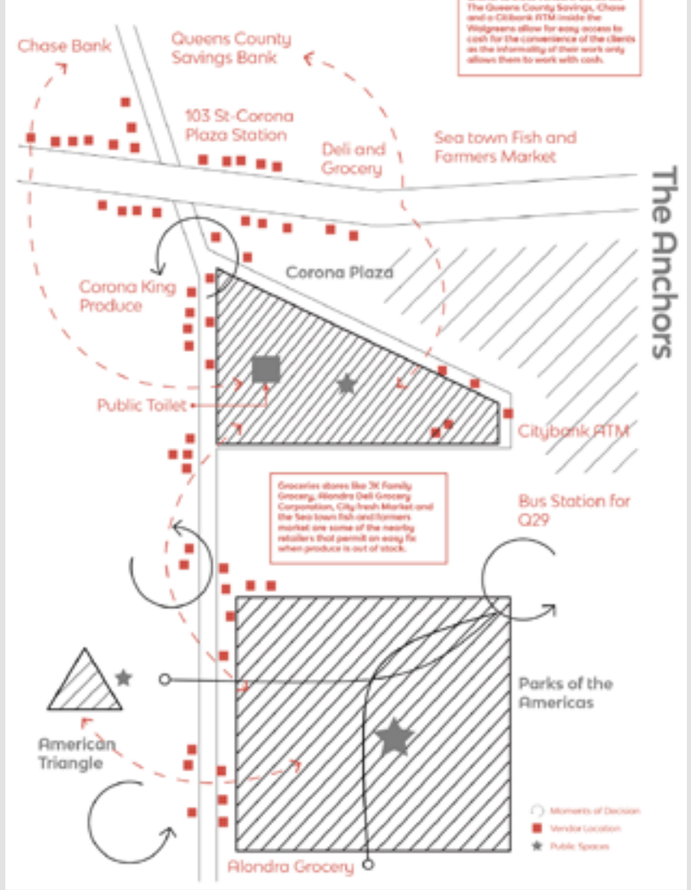
The Public Plaza

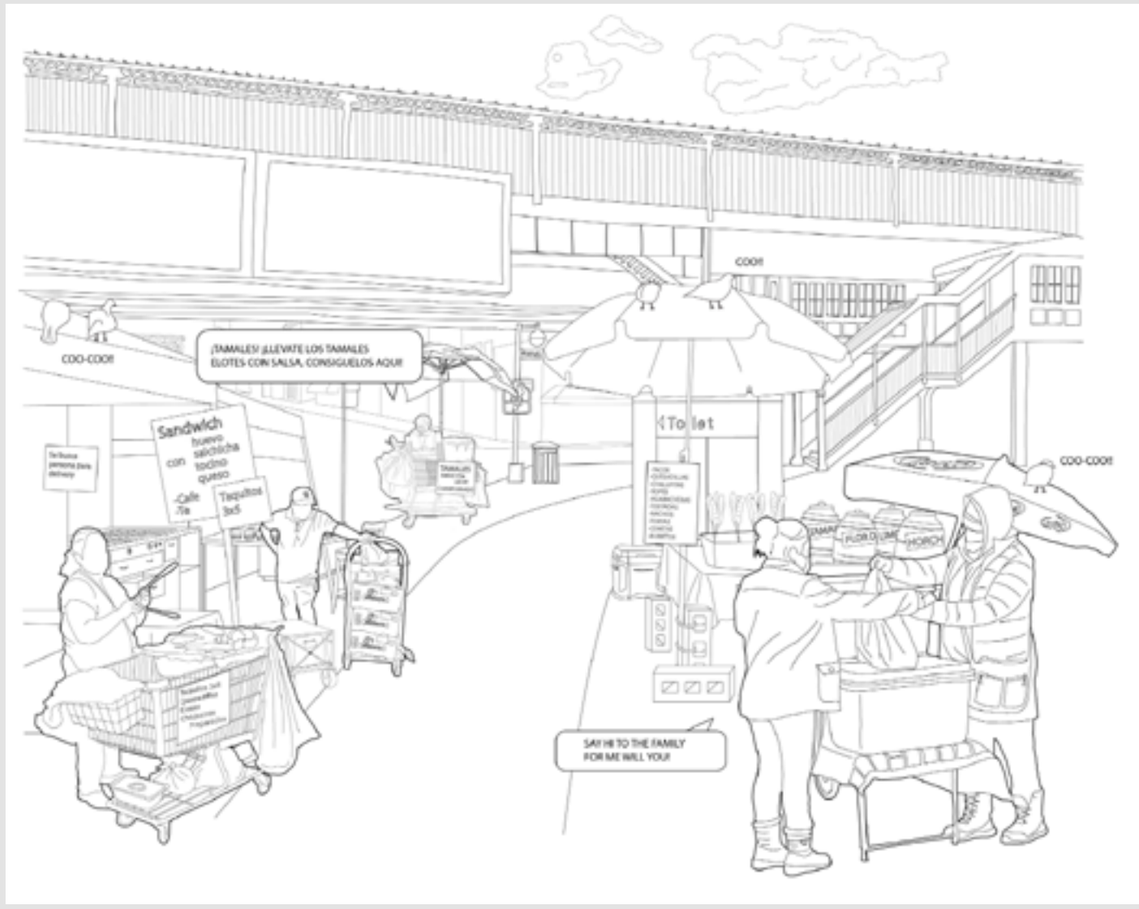
Transforming the urban landscape with placemaking tactics.

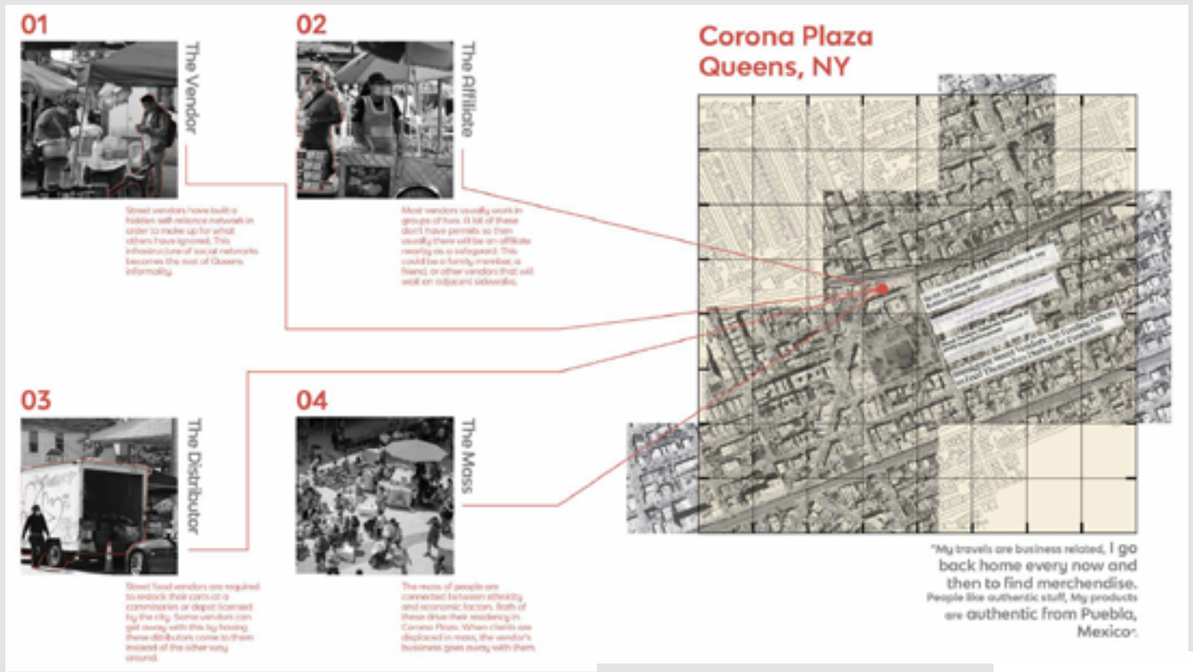


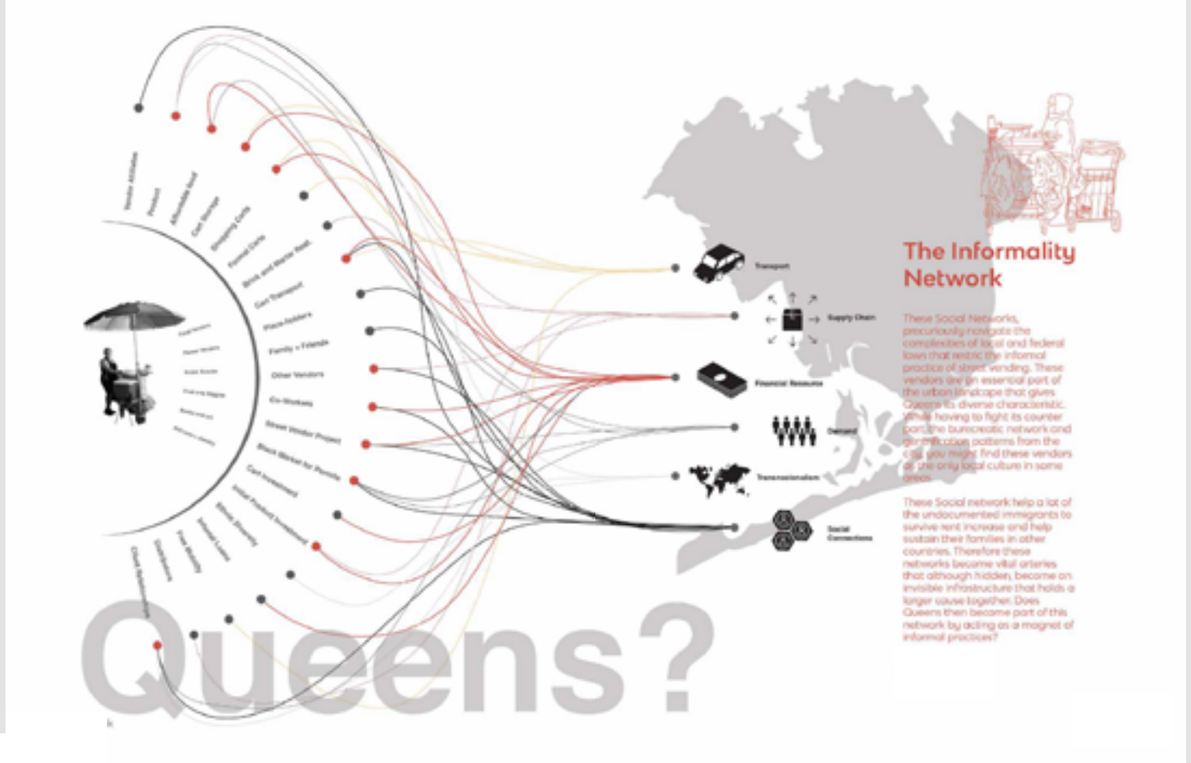




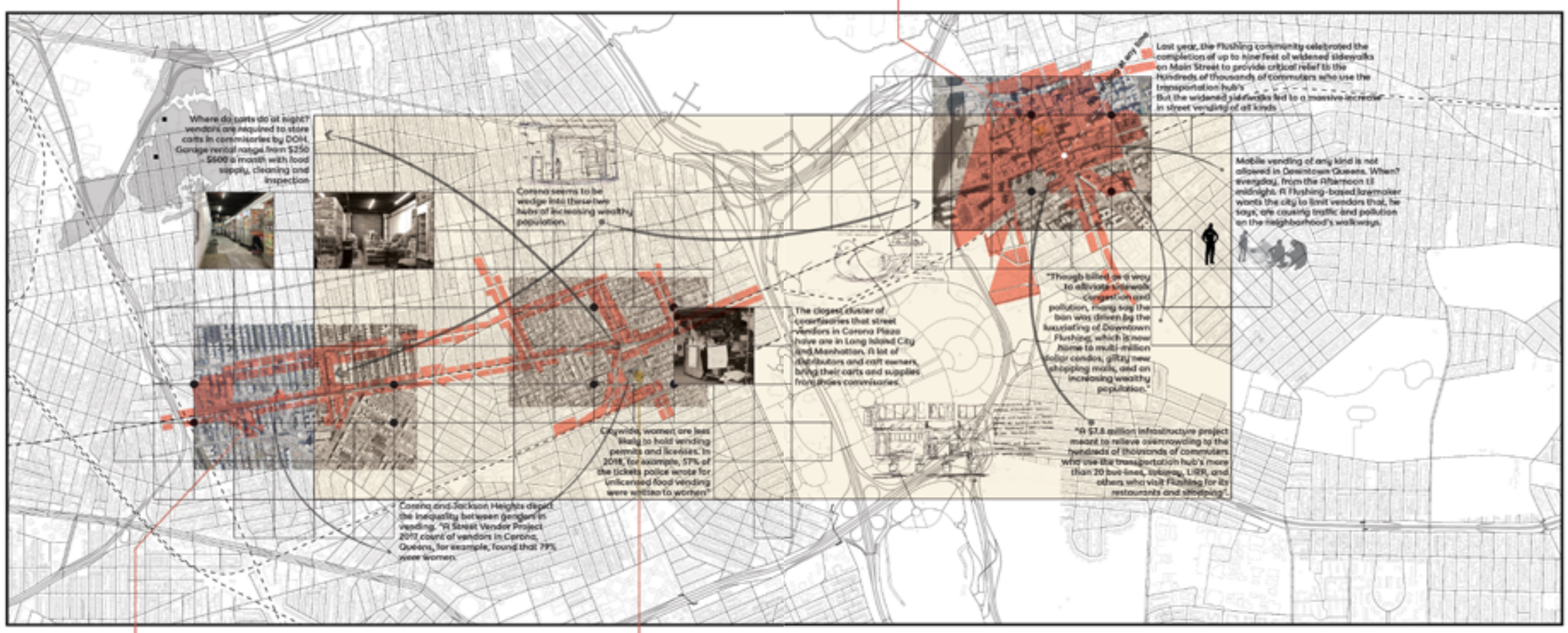








From the General to the Specific

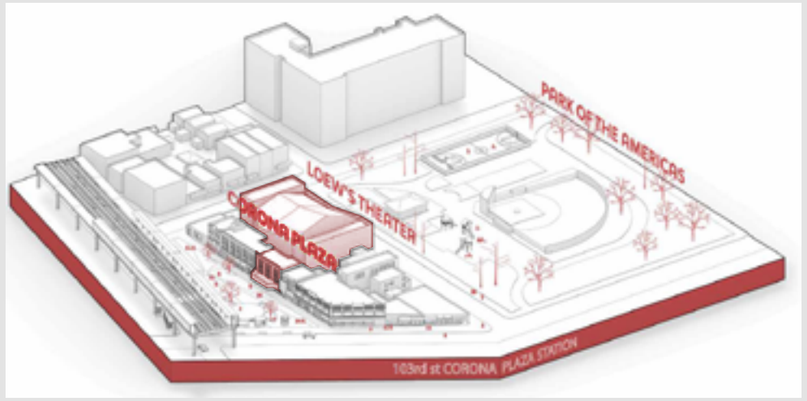


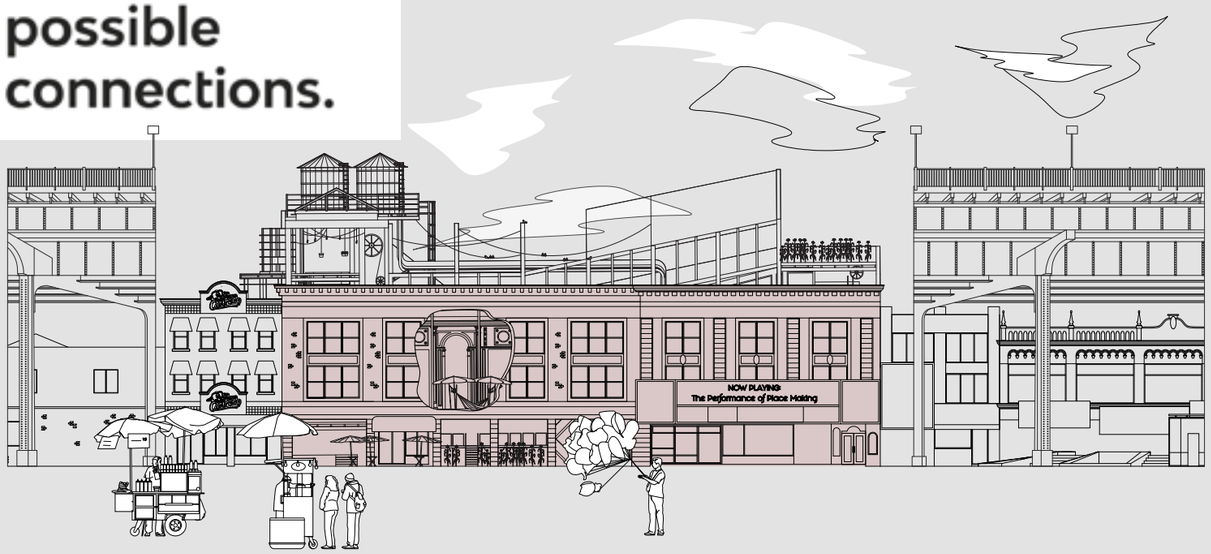
The Sidewalk

Organizaing the networks of self-reliance to create improvised solutions to everyday life situations.

The Theater Hall

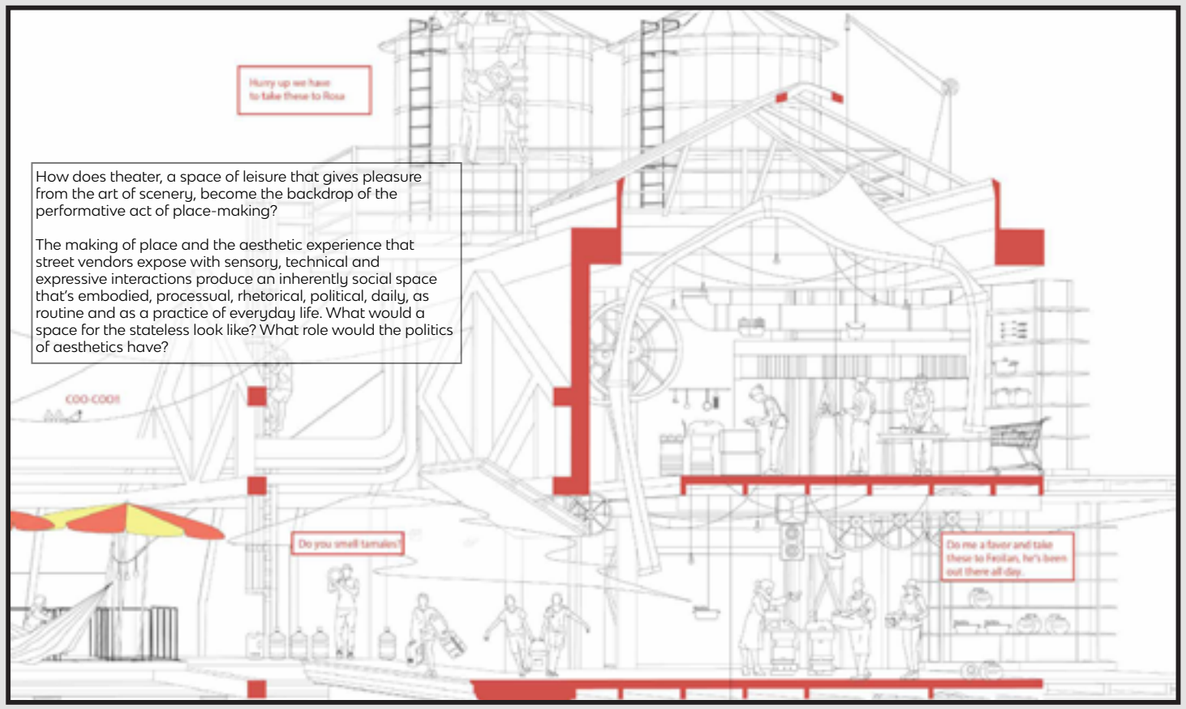
Uncovering and revealing sites of latent memories and possible connections.





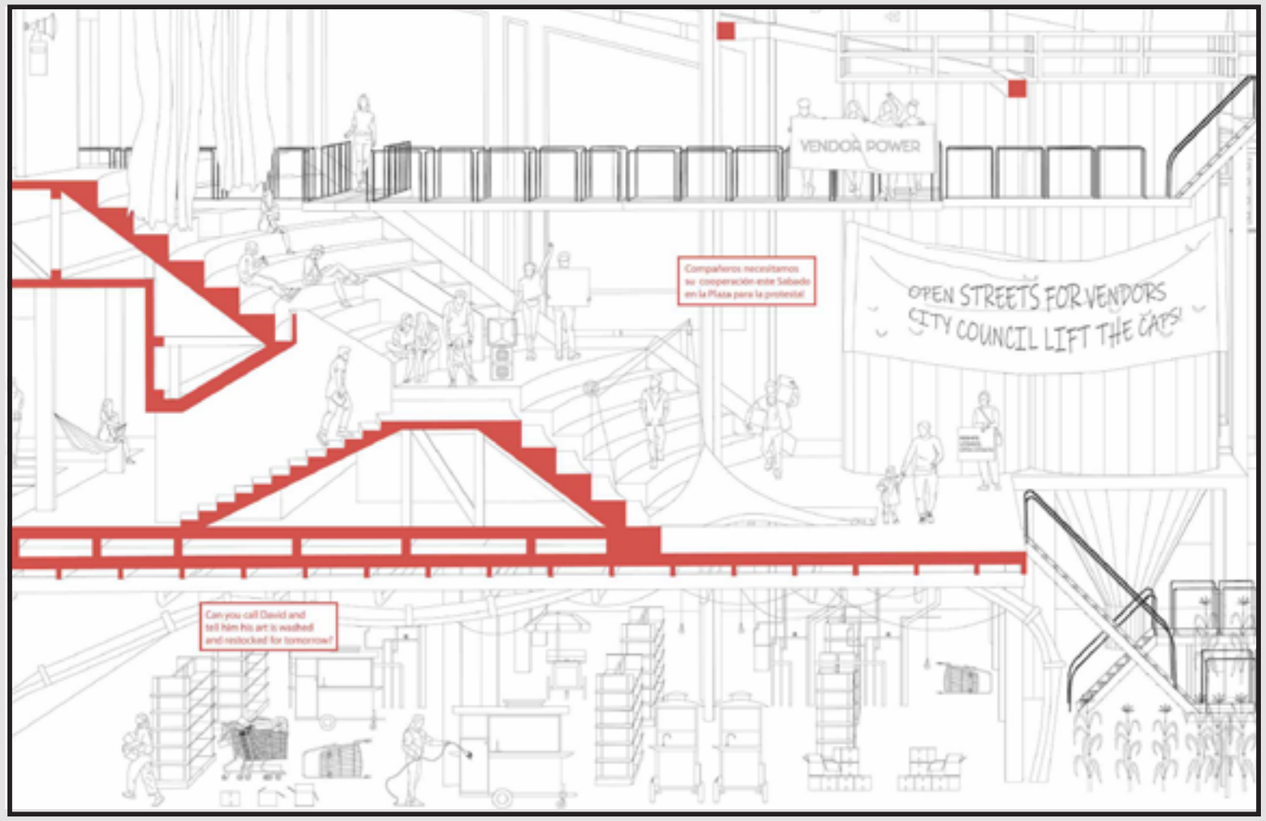
Communal Kitchen | Pantry

Street Vendors could use the communal kitchen to cook their street food and provide hot meals for the nearby communities in times of need.



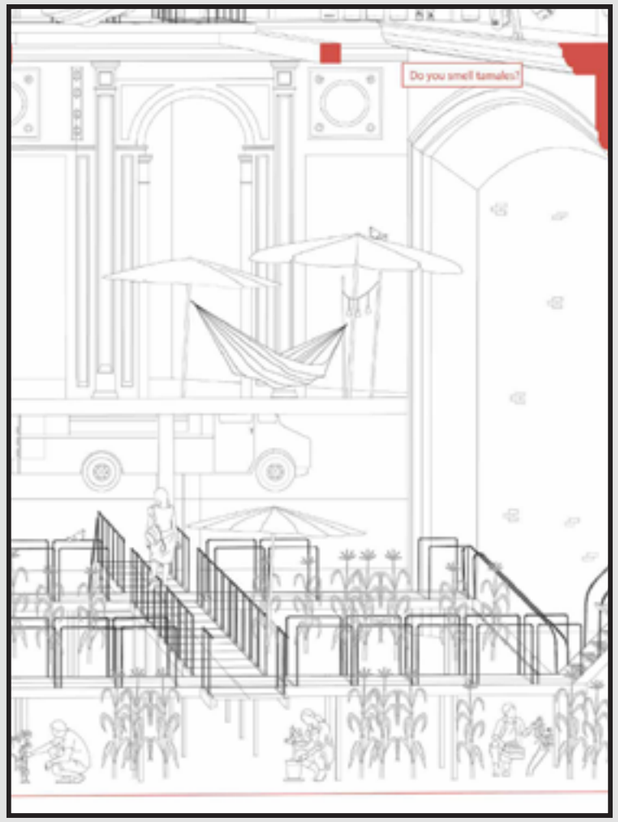
Activism, Workshops & Storage

A space to store, clean and restock push carts is provided where the Walgreens used to be. Above, vendors and workers come together to organize themselves in forms of protests.



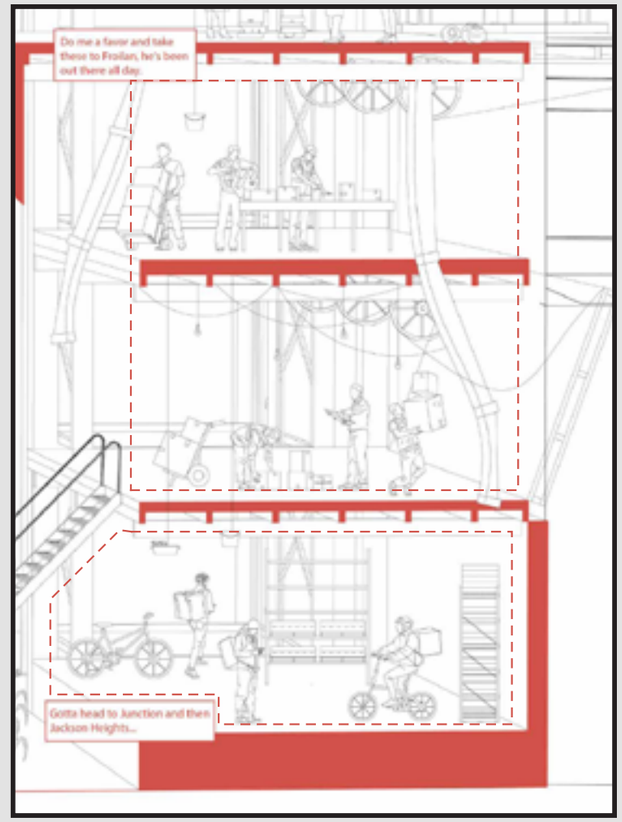
Croppings

Chiles, tomatoes, and elotes are hand growned in the theater.



Stocking & Delivery

Distributors help organize packages while delivery personal wait for the goods.



RRYRPT.1

The Theater of the People

Synopsis

Central Queens’ immigrant communities and its recent plight as the epicenter of the pandemic in New York is the site of our research. Queens’ “informal” neighborhoods are places at once celebrated for its diversity but too often left to fend for themselves making individuals organize into intentional communities to question existing arrangements of urbanism. By collaborating with organizations, vendors and public institutions, this proposal redefines architecture as an enabler of collective authorship over public and private spaces by imagining new spaces of work and leisure for Queens' street vending communities.

Description of the Proposal

At Corona Plaza, a proliferation of street vendors has gradually increased throughout the COVID-19 pandemic. Sellers of food, knickknacks, greens, flowers, sanitizers and face protective gear, organize themselves systematically every day in order to cater to the public of Queens. By altering their pushcarts, vendors are able to adapt to the environmental conditions. Colorful Sabrett and patio umbrellas provide shade as well as covering from pigeons. Awnings and canopies permit easy attachment of plastic dividers during winter. Heavy concrete blocks and Home Depot buckets filled with cement serve as foundations to define territory.

Temporal coverage and improvised infrastructure are place making tactics that serve as a means to appropriate space and make it their own. Outside resources are brought in to fulfill the needs. Water and gas allow for cooking and cleaning, while generators power lightning at night. Speakers are brought to advertise and perform the liveliness of vending. This act of making place exposes an array of sensory, technical and expressive interactions that create a series of social connections between physical elements, goods, and people. They provide an aesthetic experience that contrast the dominant views and normative beliefs of order in cities like New York.

By conducting interviews to Corona Plaza’s street vendors, residents and nonprofit organizations such as The Street Vendor Project and the New Immigrant Community Empowerment (NICE), the idea of a push cart garage and

commissary emerged. Pushcart commissaries in New York City, run as lucrative businesses that provide storage and restocking of a street vendor's cart. Instead of this existing model, The Theater of the People project imagines a mutually aided commissary at Corona Plaza. One that is owned, funded and worked by the vendors themselves and the networks of job opportunities they provide. By providing economic and legal support, non-profit organizations could provide a safe haven for the harassed and the marginalized.

The Theater of the People project recognizes street vendors in Corona Plaza as merely the visible performance of a network of distributed and transient actors and infrastructure. Simultaneously, an actual theater sits between the plaza and a park, offering a potential political, economic and social connection between the two public arenas. What can a building built for performance teach us when it becomes a scaffold for an entirely different play? How might we imagine a Theater of the People?

Within this practice of everyday life, street vendors produce an inherently social space that's embodied, processual, rhetorical, and political. What happens when a theater, a space of leisure that gives pleasure from the art of fiction, becomes the backdrop for the script of the street vendor? What would a space for the stateless look like? What role would the politics of aesthetics have? By portraying these relations and connections of everyday life interactions within public spaces, we can think of ways to invent new, inclusive futures.

RESEARCH CATEGORY
SHORTLISTED

Université Gustave Eiffel, EAVT Paris-Est (FR)
research programme: Transformation

The Royal Danish Academy, CINARK (DK)
research programme: Biogenic Architecture

Winner

RESEARCH CATEGORY
EXHIBITIONS

2 out of the 4 on integrated in the exhibitions, by title alphabetical order:



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A New Generation of Architects-Repairers (France) ↑
Université Gustave Eiffel,
École d'architecture de la ville et des territoires Paris-Est (EAVT)
programme: Transformation
(CYCLES)

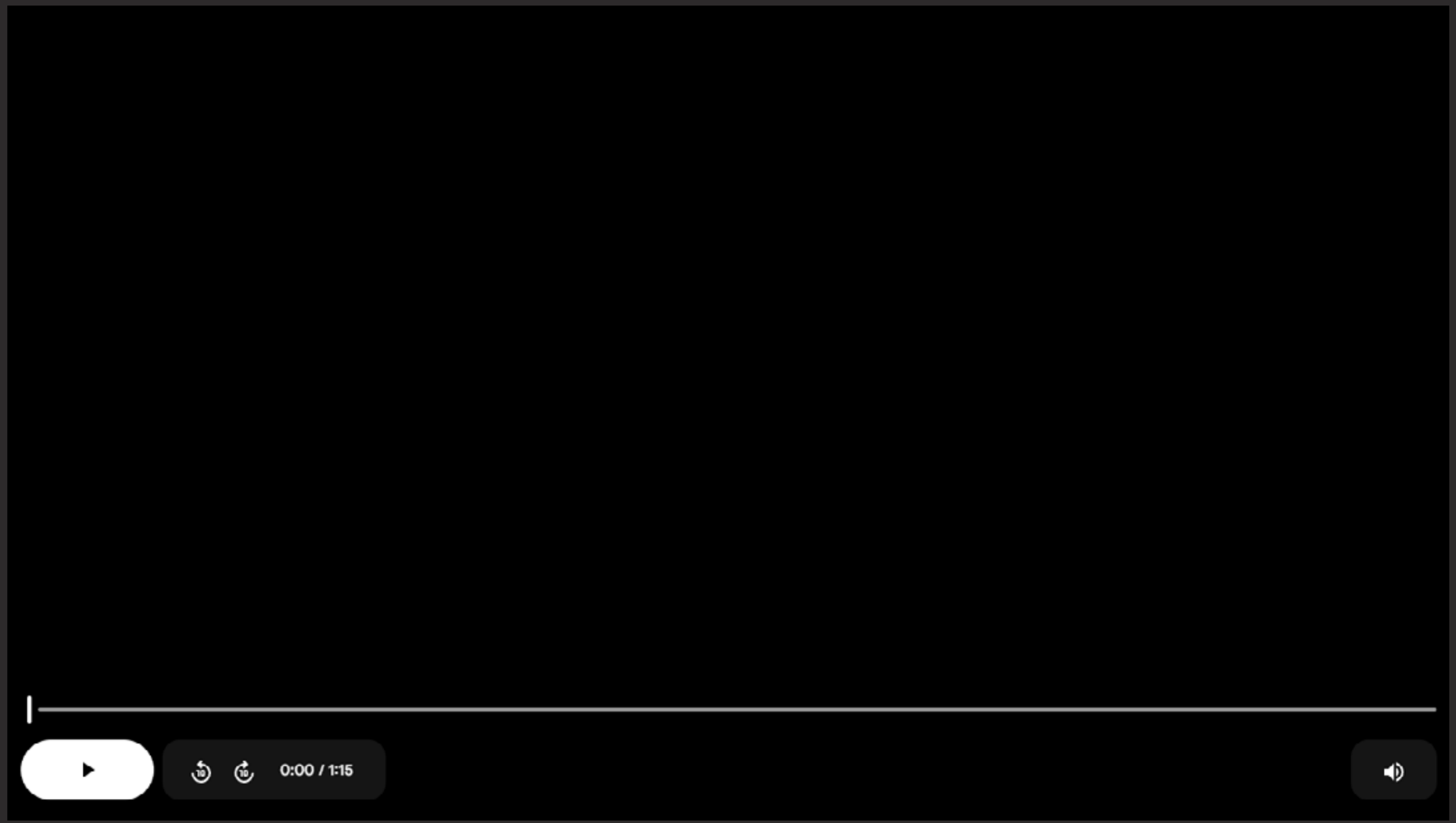


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Biogenic Construction (Denmark) ↑
The Royal Danish Academy, Institute of Architecture and Technology,
Center for Industrialised Architecture (CINARK)
programme: Biogenic Architecture programme
(CYCLES)

BIOGENIC CONSTRUCTION (DENMARK)

The Royal Danish Academy, Institute of Architecture and Technology
Center for Industrialised Architecture (CINARK)
Radical Tectonic Research, Biogenic Architecture
Proponent: Anne Beim
Author(s): Anne Beim, Henriette Ejstrup, Thorbjørn Lønberg, Pelle Munch-Petersen, Lykke Arnfred, Robert Firkic, Thomas Gerner, Ruud Conijn, Lasse Koefoed, Sven Jonsen, Jørgen Kaarup, Kenneth Hviid Larsen
(CYCLES)


0:00 / 1:15

T2022UNIV - YX4S2A
A New Generation of Architects-Repairers

Our master's program trains a new generation of architects-repairers. The idea of repair finds its relevance when we consider the urgency to manage the enormous mass of obsolete and often polluted «built material» that the two last centuries have bequeathed us. Our prevalent ecological conscience refuses to throw away those buildings and sites that have already consumed an important carbon footprint which can find other uses. Our approach mobilizes critical reflection on materials, construction methods, the way we occupy territories and, more broadly, the very ideas of heritage and innovation.

The idea of repair forces us, on a more historical and theoretical level, to revise some of our best-established «cultural habits» in architecture. Among them:

1. our concept of heritage, which, displaced from its now usual meaning - aesthetically and historically remarkable buildings - is returned to its original meaning: all that is transmitted to a community by the previous generations and of which it must, for better or for worse, assume the inheritance;

2. our idea of the architect, now less the Author of a work that must first be thought out in its smallest details, then built as it was thought out (according to a literary model inherited from Petrarch and the Renaissance), than a «continuator» or an «interpolator» (categories familiar to medieval literature) within a serial work begun before him and open to becoming;

3. our vision of the project as an anticipation of a closed totality resulting from a process of conception itself consisting of finite stages, in favor of an idea of the project as a continuous process of repair, alteration and modification;

4. our idea of architectural history, which is less progressive than «anachronistic» as it proceeds by returns and rebounds and which, without denying invention, links it to the recovery of latent and unexploited potentials contained in any form and any structure;

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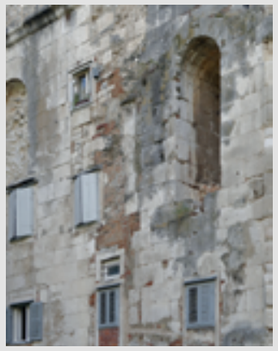
6. our approach to constructive processes, which must move away from a long tradition where the idea takes precedence over the material, to a capacity to generate new meanings from existing materials and objects;

7. our conception of the relationship between architecture and duration since repair can imply the implementation of very long-term processes : time must become an ally and no longer be an adversary against which one must fight to ensure the durability of sites and buildings. Time does not destroy everything. And when it comes to polluted soils, it can even do them good!

Master program "Transformation", École d'architecture de la ville et des territoires Paris-Est, France.

Professors : Luc Baboulet, Julien Boidot, Mathieu Delorme, Anne Klepal, Paul Landauer, Fanny Lopez, Frédérique Mocquet & Jean-Dominique Prieur.

Director : Paul Landauer

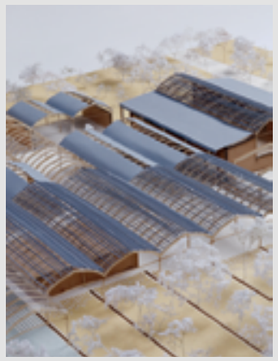
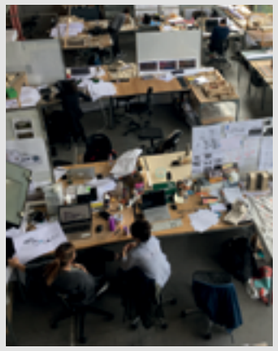
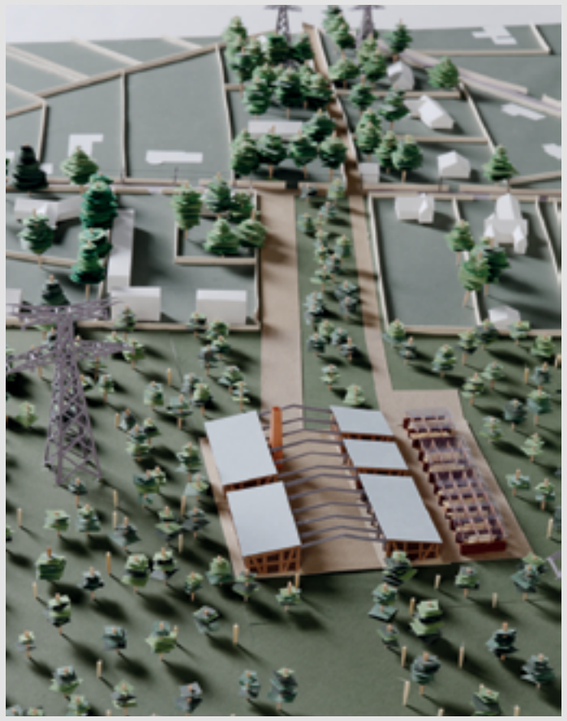



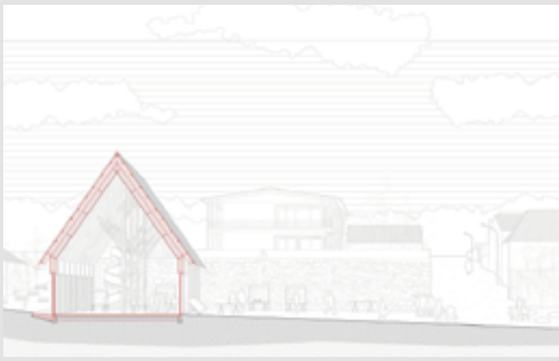


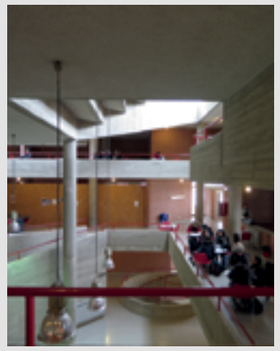


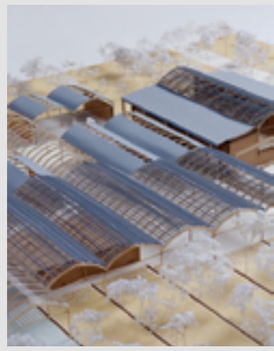


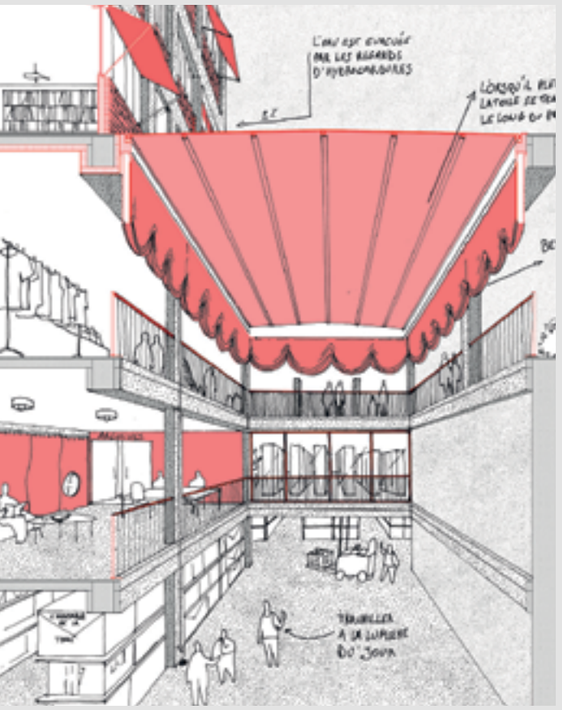


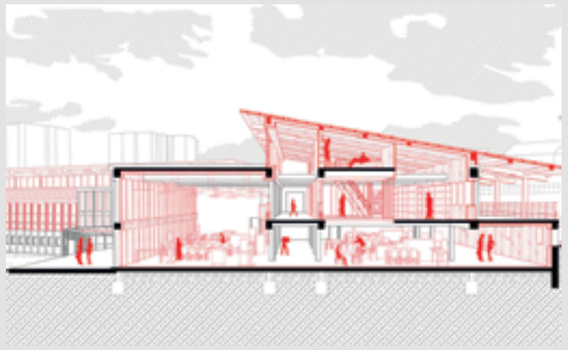





L'ilot est encadré par les regards d'hypermarchés
Lorsqu'il pleut la toile se tend le long du mur
Travailler à la lumière du jour





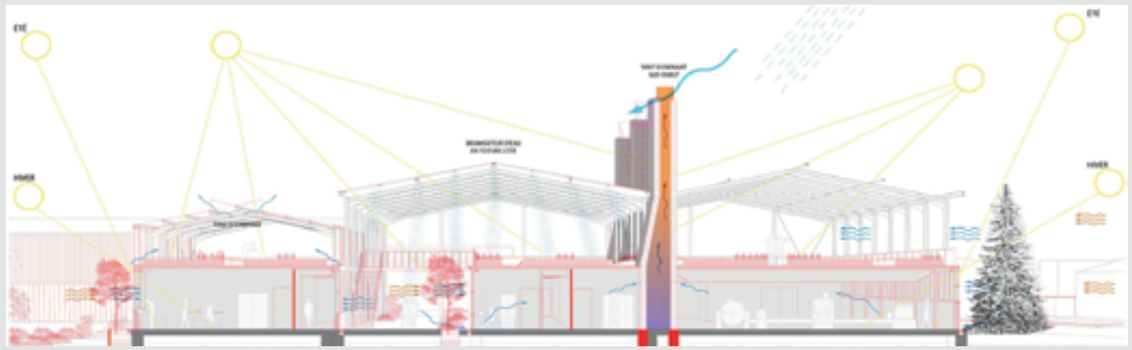










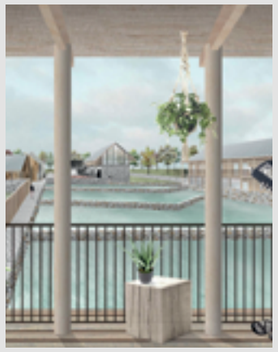




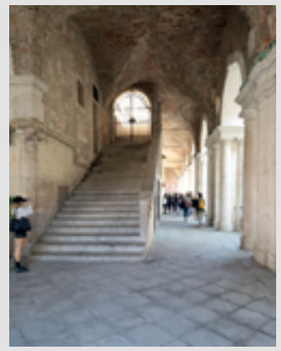


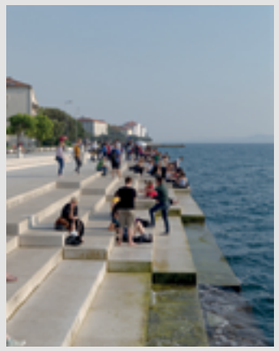














YX4S2A.1

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Director : Paul Landauer

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