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Photo: installation in progress. Transmaterial Politics: Andrés Jaque and the Office for Political Innovation. At Tabacalera, Madrid 2017. Curated by Ariadna Cantis

## ● Curating Architecture:

The Production of Knowledge  
through Architecture Exhibitions  
(Strategies for Sydney)

Eva Rodriguez Riestra



The Byera Hadley Travelling Scholarships Journal Series is a select library of research compiled by more than 160 architects, students and graduates since 1951, and made possible by the generous gift of Sydney Architect and educator, Byera Hadley.

Byera Hadley, born in 1872, was a distinguished architect responsible for the design and execution of a number of fine buildings in New South Wales.

He was dedicated to architectural education, both as a part-time teacher in architectural drawing at the Sydney Technical College, and culminating in his appointment in 1914 as Lecturer-in-Charge at the College's Department of Architecture. Under his guidance, the College became acknowledged as one of the finest schools of architecture in the British Empire.

Byera Hadley made provision in his will for a bequest to enable graduates of architecture from a university in NSW to travel in order to broaden their experience in architecture, with a view to advancing architecture upon their return to Australia.

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Eva Rodriguez Riestra was awarded the Byera Hadley Travelling Scholarship in 2016

Cover image: exhibition view  
Besides, History: Go Hasegawa,  
Kersten Geers, David Van Severen  
Canadian Centre for Architecture  
10 May to 15 October 2017  
Curator Giovanna Borasi  
Photo by Eva Rodriguez Riestra

Byera Hadley Travelling Scholarships Journal Series

1. Introduction
2. Architecture Exhibitions
3. Curating Architecture
4. The Research Project
5. Case Studies: Biennales/Triennials
  - 5.1 Oslo Architecture Triennale 2016
  - 5.2 Venice Architecture Biennale 2016
  - 5.3 Lisbon Architecture Triennale 2016
  - 5.4 Chicago Architecture Biennial 2017
  - 5.5 Tallinn Architecture Biennale 2017
  - 5.6 Seoul Architecture Biennale 2017
  - 5.7 Venice Architecture Biennale 2018
6. Case Studies: Architecture Centres
  - 6.1 Canadian Centre for Architecture
  - 6.2 Het Nieuwe Instituut
  - 6.3 Deutsches Architekturmuseum
  - 6.4 Architekturmuseum der TU München
  - 6.5 Estonian Centre of Architecture
  - 6.6 Museum of Finnish Architecture
  - 6.7 Danish Architecture Center
7. Case Studies: In the Museum
  - 7.1 Frank Lloyd Wright at 150, MoMA 2017
  - 7.2 Never Built New York, Queens Museum 2017
  - 7.3 Forensic Architecture, MACBA 2017
  - 7.4 Modern Architecture in Korea, MMCA 2017
  - 7.5 Young Architects Program, MMCA 2017
  - 7.6 Japan in Architecture, Mori 2018
  - 7.7 Gordon Matta-Clark, MOMAT 2018
8. Case Studies: Other Ways
  - 8.1 Exhibition Models Columbia GSAPP 2016
  - 8.2 Zaha Hadid Palazzo Franchetti 2017
  - 8.3 Chicago Art Institute Symposium 2017
  - 8.4 Chicago Art Institute Galleries Launch
  - 8.5 Chicago Architecture Foundation 2017
  - 8.6 Architectural League of New York 2017
  - 8.7 Storefront for Art and Architecture 2017
  - 8.8 Harry Seidler CCNY 2017
  - 8.9 FLW in Harlem, Lenfest Center 2017
  - 8.10 The Center for Architecture New York 2017
  - 8.11 Andres Jaque at Tabacalera 2017
  - 8.12 icam conference 2018
  - 8.13 icam conference tours 2018
9. Findings and Recommendations
10. Acknowledgements
11. About the Author
12. References

While only intending to capture a snapshot of curatorial practices, my investigation coincided with a resurgence in the relevance of architecture exhibitions, and with the emergence of scholarly curators who present architecture as a framework for intellectual inquiry, questioning the conventions of the profession and enabling the critical examination of urgent political, social, ecological and cultural issues

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## 1

## Introduction

This report is an account of a research project supported by a Byera Hadley Travelling Scholarship (BHTS) awarded by the NSW Architects Registration Board in 2016 for travel in 2017.

The project aimed to investigate contemporary approaches to curating and exhibiting architecture; to connect with key institutions and individuals working in this field; and to develop an understanding of international best practices and how they could potentially inform and support initiatives to display, discuss and share architecture in Sydney.

My research was motivated by a long-held interest in the production of knowledge through architecture exhibitions, in the role they play in communicating ideas about architecture to the general public, and in the way they can offer the profession a space for reflection, experimentation and play.

The research consisted of visits to architecture centres and architecture museums; to architecture biennales and triennales; and to architecture exhibitions held in museums or cultural spaces; as well as interviews with curators; attendance at relevant symposia and conferences; and participating in a number of architectural tours.

The BHTS travel which took place over 30 days in September and October 2017 was complemented by a preparatory trip in 2016 and a more reflective trip in 2018. This report describes the sites visited and research undertaken during the three study trips.

While only intending to capture a snapshot of curatorial practices, my investigation coincided with a resurgence in the relevance of architecture exhibitions, and with the emergence of scholarly curators who present architecture as a framework for intellectual inquiry, questioning the conventions of the profession and enabling the critical examination of urgent political, social, ecological and cultural issues. I modified the title of my report (adding the middle phrase) to acknowledge this experimental and scholarly trend -- **Curating Architecture: the Production of Knowledge through Architecture Exhibitions (Strategies for Sydney)**

As a result of my research I am even more convinced that Sydney would benefit from further opportunities for the public exhibition and discussion of architecture and ideas about public space and the built environment.

## 2

# Architecture Exhibitions

2

**“Architecture, with all of its messy complexities, is notoriously resistant to explanation, hostile to revelation”<sup>1</sup>**

Perhaps as a counterpoint to this resistance to explanation, the practice of exhibiting architecture is closely intertwined with the profession, bringing together “key figures and bodies of work, positioning ideas and presenting arguments, shedding light on current concerns, suggesting future directions, drawing connections with larger theoretical, political and cultural conversations [and playing a critical role in] advancing ideas.”<sup>2</sup>

Self-reflection and the quest for legitimacy are intrinsic to the profession<sup>3</sup> and architecture

<sup>1</sup> Rem Koolhaas *Less is More* 1985 quoted in Kristin Feireiss ed. *The Art of Architecture Exhibitions* Rotterdam NAI publishers 2001 p60

<sup>2</sup> Zoe Ryan *As Seen: Exhibitions that Made Architecture and Design History* Chicago: The Art Institute of Chicago, 2017 p13 (verb tenses changed for clarity)

<sup>3</sup> Robert Gutman, ‘Architecture: The Entrepreneurial

exhibitions have “long played a crucial role in shaping disciplinary narratives.”<sup>4</sup>

## A very brief history

A “modern mass medium par excellence,” the architecture exhibition was an important public attraction in the early part of the twentieth century which enabled the profession to reach an increasingly large and cosmopolitan audience. This was one of the reasons that architecture exhibitions are considered to have “played a significant role in shaping the course of twentieth-century architecture.”<sup>5</sup> Significant architects such as Frank Lloyd Wright (who mounted the first exhibition of his own work in 1894), Le Corbusier, Alvar Aalto and Mies van der Rohe used

Profession’, *Progressive Architecture* 5 (1977), 55-58

<sup>4</sup> Zoe Ryan *As Seen: Exhibitions that Made Architecture and Design History* Chicago: The Art Institute of Chicago, p 9

<sup>5</sup> Eeva-Liisa Pelkonen, ed *Exhibit A: Exhibitions that Transformed Architecture 1948-2000* London and New York: Phaidon, 2018 p8

exhibitions to promote their ideas and projects.

The history of the contemporary architecture exhibition could be said to start with the *Great Exhibition of the Works of Industry of All Nations* (also known as the *Crystal Palace Exhibition*) which took place in London in 1851, the first in a series of World’s Fairs, exhibitions of culture and industry that became popular in the late 19th century. It is considered important for the development of modern architecture primarily for the material and technological advances displayed in the building that housed it, the Crystal Palace, and because the focus on built form that this engendered.

The first half of the twentieth century was dotted by important exhibitions such as the Werkbund exhibitions which from 1914 showcased functional, standardised and materially sensible work in product design and architecture. Many of the early exhibitions were of the actual buildings, presented as case studies, models or experiments in living or construction. These include the Pavillon de l’Esprit Nouveau, a modular model home designed by le Corbusier and Pierre Jeanneret in 1925; the Weissenhof Estate display of 21 buildings in Stuttgart in 1927; the Case Study House Program which ran from 1945 to 1966 mostly in California; and the International Low Cost Housing Exhibition in New Delhi in 1954.

Important exhibitions have punctuated key moments in architecture, whether genre-defining shows such as *Modern Architecture: International Exhibition at MoMA in 1932*, the *Memphis* exhibition at the Milan Furniture Fair in 1981, or *Deconstructivist Architecture* also at

MoMA in 1988; or, as part of larger intellectual conversations where there was a “need and desire to reassess architecture’s social role following the traumatic events”<sup>6</sup> of WWII.

Towards the end of the 1960s architecture exhibitions became more political, and this, together with an increased awareness in visual communication contributed to “a shift away from displaying objects to putting forward solutions to understanding the processes and forces that shape the environment.”<sup>7</sup>

From the second half of the twentieth century, the growing interest in displaying and discussing architecture led to the establishment of architecture centres. For example, the Museum of Finnish Architecture was established in 1956, Chicago Architecture Centre in 1966, the Canadian Centre for Architecture in Montreal in 1979, the Deutsches Architekturmuseum in Frankfurt in 1984, and the Netherlands Architecture Institute (now merged with other design disciplines to become Het Nieuwe Instituut) in 1988 in Rotterdam.

While these centres differ in the in their specific local histories, funding models and organisational structures, they are united in the aims of making architecture accessible to the general public, of empowering this public in understanding issues around the built environment, and in weaving architecture into the social, economic, environmental and cultural aspects of everyday life. In addition to the exhibition function, which may include

<sup>6</sup> Eeva-Liisa Pelkonen, ed *Exhibit A: Exhibitions that Transformed Architecture 1948-2000* London and New York: Phaidon, 2018 p 11-13

<sup>7</sup> Eeva-Liisa Pelkonen, ed *Exhibit A: Exhibitions that Transformed Architecture 1948-2000* London and New York: Phaidon, 2018 13-14

permanent exhibitions relating to local architecture, or city models and the like, the architecture centres often include collections and archives, libraries and research centres. Their programs may include talks, workshops, tours and residencies, all acknowledging that architecture is a public concern, and aimed at examining and sharing the relationship between architecture and everyday life.

While architecture centres provide a grounded focus for thinking about architecture in the cities they occupy, the forces of globalism, capitalism, entertainment and display prevalent from the end of the twentieth century, together with the related “curatorial turn” in the art world, resulted in the establishment of architecture biennales and triennials across the globe. The Venice Architecture Biennale was established in 1980 with *La presenza del passato*, an exhibition with lasting impact, curated by Paolo Portoghesi, but it’s the 21st century that has seen architecture biennales bloom. The Oslo Architecture Triennale started in 2000, and the International Architecture Biennale Rotterdam in 2001; the Shenzhen Bi-city Biennale of Urbanism/ Architecture in 2005, the Lisbon Architecture Triennale in 2007, the Chicago Architecture Biennial in 2014, and the Seoul Biennale of Architecture and Urbanism in 2017.

Parallels with art biennales can be seen, however in my view the architecture biennales/triennials tend to be more scholarly and coherent events, typically focused on exploring an idea or solving a problem.

The world fair and the case study model of showcasing architecture remain

relevant, however my research focuses on the curated architecture exhibition, exemplified by the three typologies discussed – the focused exhibition in a cultural institution, the permanent and temporary exhibitions housed in architecture centres, and architecture biennales and triennials.

In addition to these, there are also a myriad other “curated” forms of displaying, discussing, and engaging with architecture such as the house museum, the open day, architecture tours, films, podcasts, performances, conferences, reading groups... all mediating, contextualising and explaining aspects of the built environment and the shaping hand of architecture.

My research project uses these typologies of as a framework for capturing what is happening in the world of architecture exhibitions at a brief moment in time.

## 3

## Curating Architecture

thoughtful and serious. The scale and nature of the built environment means that architecture exhibitions tend, for the most part, to be less commercial than art exhibitions, as the material on display is typically not for sale. For similar reasons, architecture exhibitions involve a level of abstraction and interpretation not required in the art world, as the subject matter can only be displayed through representation. In addition, the intrinsic social and cultural functions of architecture, its environmental and material impacts, its problem-solving character, and the fact that the processes around the design, construction and habitation of buildings require many different players, all mean that the discourse around it is complex and engaging. All of these factors drawn from the characteristics of architecture and the built environment result in architecture exhibitions lending themselves to being research-focused, often experimental and collaborative endeavours. For these reasons, the curation of architecture is somewhat different to curation of art or objects, and in fact, as Cynthia Davidson notes in a special issue of *Log* journal dedicated to the topic, “curating architecture is not just the purview of museum professionals but has also become its own form of architecture practice.”<sup>2</sup> The architecture curator is “confronted with the expanded idea of the object and the limited space of the exhibition” and how architecture is communicated is in the mind of curators of architecture who are “changing what an institution collects, challenging how architecture is represented and displayed, and broadening the definition of architecture work” ensuring that curating architecture “is in need of

a discourse of its own.”<sup>3</sup> This 2010 issue of *Log* marks (with a few notable exceptions) the start of scholarly discourse around the curation and exhibition of architecture – discourse that, given the importance and distinctive nature of the architecture exhibition, was surprising in its absence until that point.

Borrowing from the much more plentiful and dense discourse around curating in the art world, parallels can be drawn between the (admittedly generalised) approach to curating architecture and what the art world has referred to as “the curatorial” described by Maria Lind as “a way of linking objects, images, processes, people, locations, histories, and discourses in physical space [.] An endeavour that encourages you to start from the artwork but not stay there, to think with it but also away from and against it [.] I imagine this mode of curating to operate like an active catalyst, generating twists, turns, and tensions—owing much to site-specific and context-sensitive practices and even more to various traditions of institutional critique.” Lind goes on to describe the curatorial as “not just representing but presenting and testing; it performs something here and now instead of merely mapping something from there and then.”<sup>4</sup>

This interest in the here and now is evident in most if not all of the exhibitions I visited for this project, regardless of scale, theme and context.

Based on my BHTS observations and interviews, the other two broad generalisations I could make about

curating architecture in the 21st century are the idea of curating as a form of criticism, and the idea of the exhibition as a form of research.

Pedro Gadanho has written about curating architecture as the new criticism, arguing that “more than a practice of conservation and study of objects in institutional contexts, curating architecture [is] presented as a practice offering potential for new critical possibilities, namely in terms of its active, propositional role toward the reception of contemporary architectural production by a broader audience.”<sup>5</sup>

The architecture exhibition as form of research has been theorised by Florian Kossak, amongst others. He refers to the “laboratory exhibition” – one that is “a continuation and integral part of the architectural praxis, [...] predominantly driven and generated by architects, [...] process oriented and projecting into the future praxis of architecture, [and] providing a testing ground in which architectural research is conducted.”<sup>6</sup>

This, then, is the context for my research adventure. I set out with an interest in curating and exhibiting architecture, and I returned with a head and heart full of wonderful experiences, and with a passion for this topic, and a commitment to continue exploring, learning, practicing and sharing.

**“If Shakespeare argued that the world is a stage, and Rem Koolhaas argued that the world is a mall, today we must add that the world is an exhibition, and specifically, an architecture exhibition.”<sup>1</sup>**

Architecture exhibitions, as evidenced in this report, are very much a part of the cultural landscape of the 21st century. The countless architecture exhibitions on display across the globe at a given moment in time are serious and high profile, they are relevant to both the profession and the public, they tackle important issues, they are often resource-heavy, and they involve a great deal of time, thought and care.

While they can be seen to be contributing to the “carnival of display” of late capitalism, my research found that for the most part architecture exhibitions are idealistic, optimistic,

1 Sylvia Lavin “Showing Work” in *Log* 20 Fall 2010

2 Cynthia Davidson *Log* 20 Fall 2010 editorial

3 Cynthia Davidson *Log* 20 Fall 2010 editorial

4 Maria Lind “The Curatorial” in *ArtForum* Volume 48 No 2 October 2009 <https://www.artforum.com/columns/the-curatorial-192127/>

5 Pedro Gadanho “Is Curating the New Criticism?” in Wolfgang F E Preiser, Aaron T Davis, Ashraf M Salama and Andrea Hardy eds *Architecture Beyond Criticism: Expert Judgement and Performance Evaluation*. Oxon and New York: Routledge, 2015 pp45-51

6 Florian Kossak “Exhibiting architecture: the installation as laboratory for emerging architecture” in Sarah Chaplin and Alexandra Stara eds *Curating Architecture and the City*. Oxon and New York: Routledge, 2009

## 4

## The Research Project

8

The research project was motivated by a long-standing interest in approaches to communicating ideas about architecture and the built environment to the broader community, as well as the role that architecture exhibitions can play in identifying and articulating trends and self-examining and explaining developments in the profession to itself.

More and more it can be seen by international examples that architectural exhibitions fulfil an important role in presenting complex information in an accessible manner, and in engaging audiences in thinking about the built environment and their relationship to it. In recent years, architectural exhibitions have served as opportunities for the profession to experiment, to play, and to develop architectural propositions in response to real-world challenges and trends. In a world that is changing at a pace more rapid than the profession can

match, architecture exhibitions enable dexterity and invention.

The project was also motivated by the idea/hope of being able to contribute in some way to the establishment of a Sydney-based centre dedicated to architecture and the built environment. For many years there has been a desire, both within and outside the profession, for an institution focusing on the collection, exhibition and discussion of architecture.

There are a number of organisations already working in this space: the Tin Sheds gallery at Sydney University showcases research and critical thinking on the built environment; the Sydney Architecture Festival promotes discussions; the Powerhouse Museum and State Library have important collections and occasionally show architecture; Tusculum, the Museum of Sydney, and the Australian

Design Centre often host architecture exhibitions; Sherman Contemporary Art Foundation (and now Sherman Centre for Culture and Ideas) celebrates architecture and architectural thinking.

The popularity of architectural conversations and exhibitions demonstrates interest and appetite for more – especially at a time when metropolitan Sydney is growing and changing at an unprecedented rate; Australia is experiencing global pressures relating to development, population and urban issues; and the architectural profession is questioning its roles and futures. It is important at this time to offer opportunities for research, education and engagement with ideas around architecture, urban design, and public space.

My research intends to contribute to the conversations already underway about exhibiting architecture in Sydney, some of which have been developed with the support of previous Byera Hadley Travelling Scholarships, looking at collections or at institutions (eg Sydney Architecture Agency Hannah Tribe 2011). My intention for the research project is to build on these conversations by focusing on curatorship and exhibitions, investigating different approaches and practices to curating and exhibiting architecture.

The final motivation came from an increasing realisation that careful curatorship of architecture could be considered a form of critical practice and a way of contributing to the development and promotion of the profession.

### THE ORIGINAL PROPOSAL

My original proposal was for the Byera Hadley Travelling Scholarship to support participation in a proposed summer school course planned to take place in July 2017 at SCI-Arc in Los Angeles.

The course Making Exhibitions in Architecture Today (MEAT), aimed to introduce students to intellectual and curatorial potentials in architectural exhibition practices. Sylvia Lavin, a renowned theorist, critic and curator, and Director of Critical Studies in Architecture at UCLA, was to lead the summer school program.

In the promotion for the course, Lavin was quoted as stating: “Curating is emerging as an independent discipline. With the proliferation and increased visibility of the architectural exhibition it is vital to create a diaspora of critical architectural curators. **Architectural exhibitions are one of the most important forms of contemporary architectural practices today.** This program engages future exhibition makers to redesign architecture itself.”

The short course would consist of a series of seminars and excursions, and expose the students to renown international museum directors, curators and other prominent practitioners.

Correspondence with SCI-Arc during the first half of 2017 indicated that there were some difficulties and in June SCI-Arc confirmed that unfortunately, it would not be offered.

9

## THE REVISED PROPOSAL

I modified my research proposal so that I would be exposed to a similar range of ideas and approaches to curating and exhibiting architecture through travel, observation and discussion, rather than through formal instruction.

I am very grateful to the NSW Board of Architects for approving the revised research trip. While the MEAT course would have been fantastic, on reflection I believe the independent travel and research undertaken became a more complete, complex and nuanced introduction to the field.

10

## METHODOLOGY

When it became clear that the deep dive into curating architecture offered by the MEAT course was no longer possible, the alternative became a snapshot overview, trying to experience and capture a moment in time in the field of architecture exhibitions.

## OBSERVATION

The research project took the form of an intense study tour, visiting biennales and triennials and significant exhibitions in dedicated architecture centres, major museums and in smaller exhibition spaces.

I started with a brief self-funded research trip November 2016 to visit the architecture triennials in Oslo and Lisbon and the biennale in Venice, as well as visiting various local/national architecture exhibitions at NGV, Tin Sheds gallery, SCAF, and the Museum of Sydney.

The BHTS trip took place between 8 September and 8 October 2017, visiting Montreal, Chicago, New York, Madrid, Barcelona, Rotterdam, Frankfurt, Munch, Tallinn, Helsinki and Seoul.

The BHTS trip was followed by another brief self-funded trip to present some of my observations at the International Confederation of Architecture Museums (icam) conference in Copenhagen in 2018, also visiting a major architecture exhibition in Tokyo and the Venice Biennale.

The study trip visits were primarily to architecture exhibitions of various types, but they also took in other forms of exhibiting architecture such as tours, talks and symposia.

## INTERVIEWS, CONVERSATIONS AND SYMPOSIA

In addition to meetings with my BHTS Mentor, **Dr Jacqui Strecker**, Head of Curatorial at MAAS, I have also had the opportunity to meet and discuss aspects of curatorial practices in architecture and the nuts and bolts of putting architecture exhibitions together with (Australian) **Ewan McEoin**, **Luca Belgiorno-Nettis**, **Kevin Liu**, **Amelia Halliday** and **Isabelle Toland**, **Gene Sherman**, **Matt Devine**, and **Lisa Cahill**; and (international) formal interviews with **Emilie Retailleau**, Curatorial Coordinator, Canadian Centre for Architecture; **Marina Otero Verzier**, Director of Research, Het Nieuwe Instituut; **Mark Wasiuta**, Co-Director of Critical, Curatorial, and Conceptual Practices in Architecture at Columbia GSAPP; **Vladimir Belogolovsky** of Intercontinental Curatorial Project; **Ariadna Cantis**, Director of

Architectural Communication; **Andres Lepik**, Director of Architekturmuseum TUM; **Andrea Juerges**, Deputy Director DAM; **Manuel Blanco Lage**, Dean of ETSAM Madrid; and **Elke Krasny**, Cultural theorist and Curator. Less extensive but equally illuminating conversations with **Sylvia Lavin**, Professor of History and Theory of Architecture, Princeton; **Alejandro Aravena**, Director of Elemental Architecture, Chile, and Curator; **Francisco Mangado**, Architect and General Coordinator of Spanish Biennials; and **Carlos Quintans**, Architect and Co-curator of Unfinished.

## STRUCTURE

My global snapshot demonstrates the great interest and effort being placed on architecture exhibitions today. By nature they are all ephemeral, lasting from a few weeks to a few months.

I have organised the case studies into four broad typologies: **1.architecture biennales and triennials;** **2.exhibitions in architecture centres;** **3.architecture exhibitions in major museums and galleries;** and **4.“other ways”** – including university galleries, foundations, architecture tours, independent exhibitions, open days, pavilions, performances, radio, podcasts, videos, tv shows, symposia and conferences, publications.

Rather than a chronological account, this report is structured according to this exhibition typology in order to better enable analysis and comparisons. The exhibitions presented here vary greatly in scale, in the themes being explored, their budgets, and the way they are designed and presented.

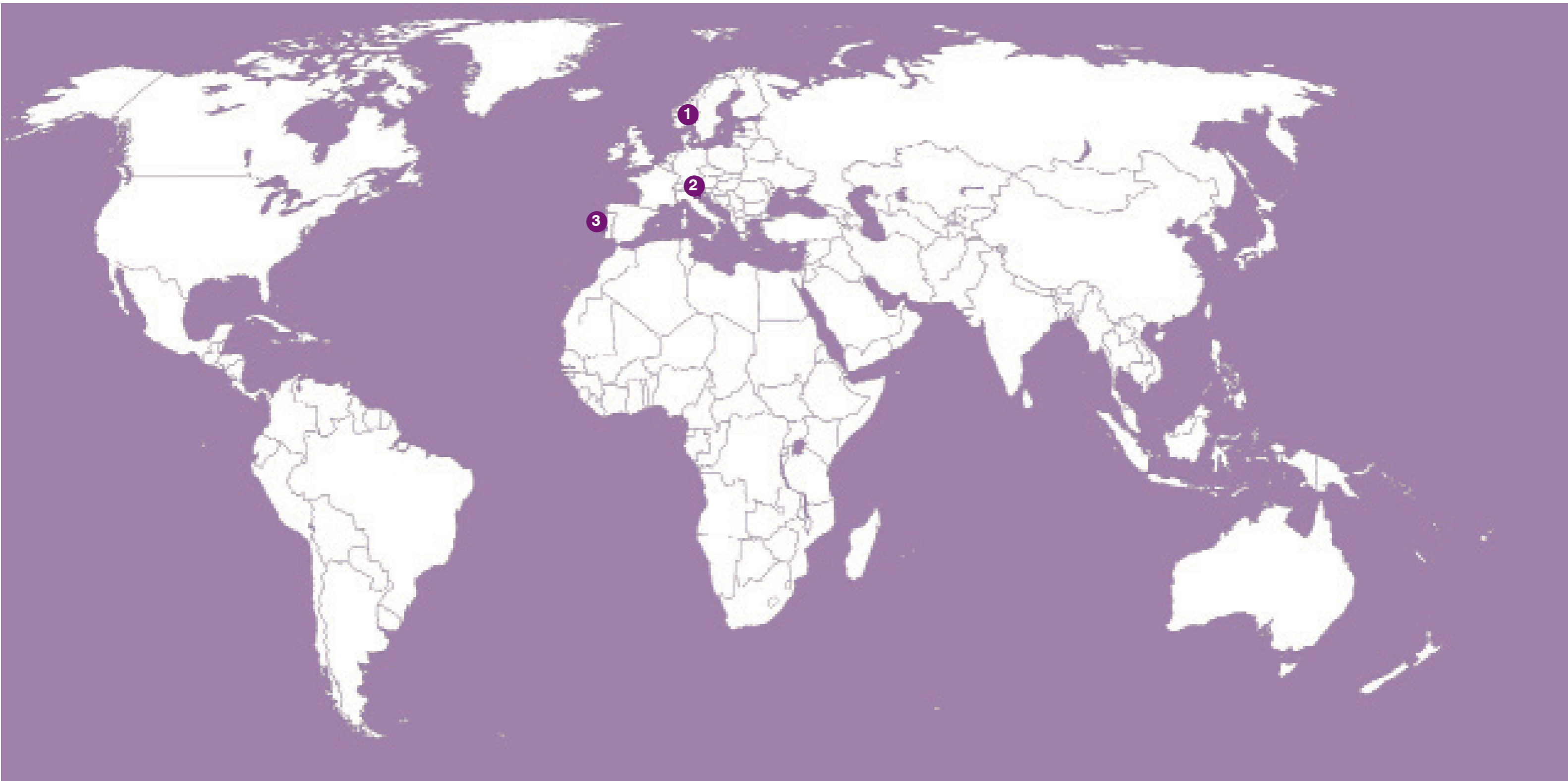
## DOCUMENTATION AND REPORTING

In order to capture the breadth of the research project and include everything, this report is limited to providing a brief account and summary of each exhibition visited, leaving the analysis and findings to the end.

For each exhibition I provide, where possible, a brief description, the curatorial statement where available, and some photographs illustrating the exhibition layout, the spatial experience and some of the details.

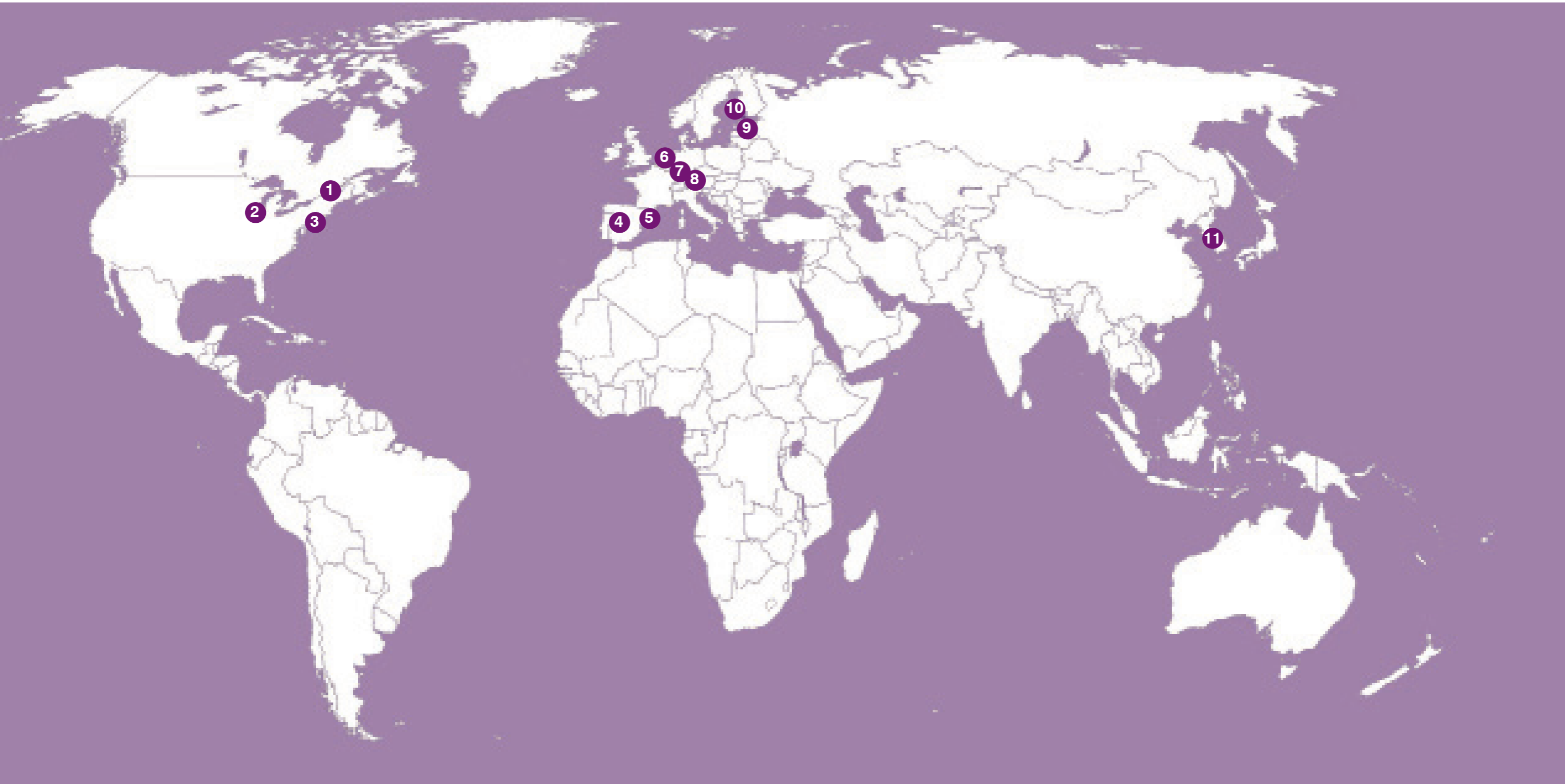
This encyclopedic approach will become a framework and frame of reference for further research. I hope this approach can do justice to the truly overwhelming amounts of work, thought, creativity and passion behind every exhibition.

11



## Trip 1 November 2016

1. After Belonging  
Oslo Architecture Triennale 2016
2. Reporting from the Front:  
Venice Architecture Biennale 2016
3. The Form of Forms:  
Lisbon Architecture Triennale 2016



## Trip 2

### September 2017

### BHTS

1. Montreal - Canadian Centre for Architecture

2. Chicago Architecture Biennial 2017

3. New York - FLW at MoMA  
Storefront for Art and Architecture  
The Center for Architecture  
Architectural League of New York

4. Madrid - Andres Jaque at Tabacalera

5. Barcelona - Forensic Architecture  
MACBA

6. Rotterdam - Het Nieuwe Instituut

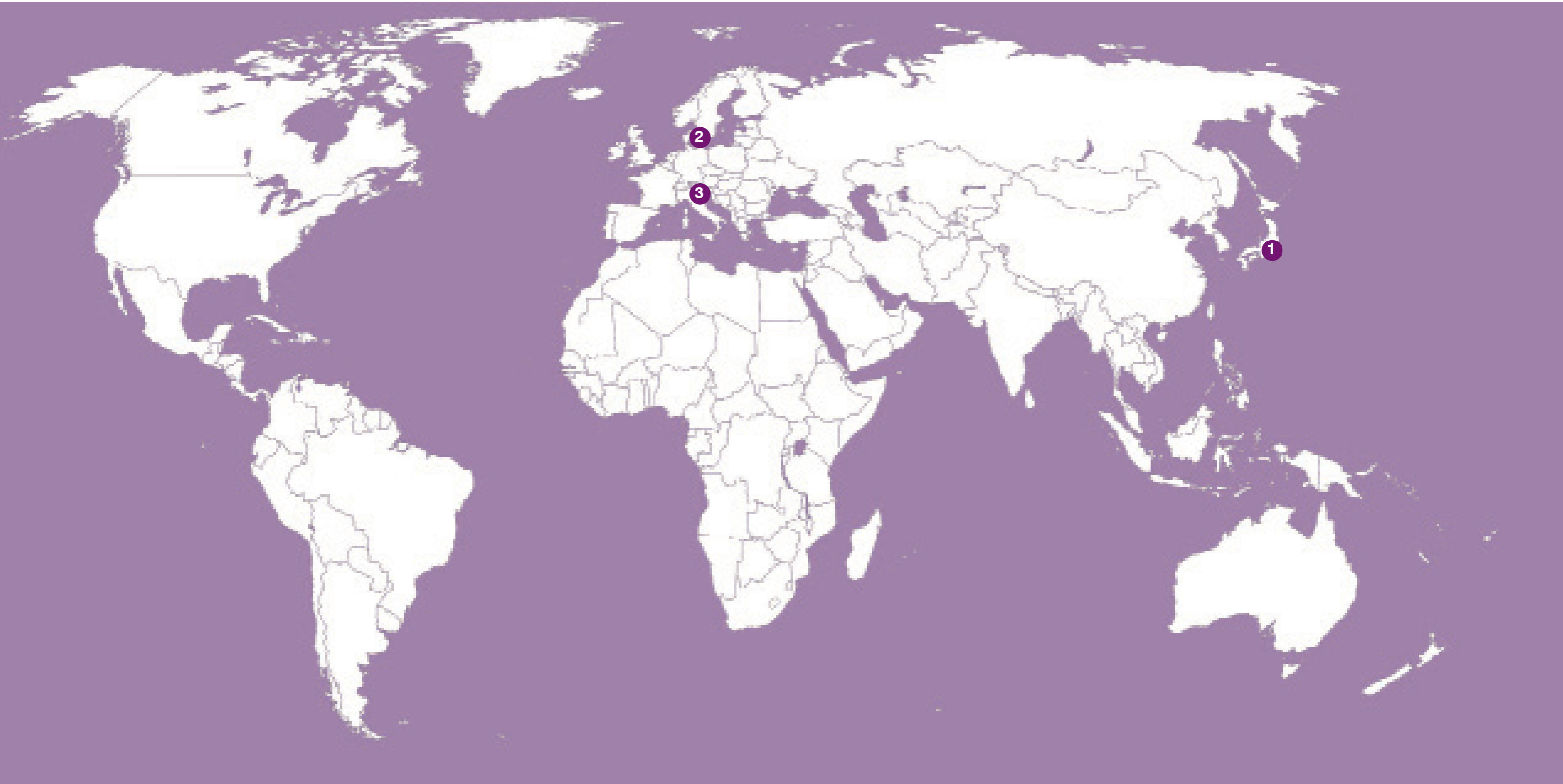
7. Frankfurt - Deutsches  
Architekturmuseum

8. Munich - Architekturmuseum der  
TU München

9. Tallinn Architecture Biennale

10. Helsinki - Museum of Finnish  
Architecture

11. Seoul Biennale of Architecture and  
Urbanism



## Trip 3 November 2018

1. Japan in Architecture, Mori 2018
2. icam conference 2018  
Danish Architecture Center
3. Venice Architecture Biennale 2018

Case Studies:  
Biennales and  
Triennials

5.1 *After Belonging*  
Oslo Architecture  
Triennale 2016

5.2 *Reporting from the  
Front*  
Venice Architecture  
Biennale 2016

5.3 *The Form of Forms*  
Lisbon Architecture  
Triennale 2016

5.4 *Make New History*  
Chicago Architecture  
Biennial 2017

5.5 *bioTallin*  
Tallinn Architecture  
Biennale 2017

5.6 *Imminent Commons*  
Seoul Biennale of  
Architecture and  
Urbanism 2017

5.7 *FREESPACE*  
Venice Architecture  
Biennale 2018



Exhibition view - The Form of Form. Part of *The Form of Forms*, Lisbon Architecture Triennale 2016

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## 5.1

After Belonging  
Oslo Architecture  
Triennale 2016

22

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**Date**  
8 September to 27 November  
2016

**Venue**  
On Residence  
Norwegian Center for Design  
and Architecture (DogA)

**In Residence**  
Norwegian National Museum–  
Architecture

**Curatorial Team**  
After Belonging Agency:  
Lluís Alexandre Casanovas Blanco  
Ignacio González Galán  
Carlos Mínguez Carrasco  
Alejandra Navarrete Llopis  
Marina Otero Verzier

**Research Activities:**

Exhibition: On Residence

Exhibition: In Residence

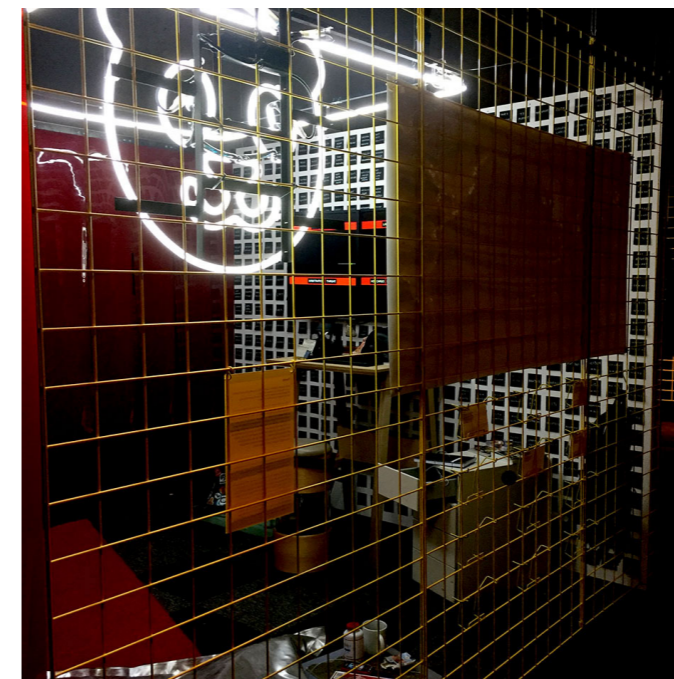
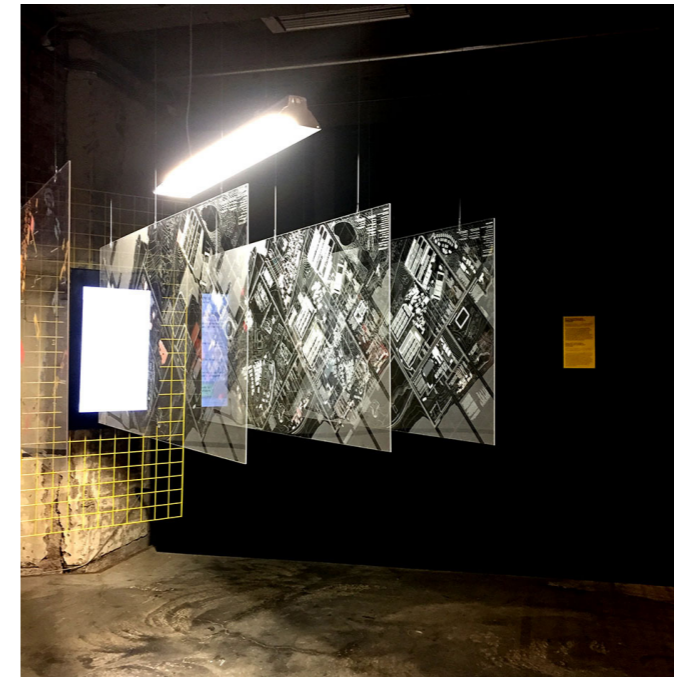
Lecture: Mark Wasiuta  
Ecstatic Purification





24

“Global circulation of people, information, and goods has destabilized what we understand by residence, questioning spatial permanence, property, and identity—a crisis of belonging. Circulation brings greater accessibility to ever-new commodities and further geographies. But, simultaneously, circulation also promotes growing inequalities for large groups, kept in precarious states of transit.” After Belonging Agency



25

**Oslo Architecture Triennale (OAT)** is held every third autumn for a period of ten weeks.

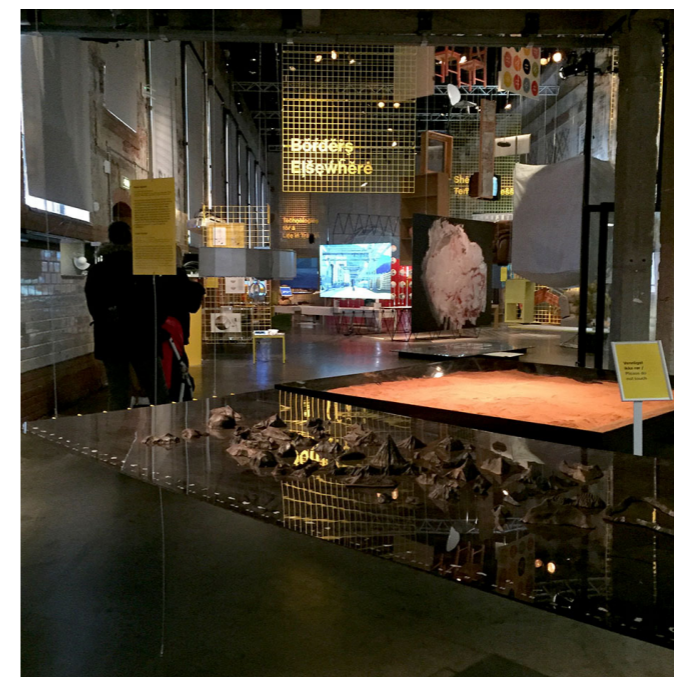
It is a research- and knowledge-driven festival which develops and creates content with relevance that extends beyond the triennale period.

OAT is considered to be the Nordic region’s biggest architecture festival, and “one of the world’s prominent arenas for dissemination and discussion of architectural and urban challenges”.

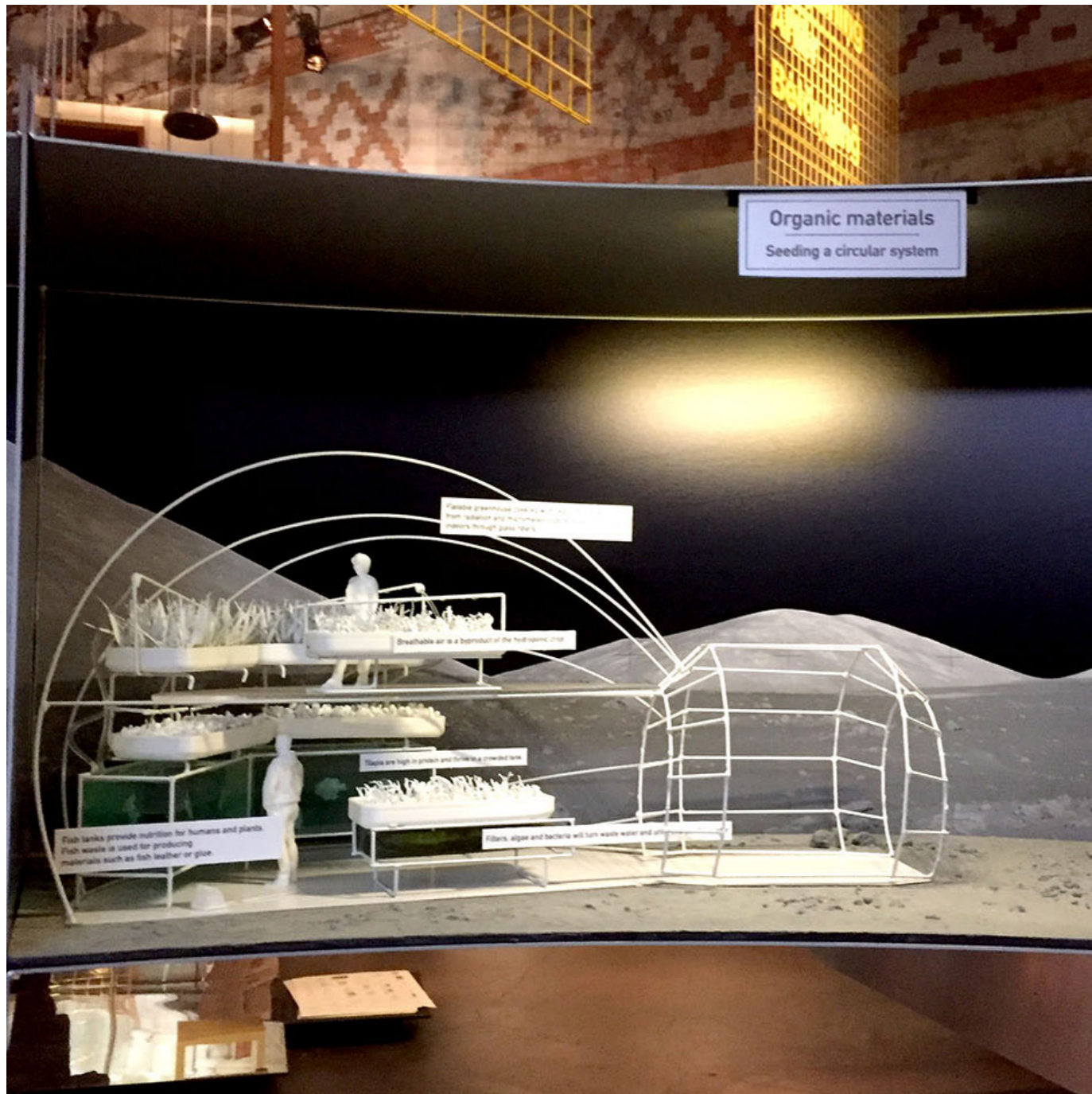
The theme and concept of each triennale are proposed and developed through an international call for curators.

In 2016 the triennale theme was “After Belonging”. It examined our attachment to places and collectivities—where we belong—and our relation to the objects we own, share, and exchange—our belongings.

Together with the extended programme, the triennale comprised a total of 150 events which took place in 41 venues all over Oslo, in addition to several sites around the world.

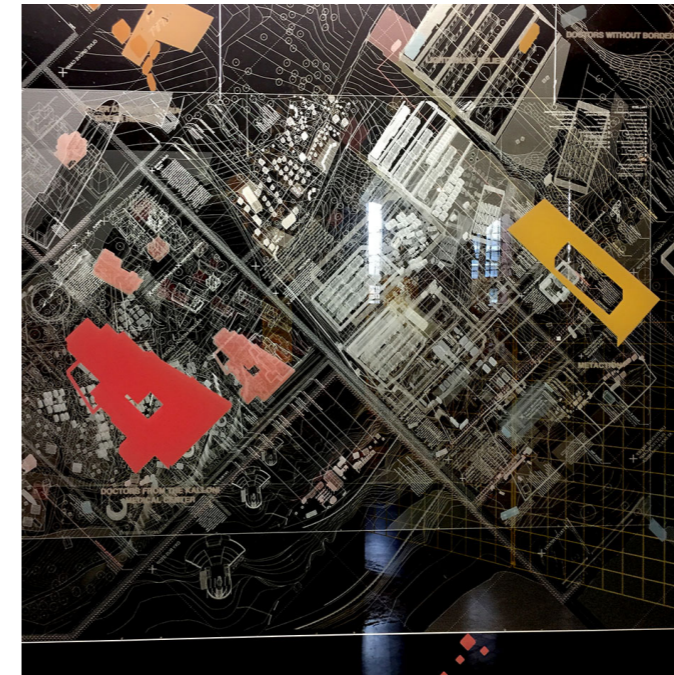


Exhibition views On Residence at the DOGA (Norwegian Centre for Design and Architecture) for Oslo Architecture Triennale 2016



26

Exhibition views On Residence at the DOGA (Norwegian Centre for Design and Architecture) for Oslo Architecture Triennale 2016



The Oslo Architecture Triennale 2016 was divided into six parts. Two research-based exhibitions: **On Residence**, dissected the architectures entangled in the contemporary reconfiguration of belonging by documenting the ways in which these architectures redefine residence, and the spatial, aesthetic, technical, and sociopolitical implications of this redefinition. **In Residence** speculated on architectural intervention strategies at a selection of sites—local and international—that can be seen to encapsulate the contemporary transformation of belonging.



27

At the time of my visit, only the two exhibitions remained, and **The publication** -- the catalog *After Belonging: The Objects, Spaces, and Territories of the Ways We Stay in Transit* which investigates the objects, spaces, and territories of the transforming condition of belonging, The other elements were:

**The Academy**, a forum organized by the Oslo School of Architecture and Design AHO. The Academy brought schools from around the world to enter in a global dialogue and knowledge-sharing experiment.

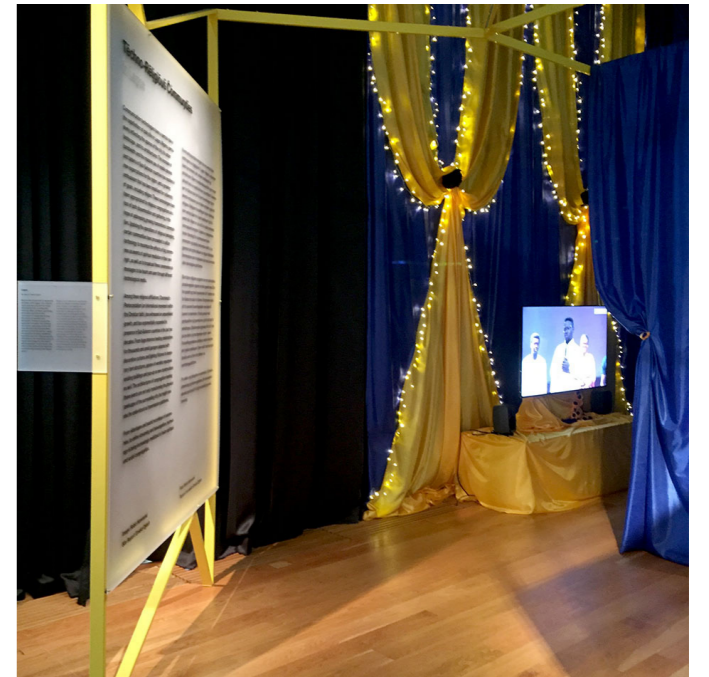
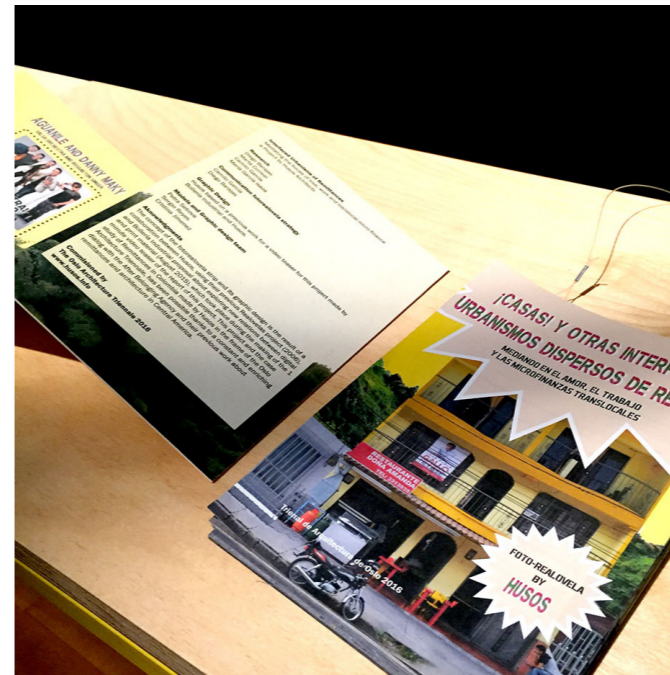
**The Conference** brought together architects, thinkers, decision-makers, and local experts in order to dissect the architectures entangled in the contemporary reconfiguration of belonging.

**The Embassy: New World Embassy: Rojava** is a stateless embassy that represents, through cultural means, the ideals of “stateless democracy” developed by Kurdish communities of the autonomous region of Rojava, northern-Syria.



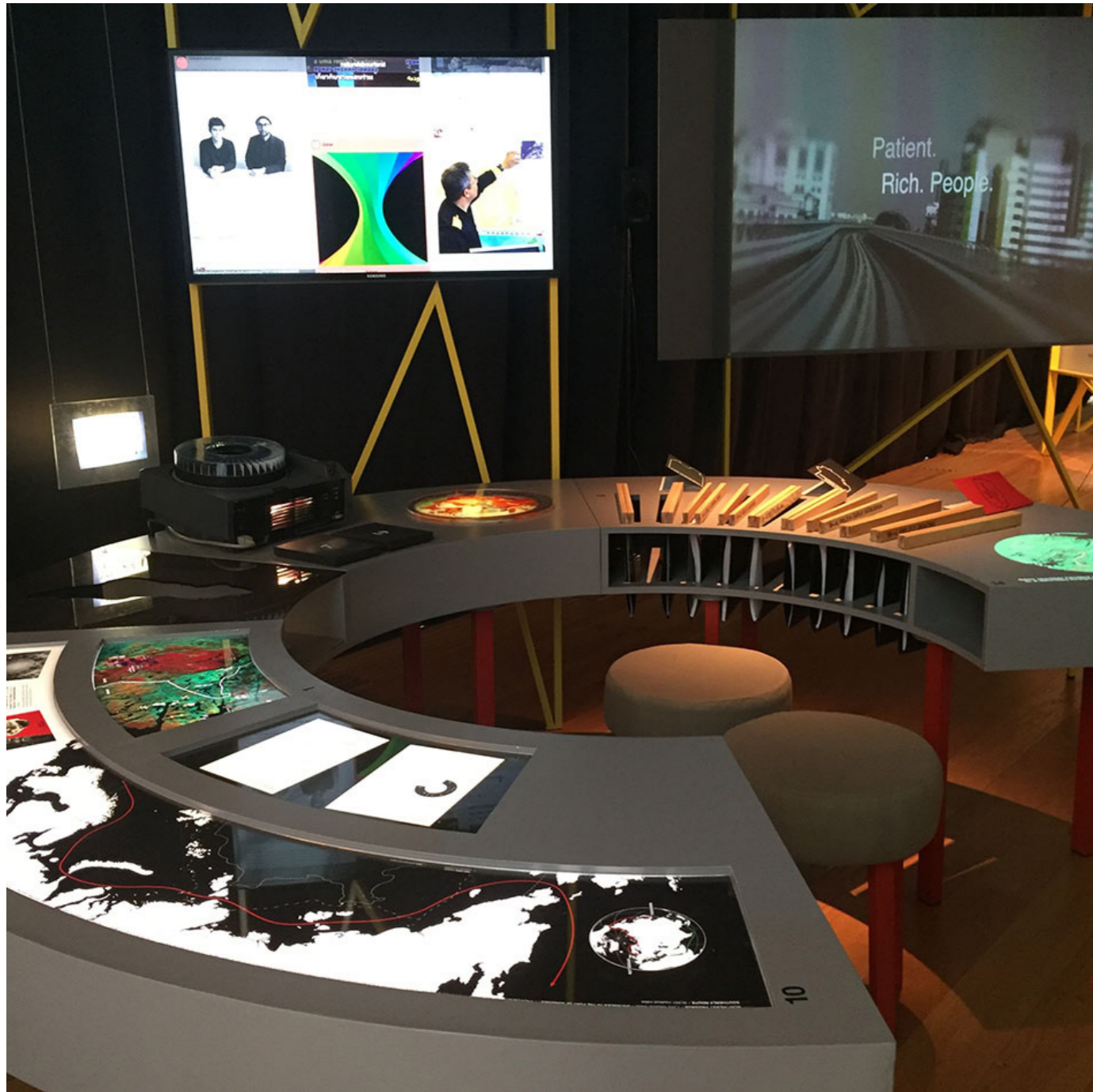
28

Exhibition views In Residence at the national Museum of Architecture, Oslo for the Oslo Architecture Triennale 2016



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31

Exhibition views In Residence at the national Museum of Architecture, Oslo for the Oslo Architecture Triennale 2016



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## 5.2

### Reporting from the Front: Venice Architecture Biennale 2016

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32

**Date**  
28 May to 27 November 2016

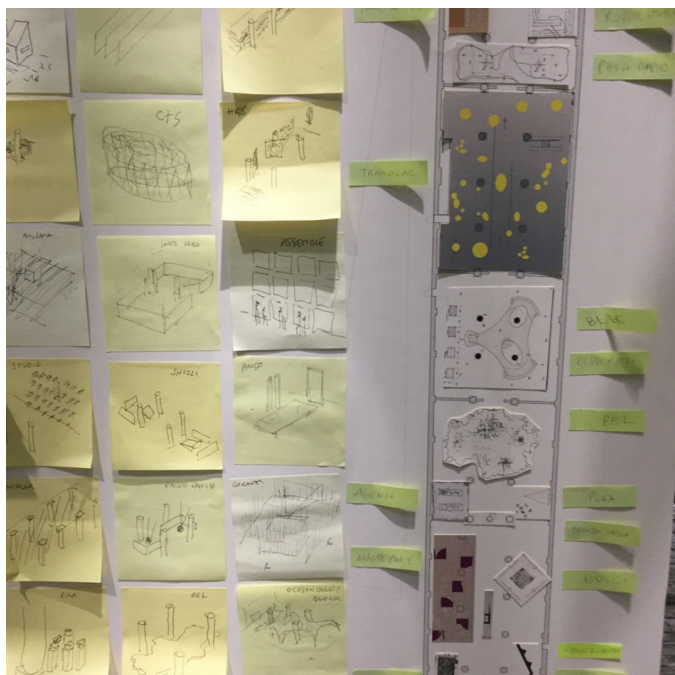
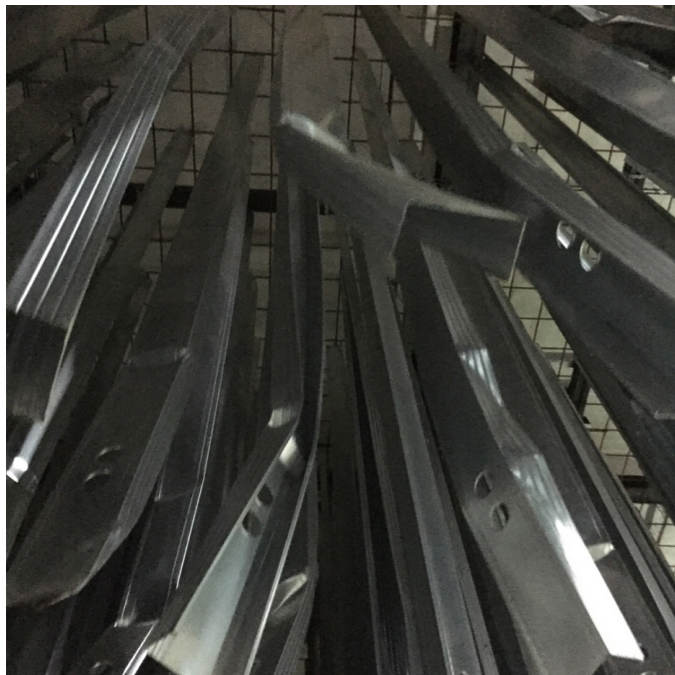
**Venue**  
Giardini and Arsenale, Venice  
Off-site pavilions

**Curator**  
Alejandro Aravena

#### Research Activities:

Exhibition:  
Giardini  
Arsenale  
National Pavilions  
Off-site pavilions





“Our curatorial proposal is twofold: on the one hand we would like to widen the range of issues to which architecture is expected to respond, adding explicitly to the cultural and artistic dimensions that already belong to our scope, those that are on the social, political, economical and environmental end of the spectrum. On the other hand, we would like to highlight the fact that architecture is called to respond to more than one dimension at the time, integrating a variety of fields instead of choosing one or another.” Alejandro Aravena

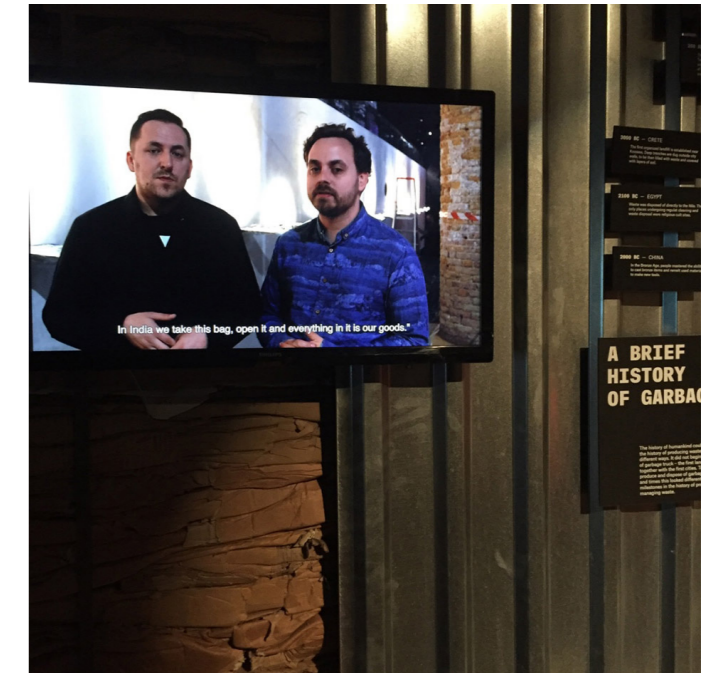


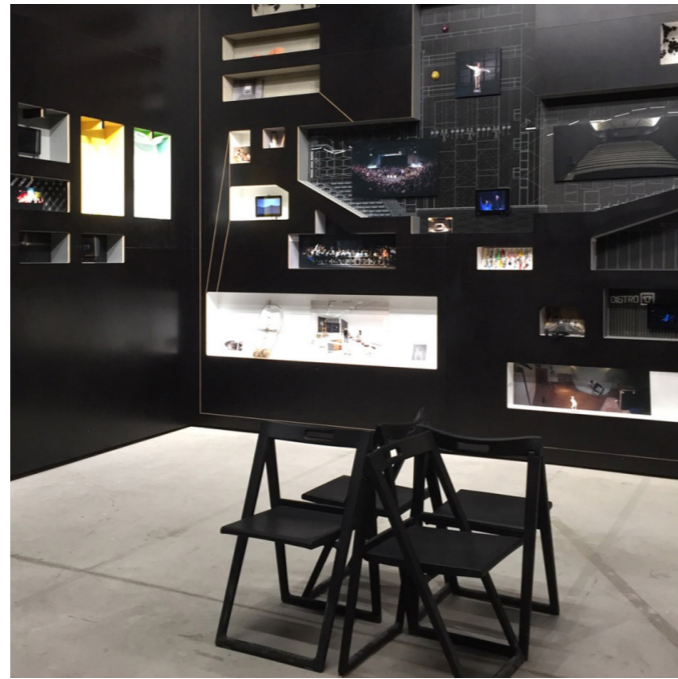
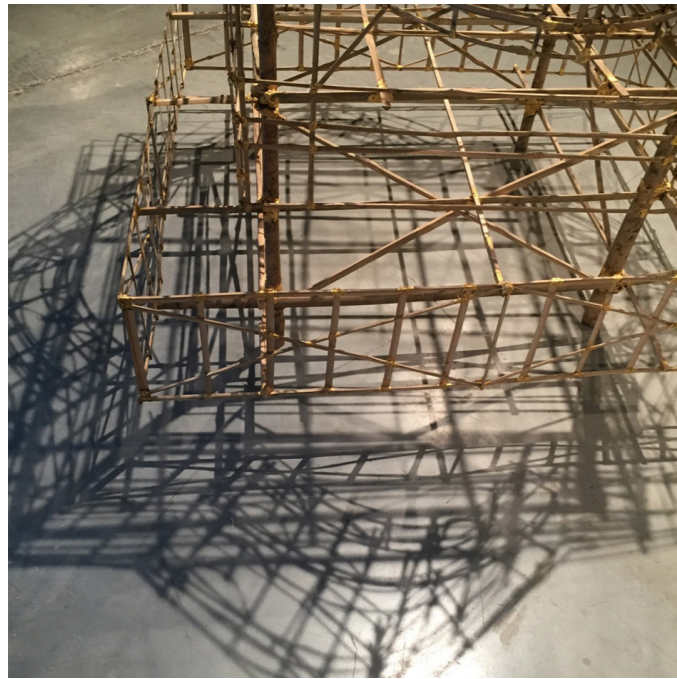
### Curatorial Proposal:

Our curatorial proposal is twofold: on the one hand we would like to widen the range of issues to which architecture is expected to respond, adding explicitly to the cultural and artistic dimensions that already belong to our scope, those that are on the social, political, economical and environmental end of the spectrum. On the other hand, we would like to highlight the fact that architecture is called to respond to more than one dimension at the time, integrating a variety of fields instead of choosing one or another.

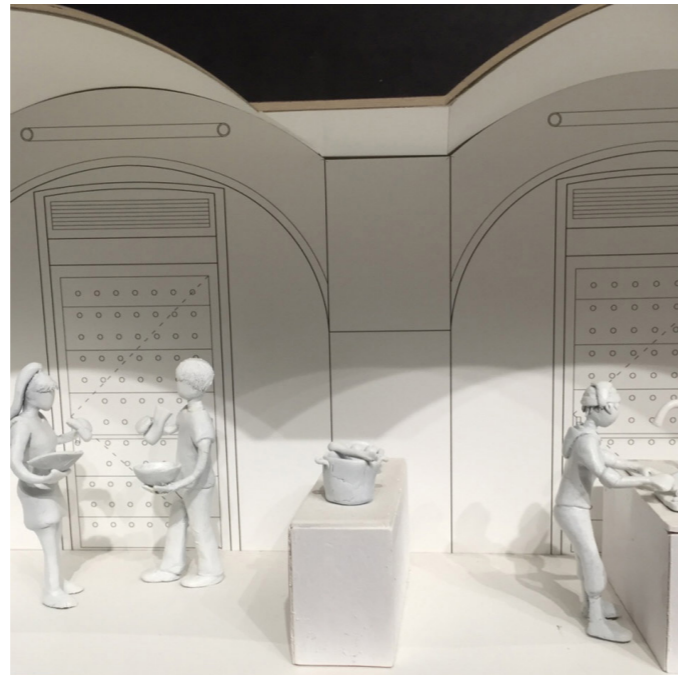
REPORTING FROM THE FRONT will be about sharing with a broader audience, the work of people that are scrutinizing the horizon looking for new fields of action, facing issues like segregation, inequalities, peripheries, access to sanitation, natural disasters, housing shortage, migration, informality, crime, traffic, waste, pollution and participation of communities. And simultaneously will be about presenting examples where different dimensions are synthesized, integrating the pragmatic with the existential, pertinence and boldness, creativity and common sense.

Such expansion and synthesis are not easy to achieve; they are battles that need to be fought. The always menacing scarcity of means, the ruthless constraints, the lack of time and urgencies of all kinds are a constant threat that explain why we so often fall short in delivering quality. The forces that shape the built environment are not necessarily amicable either: the greed and impatience of capital or the single mindedness and conservatism of the bureaucracy tend to produce banal, mediocre and dull built environments. These are the frontlines from which we would like different practitioners to report from, sharing success stories and exemplary cases where architecture did, is and will make a difference.



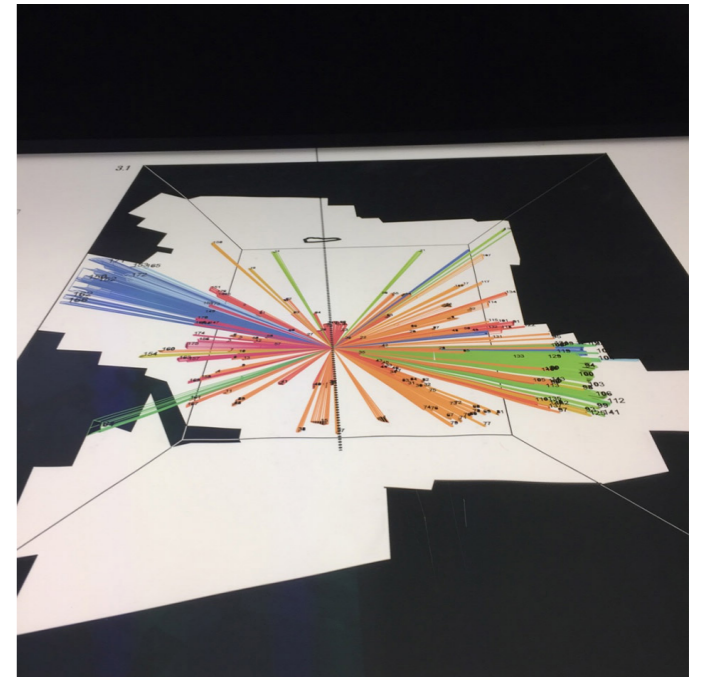
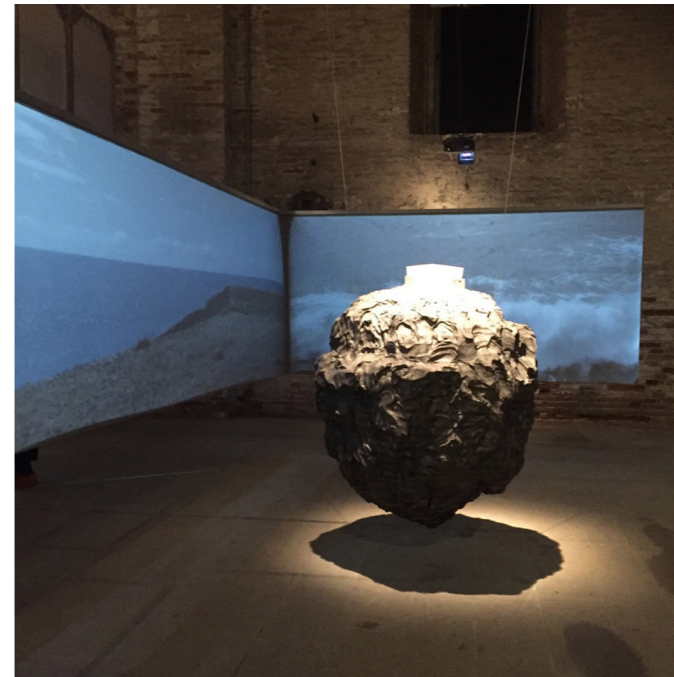


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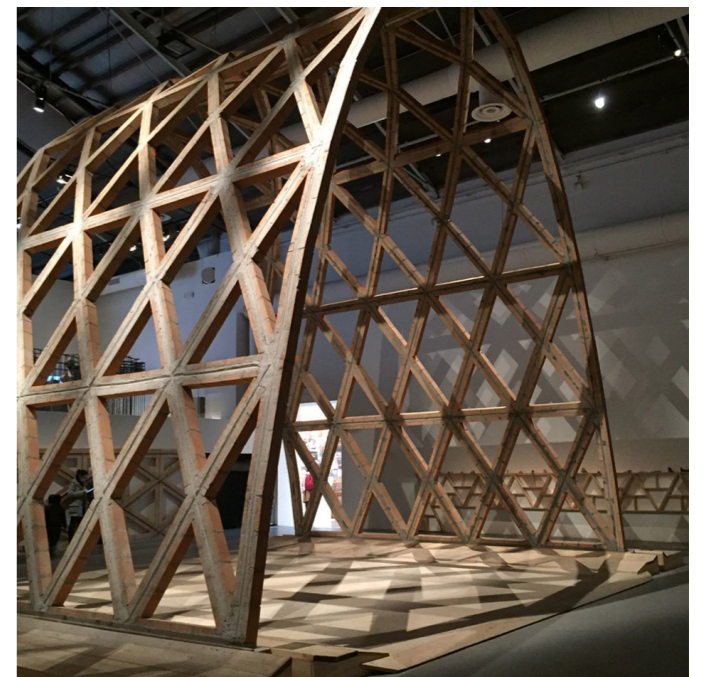




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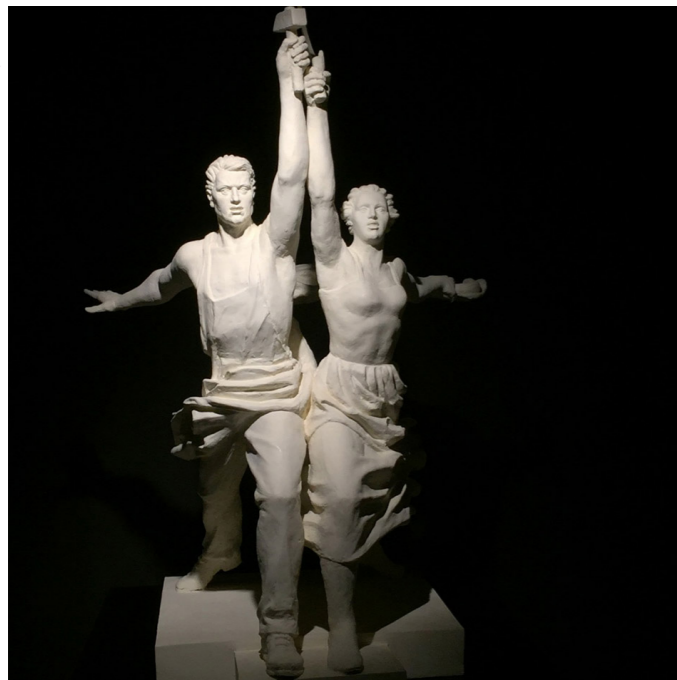
43



## National Pavilions

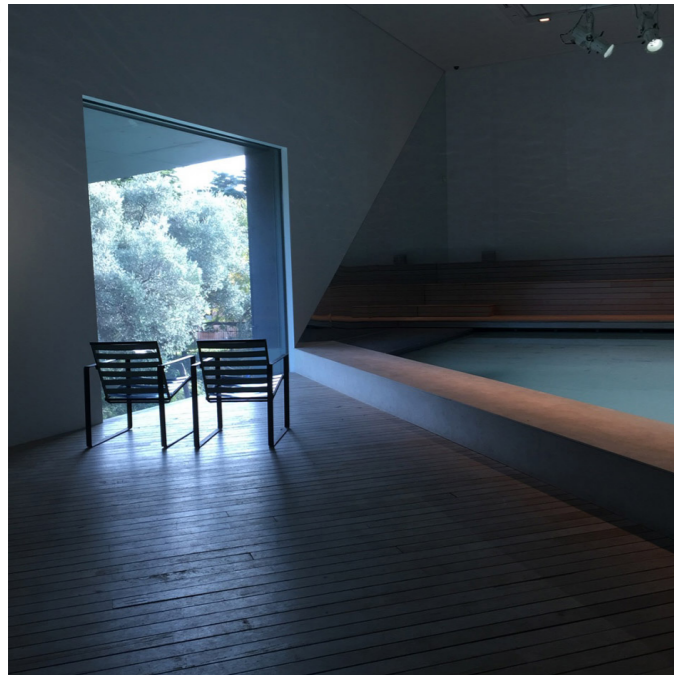


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47

Golden Lion for Best National Participation: Spain

Golden Lion for the Best Participant in the 15th International Exhibition: Gabinete de Arquitectura (Solano Benítez; Gloria Cabral; Solanito Benítez)

Silver Lion for a promising young participant in the 15th International Exhibition: NLÉ (Kunlé Adeyemi)

Special Mentions to two National Participations: Japan, Peru

Special Mention to a Participant in the 15th International Exhibition: Maria Giuseppina Grasso Cannizzo

Golden Lion for Lifetime Achievement: Paulo Mendes da Rocha

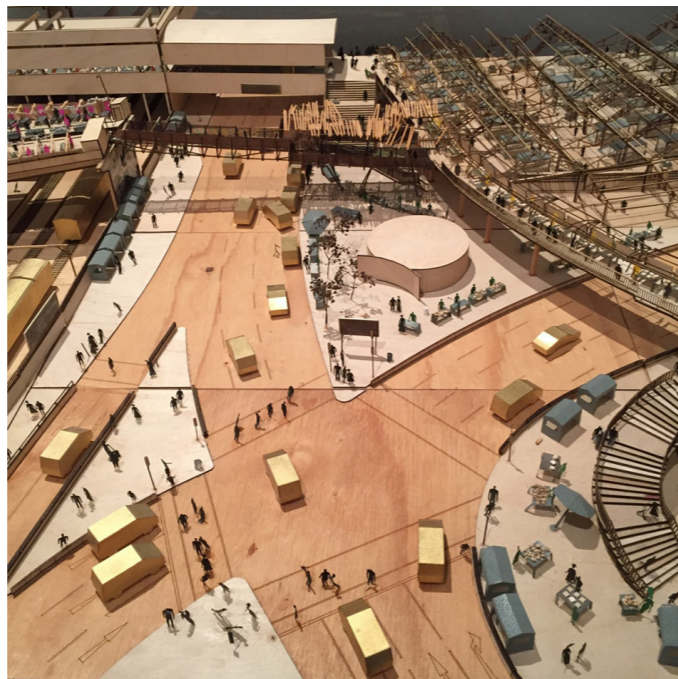
# PLACES FOR PEOPLE



48



49



**ALBANIA**

“I Have Left You the Mountain”

Commissioner: Albanian Ministry of Culture.  
Curators: Simon Battisti, Leah Whitman-Salkin, Åbäke. Exhibitors: Etel Adnan, Mourid Barghouti, Michel Butor, Claire Fontaine, Yona Friedman, Anri Sala, Michael Taussig, Yanis Varoufakis, Ornella Vorpsi, Finn Williams.  
Venue: Arsenale

**ARGENTINA**

experimentAR - Poéticas desde la frontera  
Commissioner: Federico Gonzalez Perini.  
Curator: Atilio Pentimalli.  
Venue: Arsenale, Sale d'Armi

**ARMENIA (Republic of)**  
Independent Landscape

Commissioner: Ministry of Culture, (Vartan Karapetian). Curator: Sarhat Petrosyan.  
Venue: Chiesa di Santa Croce degli Armeni, Calle dei Armeni, San Marco 965

**AUSTRALIA**

The Pool – Architecture, Culture and Identity in Australia

Commissioner: Janet Holmes a Court AC.  
Curators: Amelia Holliday and Isabelle Toland (Aileen Sage Architects) with Michelle Tabet. Exhibitors: Conversations with Olympians Shane Gould and Ian Thorpe; authors Anna Funder and Christos Tsiolkas; musician Paul Kelly; environmentalist Tim Flannery; fashion designers Romance Was Born; and art curator Hetti Perkins.  
Venue: Giardini

**AUSTRIA**

Places for people

Commissioner/Curator: Elk Elke Delugan-Meissl with Liquid Frontiers. Exhibitors: Caramel architects, EOOS, the next ENTERprise architects.  
Venue: Giardini

**BAHRAIN (Kingdom of)**

Commissioner: Sh. Mai Al Khalifa. Curators: Anne Holtrop and Noura Al Sayeh.  
Venue: Arsenale

**BALTIC STATES (ESTONIA, LATVIA, LITHUANIA)**

The Baltic Pavilion

Commissioner Estonia: Raul Järg.  
Commissioner Latvia: Janis Dripe (Ministry of Culture of the Republic of Latvia).  
Commissioners Lithuania: Ona Lozuraitė, Jonas Žukauskas. Curators: Karlis Berzinš, Jurga Daubaraite, Petras Išora, Ona Lozuraityte, Niklavs Paegle, Dagnija Smilga, Johan Tali, Laila Zarina, Jonas Žukauskas.  
Exhibitors: Architektūros Fondas, Eesti Arhitektuurikeskus.  
Venue: Palasport G.B. Gianquinto, Castello, Calle S. Biagio

**BELGIUM**

BRAVOURE

Commissioner: Christoph Grafe, Director Flanders Architecture Institute.  
Curator: bravoure architecten de vylder vinck taillieu - doorzon interieur architecten - filip dujardin.  
Venue: Giardini

**BRAZIL**

Commissioner: Luis Terepins, Bienal de São Paulo Foundation. Curator: Washington Fajardo.  
Venue: Giardini

**CANADA**

“EXTRACTION”

Commissioner: Catherine Crowston, Art Gallery of Alberta. Curator: Pierre Bélanger, OPSYS. Exhibitors: OPSYS / RVTR.  
Venue: Giardini

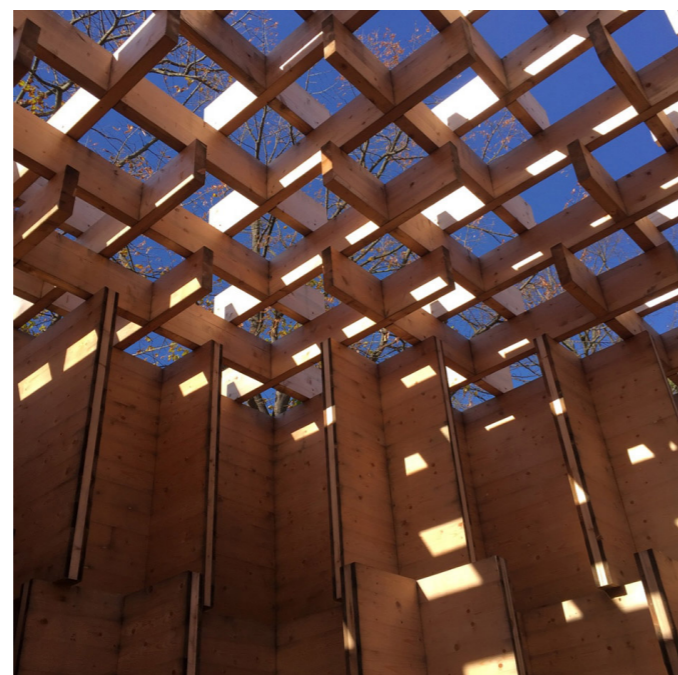
**CHILE**

Against the Tide

Commissioner: Cristóbal Molina (National Council of Culture and the Arts of Chile).  
Curators: Juan Román, José Luis Uribe.  
Exhibitors: Felipe Aranda, Ximena Cáceres,  
Venue: Arsenale

**CHINA (People's Republic of)**

Daily Design, Daily Tao-Back to the Ignored Front  
Commissioner: China Arts & Entertainment Group (CAEG). Curator: Jingyu Liang.  
Venue: Arsenale



**CROATIA**

“We Need It - We Do It”

Commissioner: Zlatko Hasanbegovic, PhD, Minister of culture; Ministry of Culture. Curator: Dinko Peracic. Exhibitors: Dinko Peracic, Slaven Tolj, Miranda Veljacic, Emina Višnic. Venue: Arsenale

**CYPRUS (Republic of)**

Contested Fronts: commoning practices for conflict transformation  
Commissioner: Petros Dimiotis, Ministry of Education and Culture. Curator: Socrates Stratis. Venue: Palazzo Malipiero

**CZECH and SLOVAK (Republic)**

Care for Architecture: Exemplum of the <sup>52</sup> Slovak National Gallery or Asking Arche of Architecture to Dance  
Commissioner: Monika Mitášová, Monika Palcová. Curators/Exhibitors: Benjamín Brádnanský, Petr Hájek, Vít Halada, Ján Studený, Marián Zervan (Academy of Fine Arts and Design in Bratislava and University in Trnava). Venue: Giardini

**DENMARK**

Commissioner: Kent Martinussen, CEO, Danish Architecture Centre. Curators: Boris Brorman Jensen and Kristoffer Lindhardt Weiss. Venue: Giardini  
**EGYPT**  
ReframingBack/ImperativeConfrontations  
Commissioner: Ahmad Hilal. Curator: Ministry of Culture. Exhibitors: Eslam Zenbaey, Luca Borlenghi, Gabriele Secchi, Mostafa Salim. Venue: Giardini

**FINLAND**

From Border to Home - Housing Solutions for Asylum Seekers  
Commissioner: Juulia Kauste Museum of Finnish Architecture. Curator: Marco Steinberg. Exhibitors: a team; Lindberg & Erdman; Society Lab with the participation of alt Architects; D.A.T. PANGEA + QUATORZE; Helsinki Kasbah Combine; Satoshi OHTAKI. Venue: Giardini

**FRANCE**

Nouvelles du Front, Nouvelles Richesses  
Commissioner: Institut Français, ministère de la culture et de la communication - direction générale des patrimoines. Curator: Frédéric Bonnet - OBRAS e AJAP 14 Venue: Giardini

**GERMANY**

Making Heimat. Germany, Arrival Country  
Commissioner: Peter Cachola Schmal, Deutsches Architekturmuseum (DAM). Curator: Oliver Elser, Deutsches Architekturmuseum (DAM). Venue: Giardini

**GREAT BRITAIN**

Home Economics  
Commissioner: Vicky Richardson. Curators: Shumi Bose, Jack Self, Finn Williams. Venue: Giardini

**GREECE**

#ThisIsACo-op  
Commissioner: Ministry of Environment and Energy, General Secretary of Spatial Planning and Urban Environment, Eirini Klampatsea. Curator: Association of Greek Architects, SADAS-PEA. Venue: Giardini

**HUNGARY**

æctivators. Locally active architecture  
Commissioner: Júlia Fabényi. Curators: Gábor Fábrián, Dénes Fajcsák. Exhibitor: Arkt. Venue:Giardini

**IRAN**

Commissioner: Ministry of Roads and Urban Development, Hamed Mazaherian. Curators: Parshia Gharegozlou, Behzad Atabaki. Exhibitor: Saba Engineering Events Association. Venue: Arsenale

**IRELAND**

Losing Myself  
Commissioner: Niall MacLaughlin Curator: Yeoryia Manolopoulou. Venue: Arsenale

**ISRAEL**

LIFEOBJECT: Merging Biology & Architecture  
Commissioners: Arad Turgeman, Miki Gov. Curators-Exhibitors: Ido Bachelet, Bnaya Bauer, Arielle Blonder, Yael Eylat Van-Essen Noy Lazarovich. Venue: Giardini

**ITALY**

TAKING CARE – Progettare per il bene comune  
Commissioner: Federica Galloni, Direttore Generale Arte e Architettura Ministero dei Beni e delle Attività Culturali e del Turismo. Curatorial team: TAMassociati Massimo Lepore, Raul Pantaleo, Simone Sfriso. Venue: Tese delle Vergini, Arsenale

**IVORY COAST**

Live Differently  
Commissioner: N’Guessan N’Dri Barthelemy. Curator: Sossah Francis. Venue: Palazzo Bembo and Palazzo Mora

**JAPAN**

en : art of nexus  
Commissioner: The Japan Foundation. Curator: Yoshiyuki Yamana. Venue: Giardini

**KOREA (Republic of)**

The FAR Game: Constraints Sparking Creativity  
Commissioner: Arts Council Korea. Curators/Exhibitors: Sung Hong KIM, Eungee CINN, Keehyun AHN, Seungbum KIM, Isak CHUNG, Daeun JEONG. Venue: Giardini

**KUWAIT**

Between East and West, A Gulf  
Commissioner: NCCAL. Curators: Hamed Bukhamseen and Ali Karimi. Venue: Arsenale

**LUXEMBOURG (Grand Duchy of)**

Tracing transitions  
Commissioner: LUCA Luxembourg Center for Architecture, Andrea Rumpf. Curators/Exhibitors: Claude Ballini, Serge Ecker, Daniel Grünkranz, Panajota Panotopoulou. Venue: Ca’ de Duca, Corte del Duca Sforza, San Marco 3052

**MACEDONIA (Former Yugoslav Republic of)**  
No Man’s land  
Commissioner: Ivanka Apostolova. Curator: Stojan Pavleski. Exhibitors: Stojan Paveski, Ivan Simeonov, Gjorgji Radovanovic and Ljupcho Tasevski. Venue: Arsenale

**MEXICO**

Unfoldings and assemblages  
Commissioner: María Margarita Segarra Lagunes. Curator: Pablo Landa Ruiloba. Venue: Arsenale, Sale d’Armi

**MONTENEGRO**

Project Solana Ulcinj  
Commissioner: Dijana Vucinic, Ministry of Sustainable Development and Tourism. Curator: Bart Lootsma. Venue: Palazzo Malipiero, San Marco 3079

**NETHERLANDS, The**

BLUE: Architecture of Peacekeeping Missions  
Commissioner Het Nieuwe Instituut. Curator: Malkit Shoshan. Venue: Giardini

**NEW ZEALAND**

“Future Islands”  
Commissioner: Tony Van Raat. Curator: Charles Walker. Venue: Palazzo Bollani, Castello 3647

**NIGERIA \*\*\*** New participation ‘Diminished Capacity’

Commissioner: Nkanta George Ufot, (Ministry of Information and Culture). Curator: Camilla Boemio. Exhibitor: Ola-Dele Kuku. Venue: Spazio Punch, Fondamenta San Biagio 800/O, Giudecca

**NORDIC COUNTRIES (FINLAND NORWAY SWEDEN)**

In Therapy - Nordic Countries Face to Face  
Commissioner: ArkDes, The Swedish Centre for Architecture and Design (Sweden). Deputy Commissioner: The Finnish Museum of Architecture (Finland) and Nasjonalmuseet (Norway). Curator: David Basulto, James Taylor-Foster. Venue: Giardini

PERU  
 “OUR AMAZON FRONTLINE”  
 Commissioner: José Orrego. Curators:  
 Sandra Barclay and Jean Pierre Crousse.  
 Venue: Arsenale, Sale d’Armi

PHILIPPINES \*\*\* New participation  
 Muhon: Traces of an Adolescent City  
 Commissioner: National Commission for  
 Culture and the Arts (NCCA), Felipe M. de  
 Leon. Curators: Juan Paolo de la Cruz,  
 Sudarshan Khadka Jr., Leandro Locsin (LVLP  
 Partners).  
 Venue: European Cultural Center - Palazzo  
 Mora, Strada Nuova 3659

POLAND  
 “Fair Building”  
 Commissioner: Hanna Wróblewska. Curator:  
 Dominika Janicka, in cooperation with  
<sup>54</sup> Martyna Janicka and Michal Gdak.  
 Venue: Giardini

PORTUGAL  
 NEIGHBOURHOOD: Where Alvaro meets  
 Aldo  
 Commissioner: Carlos Moura-Carvalho.  
 Curator: Nuno Grande e Roberto  
 Cremascoli.  
 Venue: Campo di Marte, Giudecca (between  
 Calle Mason and Calle Michelangelo  
 Buonarroti – vaporetto: Zitelle)

ROMANIA  
 SELFIE AUTOMATON  
 Commissioner: Attila Kim. Curator: Tiberiu  
 Bucsa.  
 Venue: Giardini and Nuova Galleria  
 dell’Istituto Romeno di Venezia Palazzo  
 Correr, Campo Santa Fosca, Cannaregio

RUSSIA  
 V.D.N.H.  
 Commissioner: Semen Mikhailovsky.  
 Curator: Sergey Kuznetsov.  
 Venue: Giardini

SERBIA  
 HEROIC: Free Shipping  
 Commissioner: Ivan Raskovic.  
 Venue: Giardini

SEYCHELLES (Republic of)  
 Between Two Waters, Searching for  
 Expression in the Seychelles  
 Commissioner: Benjamin Rose, Ministry  
 of Tourism and Culture. Curator: Andres F.  
 Ramirez.  
 Venue: Palazzo Michiel

SINGAPORE  
 At The ‘Home Front’  
 Commissioner: Jeffrey Ho, Executive  
 Director of DesignSingapore Council.  
 Curator: Wong Yunn Chii Department  
 of Architecture, School of Design and  
 Environment, National University of  
 Singapore.  
 Venue: Arsenale, Sale d’Armi

SLOVENIA (Republic of)  
 Home@Arsenale  
 Commissioner: Matevž Celik, Museum of  
 Architecture and Design, MAO. Curators:  
 Aljoša Dekleva and Tina Gregoric (dekleva  
 gregoric architects).  
 Venue: Arsenale

SOUTH AFRICA (Republic of)  
 Cool Capital: The Capital of Guerilla Design  
 Citizenship  
 Commissioner: Consul-General Saul  
 Kgomotso Molobi. Curator: Pieter J.  
 Mathews. Exhibitors: Over 1000 citizens  
 of Pretoria participated in creating 150  
 installations across the city.  
 Venue: Arsenale, Sale d’Armi

SPAIN  
 UNFINISHED  
 Commissioner: Iñaquri Carnicero + Carlos  
 Quintans. Curator: Carnicero + Quintans.  
 Exhibitor: Contemporary Spanish  
 Architecture.  
 Venue: Giardini

SUDAN  
 Nubia, The Displaced Kingdom  
 Commissioner/Curator: Sara Elhoussein  
 Venue: Arsenale Docks, San Pietro di  
 Castello, 40

SWITZERLAND  
 “Incidental Space”  
 Commissioner: Sandi Paucic e Marianne  
 Burki, Swiss Arts Council Pro Helvetia.  
 Curator: Sandra Oehy. Exhibitor: Christian  
 Kerez.  
 Venue: Giardini

THAILAND  
 Class of 6.3  
 Commissioner: The Office of Contemporary  
 Art and Culture, Ministry of Culture.  
 Curator: Teeranuj Wongwaisayawan.  
 Venue: Arsenale

TURKEY  
 Darzanà: Two Arsenals, One Vessel  
 Commissioner: Istanbul Foundation for  
 Culture and Arts (IKSV). Curators: Feride  
 Çiçekoglu, Mehmet Kütükçüoglu, Ertug Uçar.  
 Venue: Arsenale, Sale d’Armi

UKRAINE  
 Commissioner: Department of Literature,  
 Language and Art Criticism (LLAC) Academy  
 of Sciences of Ukraine represented by  
 Academician –Secretary Mykolay Zhulynsky.  
 Curator: Tatiana Kara-Vasilieva.  
 Venue: Riva dei Sette Martiri (Castello)

UNITED ARAB EMIRATES  
 Transformations: The Emirati National  
 House  
 Commissioner: Salama bint Hamdan  
 Al Nahyan Foundation. Curator: Yasser  
 Elsheshtawy.  
 Venue: Arsenale, Sale d’Armi

UNITED STATES OF AMERICA  
 The Architectural Imagination  
 Commissioner: Monica Ponce de Leon.  
 Curators: Cynthia Davidson and Monica  
 Ponce de Leon.  
 Venue: Giardini

URUGUAY  
 REBOOT Architecture lessons from the  
 “guerrilla Tupamara” and the Andes plane  
 crash  
 Commissioner: Miguel Fascioli. Curator:  
 Marcelo Danza.  
 Venue: Giardini

VENEZUELA (Bolivarian Republic of)  
 Fuerzas Urbanas - Urban Forces  
 Commissioner: Nelsón Rodríguez. Curators:  
 Marcos Coronel, Rolando Carmona,  
 Alejandro Haiek, Gabriel Visconti,  
 Maximilian Nowotka, Camilo González.  
 Venue: Giardini

YEMEN \*\*\* New participation  
 Beautiful Yemen  
 Commissioner: Mr. Ayed Ali Al-Shawafy,  
 Undersecretary for Cultural Relations,  
 Ministry of Culture, Yemen. Curator: Renzo  
 Ravagnan.  
 Venue: Arsenale

1. 51N4E (Brussels, Belgium)  
Freek Persyn; Johan Anrys
2. ADNBA (Bucharest, Romania)  
Andrei Serbescu; Adrian-Ioan Untaru;  
Bogdan Bradateanu
3. Agav Films (Paris, France)  
Amos Gitai  
featuring the work of Herzog and de  
Meuron Architects
4. Aires Mateus (Lisbon, Portugal)  
Francisco Aires Mateus; Manuel Aires  
Mateus
- 56 5. Al Borde (Quito, Ecuador)  
David Barragán; Pascual Gangotena;  
Marialuisa Borja; Esteban Benavides
6. Alexander Brodsky (Moscow, Russia)
7. Alonso de Santos Estudio (Madrid, Spain)  
Francisco Alonso de Santos
8. Amateur Architecture Studio (Hangzhou,  
China)  
Wang Shu; Lu Wenyu
9. Anupama Kundoo Architects (Auroville,  
India)  
Anupama Kundoo
10. Architecture and Vision (Bomarzo - Viterbo,  
Italy)  
Arturo Vittori
11. Arno Brandhuber + Christopher Roth  
(Berlin, Germany)  
Arno Brandhuber; Christopher Roth
12. Assemble (London, UK)
13. Atelier Bow-Wow (Tokyo, Japan)  
Yoshiharu Tsukamoto; Momoyo Kaijima;  
Yoichi Tamai
14. Atelier Peter Zumthor & Partner  
(Haldenstein, Switzerland)  
Peter Zumthor
15. Barozzi / Veiga (Barcelona, Spain)  
Alberto Veiga; Fabrizio Barozzi
16. Batlle i Roig Arquitectes (Barcelona, Spain)  
Enric Batlle; Joan Roig
17. BeL Sozietät für Architektur (Cologne,  
Germany)  
Anne-Julchen Bernhardt; Jörg Leiser
18. Bernaskoni (Moscow, Russia)  
Boris Bernaskoni
19. Block Research Group, ETH Zurich (Zurich,  
Switzerland)  
Philippe Block; Tom Van Mele  
WITH  
Ochsendorf, DeJong & Block (Cambridge,  
Massachusetts, USA)  
John Ochsendorf; Matthew DeJong; Philippe  
Block  
AND WITH  
The Escobedo Group (Buda, Texas, USA)  
David Escobedo
20. C+S Architects (Treviso, Italy)  
Carlo Cappai; Maria Alessandra Segantini
21. Cadaval & Solà-Morales (Barcelona, Spain)  
Eduardo Cadaval; Clara Solà-Morales
22. Cecilia Puga (Santiago, Chile)
23. Christ & Gantenbein (Basel, Switzerland)  
Emanuel Christ; Christoph Gantenbein
- WITH  
Stefano Graziani
24. Christian Kerez, in collaboration with Hugo  
Mesquita (Zurich, Switzerland)  
Christian Kerez
25. David Chipperfield Architects (Berlin,  
Germany)  
David Chipperfield
26. designworkshop: sa (Durban, South Africa)  
Andrew Makin
27. El equipo Mazzanti - Giancarlo Mazzanti,  
Carlos Medellín, María Mazzanti (Bogotá,  
Colombia)  
Giancarlo Mazzanti
28. elton\_léniz (Santiago, Chile)  
Mirene Elton; Mauricio Léniz
29. Ensemble Studio (Madrid, Spain)  
Antón García-Abril; Débora Mesa Molina
30. EPEA Internationale Umweltforschung  
(Hamburg, Germany)  
Michael Braungart
31. Estudi d'Arquitectura Toni Gironès  
(Barcelona, Spain)  
Toni Gironès
32. Estudio del Paisaje Teresa Moller &  
Asociados (Santiago, Chile)  
Teresa Moller
33. Film First (New York, USA)  
Gary Hustwit  
WITH  
R/GA
34. Forensic Architecture (London, UK)  
Eyal Weizman
35. Gabinete de Arquitectura (Asuncion,  
Paraguay)  
Solano Benítez; Gloria Cabral; Solanito  
Benítez
36. Grafton Architects (Dublin, Ireland)  
Yvonne Farrell; Shelley McNamara
37. Grupo EPM - Departamento de  
intervenciones urbanas sostenibles  
(Medellín, Colombia)  
Horacio Valencia
38. Grupo Talca (Talca, Chile)  
Martín del Solar; Rodrigo Sheward
39. Hollmén Reuter Sandman Architects  
(Helsinki, Finland)  
Saija Hollmén; Jenni Reuter; Helena  
Sandman
40. Hugon Kowalski + Marcin Szczelina (Poznan,  
Poland)
41. Inês Lobo, Arquitectos (Lisbon, Portugal)  
Inês Lobo
42. Jiakun Architects (Chengdu, China)  
Liu Jiakun
43. João Luís Carrilho da Graça (Lisbon,  
Portugal)
44. José María Sánchez García (Madrid, Spain)
45. Kashef Chowdhury / Urbana (Dhaka,  
Bangladesh)  
Kashef Mahboob Chowdhury
46. Kazuyo Sejima + Ryue Nishizawa / SANAA  
(Tokyo, Japan)  
Kazuyo Sejima; Ryue Nishizawa

47. Kengo Kuma and Associates (Tokyo, Japan)  
Kengo Kuma
48. Kéré Architecture (Berlin, Germany)  
Francis Kéré
49. LAN (Paris, France)  
Umberto Napolitano; Benoît Jallon
50. Luyanda Mpahlwa DesignSpaceAfrica (South Africa)  
Luyanda Mpahlwa
51. M. Giuseppina Grasso Cannizzo (Vittoria – Ragusa, Italy)
52. Manuel Herz Architects (Basel, Switzerland)  
Manuel Herz  
WITH  
National Union of Sahrawi Women
53. Marte.Marte Architects (Weiler, Austria)  
Bernhard Marte; Stefan Marte
54. Matharoo Associates (Ahmedabad, India)  
Gurjit Singh Matharoo
55. menos é mais (Porto, Portugal)  
Francisco Viera de Campos; Cristina Guedes
56. NLÉ (Amsterdam, The Netherlands)  
Kunlé Adeyemi
57. Norman Foster Foundation (Madrid, Spain)  
Lord Foster of Thames Bank OM  
WITH  
Future Africa EPFL (Lausanne, Switzerland)  
Jonathan Ledgard  
AND WITH  
Ochsendorf, DeJong & Block (Cambridge, Massachusetts, USA)
- John Ochsendorf; Matthew DeJong;  
Philippe Block  
AND WITH  
Block Research Group, ETH Zurich (Zurich, Switzerland)  
Philippe Block; Tom Van Mele
58. ORG Permanent Modernity (Brussels, Belgium)  
Alexander D’Hooghe; Luk Peeters; Natalie Seys
59. Paulo David (Funchal, Portugal)
60. Pezo von Ellrichshausen (Concepcion, Chile)  
Mauricio Pezo; Sofía von Ellrichshausen
61. Rahul Mehrotra and Felipe Vera (Mumbai, India and Santiago, Chile)  
Rahul Mehrotra; Felipe Vera
62. Raphael Zuber (Chur, Switzerland)
63. Recetas Urbanas (Sevilla, Spain)  
Santiago Cirugeda; Alice Attout
64. Renato Rizzi (Venice, Italy)
65. Renzo Piano Building Workshop (Genoa, Italy) and G124 (Senator Renzo Piano’s working group, Rome, Italy)
66. Robust Architecture Workshop (Colombo, Sri Lanka)  
Milinda Pathiraja
67. Rock Garden (Chandigarh, India)  
Anuj Saini
68. Rogers Stirk Harbour + Partners (London, UK)  
Richard Rogers; Graham Stirk; Ivan Harbour
69. Rural Studio, Auburn University (Newbern, Alabama, USA)  
Andrew Freear; Rusty Smith; Xavier Vendrell; Elena Barthel
70. Rural Urban Framework, The University of Hong Kong (Hong Kong)  
Joshua Bolchover; John Lin
71. School of Architecture, University of Waterloo (Cambridge, Ontario, Canada)  
Robert Jan van Pelt; Anne Bordeleau; Sascha Hastings; Donald McKay
72. Simon Velez (Bogota, Colombia)
73. Souto Moura - Arquitectos, S.A. (Porto, Portugal)  
Eduardo Souto de Moura
74. SPBR Arquitetos (São Paulo, Brasil)  
Angelo Bucci
75. Studio Anna Heringer (Laufen, Germany)  
Anna Heringer WITH  
Lehm Ton Erde Baukunst (Schlins, Austria)  
Martin Rauch WITH  
Architekturmuseum der TUM (Munich, Germany)  
Andres Lepik
76. Studio Jaeun-Choi (Tokyo, Japan)  
Shigeru Ban Architects (Tokyo, Japan)  
Jaeun-Choi; Shigeru Ban
77. Studio Mumbai Architects (Mumbai, India)  
Bijoy Jain
78. Studio Snozzi (Locarno, Svizzera)  
Luigi Snozzi
79. Studio TAMassociati (Venice, Italy)  
Massimo Lepore; Raul Pantaleo; Simone Sfriso
80. SUMMARY (Porto, Portugal)  
Samuel Gonçalves
81. Tadao Ando Architect & Associates (Osaka, Japan)  
Tadao Ando
82. Tatiana Bilbao Estudio (Mexico City, Mexico)  
Tatiana Bilbao  
WITH  
Rozana Montiel Estudio de Arquitectura (Mexico City, Mexico)  
Rozana Montiel  
WITH  
Dellekamp Arquitectos (Mexico City, Mexico)  
Derek Dellekamp  
WITH  
Alejandro Hernández (Mexico City, Mexico)
83. Transsolar with Anja Thierfelder (Stuttgart, Germany)  
Matthias Schuler; Anja Thierfelder
84. TYIN tegnestue (Trondheim, Norway)  
Yashar Hanstad; Andreas Grønvedt Gjertsen
85. VAVStudio (Iran)  
Arash Aliabadi; Afshin Farzin; Saman Shamsbeki; Sakhi Shirmohammadi; Amin Tadjsoleiman
86. Vo Trong Nghia Architects (Ha Noi, Vietnam)  
Vo Trong Nghia
87. Werner Sobek (Stuttgart, Germany)
88. ZAO / Standardarchitecture (Beijing, China)  
Zhang Ke





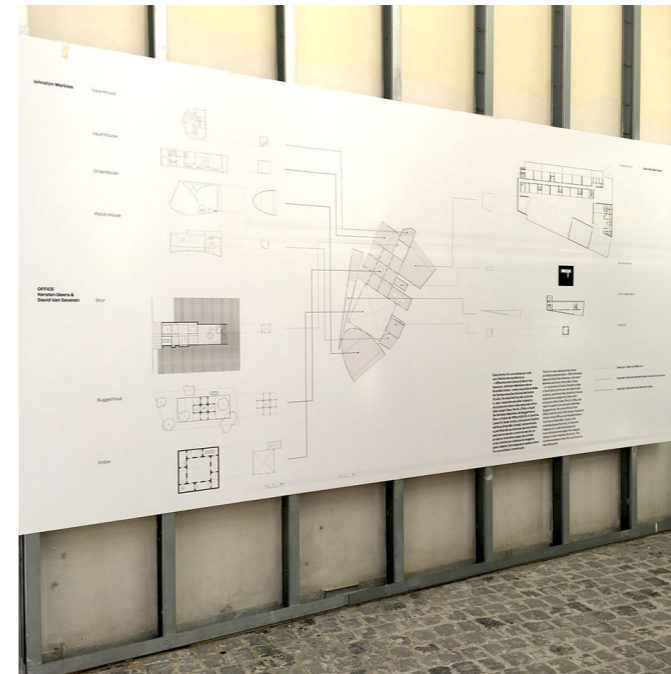
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### Exhibition - The Form of Form

This was a very simple and very clever exhibition that explored the language of architecture through a collection of architectural drawings and diagrams that highlighted analogies and affinities in the creation of the built environment. The diagrams were simple paper prints, sourced from Mariabruna Fabrizi and Fosco Lucarelli's Socks platform ([www.socks-studio.com](http://www.socks-studio.com)). They highlight the permanence of form and its capacity to condense a set of values into any visible thing.

Functioning as a "conversation," the exhibition's narrative was developed around a number of spaces inspired by examples of architectural designs by Johnston Marklee, Nuno Brandão Costa and Office KGDVS. Each of the spaces was designed to house content selected from the extensive Socks database.

Curated by Diogo Seixas Lopes, the *The Form of Form* exhibition was also a process. The ultimate aim was for it to be a "meeting space" that can demonstrate the meaning of form in architectural design in the past, present and future. There was the feeling of a student pin-up, or a work in progress, that made this exhibition accessible and engaging.



### Tiennale Curatorial Statement:

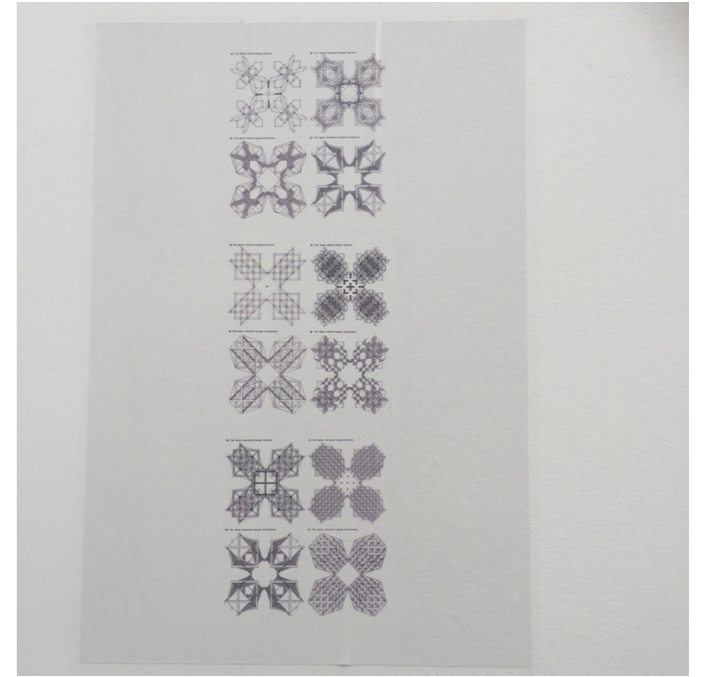
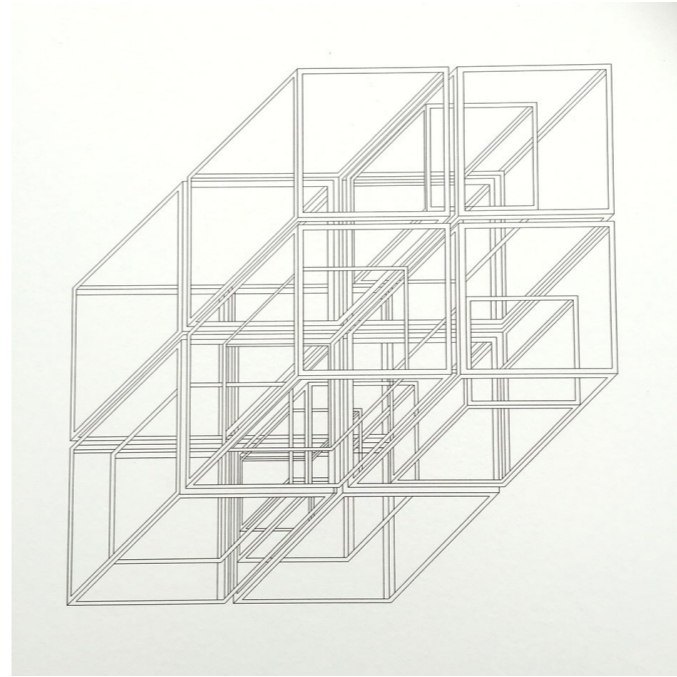
The world is transformed through architecture. Under the title *The Form of Form*, this 4th edition of the Lisbon Triennale sets out to further the debate around a wide spectrum of contemporary approaches to architectural practice today; in other words, to debate the ways in which the world is transformed. With its diverse yet cohesive programme, the Triennale will seek to highlight currents of thought considered important for the production of architecture in a social context that is in constant transformation.

The different perspectives on architecture will be presented through their aesthetic, technical, social and political aspects. Understanding architecture as a profession that is committed to a complex social context will make it possible to further advance the implications and possibilities of architectural decisions, enhancing their technical and cultural importance in society.

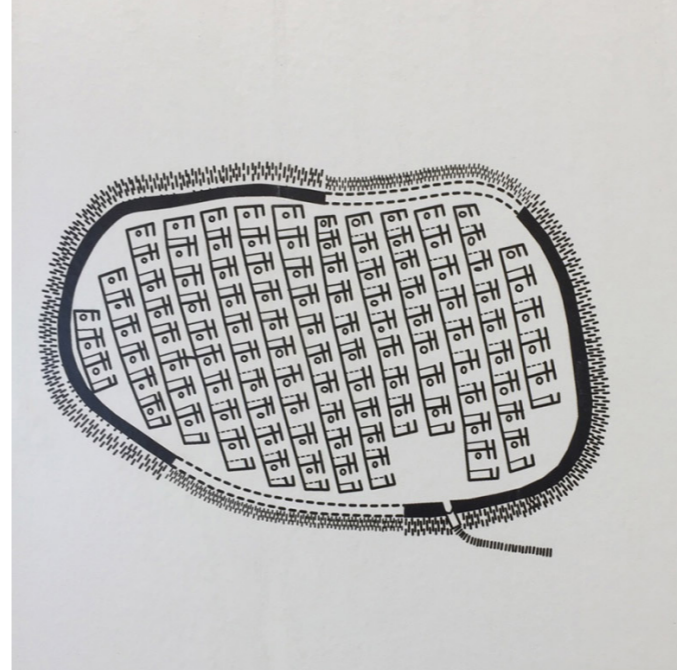
Structured around four core exhibitions, the programme will highlight the challenges that architects face today. Those four exhibitions maintain a dialogue among them: on authorship, on conception and on the visual universe in which forms of architecture move (*The Form of Form*), passing through the process that forms that are assembled are subjected to in the decisive moment of the building site (*Building Site*), to the critical circumstances of the transformation the landscape (*Sines: Seaside Logistics*), until the representation of the city and the uses that assembled forms offer (*The World in Our Eyes*). And that dialogue unfolds in the satellite exhibitions and associated projects that will complement the diversity of views and contents proposed in this edition of the Triennale.

André Tavares & Diogo Seixas Lopes

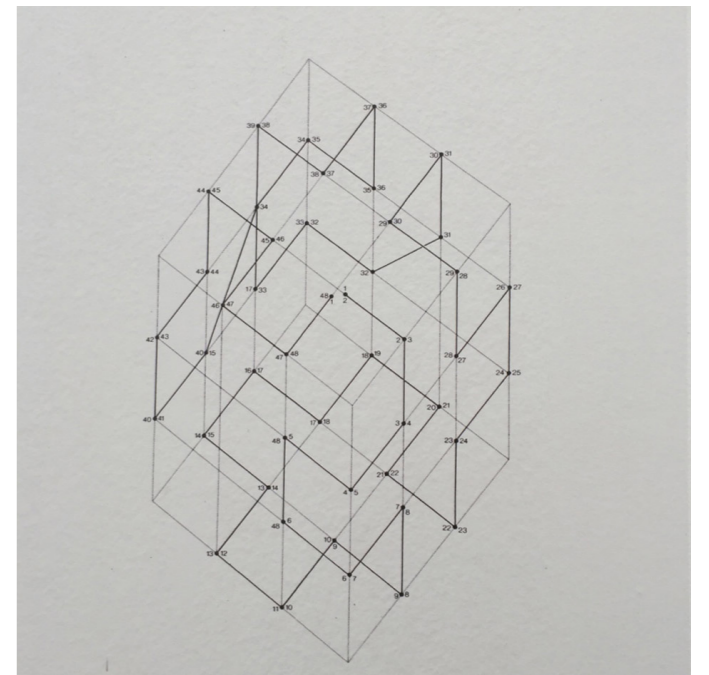
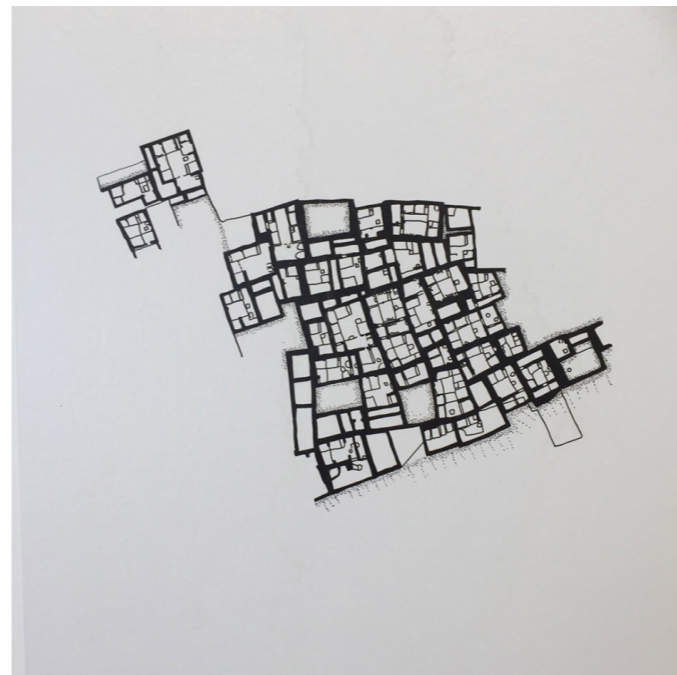
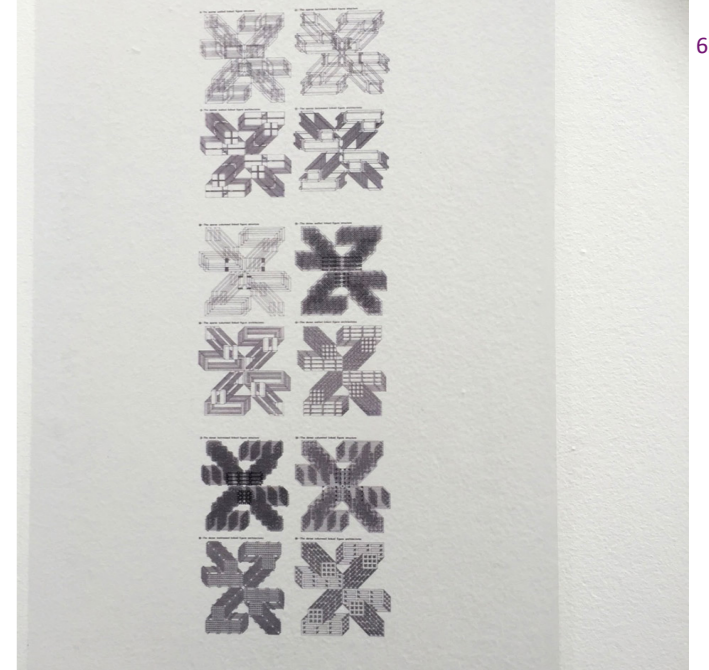
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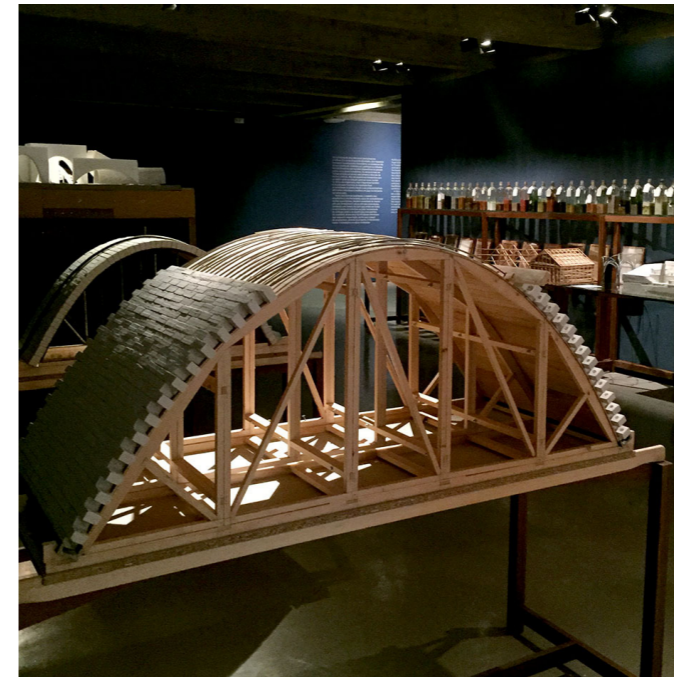


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### Exhibition - Building Site

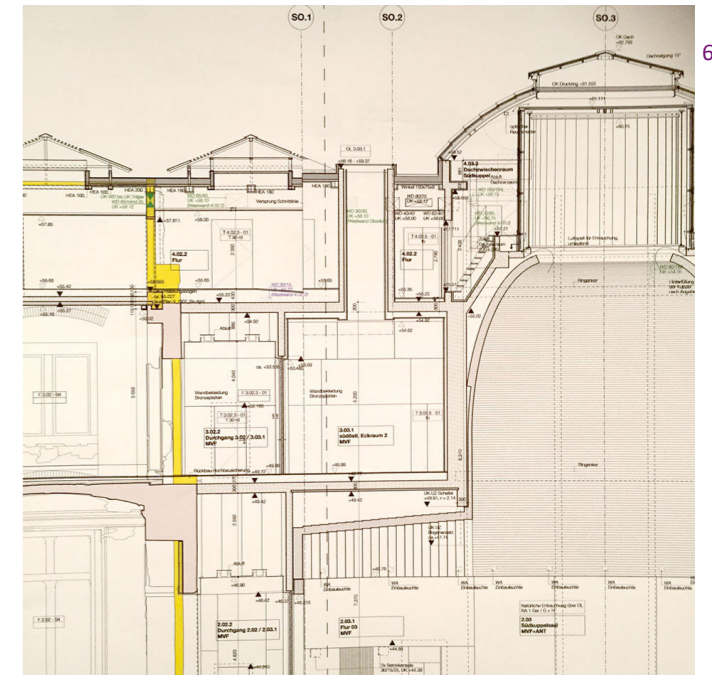
“Just as the forms of architecture determine the organization of building sites, so technology and economy organise methods of production – with a significant social impact. These conditions constrict and stimulate architectural conception.”

This exhibition focused on the act of building -- on materials, processes, the communication between design and construction, the organization of time and money, the rhetoric of politics, technological innovations, and even

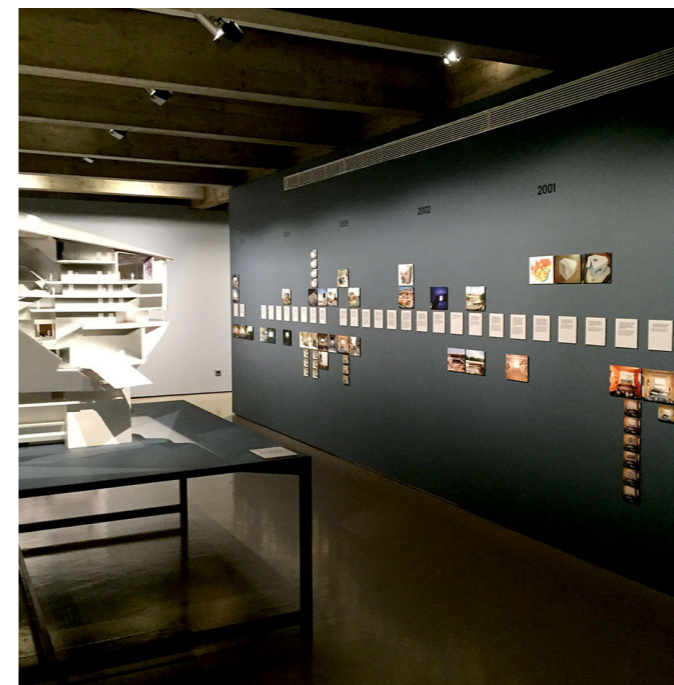
building sites featured in historic films and cartoons.

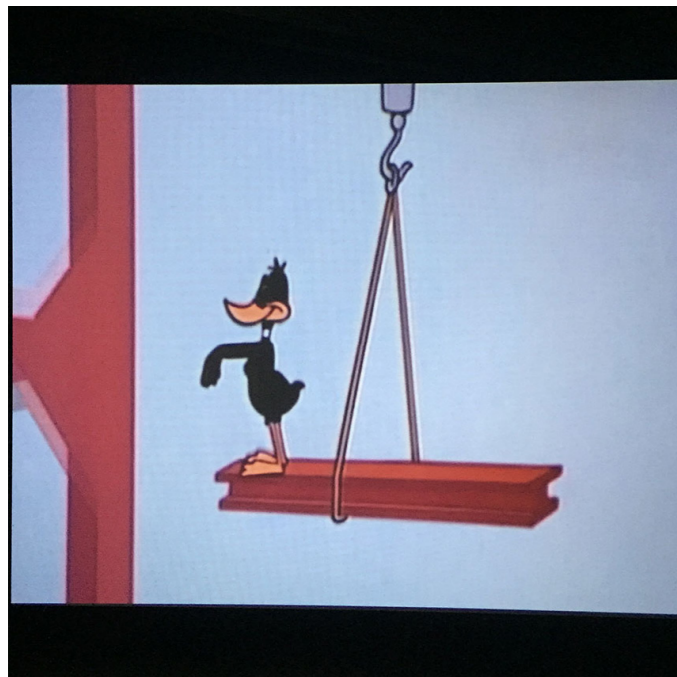
The exhibition was organized into modules linked by a common theme, which served as anchors for exploring different approaches.

The historical nature of the exhibition allowed for cross-readings on issues that building sites generate, and invited the viewer to reflect on the transformations in contemporary building sites, the challenges they face and the impact they have on the practice of architecture.



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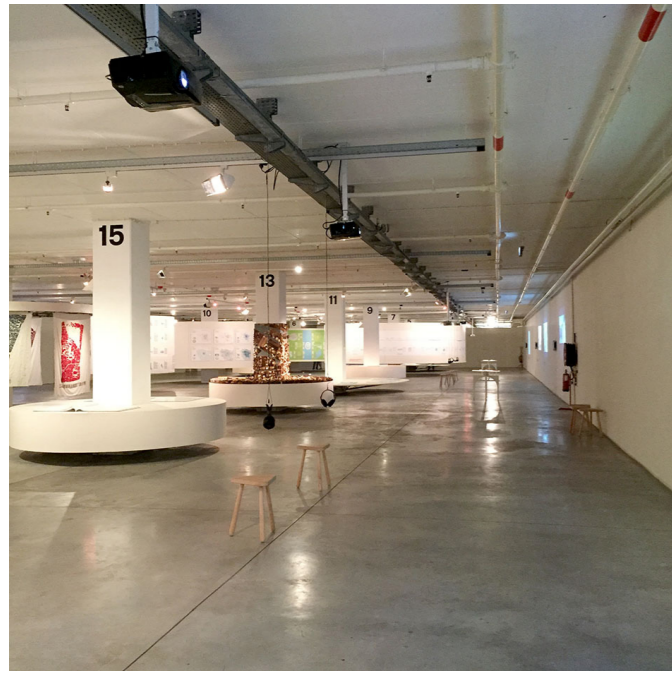
### Exhibition - The World in Our Eyes

*The World in Our Eyes* exhibition focused on urban space and sought to further the discussion on the ways of describing and analysing urban and territorial conditions.

It was curated by Fabrizio Gallanti and Francisca Insulza of FIG Projects

It included a retrospective of recent studies on various urban realities, comparing methods and results; and cartography and representations of urban phenomena.

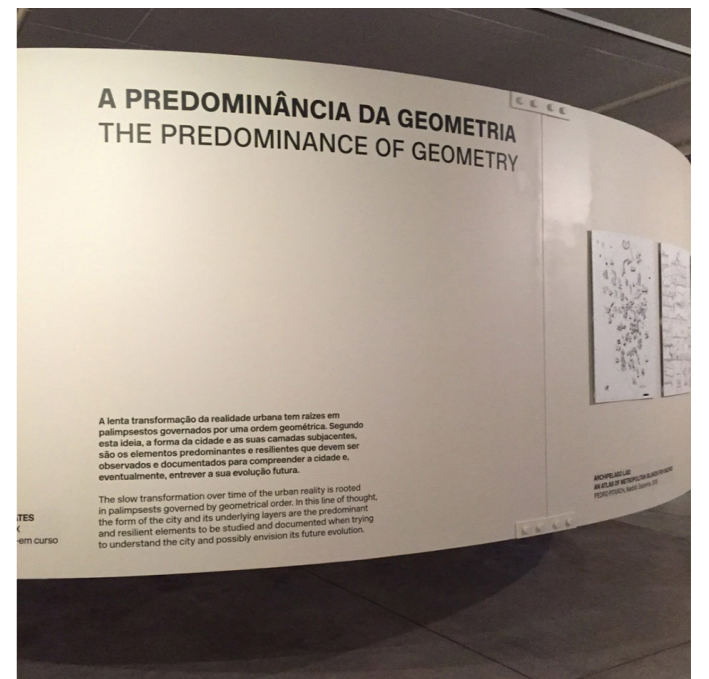
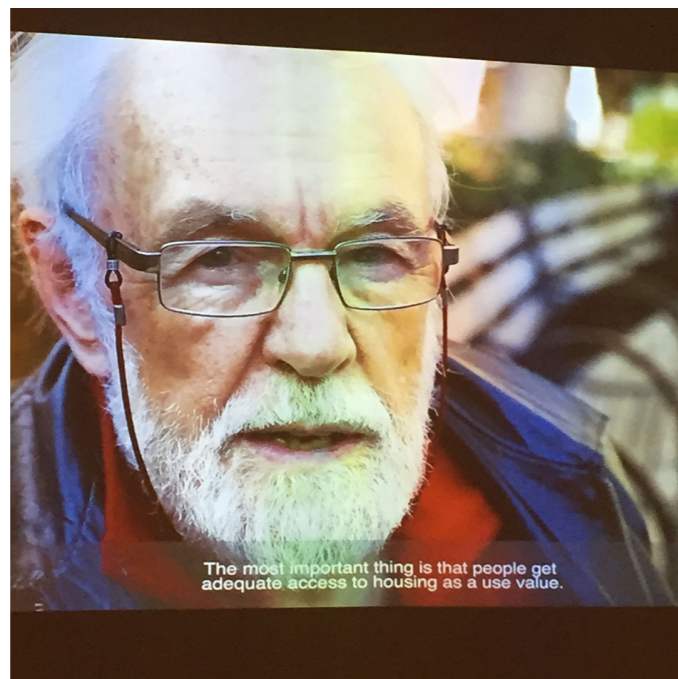
Based on description and analysis the curators pursued two goals: to inform the design process within architecture, and to expand the perspective beyond the field of architecture to include other audiences in the process of understanding the city.



70



71





72

Tours - The Other Lisbon



## Tours - The Other Lisbon

The Other Lisbon project takes as its object the metropolitan complexity of Lisbon, exploring urban spaces significant in the construction of that complexity through guided tours. It is a project that questions the positioning, knowledge and disciplinary ambitions of architecture in relation to the extensive territorial growth of the urban space and the morphological and typological transformation of the contemporary urban condition.

The Lisbon Triennale programming provides insight into the Other Lisbon along routes designed by researchers with an established body of work on the respective places or topics.

The aim is to identify, record and debate the connections between the research work (academic/project/political), specific urban spaces and the resulting changes in disciplinary approaches.

During my visit I joined the Rato – Amoreiras – Campolide tour, following the Aqueduct from the Amoreiras Square. The walk was led by Jorge Firmino Nunes, an architect and academic.



My Portuguese is basic so I'm sure I missed a lot of nuance. The walk was drawing on ideas about the center and periphery, industry and infrastructure, public housing and public space.

Highlights of the tour were the Aqueduct and the 1953 social housing tower Bloco das Águas Livres designed by Nuno Teotónio Pereira and Bartolomeu da Costa Cabral



## A

Aarhus School of Architecture  
 Abdelkader Damani  
 Adrian Forty  
 Adrian Lahoud  
 After Belonging Agency  
 Al Borde  
 Alessandra Cianchetta  
 Alex Lehnerer  
 Alexander Eisenschmidt  
 Alexandra Vougia  
 Álvaro Domingues  
 Amanda Levete Architects  
 Ana Catarino  
 André Tavares  
 Andres Lepik  
 Anthony Acciavatti  
 António Brito Guterres  
 António Guerreiro  
 Archikidz Lisboa  
<sup>76</sup> Aristide Antonas  
 Arquivo 237  
 Artéria  
 ASA Studio  
 Atelier Bow Wow  
 Atelier Kempe Thill + Baukuh + GRAU + Lola  
 AWP

## B

Barão – Hutter  
 Bárbara Rangel  
 Bas Princen  
 Beatriz Colomina  
 Bernardo Rodrigues  
 Bijoy Jain  
 Bureau A

## C

CAP – Cité de l'Architecture & du Patrimoine  
 Carles Enrich  
 Carrilho da Graça Arquitectos  
 Cartha Magazine  
 CCA – Canadian Centre for Architecture  
 Cecilia Puga  
 Christ & Gantenbein  
 Cities without Ground  
 Clare Lyster  
 Cohabitation Strategies  
 Construct Lab  
 Cyprien Gaillard

## D

Danny Wills  
 David Basulto

## David Chipperfield Architects

Davidson Rafailidis  
 Design Earth  
 Diogo Seixas Lopes

## E

EDA – Ensaaios e Diálogos  
 Eduardo Souto de Moura  
 Eike Roswag-Klinge  
 El Umbral  
 Eliana Sousa Santos  
 Emanuel Christ  
 EMBAIXADA Arquitectura  
 Émilien Robin  
 Éric Lapierre

## F

Felipe Correa  
 Fernanda Barbara  
 Fernandez & Serres  
 FIG Projects  
 Francisco Silva  
 Frederico Duarte

## G

Giovanna Borasi (CCA)  
 Godofredo Pereira  
 Grafton Architects

## H

Hallo Festspiele  
 Hashim Sarkis  
 Hector Design Service  
 Hege Maria Eriksson  
 Hevia + Urzúa  
 Hugo Palmarola

## I

Ido Avissar – List  
 Inês Moreira  
 Instant Hutong  
 Interboro Partners  
 Irénée Scalbert  
 Ivan Gallardo  
 Ivo Poças Martins

## J

James Taylor-Foster  
 Joana Dias Pereira  
 João Favila Menezes – Atelier Bugio  
 João Luís Carrilho da Graça  
 Joaquim Moreno  
 Johnston Marklee  
 Jorge Carvalho

## Jorge Figueira

José Mateus  
 José Pedro Croft  
 Juan Herreros

## K

Kate Orff – Scape  
 Keith Krumwiede

## L

Lacaton & Vassal  
 LCLA Office + Charlotte Hansson  
 Léa-Catherine Szacka  
 Livraria A + A  
 Luís Santiago Baptista

## M

Manon Mollard  
 Manuel Caeiro  
 Manuel Herz Architects  
 Manuel Montenegro  
 MAP Office  
 Margarita Jover  
 Maria Giudici  
 Marina Otero Verzier  
 Mark Wigley  
 Marta Labastida  
 Martino Stierli  
 Martino Tattara  
 Michael Meredith & Hilary Sample  
 Michael Wesely  
 MICROCITIES / SOCKS-STUDIO  
 Mimi Zeiger

## N

Neeraj Bhatia  
 Niall Hobhouse  
 Nicholas de Monchaux  
 NUST  
 Nuno Brandão Costa  
 Nuno Cera  
 Nuno Grande

## O

Office KGDVS  
 Olga Balaoura  
 OMA  
 Oulu School of Architecture

## P

Patrícia Robalo  
 Paulo Manuel do Vale Afonso  
 Paulo Pardelha  
 Pedro Alonso

## Pedro Bandeira

Pedro Domingos  
 Pedro Fiori Arantes  
 Pedro Guedes  
 Pedro Pitarch  
 Pete Collard  
 Pier Paolo Tamburelli  
 Piovenefabi + 51N4E  
 Pippo Ciorra  
 Plan Común  
 Platon Issaias  
 Plural

## R

Rafi Segal + Els Verbakel  
 Research Group Laurent Stalder  
 Richard Seymour  
 Rua Arquitetos  
 Rui Furtado  
 Rui Mendes  
 Rute Figueiredo

## S

SAMI-arquitectos  
 Sarah Herda  
 Sébastien Marot  
 Simon Vaillant (CAP)  
 SKREI  
 Storefront for Art and Architecture  
 Studio Works  
 Superpool  
 Susana Caló

## T

Teresa Amaro Alfaiate  
 Terra e Tuma Arquitetos Associados  
 Tetsuo Kondo  
 Tiago Mota Saraiva  
 Tim Abrahams  
 Tromsø Academy/ Oslo School A+D

## U

Umeå School of Architecture  
 UMWELT  
 University of Évora – Department of  
 Architecture  
 University of Minho – School of Architecture  
 University of Western Australia  
 Usina

## W

Work AC

## X

Xaveer De Geyter Architects

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## 5.4

### Make New History Chicago Architecture Biennial

78

Date  
16 September 2017 to 6 January  
2018

Venues  
Chicago Cultural Center

The City Gallery in the Historic  
Water Tower

Farnsworth House

Navy Pier

Artistic Directors  
Johnston Marklee  
(Sharon Johnston and Mark Lee)

#### Research Activities:

Exhibition: Make New History

Attending vernissage and opening  
events, including :

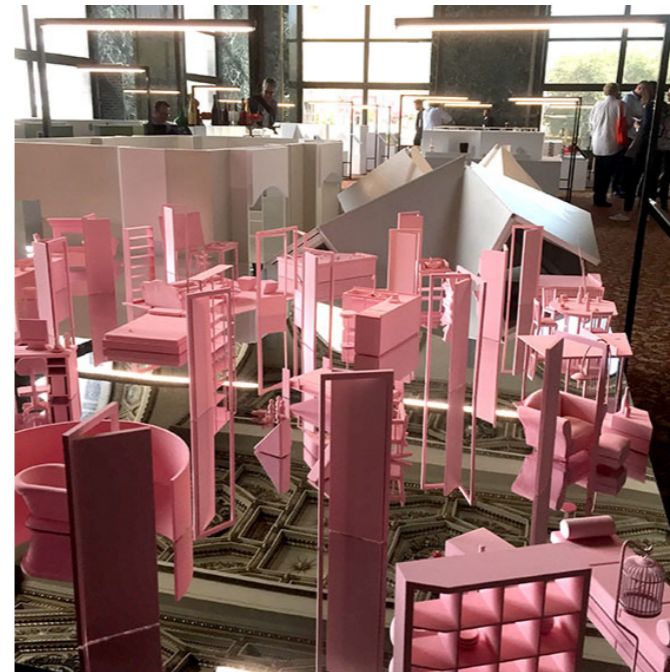
14 September 2017  
New Materialisms: Histories Make  
Practice/Practices Make History  
Chicago Architecture Biennial  
Artistic Directors' Symposium

15 September 2017  
Taking Positions: Architecture and  
Design Exhibitions  
The Art Institute of Chicago  
Presented in Partnership with the  
Architecture & Design Society



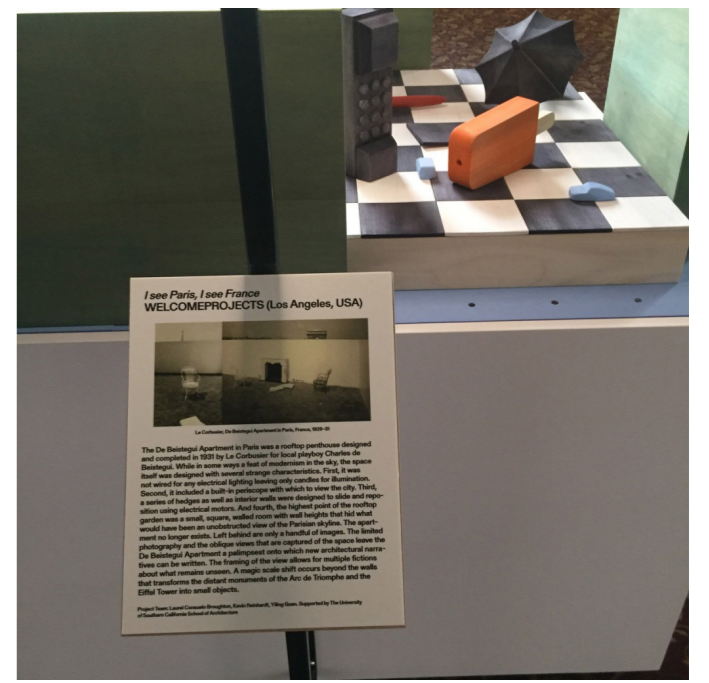
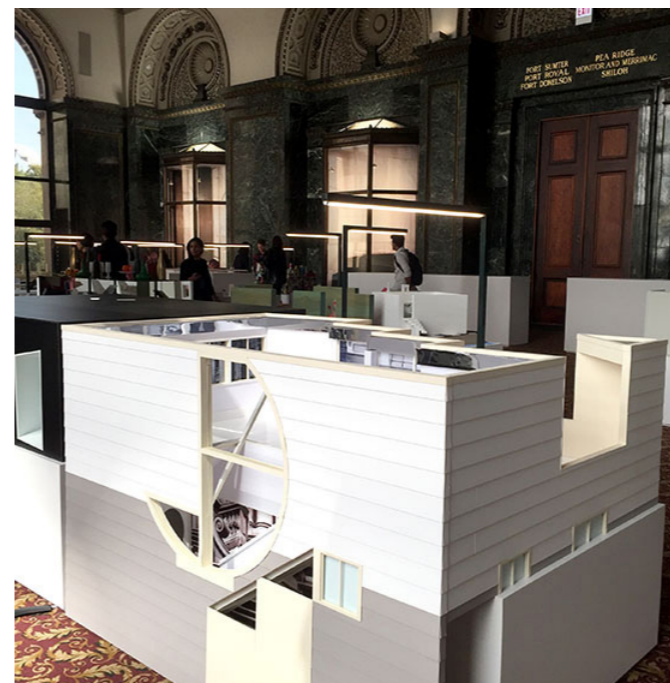


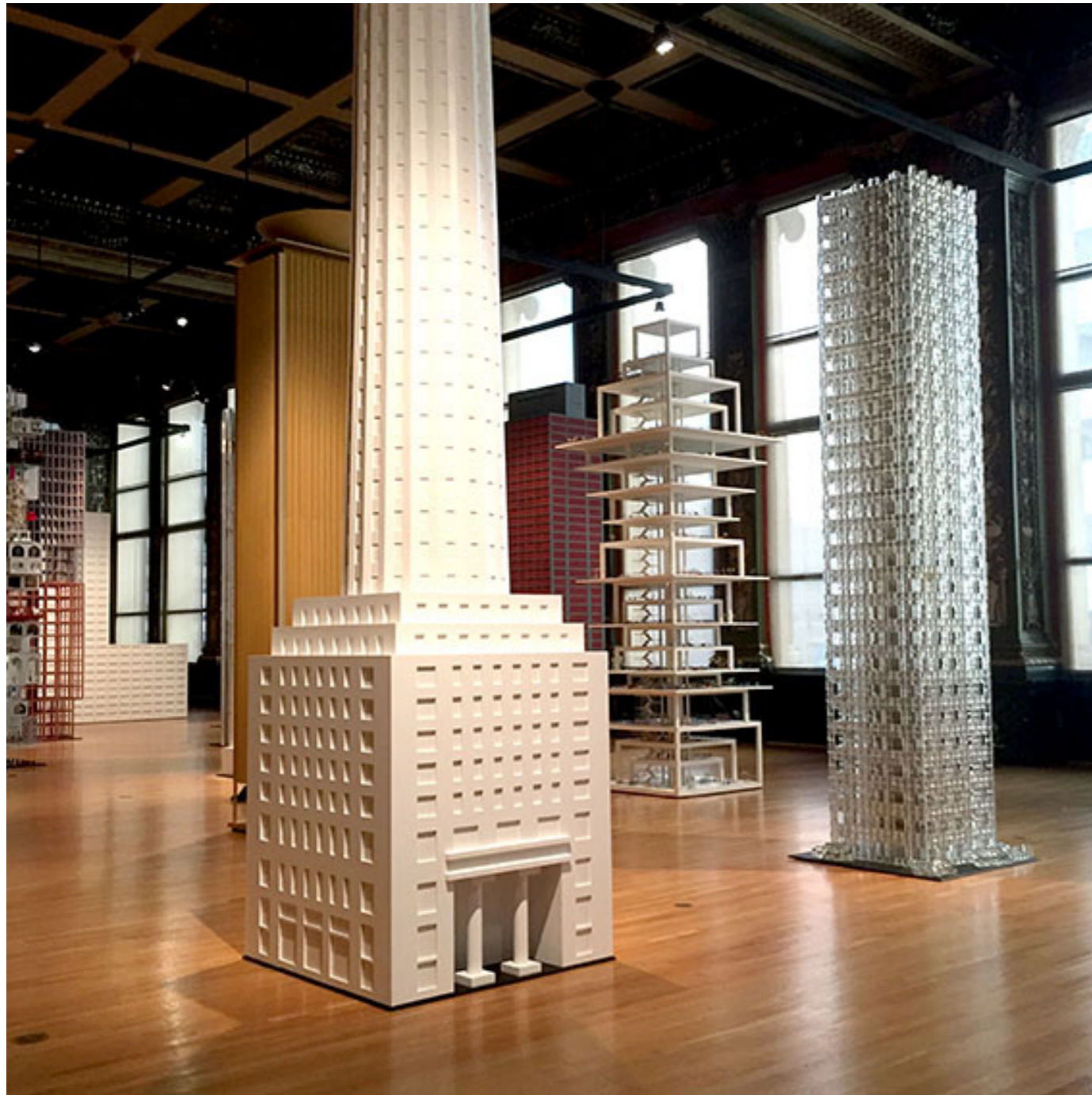
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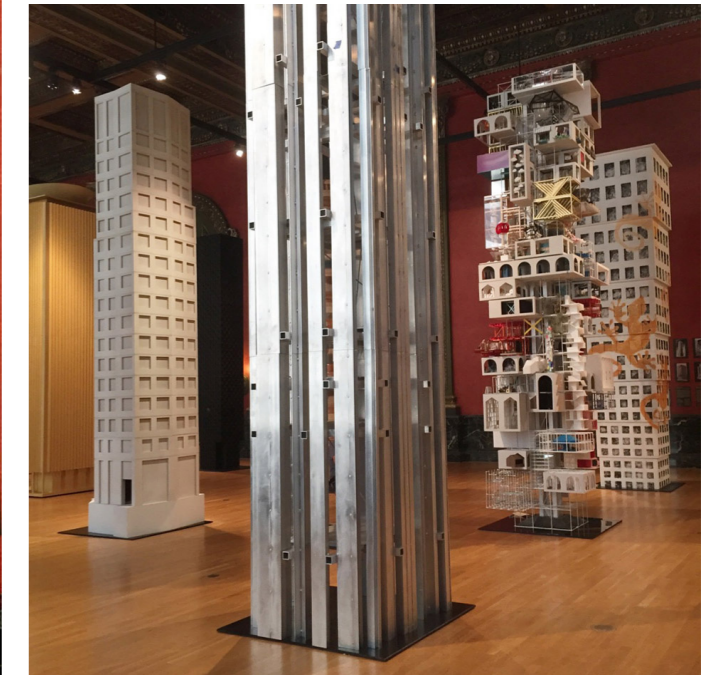
81

One of the exhibitions within an exhibition was a collection of scale model dioramas which reconsidered the interiors of some of architecture history's most iconic buildings.





82



83

A key element of Make New History was a contemporary exploration of the 1922 Chicago Tribune Tower competition at a monumental scale. Selected participants were invited to reimagine the landmark structure (which was famously revisited in a group exhibition organized by Stanley Tigerman in 1980) and produced new vertical visions that address the pressing issues of the twenty-first century. This was visually and spatially arresting, an exhibition which attracted people of all ages, and which played a history-of-history-of-history game for architects and historians.





84



85

## Curatorial Statement: Make New History

The act of looking to the past to inform the present has always been central to architecture. While different eras saw the imprint of history more strongly than others, one of the most dramatic ruptures in the evolution of architecture in the last century took place between history and modernity. Spawned from a revolutionary and positivist climate, early modernism's repression of history severed architecture's future from its past. While measured and moderate attempts to incorporate historical models before and after the apotheosis of modernism brought about movements ranging from Novecento, rationalism, Neoliberty, postmodernism, and *Tendenza* to various modes of revivalism, the zeal of modernism prevailed, obscuring these short-lived episodes. The insistence on creating works that are unprecedented and unrelated to architectures of the past reached new heights at the beginning of the millennium, as more and more architects became reluctant to view what they do as being part of a larger collective project or architectural history.

Today, history represents neither an oppressive past that modernism tried to discard nor a retrograde mind-set against unbridled progress. Instead, at a time when there is too much information and not enough attention—when a general collective amnesia perpetuates a state of eternal presentness—understanding the channels through which history moves and is shaped by architecture is more important than ever. A generation of architects has noted a renewed interest in precedents of architecture. Committed to progress, but always from

within an architectural tradition, these architects are producing innovative and subversive works grounded in the fundamentals of the discipline, and rooted in the fabrics of the cities where they are built, without feeling pressured to keep up with micro-trends or being accused of cultural appropriation.

The Chicago Architecture Biennial 2017 will showcase the diversity of work from around the world to examine the underpinnings of this resurgence of historical interest. Titled "Make New History," this second edition of the Biennial will focus on the efforts—across registers of building and discursive production—of contemporary architects to align their work with versions of history. Through the lens of architecture, the Biennial aims to examine the interplay of design and the broadening access to, as well as recall of, historical source material. In the realm of building practice—from new construction to adaptive reuse to conservation—it will investigate the ways in which the architect's encounter with a site is, in fact, the act of interpreting and responding to a prior accumulation of state and government regulations, social conventions, and markers of personhood. Considerations for architecture in the context of history include the regulation and management of power and identity; what prevails and what does not; and how to recognize the significance of untold narratives. Now, more than ever, the assumptions embedded in cultural exempla and civic imaginaries require examination and discussion.

With a legacy that is embedded equally in the buildings and fabric of the city and in a lineage of media and cultural production, Chicago will provide a

backdrop to typify disciplinary concerns around the continued importance and value of history in architecture. A calendar of events, emanating from the Chicago Cultural Center outward to Biennial partners, will create comparative encounters with various sites across the city. The Biennial will foreground questions and ideas regarding the making of a new history: What political role has history played in the regulation of buildings and the city? How can buildings speak to history without being nostalgic or pastiche? And how might we build connections to the past that are relevant and valuable to our present?

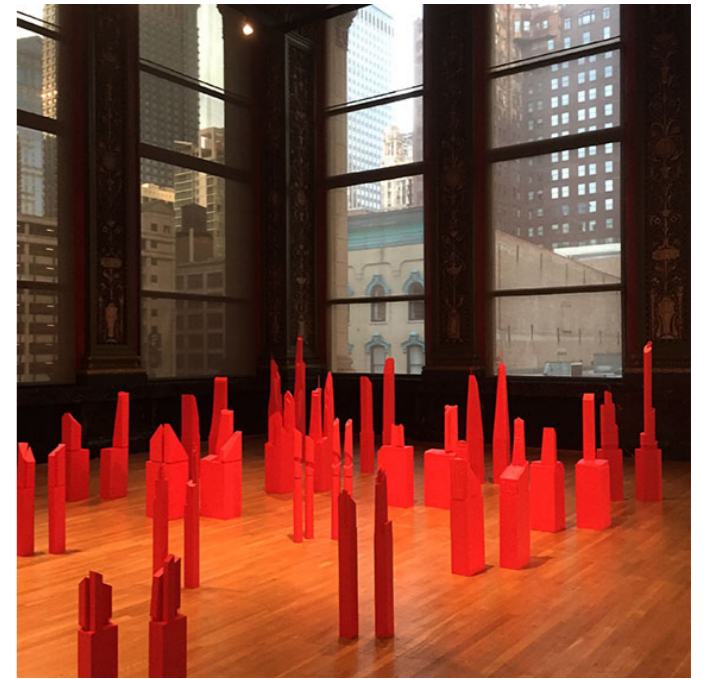
Architecture's entry into the domain of the art biennial, almost 40 years ago in Venice, was marked by a reflection on the relationship of history and memory in architecture. During its inaugural edition in 1980, the Venice Architecture Biennale showcased an expanding repertoire of theatrical devices and scenographic modes of display. Today, the role of history in the field of architecture has changed, as has the role of the exhibition. On the one hand, the biennial format lies at the core of architecture's cultural and exhibitionary project: a forum to reach and produce new audiences. On the other, it replicates the enduring question of how to showcase and tell stories about absent buildings. This question has been addressed by a suite of new modes to express and mine architecture's own traditions. Often, these new methods of communication reflect an intensified engagement with media and approaches traditionally seen as art practices. This sort of overlap has served to blur the expertise and responsibilities of distinct disciplines.

The relationship between art and architecture is a historical narrative unto itself. Both practices have evolved around the changing nature of public space, in the function of specific sites, and in the expanding definitions of national and civic identities. To continue the unity of architecture and the exhibition format of the biennial is to acknowledge these commingling histories. It also becomes—in its very act and existence—a nod to the past, which stands to strongly influence both the present and future of design depictions. At stake is the furthering of diverse identities and cultural politics, and the way in which these identifiers shape the changing representations of the architectural practice.

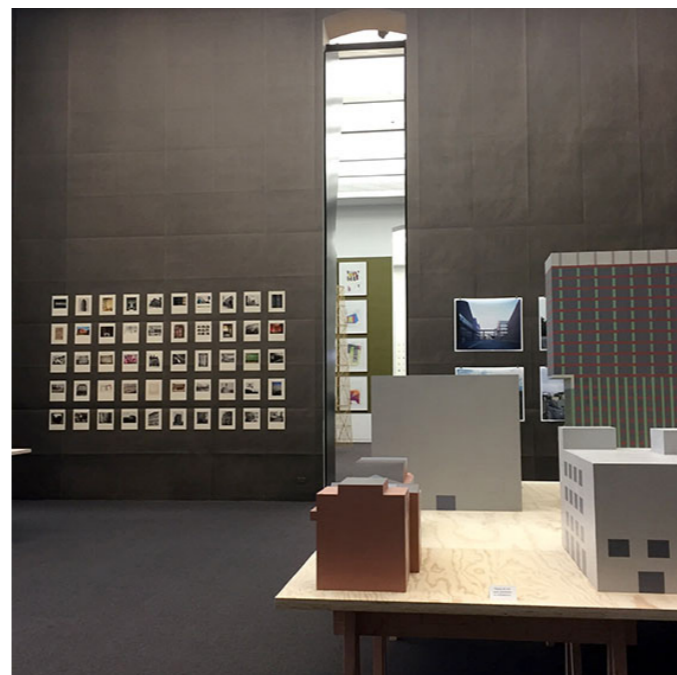
Sharon Johnston and Mark Lee

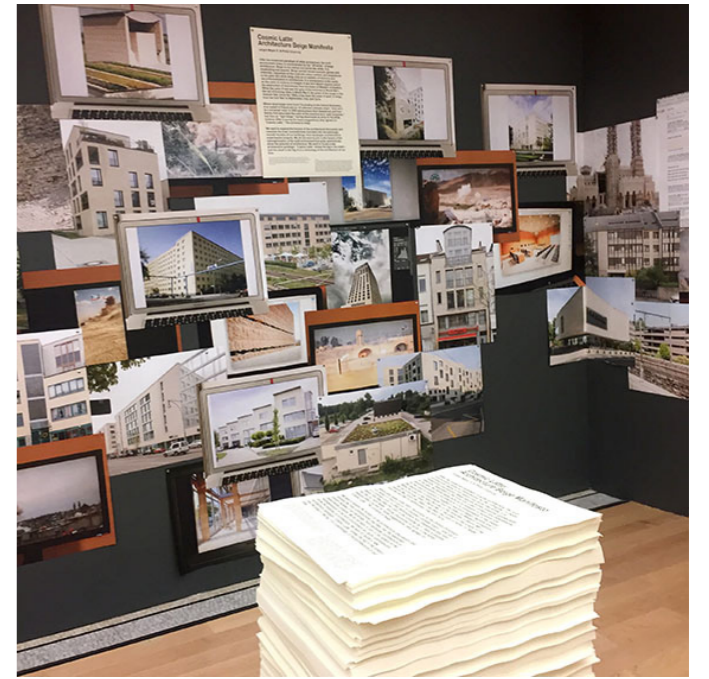


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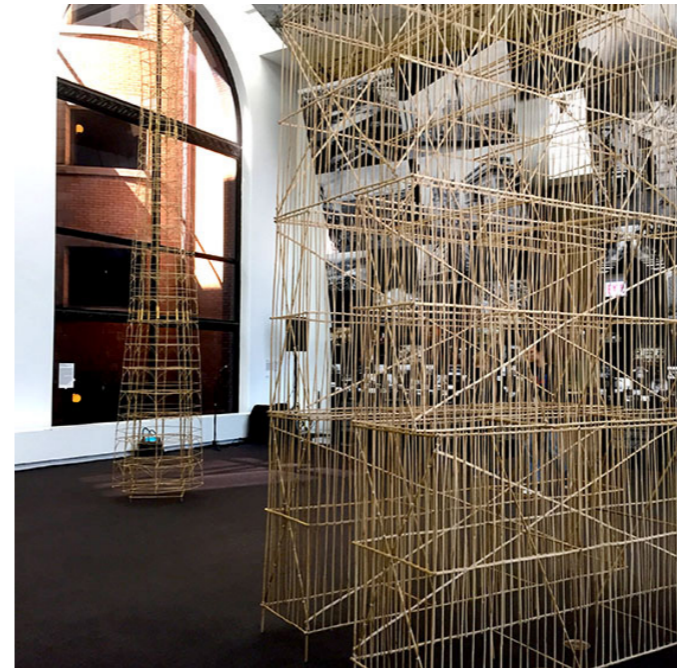


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**Cosmic Latte:  
Architecture Beige Manifesto**  
Jürgen Mayer H. & Philip Ursprung

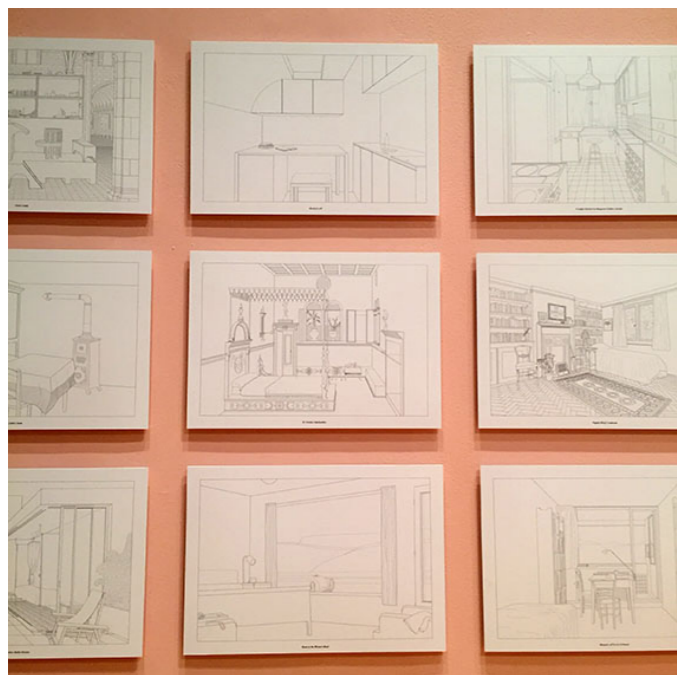
After the modernist paradigm of white architecture, the built environment today is characterized by the "off-white" of beige architecture. Beige is not radical and purist like white, it is moderating and popular. Beige assists formal nuances, games with materials, responses to the rural and urban context, and adaptations to the past. But while beige acts as an emblem of harmony and as the color of violence in images of war-torn desert regions and of the destruction of monuments from the dawn of Western civilization. While the color of war was the grey of the trenches in World War I, the red of burning cities in World War II, the green of the jungle in the Vietnam War, since the 1980s it has been the color of sand, or beige, from the Gulf War to Afghanistan, Iraq, and Syria.

Where does beige come from? According to the Oxford Dictionary, it is rooted in French and is "of unknown ultimate origin." And yet it is a universal color. In 2002 astronomers Karl Glazebrook and Ivan Baldry first described the color of the universe as a "pale turquoise," but then as "light beige," having discovered an error in the white balance. After a survey for name suggestions, they agreed on "Cosmic Latte." The universe is beige.

We want to expand the horizon of the architectural discussion and visualize the inner contradictions inscribed into the seemingly smooth facades of our buildings, from developer architecture to experimental projects. We do not want to join in the lament of the homogenization of the built environment but quite optimistically show the potential of architecture. We want to locate a new architectural paradigm. "Cosmic Latte" shows the big in the small—and the small in the big. It is a cosmology of the architecture of our time.

Cosmic Latte: Architecture Beige Manifesto: Jürgen Mayer H. and Philip Ursprung - 2017

91





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93

|  |   |   |   |
|--|---|---|---|
| 51N4E (Brussels, Belgium; Tirana, Albania)                             | Caruso St John and Thomas Demand (London, UK; Zurich, Switzerland; Berlin, Germany) | Iñigo Manglano-Ovalle (Chicago, USA)                                    | Patrick Braouezec (Paris, France)                                   |
| 6a architects (London, UK)   |   | MAYER H. und Partner, Architekten and Philip Ursprung (Berlin, Germany) | Paul Andersen and Paul Preissner (Chicago, USA; Denver, USA)        |
| Ábalos+Sentkiewicz (Madrid, Spain; Cambridge, USA; Shanghai, China)    | Charlap Hyman & Herrero (Los Angeles, USA; New York, USA)                           | James Welling (New York, USA)   |   |
| Adamo-Faiden (Buenos Aires, Argentina)                                 | Charles Waldheim (Cambridge, USA)   | Jesús Vassallo (Houston, USA)   | Pezo Von Ellrichshausen (Concepción, Chile)                         |
| AGENDa agencia de arquitectura (Medellin, Colombia)                    | Christ & Gantenbein (Basel, Switzerland)  | Jorge Otero-Pailos (New York, USA)                                      | Philipp Schaerer (Zurich, Switzerland)                              |
| Aires Mateus (Lisbon, Portugal)  | Daniel Everett (Chicago, USA; Salt Lake City, USA)                                  | June14 Meyer-Grohbrügge & Chermayeff (New York, USA; Berlin, Germany)   | PRODUCTORA (Mexico City, Mexico)                                    |
| Ana Prvački and SO-IL (Los Angeles, USA; New York, USA)                | David Schalliol (Chicago, USA)  | Karamuk * Kuo Architects (New York, USA; Zurich, Switzerland)           | REAL Foundation (London, UK)  |
| Andrew Kovacs (Los Angeles, USA)                                       | Dellekamp Arquitectos (Mexico City, Mexico)   | Keith Krumwiede (New York, USA)   | Robert Somol (Chicago, USA)   |
| Angela Deuber Architect (Chur, Switzerland)                            | Design With Company (Chicago, USA)  | Kéré Architecture (Berlin, Germany)                                     | SADAR+VUGA (Ljubljana, Slovenia)                                    |
| 94 Ania Jaworska (Chicago, USA)  | Diego Arrigada Arquitectos (Rosario, Argentina)                                     | Kuehn Malvezzi (Berlin, Germany)  | Sam Jacob Studio (London, UK)                                       |
| Aranda\Lasch and Terrol Dew Johnson (New York, USA; Tucson, USA)       | DOGMA (Brussels, Belgium)   | Luisa Lambri (Milan, Italy)   | SAMI-arquitectos (Setubal, Portugal)                                |
| Archi-Union (Shanghai, China)  | DRDH (London, UK)   | Lütjens Padmanabhan Architekten (Zurich, Switzerland)                   | 95 SANAA (Tokyo, Japan)   |
| Architecten de Vylder Vinck Taillieu (Ghent, Belgium)                  | ENSAMBLE STUDIO (Madrid, Spain; Boston, USA)  | Made In (Geneva, Switzerland; Zurich, Switzerland)                      | Sauter von Moos (Basel, Switzerland)                                |
| Arno Brandhuber and Christopher Roth (Berlin, Germany)                 | Éric Lapierre Architecture (Paris, France)  | MAIO (Barcelona, Spain)   | Sergison Bates (London, UK; Zurich, Switzerland)                    |
| Atelier Manferdini (Venice, USA)                                       | Estudio Barozzi Veiga (Barcelona, Spain)  | Marianne Mueller (Zurich, Switzerland)                                  | Serie Architects (London, UK; Zurich, Switzerland)                  |
| AWP office for territorial reconfiguration (Paris, France; London, UK) | fala atelier (Porto, Portugal)  | Marshall Brown (Chicago, USA)   | SHINGO MASUDA+KATSUHISA OTSUBO Architects (Tokyo, Japan)            |
| Bak Gordon Arquitectos (Lisbon, Portugal)                              | Filip Dujardin (Ghent, Belgium)   | MG&Co. (Houston, USA)   | Stan Allen Architect (New York, USA)                                |
| Barbas Lopes (Lisbon, Portugal)  | Fiona Connor and Erin Besler (Los Angeles, USA; Auckland, New Zealand)              | MONADNOCK (Rotterdam, The Netherlands)                                  | Studio Anne Holtrop (Muharraq, Bahrain; Amsterdam, The Netherlands) |
| Barkow Leibinger (Berlin, Germany)                                     | First Office (Los Angeles, USA)   | MOS (New York, USA)   | Studiosmumbai (Mumbai, India)                                       |
| baukuh and Stefano Graziani (Milan, Italy; Genoa, Italy)               | formlessfinder (New York, USA)  | Norman Kelley (Chicago, USA; New York, USA)                             | Sylvia Lavin (Los Angeles, USA)                                     |
| Besler & Sons LLC (Los Angeles, USA)                                   | Frida Escobedo (Mexico City, Mexico)  | Nuno brandão costa arquitectos Ida (Porto, Portugal)                    | T+E+A+M (Ann Arbor, USA)  |
| BLESS (Berlin, Germany)  | Gerard & Kelly (Los Angeles, USA; New York, USA)                                    | OFFICE Kersten Geers David Van Severen (Brussels, Belgium)              | Tatiana Bilbao Estudio (Mexico City, Mexico)                        |
| BUREAU SPECTACULAR (Los Angeles, USA)                                  | Go Hasegawa (Tokyo, Japan)  | PASCAL FLAMMER (Zurich, Switzerland)                                    | Tham & Videgård Arkitekter (Stockholm, Sweden)                      |
|  | HHF Architects (Basel, Switzerland)   |   | The Empire (Verona, Italy)  |
|  |   |   | The Living (New York, USA)  |

The Los Angeles Design Group (Los Angeles, USA)

Thomas Baecker Bettina Kraus (Berlin, Germany)

Tigerman McCurry Architects (Chicago, USA)

Toshiko Mori Architect (New York, USA)

UrbanLab (Chicago, USA; Los Angeles, USA)

Urbanus (Shenzhen, China; Beijing, China)

Veronika Kellndorfer (Berlin, Germany)

WELCOMEPROJECTS (Los Angeles, USA)

WORKac (New York, USA)

96

Zago Architecture (Los Angeles, USA)

ZAO/standardarchitecture (Shanghai, China)



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## 5.5

bioTallin  
Tallin Architecture  
Biennale 2017

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**Date**  
13 September to 27 October 2017

**Research Activities:**  
Exhibition: bioTallinn

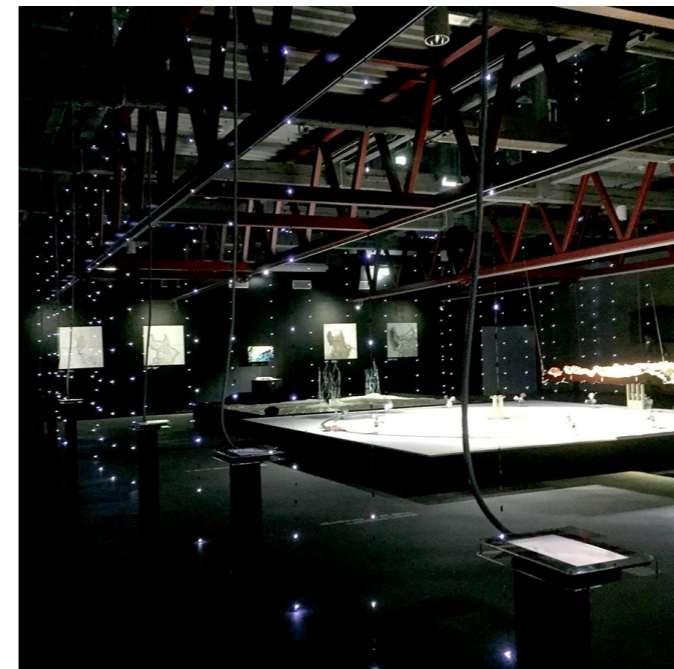
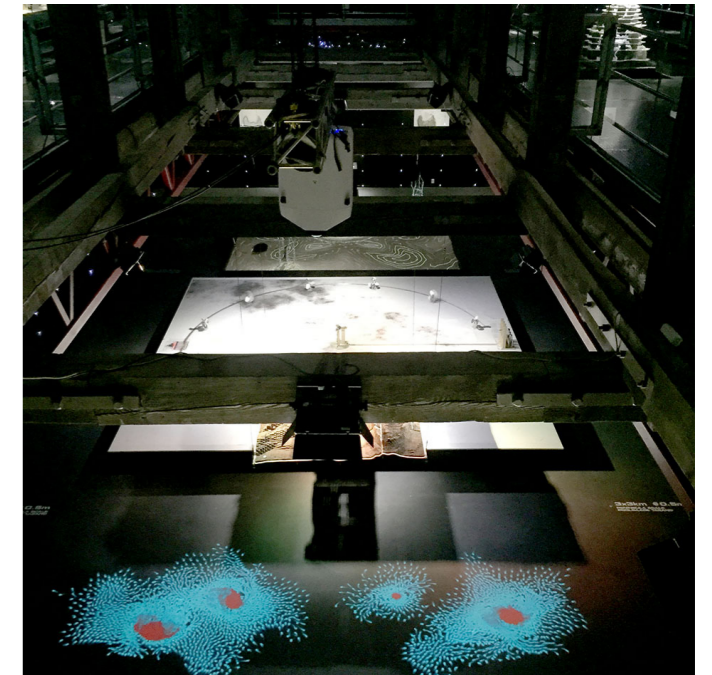
**Venue**  
Museum of Estonian Architecture

**Curator**  
Claudia Pasquero





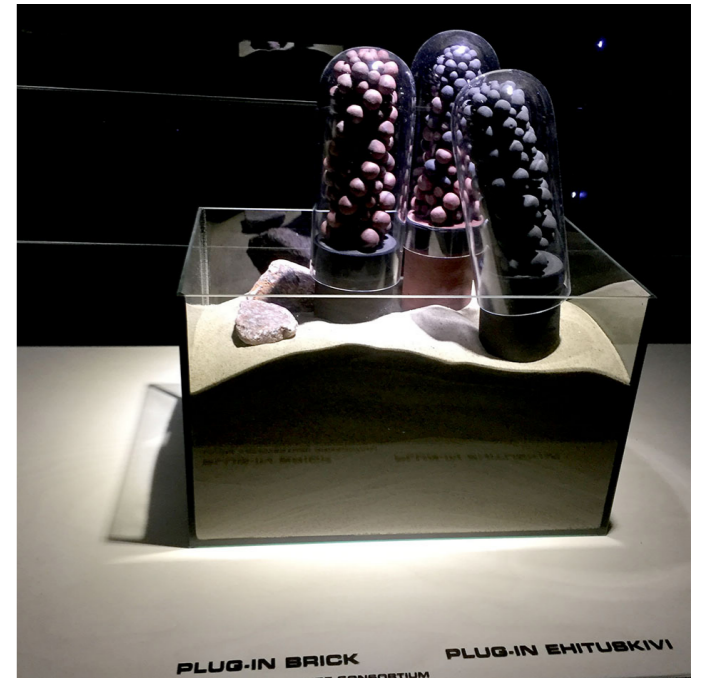
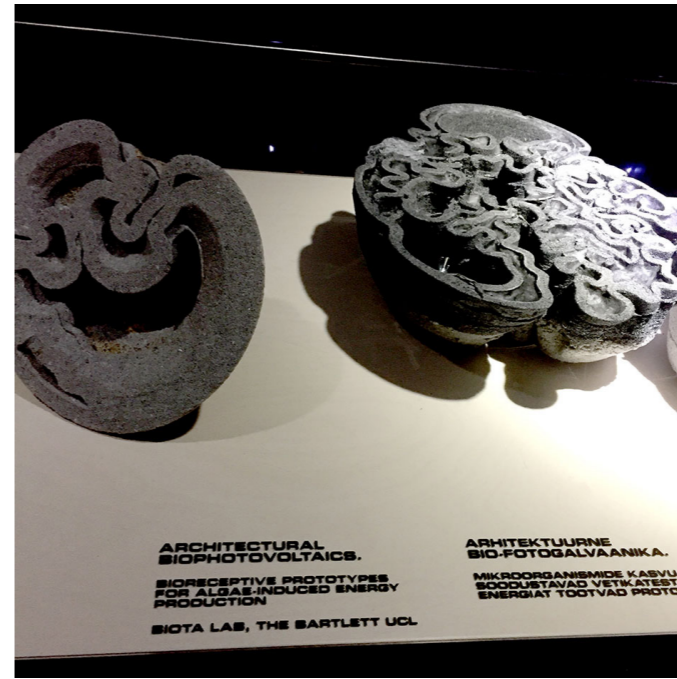
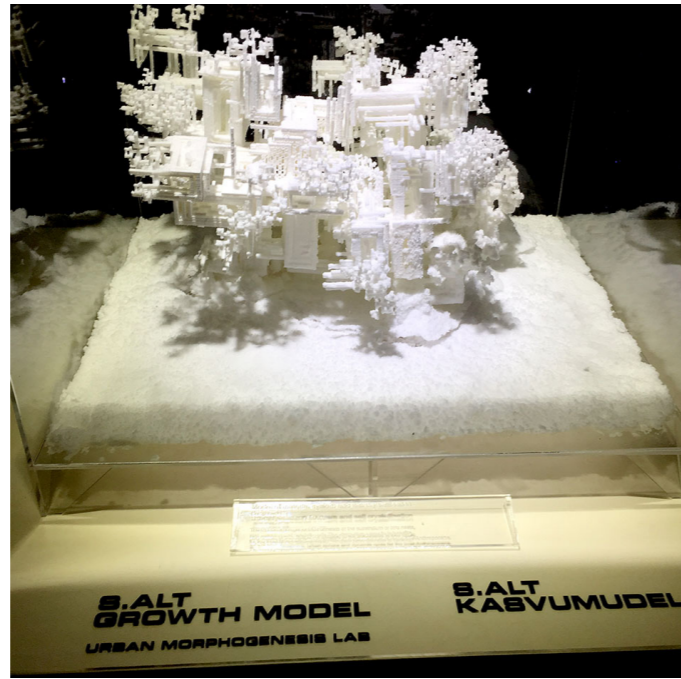
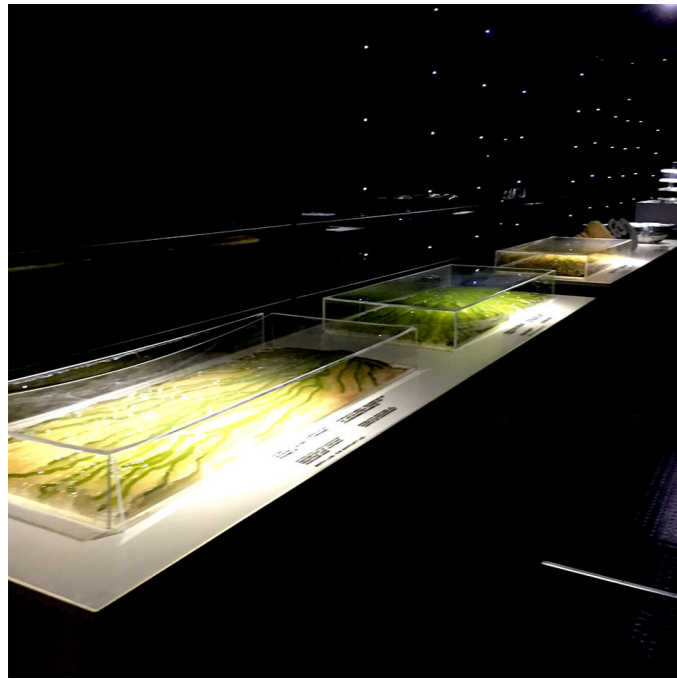
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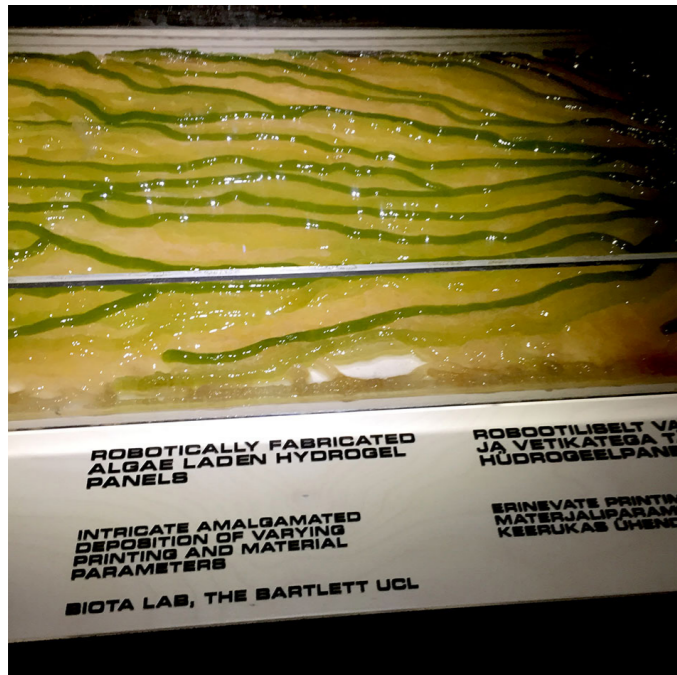
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*bioTallinn* explored the city as a territory of self-organisation and co-evolution of multiple dynamical systems, including ecological systems, infrastructures and technological systems, social groups and political systems. It was presented in a darkened room with all the exhibits glowing -- it felt a little bit like visiting the spaceship of an intergalactic evil genius. A lot of the work presented would best be appreciated by experts in the field, as it seemed like a collection of cutting edge research and experimentation. To the curator and exhibition designer's credit, this information was presented in a very accessible manner.

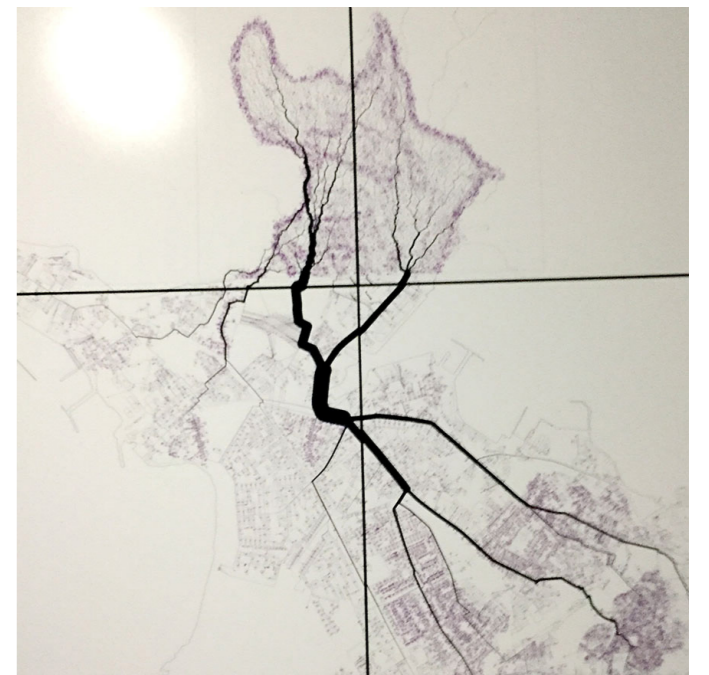
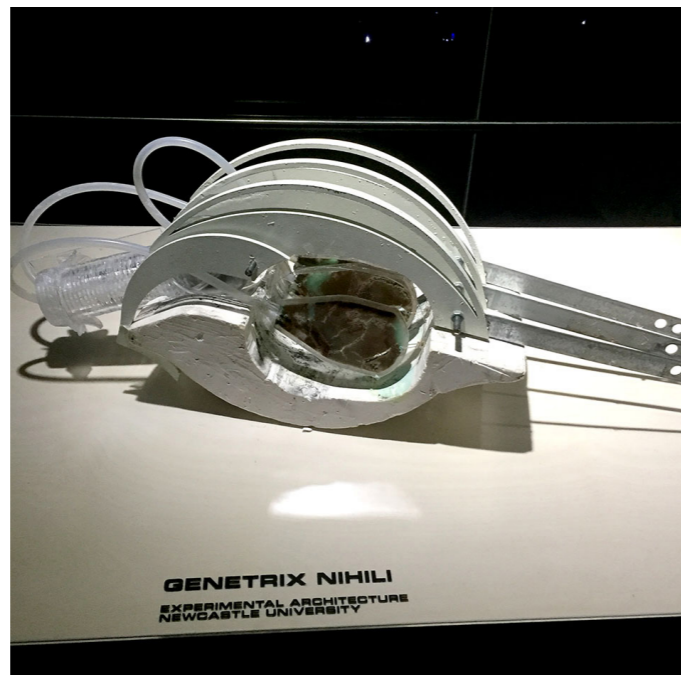




102



103



ROBOTICALLY FABRICATED ALGAE LADEN HYDROGEL PANELS  
ROBOTOOLISELT VALMISTETUD JA VETIKATEGA TÄHTSÜS  
INTRICATE AMALGAMATED DEPOSITION OF VARYING PRINTING AND MATERIAL PARAMETERS  
ERINEVATE PRINTIMATERJALIPARAMETRIDE KÕRVALDAMISE KÕRVALDAMISE  
BIOTA LAB, THE BARTLETT UCL

S.ALT GROWTH MODEL  
URBAN MORPHOGENESIS LAB  
S.ALT KASVUMODEL

ARCHITECTURAL BIOPHOTOVOLTAICS.  
BIOPRECEPTIVE PROTOTYPES FOR ALGAE-INDUCED ENERGY PRODUCTION  
BIOTA LAB, THE BARTLETT UCL  
ARHITEKTUURNE BIO-FOTOVOLTAANIKA.  
MIKROORGANISMIDE KASVU SOODUSTAVAD VETIKATEST ENERGIAT TOOTVAD PROTOT

PLUG-IN BRICK  
PLUG-IN EHTUSKIVI

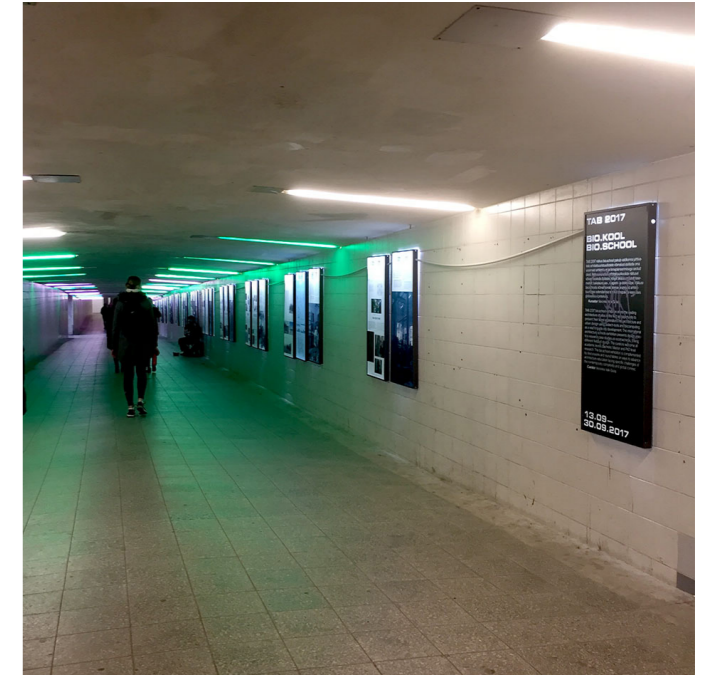
GENETRIX NIHILI  
EXPERIMENTAL ARCHITECTURE  
NEWCASTLE UNIVERSITY

SEEMINIEST LIVING CERAMIC  
STUDIO UNSEEN & TALLINN TECHNICAL UNIV

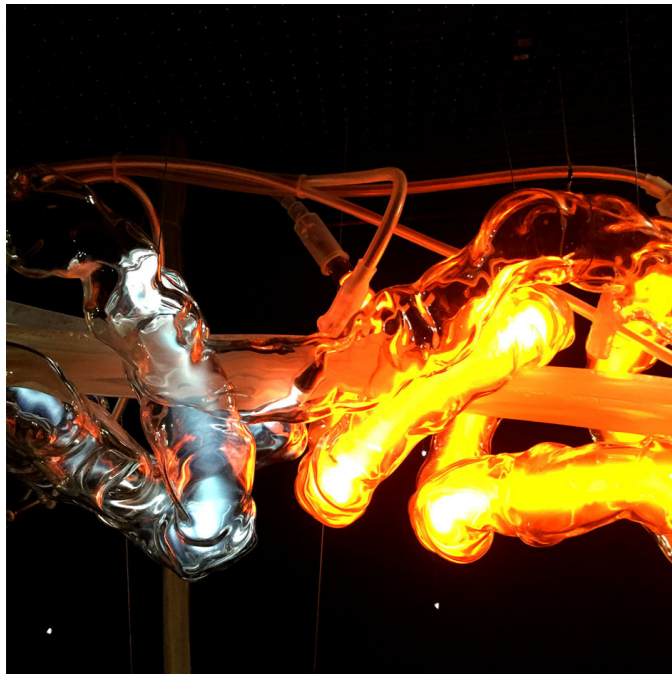


## bioTallinn Curatorial Statement

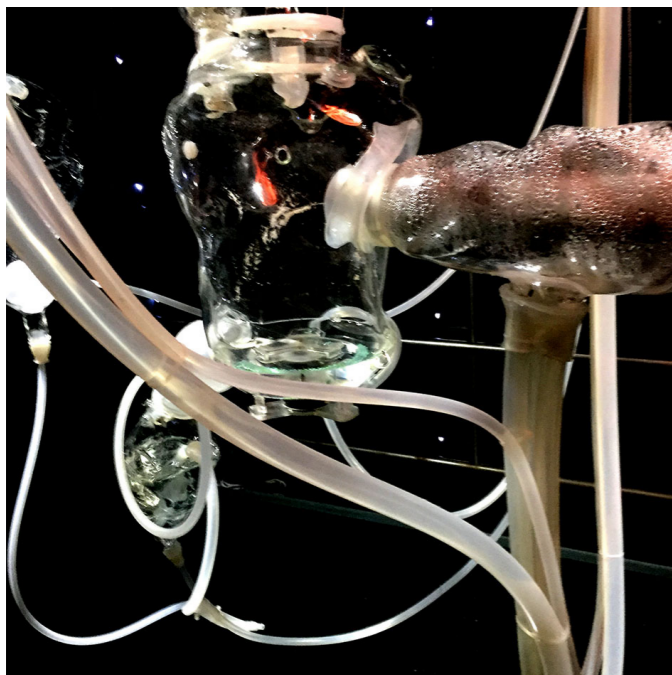
bioTallinn challenges typical assumptions of what constitutes the boundary between natural and artificial realms. Rather than considering nature as a balanced system, that is perturbed and derailed by human action, bioTallinn assumes that there is no nature. It declares that ecosystems themselves are the product of an accumulation of catastrophic events, that give origin to new dynamic equilibria. bioTallinn presents a radical revision of the contemporary Urbansphere by suggesting novel terms for its coevolution with the Biosphere.



104



TAB 2017 explores the city as a territory of self-organization and co-evolution of multiple dynamical systems, including ecological systems, infrastructures and technological systems, social groups and political systems. Advances in science and technology are creating new types of biological and metabolic materials which are essentially turning a growing number of buildings into living, breathing organisms. These buildings are not just efficient and 'do less harm', but are actually restorative and 'give back' to the environment. Resource-smart architecture can generate energy, clean water, digest waste and purify air.



The convergence of biotechnology and information technology applied to landscape and urban design is considered by many pioneers as one of the most promising future developments for our society. TAB 2017 will provide a showcase for the most interesting emergent actors in the field.



105

TAB 2017 will also offer a platform for young architects and designers to test innovative methods of building with nature; i.e. how to harvest the morphogenetic potential of natural system to construct inhabitable urban landscapes. This section will include issues of constructability, embodied energy and ecologic footprint, all re-described in systemic terms as part of novel bio-mechanical prototypes, objects and products.

Claudia Pasquero

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## 5.6

### Imminent Commons Seoul Biennale of Architecture and Urbanism 2017

106

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**Date**  
1 September to 5 November 2017

**Venue**  
Dongdaemun Design Plaza

**Thematic Exhibition: 9 Commons**  
Donuimun Museum Village

**Curators**  
Hyungmin Pai  
Alejandro Zaera-Polo

**Research Activities:**  
Exhibition: Imminent Commons  
Exhibition: 9 Commons

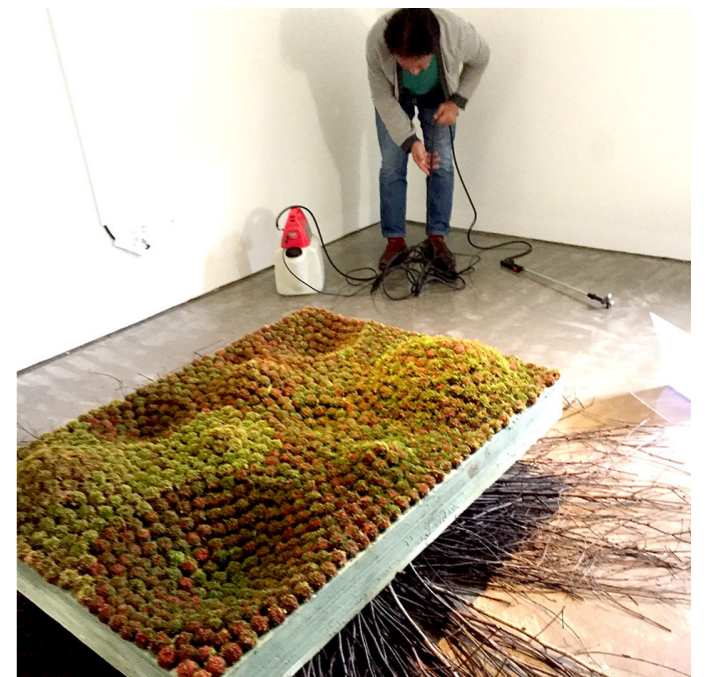




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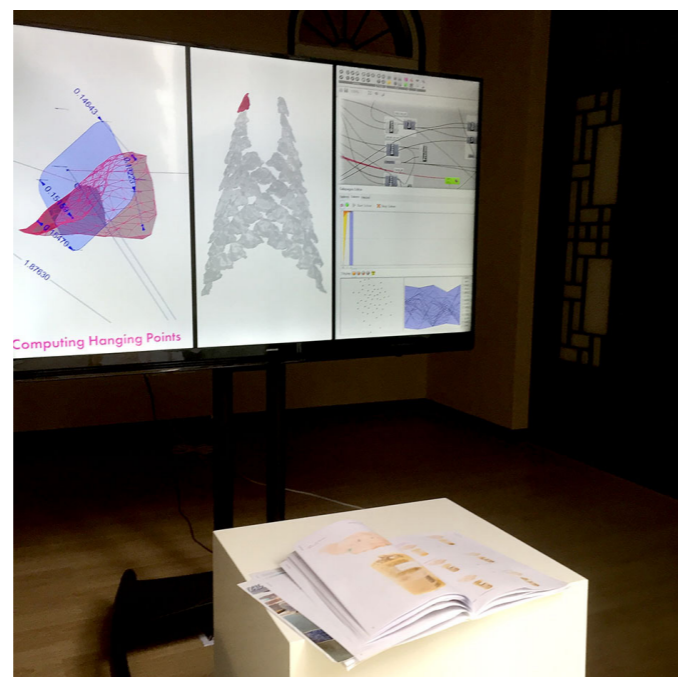


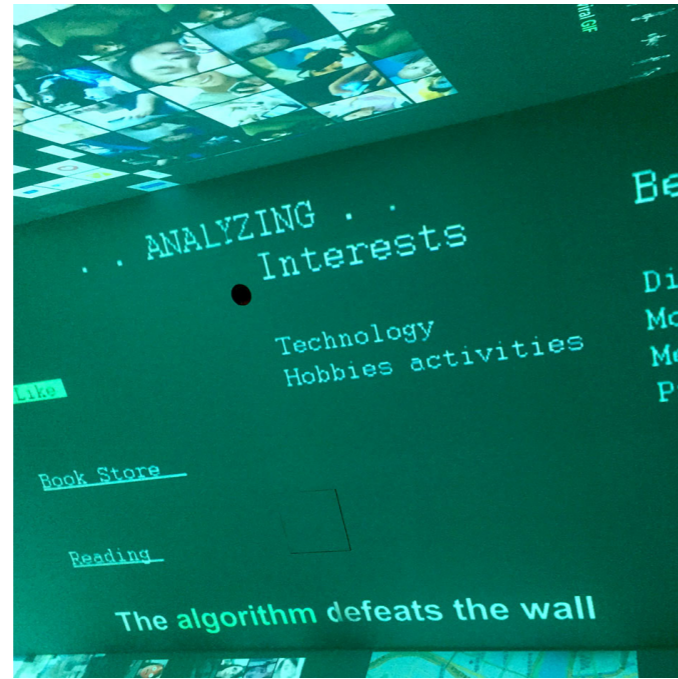


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## Curatorial Statement

In an age of environmental decay and unprecedented wealth inequality, the cities of the world gather in Seoul to explore the urban parliaments where the politics of resources and technologies is enacted.

The Seoul Biennale of Architecture and Urbanism 2017 is an experimental platform for an imminent urbanism that goes beyond human-centered function, ownership, and consumption to a commons of resources, technologies, and production.

The cities of the world stand at a crossroads. Amidst radical social, economic, and technological transformations, will the city become a driving force of creativity and sustainability or will it be a mechanism of inequality and environmental decay? Cities are not only the drivers of social change but are now modifying ecosystems, geological structures, and even the climate. For the first time in history, the crucial questions of the city—climate change, biodiversity, air pollution, food security, automation, unemployment and inequality—are driven by concerns beyond human control and threaten the very survival of the planet.

The principles of modern urbanism—the mass integration of production, employment, and consumption; the separation of work, dwelling, leisure, and transportation; the division between the natural and the artificial—are no longer effective at addressing the urgent questions of today's cities. The traditional urban elements of buildings, streets, and neighborhoods must be reassessed within the emerging human and non-human urban constituencies.

112



113







116

## Curatorial Statement

### Nine commons

The inaugural Seoul Biennale of Architecture and Urbanism proposes nine essential commons—four ecology commons of air, water, fire earth and six technology commons of making, moving, communicating, sensing, recycling—as a viable path towards a sustainable and just urbanism. Emerging from both ecological and technological concerns, this framework

foregrounds an exploration not of distant utopias but of the very near future. In other words, these emerging commons are already changing the way we live in cities. Whether met with fear or hope, they will very soon change the way we live in the city. The Seoul Biennale provides a platform for an international array of participants—politicians, policy makers, experts, and citizens at large—presenting global research and engaging with local conditions.



## Live, urban commons Seoul

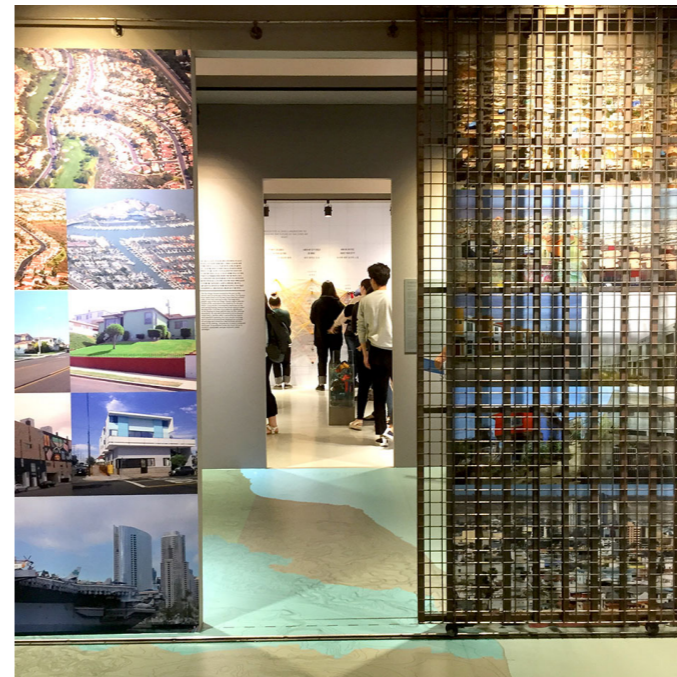
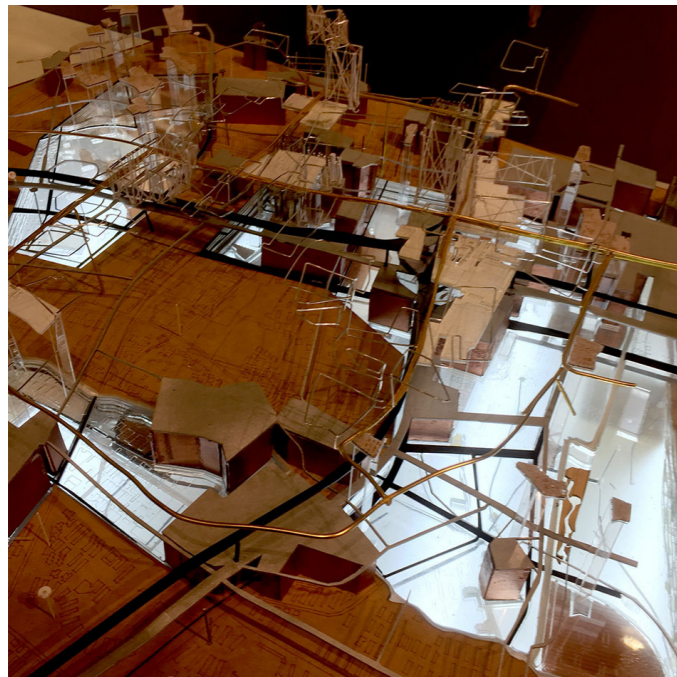
Seoul is a grand laboratory for the imminent commons. Since its foundation more than 600 hundred years ago, Seoul has been a dynamic site of the commons, where politics and economy intertwined with the design of wind and water. It is a metropolis that maintains the spirit, methods, productivity, and spaces of the commons. In 2012, embarking on new policies of horizontal governance, sustainability, community based design, and economic equality, the Seoul Metropolitan Government proclaimed its vision as a City of Commons. Breaking open the gallery walls, the Seoul Biennale activates an urban constellation of urban sites, and citizen activity towards three live projects: Production City, Urban Foodshed, and Walking the Commons.

117

Seoul Biennale of Architecture and Urbanism 2017 focuses on issues and proposals, not on authors and works. Centered on the themes of Nine Commons, the Seoul Biennale is organized along two major sections: exhibitions installed during the Biennale period and the public programs during the corresponding year. The exhibitions consist of nine Commons, Commoning Cities and Live Projects. Public Programs include International Studios, Film and Video Program, Workshops, Lectures, Common Library and Tour Program which offer a communicative platform for visitors.



118



119





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## 5.7

### FREESPACE

Venice Architecture  
Biennale 2018

122

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#### Date

8 September to 27 November  
2016

#### Research Activities:

Exhibition: FREESPACE



#### Venue

Arsenale  
Giardini  
Isola di San Giorgio Maggiore

#### Curators

Yvonne Farrell  
Shelley McNamara





## FREESPACE Manifesto

FREESPACE describes a generosity of spirit and a sense of humanity at the core of architecture's agenda, focusing on the quality of space itself.

FREESPACE focuses on architecture's ability to provide free and additional spatial gifts to those who use it and on its ability to address the unspoken wishes of strangers.

FREESPACE celebrates architecture's capacity to find additional and unexpected generosity in each project - even within the most private, defensive, exclusive or commercially restricted conditions.

FREESPACE provides the opportunity to emphasise nature's free gifts of light - sunlight and moonlight, air, gravity, materials - natural and man-made resources.

FREESPACE encourages reviewing ways of thinking, new ways of seeing the world, of inventing solutions where architecture provides for the well being and dignity of each citizen of this fragile planet.

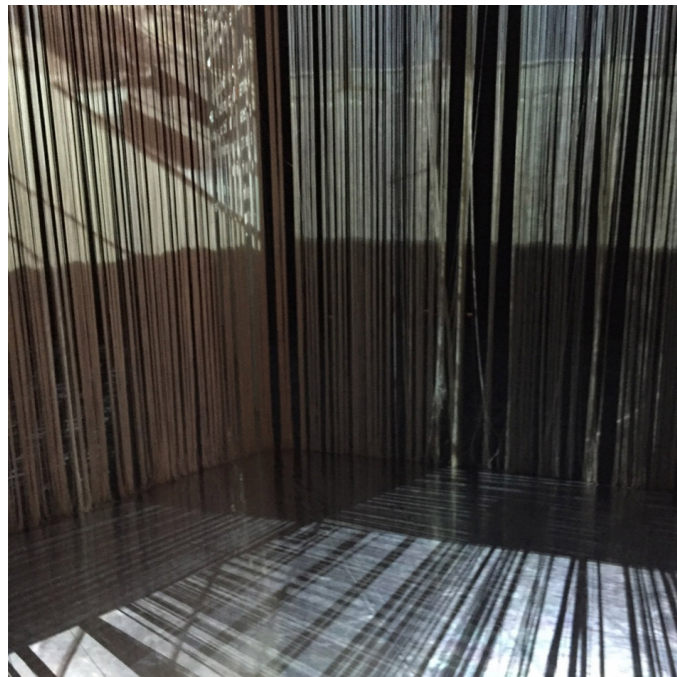
FREESPACE can be a space for opportunity, a democratic space, un-programmed and free for uses not yet conceived. There is an exchange between people and buildings that happens, even if not intended or designed, so buildings themselves find ways of sharing and engaging with people over time, long after the architect has left the scene. Architecture has an active as well as a passive life.

FREESPACE encompasses freedom to imagine, the free space of time and memory, binding past, present and future together, building on inherited cultural layers, weaving the archaic with the contemporary.





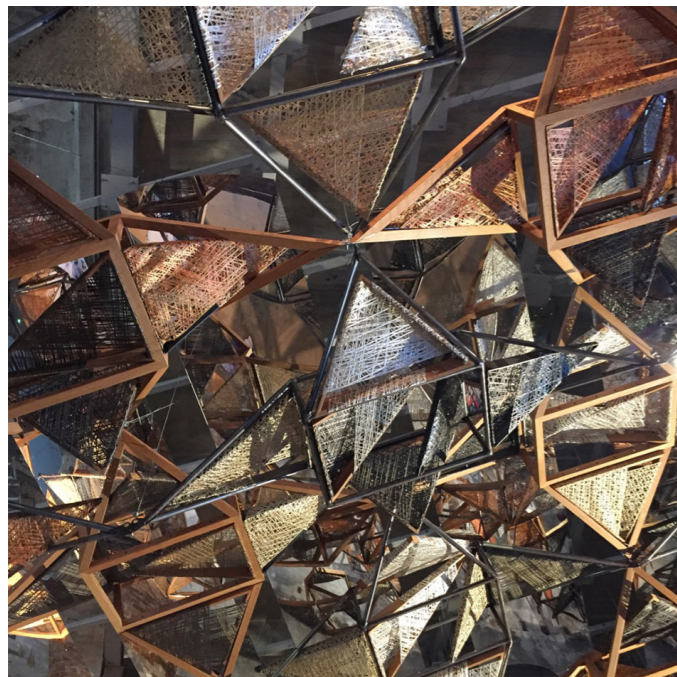
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127



This edition curated by Yvonne Farrell and Shelley McNamara focused on the question of free space, the free space that can be generated when a project is inspired by generosity.

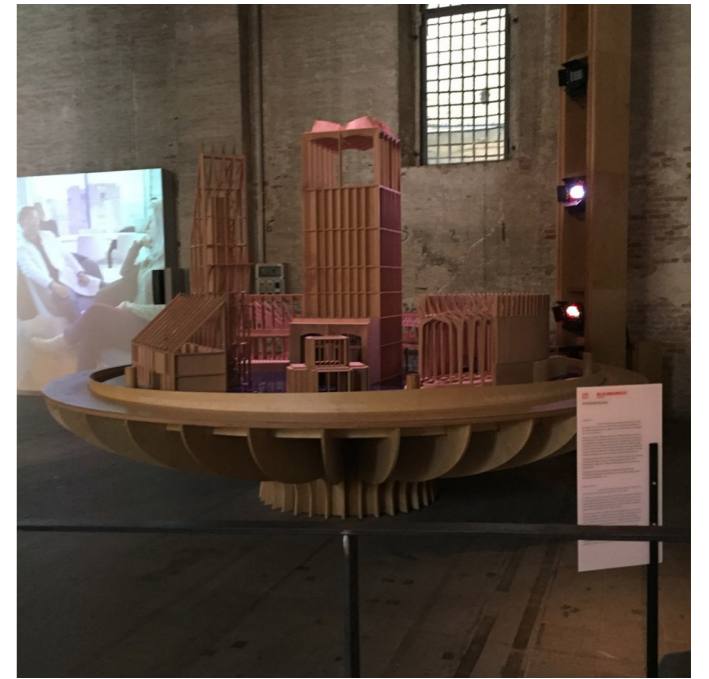




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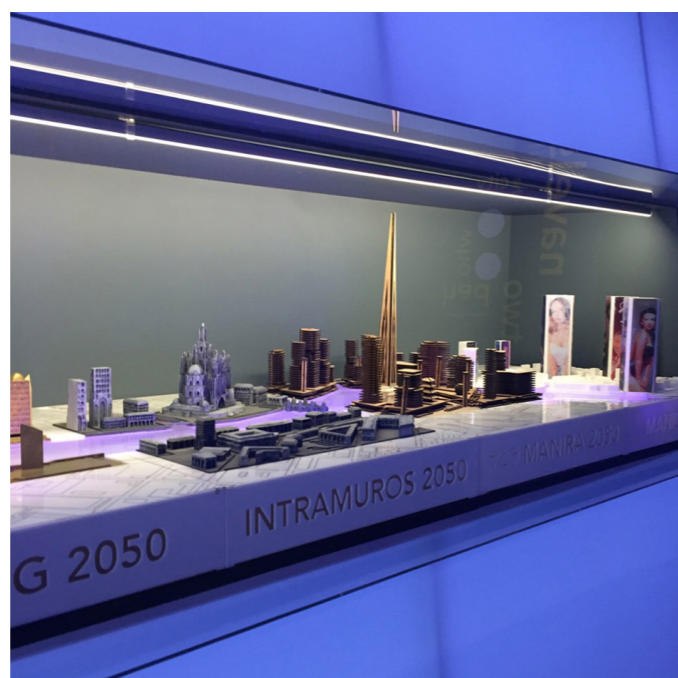
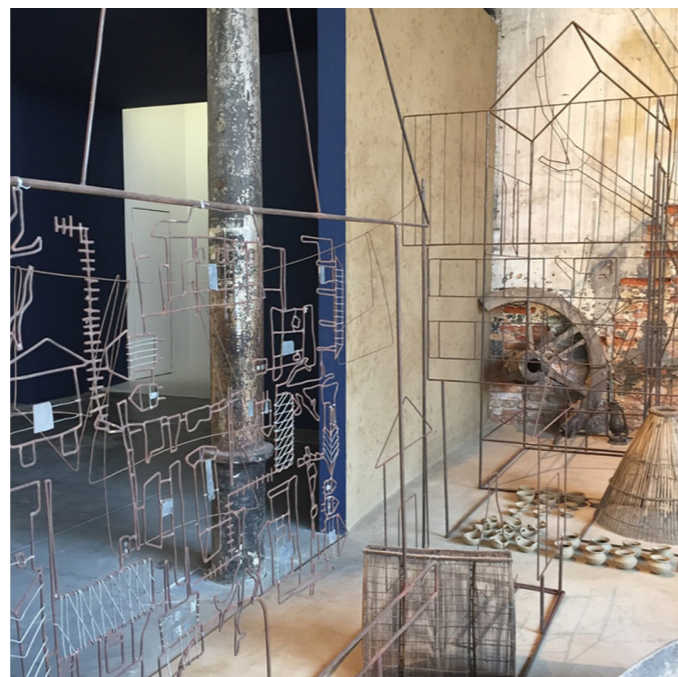


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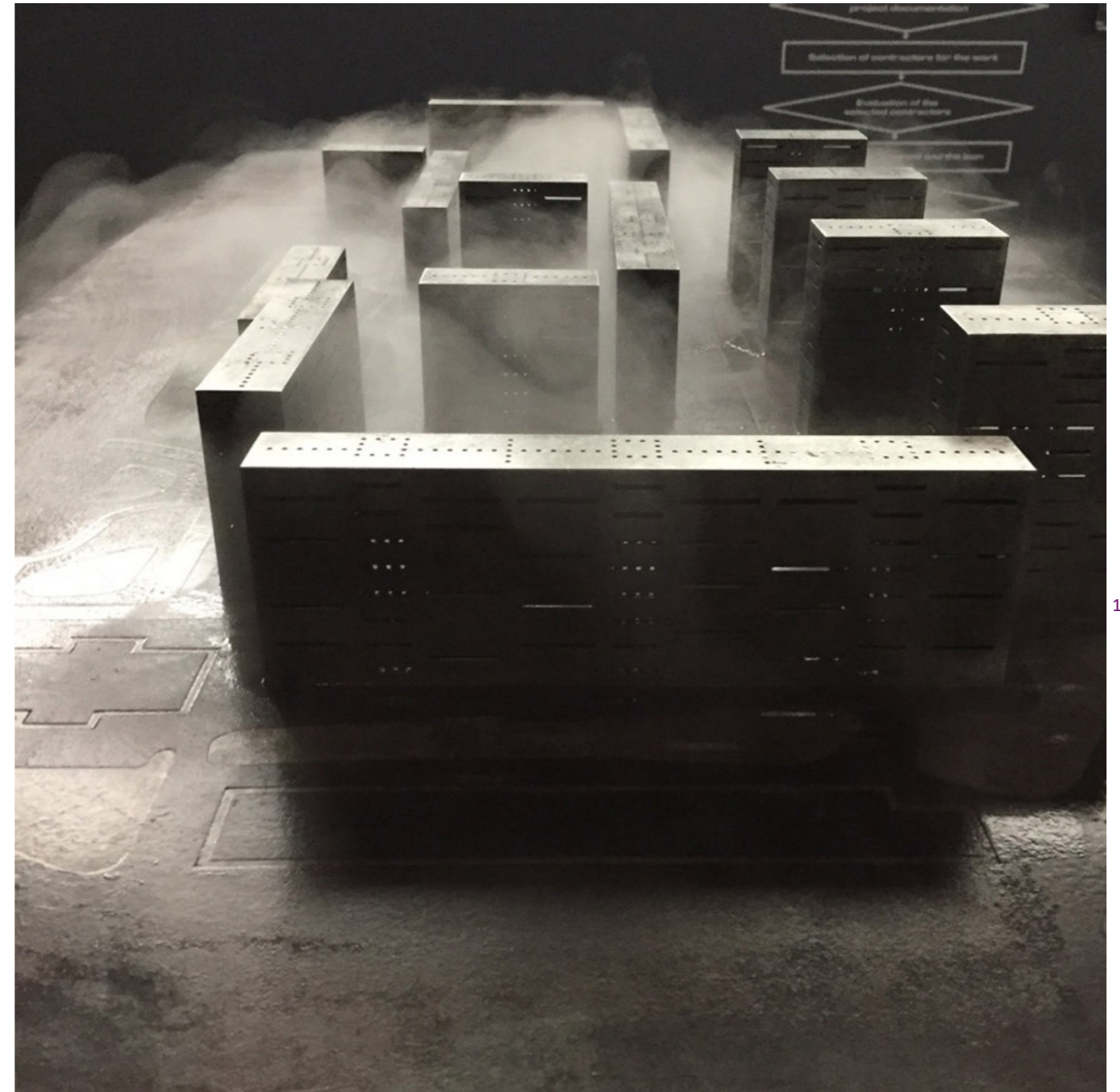
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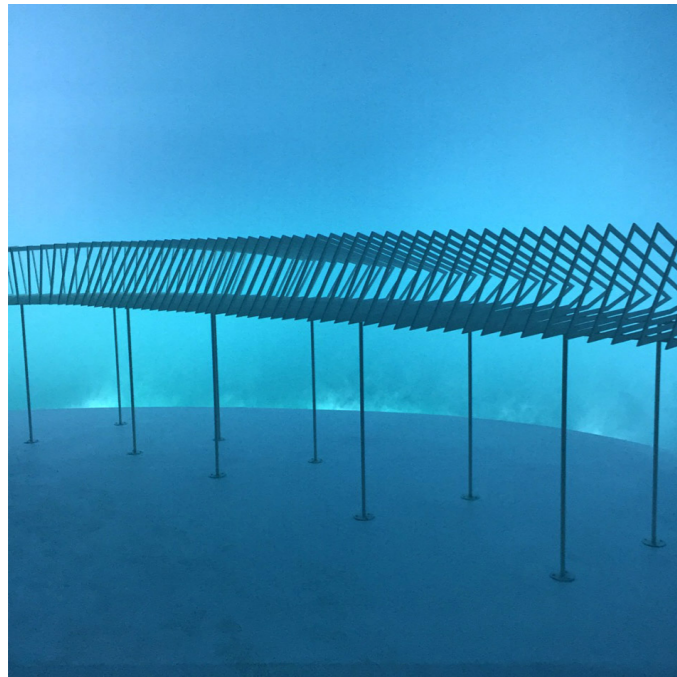


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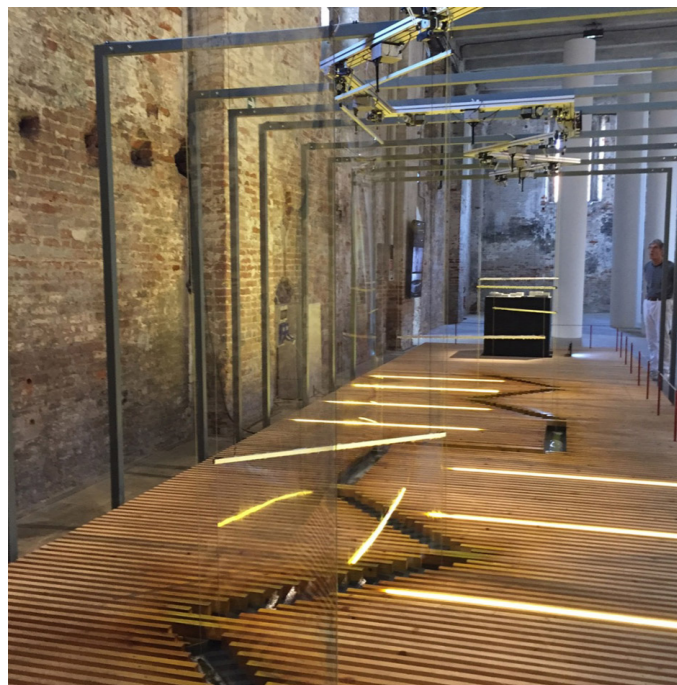
- Golden Lion for Best National Participation: Switzerland
- Special Mention to the National Participation: Great Britain
- Golden Lion for the best participant in the FREESPACE Exhibition: Eduardo Souto de Moura
- Silver Lion for a promising young participant in the FREESPACE Exhibition: Jan de Vylder, Inge Vinck, Jo Taillieu (architecten de vylder vinck taillieu)
- Special Mentions to two Participants in the FREESPACE Exhibition: Andra Marin, and Rahul Mehrotra (RMA Architects)
- Golden Lion for Lifetime Achievement: Kenneth Frampton



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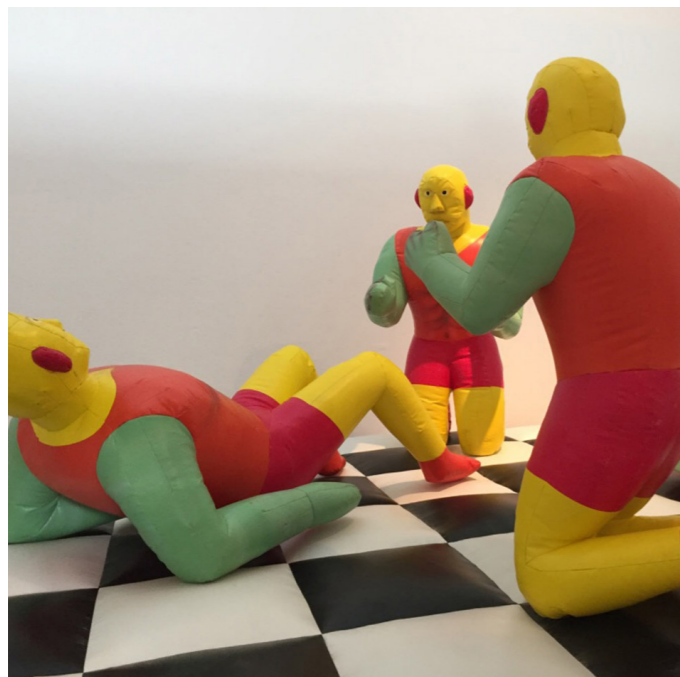




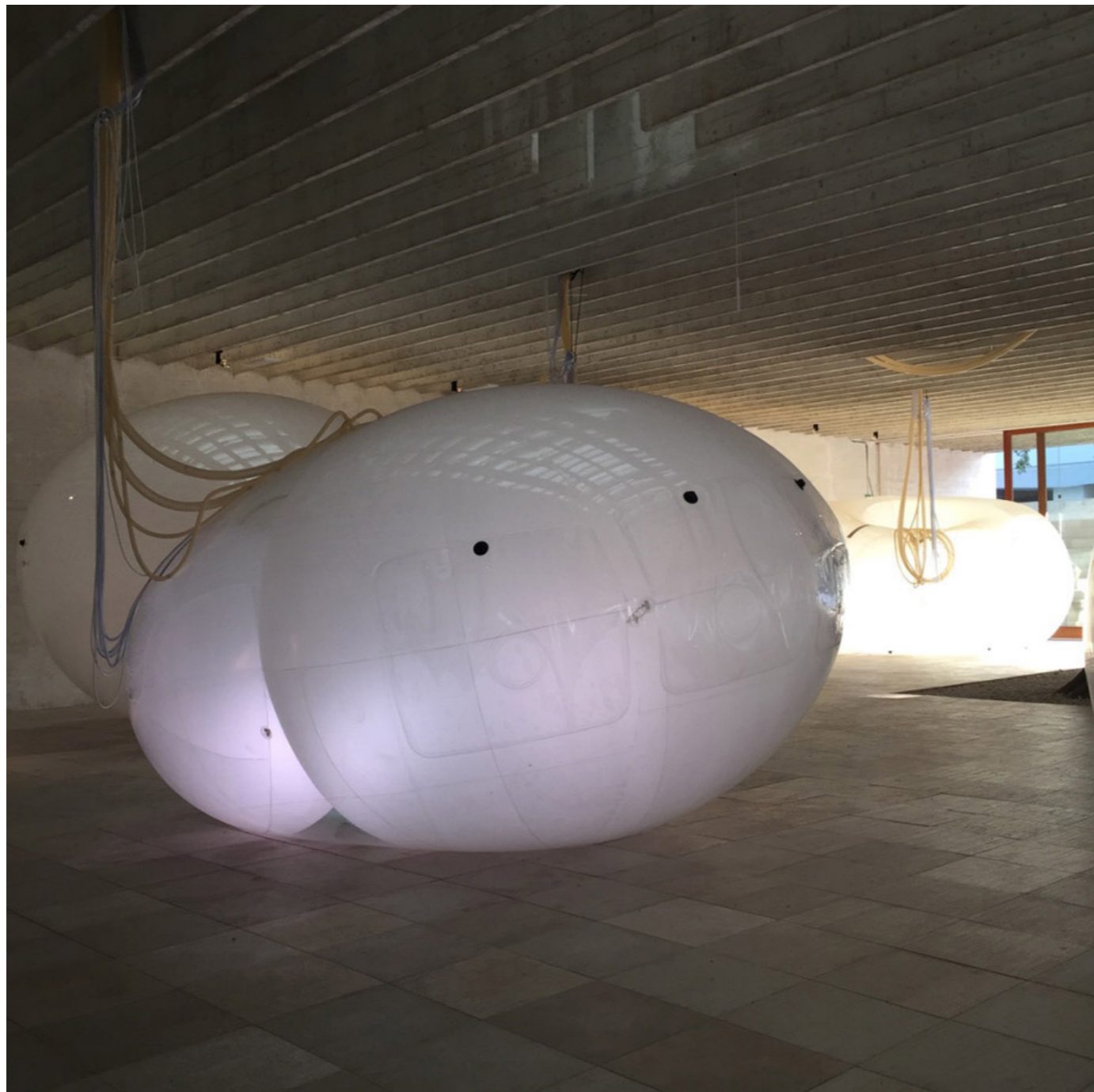
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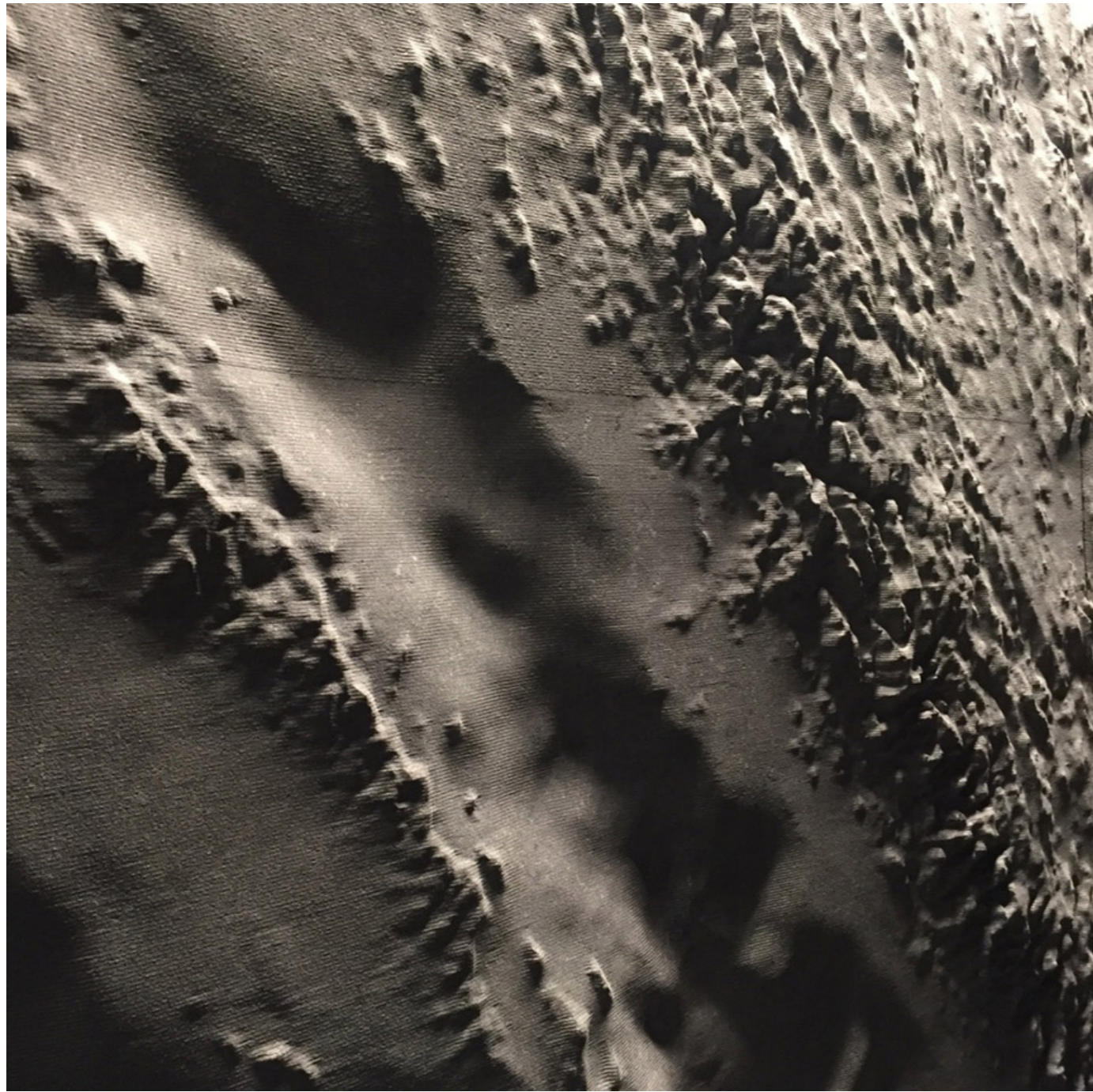
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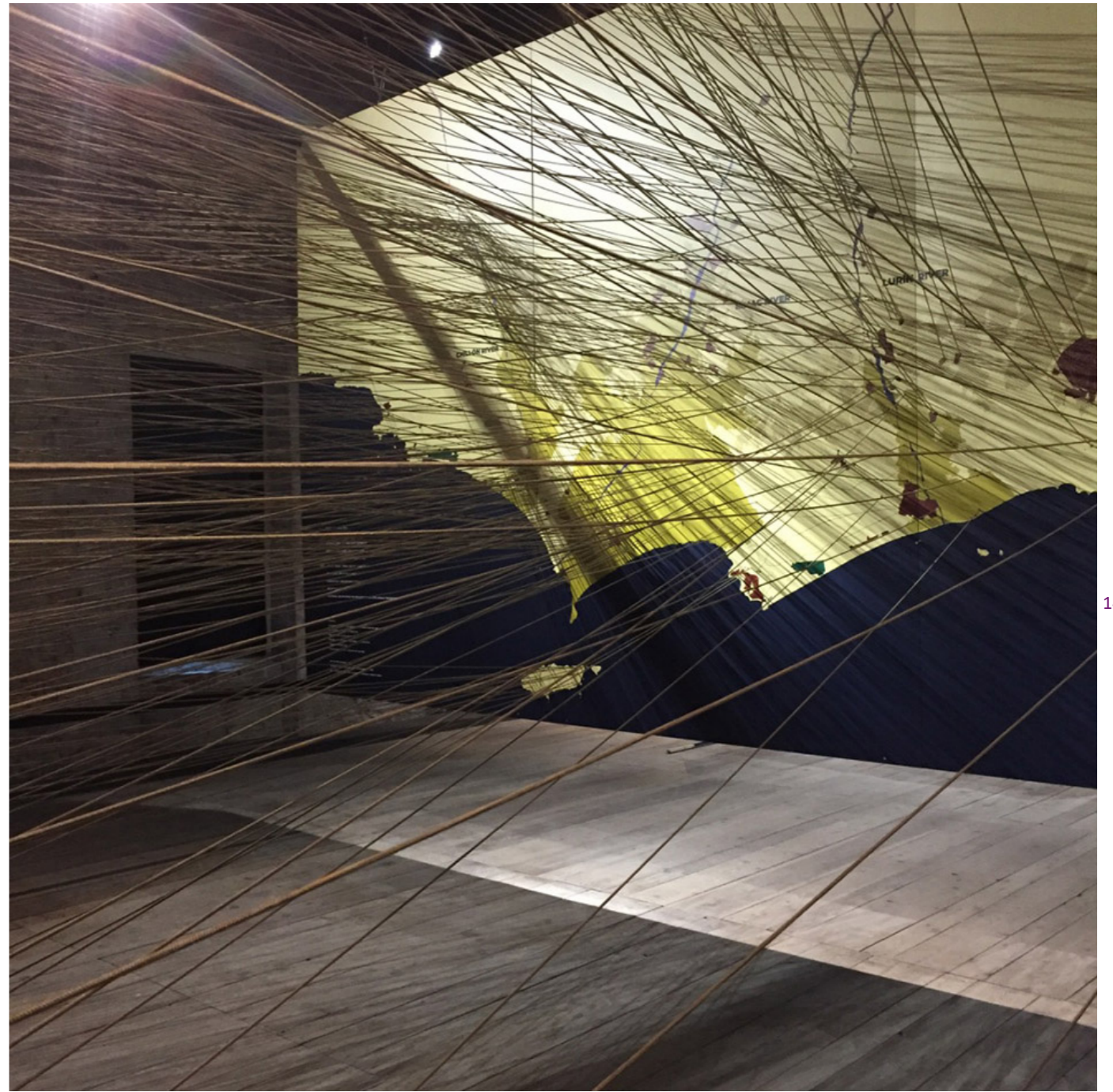
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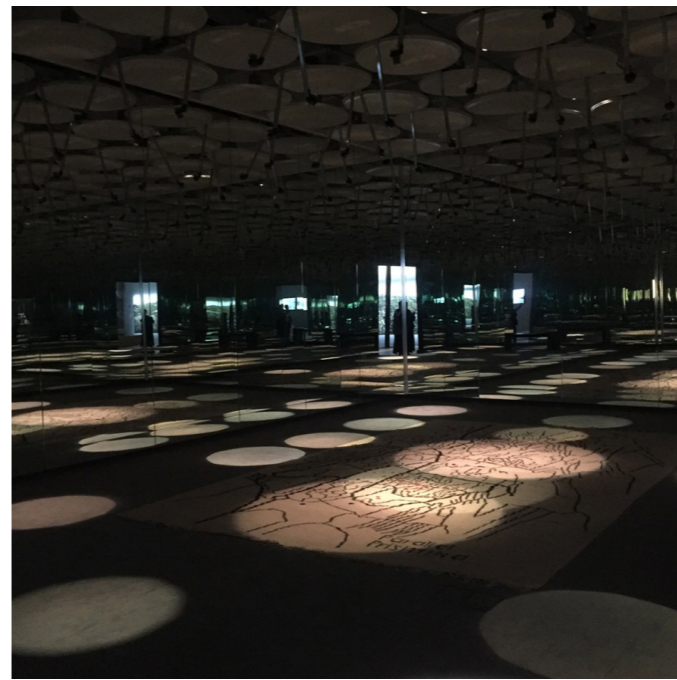
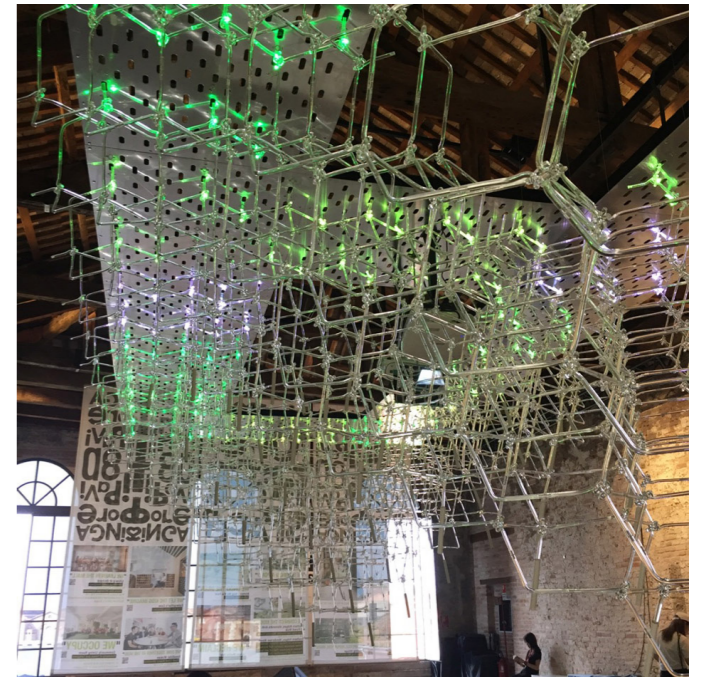
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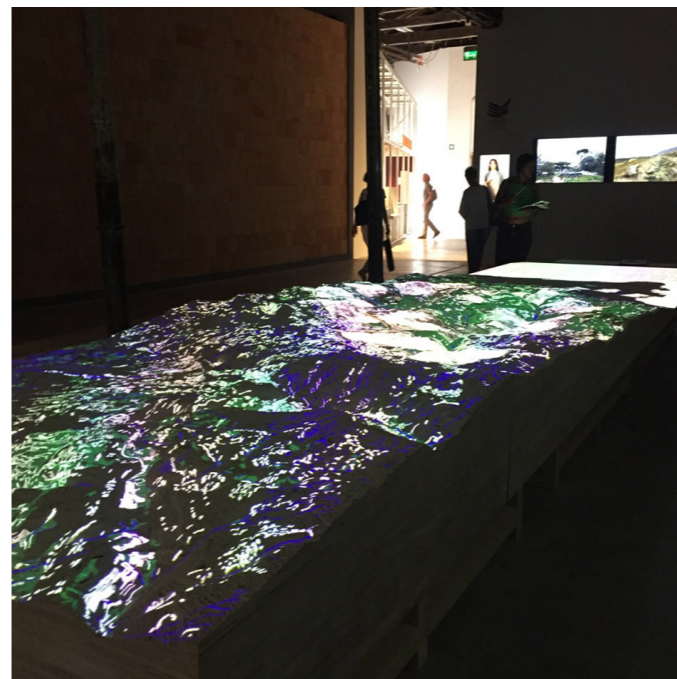
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150



151



## Holy See Vatican Chapels

Commissioner: Cardinale Gi-  
anfranco Ravasi

152

Curators: Francesco Dal Co, Micol  
Forti

Exhibitors: Andrew Berman, Fran-  
cesco Cellini, Javier Corvalàn, Eva  
Prats and Ricardo Flores, Norman  
Foster, Teronobu Fujimori, Sean  
Godsell, Carla Juacaba, Smiljan  
Radic, Eduardo Souto de Moura,  
Francesco Magnani and Traudy  
Pelzel

Venue: Isola di San Giorgio Mag-  
giore

### Curatorial Statement:

The pavilion of the Holy See at the 16th International Architecture Exhibition was based on a precise model, the “woodland chapel” built in 1920 by the architect Gunnar Asplund in the Cemetery of Stockholm.

To help visitors understand this choice, an exhibit space was set up at the entrance of the pavilion of the Holy See, displaying the drawings and model of Asplund’s chapel.

The theme was proposed to ten architects invited to build ten chapels, gathered in the wooded area in the island of San Giorgio Maggiore in Venice, to form the pavilion of the Holy See, named Vatican chapels.

The request addressed to the architects implies an unusual challenge, since the designers had been asked to come to terms with a building that will be isolated and inserted in an utterly abstract natural setting, characterised by its openness to the water of the lagoon. In the forest where the “Asplund pavilion” and the chapels have been located there are no destinations, and the environment is simply a metaphor of the wandering of life.



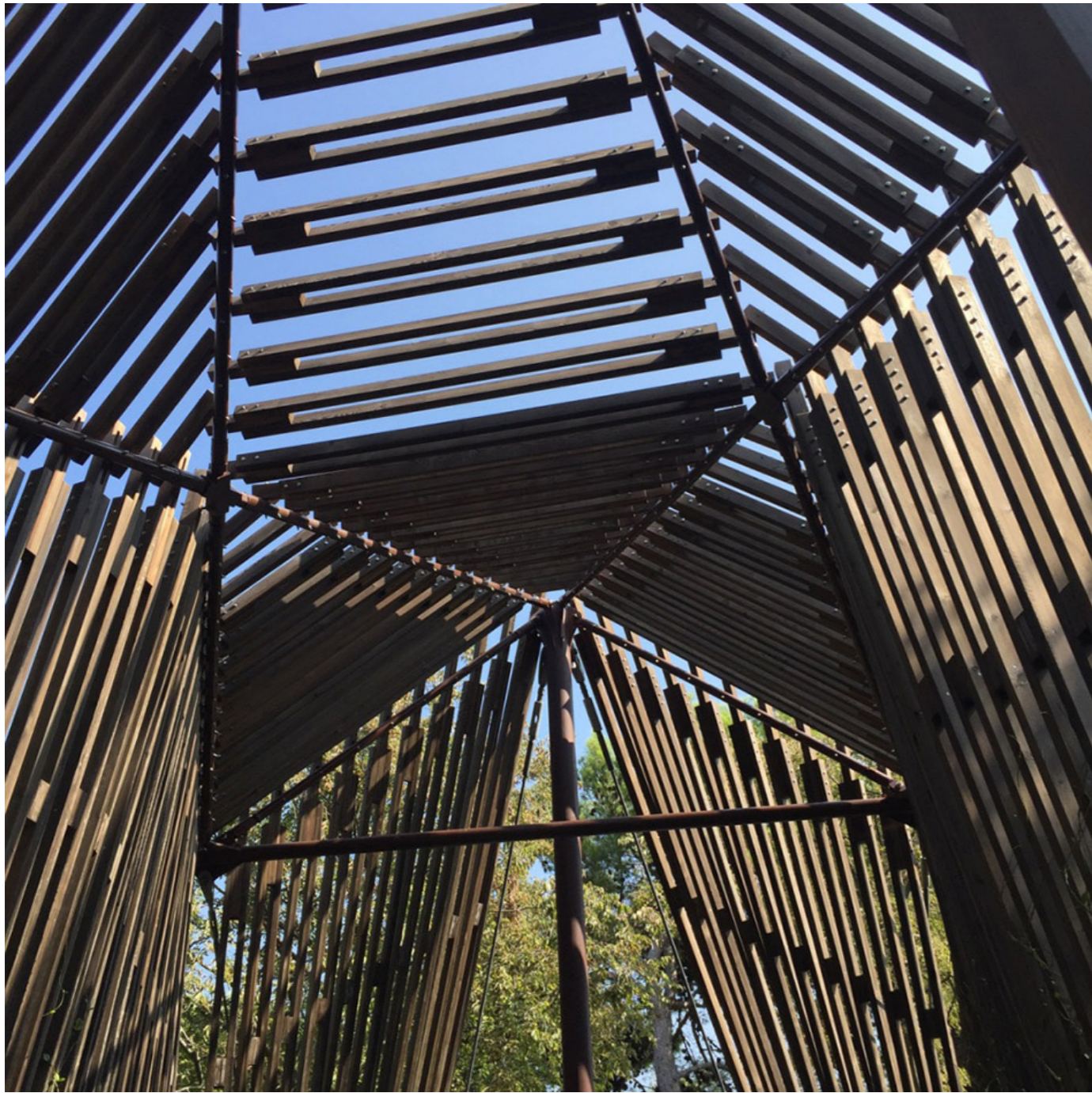
154



155



156



157





158

**ALBANIA**

Zero Space - From Utopias (υτοπία) to Eutopic (ευτοπία) Tirana  
 Commissioner: Mirela Kumbaro, Minister of Culture of the Republic of Albania.  
 Curator: Elton Koritari.  
 Venue: Arsenale

**ANTIGUA & BARBUDA**

Environmental Justice as a Civil Right  
 Commissioner: Melville Richardson  
 Education Officer - Visual Arts, Ministry of Education Science and Technology, Antigua and Barbuda  
 Curator: Barbara Paca  
 Exhibitors: Global Citizens and the People of Antigua and Barbuda  
 Venue: Don Orione Artigianelli, Dorsoduro 919

**ARGENTINA**

Vértigo Horizontal / Vertigine Orizzontale / Horizontal Vertigo  
 Commissioner: Direttore Generale delle Attività Culturali - Ambasciatore Sergio Baur  
 Curators/Exhibitors: Javier Mendiondo, Pablo Anzilutti, Franciso Garrido, Federico Cairolì  
 Venue: Arsenale

**AUSTRALIA**

Repair  
 Commissioner: Janet Holmes à Court AC  
 Curators: Baracco+Wright Architects in collaboration with Linda Tegg  
 Exhibitors: Baracco+Wright Architects, Bower Studio, Collins and Turner, d\_Lab, RMIT University, Gilby + Brewin Architecture, iredale pedersen hook, James Mather Delaney Design, Greenaway Architects, Kerstin Thompson Architects, Monash Architecture Laboratory, m3architecture with Bryan Hooper Architect P/L, Neeson Murcutt Architects Pty Ltd with sue barnsley design landscape architecture, NMBW Architecture Studio, Lucinda Mclean, William Goodsir and RMIT University, Robin Boyd, Woods Bagot with Tridente Architects and Oxigen. Venue: Giardini

**AUSTRIA**

Thoughts Form Matter  
 Commissioner/Curator: Verena Konrad  
 Venue: Giardini

**BAHRAIN (Kingdom of)**

Friday Sermon  
 Commissioner: Mai Al Khalifa (Bahrain Authority for Culture and Antiquities)  
 Curators: Nora Akawi, Noura Al Sayeh  
 Venue: Arsenale

**BELGIUM**

Eurotopie  
 Commissioner: Fédération Wallonie-Bruxelles  
 Curators: Traumnovelle & Roxane Le Grelle  
 Venue: Giardini

**BRAZIL**

Muros de Ar / Walls of Air  
 Commissioner: João Carlos de Figueiredo Ferraz - Fundação Bienal de São Paulo  
 Curators: Gabriel Kozlowski, Laura González Fierro, Marcelo Maia Rosa and Sol Camacho  
 Venue: Giardini

159

**CANADA**

UNCEDED: Voices of the Land  
 Commissioner: Canada Council for the Arts  
 Curators: Gerald McMaster, David Fortin  
 Exhibitor: Douglas Cardinal Architect Inc.  
 Venue: Arsenale

On the occasion of the unveiling of a state-of-the-art restoration of the Canada Pavilion in the Giardini, and the celebration of the pavilion's 60th anniversary, the National Gallery of Canada promotes the exhibition: Canada Builds/Rebuilds a Pavilion in Venice  
 Curator: Réjean Legault  
 Architect for the restoration: Alberico Barbiano di Belgiojoso, Landscape Architects: Cornelia Hahn Oberlander, Bryce Gauthier  
 Venue: Giardini

**CHILE**

Stadium: an event, a building and a city  
 Commissioner: Cristóbal Molina (Ministry of Cultures, Arts and Heritage)  
 Curator: Alejandra Celedón.  
 Venue: Arsenale

CHINA (People's Republic of)  
Building a Future Countryside  
Commissioner: China Arts and  
Entertainment Group (CAEG)  
Curator: Li Xiangning  
Venue: Arsenale

CROATIA  
Cloud Pergola / The Architecture of  
Hospitality  
Commissioner: Ministry of Culture of the  
Republic of Croatia  
Curator: Bruno Juričić  
Venue: Arsenale

CYPRUS (REPUBLIC OF)  
I Am Where You Are  
Commissioner: Petros Dymiotis, Ministry of  
Education and Culture, Republic of Cyprus  
Curators/Exhibitors: Veronika Antoniou,  
<sup>160</sup> Yiorgos Hadjichristou, Alessandra Swiny  
along with University of Nicosia, "Urban  
Gorillas" NGO, Matthieu Tercieux  
Venue: Associazione Culturale Spiazzi,  
Castello 3865

CZECH and SLOVAK (Republic)  
UNES-CO  
Commissioner: Adam Budak, National  
Gallery in Prague  
Curator: Kateřina Šedá, Hana Jirmusová  
Lazarowitz  
Venue: Giardini

DENMARK  
Possible Spaces  
Commissioner: Kent Martinussen, CEO of  
the Danish Architecture Center  
Curator: Natalie Mossin  
Venue: Giardini

EGYPT  
Robabecciah the informal city  
Commissioner: Egyptian Ministry of Culture  
Curators: Islam Elmashtooly and Mouaz  
Abouzaid  
Venue: Giardini

ESTONIA  
Weak Monument  
Commissioner: Raul Järg (Estonian Centre of  
Architecture)  
Curators/Exhibitors: Laura Linsi, Roland  
Reemaa, Tadeáš Říha  
Venue: Santa Maria Ausiliatrice, Castello

FINLAND  
Mind-building  
Commissioner: Hanna Harris, Archinfo  
Finland  
Curator: Anni Vartola  
Venue: Giardini

FORMER YUGOSLAV REPUBLIC OF  
MACEDONIA  
Freeingspace  
Commissioner: Zoran Petrovski  
Curator: Slobodan Velevski, Marija Mano  
Velevska  
Venue: Arsenale

FRANCE  
Infinite Places - Building or Making Places?  
Commissioner: French Institute with  
Ministry for Europe and Foreign Affairs and  
Ministry of Culture  
Curators: Nicola Delon, Julien Choppin,  
Sébastien Eymard- Encore Heureux  
Venue: Giardini

GERMANY  
Unbuilding Walls  
Commissioner: Federal Ministry of the  
Interior, Building and Community.  
Curator: Marianne Birthler, Lars Krückeberg,  
Wolfram Putz, Thomas Willemeit  
Venue: Giardini

GREAT BRITAIN  
Island  
Commissioner: Sarah Mann- Architecture  
Design Fashion British Council  
Curators: Caruso St John Architects, Marcus  
Taylor  
Venue: Giardini

GREECE  
The School of Athens  
Commissioner: Secretary General of Spatial  
Planning and Urban Environment, Eirini  
Klampatsea  
Curatori Kristina Argyros, Ryan Neiheiser  
Venue: Giardini

GUATEMALA  
Stigma  
Commissioner: José Luis Chea Urruela  
Curators: Stefania Pieralice and Daniele  
Radini Tedeschi  
Venue: Palazzo Albrizzi-Capello, Cannaregio

HOLY SEE  
Vatican Chapels  
Commissioner: Cardinale Gianfranco Ravasi  
Curators: Francesco Dal Co, Micol Forti  
Exhibitors: Andrew Berman, Francesco  
Cellini, Javier Corvalán, Eva Prats and  
Ricardo Flores, Norman Foster, Teronobu  
Fujimori, Sean Godsell, Carla Juacaba,  
Smiljan Radic, Eduardo Souto de Moura,  
Francesco Magnani and Traudy Pelzel  
Venue: Isola di San Giorgio Maggiore

HUNGARY  
Liberty Bridge – New Urban Horizons  
Commissioner: Julia Fabényi  
Curators: Kultúrgorilla (Júlia Oravecz, Éva  
Tornyánszki and Anna Göttler)  
Venue:Giardini

INDONESIA  
Sunyata: The Poetics of Emptiness  
Commissioner: Ricky Joseph Pesik, Badan  
Ekonomi Kreatif (Bekraf), Indonesian  
Creative Economy Agency and Ahmad  
Djuhara -Ikatan Arsitek Indonesia (IAI),  
Indonesian Institute of Architects  
Curators: Ary Indrajanto, David Hutama,  
Adwitya Dimas Satria, Ardy Hartono,  
Jonathan Aditya Gahari, Johannes Adika  
Gahari  
Venue: Arsenale

IRELAND  
Free Market  
Commissioner: Culture Ireland  
Curators: Miriam Delaney, Jo Anne Butler,  
Laurence Lord, Tara Kennedy, Orla Murphy,  
Jeffrey Bolhuis  
Venue: Arsenale

ISRAEL  
In Statu Quo: Structures of Negotiation  
Commissioner: Miki Gov, Arad Turgeman  
Curators: Ifat Finkelman, Deborah Pinto  
Fdeda, Tania Coen-Uzzielli, Oren Sagiv  
Venue: Giardini

ITALY  
Arcipelago Italia  
Commissioner: Federica Galloni, Direttore  
Generale Arte e Architettura  
Curator: Mario Cucinella  
Venue: Tese delle Vergini, Arsenale

JAPAN  
Architectural Ethnography  
Commissioner: The Japan Foundation  
Curators: Momoyo Kaijima with Laurent  
Stalder and Yu Iseki  
Venue: Giardini

KOREA (REPUBLIC OF)  
Spectres of the State Avant-garde  
Commissioner: Arts Council Korea  
Curator: Seongtae Park  
Venue: Giardini

KOSOVO (REPUBLIC OF)  
the CITYisEVERYWHERE  
Commissioner: Jehona Shyti  
Curator/Exhibitor: Eliza Hoxha  
Venue: Arsenale

LATVIA  
Together and Apart  
Commissioner: Jānis Dripe, Ministry of  
Culture of the Republic of Latvia  
Curators: Matīss Groskaufmanis, Gundega  
Laiviņa, Evelīna Ozola, Anda Skrējāne  
Venue: Arsenale

LEBANON  
The Place That Remains  
Commissioner: Ministry of Culture  
Curator: Hala Younes  
Venue: Arsenale

LITHUANIA  
The Swamp School  
Commissioner: Pippo Ciorra  
Curators: Nomeda & Gediminas Urbonas  
Venue: Il Giardino Bianco Art Space,  
Castello, Viale Giuseppe Garibaldi 1815

LUXEMBOURG (GRAND DUCHY OF)  
The architecture of a common ground  
Commissioner: Ministero della Cultura  
Curators: Florian Hertweck (University  
of Luxembourg, Master in Architecture)  
Andrea Rumpf (LUCA Luxembourg Center  
for Architecture)  
Venue: Arsenale

MEXICO  
Echoes of a Land  
Commissioner: Gabriela Gil  
Curator: Gabriela Etchegaray  
Venue: Arsenale

**MONTENEGRO**

Emerging Resilience - Wo/man under umbrella  
 Commissioner: Dušan Vuksanović  
 Curator: Sonja Radovic Jelovac  
 Venue: Palazzo Malipiero (ground floor), San Marco 3078-3079/A, Ramo Malipiero

**NETHERLANDS, The**

Work, Body, Leisure  
 Commissioner: Het Nieuwe Instituut  
 Curator: Marina Otero Verzier  
 Venue: Giardini

**NEW ZEALAND**

“Future Islands”  
 Commissioner: Tony Van Raat. Curator: Charles Walker.  
 Venue: Palazzo Bollani, Castello 3647

**162 NIGERIA \*\*\* New participation**

‘Diminished Capacity’  
 Commissioner: Nkanta George Ufot, (Ministry of Information and Culture).  
 Curator: Camilla Boemio. Exhibitor: Ola-Dele Kuku.  
 Venue: Spazio Punch, Fondamenta San Biagio 800/O, Giudecca

**NORDIC COUNTRIES (FINLAND - NORWAY - SWEDEN)**

Another Generosity  
 Commissioner: Reetta Heiskanen, Museum of Finnish Architecture  
 Curators: Juulia Kauste, Eero Lundén  
 Venue: Giardini

**PAKISTAN**

The Fold  
 Commissioner: Asad I. Khan, Chairman, Pakistan Council of Architects and Town Planners (PCATP)  
 Curator: Sami Chohan  
 Venue: Giardini della Marinaressa – Giardino di Levante

**PERU**

Undercover  
 Commissioner: José Orrego Herrera  
 Curators: Marianela B. Castro de la Borda, Janeth Boza, Javier Lizarzaburu Montani  
 Venue: Arsenale

**PHILIPPINES**

The City Who Had Two Navels  
 Commissioner: Virgilio S. Almario  
 Curator: Edson Cabalfin  
 Venue: Arsenale

**POLAND**

Amplifying Nature  
 Commissioner: Hanna Wróblewska  
 Curator: Anna Ptak  
 Venue: Giardini

**PORTUGAL**

Public Without Rhetoric  
 Commissioner: Direzione Generale delle Arti  
 Curators: Nuno Brandão Costa and Sérgio Mah  
 Venue: Palazzo Giustinian Lolin c/o Fondazione Ugo e Olga Levi onlus, San Marco

**ROMANIA**

Mnemonics  
 Commissioner: Attila Kim  
 Curator: Romeo Cuc  
 Venues: Giardini and New Gallery of the Romanian Institute for Culture and Humanistic Research

**RUSSIA**

Station “Russia”  
 Commissioner/Curator: Semyon Mikhailovsky  
 Venue: Giardini

**SAN MARINO (REPUBLIC OF)**

Urban Colours  
 Commissioner: Marco Renzi, Dipartimento Territorio e Ambiente della Repubblica di San Marino  
 Curator: Vincenzo Sanfo  
 Venue: Venews C563, Cannaregio

**SAUDI ARABIA**

نبي ب ام / Spaces in Between  
 Commissioner: Misk Art Institute  
 Curators: Jawaher Al-Sudairy & Sumaya Al-Solaiman  
 Venue: Arsenale

**SERBIA**

Free School is Free Space  
 Commissioner: Dejan Todorović  
 Venue: Giardini

**SINGAPORE**

No More Free Space?  
 Commissioner: Mark Wee, DesignSingapore Council and Larry Ng Lye Hock, Urban Redevelopment Authority & Board of Architects  
 Curators: Erwin Viray; Keng Hua Chong, Tomohisa Miyauchi, Yen Yen Wu, Jason Lim  
 Venue: Arsenale, Sale d’Armi

**SLOVENIA (REPUBLIC OF)**

Living with Water  
 Commissioner/Curator: Matevž Čelik  
 Museum of Architecture and Design (MAO)  
 Venue: Arsenale

**SPAIN**

Becoming  
 Commissioner: Ministerio de Fomento AECID, Agencia Española de Cooperación Internacional para el Desarrollo-Ministerio de Asuntos Exteriores y de Cooperación AC/E, Acción Cultural Española  
 Curator: Atxu Amann  
 Venue: Giardini

**SWITZERLAND**

Svizzera 240 - House Tour  
 Commissioners: Swiss Arts Council Pro Helvetia: Marianne Burki, Sandi Paucic, Rachele Giudici Legittimo  
 Venue: Giardini

**THAILAND**

Blissfully Yours  
 Commissioner: Office of Contemporary Art and Culture, Ministry of Culture (Vimolluck Chuchat) and The Association of Siamese Architects under Royal Patronage (Ajaphol Dusitnanond)  
 Curators: M.L. Varudh Varavarn, Vasu Virajslip, Chutayaves Sinthuphan, Nantapon Junggurn, Sompoom Tangchupong, Buttriya Ruamthamarak, Nawanwaj Yudhanahas  
 Venue: Arsenale

**TURKEY**

Vardiya  
 Commissioner: Istanbul Foundation for Culture and Arts (IKSV)  
 Curator: Kerem Piker  
 Venue: Arsenale, Sale d’Armi

**UNITED ARAB EMIRATES**

Lifescapes Beyond Bigness  
 Commissioner: Salama bint Hamdan Al Nahyan Foundation  
 Curator: Khaled Alawadi  
 Venue: Arsenale

**UNITED STATES OF AMERICA**

Dimensions of Citizenship  
 Commissioners: School of the Art Institute of Chicago (Paul Coffey, Jonathan Solomon), The University of Chicago (Bill Brown, Bill Michel)  
 Curators: Niall Atkinson, Ann Lui, Mimi Zeiger  
 Venue: Giardini

**URUGUAY**

Prison to Prison, an Intimate Story between two Architectures  
 Commissioner: Alejandro Denes  
 Curators: Diego Morera, Sergio Aldama, Federico Colom, Jimena Ríos, and Mauricio Wood  
 Venue: Giardini

**VENEZUELA (BOLIVARIAN REPUBLIC OF)**

CCS - Espacio Rebelde  
 Commissioner/Curator: Nelsón Rodríguez  
 Venue: Giardini

- 1  
6a architects (London, UK)
- 2  
Alison Brooks Architects (London, UK)
- 3  
Álvaro Siza 2 – Arquitecto, SA (Porto, Portugal)
- 4  
Amateur Architecture Studio (Hangzhou, China)
- 5  
andramatin (Jakarta, Indonesia)
- 6  
Angela Deuber Architect (Chur, Switzerland)
- 7  
architecten de vylder vinck taillieu (Ghent, Belgium)
- 8  
Arrea architecture (Ljubljana, Slovenia)
- 9  
164 Assemble (London, UK)
- 10  
Atelier Peter Zumthor & Partner (Haldenstein, Switzerland)
- 11  
Aurelio Galfetti (Lugano and Bellinzona, Switzerland)
- 12  
Barclay & Crousse (Lima, Peru)
- 13  
BC architects & studies (Brussels, Belgium)
- 14  
Benedetta Tagliabue – Miralles Tagliabue EMBT (Barcelona, Spain; Shanghai, China)
- 15  
BIG – Bjarke Ingels Group (New York, USA; Copenhagen, Denmark; London, UK)
- 16  
Burkhalter Sumi Architekten (Zürich, Switzerland) with Marco Pogacnik (Venice, Italy)
- 17  
Carla Juaçaba (Rio de Janeiro, Brazil)
- 18  
Caruso St John Architects (London, UK)
- 19  
Case Design (Mumbai, India)
- 20  
Cino Zucchi Architetti (Milan, Italy)
- 21  
Crimson Architectural Historians (Rotterdam, The Netherlands)
- 22  
David Chipperfield Architects (London, UK; Berlin, Germany; Milan, Italy; Shanghai, China)
- 23  
de Blacam and Meagher Architects (Dublin, Ireland; Ibiza, Spain)
- 24  
Diller Scofidio + Renfro (New York, USA)
- 25  
DnA\_Design and Architecture (Beijing, China)
- 26  
Dorte Mandrup A/S (Copenhagen, Denmark)
- 27  
Elemental (Santiago, Chile)
- 28  
Elizabeth Hatz Architects (Stockholm, Sweden)
- 29  
Estudio Carme Pinós (Barcelona, Spain)
- 30  
Flores & Prats (Barcelona, Spain)
- 31  
Francesca Torzo Architetto (Genova, Italy)
- 32  
Gion A. Caminada (Vrin-Cons, Switzerland)
- 33  
GrupoSP (São Paulo, Brazil)
- 34  
Gumuchdjian Architects (London, UK)
- 35  
Hall McKnight (Belfast and London, UK)
- 36  
Inês Lobo, Arquitectos (Lisbon, Portugal)
- 37  
Jensen og Skodvin Arkitekter AS (Oslo, Norway)
- 38  
John Wardle Architects (Melbourne, Australia)
- 39  
Kazuyo Sejima + Ryue Nishizawa / SANAA (Tokyo, Japan)
- 40  
Kieran Long; Johan Örn; James Taylor-Foster (Stockholm, Sweden) with ArkDes (Stockholm, Sweden)
- 41  
Lacaton & Vassal Architects (Paris, France)
- 42  
Laura Peretti Architects (Rome, Italy)
- 43  
Maria Giuseppina Grasso Cannizzo (Vittoria – Ragusa, Italy)
- 44  
Marie-José Van Hee architecten (Ghent, Belgium)
- 45  
Marina Tabassum Architects (Dhaka, Bangladesh)
- 46  
Matharoo Associates (Ahmedabad, India)
- 47  
Michael Maltzan Architecture (Los Angeles, USA)
- 48  
Niall McLaughlin Architects (London, UK)
- 49  
O'Donnell + Tuomey (Dublin, Ireland)
- 50  
Paredes Pedrosa Arquitectos (Madrid, Spain)
- 51  
Paulo Mendes da Rocha (São Paulo, Brazil)
- 52  
Peter Rich Architects (Johannesburg, South Africa)
- 53  
Rafael Moneo, Arquitecto (Madrid, Spain)
- 54  
Rintala Eggertsson Architects (Oslo and Bodø, Norway)
- 55  
RMA Architects (Mumbai, India; Boston, USA)
- 56  
Robert McCarter, Professor of Architecture (St. Louis, Missouri, USA)
- 57  
Room11 Architects (Hobart, Tasmania, Australia)
- 58  
Rozana Montiel Estudio de Arquitectura (Mexico City, Mexico)
- 59  
Salter Collingridge Design (London and Ludlow, UK)
- 60  
Sauerbruch Hutton (Berlin, Germany)
- 61  
Skälsö Arkitekter (Visby and Stockholm, Sweden)
- 62  
Souto Moura – Arquitectos, S.A. (Porto, Portugal)
- 63  
Studio Anna Heringer (Laufen, Germany)
- 64  
Studio Gang (Chicago, New York and Los Angeles, USA)
- 65  
Studio Odile DECQ (Paris, France)
- 66  
Talli Architecture and Design (Helsinki, Finland)
- 67  
Tezuka Architects (Tokyo, Japan)
- 68  
Toyo Ito & Associates, Architects (Tokyo, Japan)
- 69  
Vector Architects (Beijing, China)
- 70  
VTN Architects (Ho Chi Minh City, Vietnam)
- 71  
Weiss/Manfredi (New York, USA)



Architectuur, Design  
Digitale Cultuur

Het Nieuwe Instituut

Het Nieuwe Instituut  
Het Nieuwe Instituut

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Het Nieuwe Instituut

Case Studies:  
Architecture  
Centres

6.1 Canadian Centre for  
Architecture  
Montreal

6.2 Het Nieuwe Instituut  
Rotterdam

6.3 Deutsches  
Architekturmuseum  
Frankfurt

6.4 Architekturmuseum  
der TU Munchen  
Munich

6.5 Estonian Centre of  
Architecture  
Tallinn

6.6 Museum of Finnish  
Architecture  
Helsinki

6.7 Danish Architecture  
Center  
Copenhagen

# 6.1

## Canadian Centre for Architecture

170

**Date**  
9-12 September 2017

**Venue**  
Canadian Centre for Architecture  
1920, Rue Baile  
Montreal, QC H3H 2S6

**Exhibitions and Events**  
Besides, History: Go Hasegawa,  
Kersten Geers, David Van Severen

**Educating Architects: Four Courses by Kenneth Frampton**

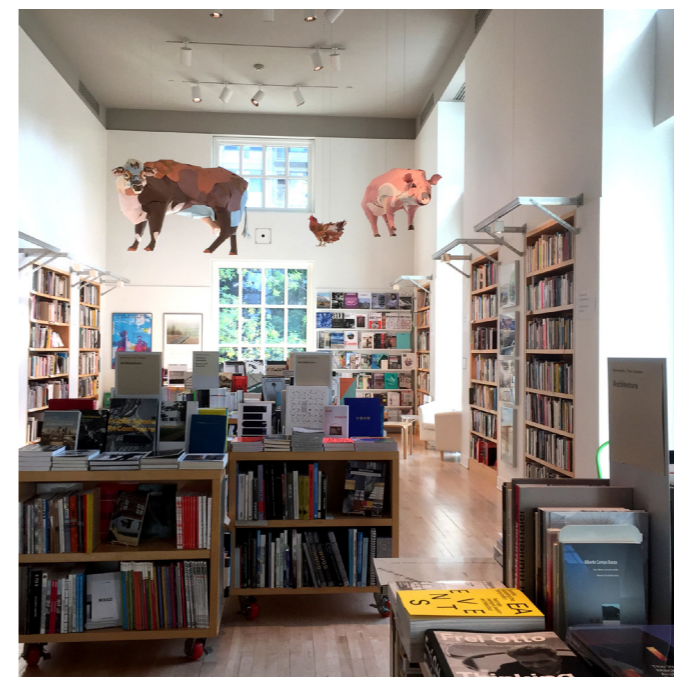
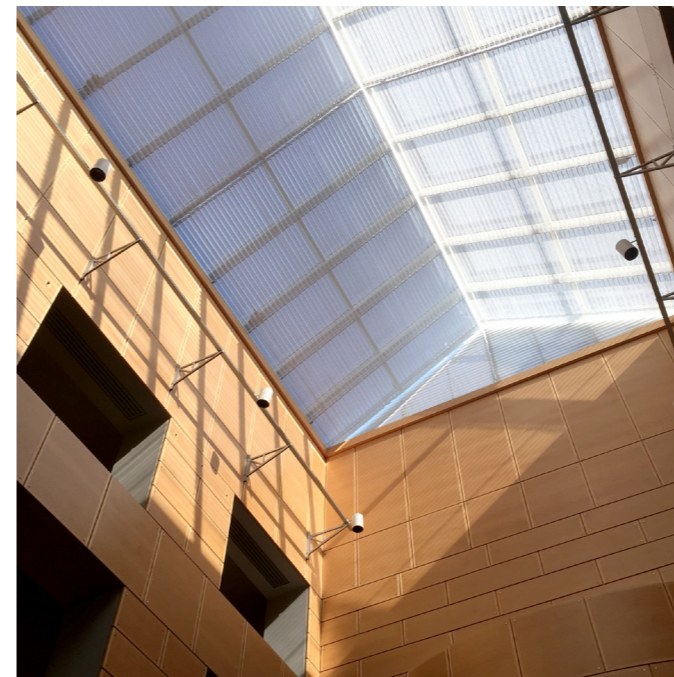
### Research Activities:

Exhibition: Besides, History: Go Hasegawa, Kersten Geers, David Van Severen

Exhibition: Educating Architects: Four Courses by Kenneth Frampton

Interview: Émilie Retailleau, Curatorial Co-ordinator CCA

Back of House Tour



171



172



173





174

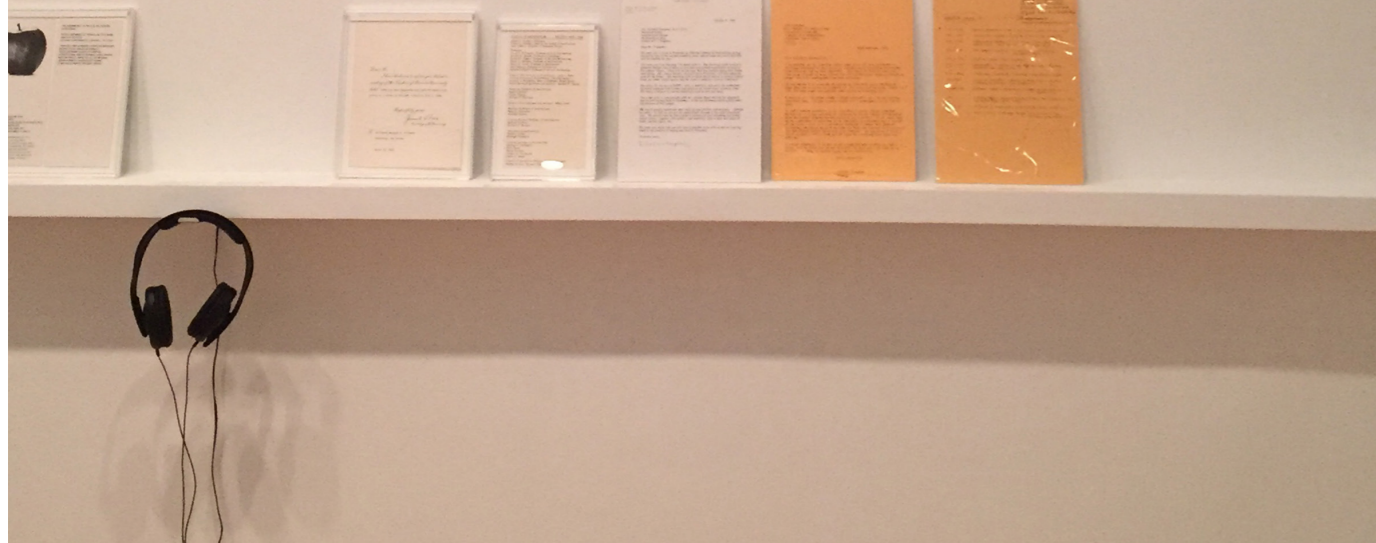
Back of House Tour and Interview with Émilie Retailleau, Curatorial Co-ordinator -- Exhibition planning in progress



175

# Educating Architects: 4 courses by Kenneth Frampton

176



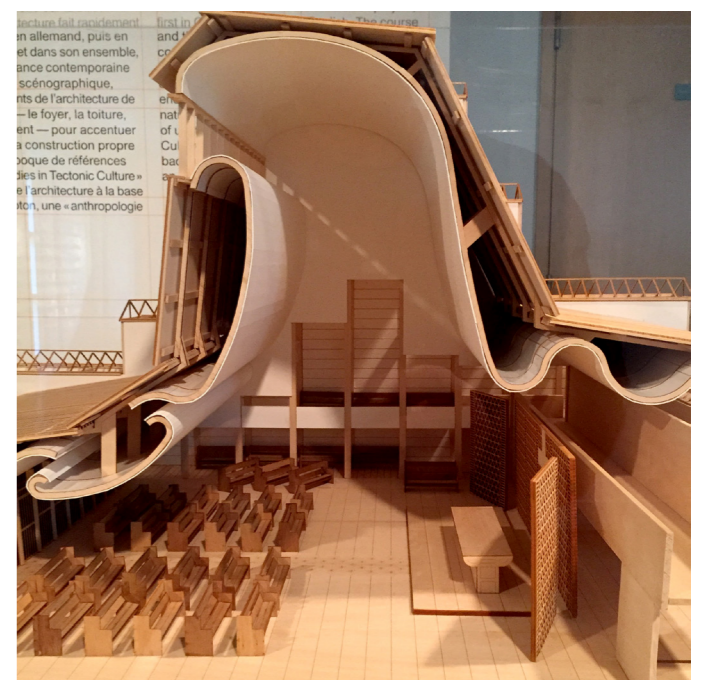
## Educating Architects: Four Courses by Kenneth Frampton Curated by Kim Forster

### Curatorial Statement:

Amid education reform in American schools of architecture in the 1970s, Kenneth Frampton was integral in transforming the curriculum of Columbia University's Graduate School of Architecture & Planning. In particular, he designed and taught what became three core courses: the theory seminar "Comparative Critical Analysis," the history lectures "Thresholds of Modern Architecture," and the housing studio unit on the "Perimeter Block."

Byera Hadley Travelling Scholarships Journal Series

In the 1990s, he started teaching "Studies in Tectonic Culture," which also became a long-standing history and theory course. Structured around the syllabi of these courses, this exhibition showcases Frampton's archive to illustrate his multi-generational impact on the landscape of architecture education. Encompassing drawings, models, photographs, proposals, papers, lectures, slide shows, essays, monographs, and letters, the exhibition highlights how Frampton's pedagogical methods and concerns were instrumental in shaping the discipline and profession of architecture internationally.



177

L'histoire, par ailleurs :

Go Hasegawa  
Kersten Geers  
David Van Severen

Besides, History:



178



179

Besides, History: Go Hasegawa,  
Kersten Geers, David Van Severen

Curated by Giovanna Borasi

**Curatorial Statement**

What role can history play in  
contemporary architecture practice?

Rather than adopting a postmodern  
attitude or evoking past discussions  
and historical architectural forms, Go  
Hasegawa, Kersten Geers, and David  
Van Severen address contemporary  
issues in their work while remaining in  
dialogue with history.

Even with distinct pasts and contexts,  
affinities emerge in shared concerns  
and approaches.

In this exhibition, the architects reread,  
redraw, translate, and appropriate from  
the past and from each other in order to  
construct relationships and meaning out  
of a constellation of references.

History becomes something that can be  
used rather than just studied



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## 6.2

### Het Nieuwe Instituut

180

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**Date**  
25-26 September 2017

**Venue**  
Het Nieuwe Instituut  
Museumpark 25  
3015 CB Rotterdam

**Exhibitions and Events**  
The Other Architect

Finders Keepers: the Life of  
Things

#### Research Activities:

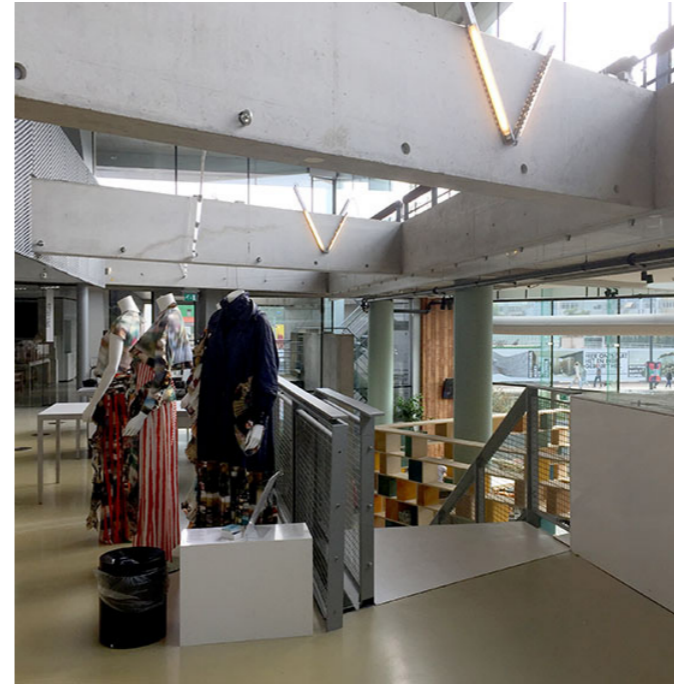
Exhibition: The Other Architect

Exhibition: Finders Keepers: the  
Life of Things

Interview: Marina Otero Verzier  
Head of Research

Back of House Tour



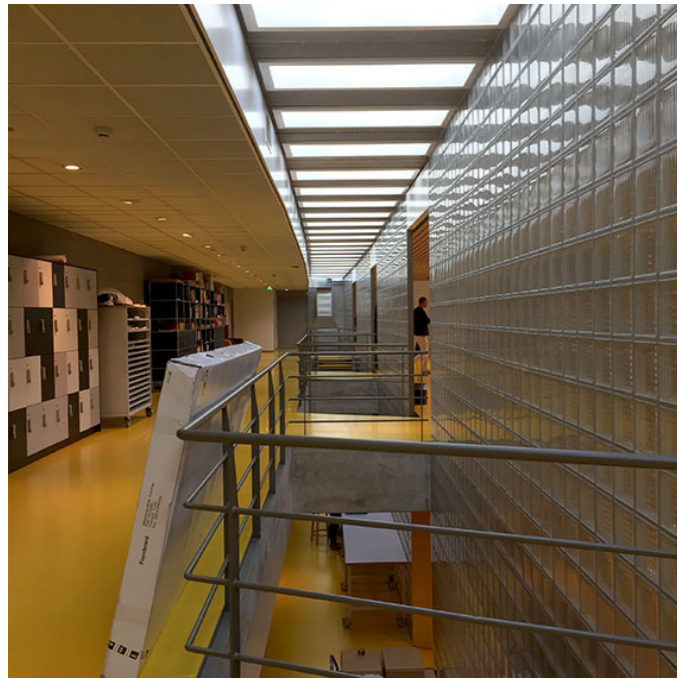


182

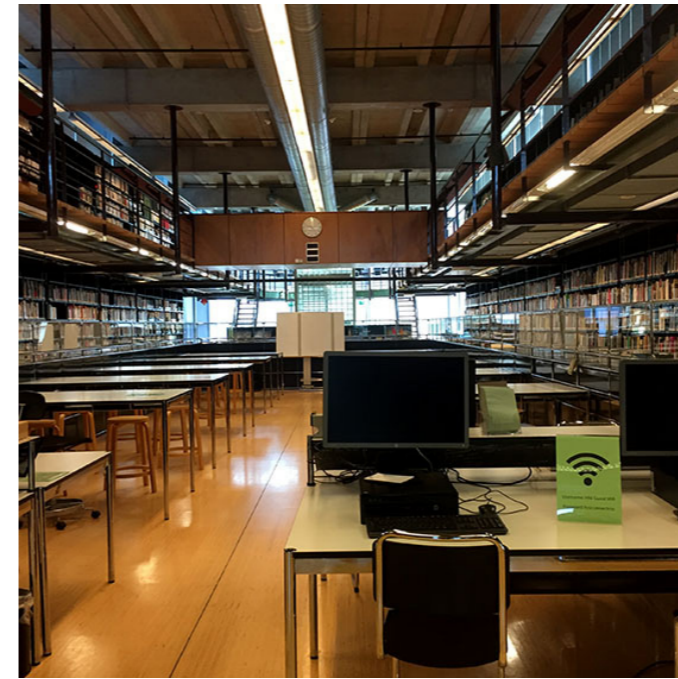


183





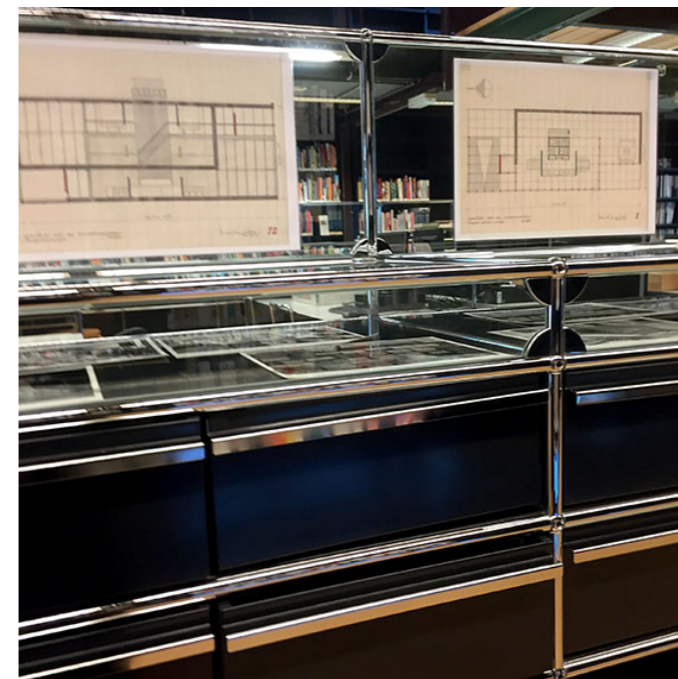
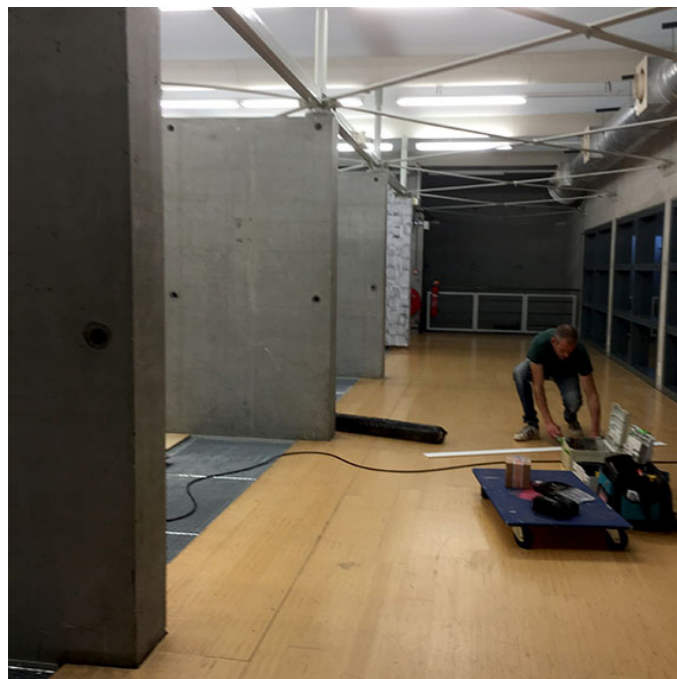
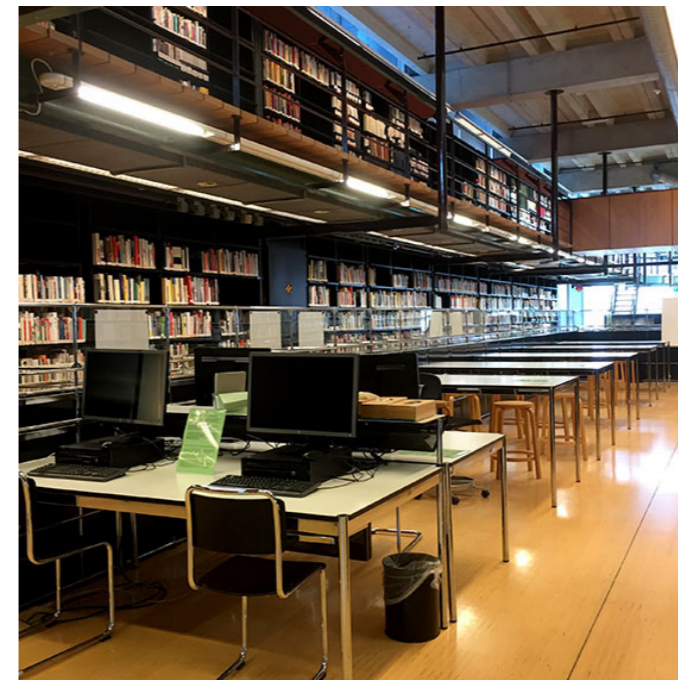
Back of House Tour and Interview with Marina Otero Verzier,  
Head of Research



184



185



186



187

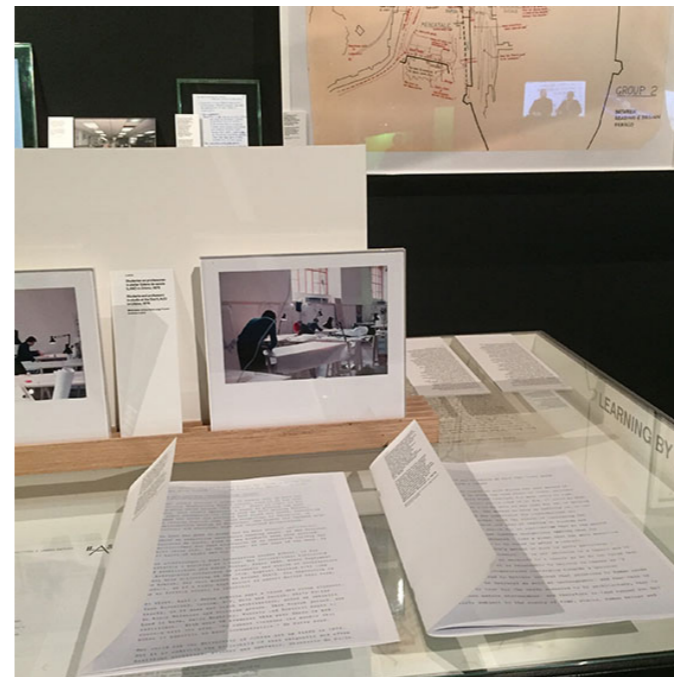




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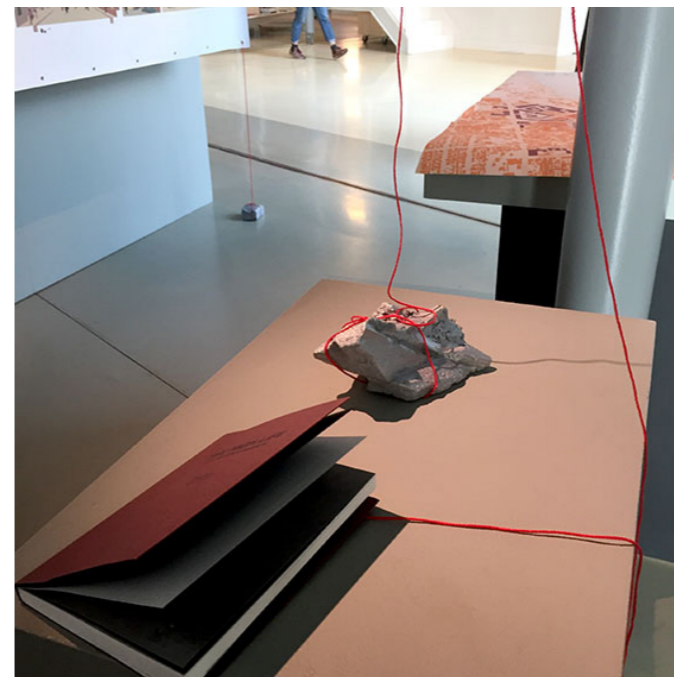




192



193



6.3

Deutsches  
Architekturmuseum

194

Date  
27 September 2017

Venue  
Deutsches Architekturmuseum  
Schaumainkai 43  
60596 Frankfurt am Main

Exhibitions and Events  
Exhibition: Making Heimat:  
Germany, Arrival Country

Exhibition installation: Frau  
Architekt

Research Activities:

Exhibition: Making Heimat:  
Germany, Arrival Country

Interview: Andrea Juerges  
Deputy Director

Back of House Tour

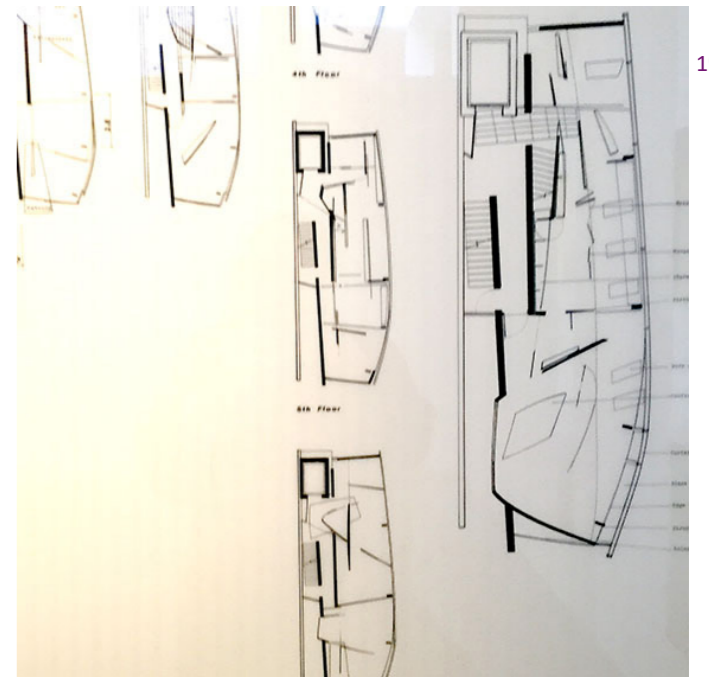
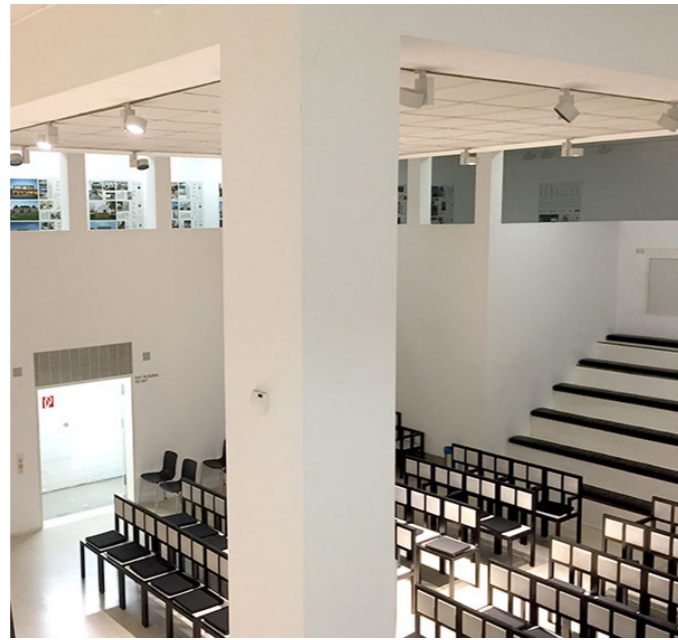
Exhibition installation: Frau  
Architekt



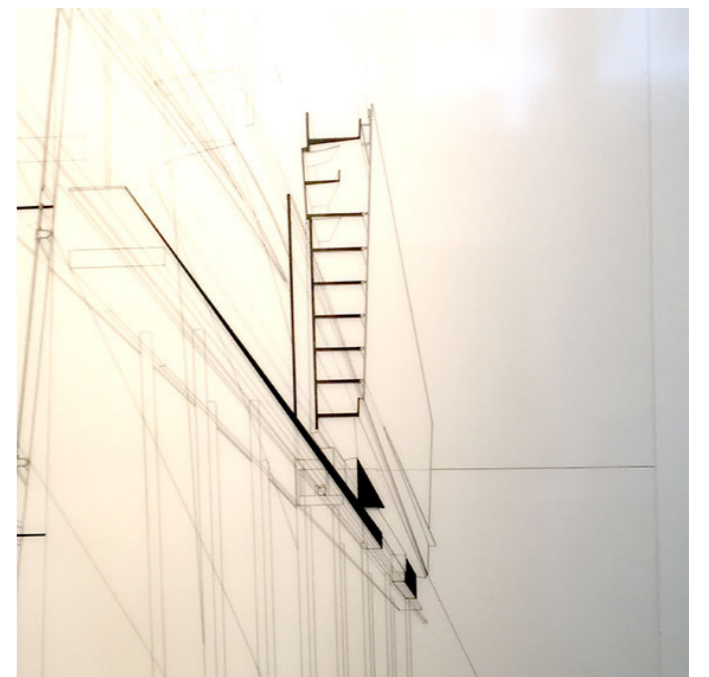
195



198



199





200



201

## Exhibition - Making Heimat. Germany, Arrival Country

### Curatorial Statement

The Deutsches Architekturmuseum curated the German Pavilion exhibition at the 15th International Architecture Exhibition 2016 – La Biennale di Venezia, under the title Making Heimat. Germany, Arrival Country.

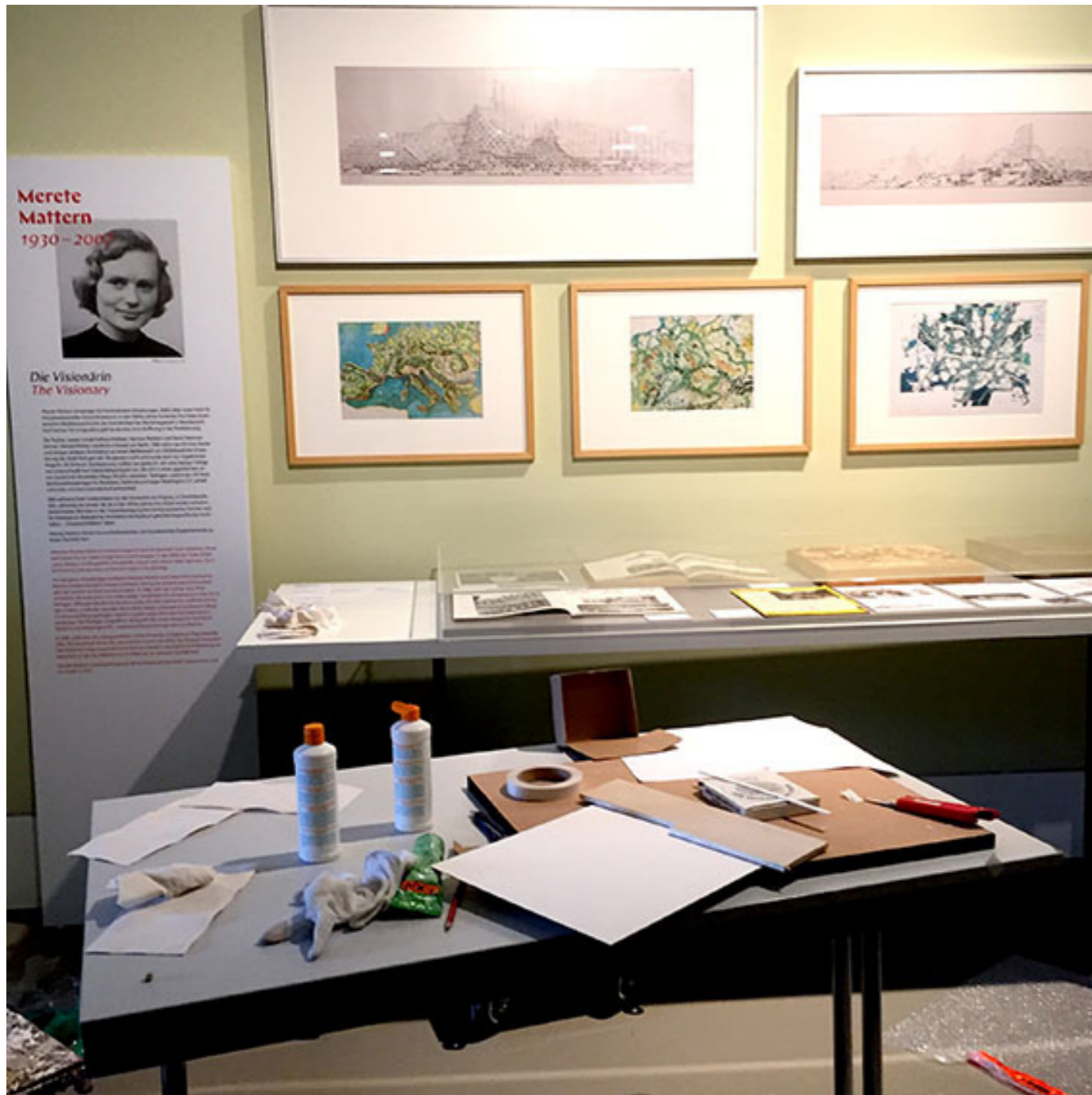
Four large openings in the walls of the German Pavilion, necessitating the removal of over 48 tons of brick from the landmark-protected walls, transformed the building into an open house.

The idea for Germany's contribution to the Architecture Biennale originated during the turbulent weeks of autumn 2015 when, every day, thousands of refugees were arriving at stations and while the German Chancellor was sticking with an iron will to a policy of no upper limit for the number of refugees coming into the country. "Wir schaffen das" (We can do it).

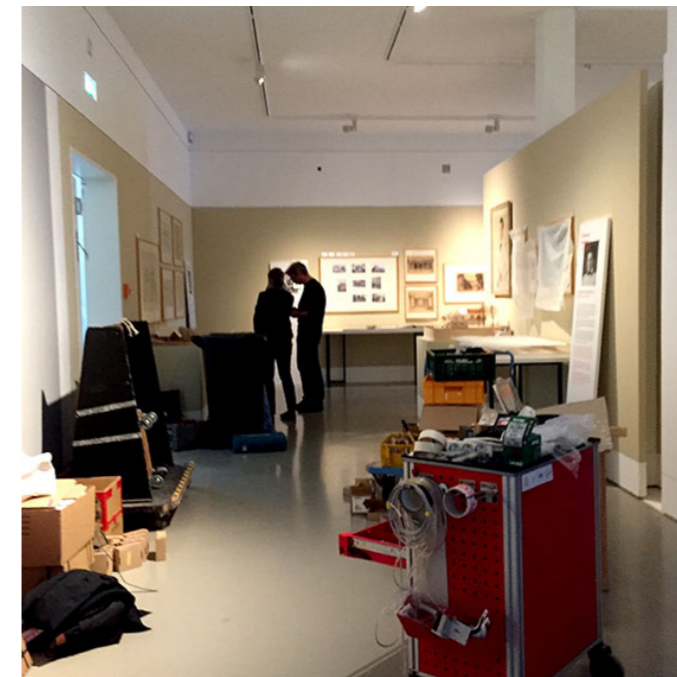
Six months later, after the close of the Biennale, the openings were bricked over again.

The exhibition Making Heimat. Germany, Arrival Country was presented in 2017 on two floors at the DAM, and featured updated and expanded subject matters, as well as documentation and a review of the German Pavilion in Venice.





202



203



Exhibition install in progress - Frau Architekt

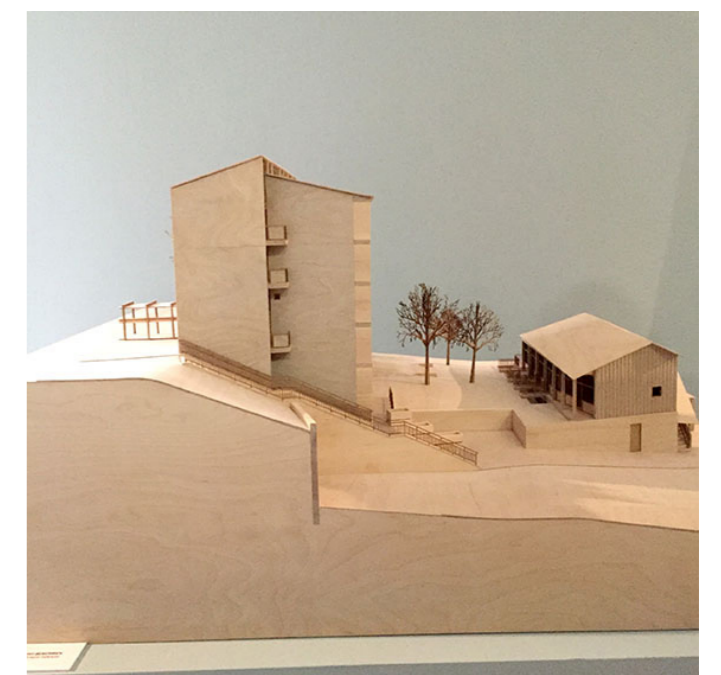
**Curatorial Statement:**

Although more than half of all students in architecture faculties are now women, it is certainly not the case that they all really get a foothold in the profession and only very few manage to make the leap into the top ranks where architecture is still a man's world.

*Frau Architekt* elucidates the topic in 22 portraits, project examples and very personal stories of women in Germany who have significantly influenced

architecture or are currently shaping it. The exhibition begins with Emilie Winkelmann, who founded the first architecture studio in Germany in 1907, and ends with post-Reunification architecture in Berlin and the new Federal states.

The exhibition, together with a comprehensive supporting program, aims to shine a light on women in architecture, to bring them out of anonymity and men's shadow and to give as many of them as possible a face and a voice.



6.4

Architekturmuseum  
der TU Munchen

204

Date

27 September 2017

Venue

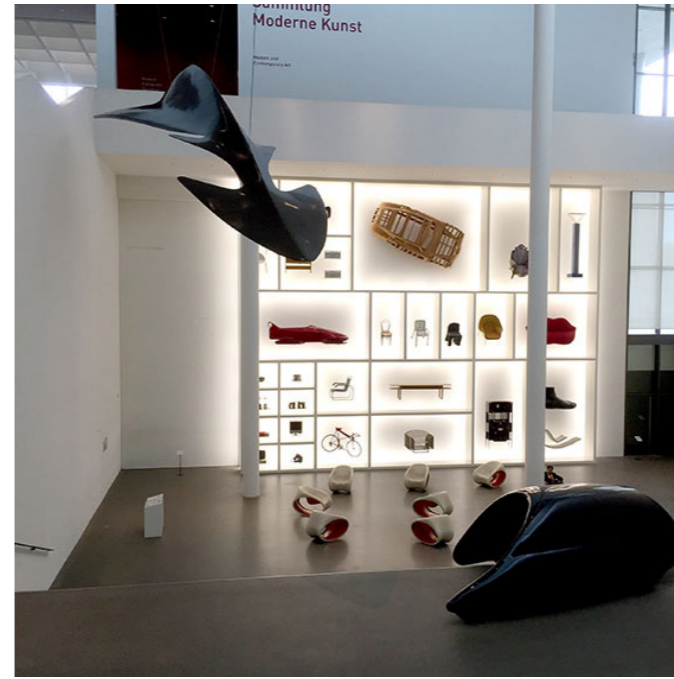
Architekturmuseum der TUM  
Barer Straße 40  
Pinakothek der Moderne  
Munich

Exhibitions and Events

Exhibition: Does Permanence  
Matter? Ephemeral Urbanism



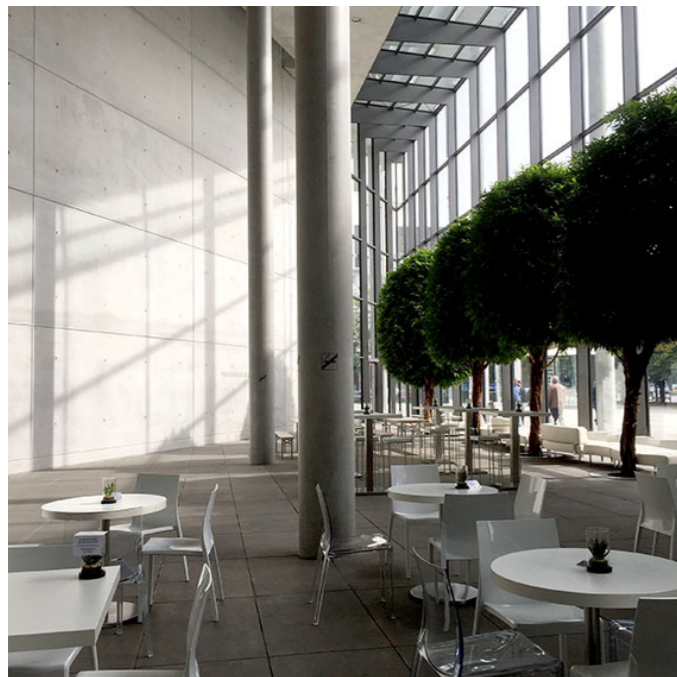
205



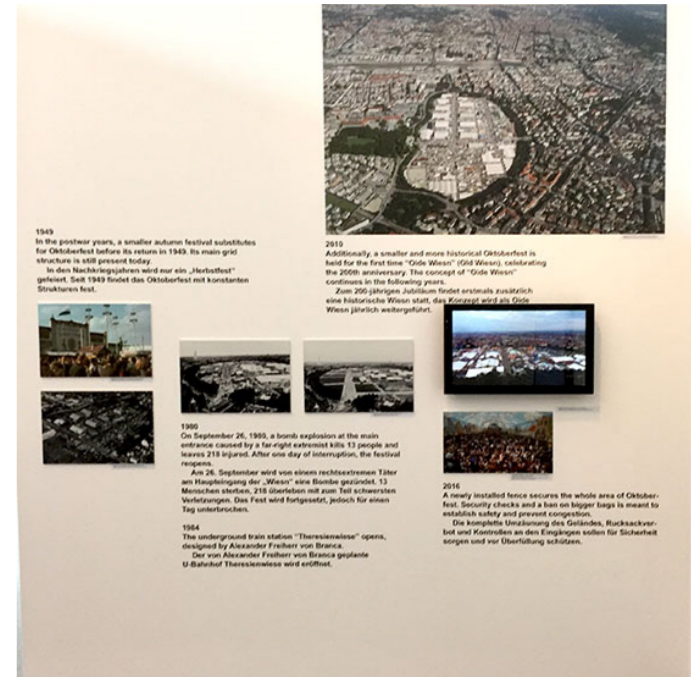
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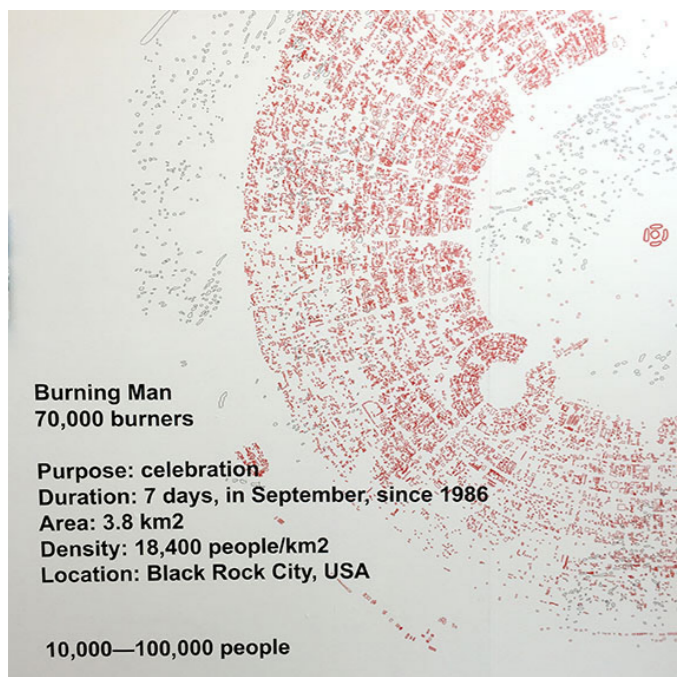




210



211



6.5

Estonian  
Museum of  
Architecture

212

Date  
27 September 2017

Venue  
Estonian Museum of Architecture  
Ahtri 2, Tallinn

Research Activities  
Permanent exhibitions

bioTallinn, Tallin Architecture  
Biennale 2017



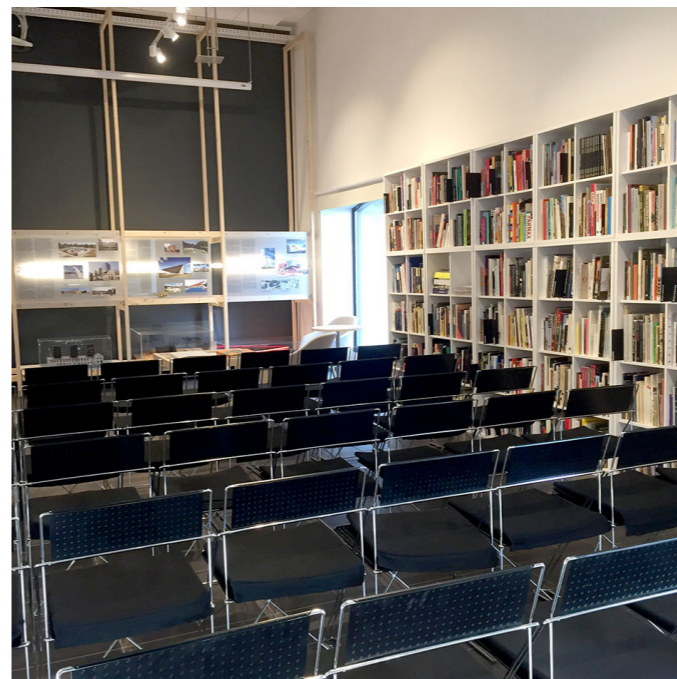
213



214



215



HAAPSALU - EESTI PUULINN  
Soome arhitektuuri üliõpilaste mõttejoonistusi  
HAAPSALU - VIROLAINEN PUUKAUPUNKI  
Suomalaisten arkkitehtipiiskelijöiden mittauspiirustuksia  
HAAPSALU - AN ESTONIAN WOODEN TOWN  
Measured drawings by Finnish architectural students

6.6

Museum of Finnish Architecture

216

Date

27 September 2017

Venue

Museum of Finnish Architecture  
Kasarmikatu 24  
Helsinki

Research Activities

Exhibition: Alvar Aalto Medal 50th Anniversary

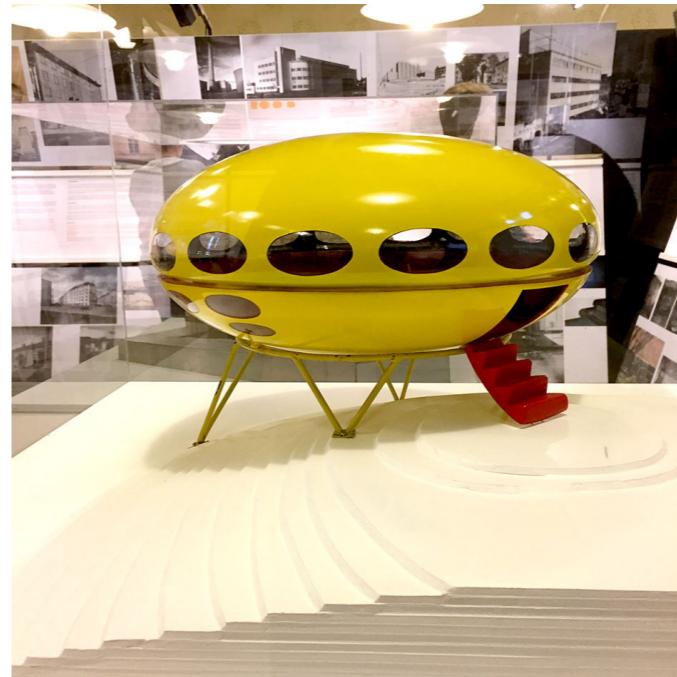
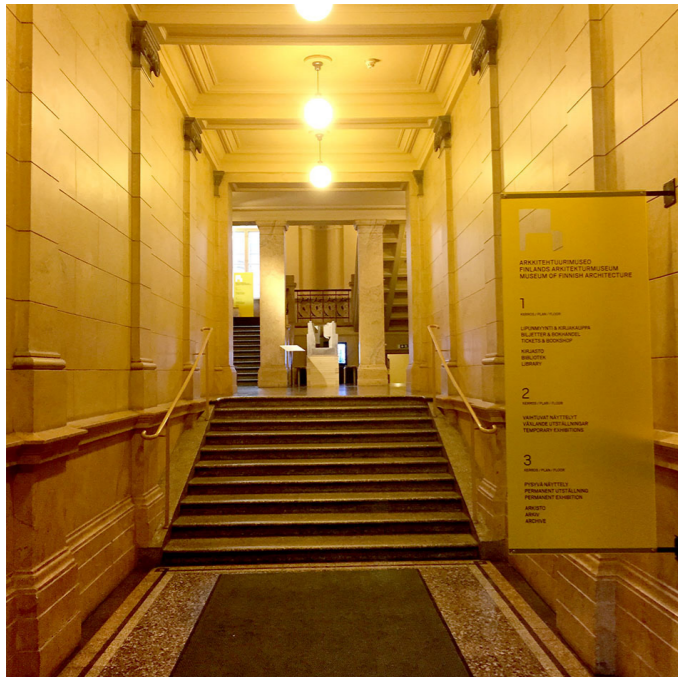
Exhibition: Zhang Ke



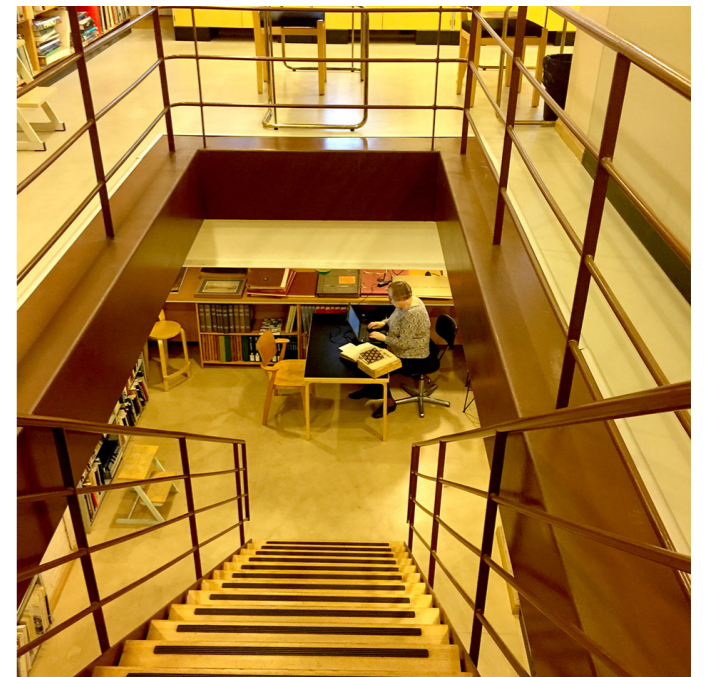
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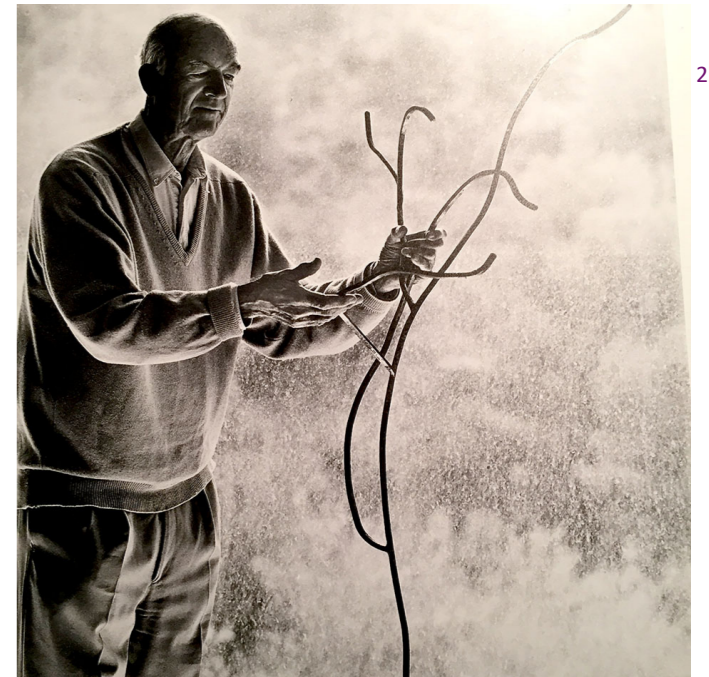
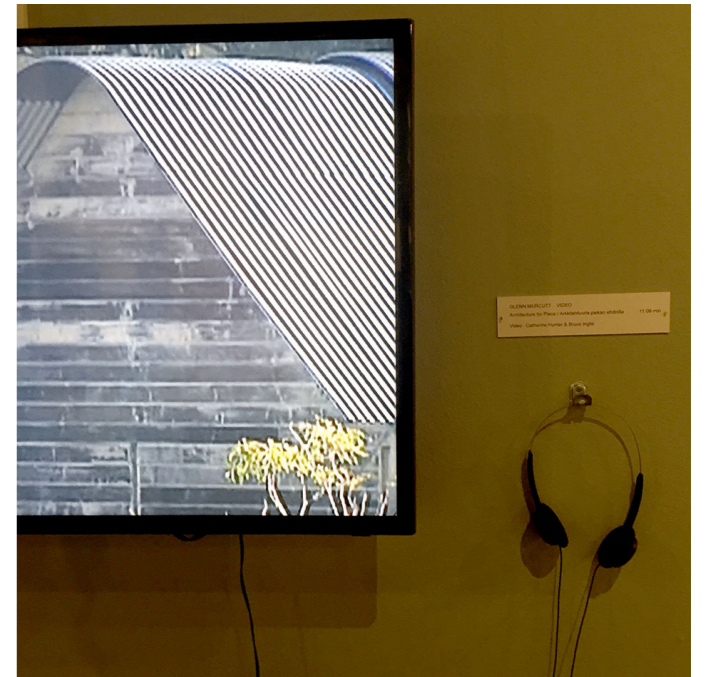
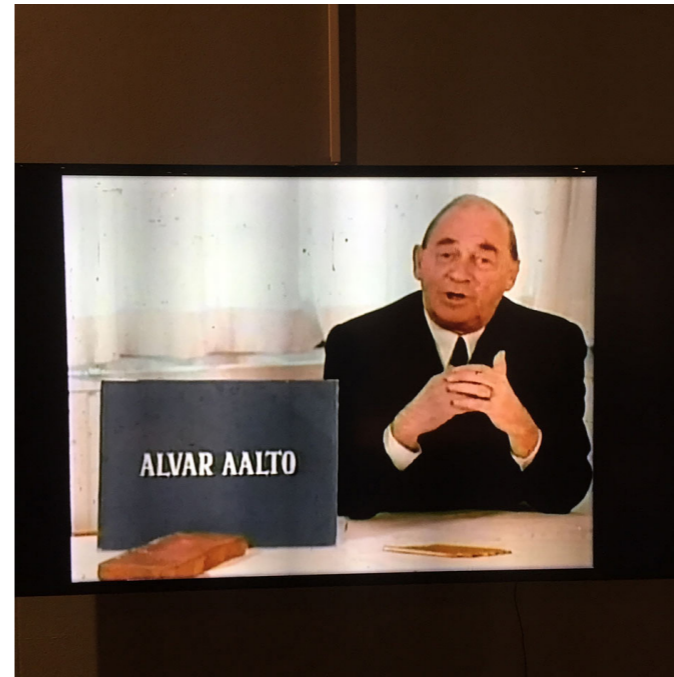


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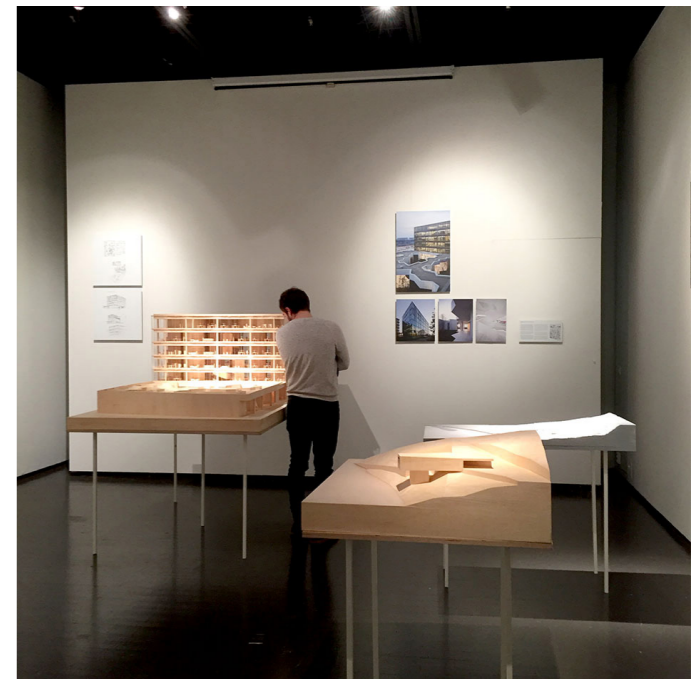




222



223





# 6.7

## Danish Architecture Center (DAC)

226

### Date

27 September 2017

### Venue

Danish Architecture Center (DAC)

### Research Activities

Exhibition: Welcome Home

icam conference

icam conference tours

Interviews with curators



227



Case Studies:  
In the  
Museum

7.1 Frank Lloyd Wright  
at 150, MoMA 2017

7.2 Never Built New  
York, Queens Museum  
2017

7.3 Forensic  
Architecture, MACBA  
2017

7.4 Modern  
Architecture in Korea,  
MMCA 2017

7.5 Young Architects  
Program, MMCA 2017

7.6 Japan in  
Architecture, Mori 2018

7.7 Gordon Matta-Clark,  
MOMAT 2018

.....

## 7.1

### Frank Lloyd Wright at 150: Unpacking the Archive

232

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#### Date

19 September 2017

#### Venue

MoMA

#### Research Activities

Exhibition:

Frank Lloyd Wright at 150:  
Unpacking the Archive

#### Curator

Barry Bergdoll with Jennifer Gray





234

235



### Curatorial Statement:

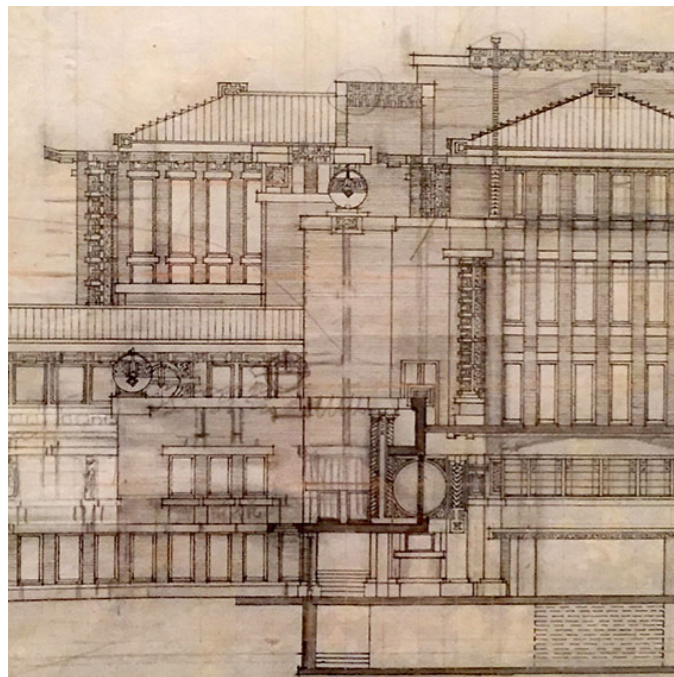
Frank Lloyd Wright was one of the most prolific and renowned architects of the 20th century, a radical designer and intellectual who embraced new technologies and materials, pioneered do-it-yourself construction systems as well as avant-garde experimentation, and advanced original theories with regards to nature, urban planning, and social politics.

Marking the 150th anniversary of the American architect's birth on June 8, 1867, MoMA presents *Frank Lloyd Wright at 150: Unpacking the Archive*, a major exhibition that critically engages his multifaceted practice. The exhibition comprises approximately 450 works made from the 1890s through the 1950s, including architectural drawings, models, building fragments, films, television broadcasts, print media, furniture, tableware, textiles, paintings, photographs, and scrapbooks, along with a number of works that have rarely or never been publicly exhibited. Structured as an anthology rather than a comprehensive, monographic presentation of Wright's work, the exhibition is divided into 12 sections, each of which investigates a key object or cluster of objects from the Frank Lloyd Wright Foundation Archives, interpreting and contextualizing it, and juxtaposing it with other works from the Archives, from MoMA, or from outside collections.

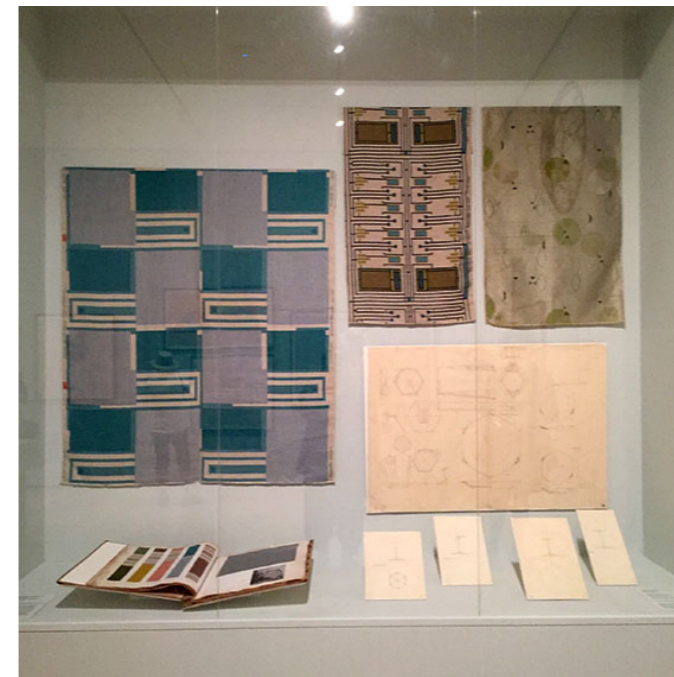
The exhibition seeks to open up Wright's work to critical inquiry and debate, and to introduce experts and general audiences alike to new angles and interpretations of this extraordinary architect.

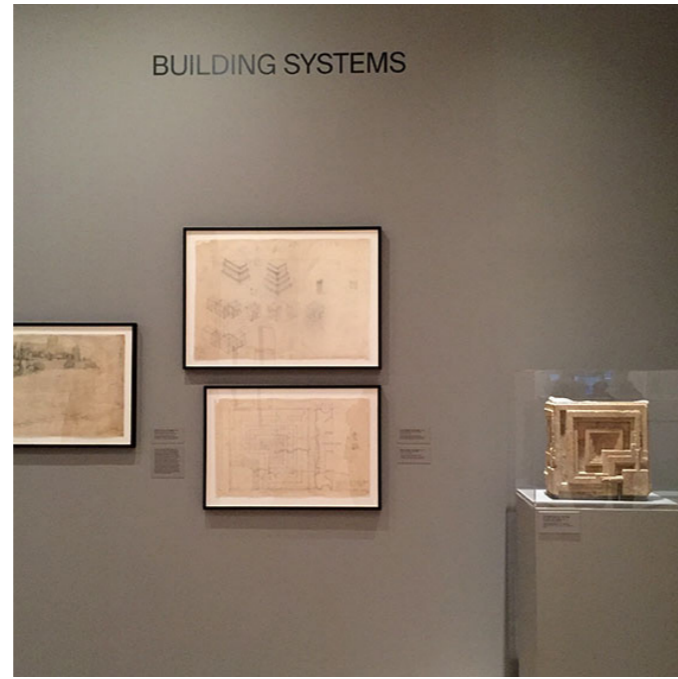
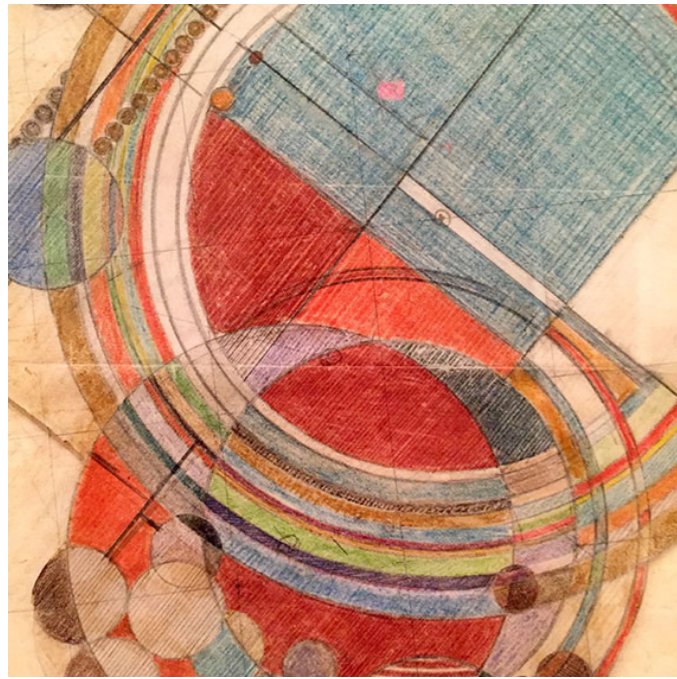


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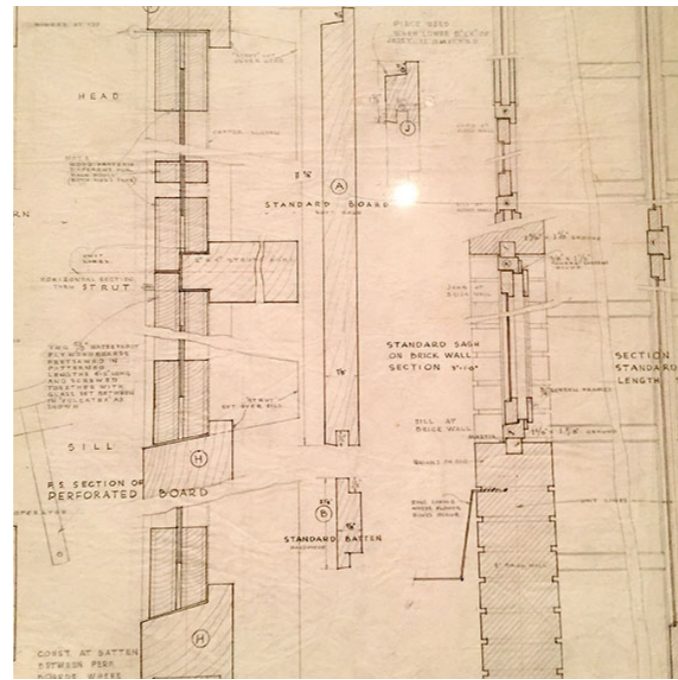
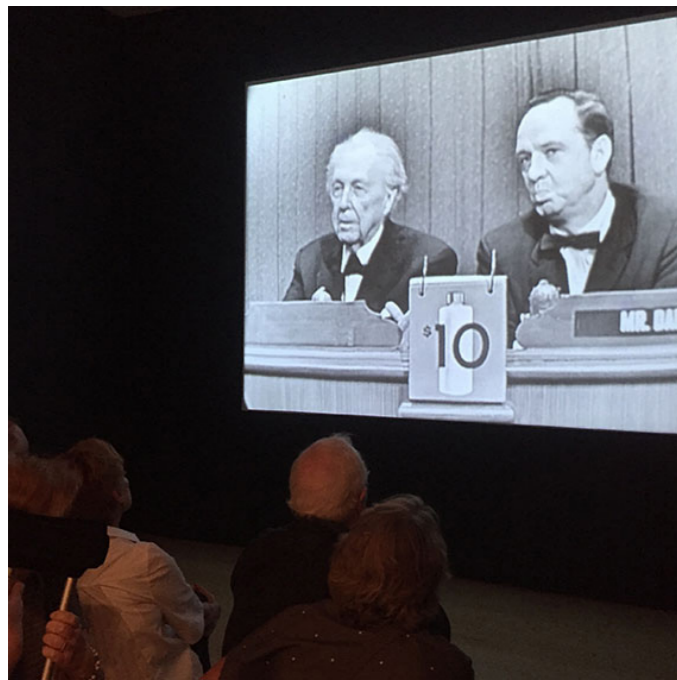


237

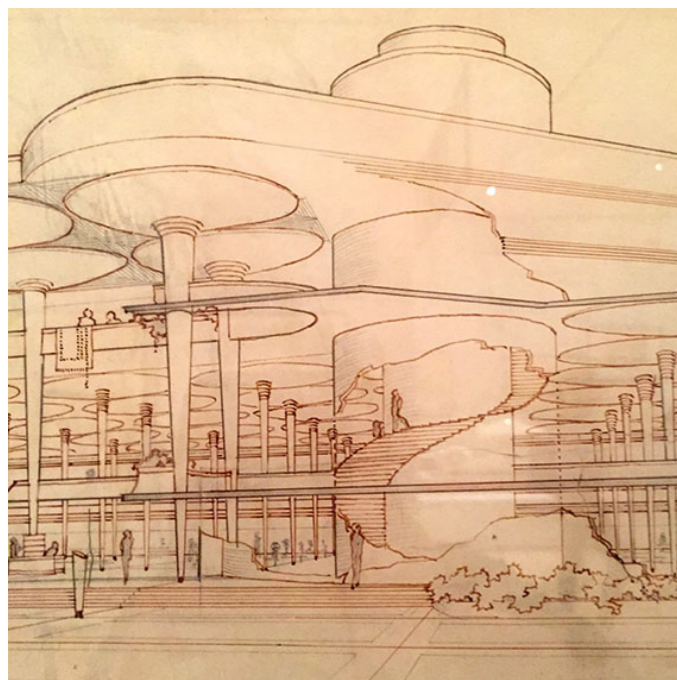




238



239



7.2

Never Built New York

240

Date

18 September 2017

Venue

Queens Museum  
New York City Building  
Flushing Meadows Corona Park  
Queens

Research Activities

Exhibition: Never Built New York

Curators

Sam Lubell and Greg Coldin



241



### Curatorial Statement

Hidden behind New York City's iconic skyscrapers, sprawling subway system and world famous public parks is the ghost of the city that could have been – a parallel metropolis that can reveal the city's goals, strengths and challenges.

Never Built New York, co-curated by Sam Lubell and Greg Goldin, and designed by Christian Wassmann invites visitors to discover the New York City that might have been through original prints, drawings, models, installations, and animations. While it may be impossible to re-imagine New York, Never Built explores a city where you could catch a football game in Manhattan, travel via a floating airport, and live in an apartment also acting as a bridge support.

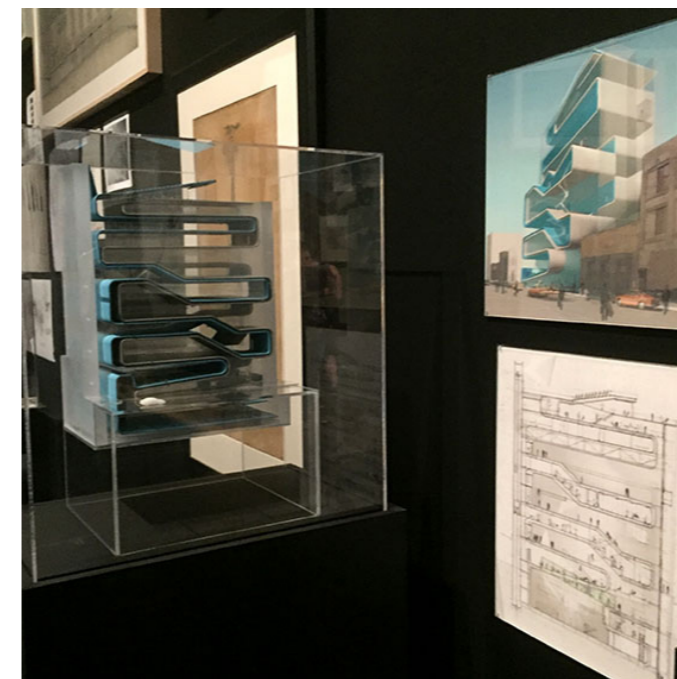
Exploring the alternative paths New York City could have traveled encourages us to think beyond the present tense and push the boundaries of what the future of the metropolis holds.



242



243



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## 7.3

### Forensic Architecture Towards an Investigative Aesthetics

.....

244

#### Date

24 September 2017

#### Venue

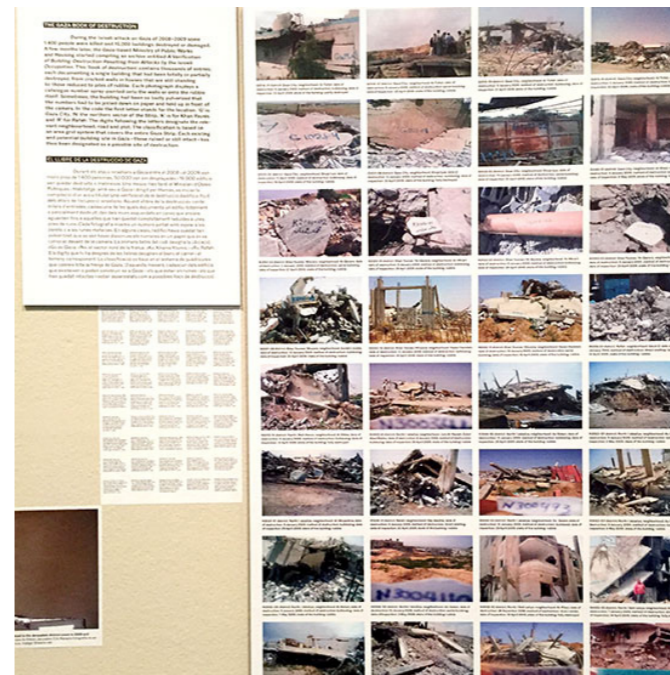
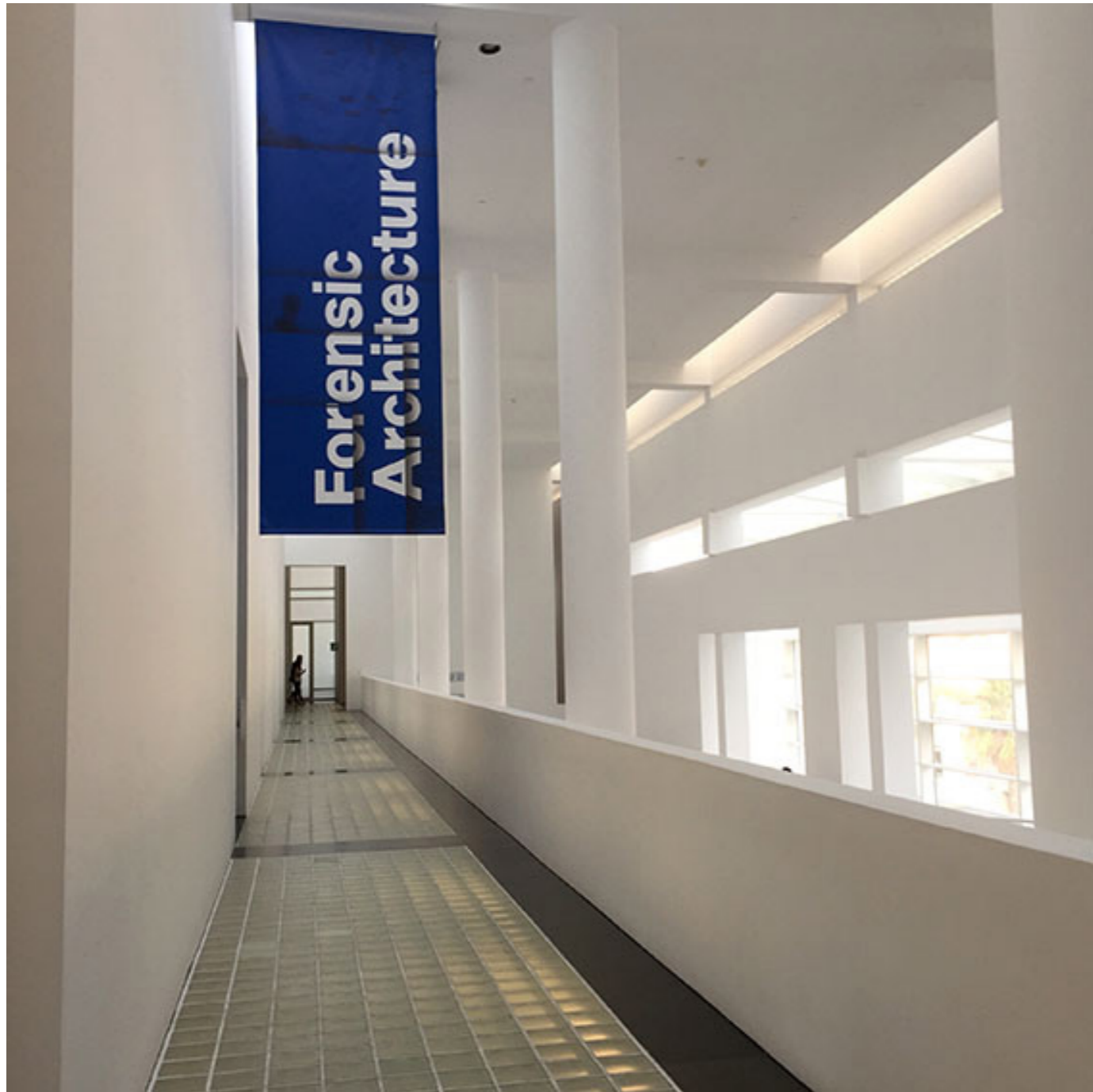
MACBA

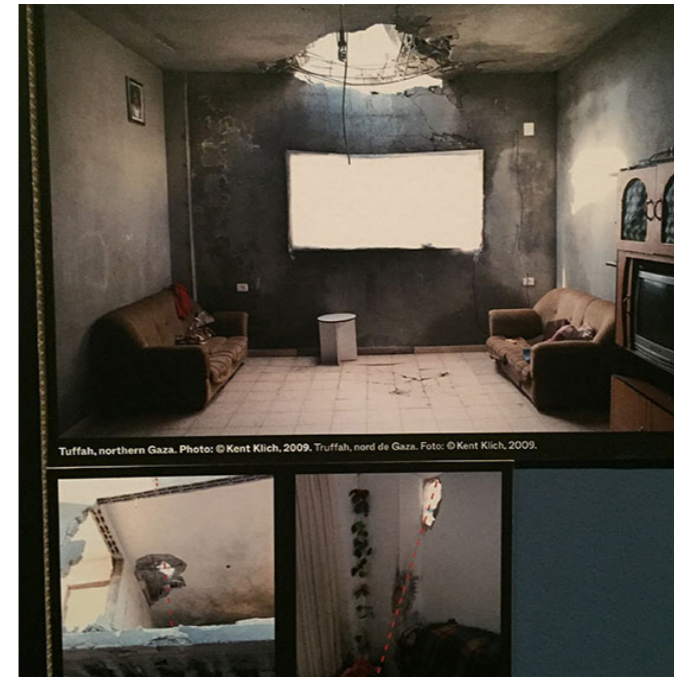
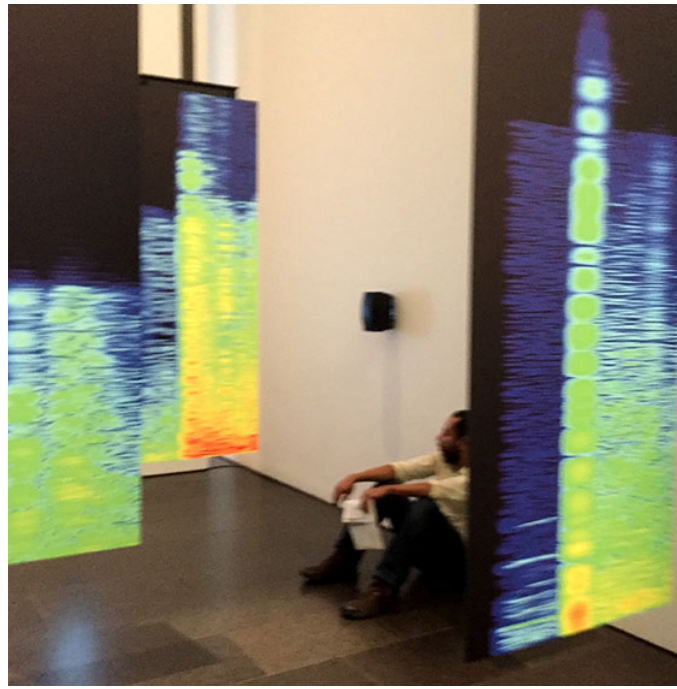
#### Research Activities

Exhibition: Forensic Architecture  
Towards an Investigative  
Aesthetics

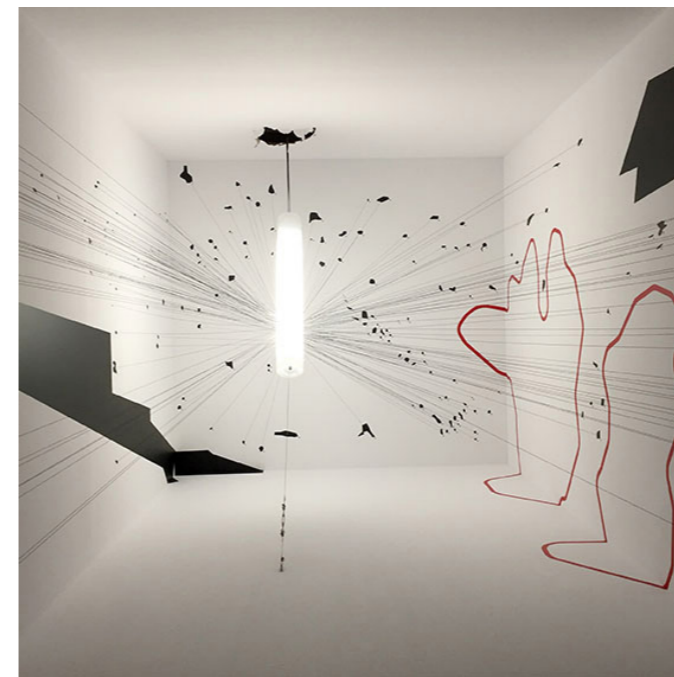
Curator Rosario Güiraldes



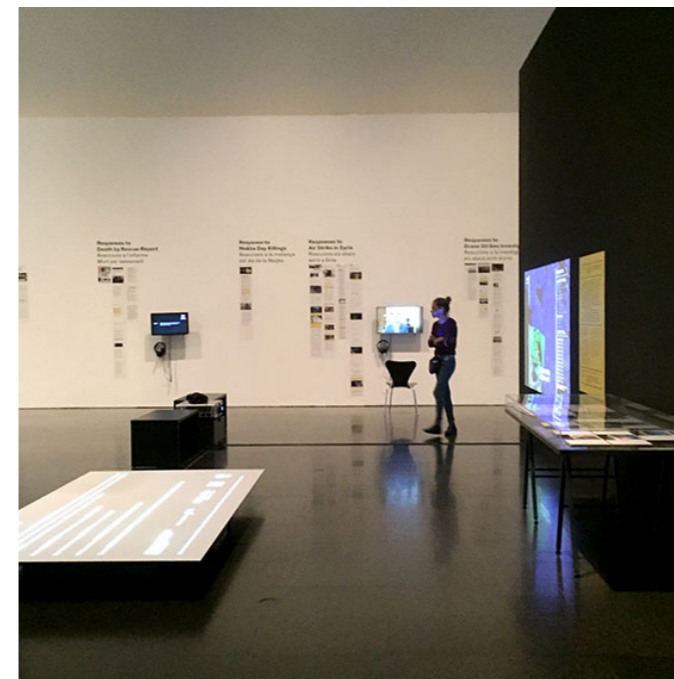
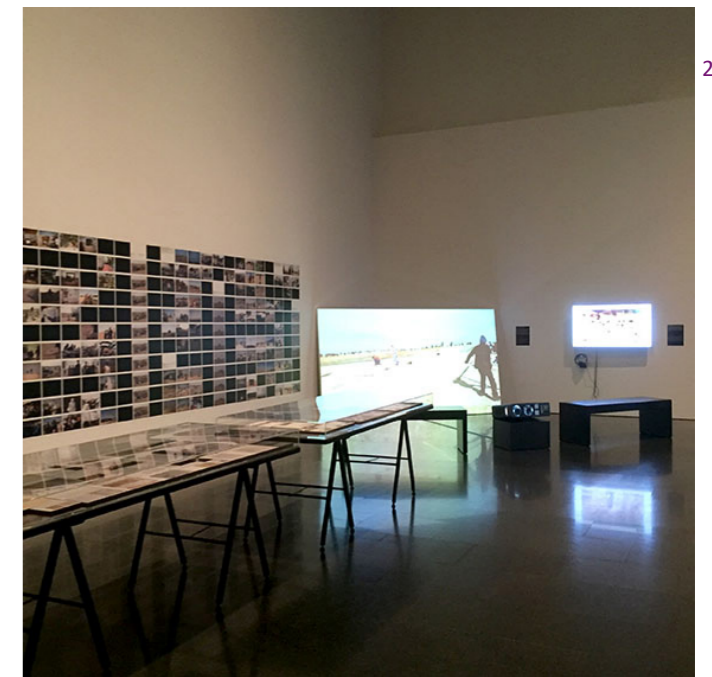




248



249



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## 7.4

### Papers and Concrete: Modern Architecture in Korea 1987-1997

250

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#### Date

7 October 2017

#### Venue

National Museum of Modern and  
Contemporary Art, Korea(MMCA)  
30 Samcheong-ro, Sogyeok-dong,  
Jongno-gu, Seoul

#### Research Activities

Exhibition: Papers and Concrete:  
Modern Architecture in Korea  
1987-1997



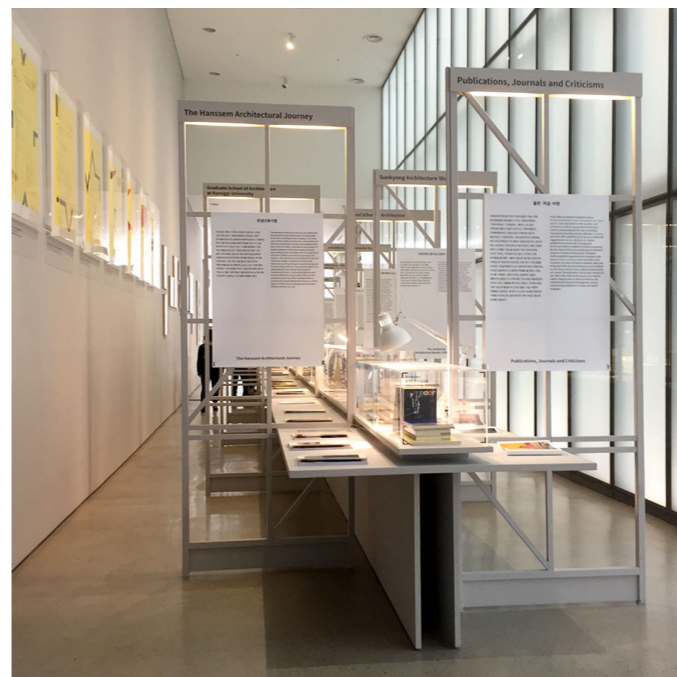




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255



7.5

Young Architects Program 2017

256

Date

7 October 2017

Venue

National Museum of Modern and Contemporary Art, Korea(MMCA)  
30 Samcheong-ro, Sogyeok-dong,  
Jongno-gu, Seoul

Research Activities

Exhibition: Young Architects Program



257

MMCA, Korea's National Museum of Modern and Contemporary Art, Seoul, joined the Young Architects Program in 2014.

In 2017 it presented the installation Centreefugal Park, by Lifethings (Soo-in Yang). The finalists are SGHS (Hyun Seok Kang, Gunho Kim, and Hyun Chung), CoDeAU (Jae Kim), and JOJINMAN ARCHITECTURE (Jo Jinman)



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## 7.6

### Japan in Architecture: Genealogies of Its Transformation

258

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#### Date

September 2018

#### Venue

Mori Art Museum  
53F, Roppongi Hills Mori Tower

#### Research Activities

Exhibition: Japan in Architecture:  
Genealogies of Its Transformation





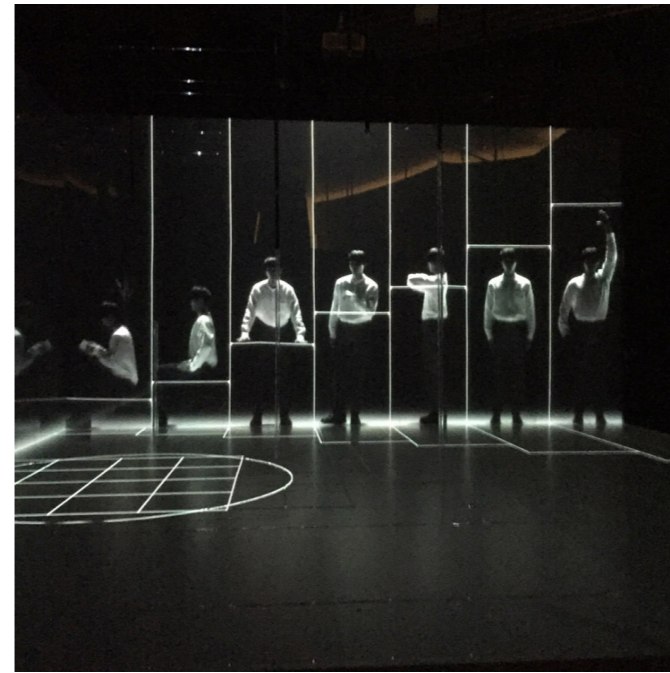
260



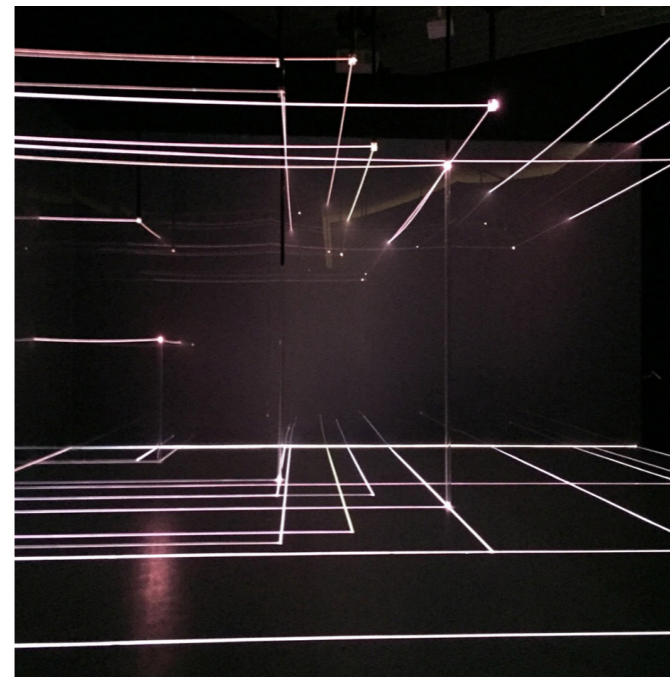
261



262



263





264



265



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## 7.7

### Gordon Matta-Clark: Mutation in Space

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266

#### Date

27 September 2017

#### Venue

National Museum of Modern Art,  
Tokyo (MoMAT)  
3-1 Kitanomaru-koen, Chiyoda-ku,  
Tokyo

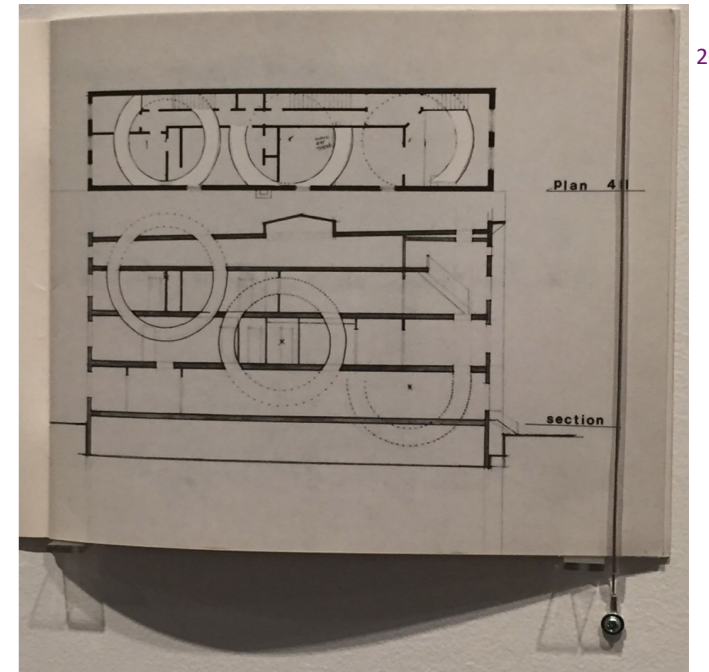
#### Research Activities

Exhibition: Gordon Matta-Clark:  
Mutation in Space

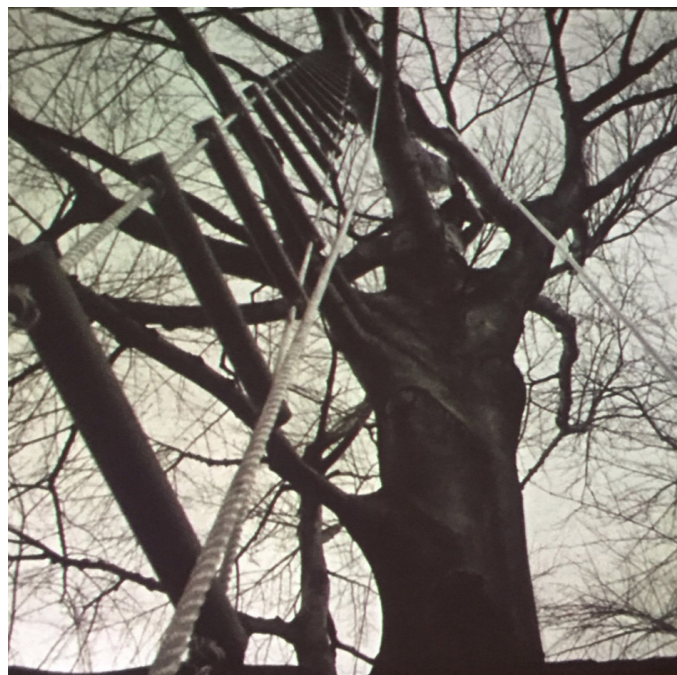




268



269



270

271



272



273



8

Case Studies:  
Other Ways

8.1 Exhibition Models  
Columbia GSAPP 2016

8.2 Zaha Hadid Palazzo  
Franchetti 2017

8.3 Chicago Art Institute  
Symposium 2017

8.4 Chicago Art Institute  
Galleries Launch

8.5 Chicago Architecture  
Foundation 2017

8.6 Architecture League 2017

8.7 Storefront for Art and  
Architecture 2017

8.8 Harry Seidler CCNY 2017

8.9 FLW in Harlem, Lenfest  
Center 2017

8.10 AIA New York 2017

8.11 Andres Jaque at  
Tabacalera 2017

8.12 icam conference 2018

8.13 icam conference tours  
2018

# 8.1

## Exhibition Models: Curating Architecture

278

### Date

11 November 2016

### Venue

Online

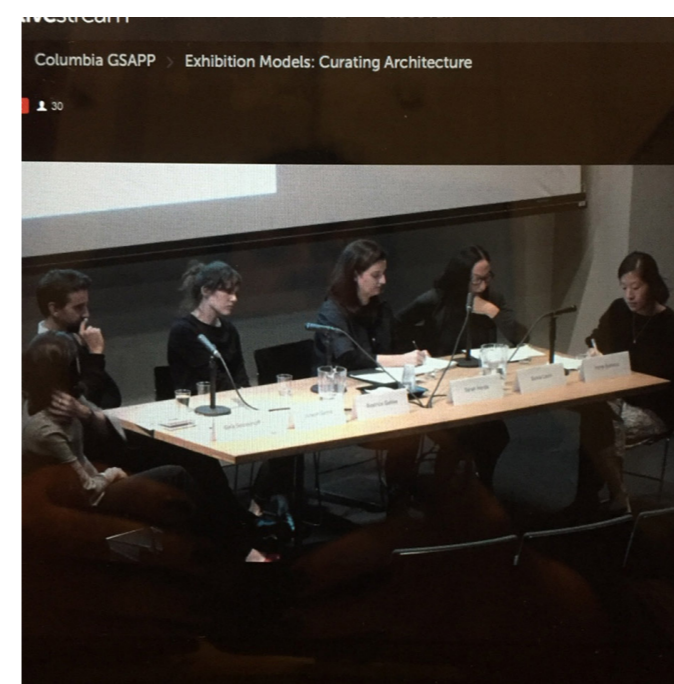
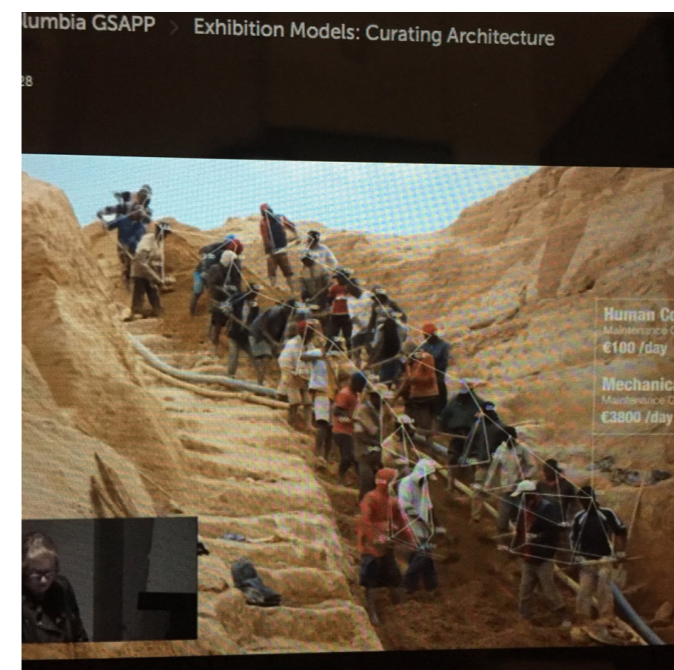
### Research Activities

Online attendance

Columbia GSAPP Symposium

Exhibition Models: Curating

Architecture



Exhibition Models: Curating Architecture was a symposium organised by Columbia GSAPP. I attended online from Lisbon. The symposium coincided with the news of President Trump's election, and this had an obvious impact on the presenters and audience.

The symposium examined many of the topics of my research: new curatorial practices, scholarship, and institutional experiments that are redefining the agency of architecture exhibitions.

Presentations and panels considered the format, role, and impact of exhibitions in different settings ranging from academic venues, alternative spaces, and well-established institutions to project-based architecture biennials and triennials.

Speakers included Lluís A. Casanovas, Beatriz Colomina, Cynthia Davidson, Ignacio G. Galán, Rory Hyde, Wonne Ickx, Andres Lepik, Isabel Martínez Abascal, Carlos Mínguez, Alejandra Navarrete, Vanessa Norwood, Marina Otero Verzier, Mónica Ponce de León, Fernando Portal, Nina Stritzler-Levine, André Tavares, and Mark Wasiuta.

A concluding panel featured Beatrice Galilee, Joseph Grima, Sarah Herda, and Sylvia Lavin.

Moderators were Reinhold Martin, Felicity Scott, Galia Solomonoff, Irene Sunwoo, and Mark Wasiuta.

279

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## 8.2

### Zaha Hadid at the Palazzo Franchetti

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280

#### Date

September 2016

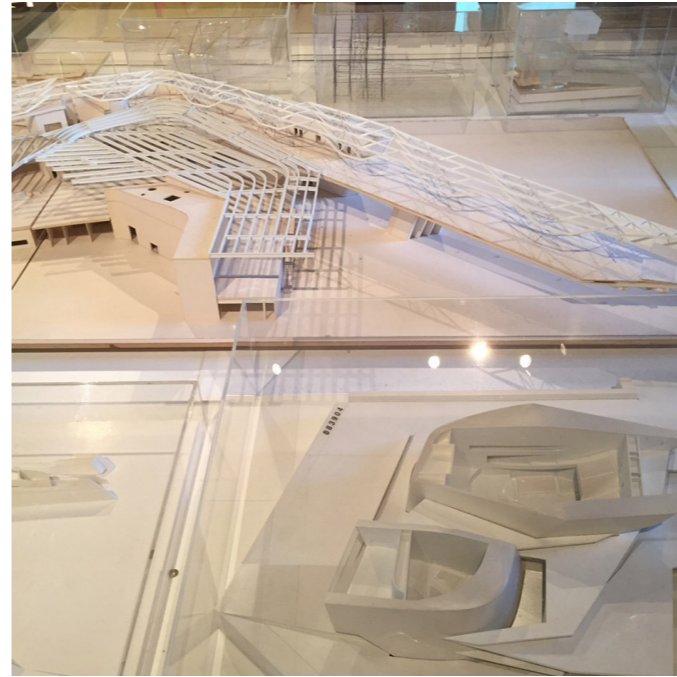
#### Venue

Palazzo Franchetti  
Campo Santo Stefano, Venice

#### Research Activities

Exhibition: Zaha Hadid at the  
Palazzo Franchetti

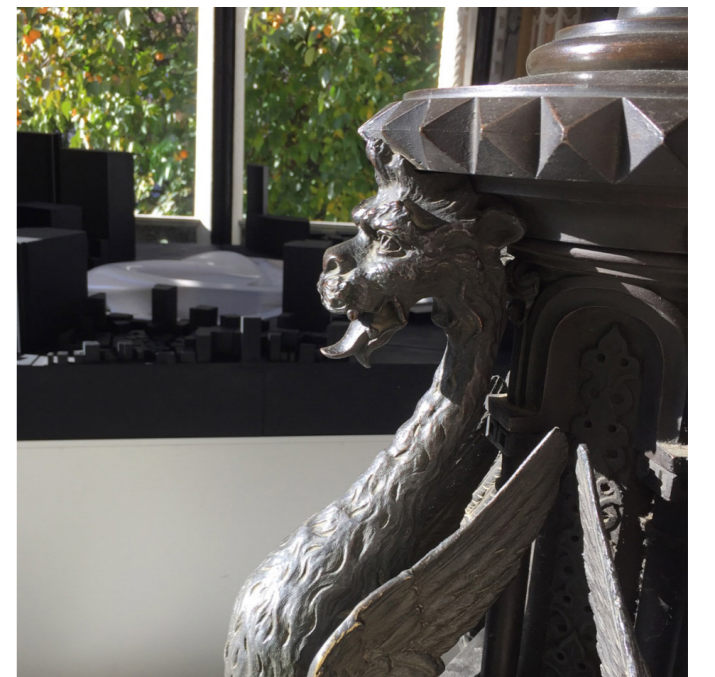
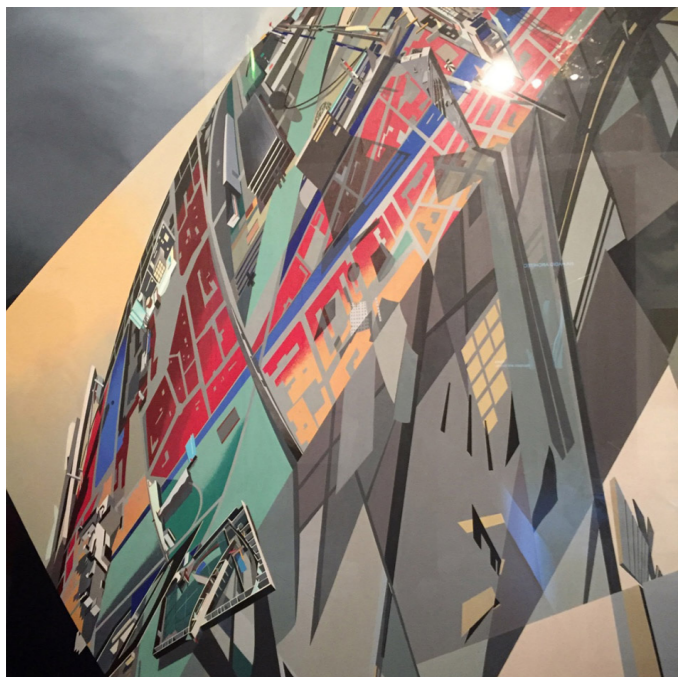




282



283



8.3

Symposium  
Taking Positions:  
Architecture and Design  
Exhibitions

284

Date  
15 September 2017

Venue  
The Art Institute of Chicago

Research Activities:  
Taking Positions: Architecture and  
Design Exhibitions

Presented in Partnership with the  
Architecture & Design Society



The symposium Taking Positions: Architecture and Design Exhibitions was organized and moderated by Zoë Ryan and Alison Fisher to mark the opening of the new permanent galleries of architecture and design at the Art Institute of Chicago and the launch of the book *As Seen: Exhibitions that Made Architecture and Design History*

The symposium explored how exhibitions reflect on current debates in architecture and shape the profession by opening up new ways of working.

The keynote speaker was the Director of CCA Mirko Zardini who spoke about architecture and design exhibitions as research projects in the context of the history of architecture practice.

285



Other participants included Andrew Blauvelt (Cranbrook Art Museum), Sharon Johnston and Mark Lee (Johnston Marklee, Artistic Directors for the 2017 Chicago Architecture Biennial), Sylvia Lavin (University of California, Los Angeles), Philip Ursprung (ETH Zurich), and Claire Zimmerman (Taubman College of the University of Michigan).



8.4

Launch  
Permanent Architecture  
Galleries

286

Date  
15 September 2017

Venue  
The Art Institute of Chicago

Research Activities:  
Launch of new gallery dedicated  
to design and architecture

Exhibition  
Past Forward: Architecture and  
Design at the Art Institute



287



288



289



## 8.5

### Chicago Architecture Foundation

290

#### Date

14 and 15 September 2017

#### Venue

Chicago Architecture Foundation  
Railway Exchange Building  
224 S. Michigan Avenue

#### Research Activities:

Visit Chicago Architecture Foundation

#### Tour

Wright Around Chicago (with the Frank Lloyd Wright Trust)

Attend Symposium on Architecture Centres. Part of the Design Matters 2017 Conference. Presented by Association of Architecture Organizations



291

Formerly known as the Chicago Architecture Foundation, the Chicago Architecture Center is a nonprofit cultural organization with tours, exhibitions, programs and events for all ages. Their mission is to inspire people to discover why design matters.

The Chicago Architecture Center (CAC) was founded in 1966 to save the historic Glessner House.

Since then, the CAC has grown to become one of the largest cultural organizations in Chicago. It is staffed mostly by volunteers - 450 volunteer docents and 150 guest services volunteers.



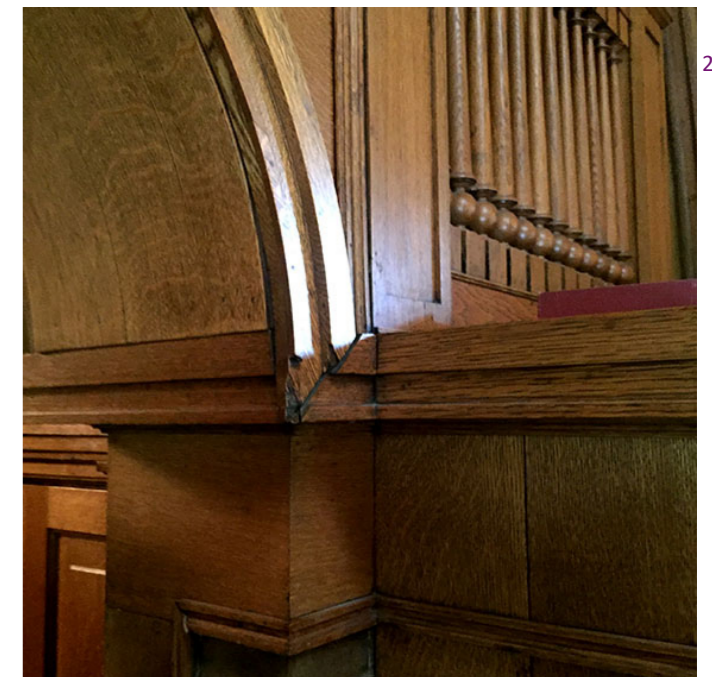
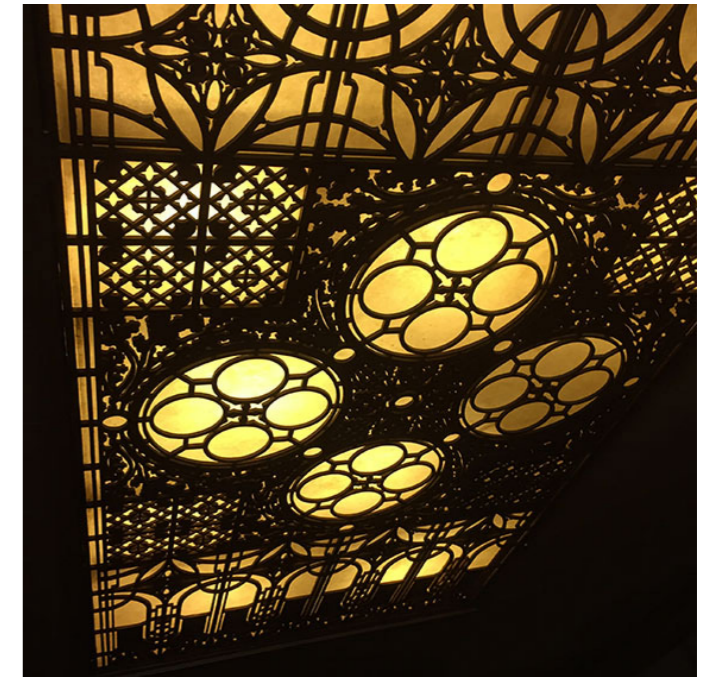
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Frank Lloyd Wright spent the first 20 years of his career in Chicago. This tour included visits to famous sites with expert commentary about his life and work.

The tour focused on suburban Oak Park, which includes more Wright residences than anywhere in the world.

The tour included interiors of the Home and Studio, Wright's home which also served as his design laboratory where he experimented with space and form.

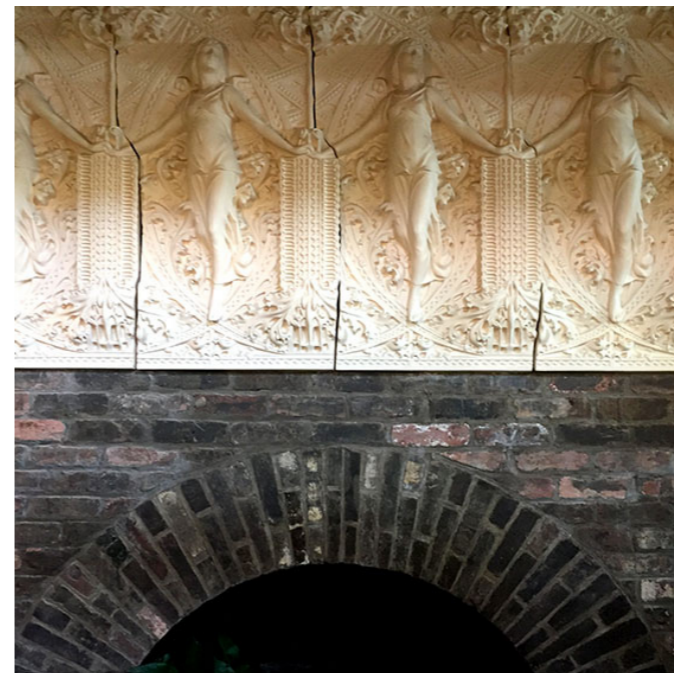
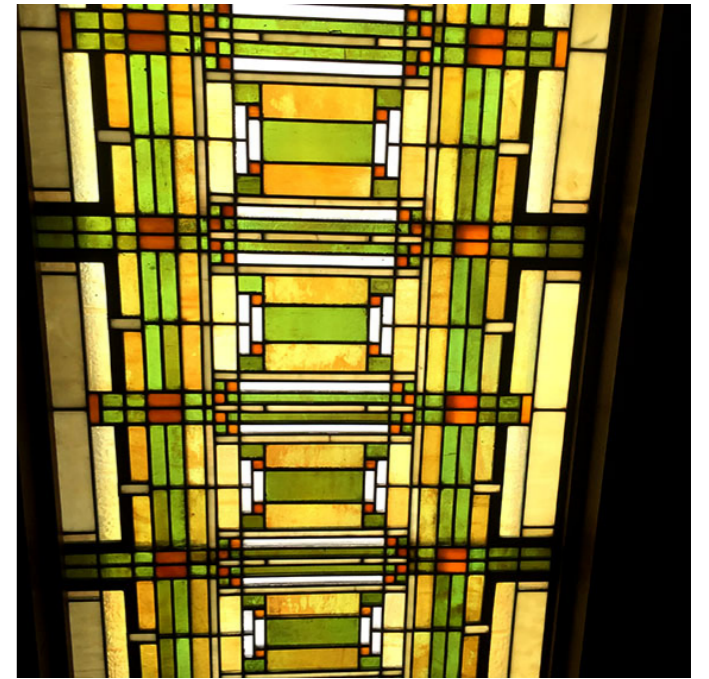
We also visited Unity Temple, Frank Lloyd Wright's only surviving public building from his Prairie period.



293



294



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296



297





The Symposium on Architecture Centres was part of the Design Matters 2017 Conference, presented by the Association of Architecture Organizations

The symposium examined many inspired ideas and methodologies design organizations employ to encourage participation.



298



## 8.6

### Architectural League of New York

#### Date

27 September 2017

#### Venue

Architectural League of New York

#### Research Activities

Visit the headquarters of the Architectural League, informal interview

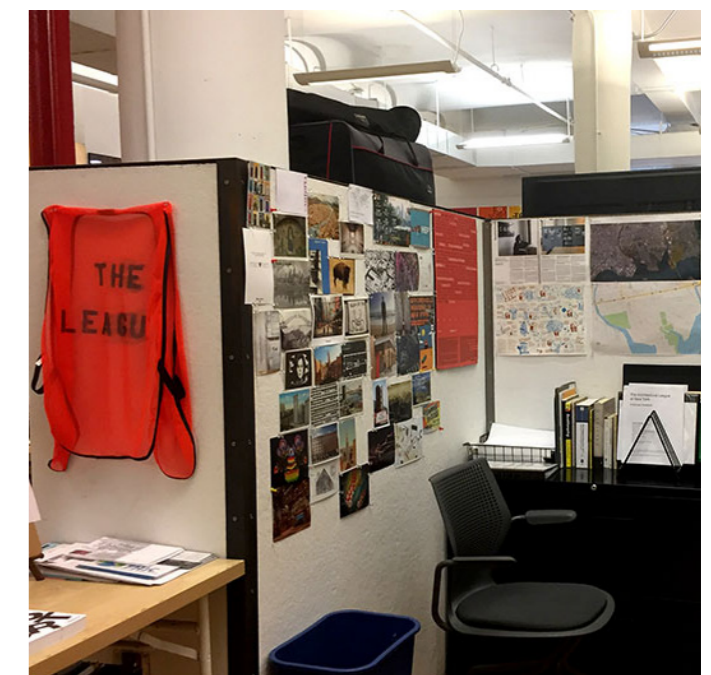
The stated aim of the Architectural League is to nurture excellence in architecture, design and urbanism, and stimulate thinking and debate about the critical design and building issues of our time.

League live events, digital media, publications, installations, and exhibitions present important work and ideas to inspire and help shape the path to a better future.

The League encourages the development of talented younger architects and designers through competitions, commissions, and travel grants.

The Architectural League was founded in 1881 by a group of young architects led by Cass Gilbert. At a time when formal architectural education was still rare, the establishment of a voluntary association for “the purposes... of architectural study” was an acknowledgement on the part of young American architects that if they were to evolve creatively and intellectually, they would need to create the environment in which to do so themselves.

299



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## 8.7

### Storefront for Art and Architecture

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#### Date

20 September 2017

#### Venue

Storefront for Art and Architecture  
97 Kenmare Street  
New York, NY 10012

#### Research Activities:

Exhibition

Souvenirs: New New York Icons  
Curator Eva Franch with Carlos Mínguez Carrasco





302

**Curatorial Statement:**

As a contemporary form of commercialized nostalgia, souvenirs are the ultimate cliché in the representation of a city. Pocket-sized, acritical, and cheap, they populate tourist sites all over the world with a patina of innocence.

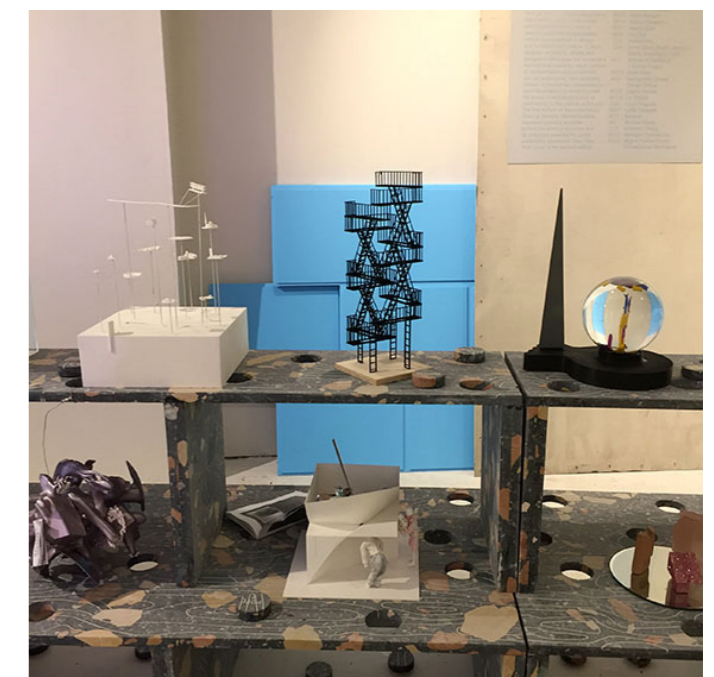
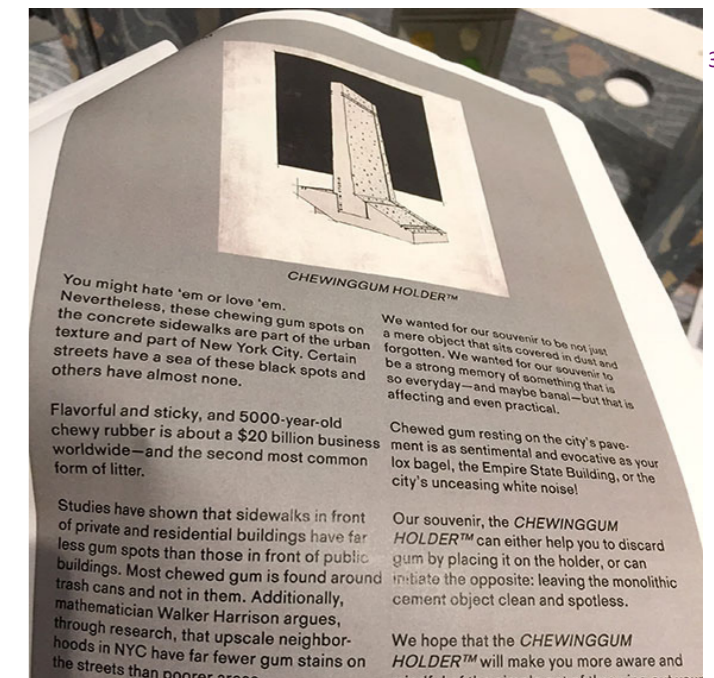
Producing collective imaginaries made up of lines that follow the profiles of superlative sculptures, buildings, and stories, souvenirs have become the reference points that anchor a particular culture in time, representing (consciously or not) political, cultural, and social values.

*Souvenirs: New New York Icons*, the second iteration of Storefront's model show, commissions 59+ objects that redefine New York's iconic imagery. Inspired by each of the city's

Community Districts, more than 59 artists, architects, and designers have reimagined the referential images that constitute the global perception of the city, proposing new understandings of the urban experience.

Challenging the symbols that have permeated the gift shop, *Souvenirs* presents critical approaches to the shifting and complex iconography of the city. The exhibition introduces new objects and, with them, new ways to relate to form, matter, affect, representation, and agency.

Visitors to the exhibition will be asked to cast a vote for the object that best represents their visions and values of the city. The top three souvenirs will be presented to the Mayor Bill de Blasio as new icons for New York City.



303

## 8.8

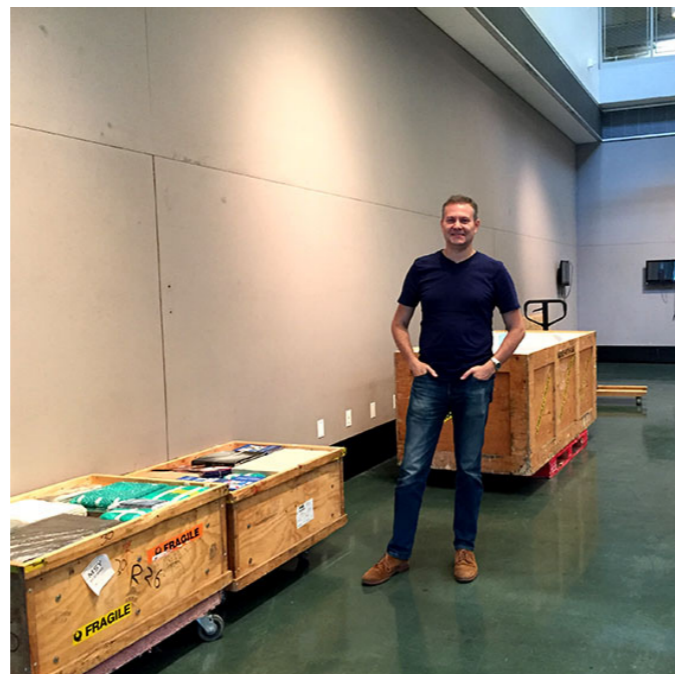
### Harry Seidler: Painting Toward Architecture

Another opportunity to be present at the (very start of the) installation of an exhibition and to discuss curatorial process with the curator Vladimir Belogolovsky.

The *Painting Toward Architecture* traveling exhibition traces the work of one of Australia's most prominent architects of the 20th century, Harry Seidler and examines his distinctive place and hand within and beyond modernist design methodology.

The projects displayed in the exhibition include single family houses, multi-story residential and office towers and civic, sports, and cultural centers, within a framework that focuses on twelve long-lasting creative collaborations with progressive artists: Walter Gropius, Marcel Breuer, Oscar Niemeyer; Pier Luigi Nervi; Josef Albers, Alexander Calder, Norman Carlberg, Sol LeWitt, Charles Perry, Frank Stella, Lin Utzon; and Max Dupain.

The exhibition was developed by New York-based non-profit Curatorial Project in collaboration with the Seidler Estate in Sydney.



304

#### Date

20 September 2017

#### Venue

Bernard and Anne Spitzer School  
of Architecture  
141 Convent Avenue  
New York, NY 10031

#### Research Activities:

Interview with Curator  
Vladimir Belogolovsky

#### Exhibition installation

Harry Seidler: Painting Toward  
Architecture

## 8.9

### Living in America: Frank Lloyd Wright, Harlem & Modern Housing

#### Date

20 September 2017

#### Venue

The Wallach Art Gallery  
Lenfest Center for the Arts  
Columbia University  
615 West 129th Street

#### Research Activities:

Exhibition

Living in America: Frank Lloyd  
Wright, Harlem & Modern  
Housing

Curated by The Temple Hoyne  
Buell Center for the Study  
of American Architecture at  
Columbia GSAPP

305

8.10

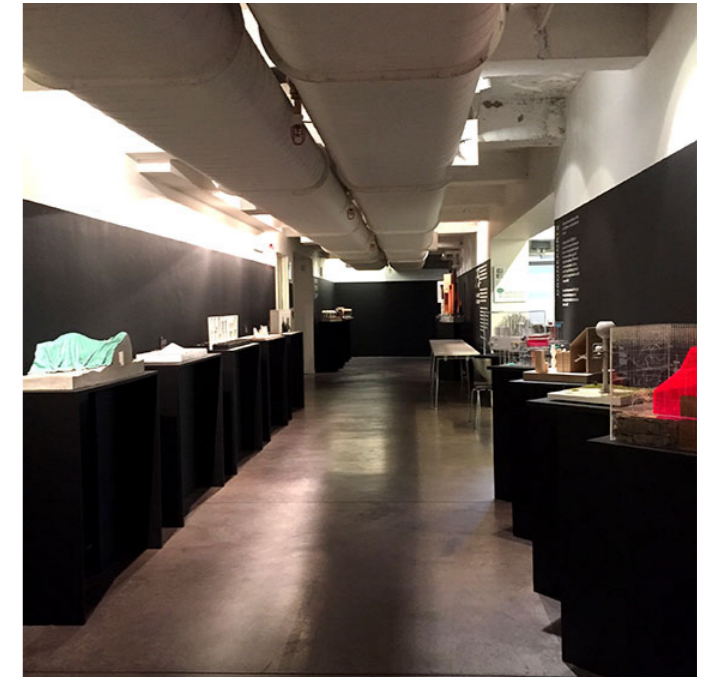
# The Center for Architecture

306

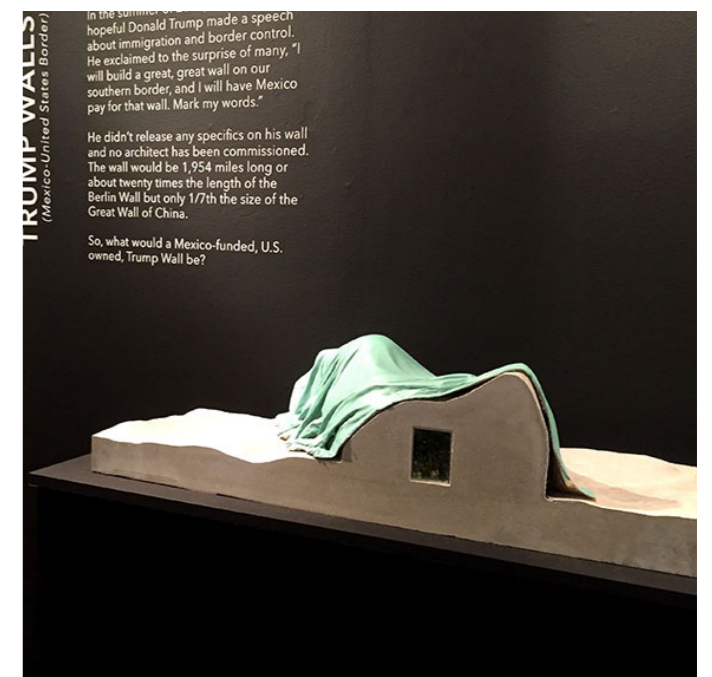
Date  
20 September 2017

Venue  
The Center for Architecture  
536 LaGuardia Place  
New York, NY 10012

Research Activities  
Exhibition: 5x5 Participatory Provocations



307



## 8.11

### Andres Jaque Tabacalera

Every “behind the scenes” visit during my research trip was special. The installation of exhibition *Transmaterial Politics*. Andrés Jaque / Office for Political Innovation at the tabacalera in Madrid was fascinating, not just because I find the work of Andrés Jaque interesting, but also because the unusual venue was well used, and because curator Ariadna Cantis provided valuable insights into the selection of works and the thinking behind the exhibition.

#### Curatorial Statement

Andrés Jaque and the Office for Political Innovation’s work redefines the political status of architectural materiality. Rather than focusing on isolated objects, their work explores daily life as the result of the interaction between multiple entities, operating at different scales and temporalities. Bodies, buildings, social media, vegetal species, and natural resources are ensembled in shared projects to which architecture, as a political practice, contributes through intervention, empowerment, rearticulation, disobedience, and confrontation.

In the Office’s work, matter is a multiple, interscalar, and performative reality: a “transmaterial,” resulting from the displacement from the bodily to the territorial, from the biological to the geographical, from the offline to the online. Domestic environments, rather than working as places of sweet familiarity, become arenas of difference. In cosmopolitical compositions, different species negotiate the terms of their cohabitation. Strategies for the public to install itself in the contemporary networks where power happens or to gain an agency in dynamics that are



impossible to govern become, in the work of Andrés Jaque and the Office for Political Innovation, opportunities to explore specific forms of political action.

Installed at the intersection of design, research, and activism, the Office’s work is based on the unveiling of the mechanisms that make architecture operate as an agent of exclusion, in order to then propose strategies and devices capable of challenging these mechanisms. Historical architectural works, such as Mies van der Rohe

and Lilly Reich’s Barcelona Pavilion are reconstructed in the work of Jaque and the Office for Political Innovation in order to reveal the conflicts and dependencies that the original projects concealed. In the same way, designs such as the House in Never Never Land, COSMO, Escaravox, and the Plasencia Clergy House reorganize the societies they participate in, so that these projects can act within the tensions and controversies they are part of. Architecture does not accommodate

#### Date

22 September 2017

#### Venue

Tabacalera  
Madrid

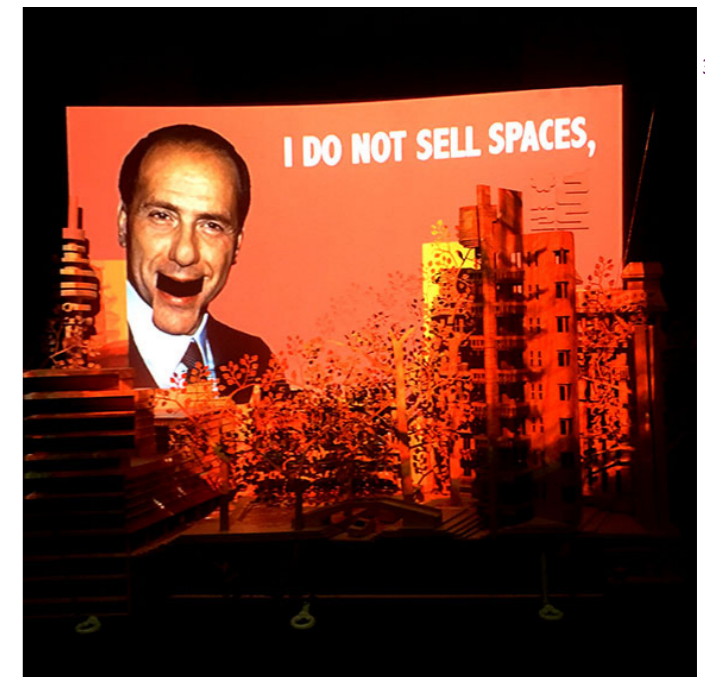
#### Research Activities

Interview with Curator Ariadna  
Cantis

Visit during installation of  
exhibition *Transmaterial Politics*.  
Andrés Jaque / Office for Political  
Innovation



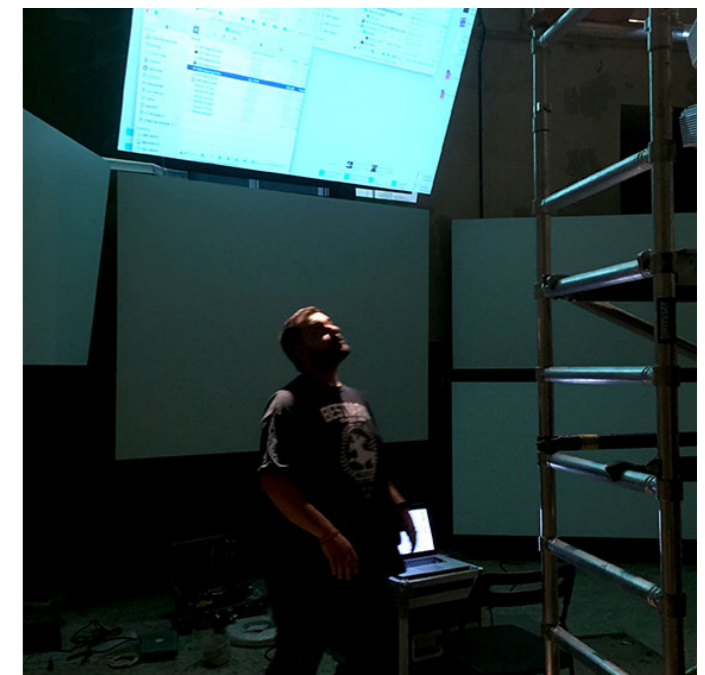
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311

the societal; architecture is, itself, society. The Office's work makes the claim that architectural devices are equipped with a specific political agency: a form of political autonomy by which the dimensions, the qualities, the ensembles, and the performances that architecture contributes to setting into play constitute themselves as bodies and societies. However, this agency is not absolute, but one negotiated with all the other entities participating in the construction of daily life.

"Transmaterial Politics" presents a selection of the work developed by Andrés Jaque and the Office for Political Innovation, organized around four constellations of projects, each gathering multiple formats and methodologies to explore the ways that architecture participates in four notions of the political: Sweet Domestic Arenas, Cosmopolitics, Performing Publicness and Sex and the So Called City.



8.12

icam conference

312

Date

9 to 13 September 2018

Venue

Danish Architecture Center (DAC)

Research Activities

Attend and participate in conference.

Presentat a pecha kucha and co-present (with Kevin Liu) another.

Participate in conference events including walking tours, dine-arounds and receptions



313

314



### Conference theme

Does society define the architecture or does the architecture define society?

The world today is characterised by huge changes in global politics. We are seeing a rise in nationalism, where old boundaries are being rebuilt and formerly so fundamental ideals are being challenged anew.

At the same time, we are facing global challenges when it comes to green and sustainable changes to how we live and build. All of this has an influence on architecture and urban growth.

But does architecture also have an influence on these developments? What do the different trends actually mean for architecture as a discipline, for culture and for communication?

These are the big questions at ICAM19, which has the theme 'Migrating Ideas'.

315





316

Walking Tour: Climate City focused on the city's climate adaptation projects in the Copenhagen neighborhood of Østerbro

Walking Tour: Cities for People Led by staff from Gehl Architects, the tour focused on Copenhagen's historic development and infrastructure transformation – from cars to pedestrians and bicyclists; from parking lots to people friendly urban spaces.

Dine-around at architectural studios, including 3XN

Byera Hadley Travelling Scholarships Journal Series

General Assembly icam Court Theatre, Christiansborg Palace Opened in 1767 as the King's Theatre it is the longest-operating theatre in Denmark.

Boat Tour Past, Present and Future of Copenhagen's Harbor Tina Saaby, Chief City Architect of Copenhagen, led the farewell boat tour focusing on the historic transformation of Copenhagen's harbor from industry to recreation



SESSION #1 INSPIRE: Archives and international co-operations Chair: Prof. Christoph Grafe, Architecture History Theory, Flanders Architecture Institute.

SESSION #2 CONNECT: Enabling exhibition co-production Chair: Dr. Catherine Pütz, Head of V&A Touring Exhibitions, Victoria and Albert Museum, London

KEYNOTE: 250 Years of Danish Architecture Professor Carsten Thau, The Royal Danish Academy of Fine Arts, Copenhagen. Professor Thau will discuss buildings of the absolute monarchy, Danish modernism and highlights of the Danish welfare society of the 20th century



SESSION #3 ENHANCE: Creating value in Commercial Partnerships Chair: Lynn Osmond, President and CEO, Chicago Architecture Center

317

SESSION #4 TAKE ACTION: Responding to Climate Change Chair: Nikolaj Sveistrup, Head of Programme, Danish Architecture Center

New Generation Talent Panel discussion on attracting young talent to ICAM and ICAM-member institutions, Triin Ojari, moderator

SESSION #5 EVOLVE : The Smart Museum? How Community Participation is (or isn't) Changing the Way we Work Chair: Madelène Beckman, Curator, ArkDes, Stockholm



Digital Engagement and Experiences – Pecha Kucha ICAM participants shared their work and ideas through fast-paced presentations

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## 8.13

icam conference  
tours

318

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Date  
14 and 15 September 2018

Venue  
Various

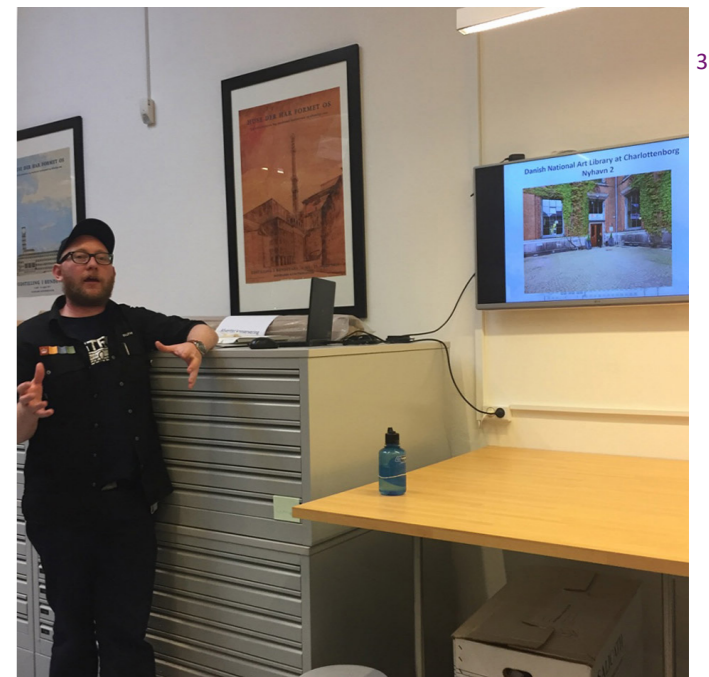
Research Activities  
Architecture tours and visits





320

Danish National Arts Library, national collection of architectural drawings



321



National Bank of Denmark  
(Arne Jacobsen, 1971)  
Jacobsen's competition entry for The National Bank of Denmark was his last completed major project before his death.

Skovshoved Petrol Station  
(Arne Jacobsen, 1938)  
Jacobsen's design was originally intended to be a standard model for others Texaco stations.

Søholm Row Houses, Jacobsen Residence  
(Arne Jacobsen, 1954)  
Jacobsen lived in one of his own designs until his death in 1971.

322

Bellevue Theatre  
(Arne Jacobsen, 1937)  
Included in Jacobsen's masterplan for the Bellevue area, the theatre included a retractable roof for summer performances.

Heiberg Residence  
(Edvard Heiberg, 1924)  
Heiberg's design is often considered the first modernist residence in Denmark.

Henningsen Residence / PH's House  
(Poul Henningsen, 1937)  
Henningsen's own home is one of the earliest modernist residences in Denmark.

Munkegårdsskolen  
(Arne Jacobsen, 1957; addition Dorte Mandrup Architects, 2009)  
Jacobsen's design for the one-story classrooms are designed around a series of open courtyards. Jacobsen also designed the school's lighting, desks and chairs, curtains, and fittings.

Kingohusene [Kingo Houses, known also as Romerhusene, Roman Houses],  
(Jørn Utzon, 1968)  
Utzon's housing complex of 60 L-shaped homes are arranged around central courtyards.

Museet for Søfart [The Maritime Museum of Denmark]  
(Bjarke Ingels Group, 2013).  
BIG's design places museum functions underground, wrapped around a dry-dock at Helsingør's waterfront. Welcome and introduction from Ulla Tofte, director

Kronborg Castle (16th century), exterior tour highlights with Kent Martinussen

Louisiana Museum of Modern Art  
(Vilhelm Wohlert and Jørgen Bo, 1958)  
Synthesizing art, architecture and landscape, The Louisiana Museum of Modern Art is prized for both its collection and its design. Welcome and introduction from Kjeld Kjeldsen, director

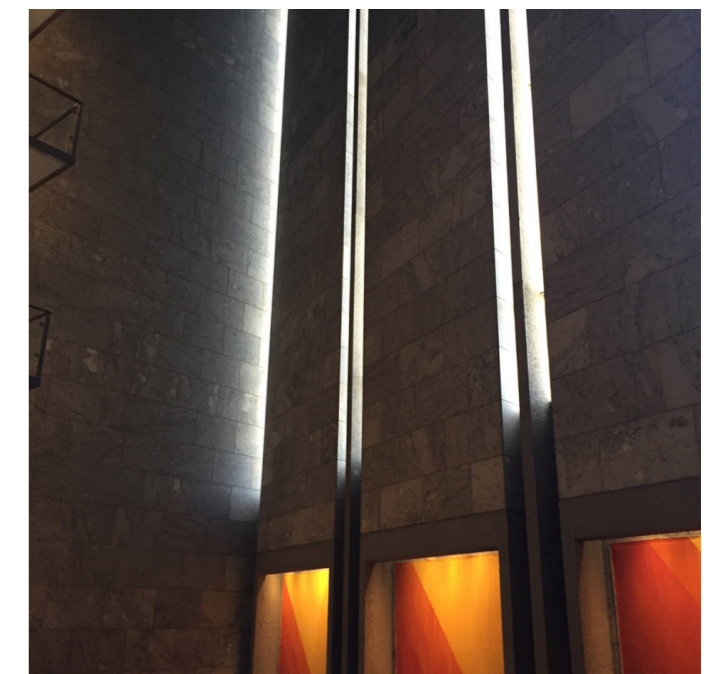
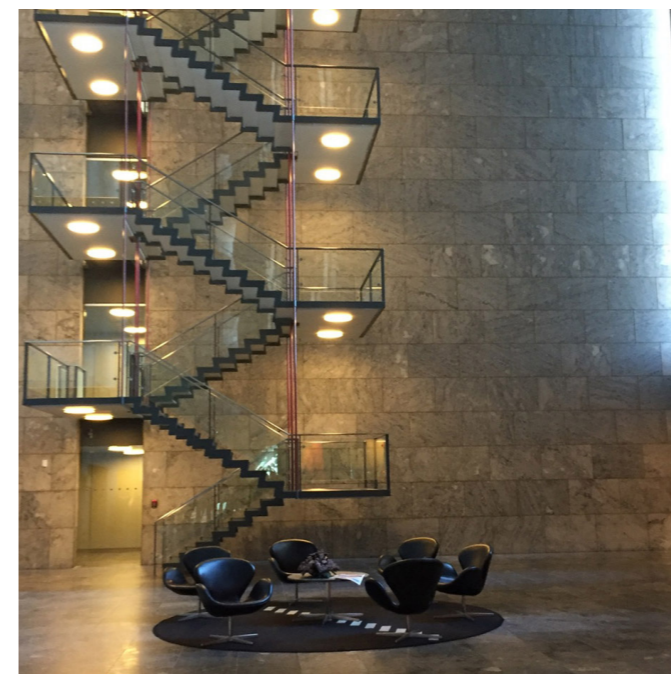
Grundtvigs Kirke  
(Kaare Klint, 1940)  
Named in honor of Denmark's most influential reformer and philosopher, this contemporary Gothic-inspired church highlights the brick craftsmanship of the country.

Bagsværd Kirke  
(Jørn Utzon, 1976)  
Utzon's design brings together a sculptural concrete roof over the nave with Japanese-inspired gates and passages.

Danish National Arts Library, national collection of architectural drawings



323



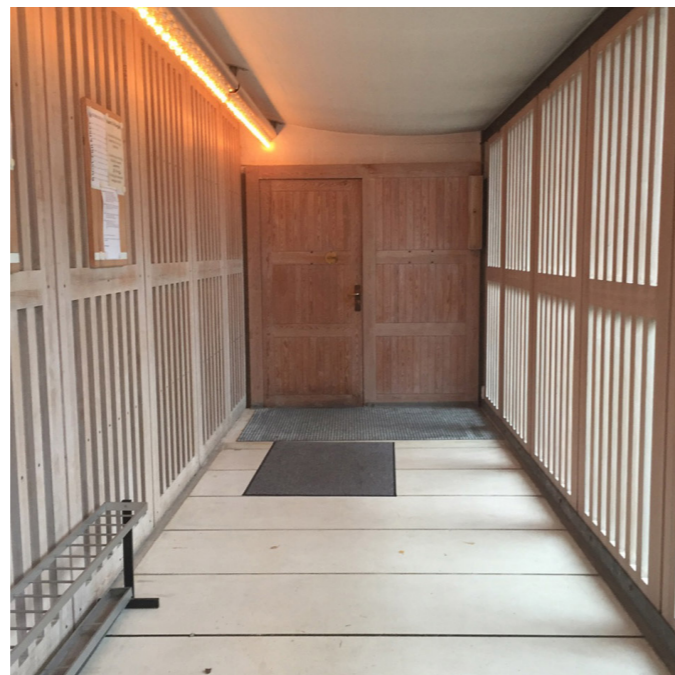
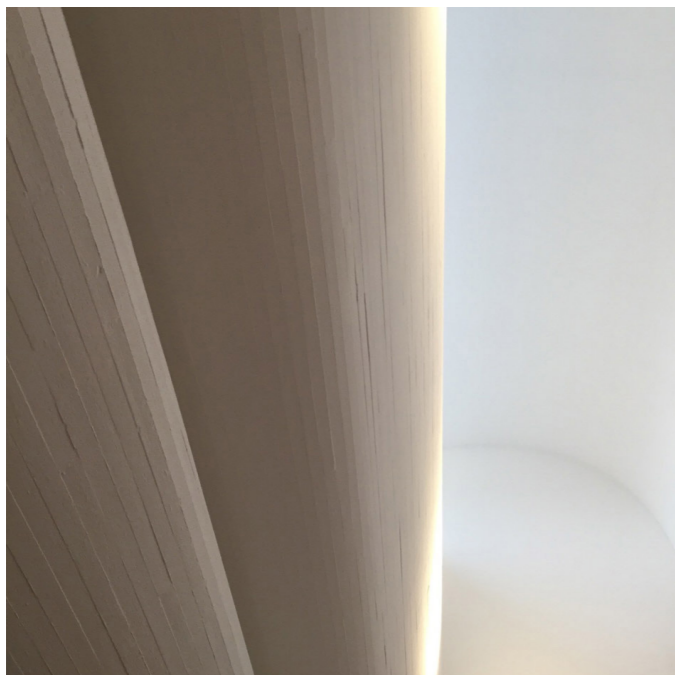
National Bank of Denmark  
(Arne Jacobsen, 1971)



324



325



Munkegårdsskolen  
(Arne Jacobsen, 1957; addition Dorte Mandrup Architects, 2009)

Bagsværd Kirke  
(Jørn Utzon, 1976)

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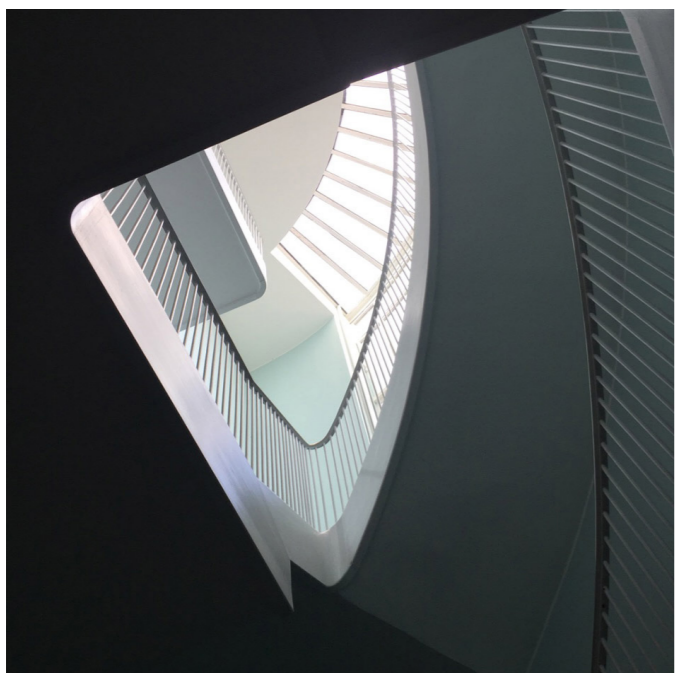


Grundtvigs Kirke  
(Kaare Klint, 1940)





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Kingohusene [Kingo Houses, known also as Romerhusene, Roman Houses], (Jørn Utzon, 1968)



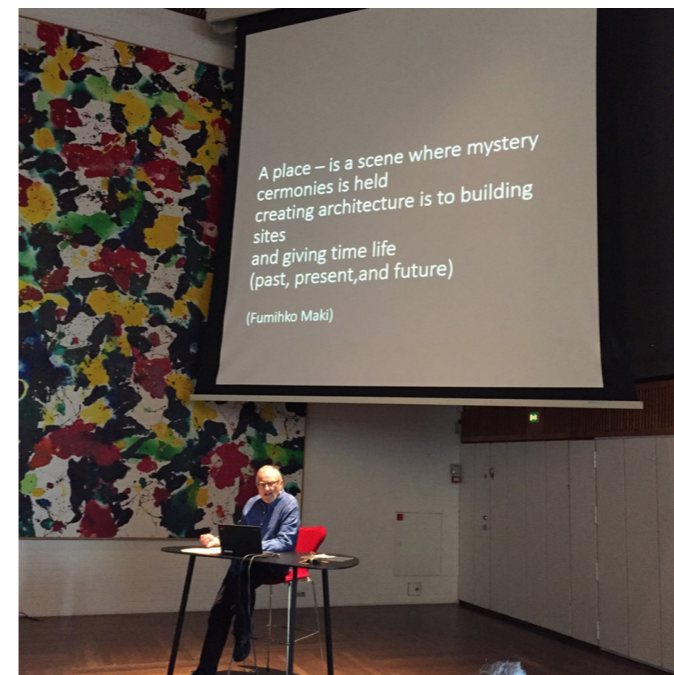
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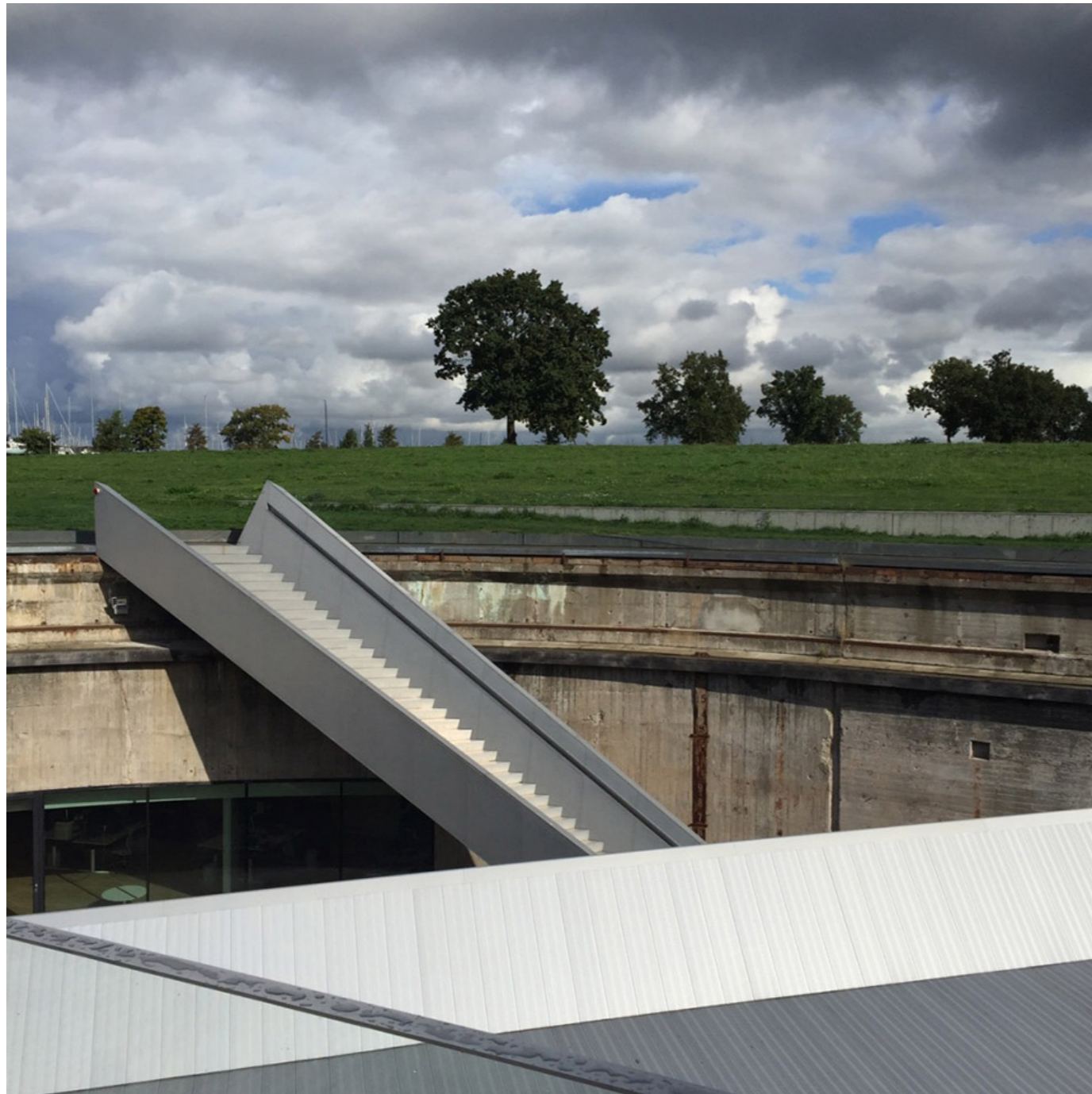


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Kingohusene [Kingo Houses, known also as Romerhusene, Roman Houses], (Jørn Utzon, 1968)

Louisiana Museum of Modern Art (Wilhelm Wohlert and Jørgen Bo, 1958)





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Museet for Søfart [The Maritime Museum of Denmark] (Bjarke Ingels Group, 2013).



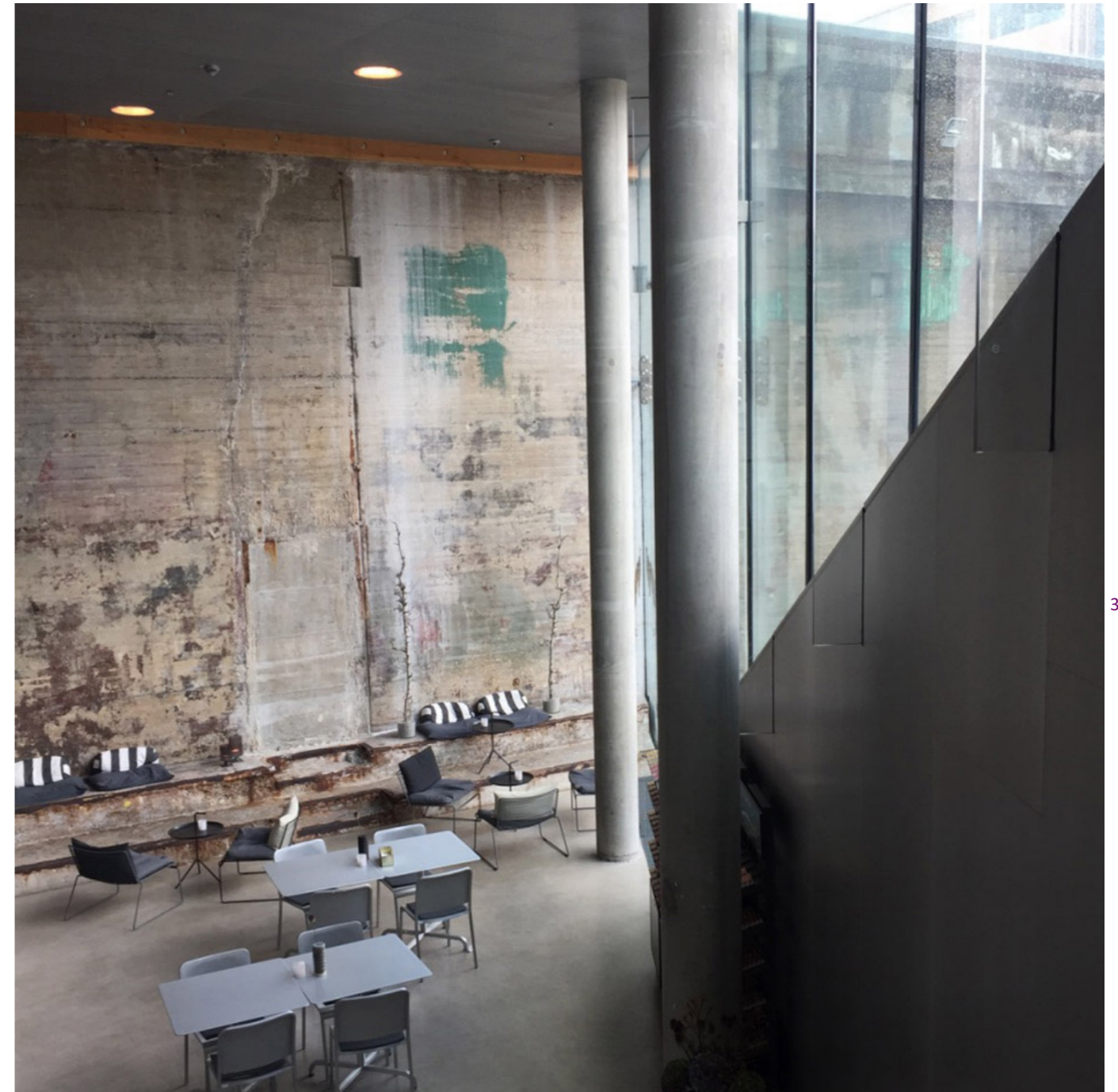
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Museet for Søfart [The Maritime Museum of Denmark] (Bjarke Ingels Group, 2013).



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Museet for Søfart [The Maritime Museum of Denmark]  
(Bjarke Ingels Group, 2013).



337

Museet for Søfart [The Maritime Museum of Denmark]  
(Bjarke Ingels Group, 2013).



## 9

## Outcomes, Findings and Recommendations

340

### OUTCOMES

#### DOCUMENTATION

I have created a dedicated Instagram account @curating.architecture which at the time of submitting this report has reached over 1000 followers.

#### PRESENTATIONS AND LECTURES

I have presented my research informally to colleagues and friends in the profession. More formally, in 2018 I presented a brief snapshot of this research at the International Confederation of Architecture Museums (icam) conference in Copenhagen.

In 2018 I was invited to develop and teach (with a colleague) a new subject, Curating Architecture, at the Faculty of the Built Environment, UNSW. The lectures and tutorials introduced students to the theory and practice of architecture exhibitions, and culminated in a student-led graduation exhibition.

#### HANDS-ON EXPERIENCE

An unexpected but exciting outcome of the project is that I've started to gain hands-on experience in curating and organising exhibitions. This is already adding new layers to how I view and experience architecture exhibitions, and greater insight into the complexities of curating architecture.

I was involved in bringing Unfinished, the Spanish pavilion at Venice Architecture Biennale 2016 to Sydney in June 2017. It was repurposed (by the curators, Carlos Quintans and Inaqui Carnicero) for the new, slightly smaller space of the Tin Sheds while retaining every one of the 55 projects featured. Aside from the practicalities of the physical exhibition, working on the project provided a great insight into the framework and processes behind international biennales.

<http://sydney.edu.au/architecture/about/tinsheds/gallery/exhibitions/unfinished/index.shtml>

I'm volunteering as a curatorial advisor for the Historic Houses Association. The first exhibition I developed the curatorial premise for, #kissingsydney 2017 looked at the meeting of the ephemeral world of social media/mobile photography and the solidity of buildings and the urban fabric. The name comes from the book by Sylvia Lavin, *Kissing Architecture*, which reflects on the tensions between such different things as video projections and solid walls.

I curated a small exhibition, *delineations*, at the BERG (Built Environment Roving Gallery) UNSW in 2016 which led to a commission to curate an exhibition about design research and design process. *Make Known: the Exquisite Order of Infinite Variation* was held at UNSW Galleries in 2018, focusing on experimental processes in design thinking and creative practice. I was greatly informed by this research project in developing these exhibitions and my developing practice as a curator.

#### FURTHER STUDY

I have completed the year-long International Curatorial Program administered by Berlin-based NODE Centre (2020-2021). My focus was on curating architecture.

#### FUTURE: ACADEMIC RESEARCH

My BHTS research project and all the ensuing connections and experiences have been laying the groundwork for further research. This idea is on hold during the current pandemic.

#### FUTURE: SYDNEY ARCHITECTURE CENTRE

I am part of a small group working to create an architecture museum or centre in Sydney.

341

## FINDINGS

Architecture exhibitions are growing in importance and relevance, both to the profession and to the general public.

Despite some of the concerns discussed in this report about the potentially overwhelming culture of display, architecture exhibitions offer opportunities to experiment, to juxtapose, to present information, to articulate and work through ideas, to offer solutions to complex problems, and to create and engage in conversations about the nature of our built environment and the life of our cities.

342

I left Sydney with an inkling that we could do more to communicate an architectural perspective on the great changes impacting our city and our environment. I returned absolutely convinced of the fact.

It seems strange that there isn't a dedicated centre for architecture anywhere in Australia. I believe there is interest, demonstrated by the existence of galleries associated with architecture schools UniSA in Adelaide, RMIT in Melbourne, Tin Sheds gallery in Sydney. There are temporary experimental structures celebrating architecture such as the MPavillion in Melbourne and the NGV's annual commission. There are architecture exhibitions at the Australian Design Centre, at Tusculum, and sometimes in unexpected places.

## RECOMMENDATIONS

### A CENTRE

Sydney should consider establishing a major centre for architecture and the built environment. As a city known for an interest in the built environment (or, at least, in real estate) and defined by iconic architecture, there would be interest in a centre which housed permanent exhibitions relating to the Opera House, and to the work of well-known architects such as Glenn Murcutt and Harry Seidler. There could be a program of temporary exhibitions and a consideration for a metropolitan perspective, explaining and examining infrastructure and systems impacting our city. It would be ideal if the centre also included archives and a collecting function. The centre could also house a library, reading room, podcasts, tours and activities.

### A BIENNALE

Or perhaps, a triennial. My research revealed a greater curatorial depth in the triennials visited, however it would make sense to alternate an architecture biennale with our well-established art biennale. The architecture biennale could follow a similar model and occupy similar spaces, or perhaps go further afield unearthing new sites for display, thought and engagement across the greater city.

## MORE EXHIBITIONS

The blockbuster exhibitions displayed at our major institutions – AGNSW, MCA, Powerhouse – could include important architecture shows. This might be a way of starting to test Sydneysiders' appetite for architecture exhibitions.

### KEEP “THE OTHER” GOING

Continue to show architecture at the Museum of Sydney, Tin Sheds gallery, and the other venues, continue to host talks and presentations, continue to conduct tours and workshops.

343

## 10

## Acknowledgements

344

I first of all wish to acknowledge the Traditional Owners of the lands where I live and work, the Gadigal and Wangal of the Eora Nation and the Darkinjung at Deerubbin, as well as the Traditional Owners of the many places visited for this project.

It's true that being awarded a Byera Hadley Travelling Scholarship is a life-changing experience. Even before I set out on my trip, the work, experiences, conversations and research undertaken in preparation already had a positive impact on my life and practice.

It is a great privilege to undertake a research trip of this nature, and I'm extremely grateful to the New South Wales Architects Registration Board for offering this generous award, to the selection panel for considering my proposal and supporting this great adventure, and specially to Timothy Horton for ongoing guidance and assistance. I would like to thank Ainslie Murray for her support towards my application and my Mentor Jacqui Strecker, head of Curatorial at the Powerhouse, for taking the role of mentor seriously and sharing invaluable advice and wisdom.

This research project became quite a huge undertaking spanning countries, institutions and events. I'm very grateful to everyone who made time to meet with me and generously share their insights and experiences, especially the great time taken by Emilie Retailleau, Curatorial Coordinator, Canadian Centre for Architecture; Marina Otero Verzier, Director of Research, Het Nieuwe Instituut; Mark Wasiuta, Co-Director of Critical, Curatorial, and Conceptual Practices in Architecture at Columbia GSAPP; Vladimir Belogolovsky of Intercontinental Curatorial Project; Ariadna Cantis, Director of Architectural Communication; Andres Lepik, Director of Architekturmuseum TUM; Andrea Juerges, Deputy Director DAM; Manuel Blanco Lage, Dean of ETSAM Madrid; and Elke Krasny, Cultural theorist and Curator. Less extensive but equally illuminating conversations with Sylvia Lavin, Professor of History and Theory of Architecture, Princeton; Alejandro Aravena, Director of Elemental Architecture, Chile, and Curator; Francisco Mangado, Architect and General Coordinator of Spanish Biennials; and Carlos Quintans, Architect and Co-curator of Unfinished; were greatly appreciated.

On a personal note, I would like to thank my family, especially my mother Clarisa Riestra, who always knows what to say when I falter or doubt. Finally, a big thank you to my partner James Howe-Dennis for unwavering support and encouragement towards this research and all my endeavours – they would be less without him in my corner.

This project was the beginning of on-going research and passion for this topic. I am grateful that it began with the support of a Byera Hadley Travelling Scholarship, thank you again for giving so many of us wings to fly and explore.

## 11

## About the Author

345

Eva Rodriguez Riestra is a public art curator and commissioner with a background in architecture, urban design and art history, and an ongoing involvement in research and education. Eva is interested in the role that arts, design thinking and creative practices can play in making cities equitable, liveable, accessible and sustainable. She believes there is great opportunity for architecture and associated professions to effect positive social change and lead the way.

For the last fifteen years Eva has been Public Art Program Manager at the City of Sydney, contributing to the cultural transformation of the city through commissioning temporary and permanent public art works and managing the significant collection of sculptures, monuments and memorials making up the Sydney Open Museum <https://www.cityartsydney.com.au/>.

Eva is one of the founding members of Architects for Peace, a humanitarian not for profit organization that aims to provide an alternative forum for

debating political, environmental and social issues in the professional urban context. She is also a founding member of the Art and Peace Commission of the International Peace Researchers Association (IPRA) and part of the the Super Sydney project. In addition Eva is on the Advisory Panel for the International Network of Museums for Peace, a Board member of experimental theatre company The Living Room Theatre, and a member of the Oceania branch of the International Confederation of Architecture Museums (icam).

Eva has curated several exhibitions, presented academic papers at national and international conferences, and taught and lectured in public art, critical social practice, architecture, and landscape architecture. Eva's current research is on curating and exhibiting architecture, and in 2016 she was awarded a Byera Hadley Travelling Scholarship by the NSW Architects Registration Board to gain an international perspective in this field. @curating.architecture

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