



O U R S

Research, revision and revitalization of shared spaces of communal and cooperative housing.

Housing has become a market entity and authorities providing dwelling have lost their power over this task. In Czech Republic there is a great stigmatization of common and shared forms of property and use. However, there are dozens of cooperative and commune housing of high architecture quality from interwar period, of interesting typologies containing exterior common semi-public spaces. What does it mean, when the form of ownership changed, but the space remained the same? How can we use this environment for our natural tendency of socialization, especially in times of limited possibilities and lock down? The project is taking place in selected houses and their yards/gardens, where, based on the intensity of use, they are documented (filmed/photographed) and revived by activities with the residents focusing on communication, listening and hand-working. The project is part of the author's research and it will further develop the revision of this typology in a fictive housing project.

Magdalena Havlová
Prague, Czech Republic



Architherapy

Architherapy is a self-made practice crafted as a relational and improvisatory process that takes form by learning to think and make together with the whole ecological system of materials, people, entities, stories and forces that surround architecture.

The practice, as well as concept to think with, is to be seen as a strategy for change, starting from the small and micro-political.

It builds on the assumption that the ways in which the physical surrounding is formed and shaped, also shape and affect people's perception and relation to themselves and the surrounding world.

Based on feminist ethics of care that includes more than human worlds, Architherapy is crafted as an approach to spatial making which provide tools, techniques, a vocabulary and methods for building as a way to become capable to foster networks of caring relations.

This concerns the whole range from ways in which shared ideas are taking form, or how to work and think together in asymmetrical power relations, to building techniques for hands-on construction.

Erika Henriksson
Trondheim, Norway



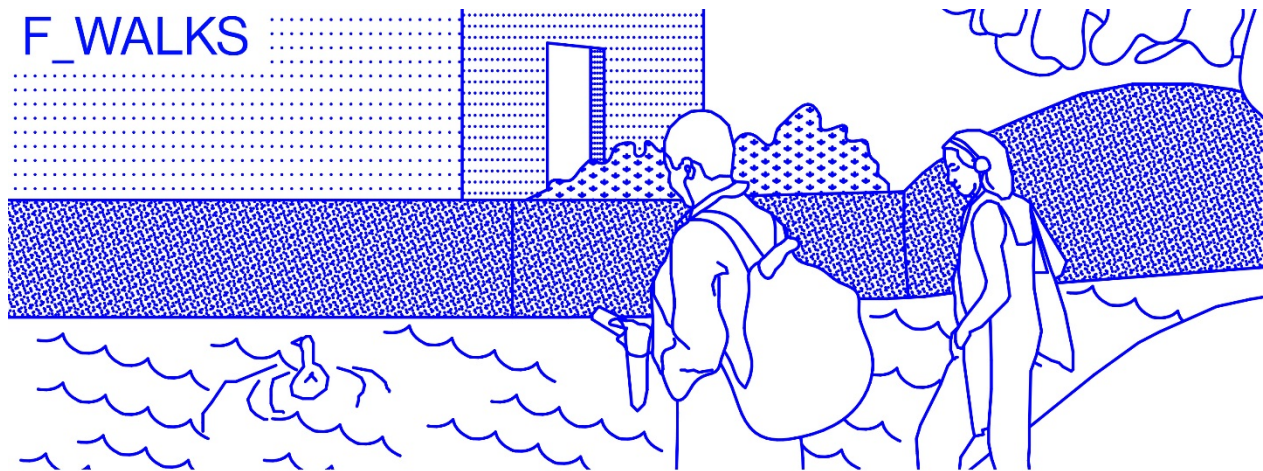
Climate Care

Climate Care is a festival engaged with theory and practice at the intersection of climate challenges, ethics of care and environmental humanities.

Climate Care is a festival engaged with theory and practice at the intersection of climate challenges, ethics of care and environmental humanities. Emerging from weathering the conditions of its site - a rainwater retention basin in Berlin- the program is a result of in-depth cohabitation with the constructed water infrastructure, its human culture and its multispecies overlays.

This non-natural-natural site is diverse, complex and evocative, and acting as it's custodians brings many questions the festival likes to address: How to hold space for the complexity of our moment? How to seek, create and implement planetary alliances on this singular site?

Gilly Karjevsky, Rosario Talevi
Soft Agency
Berlin, Germany



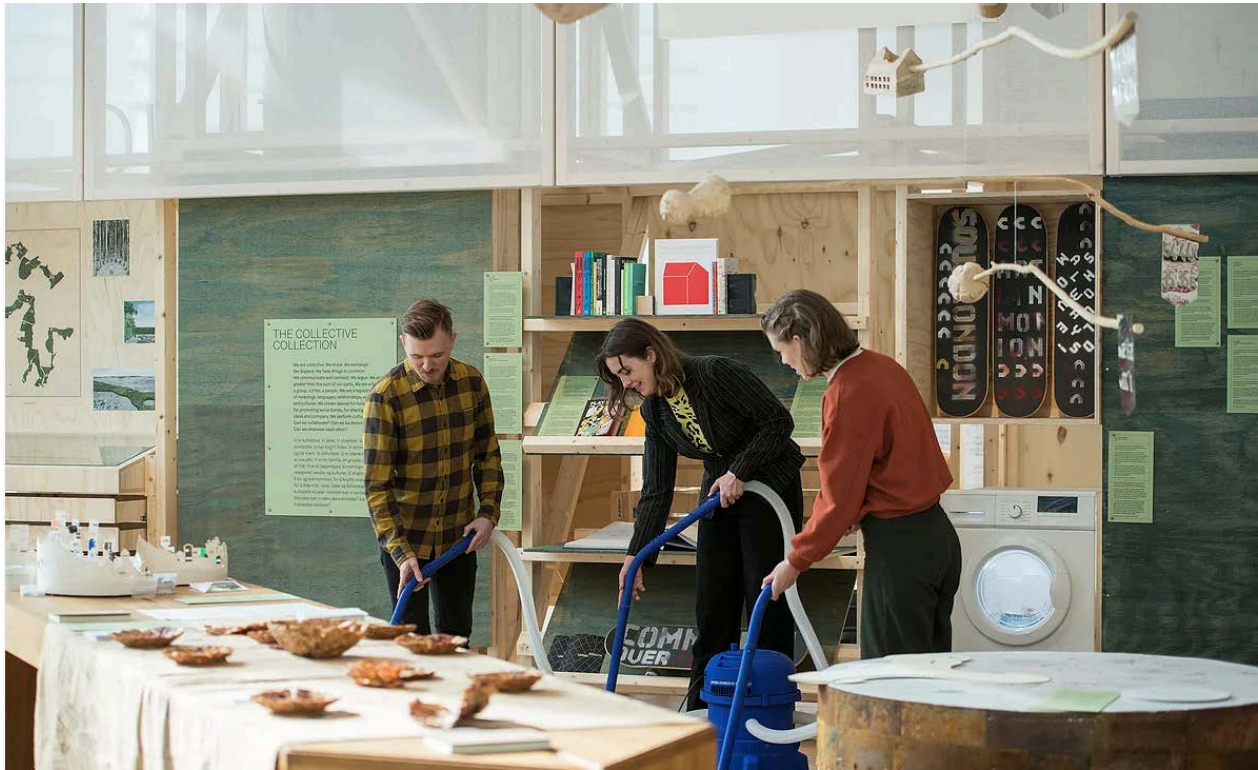
F_WALKS

Embodied practice to collectively experience intersectional spaces in your city

How can listening to stories about feminist appropriation of (urban) spaces facilitate the reassessment of our own bodies in space? During a walk guided by binaural sound recordings, listeners encounter a variety of personal stories of spatial practices transcending geographical and linguistic limits. The audiowalk is an ongoing attempt to capture the plurality of subjective experiences and varying degrees of accessibility to space—and to demonstrate them in an embodied way. Acoustic spaces and the physical environment blend into each other as listeners engage with diverse bodies and people of different gender, age, race and economic backgrounds as they walk.

The F_WALK collects perspectives that are oftentimes invisible, inaudible, and not paid attention to in city planning. Through collecting the stories of our environment, we augment the spatial vocabulary and lay the foundations for more inclusive planning.

Océane Réveillac, Amelie Schindler, Insa Streit, Lara Stöhlmacher, Lucía Gauchat Schulte, Aslı Varol, Ana Rodriguez Bisbicus
fem_arc collective
Berlin, Germany



Honey, I'm Home!

‘Honey, I’m Home’ is an ongoing research project that questions the architectural qualities of domestic spaces

The project explores the domestic realm as a political entity, rather than a space that has organically grown out of natural human behaviour. As the base unit of our current socio-economic system, the nuclear family and its home is a key starting point when trying to rethink the way we live together.

‘Gross Domestic Product’, exhibited at Oslo Architecture Triennale 2019 was a fictional prototype for collectivising domestic labour. A Hoover designed to be operated by three people simultaneously, it asks questions about domestic work, its division and invisibility.

The rise of consumerism, alongside the privatisation of domestic utilities (for example gas connected to personal stoves), collided at a critical point where our western culture moved towards private domestic work. We have a history of shared kitchens, shared laundrettes and public bath houses as proud civic monuments, which the project seeks to reference and learn from.

Alberte Lauridsen, Alice Meyer, Hannah Rozenberg, Marianna Janowicz, Svitlana Lavrenchuk, Saijel Taank, Sophie Williams,
Edit Collective
London, United Kingdom



Invisible Landscape

The project examines the greenhouse urbanization and photosynthetic colonization to describe the process that human displace, domesticate, and reproduce nature and territories in Anthropocene and Capitalocene.

The project reviews “invisible” extractivism in greenhouse urbanization under ecological masquerade. In a perspective of critical pragmatism rather than critical regionalism, the research explores the collaborative mechanism of global logistics, infrastructure, migration, and technology in ecological production. An online archive of photographs, cartographies, articles, and interviews aims to collect the images and stories of climate control, environmental transformation, and labor appropriation during the photosynthetic colonization.

The greenhouse has been rarely studied as an architectural typology, and greenhouse urbanization has been less mentioned as a form of urbanism. Yet this investigation of these “invisible landscapes” would provide us new perspectives of human interaction, intervention, and invasion into nature, and they also reflect the romanticized ecological conspiracy in political, economic, and anthropological realms.

Xiaoyang Fang, Siqi Ding, Yuanpei Zhuang
UN-Office(Uncertainty Network Office)
New York City, United States of America



NARRATIVES OF SPACE IN FILM

Narratives of space are related to (re)presentation and (re)interpretation of architecture and landscape; be they real or artificial. By comparing formal and semantic characteristics of Yugoslav Black Wave, the aim is to explore in detail their influence on perception of the physical environment.

Human and technology have irreversibly affected nature and the environment, thus existing models of architectural thinking are not sufficient. Architecture alone cannot offer answers. According to De Carlo, architecture is an indeterminate discipline; it can never become fully specialized, its challenge lies in constantly expanding its scope, and no boundaries should be imposed on it. The new role of an architect might be the translator of narratives of spaces, whose mission is to comfort society. Just as buildings and cities project and preserve images of culture and life, so the narratives of space affect our experience of reality. Are narratives of space in architecture inevitable? What kind of narratives to inscribe to spaces, both future and existing ones? Is it possible to subvert and invert faux historical narratives by reappropriating them? In search of honest architecture, the real voyage of discovery as Proust noticed is not in seeking new landscapes, but in having new eyes.

Nina Bačun
Oaza Collective
Zagreb, Croatia



The caring city

Rethinking the city from a feminist and care perspective means no longer creating spaces on the basis of production rationales that are socially and politically restrictive and, instead, starting to think about environments that place a greater emphasis on the people who use them.

We propose a new urban model places people at the heart of decision-making, taking into account the diversity of experiences and ending the practice of standardising subjects, things, housing and desires. The goal is also to ensure that spaces are adapted to meet people's different needs, rather than people having to adapt to the conditions of the space. This new urban paradigm is realised in the model of the caring city, whereby cities are seen as places that look after us, that take care of our surroundings, that let us look after ourselves and other people.

In a caring city, public spaces convey a sense of safety, because they are well signposted and illuminated. There are people around who can help: they are visible, vital and promote mutual support, to the extent that anyone can walk unhindered down the street at any time of day without fear of being harassed or threatened.

Blanca Valdivia
Col·lectiu Punt 6
Barcelona, Spain



[An Architecture of Chronic Illness](#)

Exploring the experiences of place and architecture by people living with chronic illness, I use creative methodologies such as filmmaking, sculpture and essay writing.

As we live longer, chronic illness and disabilities are becoming a greater part of our lives. Treatment, rehabilitation and experiences of chronic pain and immobility will be a reality for many of us, and increasingly so. In my work, I turn attention to patients living with these challenges today, to uncover a series of alternative and creative strategies we use to navigate our built environment. The landscape of care that I choose to focus on is a rehabilitation facility for people with rheumatic illness in Montenegro, where Norwegian patients have been sent by their government since 1976. As patients inhabit the Institute for four weeks, their wellbeing improves. Informed by my personal narrative with rheumatism, I wish to see how the key markers of rheumatic illness as an 'unstable, unpredictable, chronic disease' could uncover a series of tensions of illness and wellbeing, mobility and immobility, and patient and medical professional that could inform the future of architecture.

Anna Ulrikke Andersen
Halden, Norway



Architecture & Education

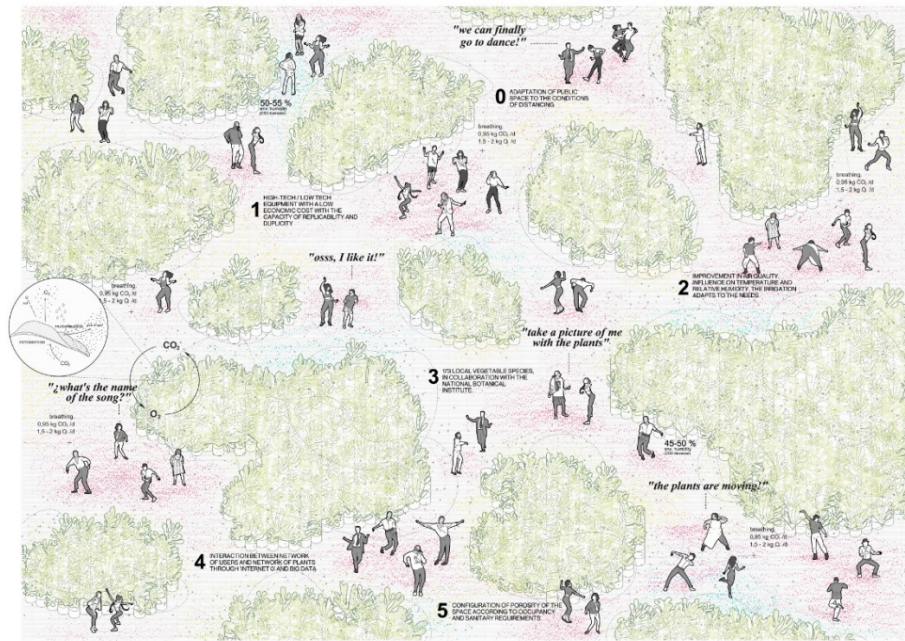
The ambitious role of Architecture in shaping the Future of Education

Since the middle ages, the classroom typology has closely followed the evolutions of educational method. This progress suddenly came to a halt in the twentieth century while pedagogies continued to evolve. All around the globe, schools look nearly the same, with the same classrooms and corridors.

Through a classroom project we are currently working on, we questioned this link between education and space. The construction of a circular classroom, contrasting with a rectangular room, can be a new approach to educational typology turned towards the collective, with no front nor back row. We believe that architects must engage for the design of new adapted schools.

Taking care of children is a major objective to ensure the creation of a positive and collective project, and to build a wishing future. For us architects, we must imagine a new utopia and think about it sufficiently for this to come true. For the well-being of the children of today and the framework of the world for tomorrow.

David Dottelonde, Wandrille Marchais
L'Atelier Senzu
Paris, France



Dance is politics

The project reclaims the appropriation of the public space through 'the party' and dancing as a social catalyzer during -and after- the pandemic, establishing a new paradigm in which technology, environment, and social encounter merge in a single reproducible architectural strategy.

We understand access to public space and celebration as an inalienable right of society. But, what kind of party do we expect in the post-COVID world? Countless oppressed groups have been forced to find their spaces in the absence of a welcoming 'official' leisure model, therefore self-organized celebrations served as an escape valve.

We must find a party model compatible with a delicate social and sanitary situation. Social distancing creates a void between us destined to be unused, but why not take advantage of it and fill it with nature?

We propose a system made of a physical component and a virtual one in continuous feedback. The physical part is a system of pots that move automatically to create various groupings of vegetation to limit agglomerations and ensure social distancing. The virtual one consists of a central system for analyzing and managing the data collected through sensors, which transmit real-time information to each pot on where to move in the urban space.

Luis Bautista Harris, Pablo Castillo Luna, Ernesto Ibáñez Galindo, Héctor Suárez González
 á la sauvette
 Las Palmas de Gran Canaria, Spain



Disability x Maternity

In partnership with rehabilitation institutes, this project organizes placemaking strategies for young mothers with disabilities

My mother had a stroke when I was eight months old. The household she managed with the use of only half her body was a landscape of care, in a disabled as well as a maternal sense — an intersection that yields resilience and struggle from the term, even as the disabled young mother's experience is missed by public, architectural, and even rehabilitation discourse, which sends mothers home with little to no advice specific to parenting. Drawing on architectural placemaking tools, this project writes a manual for newly disabled young mothers. A guide to keeping/adapting houses, the project will be illustrated with design sketches, recipes, etc., and speak directly to these women, even as it invites architects to learn/teach from this situated knowledge.

I approach this project as a daughter — daughterhood being an ethic I'd like to see more prominently among 'emerging artists,' who are often taking home into their horizons, taking what they've been given into what they must give.

Frani O'Toole

Chicago, United States of America



Reclaiming public space

A reclaimed public space for the local community.

The project emerged as a response to the challenges being faced by the community of Santos due to the current pandemic: social isolation and struggling local businesses.

It proposed an appropriation of the urban space to create a safe meeting place for the community. The church square became living room, local market, restaurant. A stage for a new way of living, open to all generations, with a strong grounding in social collective responsibility.

The new neighbourhood centre is the ground for social, cultural, economic and educational agendas. All these will continue to be delivered through interventions that tackle isolation, engage with the arts, encourage local investment, raise awareness of global issues, and promote a sense of collectivism.

Just as Santos Collective has proved that reclaiming public space with socially motivated programs has the potential to revitalise a community, we aim to expand this idea to create a network of communities which will support each other.

Joana Bernardes, Ines Sanz Pinto, Joana Ribeiro and Maria Ribeiro
Santos Collective
Lisbon, Portugal

2. FOODHALL 16:30:10 03:00:50 EXIT

Speaker 1: It's a beautiful space I think.

Speaker 2: Ye ye

Speaker 1: Full of plants as well.

Speaker 2: What?

Speaker 1: Full of plants to create some oxygen.

Speaker 2: I very much want to play the piano.

Speaker 2: Can you though?

001A

014B +1X

...where can we be collective?..., where

022C +1X

the recognitional, on any one. and on

(and beyond us)

022C Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton University Press, 2015).

Sonic Acts of Noticing

Sonic Acts of Noticing deploys listening as critical spatial practice that can alter subjectivities and remake space in ways that emphasise care, ecological relations and emancipatory learning.

Following the potential of the sonic 'as a means for enabling new conceptualizations of the public sphere and expressions of emancipatory practices' (LaBelle, 2018), we offer a tool for careful listening as a way to (re)think and (re)make urban space by drawing attention to forms of collectivity, and supporting productive and agonistic relations. We prototype an interactive audio-textual environment, where sound compositions comprised of field recordings from three 'patches' (Tsing, 2015) in Sheffield UK, collide with textual artefacts that are temporally coded to the audio. Provocations, quotations, and critical and journalistic writing, augment, subvert, amplify and dissonate listening, in relation to your navigation of the site and spaces of the street, opening new possibilities and configurations. During Future Architecture, we propose to introduce this virtual interface as a tool for approaching sites, and working with groups to consider the architectural possibilities that emerge.

Julia Udall, Alex De Little, Jon Orlek, Joe Gilmore and Richard Cook
Sheffield, United Kingdom

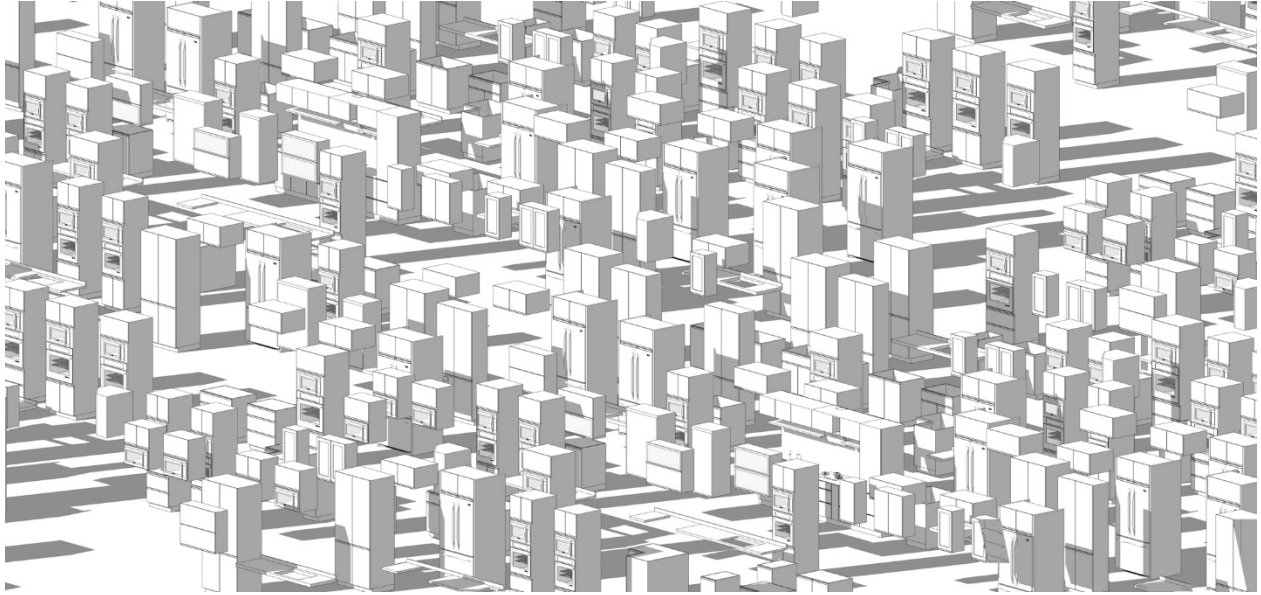


Two Houses

»The stills produce a series of emotions about architecture, but also represent a bigger issue about these houses as homes. We witness the decay, we feel the energy of the inhabitants and we empathise with the ways people change the houses they live in.« (Helena Čapková)

The Two Houses research project at Bauhaus-Universität Weimar focuses on the interaction between the Bauhaus and Japan, based on two houses in the suburbs of Tokyo – Migishi Atelier and Bunzo Yamaguchi House. Both houses were designed in the 1930s and 40s by Japanese architect Iwao Yamawaki, a student at the Bauhaus in Dessau, and Bunzo Yamaguchi, who worked in Walter Gropius' practice at that time, and are still privately owned today. The film Two Houses (2019), 38 min documents the buildings' architecture and tells the story of their inhabitants, providing glimpses of life in and with the buildings. It is accompanied by the publication Two Houses – Texts which includes interviews with Helena Čapková, Terunobu Fujimori, Taishi Watanabe and Yoshiharu Tsukamoto as well as texts and images from the film and drawings of the houses in different stages. A starting point for a debate about domestic architecture, common heritage and speculations about the future home?

Verena von Beckerath, Niklas Fanelas, Momoko Yasaka, Maximilian von Zepelin in collaboration with Jens Franke
Weimar, Germany



Cocinas Alterinas

Cocinas Alterinas (Alter-kitchens) explores the endless possibilities of kitchens as spaces of care, resilience and resistance.

Covid-19 forced us to reconfigure our relationships to private spaces. As Designers, we sought refuge in our kitchens. Isolation and bodily distance, triggered us to open up the kitchen's spatial boundaries through digital mediums to (re-)connect with each other. Cooking and eating together became a caring act of resistance. It allowed for intimate interaction in a very distanced reality. This renewed commensality connects our 'modular kitchens' beyond the framed mass production and calls out for a redesign. It urges us to reclaim, repurpose, and reimagine modularity with care. By looking at four specific elements – heat, water, food, and labor we want to collectively explore and design the modular kitchen otherwise.

This four-part activist communal embodied experiment series explores the themes of critical social infrastructure and different modes of living. In short, we propose digital, hybrid, and site-specific intervention in order to reclaim the modular kitchen anew.

Gabriela Aquije, Mayar El Bakry
Zürich, Switzerland / Dessau, Germany



Infrastructures of Care

New vision for sanatoriums as a more sustainable and local alternative to the global resort tourism

Our project is about developing a community of people who are interested in exploring old and creating new ways for retreat, via digital and offline initiative “Sanatorium Premium”.

Eastern bloc countries developed their own vision and infrastructure of care and rest. Previously seen as curiosity, heritage of a bygone era, they are regaining relevance in the conditions of closed borders and rising regulations over body/health.

Existing as an instagram blog, the project is exploring an alternative vision of what care is and how it is integrated into contemporary society. By organizing events, fieldtrips, parties, talks and creating collections of rituals, meals, architectural details, we avoid romantization or exotization of this phenomena and focusing on infrastructure, preservation and new life.

Eventual ambition/aim of the project is to create spatial strategies for neglected infrastructure of care and restart the sanatorium spaces.

Sanatorium Premium: Konstantin Budarin, Sofia Saveleva, Timur Zolotoev, Daria Kravchuk

Kultura: Aleksandr Zinovev, Irina Shmeleva, Konstantin Budarin

Sanatorium Premium + kultura

Moscow, Russia / Rotterdam, Netherlands



Materia Prima

Materia Prima is a collaborative atlas of the impact of extractivism in the Mexican landscape.

A critical research project about the lucrative destruction of the territory for the construction of the city. By visualizing the impact of the extractive industry, its geographic location, and the radical transformations caused by its abrasive procedures, it seeks to understand the impact of architecture on the land, the landscape, and the territory. Establishing the necessary limits between the spatial, geographical, economic and political dimensions of the transformation industry and its mechanisms of subtraction, aims to determine possible actions to revalue the traces left in these extractive landscapes

The territory is a projection of the society that transforms it. We know that the human factor is the dominant agent in the transformation of the landscape and the territory, therefore, we are the factor of change and the raw material would be the first field of transformation. After all - architecture is nothing but a place where everything is made of pieces of other places.

Erika Loana & Gabriela Sisniega
Materia Prima
Mexico City, Mexico



Minorities in metropolis

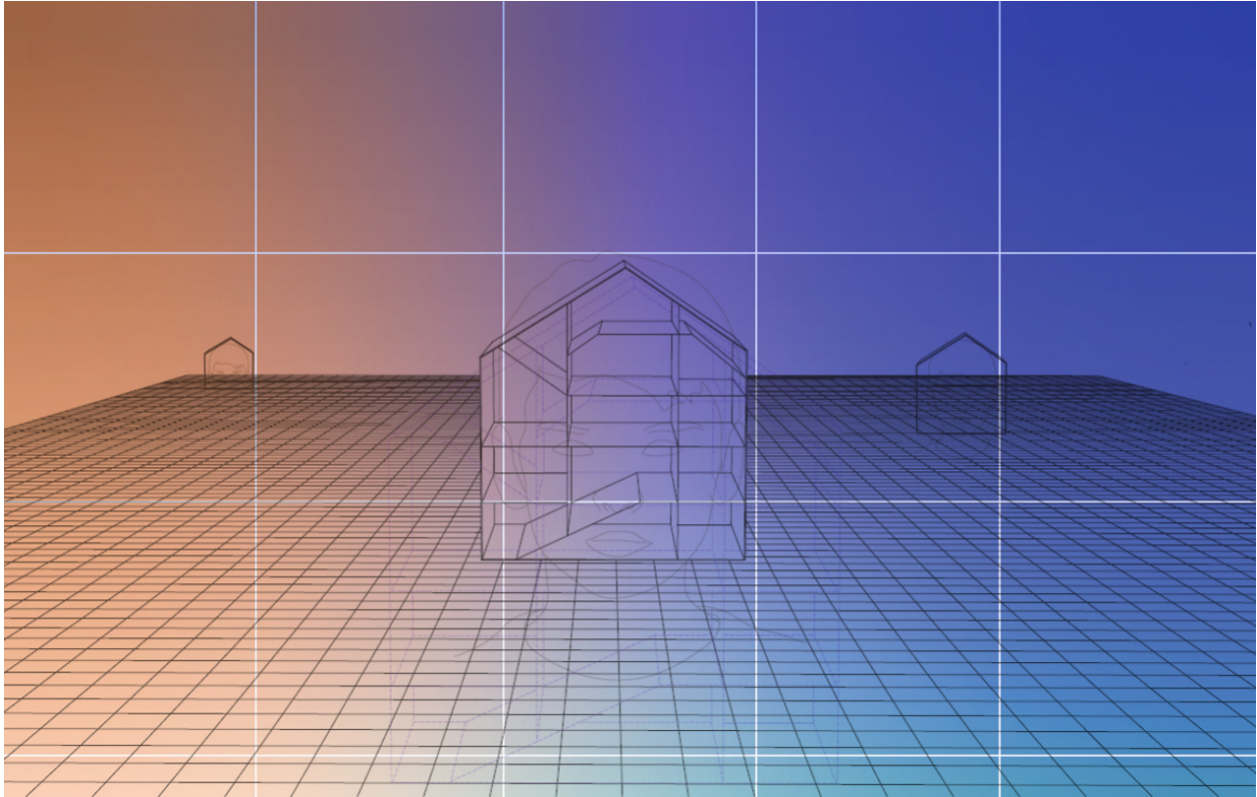
Barber shops: the scaffolding that holds masculine Pakistani communities together in el Raval.

Barcelona tells different stories and every 'barrio' has its allure; a charm that can make anyone wander around the streets aimlessly. If you happen to lose yourself within its streets you will inevitably end up in the chaotic quartier of Raval.

Hidden amongst the architecture something caught our eyes: The many barber shops tucked within its narrow streets. Although these might go unnoticed at first glance, when looking closer each one is unique. Only in this 'barrio', we can find hundreds of barber shops, most of which are run by Pakistani men. This intrigued us: the high concentration of these barbers in el Raval.

With this photographic project we aim to disclose the hidden layers of a city, the ones which generate the network of trust among a community. Observing the immigrant's stories, habits and most importantly, understanding how their presence transforms the original landscape of a city, we can comprehend the neighbourhood living dynamics and design new landscapes of care.

Juan Gonzalez del Cerro - Jorgelina Zabert
Barcelona, Spain



Queer commons

A method for urban research based on the analysis of queer shared experiences.

Queer community has been repressed and persecuted in modern times. It has stayed hidden, private and silent. While hidden, it still existed. The community created spaces where they were able to express themselves and explore their desires. The progression of society has allowed the coming out of the community and their occupation of the city. Gay neighborhoods are thought to be the representation of queer community in the city, however this representation is not inclusive. It only represents the inclusion of queer capital in the market.

What are the commons of this community and how does that relates to space? The research starts questioning the idea of gayborhoods as the universal representation of the community in the city and starts the exploration of what is really common in this community. The research explores three spheres of relation: the affective, the political and the xxxxx. This new framework is tested in Berlin as a new method for queer urban analysis.

Alexander Auris
Brussels, Belgium



Afro-Futures in European Enclaves

A book collection mapping the role of care labor in the Afropolitan imprint within European cities.

What about an African migrant, diasporic, or displaced person who ended up in European cities? What about their place? The answer here is Care. Diasporic cultures of African descent in Europe activate the African paradigm of emotions as a capital; care labor drives architecture. In this collection, we declare our appreciation of such labor by recognizing its spatial products and telling their stories.

What about plastic chairs by a Congolese shop in Antwerp? They are arranged in a manner that embraces black bodies. How about the Moroccan mother in Bonn who zones the neighborhood by organizing where her offspring live, benefiting from her care labor. How about black people protesting systemic racism in Bristol, their toppling off racist status and statues, and reshaping public spaces.

This proposal is a call for stories, past, present, and future imaginations: visual and textual entries concerned with spaces and objects that rely on care labor and represent Afro-European.

Menna Agha, Mário Barros, Diogo Henriques
Aalborg, Denmark



BACK TO NATURE

The “Machines for living” will turn into “Green oasis for living and working” and the “collective living” will turn into a “semi-public space”.

Rules for a sustainable future, demand a new way of dwelling. A different housing concept that will strongly affect the social aspect of humans and their city of tomorrow. Reinforcing the idea of the Immeuble villas which had their own gardens, the new “building” will enclose an “empty” green space, filled with rooms (private spaces). The building can be a home for 1, 2 ... 10 families, and will replace the classic building system in the classic urban block.

People will work from home, so the working space will be a must and the “after work” time will be mostly spent outside in the public spaces of the city. With that, the living room and the working space turn into a green oasis where people can spend most of the time in a direct connection with the nature. Every household grows its home greenery including food crops. The new kitchen includes new build-in modules for selected recycling. The process of product processing will now go through a full cycle.

Valbona Fejza, Irena Damjanoska, Adelina Fejza, Sanja Avramoska, Brankica Dogazanska

PUZZLE

Skopje, Macedonia

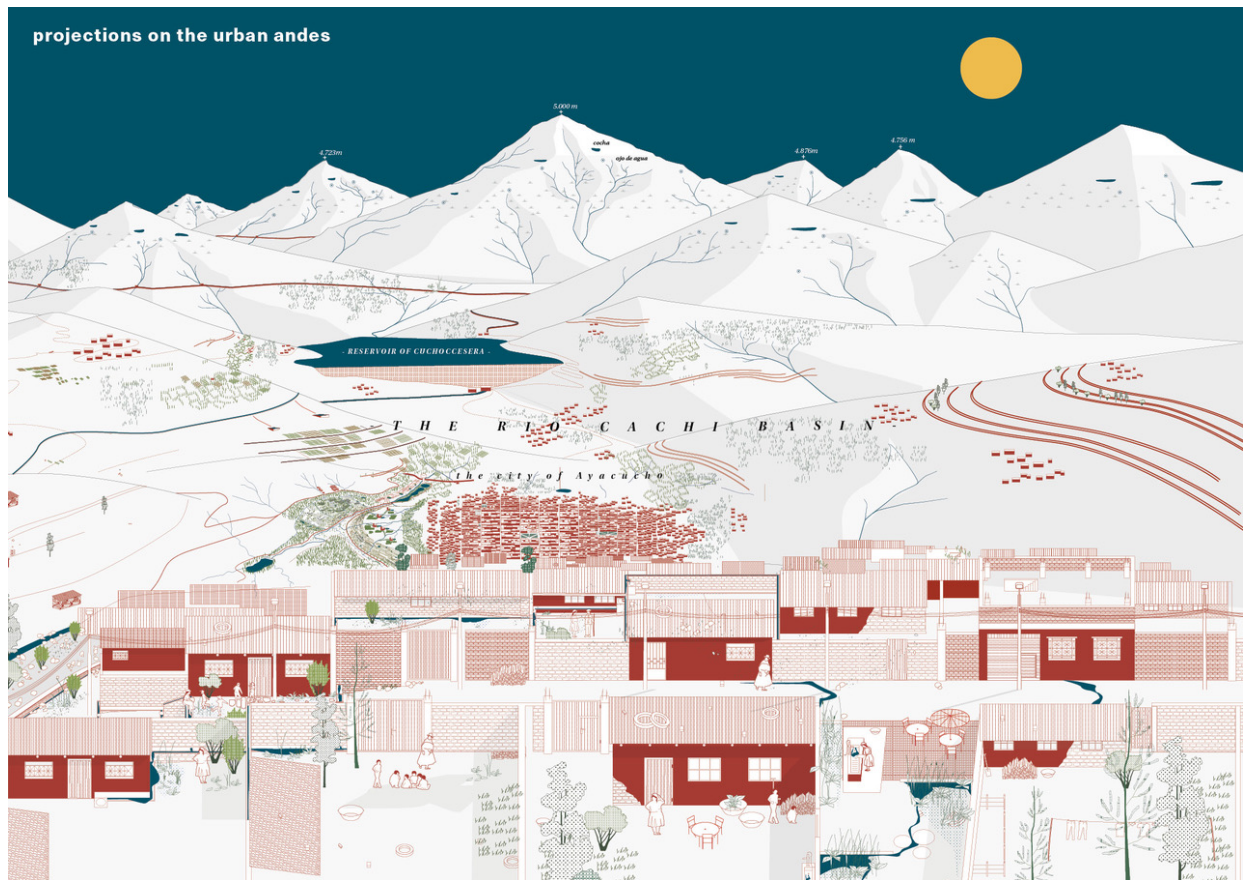


Stage for the City

An approach for urban regeneration in post-industrial towns, the project investigates integration between institutions and society, reconciling civic and industrial, framing a new democratic urban centre.

The project challenges the role of public buildings in the context of economic, social and political decline by re-establishing civic focus to combat urban disorientation and reclaiming the public realm. The design pivots around the reciprocity between material lightness and civic weight, between the flatness of the façade and the depth of the spaces; and frames the project's faith in the role of a single building reinforcing its relevance to problems faced by architects and urbanists today – building meaningful architecture without excessive expense, capturing the accumulated history of a place and reintroducing it to future generations in an approachable and engaging way. Spatially and compositionally the building encourages the seemingly dissimilar typologies of industrial and civic to exist side by side and manifest the importance of their shared history, relying on playfulness and sophistication as a tool to propose a typology that is specific yet timeless.

Monika Marinova
Burgas, Bulgaria



Off the Grid

Rethinking the relation between water management, urbanisation and the role of self-steering communities.

Ayacucho is one of Peru's fastest growing cities: in the past ten years its population has increased sixfold. This growth, in combination with the water shortage due to climate change puts a great pressure on local urban livelihoods and compromises the original ecosystem of the Cachi River and its surrounding basin. Embedding water recycling infrastructure into the public space and relating it to the shared culture of water are important foundations for local involvement in tackling this water crisis. The project focuses on the outskirts of the city since that is where the blueprint of the future city is drawn by self-organising squatter settlements.

Given this context, a new question arises: how to position oneself as a designer in a context where the 'act of designing' is absent? The project tries to re-root ancient Andean knowledge in the 'urban' Andean culture. The architect as translator, translating ancient, Andean water infrastructures to a new, urban context.

Willem Hubrechts
Brussels, Belgium



OASI

Renaturalization of a heritage area with natural logics that enables fluvial resilience of the territory along time.

Oasi becomes a system that rediscovers the spirit of fluvial dynamics, providing new uses and functions in public space that guarantee the resilience of the urban patterns and the ecological connectivity of the territory. The perception and collective imaginary are renewed with a fluvial space of reencounter with nature. We aim to strengthen and dignify the identity of a place that has lost its roots. Our methodology sets the territorial dynamics of the site as a starting point, where is expected that the phenomenology will evolve naturally to a fluvial ecosystem over time. The topography configures a balanced and strategic land movement concerning the floods; the vegetation recovers the structure of the riverbank forest in relation to the phreatic level; and the bioengineering techniques consolidate the exposed margin. In the context of assuming new climatic conditions, our generation must recover from the respect and empathy towards the landscape, the space that belongs to nature.

Álvaro Alcázar Del Águila, Roser Garcia Llidó, Eduard Llargués i Asensio, Sergio Sangalli Borrego
OASI
Donostia, Spain



Borders of care

How many borders do we cross every day in order to be cared for?

Borders define the way we live, there are a lot of types: physical, social, political, and many more. These are just the reflection of our inner mental limits and fears that we impose to others and to ourselves. But, what happens when you have to cross borders to be cared for? New countries are created, and not necessarily political-flag-proud countries. New ways of seeing and being seen are put into practice, new languages are spoken, of love or rejection, new narratives.

During the 1920s in Barcelona, there was a whorehouse named Madame Petit in the Barrio Chino. This was a neighbourhood for the immigrant and rejected, but Madame Petit was a sort of melting pot where all layers of society met, poor, rich, queers and thieves. When trespassing the moral threshold of this place, a new world would emerge.

Where resides the need for company, for care? Why do we cross borders but don't let others do it when it is not in our favor? How architecture is a reflection of these borders?

Carlos Lanuza Jarquín
Barcelona, Spain



What Do Landscapes Say?

‘What Do Landscapes Say?’ explores how multidisciplinary artistic research informs the development of diverse urban environments through looking at landscapes.

Whether we confine our environment in shaping it to our will, leave it to its natural processes, or exploit it to satisfy our needs, our approach to landscape trickles down to the development of our cities and societies. The art of noticing and reflecting relevant details outside the frameworks of urban planning can be a valuable resource for learning about diversity, while individual stories can uncover those areas where utilitarian approaches to vastly different landscapes share a common ground.

Throughout eighteen months of research, nine makers in the Netherlands, Russia and UK sought out encounters with places in Russia and the Netherlands, narrated the diverse landscapes in hybrid forms of drawings, films, interactive installations, texts, and more. The works have been exhibited in Het Nieuwe Instituut Rotterdam and Na Peshcanoy Gallery Moscow in 2020. The collective will further the discourse with a symposium in 2021. The project is made possible by Creative Industries Fund NL.

Yue Mao, Polina Veidenbakh, Naomi van Dijck, Ksenia Kopalova, Rachel Bacon, Nataly Lakhtina, Maria Malkova, Vera Mennens, Radha Smith

Nomaos

Delft, Netherlands