



ON THE POWER OF ATTAINABLE ARCHITECTURE

Community Engagement and Interaction through Architecture:
A New Approach to Architectural Exhibitions

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On the Power of Attainable Architecture
Community Engagement and Interaction through Architecture:
A New Approach to Architectural Exhibitions

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ABSTRACT

This thesis explores the potential of architecture exhibitions as a medium to make architecture more accessible and relevant to the public. Drawing inspiration from an article titled “6 Small Scale Projects with Large Social Impact”, it highlights the significance of small-scale architectural interventions that foster social responsibility, public engagement, and sustainability.

The prevalent architectural elitism often overlooks attainable, small-scale architecture, which advocates for a broader appreciation of architecture, including the everyday built environments that shape our communities and everyday lives.

The thesis proposes a new approach to architecture exhibitions emphasizing authentic immersion and engagement. It introduces a unique 1:1 experience where visitors can understand and appreciate architecture as it is utilized in its original context. This approach addresses the limitations of traditional architecture exhibitions, which often fail to convey the physical experience of being in the space, the tactile qualities of the materials, the context of the building's surroundings, and the social and cultural significance of the architecture within its community.

To address this issue, the thesis presents six case studies of architectural projects that have had a significant social impact on their respective communities. These projects are showcased in an exhibition format, including 1:1 replicas, contextual understanding, live activities, interactive touchpoints, and educational workshops. The exhibition strategies aim to recreate the built environment and the living culture that surrounds and interacts with it.

The case studies include the Center for Women in Masai Village, The Garden Library for Refugees and Migrant Workers, The Green Embassy, Story Pod Library, Za'atari Classroom, and Tea, Chocolate, Coffee Pavilion. Each project is presented in a way that allows visitors to experience the architecture in the same way as the community using the original architecture, thereby providing a deeper understanding of the architecture's social context.

In conclusion, my thesis underscores the crucial role of embracing a different role of architecture in addressing the needs of people. It highlights how, far from elitist concerns, architecture can be a powerful catalyst for positive societal change. By embracing the cultural nuances and economic conditions of diverse communities, creating typologies that cater to their unique needs, empowering marginalized groups, bridging divides, and contributing to sustainability, architecture can truly make a difference in society.

INTRODUCTION

As an exhibition designer with a background in architecture, my journey began in 2019 when I was completing my bachelor's degree in architecture at SCI-Arc. The question that has always intrigued me is - how can we make architecture more relevant to the public? This curiosity was fueled by observing my classmates leaving architecture school or switching to other departments. I felt that the public had a limited understanding of the discipline of architecture and often misunderstood its academic study. This realization partly inspired my decision to study exhibition design at RISD. My goal was to leverage my background in architecture to foster a broader appreciation and enthusiasm for the field.

During my undergraduate studies, I was drawn to the concept of Object-oriented ontology. I noticed a prevailing elitist perspective among architects, suggesting that architecture could be anything. However, I disagreed with this viewpoint. I believe that architecture is about people, and as architects, we should emphasize this human-world correlation. Real objects are those that withdraw from all experience, whereas sensual objects exist only in experience. I found that exhibition design could serve as a medium to convey these complex ideas to the public.

This exploration also led me to question the role of replicas in architecture. Are exact replicas, like those seen in Las Vegas and Disneyland, beneficial? Despite the debate, it's undeniable that places like Vegas and Disneyland have achieved great success globally. People are drawn to the idea of experiencing multiple sights at once and immersing themselves in an extraordinary world. I am interested in exploring the potential of exhibition design to create similar immersive experiences, thereby making architecture more accessible and engaging to the public.

ARCHITECTURE AND COMMUNITY

Attainable architecture focuses on creating functional, inspiring, and accessible spaces that are economically feasible for all, especially those in underprivileged communities. This approach often involves the development of small-scale, standalone structures that are strategically placed outdoors, within close proximity to the communities they serve.

A key feature of attainable architecture is its emphasis on the use of locally sourced materials, which not only supports sustainability and ecological friendliness but also fosters a sense of community ownership and connection to the local environment. The structures created under this philosophy are designed to be easily replicable, promoting a sense of community involvement and ownership, which in turn ensures their long-term sustainability.

In essence, attainable architecture is a community-centric approach to design that prioritizes accessibility, sustainability, and functionality. It results in the creation of small-scale, outdoor learning spaces that are built with the active involvement of the community and the use of locally sourced materials. This approach to design not only serves the immediate needs of the community but also contributes to the broader goal of sustainable development.

Inclusivity and Diversity in Architecture

Robert Venturi:

“I like elements which are hybrid rather than ‘pure,’ compromising rather than ‘clean’...accommodating rather than excluding...ambiguous rather than articulated...I am for messy vitality over obvious unity...I prefer ‘both-and’ to ‘either-or,’ black and white, and sometimes gray, to black or white...An architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion.”

Context in Architecture

Frank Gehry:

“Architecture should speak of its time and place, but yearn for timelessness.”

Transformative Potential of Architecture

Renzo Piano:

“One of the great beauties of architecture is that each time, it is like life starting all over again.”

Multifaceted Role of Architecture

Zaha Hadid:

“I don’t think that architecture is only about shelter, is only about a very simple enclosure. It should be able to excite you, to calm you, to make you think.”

The Balance between Idealism and Pragmatism in Architecture

Bjarke Ingels:

“Architecture seems to be entrenched in two equally unfertile fronts: either naively utopian or petrifyingly pragmatic. We believe that there is a third way wedged in the no-man’s land between the diametrical opposites. Or in the small but very fertile overlap between the two. A pragmatic utopian architecture that takes on the creation of socially, economically, and environmentally perfect places as a practical objective.”

How to bridge the gap between architecture and daily life

Bridging the gap between architecture and daily life is a multifaceted task that requires a holistic approach. It involves understanding the needs of the community, fostering a sense of ownership, and creating spaces that are functional, accessible, and aesthetically pleasing.

Firstly, understanding the needs of the community is crucial. Architects must engage with the community to understand their needs, aspirations, and the challenges they face in their daily lives. This involves conducting surveys, holding community meetings, and engaging in dialogue with community members. By understanding the community's needs, architects can design spaces that are not only aesthetically pleasing but also functional and relevant to the community's daily life.

Secondly, fostering a sense of ownership among community members is essential. When people feel a sense of ownership over their built environment, they are more likely to take care of it and use it in a way that benefits their daily life. This can be achieved by involving the community in the design process, using locally sourced materials, and creating spaces that reflect the local culture and identity.

Lastly, creating spaces that are functional, accessible, and aesthetically pleasing is key. Functionality ensures that the space meets the community's needs and is usable in their daily life. Accessibility ensures that the space is available to all members of the community, regardless of their age, ability, or socioeconomic status. Aesthetics, while often overlooked, play a crucial role in how people interact with their built environment. A well-designed space can inspire, uplift, and improve the quality of life for those who use it.

In conclusion, bridging the gap between architecture and daily life involves understanding the community's needs, fostering a sense of ownership, and creating functional, accessible, and aesthetically pleasing spaces. By adopting this approach, architects can create a built environment that is not only beautiful but also deeply connected to the daily lives of the people who use it.

ARCHITECTURE
AND ARCHITECTURE EXHIBITION

Curatorial Goals of the Architecture Exhibition

The curatorial goals of an architecture exhibition are multifaceted and can vary depending on the specific theme or focus of the exhibition. However, there are some common objectives that most architecture exhibitions strive to achieve.

Historical Perspective and Evolution of Architecture:

Exhibitions “75 Years of Architecture at MoMA 2008” provide a historical perspective on architecture, tracing its evolution from the 1920s to the 1990s. They explore various architectural movements such as Modernism, Urbanism, and Visionary Architecture, and the art of drawing. These exhibitions aim to facilitate new encounters and changes in the understanding of the historical avant-garde.



Showcasing Transformative Potential of Architecture:

Exhibitions “Transformations in Modern Architecture 1979” aim to showcase the transformative potential of architecture. They explore themes like architecture as the invention of sculptural form, architecture as structural form, and vernacular architecture. These exhibitions use photographs to illustrate the buildings, emphasizing the sculptural and structural aspects of architecture.



Exploring the Role and Function of Buildings:

Some exhibitions, “Architecture of Museums 1968”, delve into the current debates on the function of buildings in our society. They explore the educational role and original function of housing art in museums, providing insights into how architecture serves societal needs.



Thematic Explorations of Contemporary Issues:

Exhibition “Thresholds/Bernard Tschumi: Architecture and Event” focus on thematic explorations of contemporary issues in architecture and design. They highlight the uneasy relationship between the precision of architecture and the instability of day-to-day life, underscoring the importance of events in defining architectural space.



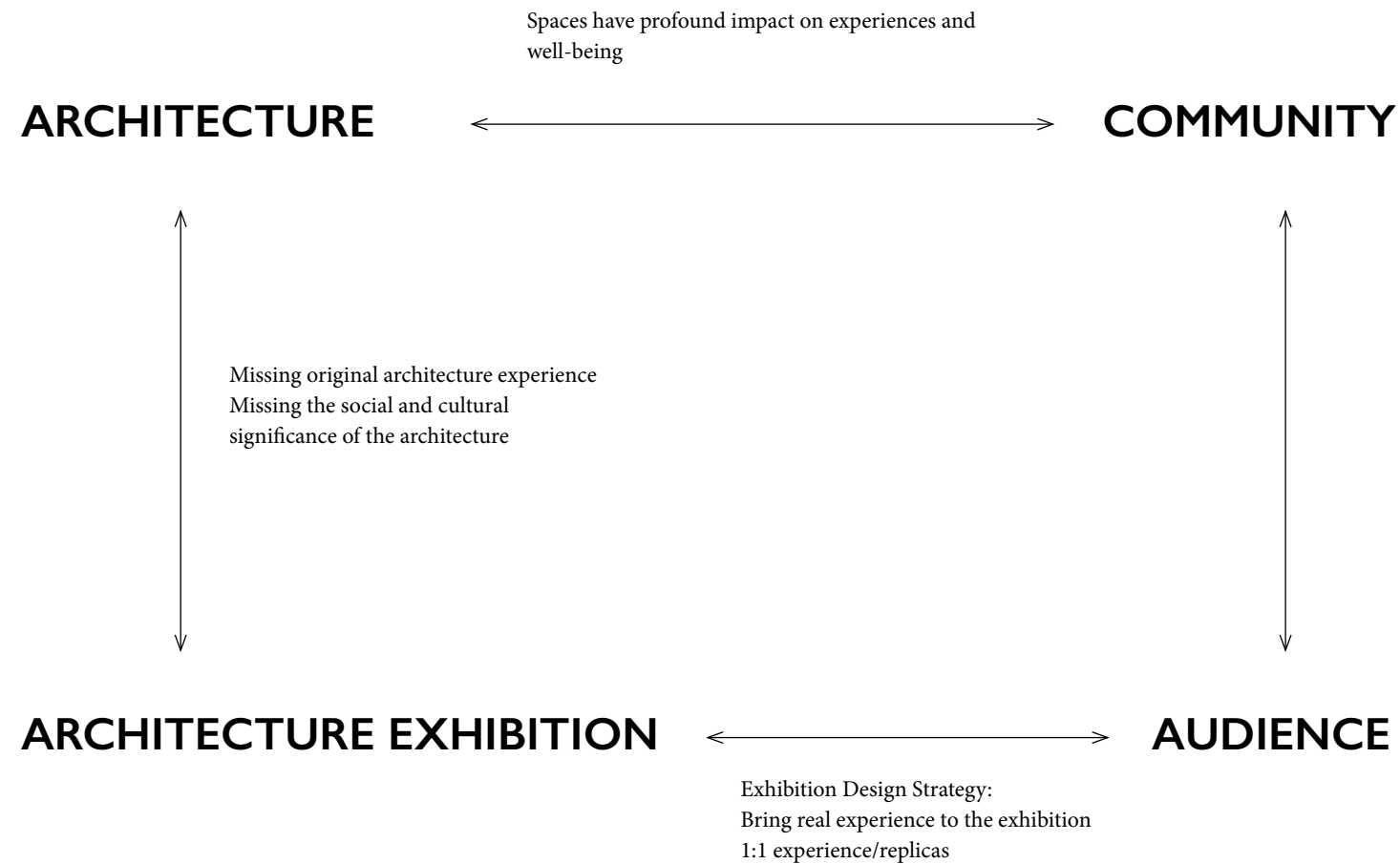
Promoting New Ideas and Future Directions:

Architecture exhibitions also serve as a platform for promoting new ideas and foreseeing the future of design and construction. They provide opportunities for upcoming designers to showcase their work and engage with the public. They educate laymen about the significance of architecture and its greater significance to our daily lives.

Creating an architecture exhibition involves careful planning and execution. It requires a deep understanding of the architect's work and the ability to present it in a way that is engaging and informative. The exhibition “Modern Architecture: International Exhibition” at MoMA is an example of how an architecture exhibition can unify and codify a particular expression of Modernism, giving it wide exposure and institutional backing.

In conclusion, the curatorial goals of an architecture exhibition are to educate the public about the significance of architecture, showcase the transformative potential of architecture, explore the role and function of buildings, provide a platform for promoting new ideas and future directions, and create an engaging and informative experience for the audience.

What do we experience at an Architecture VS an Architecture Exhibition



The article "The Interior Experience of Architecture: An Emotional Connection between Space and the Body" by Keunhye Lee explores the phenomenological understanding of architecture, emphasizing the importance of the interior experience and its connection to emotional aspects, which enrich the quality of architecture.

The article discusses several architectural projects, including Peter Zumthor's Bruder Klaus Chapel, Peter Zumthor's Serpentine Pavilion, Kengo Kuma's Sensing Space, and Kengo Kuma's GC Prosthodontic Museum. These projects are analyzed based on various aspects such as the physical and sensory body, materiality, and emotional connection. The author argues that an integrated understanding of environmental stimuli and the body can improve the multi-sensory experience of architecture.

In the context of architecture exhibition design, this article can provide valuable insights. Traditional architecture exhibitions often lack the physical experience of being in the space, the tactile qualities of the materials, and the context of the building's surroundings. However, by focusing on the interior experience of architecture and its emotional connection, exhibitions can be designed to create immersive experiences that stimulate visitors' senses and emotions.

For instance, exhibitions can use space, materials, and design elements to evoke specific emotional responses and convey the intended message or theme of the exhibition. Understanding the emotional connection between space and the body can help exhibition designers create spaces that resonate with visitors on a deeper level. This can lead to more impactful and memorable exhibitions that not only showcase architectural designs but also enable visitors to experience and interact with the concepts and ideas presented.

In summary, Keunhye Lee's article offers a profound exploration of the emotional aspects of architectural spaces, which can be highly relevant and beneficial in the context of designing and understanding architecture exhibitions. The article underscores the importance of considering the interior experience of architecture and its emotional connection in the design of architecture exhibitions.

Limitations of Architecture Exhibitions

Architecture exhibitions serve as a platform for visitors to delve into the multifaceted world of architectural concepts, designs, and their implications. Rather than just presenting documents and drawings, these exhibitions often curate an environment that encapsulates various facets of architecture.

Visitors are typically introduced to the context of the place, which includes the geographical, historical, and social aspects that have shaped the design. Additionally, the construction process is often highlighted through detailed displays showcasing the materials, techniques, and processes employed in the creation of the architectural work, which may include models, samples, diagrams, and interactive displays.

Exhibitions also elucidate the intended function or use of the architectural work, such as its purpose, the activities it supports, and the interaction it facilitates with the space. This insight helps visitors comprehend the practical aspects of the architectural design and its influence on users.

The spatial strategies or the layout of the exhibition itself is another significant aspect. The design of the exhibition often guides visitors through the content in a particular manner, creating a narrative, emphasizing certain aspects, or enabling visitors to explore at their own pace.

Many architecture exhibitions strive to create an immersive environment that allows visitors to experience aspects of the architecture firsthand. This could include full-scale models, virtual reality experiences, or installations that mimic the architectural work. These immersive elements can enhance visitors' understanding and appreciation of the architectural design.

Lastly, architecture exhibitions often aim to stimulate thought and discussion rather than merely conveying information. Visitors are encouraged to engage with the content, form their own interpretations, and participate in discourse about the architectural work. This interactive and thought-provoking approach transforms the exhibition into a public platform for discourse, enabling visitors to develop their own understanding as they navigate through all architectural elements.

However, architecture exhibitions also face certain limitations, primarily due to the inherent challenge of representing three-dimensional, experiential spaces within the confines of an exhibition setting.

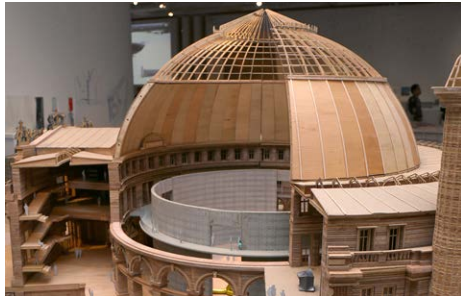
One major limitation is the difficulty in conveying the actual physical experience of being in the architectural space. While models, drawings, and virtual reality can provide a sense of the space, they cannot fully replicate the experience of physically being in the building or space. The sense of scale, the interrelation of different spaces, and the interaction of light and sound with the architecture are aspects that can be challenging to represent in an exhibition.

Another limitation is the challenge in conveying the tactile qualities of the materials used in the architecture. While exhibitions can display material samples or use similar materials in their displays, the tactile experience of the actual building materials can be difficult to replicate.

The context in which the building exists, such as the surrounding landscape or urban environment, is another aspect that can be challenging to represent in an exhibition. While photographs, videos, and descriptions can provide some sense of the context, they cannot fully convey the experience of the building in its actual location.

Lastly, representing the social and cultural significance of the architecture within its community can be difficult. Architecture is often deeply intertwined with the social and cultural fabric of its community, influencing and being influenced by local customs, practices, and values. While exhibitions can provide information and narratives about this aspect, the lived experience of the community can be challenging to convey.

Despite these limitations, architecture exhibitions play a crucial role in educating the public about architectural concepts, designs, and their impacts. They provide a platform for showcasing architectural works, stimulating discussion, and promoting appreciation for architecture. However, it's important for exhibition designers to be cognizant of these limitations and strive to address them as much as possible in their exhibition design.

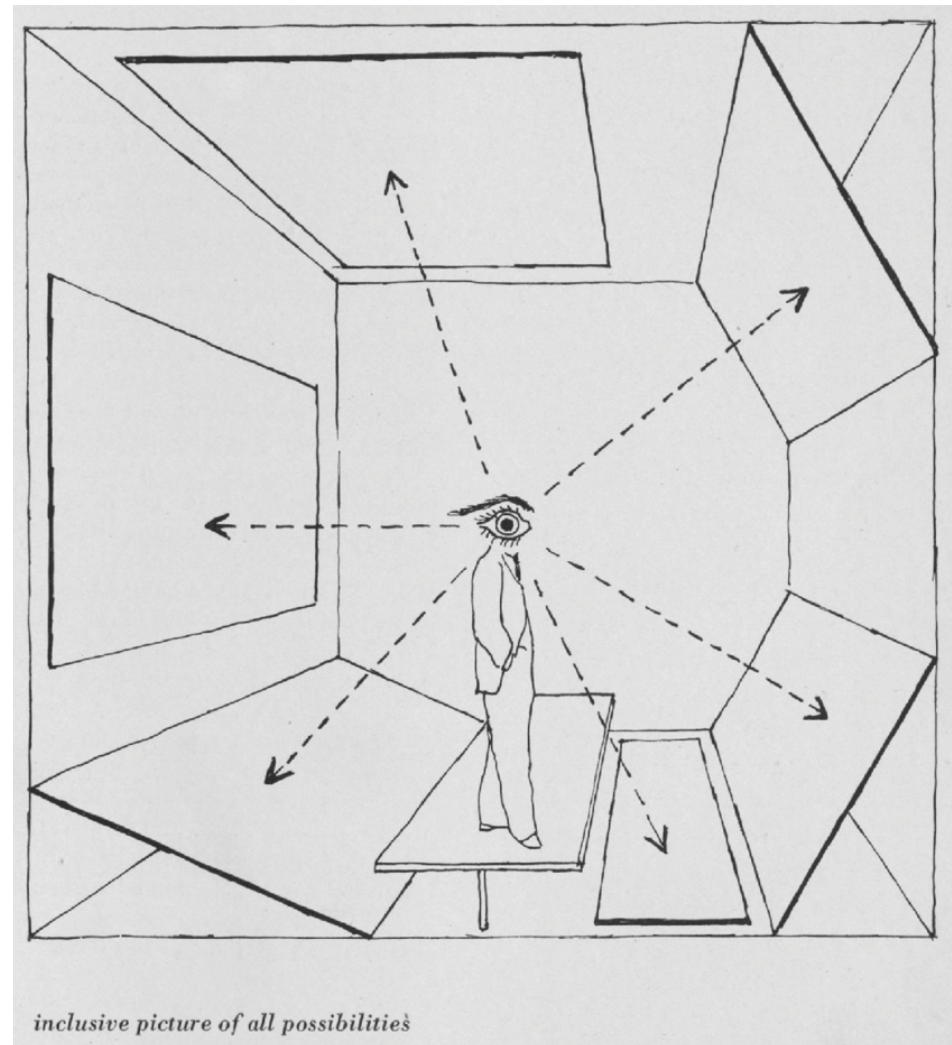


EXHIBITION PRECEDENTS

Current Architecture Exhibition

In the realm of architecture, exhibitions serve as a crucial platform for showcasing design concepts, techniques, and impacts. They provide a tangible and immersive way for visitors to explore the multifaceted world of architecture. As we delve into the current types of architecture exhibitions, it's important to note that these exhibitions have evolved significantly over time, incorporating a variety of display methods to effectively communicate

architectural ideas and narratives. The current types of architecture exhibitions are diverse and multifaceted, incorporating a range of display methods to effectively communicate architectural ideas and narratives. As we continue to explore the world of architecture exhibitions in this thesis, we will delve deeper into each of these components, examining their role, impact, and potential for future development.



Bayer's sketch of extended vision. Bayer, "Fundamentals," 25. Rare Book Division, The New York Public Library. "Fundamentals of Exhibition Design"

1 Original Architectural Elements Original Architecture Components

2 Models and Drawings

Drawing
Documentation
Photography
Text
Models
Different Scales of Models
Historical Models

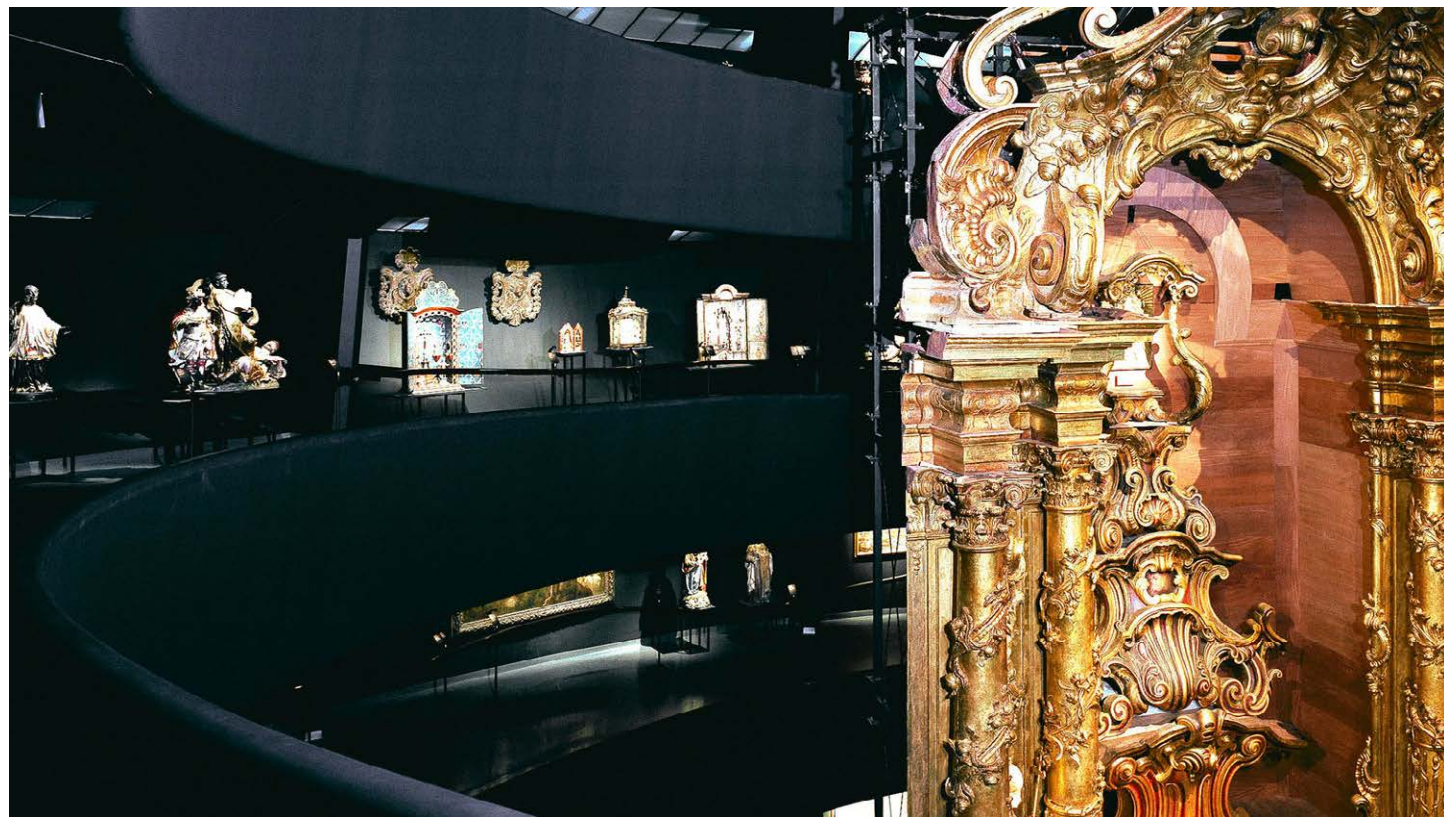
3 Replicas Replicas That Exist New Replicas Holographic Replica

Environmental Design Environmental Settings

4 Digital Media Digital Screens: Videos And Documentation Of The Artist Projection

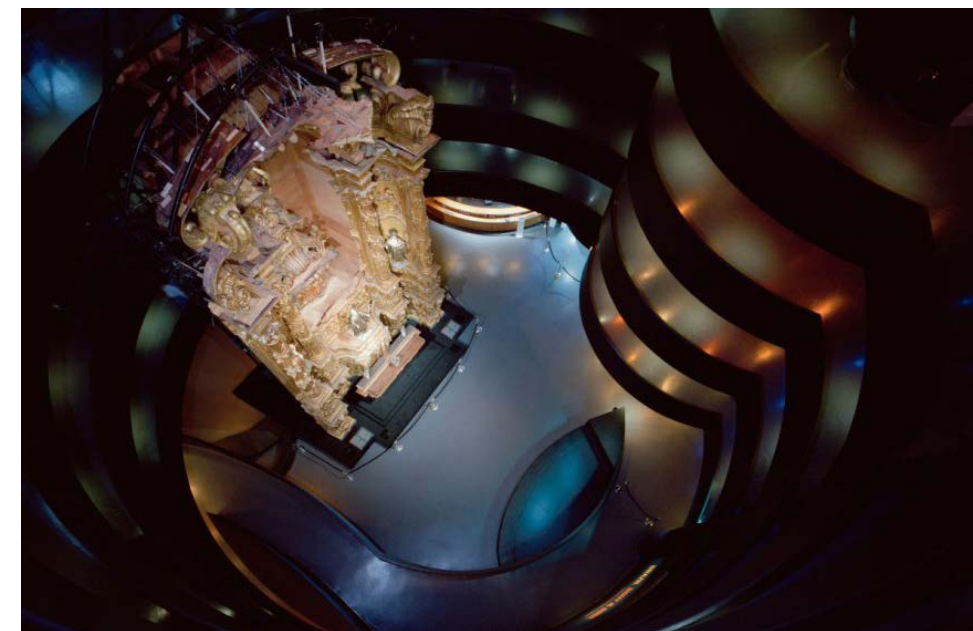
5 Small For Individuals And Large Projects Film Projection

| Original Architectural Elements



Brazil: Body & Soul,
Guggenheim Museum
2002

“Jean Nouvel fashioned a dramatic design for the 2001 exhibition Brazil: Body and Soul, painting the rotunda almost entirely black and installing a large-scale light projection that loomed over the space. Perhaps the most striking object featured in the exhibition was a monumental 18th-century carved and gilded cedar altarpiece that towered over the floor of the rotunda, reaching halfway to the oculus. The altarpiece’s arrival from Brazil was delayed, which meant that early visitors to the show got to witness its painstaking assembly as they walked up the ramps.”¹



1. MENDELSON, ASHLEY. “Nine Guggenheim Exhibitions Designed by Architects.” The Guggenheim Museums and Foundation, September 30, 2016. <https://www.guggenheim.org/blogs/checklist/nine-guggenheim-exhibitions-designed-by-architects>.

2 Models and Drawings



1. Myers I, Lynne. "Kazuyo Sejima + Ryue Nishizawa Exhibition Opens at Toto Gallery Ma in Tokyo." Designboom, October 29, 2021. <https://www.designboom.com/architecture/kazuyo-sejima-and-ryue-nishizawa-sanaa-exhibition-toto-gallery-ma-tokyo-10-26-2021/>.



Kazuyo Sejima + Ryue Nishizawa Exhibition TOTO GALLERY MA Tokyo 2021

"TOTO GALLERY MA in Tokyo presents a second solo exhibition of Pritzker Prize-winning architects Kazuyo Sejima and Ryue Nishizawa. Titled 'Architecture & Environment', the new exhibition looks specifically at how the architects respond to the landscape of any given site, showcasing the duo's most recent projects undertaken together at SANAA as well as works from their individual studios."¹

The exhibition displayed an extensive collection of models and allowed visitors to respond candidly with the architects about the inspiration behind the show. The physical models of the SANAA gave are an excellent demonstration of how the design evolved from initial design concepts to the final architectural details. Additionally, both the interior and exterior exhibition spaces of Toto Gallery were utilized. In the interior space collection, the physical models are displayed in a variety of creative ways, such as by hanging the site model¹ on the wall rather than placing it on a desk. It gives the audience a better understanding of scale. At the exterior exhibition, Puyuan Design and Event Center, a project that takes place on top of a small island and a river², is on display. The ways in which it is displayed outdoors corresponds with the site's geography, and the audience can easily adopt the design concepts of a ship floating on a river.

3 Replicas

Las Vegas, A City-Scale Architecture Exhibition
1960

Symbols, Forms, and Volume

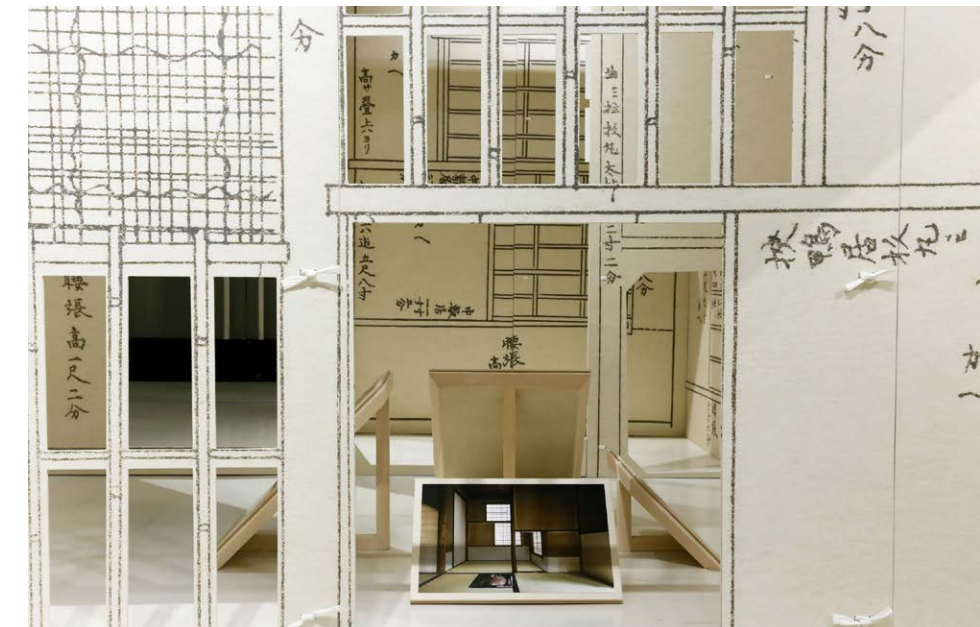
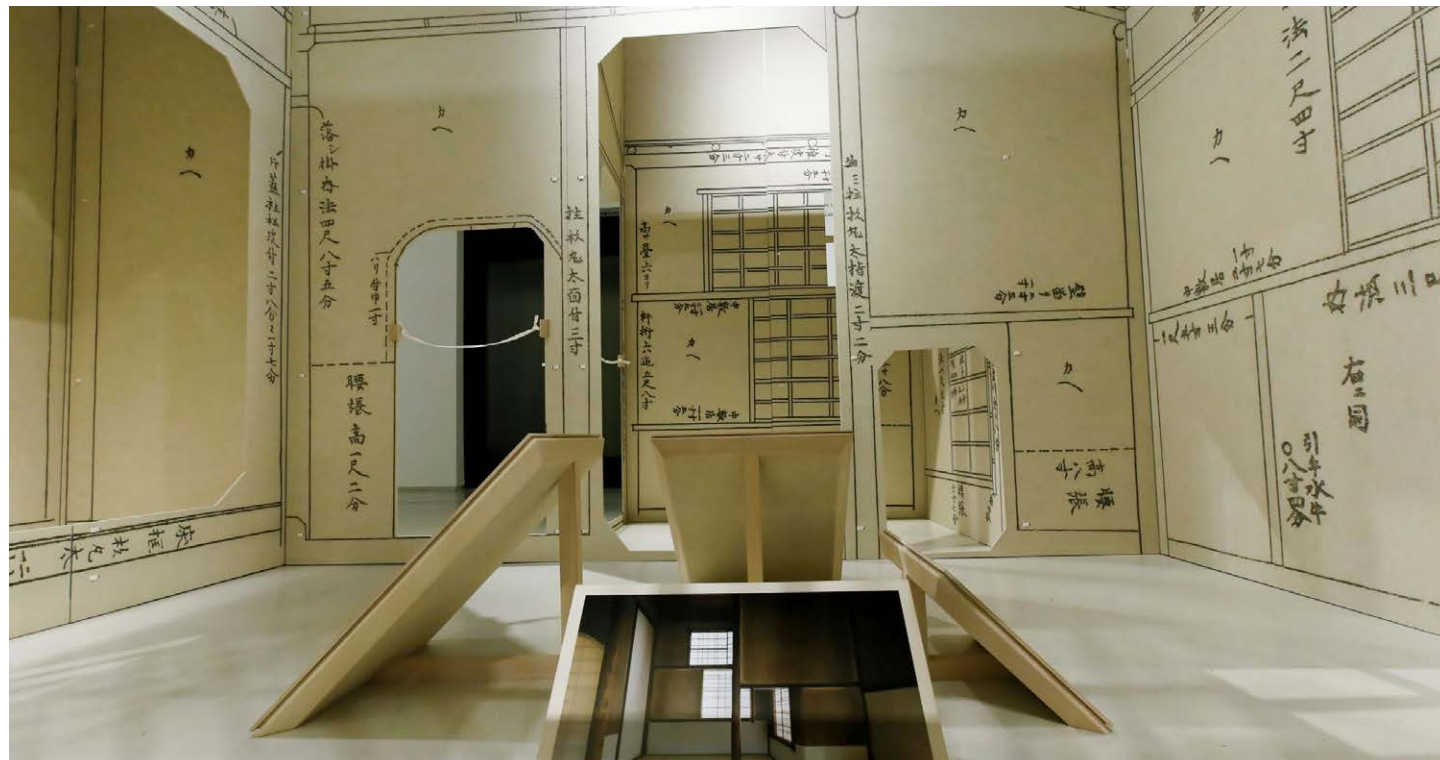
The book Learning from Las Vegas is written by architects and writers Robert Venturi and Denise Scott Brown, and co-authored by Steven Izenour. The authors studied Las Vegas in two aspects, symbols and the Decorated Shed. By examining Las Vegas, we can understand the context of which architectural components can maximize the comprehension of a building, and it is closely related to the organization of an architectural exhibition.

Learning from Las Vegas “The book is about applying the same critical processes and tools architects employ elsewhere to everyday spaces – reserving judgment and learn from places people go and enjoy. And if one wants to observe the ever-shifting state of the American landscape, there’s still no better place to see it than the Las Vegas strip.”¹



1. Trufelman, A. (1970, January 1). Lessons from Las Vegas. 99% Invisible. Retrieved November 30, 2022, from <https://99percentinvisible.org/episode/lessons-from-las-vegas/>

3 Replicas



Windows on the Teahouse
Japan House
Los Angeles
2020

Two-dimensional to three-dimensional

“In Japan, Okoshi-ezu were created to represent the interior of architectural spaces, particularly tea houses. They are folded drawings capable of becoming three-dimensional. These drawings offer a different way of representation: double, clear, synthetic, and dense which allows for a better understanding of the space.”¹

1. Bartolomei, C., Morganti, C. (2020). The Okoshi-ezu of the Tea House: The Duplicity of Representation. In: Agustín-Hernández, L., Vallespín Muniesa, A., Fernández-Morales, A. (eds) Graphical Heritage. EGA 2020. Springer Series in Design and Innovation , vol 6. Springer, Cham. <https://>

3 Replicas



Unité D'Habitation, Period Room, Cite De L 'Architecture, 2017

In 2002, the Cité de l'architecture & du patrimoine initiated the "Le Corbusier project" which enabled the remarkable and unique transcription on a scale of 1, in the gallery of modern and contemporary architecture of the museum, of a type E2 apartment in the Radiant city of Marseille. In this apartment, visitors can enter, apprehend the space and live for a few moments in this habitat considered to be one of the most successful and innovative in the aftermath of the Second World War.

<https://www.citedelarchitecture.fr/fr/collection/parcours-thematiques/la-reconstitution-de-lappartement-type-e2-de-la-cite-radieuse-de>



3 Replicas



Le Corbusier's Cabanon
- the interior 1:1
The Royal Institute of British Architects and Cassina
2009

“The Royal Institute of British Architects and Cassina present the exhibition Le Corbusier's Cabanon. The Interior 1:1. Le Corbusier 1952 - Cassina 2006 which will remain open from the 5th of March to the 28th of April 2009, in the Florence Hall of the RIBA.

The exhibition, in the garden of the Triennale Milano, featured the reconstruction of the actual interior of the Cabanon, which Le Corbusier planned and built in 1952 for his holidays at Cap-Martin, an apparently unpretentious sea-side hut, but comprising a remarkable example of micro-architecture, full of meaning Cassina, continuing their research into the work of the Maestri of architecture, have taken care of this project, which is now presented with the aim of divulging a deeper appreciation and knowledge of the merits of the architectural interior.”



3 Material

“Christo and Jeanne-Claude ‘L’Arc de Triomphe, Wrapped.’”
2022
21_21 DESIGN, Tokyo

Focusing on the creation and production process which led to the completion of “L’Arc de Triomphe, Wrapped,” the exhibition itinerary retraces Christo and Jeanne-Claude’s life through their major artistic projects, revealing the cornerstones of their unique artistic practice.



3 Replicas

Tadao Ando's 'Endeavors' Exhibition
The National Art Center
Tokyo
2017

"A full-size model of Church of the Light takes centre stage in a survey of Tadao Ando's 50-year career – even though the architect told Dezeen his latest projects are his best work. For the exhibition, Ando created a 1:1 scale model of Church of the Light, a concrete church with a striking cross-shaped cut out in its front, which was completed in Osaka in 1989."¹



1. Senda, Shuhei. "Tadao Ando's 'Endeavors' Exhibition at the National Art Center, Tokyo." October 9, 2017. <https://www.designboom.com/architecture/tadao-ando-endeavors-exhibition-national-art-center-tokyo-japan-10-08-2017/>.



4 Environmental Design

Recreated Full-Scale Workspace

Architecture exhibitions are more than just displays of architecture; they can also enrich the working experience of architects. It is a wonderful opportunity for the audience to gain insight into the architect's daily life. It will help the audience comprehend the story behind where and why architects construct certain architectural forms and social aspects.



Tadao Ando's 'Endeavors' Exhibition
The National Art Center
Tokyo
2017

At Tadao Ando's 'Endeavors' Exhibition, "The exhibition's prologue lays out the history of Ando's activities with a display that presents travel sketches he made before he became an architect. These are shown alongside the designs of his atelier, which he has constantly reworked through a series of renovations. Within the exhibit, a part of Ando's personal workspace has been recreated at full scale, providing a glimpse into the everyday life of the architect."¹



1. Senda, Shuhei. "Tadao Ando's 'Endeavors' Exhibition at the National Art Center, Tokyo." October 9, 2017. <https://www.designboom.com/architecture/tadao-ando-endeavors-exhibition-national-art-center-tokyo-japan-10-08-2017/>.

4 Environmental Design

Recreated Full-Scale Workspace



1. "Snøhetta Exhibition at Danish Architecture Centre." Snøhetta. Accessed December 10, 2022. <https://snohetta.com/project/242-snohetta-exhibition-at-danish-architecture-centre>.



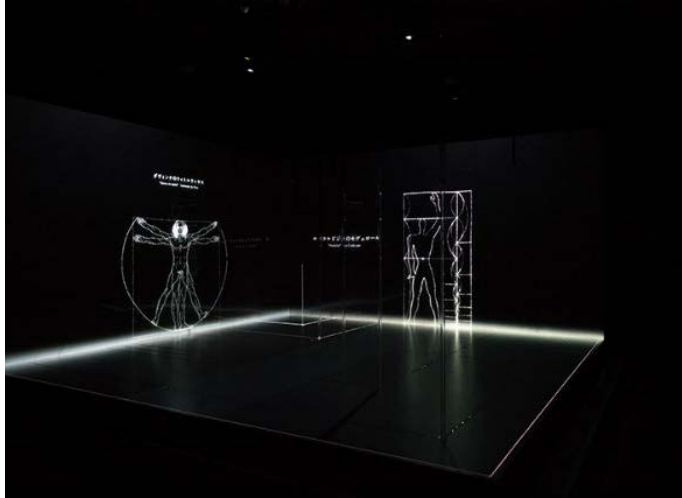
Snøhetta Exhibition
Danish Architecture Centre
2018

The exhibition, created by Snøhetta and Danish Architecture Centre, will run until September 27th 2015.

"Just like our own studios, the exhibition is characterized by the landscape, by our connection to art and culture, and by our love for craftsmanship traditions, as well as the new material possibilities brought about by modern technology. Inviting you into our office, workshop and universe, we are proud to present the relationships between people, processes and our processes in an exhibition format."

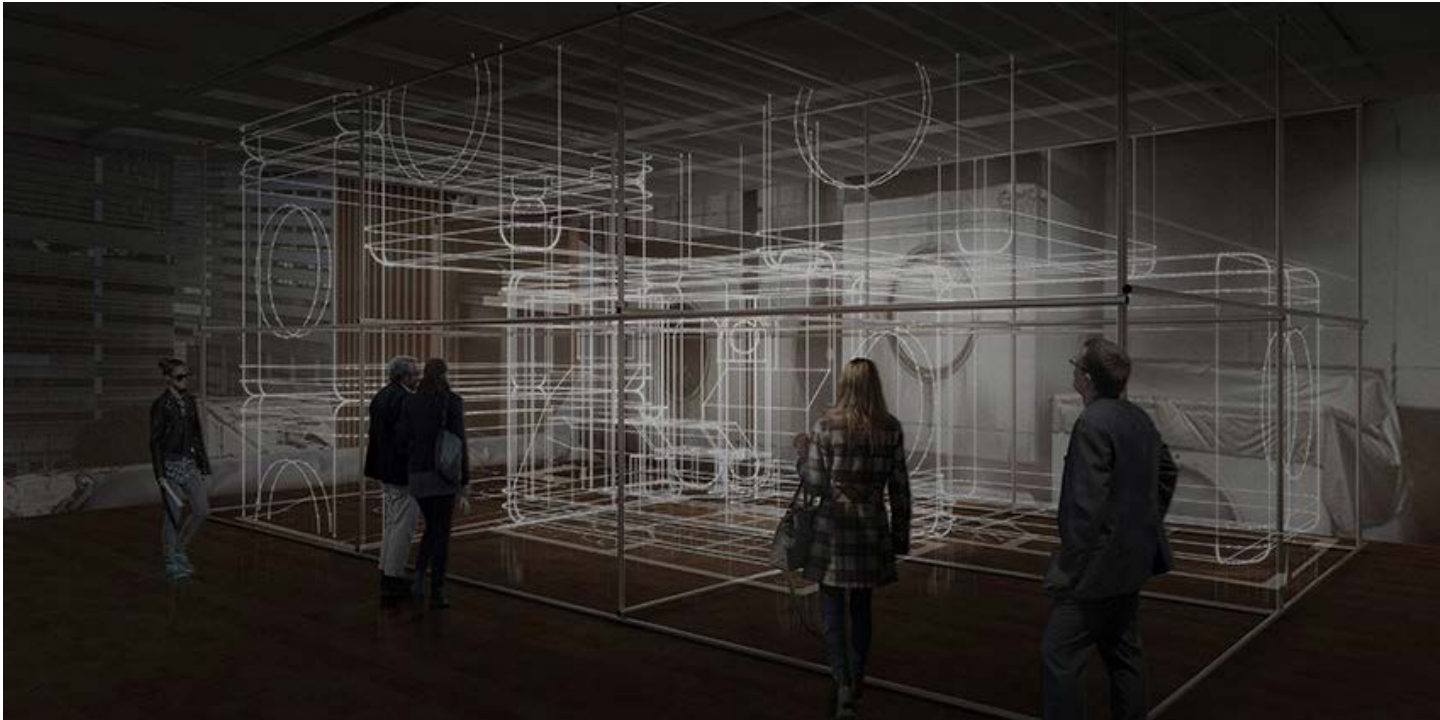
"Experience first-hand the detail and materiality of the workshop space, interact and contribute into our work processes, meet the people behind the work, and learn about the more than 220 projects displayed in Copenhagen this summer." ¹

5 Digital Media



Power of Scale installation view, by Rhizomatiks Architecture
Mori Art Museum
2018

The sense of scale is an integral component of architectural design. It is a vertical screen that displays how people interact with the space while working and living there. The digital display incorporates three walls of the room. It is a very interesting relationship that transforms three-dimensional space into a video, and then uses the video to allow viewers to gauge the size of a space by measuring themselves across the screen. It takes courage to introduce the public to a sense of scale. The disadvantage of this digital installation is that people cannot walk on the flooring. It loses the benefit of 3D immersion through 2D displays.



Tadao Ando's 'Endeavors' Exhibition
The National Art Center
Tokyo
2017
Kusama Installation

It employs a triangular cylinder to represent the outdoor space. When individuals enter the cylinder, an immersive experience of the ocean and Kusama's pumpkin is created. It is an excellent method for bringing the outdoors into an interior space.

5 Digital Media





6 SMALL SCALE PROJECTS WITH
LARGE SOCIAL IMPACT

Center for Women in Masai Village / C-re-aid

Empowering the Marginalized: A Spotlight on Children, Women, and Minority Religions



This project exemplifies the sustainable use of local materials and workforce to construct structures that positively impact the community. It offers a blueprint for other communities grappling with similar challenges related to sustainable construction, community empowerment, and gender equality.

A key feature of this project is the use of fire bricks, which, despite their demand for large quantities of wood for firing and contribution to illegal deforestation, are addressed by the project's commitment to tree planting and raising environmental awareness.

The project's intention behind the Women's Center is to foster women's empowerment. The center serves as a hub where women can store goods, organize meetings, manage themselves, and create new labor and economic opportunities. This initiative is part of a broader master plan that includes tree planting and the introduction of Femme kits to the women in Maji Moto, a Maasai village near Arusha, Tanzania, in partnership with Femme International.

The Women's Center, built with local materials and workforce, contributes to the specialization of craftsmen and the training of young apprentices. The simplicity of the design enables the villagers to replicate certain aspects of it in their own homes with limited resources and materials.

The project also introduces a new building technique that aligns with the changing landscape of construction and the pursuit of more sustainable techniques. Traditional houses built with wooden sticks and mud are gradually being replaced by fired brick constructions due to their durability and ease of maintenance.

In partnership with Femme International, this project seeks to preserve vernacular architecture in Tanzania while promoting sustainable construction techniques. The Women's Center serves as a prototype for similar structures in other villages where Femme International operates. The construction process also offers training opportunities for local craftsmen and young apprentices.

The project, completed within a budget of 2100 Euros and a timeline of 17 work days with a team of five people, also encourages participation from architecture students and related faculties. It offers them an opportunity to apply their skills in a real-world context and contribute to community development.

The Garden Library for Refugees and Migrant Workers / Yoav Meiri Architects

Information Access for All: Bridging Community Divides



The Garden Library for Refugees and Migrant Workers, a project by Yoav Meiri Architects, is a pioneering initiative located in Tel Aviv, Israel. The project's primary objective is to create a space that extends the lives of foreign workers, immigrants, and refugees in Israel beyond crisis management, facilitating a more integrated and normalized existence. The library aims to enhance communities' access to information and reference specialists trained to cater to their specific needs, gradually empowering them to manage their own requirements.

This project underscores the importance of understanding the unique needs of specific communities and providing resources tailored to meet those needs. It also highlights the transformative power of art and culture in enhancing the lives of individuals and communities. However, it's worth considering the project's long-term sustainability, the extent to which it addresses the root causes of the challenges faced by foreign workers, immigrants, and refugees in Israel, and whether the project inadvertently perpetuates power imbalances or reinforces existing social hierarchies.

The Migrants' Library holds significant importance for the local community as it provides access to books in various languages, enabling them to maintain a connection to their culture and language. It also offers a safe and welcoming space where foreign workers, immigrants, and refugees can gather and engage with each other, a crucial resource for individuals who may feel isolated or marginalized.

The project's emphasis on meeting the needs of specific communities and providing tailored resources is a transferable aspect. The project also underscores the importance of creating safe and welcoming spaces where individuals can gather, engage with each other, and access resources. These elements can be applied to other projects, demonstrating the potential for community-driven initiatives to create impactful and sustainable public spaces.





The Green Embassy / Steffen Impgaard

Nourishing Communities: Exploring Traditional Food Production Techniques

The goal of the project, “The Green Embassy” and the initiative “Taste Aarhus” in collaboration with the European Region of Gastronomy 2017, is to contribute to the better quality of life by raising awareness about the importance of cultural and food uniqueness, stimulating creativity and gastronomic innovation, educating for better nutrition, improving sustainable tourism standards, highlighting distinctive food cultures, and strengthening community well-being.

From this project, other communities can learn about the importance of sustainable urban gardening and the use of natural materials in architecture to create environmentally-friendly structures. They can also learn about the value of promoting local food cultures, fostering creativity and innovation, and promoting community well-being through initiatives such as “Taste Aarhus” and the European Region of Gastronomy.

As a critical perspective, one could question the long-term sustainability and impact of the project. While the project aims to raise awareness about cultural and food uniqueness and promote sustainability, it is important to evaluate the effectiveness of the initiatives in achieving their goals and creating lasting change in the community. Additionally, one could explore the inclusivity and accessibility of the project, ensuring that all members of the local community have equal opportunities to participate and benefit from the initiatives. They also highlight the significance of the local food culture and contribute to the city’s role as the European Region of Gastronomy, which can boost tourism and economic development in the area.

The transferable aspects of this project to other communities include the promotion of sustainable urban gardening, the use of natural materials in architecture, the value of promoting local food cultures, fostering creativity and innovation, and promoting community well-being. Lessons learned from this project can inspire similar initiatives in other communities to promote sustainable practices, cultural appreciation, and community development.

Story Pod Library / Atelier Kastelic Buffey

Sustaining the Future: Potential of Eco-Friendly Materials

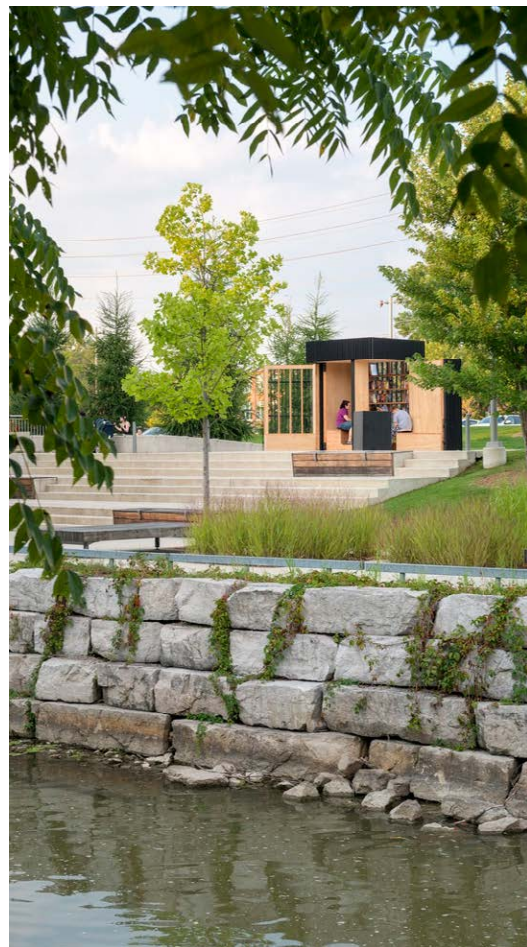


The Story Pod project is a community-driven initiative aimed at revitalizing the Town of Newmarket. The project's objective is to establish a community-supported lending library that is not only functional but also aesthetically pleasing. The project targets the local community of Newmarket, demonstrating how contemporary design can be leveraged to create a vibrant, modern gathering hub within a charming, green setting.

This project serves as a testament to the importance of community involvement and collaboration in the design and construction of public spaces. It employs standard dimension lumber and plywood, which minimizes production waste, making it an economical and ecological solution. The project underscores how community initiatives and pro bono work can lead to the creation of impactful public spaces. However, it's worth noting that some may critique the project for its small size and limited space for reading and gathering.

The Story Pod project holds significant importance for the local community as it provides a space for reading and gathering, thereby promoting community cohesion and education. The design of the Story Pod also serves as an urban marker, attracting visitors from nearby areas.

The project's emphasis on community involvement, pro bono work, the use of sustainable materials, and a balance between aesthetics and functionality in design are transferable aspects. These elements can be applied to other projects, demonstrating the potential for community-driven initiatives to create impactful and sustainable public spaces.



Za'atari Classroom / Emergency Architecture & Human Rights

Rapid Refuge: Innovations in Affordable and Quick Shelter Construction



The Za'atari Classroom project is a ground-breaking effort to build classrooms for Syrian and Jordanian kids living in the Za'atari village. This village is home to a significant number of displaced Syrians living informally within their host communities. The project's primary objective is to support these local communities and enhance the accessibility of education for students in the surrounding area.

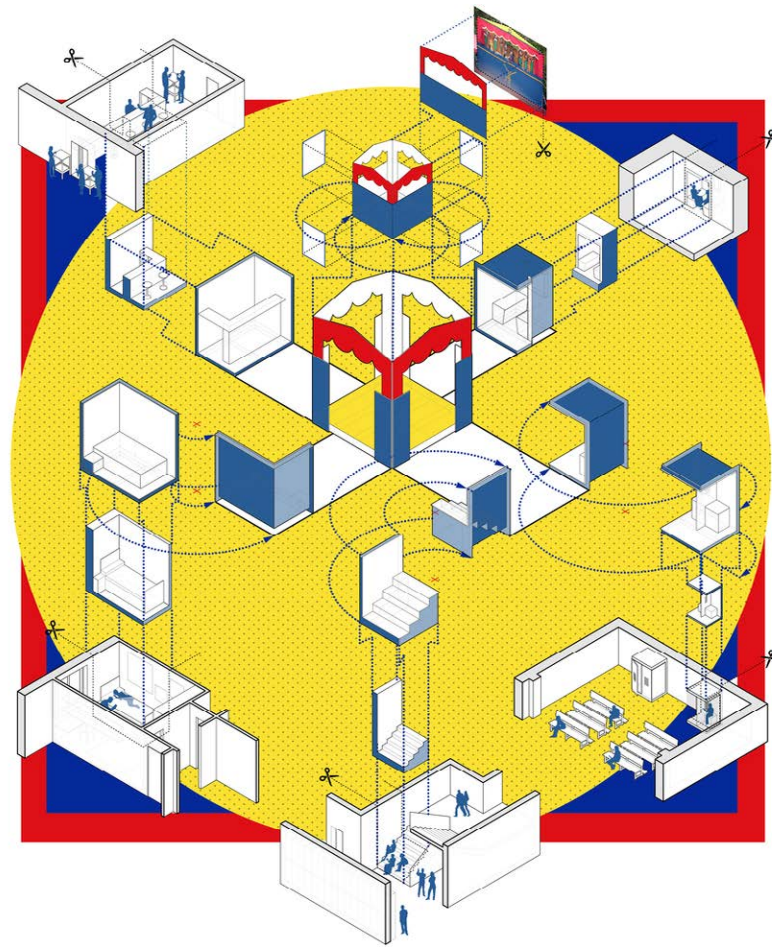
This project exemplifies the use of vernacular architecture and traditional building techniques to construct sustainable, cost-effective, and energy-efficient structures. It particularly highlights the superior thermal insulation properties of these buildings compared to other construction materials. The project employs the superadobe technique in building the classroom, which also facilitates the training of local workers on construction methods. This not only improves their livelihoods but also bolsters the resilience of the local community. Therefore, the project underscores the significance of community involvement and the utilization of local resources and techniques in building sustainable structures.

The Za'atari Classroom project holds immense importance for the local community as it provides essential educational facilities for Syrian and Jordanian children. The use of the superadobe technique offers a more durable and sustainable solution compared to other building materials. The project demonstrates that the use of local resources and techniques can not only benefit the community but also be cost-effective.

The project's design and materials echo the Great Mosque of Djenné, reflecting traditional earth architecture from Mali. Djenné's old town is renowned for its well-preserved earth architecture, but maintaining these traditions often imposes a burden on the local people.

The project's emphasis on community involvement, sustainability, and the use of traditional building techniques is a transferable aspect. These lessons can be applied to other communities and regions in need of sustainable, low-cost, and energy-efficient structures. The project's use of the superadobe technique also provides an alternative building method that can be adopted in various contexts.





Tea, Chocolate, Coffee Pavilion / knit knot architecture

Architectural Imprints: How Culture Shapes Our Built Environment

The Tea, Chocolate, Coffee Pavilion project is a unique exploration of how culture can influence architectural typologies. This project ingeniously transforms familiar architectural structures into interactive spaces that foster storytelling and community engagement. The project draws its inspiration from 'gorgorito's' puppet house, a well-known local puppet show. It creatively inverts the traditionally concealed puppeteer's space, turning anyone within the module into a storyteller. The project's name is a nod to the song that concludes the puppet show, 'tea, chocolate and coffee'.

This project serves as an excellent example of how familiar architectural typologies can be re-contextualized to create new spaces and experiences. It showcases the potential of reimagining architectural typologies to craft new narratives and experiences that resonate with cultural heritage. This approach can be replicated in other communities to activate their cultural identity and provide fresh ways of interacting with the built environment.

One of the key objectives of the Tea, Chocolate, Coffee Pavilion project is to create spaces that are participatory and collaborative, encouraging community engagement and interaction. It provides a novel way for the local community to experience their cultural heritage, creatively activating a public space. Moreover, it contributes to the cultural and artistic development of the community by promoting architecture and design.

The project's approach of re-contextualizing architectural typologies to create new narratives and experiences is a transferable aspect. This approach can be applied in different contexts and communities to activate public spaces and promote cultural and artistic development. In essence, the Tea, Chocolate, Coffee Pavilion project is a testament to the transformative power of architecture when it intersects with culture and community engagement.



EXHIBITIONS STRATEGIES:
1:1 EXPERIENCE

Understanding Architecture through Community Engagement and Interaction: A New Approach to Architectural Exhibitions

Immersive Engagement of Social Context

The social impact of architecture is indeed a crucial aspect that shapes communities and influences human interaction. Exhibiting this aspect in an architecture exhibition can be a challenging yet rewarding endeavor. The goal is to enable visitors to experience the architecture in the same way as the community using the original architecture, thereby providing a deeper understanding of the architecture's social context.

To achieve this, our exhibition adopts a unique approach that emphasizes a 1:1 experience. This approach allows visitors to appreciate and understand architecture as it is used in its original context. By recreating the built environment and the living culture that surrounds and interacts with it, we aim to provide an authentic immersion and engagement experience.

This strategy is at the heart of our exhibition. We believe that architecture is more than just a design discipline; it constructs the environment that shapes communities and fosters learning. By presenting architecture in this comprehensive manner, we hope to highlight its multifaceted role and impact.

Here are some ways we can showcase the social aspect of architecture in our exhibition:

Contextual Understanding: Complementing the 1:1 models and context photos, we provide resources to understand the broader context of the urban or rural environment in which the building is located. This involves presenting the original surroundings of the architectural structures, helping visitors understand the context in which they exist and function.

Live Activities: These activities are designed to mirror the daily routines of the communities interacting with the buildings, enabling a closer look at how architecture molds everyday life.

Interactive Touchpoints: This element seeks to bring physical interaction to the fore, encouraging visitors to touch and feel elements integral to the buildings and their use.

Educational Workshops: Deep-diving into the architectural techniques, materials, and design philosophies, our workshops equip visitors with a greater understanding of the structures on display.

By incorporating these elements into our exhibition, we aim to provide visitors with a holistic understanding of architecture's social impact, thereby fostering a deeper appreciation for the discipline.

Applying the Concept of the "Decorated Shed" to Spatial Content

In architecture exhibitions, the concept of the "decorated shed" as introduced in "Learning from Las Vegas" by Robert Venturi, Denise Scott Brown, and Steven Izenour, can be seen as a metaphor for the use of replicas. The "decorated shed" is a term that describes a building that is essentially a simple, functional box (the "shed") but is given meaning and identity through signage and decoration (the "decorated"). This concept critiques modernist architecture's focus on form and structure, advocating instead for a return to symbolism and ornamentation in architecture.

When we apply this concept to architecture exhibitions, replicas can be thought of as the "decorated sheds" of the exhibition. A replica may not be able to fully replicate the physical experience of being in the actual architectural space, but it can use visual representation and symbolism to convey the essence of the architectural work. Just like the signage and decoration on a "decorated shed", the visual and symbolic elements of a replica can help visitors understand the design, style, and meaning of the architecture.

"Learning from Las Vegas" also emphasizes the importance of learning from the vernacular and the ordinary. The authors argue that the everyday built environment, such as the commercial strips and parking lots of Las Vegas, can teach us a lot about architecture and urbanism. These vernacular landscapes reflect and shape the lives of people and communities in ways that grand, monumental architecture often does not.

This idea can be applied to the design of architecture exhibitions. Instead of focusing solely on showcasing grand, monumental works of architecture, exhibitions can also highlight ordinary, everyday architecture and how it reflects and shapes our lives and communities. This approach can help visitors understand the social and cultural significance of architecture, and how it plays a role in shaping our built environment. By including such works in exhibitions, we can broaden our understanding of what architecture is and can be, and appreciate the diverse ways in which it impacts our lives.

The concept of the exhibition as a space in constant growth, as seen in Venturi's Las Vegas, is another important aspect to consider. In this view, the incremental addition of artworks on display is determined not only by a small group of curators but also by the larger audience, "the many". If "the many" (the exhibition audience) is the main actor who decides how the museum expands, then "the many" (the audience) becomes the main parameter of the design intervention. This approach emphasizes the role of the audience in shaping the exhibition, reflecting the democratic and participatory ethos of the "decorated shed" and the vernacular landscape.

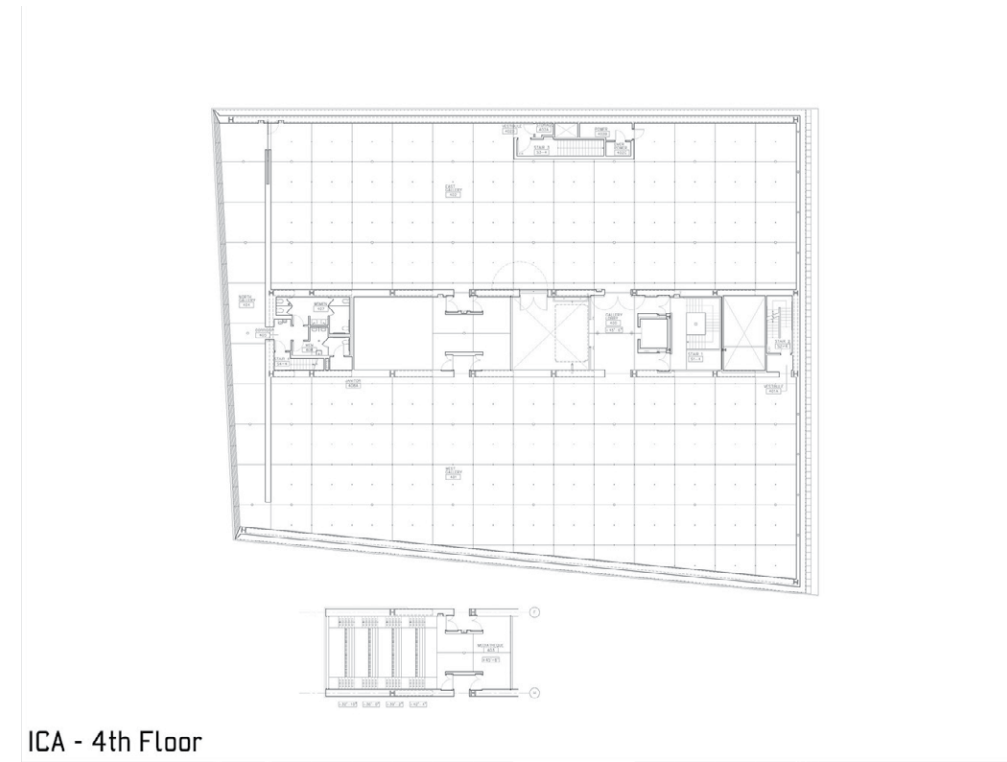
SITE

INSTITUTE OF CONTEMPORARY ART
BOSTON, MASSACHUSETTS

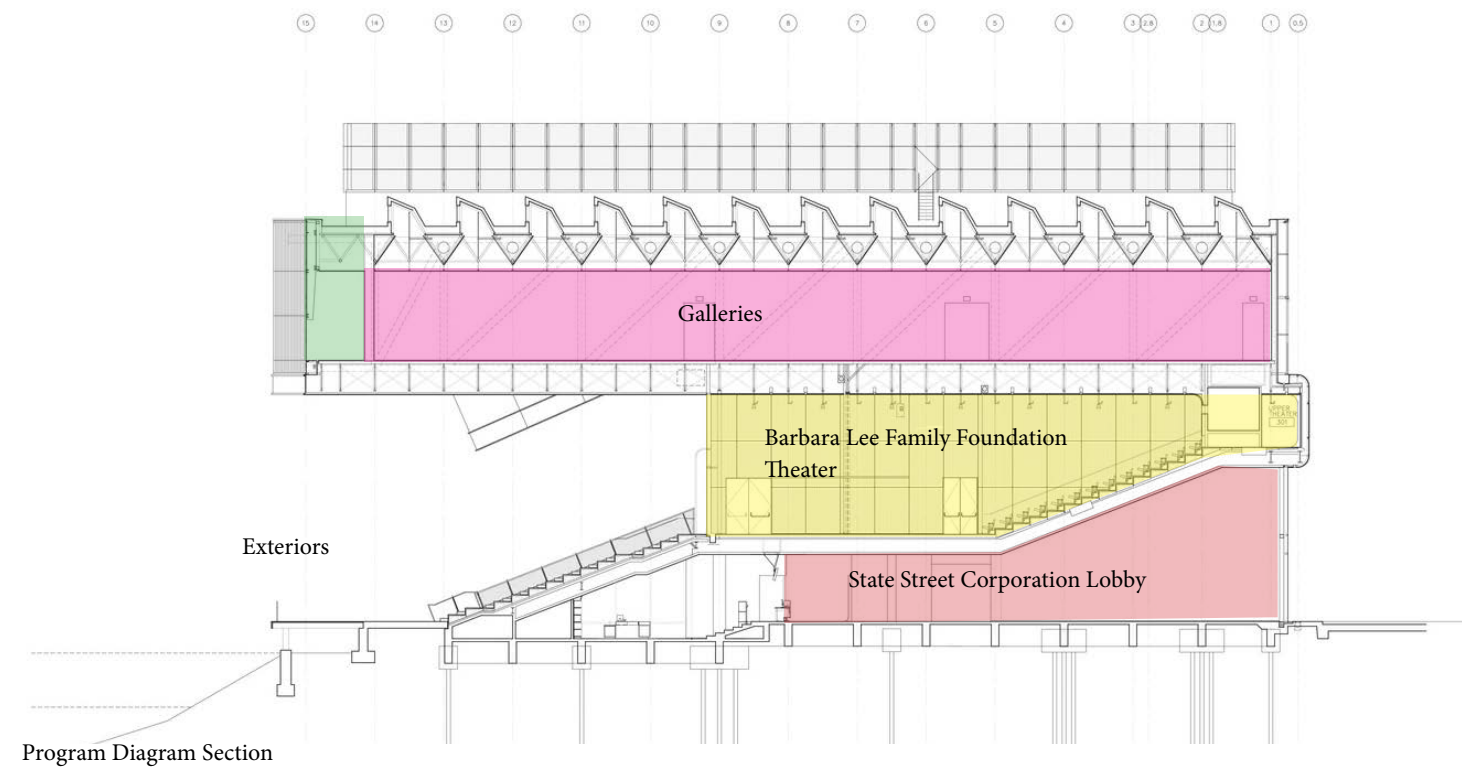
SITE

Institute of Contemporary Art Boston, Massachusetts

The exhibition is set to take place at the esteemed Institute of Contemporary Art (ICA) in Boston, Massachusetts. Occupying a significant portion of the fourth floor, the exhibition will be housed within a dynamic space that offers a unique backdrop for the display of architectural models and installations. The ICA's fourth floor provides an expansive area that allows for the full realization of the exhibition's immersive and interactive elements. Its location within the ICA, a hub for contemporary art and culture, further enhances the exhibition's mission to bridge the gap between architecture and the public, fostering a deeper understanding and appreciation of architecture's social impact. Visitors can look forward to experiencing architecture in a new light, within the vibrant and inspiring setting of the ICA's fourth floor.



ICA - 4th Floor



Program Diagram Section

DESIGN



Situated on the fourth floor of the Institute of Contemporary Art (ICA) in Boston, Massachusetts, this exhibition offers a unique journey through the transformative power of architecture. As visitors step into the exhibition space, they are first introduced to the “Center for Women in Masai Village” project. This initial encounter sets the tone for the exhibition, emphasizing the profound social impact that architecture can have on communities.

From there, visitors are invited to explore the remaining projects freely, each one offering a unique perspective on the role of architecture in society. The exhibition layout encourages an immersive experience, inviting visitors to interact with the architectural replicas. This interaction is not merely observational; it is designed to simulate the experiences of the communities that engage with these structures in their daily lives. By walking through, touching, and exploring these replicas, visitors can gain a deeper understanding of the architecture’s function, significance, and impact.

The exhibition’s design strategies are rooted in the belief that architecture is not just about creating buildings, but about shaping experiences and influencing societal change. Each project showcased in the exhibition is a testament to this belief. They highlight how architecture can empower marginalized groups, bridge divides, and contribute to sustainability. The exhibition aims to challenge traditional perceptions of architecture, demonstrating its potential to address societal needs and facilitate positive change.

In essence, this exhibition is more than a display of architectural projects; it is an exploration of the transformative potential of architecture. It invites visitors to engage with architecture in a new and meaningful way, fostering a deeper appreciation for its role in society. Join us as we delve into the world of architecture and its profound impact on our communities and daily lives.

Contextual Understanding

Supplementing the life-sized models and context photos, we offer resources that elaborate on the broader urban or rural environment hosting the structure, providing insights into the functional and contextual aspects of the displayed architecture.



Interactive Touchpoints

Encouraging tactile engagement, this aspect invites visitors to experience the physical components vital to the construction and functionality of these structures.



Live Activities

Our curated activities are engineered to simulate the daily interactions of communities with these structures, offering an intimate glimpse into how architecture shapes everyday life.



Educational Workshops

Through a deep-dive into architectural techniques, material selection, and design philosophy, our workshops equip visitors with an enriched understanding of the showcased structures.



CENTER FOR WOMEN IN MASAI VILLAGE

*Empowering the Marginalized:
A Spotlight on Children, Women, and Minority Groups*

Architects: C-re-aid
Area : 25 m2
Client : Femme International, Majimoto council
Team Project : Nancy Arbogast, Laia Garcia, Samantha Welby, Msafiri Mollel
Group Of Local Masons : Emmanuel Miaroni, Isaya Mollel, Julias Raphael
Budget : 2100 €
Country : Tanzania



At the "Center for Women in Masai Village" exhibition, we have curated a series of activities designed to immerse visitors in the project's context and its impact on the community.

Hourly Lectures:

Every hour, a lecture will be held to introduce the project, its goals, and its impact on the Masai Village community. These lectures will provide visitors with a comprehensive understanding of the project and its significance.

Community Engagement:

In a special feature, women from the Maasai Village will be present at the exhibition. They will hold meetings and provide information about job opportunities, offering visitors a firsthand account of the project's impact on their lives and community.

Interactive Display:

A full-scale fire brick wall, a key feature of the project, will be on display. This interactive element allows visitors to touch and feel the materials used in the project, enhancing their understanding of its construction and design.

Floor Plan:

The project's plan will be printed on the floor, allowing visitors to wander around and observe the program. This unique presentation allows visitors to experience the project from a different perspective, akin to how the women's community in Masai navigates the space.

Through these activities, we aim to provide visitors with a comprehensive understanding of the "Center for Women in Masai Village" project and its transformative impact on the community. We invite visitors to engage with the exhibition, explore the project, and gain a deeper appreciation for the role of architecture in empowering marginalized communities.

THE GARDEN LIBRARY FOR REFUGEES AND MIGRANT WORKERS

*Information Access for All:
Bridging Community Divides*

Location: TEL AVIV, ISRAEL
Architects: Yoav Meiri Architects
Area : 50 m2
Year : 2010
Photographs :Y.Meiri



At “The Garden Library for Refugees and Migrant Workers” exhibition, we have designed a range of activities that allow visitors to engage with the project and understand its impact on the community.

Full-Scale Replica:

The centerpiece of the exhibition is a full-scale replica of the Garden Library. This replica allows visitors to experience the space as it exists in reality, providing a tangible understanding of the project’s design and function.

Interactive Bookshelves:

Visitors are invited to explore the information available on the bookshelves. These bookshelves are filled with a variety of books and resources, reflecting the diverse range of information available at the actual library. This interactive element allows visitors to engage with the project on a deeper level, understanding the importance of information access in empowering refugees and migrant workers.

Platform Seating:

The replica includes a platform where visitors can sit, read books, and immerse themselves in the architectural experience. This seating area is designed to replicate the communal and welcoming atmosphere of the Garden Library, encouraging visitors to spend time in the space and engage with the resources available.

Reading Sessions:

Throughout the exhibition, visitors are invited to participate in reading sessions. These sessions are designed to mirror the educational activities that take place in the Garden Library, further enhancing the immersive experience.

Through these activities, we aim to provide visitors with a comprehensive understanding of “The Garden Library for Refugees and Migrant Workers” project and its role in bridging community divides. We invite visitors to engage with the exhibition, explore the project, and gain a deeper appreciation for the role of architecture in fostering social inclusion and community cohesion.

THE GREEN EMBASSY / STEFFEN IMPGAARD

*Nourishing Communities:
Exploring Traditional Food Production Techniques*

Architects: Steffen Impgaard
Area : 30 m2
Year : 2016
Photographs :Kirstine Mengel
Manufacturers : Flexcover Denmark, Flexwood A/S
Client : Municipality of Aarhus
Engineer : Søren Jensen Engineering consultancy
City : Aarhus
Country : Denmark



For “The Green Embassy” exhibition, we have curated a range of activities that allow visitors to engage with the project and understand its impact on the community.

Half-Scale Facade Replica:

The exhibition showcases a half-scale replica of the facade of a wooden gardening hut, a key element of The Green Embassy project. This cut-out replica provides visitors with an insight into the construction process and the architectural design of the hut.

Aarhus Food and Plating Workshop:

Visitors are invited to participate in a workshop where they can experience Aarhus food and plating inside the replica hut. This hands-on experience aims to highlight the importance of local food cultures and the role of food presentation in our daily lives. The workshop will be led by local chefs and food experts, providing an authentic taste of Aarhus’s culinary culture.

Through these activities, we aim to provide visitors with a comprehensive understanding of “The Green Embassy” project and its role in promoting cultural uniqueness, gastronomic innovation, better nutrition, and community well-being. We invite visitors to engage with the exhibition, explore the project, and gain a deeper appreciation for the role of architecture in nourishing communities.

STORY POD LIBRARY

*Information Access for All:
Bridging Community Divides*

Architects: Atelier Kastelic Buffey
Area : 64 ft2
Year : 2015
Photographs :Shai Gil, Bob Gundu
Construction : Operations Services Staff
Design Team : Aaron Finbow, Kelly Buffey
City : Newmarket
Country : Canada



For the “Story Pod Library” exhibition, we have curated a range of activities that allow visitors to engage with the project and understand its impact on the community.

Full-Scale Replica:

A full-scale replica of the Story Pod Library is situated within the exhibition room. This replica allows visitors to experience the architecture as if they were in the original location. The replica is constructed using the same materials as the original, providing an authentic representation of the project. While inside the Story Pod Library replica, visitors can observe other exhibits around them. This activity encourages visitors to appreciate the beautiful surrounding context, much like they would if they were in a park.

Interactive Reading Experience:

Visitors are invited to sit inside the replica, pick up a book, and read. This interactive experience allows visitors to engage with the project on a deeper level, understanding the role of the Story Pod Library as a community hub for education and cohesion.

Eco-Friendly Materials Display:

Alongside the replica, we provide a detailed display about the use of standard dimension lumber and plywood in the construction of the Story Pod Library. This display includes information about how these materials minimize waste, offering an economical and ecological solution.

Through these activities, we aim to provide visitors with a comprehensive understanding of the “Story Pod Library” project and its role in promoting sustainability, education, and community cohesion. We invite visitors to engage with the exhibition, explore the project, and gain a deeper appreciation for the role of architecture in sustaining the future.

ZA'ATARI CLASSROOM

*Rapid Refuge:
Innovations in Affordable and Quick Shelter Construction*

Location: Za'atari Village, Jordan
Partner: Acting For Change
Area: 42 sqm
Year: 2017



For the “Za’atari Classroom” exhibition, we have curated a range of activities that allow visitors to engage with the project and understand its impact on the community.

Semi-Finished Superadobe Structure:

A semi-finished Superadobe structure is displayed in the exhibition room. This structure provides a tangible example of the construction technique used in the Za’atari Classroom project. It emphasizes the ease with which anyone can construct using this material, even without specialized skills.

Interactive Construction Experience:

Visitors are invited to interact with the mud outside the classroom. This hands-on experience allows visitors to understand the construction process of the Superadobe technique and appreciate its benefits, such as quick construction and superior thermal insulation.

Immersive Classroom Experience:

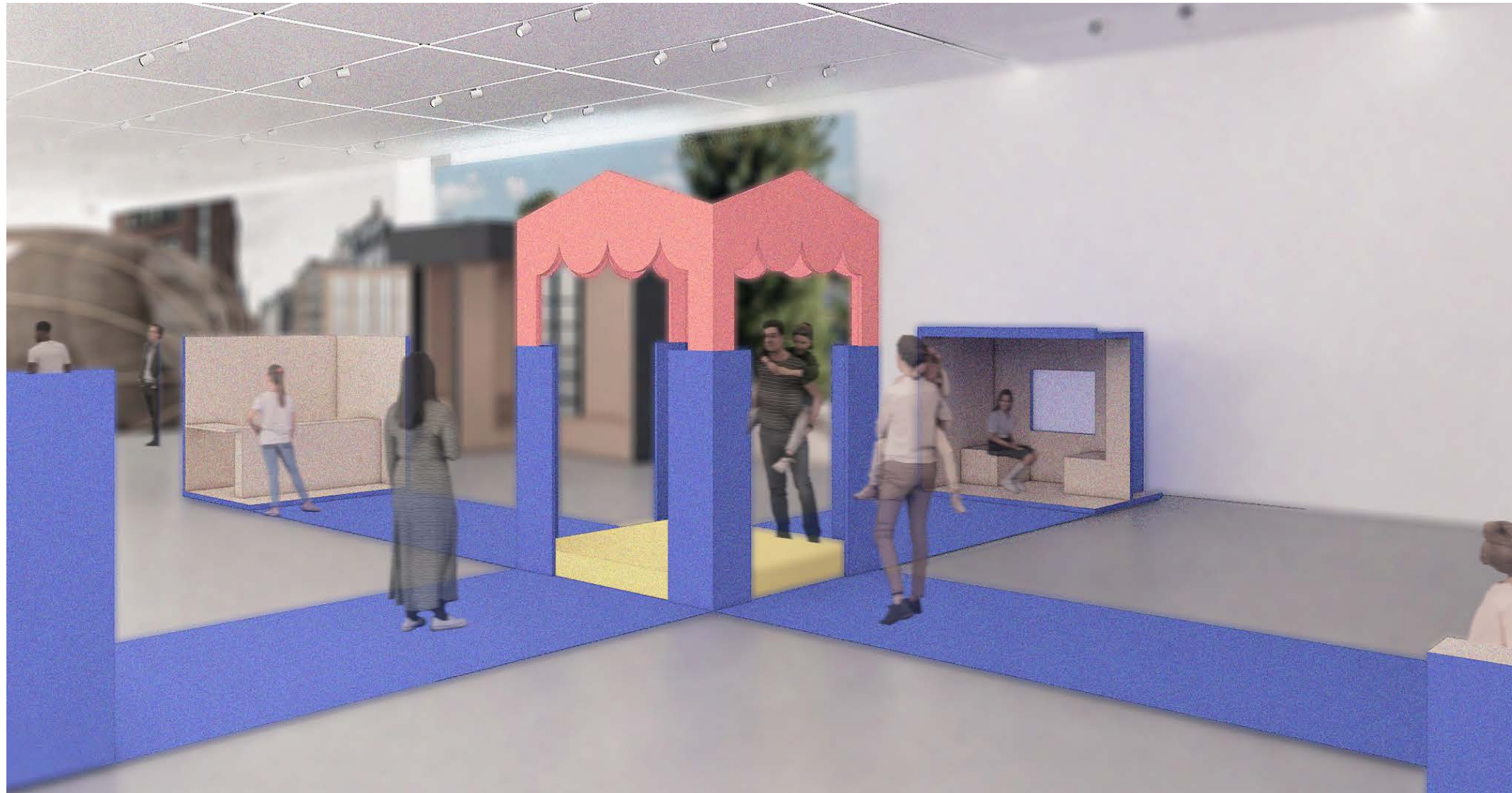
Visitors can step inside the partially completed dome to envision what the classroom would look like in Za’atari Village. This immersive experience allows visitors to understand the purpose of the project and its impact on the Syrian and Jordanian children it serves.

Through these activities, we aim to provide visitors with a comprehensive understanding of the “Za’atari Classroom” project and its role in providing rapid refuge and innovative solutions for affordable and quick shelter construction. We invite visitors to engage with the exhibition, explore the project, and gain a deeper appreciation for the role of architecture in addressing urgent societal needs.

TEA, CHOCOLATE, COFFEE PAVILION

*Architectural Imprints:
How Culture Shapes Our Built Environment*

Té, Chocolate y Café
Concéntrico 05
Logroño, Spain, 2019
Photographs: Josema Cutillas



For the “Tea, Chocolate, Coffee Pavilion” exhibition, we have curated a range of activities that allow visitors to engage with the project and understand its cultural significance.

Interactive Exploration:

The project is situated at the end of the exhibition in an open area. Visitors are free to move around, sit down, and explore the project at their own pace. Visitors can use the confessional seating, bar top, stairs, and other unique architectural elements that reflect Spanish culture. This experience allows visitors to understand how cultural heritage can shape architectural design and create new experiences.

Engagement with Architectural Elements:

Visitors are encouraged to engage with other architectural elements that reflect Spanish culture. This hands-on experience allows visitors to appreciate the potential of reimagining architectural typologies to resonate with cultural heritage.

Through these activities, we aim to provide visitors with a comprehensive understanding of the “Tea, Chocolate, Coffee Pavilion” project and its role in showcasing how culture shapes our built environment. We invite visitors to engage with the exhibition, explore the project, and gain a deeper appreciation for the role of architecture in reflecting and shaping cultural heritage.

INDEX

ADVISOR



Thesis Advisor
Critic - Interior Architecture

Heinrich Hermann

“Heinrich Hermann co-founded the Int|AR Journal with Liliane Wong and Markus Berger, co-edited the first two volumes and continues to serve as head of its international advisory board. Before opening his own design studio in Concord, MA in 2002, he practiced in his native Austria and Germany and worked as designer and senior designer with large and small firms in Boston. He contributed to a wide range of project types and sizes, from residential, cultural/civic and academic buildings to very large mixed-use facilities, including the Ritz-Carlton on the Boston Commons Complex.”



Special Advisor
Critic - Interior Architecture

Youngjin Song

“Youngjin Song is a designer, curator and artist based in New York City. Her research and practice reflect an interdisciplinary approach that ranges from architecture and urbanism to exhibition and social practice. Her most recent research looks at the exhibition as a critical medium for community engagement and empowerment, placemaking and providing a platform to discuss complex challenges of our time.”

Youngjin Song and I conducted research for my thesis during the independent study during the winter and spring semester. Her academic background in architecture and exhibition studies is comparable to mine. I had the same passion as her, and she provided me with the best assistance for my thesis research on architecture exhibitions.

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